Omaha Pipes and Drums

OPD 2013 Newsletters

OPD 2013 Monthly Newsletter

The Omaha Pipes and Drums – *A Celtic tradition since 1970*

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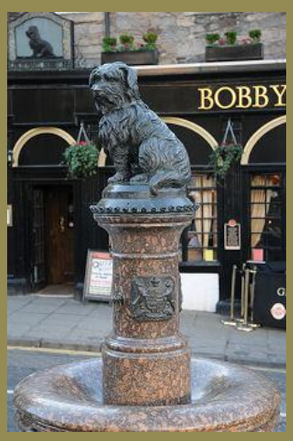

A life-size statue of Greyfriars Bobby was created by William Brodie in 1872, almost immediately after the dog's death. This was paid for by a local aristocrat, Baroness Burdett-Coutts. This stands in front of the "Greyfriars Bobby's Bar", which is located near the south (main) entrance to Greyfriars Kirkyard. The statue originally faced toward the graveyard and pub but has since been turned around, allegedly by a previous landlord of the pub so that the pub would appear in the background of the many photographs that are taken each year.

The monument is Edinburgh's smallest listed building. After being daubed with yellow paint, allegedly by students, on General Election night in 1979, and being hit by a car in 1984, restoration became critical. The monument was subsequently fully restored under the supervision of the then Edinburgh District Council in 1985. The entire base is newly carved but emulates the original exactly.

The monument reads:
Greyfriars Bobby
Died 14 January 1872
Aged 16 years
Let his loyalty and devotion be a lesson to us all.

OPD
January, 2013

Greyfriars Bobby

Many people know the tale and have seen the movies of Greyfriars Bobby – a Skye Terrier who became known in 19th-century Edinburgh for spending 14 years guarding the grave of his owner, John Gray (Auld Jock), until he died himself on 14 January 1872. But is it true or, as researches now suggest, a Victorian-era publicity stunt by local businesses to drum up tourist revenue.

The story goes…
John Gray was born on the 14th May 1814 in Forfar, Scotland; he was the youngest of three children. His mother's name was Elizabeth (nee Allen), he had a brother James and sister Elizabeth. His father, George Gray, was a gardener.

John Gray followed in his father's footsteps becoming a gardener. With harsh weather at the time, like most other young men in Scotland, he was often unemployed. He moved to Edinburgh with his wife Jess (nee Petrie) and his son also named John, to try and find work as a gardener. With young John growing up, the elder John was now nickname 'Auld Jock'. The family lived in squalor, with very little cash left from their savings.

John Gray, after much deliberation, joined the Police Force as Constable No 90 Warrant number 1487; he was paid thirteen shillings a week, rising to fifteen shillings if he proved his worth. He was also provided with an apartment in Halls Court off the Cowgate, Edinburgh at a rent of one shilling a week.

John Gray's beat was in an area that included the Upper Cowgate, the Grassmarket, Greyfriars Kirkyard, Candlemaker Row, the grounds of Heriot's Hospital and the Cattle Market. This part of the Old Town of Edinburgh was one of the busiest, with many criminals at large – robbery, drunkenness and disorder were constant. The new constable had plenty of work to do.

As a constable, John Gray was obliged to have a watch dog. He was given a dog when he first joined the Police Force, but no one knows what breed it was or what happened to it. Obliged to keep to the regulations, he was ordered to find another watch dog. He chose a Skye terrier, about 6 months old. What was the young puppy to be called? There was no doubt he was called 'Bobby' after all he was a police dog!

Bobby now became part of John Gray's life. His shaggy hair from his long body hung over his eyes, with a stump of a tail that wagged continually. He was tenacious in character, distrustful of strangers but devoted to family and friends. He was courageous but not aggressive.

No other sort of dog has more gritty tenacity, cockiness or sparkle than a Skye terrier.

John Gray met many friends at the general weekly cattle market. He was well respected as a policeman. Bobby kept close to his master's heels at these markets, because of the often unruly cattle.

Often John Gray and Bobby would take a leisurely walk to Greyfriars Place, the Coffee House owned by Mr. William Ramsey. They had a favorite seat and watched Mrs. Ramsey coming in and out of the back room where she did the cooking.

Night duty at the Cattle market was not very pleasant. The duty policeman and his dog, in all kinds of weather, had to keep on the move around the pens to prevent theft.
In October 1857, the nights were cold and wet, and Auld Jock and Bobby were often cold and wet. Auld Jock had developed a nasty cough which worried his wife and son John. Bobby being often with Auld Jock, on duty, grew accustomed to it.

Later in the year Auld Jock's cough got much worse so he reported to Doctor Henry Littlejohn, the Police surgeon who had succeeded Doctor Glover in August 1854 and already knew of John Gray's good record as a constable. Auld Jock had developed Phthises (tuberculosis). In November 1857, the doctor called at Hall's court and examined Jock. "I'll report that you are unable for duty until further notice, but I'll do my best to get you back on duty," he remarked. The Doctor turned to Mrs. Gray and said, "Give him plenty of good food and keep him warm".

Auld Jock became weaker over the holiday season in December, and by 8th February he was not able to rise from his bed. Bobby lay at his feet. That evening Auld Jock died.

John Gray had served nearly five years as a Police Constable, making him one of the longest serving Constables of his time.

James Brown the keeper and gardener of the burial ground remembered John Gray's funeral and he said the Skye terrier was one of the most conspicuous of the mourners.

The grave was closed and the next morning James Brown the curator found the Skye terrier lying on the newly made mound of earth. Old James could not permit this, for there was an order at the gate stating that dogs were not admitted into the Kirkyard. Accordingly, Bobby was driven out.

Next morning the same thing happened again, Bobby was lying on the grave. The third morning was wet and cold; James Brown took pity on the faithful animal and gave him some food.

Bobby made the Kirkyard his home. Often in very bad weather, attempts were made to encourage him indoors, but he was not having any of that. At almost any time during the day, he would be seen in or around the Kirkyard. He had made many friends.

A weekly treat of steak given by Sergeant Scott of the Royal Engineers from Edinburgh Castle. Punctually at the sound of the One O'clock time gun, Bobby would appear at the Coffee House for his dinner.

The stone where Bobby sheltered had been there for many years. The higher one was put up in the year of the battle of Waterloo to commemorate a woman called Jean Grant and it is inscribed with a text from the Bible - which may well equally apply to Bobby. *'With such sacrifice God is well pleased.'*

Due to a very hot summer, some dogs in Edinburgh developed distemper and an epidemic broke out. Dogs ran about snapping at people. The Town Council ordered that all dogs had to be muzzled, but this was not easily done. The license on every dog in Scotland was twelve shillings (a large sum of money in those days) and only a few people could pay this amount so it was reduced to seven shilling for the first year dropping to five shilling after that. The dogs that did not have a license were put to sleep.

One morning a policemen call at the Eating House and asked, 'Where is your dog Mr. Traill' 'I haven't got one,' was the reply. Bobby, at that time, was having his dinner at the Eating House. Mr. Traill continued, pointing to Bobby, 'His master lies in Greyfriars Kirkyard'.

Next day John Traill was summoned to appear at the Burgh Court to answer the charge of keeping a dog without a license. After much argument the case was dismissed. As Bobby had no owner it was likely he would have to be destroyed. The Lord Provost Sir William Chambers heard of this and asked the Town Clerk, Mr. MacPherson to bring Bobby along to his house. He was delighted with Bobby. He argued with the Town Council that they encourage Bobby to live in the Kirk yard so they are the owners, and as head of the Town Council the Lord Provost said, 'I will pay his license.' Bobby was saved.

The Eating House (now The Temperance Eating House) was a place that John Gray and Bobby used to visit. At this time color Sergeant Scott, serving in the Royal Engineers Survey Company and Royal Artillery, was on special duties which involved priming the 1 o'clock time gun. He lived at 28 Candlemaker Row overlooking the Greyfriars Kirkyard and used to see Bobby running after the cats. He befriended Bobby and encouraged him to recognize that the boom of the One o'clock Time Gun, as a call for dinner.

William Dow a cabinet maker at George Heriot's Hospital (now a School) frequently used the path through the Kirkyard to the eating house. His daughter, writing in *The Scotsman* newspaper in 1953, said that she had stroked and held Bobby in her arms many times and that she went to the Eating House with her father where Bobby would have his dinner.

Robert Richie and his daughter used to see Bobby chasing the cats in the Kirkyard, also James Anderson, an Upholsterer, lived in Candlemaker Row overlooking the Kirkyard, both tried to encourage Bobby, during the harsh weather, to come inside but to no avail. This area in Candlemaker Row is now occupied by Bobby's Bar.

From May 1862 John Traill, the new owner, gave Bobby his dinner, until Bobby's death on 14th January 1872. According to records Bobby died in John Traill's home and friends got together and buried him in the triangular flower bed beneath the tree in front of the old Greyfriars Kirk, on unconsecrated ground. They marked the spot with a stone but it was later removed.

Baroness Angela Georgia Burdett-Coutts commissioned a granite fountain with the statue of Bobby placed on top. The bronze was sculptured from life, by Wm. Brodie RSA, in 1870 (see insert for more information). In the 1950's, due to hygiene regulation, the water to the drinking troughs has been turned off.

The original sculpture, together with an Engraved Collar from the Lord Provost Sir William Chambers, Bobby's Dinner Dish from John Traill and photographs can be seen in The Museum of Edinburgh on the Royal Mile.

The inscription which can still be seen, reads: "A tribute to the affectionate fidelity of Greyfriars Bobby. In 1858 this faithful dog followed the remains of his master to Greyfriars Churchyard and lingered near the spot until his death in 1872, with permission erected by Baroness Burdett-Coutts."

Truth or fabrication…
In 2011, after five years of research, Jan Bondeson published *Greyfriars Bobby: The Most Faithful Dog in the World*, the most detailed biography of Bobby to date. In it he dispelled the story as traditionally told and offered a different version. In Bobby's case, he was originally a stray that hung around nearby Heriot's hospital, but became such a nuisance the hospital gardener threw him into the graveyard. James Brown, the curator of the graveyard, was fond of Bobby's company and began to feed him to keep him around. Visitors saw Bobby and liked to believe he was loyally staying by his master's grave, and provided Brown with tips to hear Bobby's "story".

After an article about Bobby appeared in *The Scotsman,* visitation rates to the graveyard increased by 100 fold with people arriving from all over England and Scotland. They would give James Brown a handsome tip and have lunch in the Traills' restaurant. It was a lucrative situation for Bobby, Brown and the local community.

Bondeson believes in May or June 1867 the original Bobby died and was replaced with a younger dog because he states pictures of him show a clear change. The first was an old tired-looking mongrel, the second was a lively youthful Skye terrier that ran around and reportedly fought with other dogs. This also explains the longevity of Bobby, 18 years, since Skye terriers usually only live around 10-12 years.

Over the years local Edinburgh residents who knew the facts had talked in public, there were even newspaper articles that cast doubt on the story, and even while Bobby was alive some councilors cast doubt on his story when it was discussed at Edinburgh City Council. However, the romantic legend of Bobby was so ingrained and beloved that any revisionism over the years went largely unnoticed. Jan Bondeson stated:

"It won't ever be possible to debunk the story of Greyfriars Bobby – he's a living legend, the most faithful dog in the world, and bigger than all of us."

Until next month,

Sláinte

The **Omaha Pipes and Drums**
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The Omaha Pipes and Drums will be performing with The Chieftains on February 19th at the Holland Performing Arts Center. Click **here** for ticket information.

The Chieftains is a traditional Irish band formed in Dublin in November 1962, by Paddy Moloney, Sean Potts and Michael Tubridy. The band's name came from the book *Death of a Chieftain* by Irish author John Montague. The band had their first rehearsals at Moloney's house, with Tubridy, Martin Fay and David Fallon. Their sound, which is almost entirely instrumental and largely built around uilleann pipes, has become synonymous with traditional Irish music and they are regarded as having helped popularize Irish music across the world.

The band have won six Grammy Awards and been nominated eighteen times. They have won an Emmy and a Genie and contributed tracks, including their highly-praised version of the song *Women of Ireland*, to Leonard Rosenman's Oscar-winning score for Stanley Kubrick's 1975 film *Barry Lyndon*. In 2002 they were given a *Lifetime Achievement Award* by the UK's BBC Radio 2.

The current members are Paddy Moloney – uilleann pipes, tin whistle, button accordion, bodhrán; Seán Keane – fiddle, tin whistle; Kevin Conneff – bodhrán, vocals, and; Matt Molloy – flute, tin whistle.

Scottish Highlands and Lowlands

Geographically, Scotland is divided into three distinct areas: the Highlands, the Central plain (Central Belt), and the Southern Uplands. The Highlands cover the former; the Lowlands cover roughly the latter two. The northeast plain is also "low-land", both geographically and culturally, but in some contexts may be grouped together with the Highlands.

In traditional Scottish geography, the **Highlands** refers to that part of Scotland north-west of the Highland Boundary Fault, which crosses mainland Scotland in a near-straight line from Helensburgh to Stonehaven although the exact boundaries are not clearly defined, particularly to the east. The Great Glen divides the Grampian Mountains to the southeast from the Northwest Highlands.

The Scottish Gaelic name of *A' Ghàidhealtachd* literally means "the place of the Gaels" and traditionally, from a Gaelic-speaking point of view, includes both the Western Isles and the Highlands. The highlands were culturally distinguishable from the Lowlands from the later Middle Ages into the modern period, when Lowland Scots replaced Scottish Gaelic throughout most of the Lowlands.

In the aftermath of the Jacobite risings, the British government enacted a series of laws that attempted to speed the process of the destruction of the clan system, including a ban on the bearing of arms, the wearing of tartan and limitations on the activities of the Episcopalian Church. Most of the legislation was repealed by the end of the eighteenth century as the Jacobite threat subsided.

There was soon a process of the rehabilitation of highland culture. Tartan was adopted for highland regiments in the British army, which poor highlanders joined in large numbers in era of the Revolutionary and Napoleonic wars (1790–1815). Tartan had largely been abandoned by the ordinary people of the region, but in the 1820s, tartan and the kilt were adopted by members of the social elite, not just in Scotland, but across Europe. The international craze for tartan, and for idealizing a romanticized Highlands, was set off by the Ossian cycle, and further popularized by the works of Scott. His "staging" of the royal Visit of King George IV to Scotland in 1822 and the king's wearing of tartan resulted in a massive upsurge in demand for kilts and tartans that could not be met by the Scottish linen industry. The designation of individual clan tartans was largely defined in this period and they became a major symbol of Scottish identity. This "Highlandism", by which all of Scotland was identified with the culture of the Highlands was cemented by Queen Victoria's interest in the country, her adoption of Balmoral as a major royal retreat from and her interest in "tartenry".

The **Lowlands** (*Lallans* or *the Lawlands*; Scottish Gaelic: *a' Ghalldachd*, "the place of the foreigner") is not an official geographical or administrative area of the country. However, in normal usage it refers to those parts of Scotland not in the Highlands.

A much wider definition of the Highlands is that used by the Scotch Whisky industry. Highland Single Malts are produced at distilleries north of an imaginary line between Dundee and Greenock. This categorization includes the whiskies produced on the islands around the perimeter of Scotland (the Island Single Malts), except for Islay (see Islay whisky). Incongruously, the area also includes certain lowland areas in the North-East of the country such as Banffshire and Aberdeenshire.

Until next month…

Sláinte

March 2013

OPD

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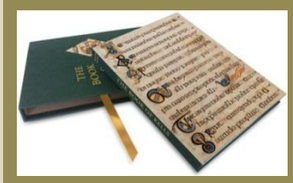
New Book of Kells

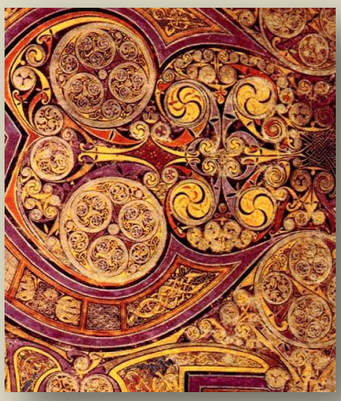
The Book of Kells is widely recognized as one of the world's most beautiful decorated manuscripts and a masterpiece of European medieval art, with images that are staggering in their richness, intricacy and inventiveness. A new volume, by Dr Bernard Meehan, Keeper of Manuscripts at Trinity College Library, brims with fresh insights and interpretations and features the extraordinary imagery on a generous scale. The publication which was introduced by Professor of History of Art, Roger Stalley also marks the tercentenary of the foundation of the Old Library building, Trinity College Library, Dublin, one of the great historic libraries of the world.



This new publication, presented in a cloth-bound slipcase, features 84 full-size reproductions of complete pages of the manuscript, while enlarged details allow one to relish the intricacy of elements barely visible to the naked eye. Meehan explores the Book of Kells through its historical background; the spectacular openings of the texts that precede the Gospels; a study of earlier and comparable manuscripts; detailed examination of symbols, themes and narratives, a look at the scribes and artists who worked on the manuscript; and a consideration of technical aspects, illuminated by recent scientific research.

The Book of Kells

The Book of Kells (Irish: *Leabhar Cheanannais*) sometimes known as the Book of Columba is an illuminated manuscript Gospel book in Latin, containing the four Gospels of the New Testament together with various prefatory texts and tables. It was created by Celtic monks ca. 800 or slightly earlier. The text of the Gospels is largely drawn from the Vulgate, although it also includes several passages drawn from the earlier versions of the Bible known as the Vetus Latina. It is a masterwork of Western calligraphy and represents the pinnacle of Insular illumination. It is also widely regarded as Ireland's finest national treasure.



The illustrations and ornamentation of the Book of Kells surpass that of other Insular Gospel books in extravagance and complexity. The decoration combines traditional Christian iconography with the ornate swirling motifs typical of Insular art. Figures of humans, animals and mythical beasts, together with Celtic knots and interlacing patterns in vibrant colors, enliven the manuscript's pages. Many of these minor decorative elements are imbued with Christian symbolism and so further emphasize the themes of the major illustrations.

The manuscript today comprises 340 folios and, since 1953, has been bound in four volumes. The leaves are on high-quality calf vellum, and the unprecedentedly elaborate ornamentation that covers them includes ten full-page illustrations and text pages that are vibrant with decorated initials and interlinear miniatures and mark the furthest extension of the anti-classical and energetic qualities of Insular art. The Insular majuscule script of the text itself appears to be the work of at least three different scribes. The lettering is in iron gall ink, and the colors used were derived from a wide range of substances, many of which were imports from distant lands.

The manuscript takes its name from the Abbey of Kells that was its home for centuries. The Abbey is a former monastery located in Kells, County Meath, Ireland, 40 miles north of Dublin. It was founded in the early ninth century, and the Book of Kells was kept there during the later medieval and early modern periods before finally leaving the Abbey in the 1650s. Much of the Book of Kells may have been created there, but historians cannot be certain of the exact date and circumstances of its creation.

The Abbey of Kells was first founded by St. Columba ca. 554. What some historians term a refounding happened in the early ninth century by Columban monks fleeing from Iona which was repeatedly raided by the Vikings. The site was a former Irish hill fort. In 814, Cellach, Abbot of Iona, retired to Kells. After further Viking raids, goods and relics from the abbey were transferred to other Columban houses inland, including Raphoe, Dunkeld and the Abbey of Kells. Some historians believe that the Book of Kells may have been either started in Iona and finished in Kells or written entirely in Kells by successive generation of monks.

The Vikings continually raided the Abbey during the tenth century and it was repeatedly sacked and pillaged. Despite the constant raids, the monks managed to keep the Book of Kells intact until 1006 when it was stolen from the shrine. A reference in the *Annals of Ulster* is generally believed to refer the theft of the Book of Kells and it relates that the manuscript was returned after two months without its cover. The force of the removal of the cover probably explains the missing illustrations at the beginning and end of the book.

The book was stored in the Abbey for the remainder of the Middle Ages. In the twelfth century, details of land charters for the abbey were copied onto blank pages of the Book of Kells as was common practice for the period. This is the earliest confirmed reference to its presence at the Abbey. Later in the same century, the monastery was dissolved with the abbey becoming a parish church and the Book of Kells continued to be kept there. Catholic landowners acquired the land.

The Book of Kells remained at Kells until the 1650s when Cromwell's troops were stationed in the town. At that point it was sent to Dublin for safekeeping. In 1661, the Book of Kells ended up in Trinity College, Dublin where it has stayed ever since.

Until next month…

Sláinte

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Whisky or **whiskey** is a type of distilled alcoholic beverage made from fermented grain mash. Different grains are used for different varieties, including barley, malted barley, rye, malted rye, wheat, and corn. Whisky is typically aged in wooden casks, made generally of charred white oak. The typical unifying characteristics of the different classes and types are the fermentation of grains, distillation, and aging in wooden barrels.

American whiskey is distilled from a fermented mash of cereal grain and include: **Bourbon** whiskey, which is made from mash that consists of at least 51% corn; **Corn whiskey**, which is made from mash that consists of at least 80% corn; **Malt whiskey**, which is made from mash that consists of at least 51% malted barley; **Rye whiskey**, which is made from mash that consists of at least 51% rye; **Rye malt whiskey**, which is made from mash that consists of at least 51% malted rye, and **Wheat whiskey**, which is made from mash that consists of at least 51% wheat.

Another important labeling in the marketplace is **Tennessee whiskey**, of which Jack Daniel's, George Dickel, Collier and McKeel, and Benjamin Prichard's are the only brands currently bottled. Whiskey sold as "Tennessee whiskey" is defined as Bourbon. The name of the spirit derives from its historical association with an area known as *Old Bourbon*, around what is now Bourbon County, Kentucky (which, in turn, was named after the French House of Bourbon royal family).

Water of Life

The word *whisky* (or *whiskey*) is an Anglicization of the Gaelic word *uisce*|*uisge* meaning water. Distilled alcohol was known in Latin as *aqua vitae*, "water of life". This was translated to Gaelic as Irish: *uisce beatha* and Scottish Gaelic: *uisge beatha*, "lively water" or "water of life". Early forms of the word in English included *uskebeaghe* (1581), *usquebaugh* (1610), *usquebath* (1621), *usquebae* (1715).

It is possible that distillation was practiced by the Babylonians in Mesopotamia in the 2nd millennium BC, with perfumes and aromatics being distilled but this is subject to uncertain and disputable interpretation of evidence. The earliest certain chemical distillations were by Greeks in Alexandria in about the 3rd century (AD), but these were not distillations of alcohol. The medieval Arabs adopted the distillation technique of the Alexandrian Greeks, and written records in Arabic begin in the 9th century, but again these were not distillations of alcohol.

Scotch whisky (often referred to simply as "Scotch") is malt whisky or grain whisky made in Scotland. All Scotch whisky was originally made from malt barley. Commercial distilleries began introducing whisky made from wheat and rye in the late eighteenth century.

Whisky was as intrinsic a part of Gaelic life as bread and had a surprising range of invaluable applications. It kept out the cold, set up the traveller for his journey and soothed him when it was over, punctuated social meetings and sealed business discussions. The scope beyond its being a mere accompaniment to other things was extraordinary. Whisky tempered fever, acted as an anesthetic, especially in childbirth, and disinfected sword-cuts. It was even used with oatcakes to serve Communion for want of wine and bread at the Battle of Culloden.

The first written reference to whisky in Scotland is from 1494 when a listing of 'eight bolls of malt to Friar John Cor wherewith to make *aqua vitae* appears in the Scottish Exchequer Rolls. However whisky had probably already been made for centuries by this time, documentary evidence for it having gone up in smoke in the frequent wars and feuds that typified the era. By the time of good Friar John, whisky was already a developed product, drunk by kings and nobles and, clearly, made in monasteries by monks who were most likely the expert distillers of the day.

James IV of Scotland (r. 1488–1513) reportedly had a great liking for Scotch whisky, and in 1506 the town of Dundee purchased a large amount of whisky from the Guild of Surgeon Barbers, which held the monopoly on production at the time. Between 1536 and 1541, King Henry VIII of England dissolved the monasteries, sending their monks out into the general public. Whisky production moved out of a monastic setting and into personal homes and farms as newly independent monks needed to find a way to earn money for themselves.

Scotch whisky is divided into five distinct categories: single malt Scotch whisky, single grain Scotch whisky, blended malt Scotch whisky (formerly called "vatted malt" or "pure malt"), blended grain Scotch whisky, and blended Scotch whisky. All Scotch whisky must be aged in oak barrels for at least three years. Any age statement on a bottle of Scotch whisky, expressed in numerical form, must reflect the age of the youngest whisky used to produce that product. A whisky with an age statement is known as guaranteed-age whisky.

Scotland is divided into regions for Scotch production:

Lowland — only three distilleries remain in operation: Auchentoshan, Bladnoch, and Glenkinchie.

Speyside — has the largest number of distilleries, which includes: Aberlour, Balvenie, Cardhu, Cragganmore, Glenfarclas, Glenfiddich, Speyburn, The Glenlivet, The Glenrothes and The Macallan.

Highland — some Highland distilleries: Aberfeldy, Balblair, Ben Nevis, Dalmore, Dalwhinnie, Glen Ord, Glenmorangie, Oban and Old Pulteney. The Islands, an unrecognized sub-region includes all of the whisky-producing islands (but excludes Islay): Arran, Jura, Mull, Orkney and Skye — with their respective distilleries: Arran, Isle of Jura, Tobermory, Highland Park and Scapa, and Talisker.

Campbeltown, once home to over 30 distilleries, currently has only three distilleries operating: Glen Scotia, Glengyle and Springbank

Islay— has eight producing distilleries: Ardbeg, Bowmore, Bruichladdich, Bunnahabhain, Caol Ila, Kilchoman, Lagavulin and Laphroaig.

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Sláinte

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Sheet music is a handwritten or printed form of music notation that uses modern musical symbols. **Score** is a common alternative (and more generic) term for sheet music.

The medium of sheet music typically is paper (or, in earlier times, parchment), although the access to musical notation in recent years also includes presentation on computer screens. Use of the term "sheet" is intended to differentiate written music from an audio presentation, as in a sound recording, broadcast or live performance, which may involve video as well. In everyday use, "sheet music" (or simply "music") can refer to the print publication of commercial music in conjunction with the release of a new film, show, record album, or other special or popular event which involves music.

Comprehending sheet music requires a special form of literacy: the ability to read music notation. Nevertheless, an ability to read or write music is not a requirement to compose music. Many composers have been capable of producing music in printed form without the capacity themselves to read or write in musical notation. Examples include the blind 18th-century composer John Stanley and the 20th-century composers and lyricists Lionel Bart, Irving Berlin and Paul McCartney.

Play me a tune

In music, a **song** is a composition for voice or voices, performed by singing. A choral or vocal song may be accompanied by musical instruments, or it may be unaccompanied, as in the case of a cappella songs. A **melody**, or **tune**, is a linear succession of musical tones that the listener perceives as a single entity.

A **part** is the music played by an individual instrument or voice (or group of identical instruments or voices) within a larger work, such as a melody. It also refers to the printed copy of the music for each instrument, as distinct from the score, which holds the music for all instruments in an ensemble. For example in a string ensemble you would have separate parts for Violin 1, Violin 2, Viola and Cello, even though there might be several of each instrument (and therefore several copies of each part).

Parts may be an **outer part**, the two on the top and bottom, or **inner part**, those in between. Part-writing is the composition of parts in consideration of harmony and counterpoint. Melody can be distinguished from harmony from the fact that Melody can be described as "Notes Over Time" whereas Harmony can be described as "Notes At One Time". A part in great Highland Bagpipe music is a musical sentence. Usually each part consists of four phrases, either one or two bars long. Several sentences combine to produce a paragraph or complete work or tune.

So where is this all leading? When someone asks a piper to play them a song, the response is typically, *"I can play you a tune."*

There are various types of tunes played for competition and entertainment. The most common include…

MARCHES

A march, as a musical genre, is a piece of music with a strong regular rhythm which in origin was expressly written for marching to.

Marches can be written in any time signature and they range in tempo from slow to quick. Marches weren't notated until the late 16th century; until then, time was generally kept by percussion alone, often with improvised fife embellishment. With the extensive development of brass instruments, especially in the 19th century, marches became widely popular and were often elaborately orchestrated. The march tempo of 120 beats or steps per minute was adapted by Napoleon Bonaparte so that his army could move faster. Since he planned to occupy the territory he conquered, instead of his soldiers carrying all of their provisions with them, they would live off the land and march faster. The French march tempo is faster than the traditional tempo of British marches; the British call marches in the French tempo *quick marches*. Traditional American marches use the French or quick march tempo. A Retreat March is a form of departing music. It is believed that the term comes from the French *Retraite* meaning retire or return to bed in the evening.

REELS

The reel is a folk dance type as well as the accompanying dance tune type. It is one of the four dances which comprise Scottish country dancing, the others being the jig, the strathspey and the waltz. It is very rhythmic and very quick tempo. It is believed that the reel was originated from an old Irish dance called the *Hey* in the mid 1500's. Today many Irish reels are supplemented with new compositions and by tunes from other traditions which are easily adapted as reels. It is the most popular tune-type within the Irish dance music tradition.

Reels are generally written in a 4/4 or 2/4 time and have the same structure, consisting largely of a quaver movement with an accent on the first and third beats of the bar. Most reels have two parts (AABB) which are repeated. Each part (A or B) has eight bars, which again are divided into four and then into two. These are called phrases. The structure obeys to a scheme of question-answer where A is the "question" and B is the "answer" to A. The group of thirty-two bars (AABB) is repeated three or

four times before a second reel is introduced. The grouping of two tunes or more in this manner is typical in all dance tunes.

HORNPIPES
The term hornpipe refers to one of several dance forms played and danced in Britain and elsewhere from the late 17th century until the present day. It is said that hornpipe as a dance began around the 16th century on English sailing vessels. Movements were those familiar to sailors of that time: "looking out to sea" with the right hand to the forehead, then the left, lurching as in heavy weather, and giving the occasional rhythmic tug to their breeches both fore and aft.

The most common use of the term nowadays refers to tunes in 2/4 or 4/4 time. It is danced wearing a hard shoe. This type of hornpipe is generally thought of as a sailors' dance, and perhaps the best known example is the *Sailors' Hornpipe*.

The Sailors Hornpipe dates back from the Tudor period but became popular when Captain Cook proclaimed the Hornpipe as the typical recreation for the Sailor when the ship is becalmed. It was left to an actor of the same name to establish and standardize a "set" Hornpipe. T. P Cook, a leading actor of the day was often called upon to play naval parts and in the old dramas the hero often danced a hornpipe to celebrate his return to his native village.

T.P Cook made a special point of visiting ships when they were in port at any of the naval bases where he happened to be performing and many evenings after the show he would join his Jack Tar friends at the local inn. As they indulged in the light fantastic he made notes of their many steps and descriptive movement and thus found that in all sea ports, the hornpipe steps were very much the same. Having acquired all these steps, he set them in a sensible routine as near the original as possible and presented this complete hornpipe in the next naval drama in which he appeared. This brought the dance into popularity and it has remained in similar form since that time. Today, the Sailors Hornpipe is the national dance of England and it is consistent with the characteristics of a maritime nation that the dance should centre round the life and work of a typical sailor in the British Navy in the days of the Sailing Ships.

STRATHSPEYS
Strathspey refers both to the type of tune, and to the type of dance usually done to it (although strathspeys are also frequently danced to slow airs). It is named after the Strathspey region of Scotland, in Moray and Badenoch and Strathspey. A strathspey is a dance tune generally in 4/4 time (usually set to quavers or eighth notes). It is similar to a hornpipe but slower and more stately, and containing many snaps. A so-called *Scots snap* is a short note before a dotted note (cut-dot).

These days there are at least four, some would say seven, varieties: the bouncy schottische, the strong strathspey, the song or air strathspey, all three of which can be enjoyed for dancing, and the Competition strathspey for the bagpipe, primarily intended as a display of virtuosity.

JIGS
The Jig is a form of lively folk dance in compound meter, as well as the accompanying dance tune. It developed in 16th century England, and was quickly adopted on the Continent where it eventually became the final movement of the mature Baroque dance suite (the French gigue; Italian and Spanish giga). Today it is most associated with Irish dance music and Scottish country dance music.

The "**Irish Jig**" is a popular tune-type within the traditions of Irish dance music, second only to the reel, and popular but somewhat less common in Scottish country dance music. As mentioned, it is transcribed in compound meter. "**Double jigs**" are always transcribed in 6/8; "slip jigs" are always written in 9/8. "**Single jigs**" are most commonly transcribed in 6/8, but sometimes also in 12/8. "**Slides**" are transcribed in both 12/8 and 6/8.

SLOW AIRS
Slow airs can be either instrumental tunes in their own right, or melodies borrowed from songs. Slow airs can be played on many instruments and are particularly suited to the fiddle with its sustained bowed sound. There are no special rhythms associated with the slow air; they are simply slow melodies.

The 18th-century Perthshire fiddler Niel Gow wrote a beautiful slow air which we know as 'Niel Gow's Lament for the Death of his Second Wife', although the 'wife' was actually Niel's fiddle.

When bands and solo musicians are making music that is not for dancing to, they often put together 'sets' of tunes of different types. In bagpipe music, a common combination is a march, strathspey and reel, and sets often also start out with a slow air before embarking on the livelier dance tunes, usually building up in speed to an energetic finish.

And then there is the classical Piobaireachd – *see the July 2010 issue of OPD*.

Until next month…

Sláinte

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Celtic Cross

The Celtic cross is a symbol that combines a cross with a ring surrounding the intersection. It belongs to a kind of crosses with a *nimbus.* The history of this powerful symbol is ambiguous. There are many variations of interpretations and legends about the original meaning that are commonly repeated even today. The Presbyterian and Catholic are often startled to learn that the other considers this symbol their own. In our modern multicultural world the ringed cross is as much a symbol of ethnic heritage as it is of faith and it is often used as an emblem of one's Irish, Scottish or Welsh identity.

In Ireland, it is a popular legend that the Celtic Christian cross was introduced by Saint Patrick when preaching to some soon-to-be converted heathens was shown a sacred standing stone that was marked with a circle that was symbolic of the moon goddess. Patrick made the mark of a Latin cross through the circle and blessed the stone making the first Celtic Cross. This legend implies that the Saint was willing to make ideas and practices that were formerly Druid into Christian ideas and practices. This is consistent with the belief that he converted and ordained many Druids to lives as Christian priests.

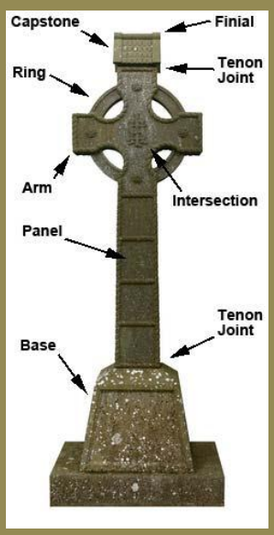
These and many other stories and beliefs are the sort of folk lore history that cannot be substantiated by the academic convention of looking back into the written record for early citations or for iconographic precedence that contains enough supporting evidence of what the artist is really trying to say. What we have from the modern scholars and archeologists about Celtic art from early times are careful descriptions and comparisons.

The Cross did not become a common symbol of Christianity until the 4th century. Images of the cross were in fact quite rare before the *Golden Legend* became popular and the "discovery" of the "True Cross" promoted fragments of the "True Cross" as powerful relics.

There are in Britain stone monuments that may be the ancestor of the Celtic Cross. The *Chi-Rho* symbol, the monogram of Christ was a commonly used symbol of Christianity in the 4th century Roman Empire. The Emperor Constantine who made Christianity the official religion of the Roman Empire used as his emblem the *Chi-Rho* in a laurel wreath. Thus combined was the pagan Imperial symbol of Rome with a symbol of the new faith. The diagonal cross members of the *Chi* were eventually conventionalized to a single horizontal cross member that made its cross with the vertical stem of the *Rho* and the wreath was conventionalized into a simple circle. There are examples of this where the loop of the *Rho* is also conventionalized into a shepherd's crook. One can easily see how the curved crook of the staff could disappear to leave just a cross in a circle as is common in many Welsh crosses of the early Celtic Christian period which followed the Roman withdrawal from Britain.

The early circled cross stone monument as it survives in Ireland and Scotland exists in two forms, the incised slab and the free standing cross. The slab form has a cross carved in relief where the free standing cross has the stone cut away so that the shape of the ringed cross is carved in the round. In both types there are examples that range from crude and primitive to the very ornately decorated. In many cases the most highly decorated have carving on all the surfaces, even the edges of the ring and ends of the arms.

The carvings fall into several categories, with several or all of these present on any example. Human figures representing Biblical stories or the crucifixion offer the most obvious meaning.



The major components of the Celtic, or high cross are the cross base, intersection, ring, and capstone (including the finial). Construction of the Celtic cross normally starts with the cross base, which is an extremely heavy stone. Often times, the base had another life before being carved for the cross, such as being used as a millstone. The high cross is seated into a carved socket in the stone base by means of a tenon, forming a very secure and strong joint.

At the intersection of the cross, the ring is added, giving the Celtic cross its distinctive appearance. Most crosses feature a pierced ring, but there are variants that do not have any open space between the inner circumference of the ring, and the cross intersection. An additional tenon joint is commonly found above the ring, seating the capstone. The capstone is often portrayed as a small house, complete with roof. This forms the architectural finial of the cross.

Sandstone and granite are the two most common stone used to construct these ancient crosses – unfortunately, both are susceptible to weather and the elements. This has left some crosses in varying stages of wear ranging from the borderline pristine, to crosses where determining the characters in the images is extremely difficult.

Endless knotwork, spirals, meanders and "key patterns" and zoomorphic animal patterns make up the majority of early cross carving subjects.

These are the same elements that are used in much the same way in metalwork and in Gospel illumination. The term *insular* is used to describe this style. There are many regional variations. The Iona group crosses are distinctive in their shape. Many of the Irish High crosses of the 10th century are capped with a pitched roof or "house cap" that are similar to reliquaries made to resemble a Celtic oratory. On several crosses, notably the Cross of Muiredach at Monasterboice (shown above) and the Cross of the Scriptures at Clonmanois, both in Ireland Christ is enthroned in Glory at the center of the cross.

The stone monuments can be attributed to specific places since they rarely were moved more than short distances. What may have been carved in wood, ivory or embroidered has been lost to us. Surviving work from earlier than the 10th century in those materials are extremely rare. St. Adomnán writing in the 7th century reports that there were several hundred wooden crosses on Iona, but none survive today.

There are similar crosses in France, which some specialists think are influenced by those from Ireland. But the correct expression to define the continental crosses is "cross with nimbus" (*croix nimbée* in French). Their design is different, but all the French examples are quite analogous in shape to each other. They are found mainly in the western part of France, in Normandy, Britanny and Limousin as far as Auvergne in the center. Most of them were made around the 15th century.

In Galicia Celtic crosses are usually found atop *horreos* (granaries) as a protective measure against any kind of evil. They can also be found atop churches, and since the beginning of the 20th century in cemeteries, but they are unusual in *cruceiros* (high crosses). A very characteristic Galician style combines a Celtic cross with a Celtic simple knot. It is similar to the St Maur cross at Glanfeuil Abbey that could have been made between the 9th and the 11th century.

The Celtic Revival of the mid-19th century led to an increased use and creation of Celtic crosses in Ireland. In 1853 casts of several historical high crosses were exhibited to interested crowds at the Dublin Industrial Exhibition. New versions of the high cross were designed as fashionable cemetery monuments in Victorian Dublin in the 1860s. From Dublin the revival spread to the rest of the country and beyond. Since the Celtic Revival, the ringed cross became an emblem of Celtic identity, in addition to its more traditional religious symbolism.

Since its revival in the 1850s, the Celtic cross has been used extensively as grave markers. This was a departure from medieval usage, when the symbol was more typically used for a public monument. The Celtic cross now appears in jewelry, T-shirts, tattoos, coffee cups and other retail items.

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The blessed sword and the blessed hat were a gift offered by popes to Catholic monarchs or other recipients in recognition of their defense of Christendom. Each pair was blessed by a pope on Christmas Eve in St. Peter's Basilica in Rome. The sword was an ornate ceremonial weapon with the hilt embellished with the pope's coat of arms, and the blade with the pope's name. A similarly ornate scabbard and belt were added to the sword.

The hat was a cylinder made of red velvet with two lappets hanging down from its top. The right-hand side of the hat was decorated with a dove representing the Holy Spirit embroidered in pearls, while a shining sun symbolizing Christ was embroidered in gold work on the top.

The earliest preserved blessed sword was given by Pope Eugene IV to King John II of Castile in 1446. The latest preserved of the blessed swords was blessed in 1772 by Pope Clement XIV and presented to Francisco Ximenes de Texada, grand master of the Knights Hospitaller.

Not all recipients are known; among those whose names have been preserved, there were at least 12 emperors of the Holy Roman Empire, ten kings of France, seven kings of Poland, and six kings of Spain. Additionally, three or four blessed swords and hats were given to kings of England, two or three to kings of Scots, and three each to the kings of Hungary and Portugal. Recipients also included various princes, including heirs-apparent, archdukes, dukes, noblemen, military commanders, as well as cities and states.

The Honours of Scotland

The Honours of Scotland, also known as the Scottish regalia and the Scottish Crown Jewels, dating from the fifteenth and sixteenth centuries, are the oldest set of crown jewels in the British Isles. The existing set were used for the coronation of Scottish monarchs from 1543 (Mary I) to 1651 (Charles II). Since then, they have been used to represent Royal Assent to legislation in both the Parliament of Scotland and Scottish Parliament, and have also been used at State occasions, including the first visit to Scotland as sovereign by King George IV in 1822 and the first visit to Scotland as sovereign by Queen Elizabeth in 1953.

There are three primary elements of the Honours of Scotland: the Crown, the Scepter, and the Sword of State. These three elements also appear upon the crest of the royal coat of arms of Scotland and on the Scottish version of the royal coat of arms of the United Kingdom, where the red lion of the King of Scots is depicted wearing the Crown and holding both the Sword and the Scepter.

The Crown of Scotland in its present form dates from 1540 when James V ordered the Edinburgh goldsmith John Mosman to refashion the original crown. James wore it to his consort's coronation in the same year at the abbey church of Holyrood. The circlet at the base is made from Scottish gold and is encrusted with 22 gemstones and 20 precious stones taken from the previous crown. Freshwater pearls from Scotland's rivers were also used. The crown weighs 3 lbs. 10 oz. The crown was remodeled in 1540 for James V when the velvet and ermine bonnet were added to bring it to its present form. It is not known exactly when the crown was originally made, but it can be seen in its pre-1540 form in the famous portrait of James IV of Scotland in the Book of Hours that was created for his marriage to Margaret Tudor in 1503.

The four golden arches of the Crown are ornamented with gold and red enameled oak leaves, apparently of French workmanship. At the point where the arches meet there rests an orb of gold which is enameled in blue and ornamented with gilt stars. This is surmounted by a large cross decorated in gold and black enamel with an amethyst in rectangular form, in the center. The upper and two side extremities of the cross are adorned with pearls.

The Scepter was a gift from Pope Alexander VI to King James IV in 1494, and was remodeled and lengthened in 1536. It is made of silver gilt, and is topped by a finial with polished rock (possibly Cairngorm) and a Scottish pearl. The Scepter includes several Christian symbols: stylized dolphins, symbols of the Church, appear on the head of the rod, as do images of the Virgin Mary holding a baby Christ, of Saint James the Great, and of Saint Andrew holding a saltire.

The Sword of State of Scotland was also a papal gift; Pope Julius II presented it to James IV in 1507 (see insert). The etched blade, measuring 4.5 feet in length, includes figures of Saint Peter and Saint Paul, as well as the etched name of Julius II. The silver gilt handle bears figures of oak leaves and acorns. The sword, an example of Italian craftsmanship, was damaged in 1652 whilst being hidden from Cromwell's troops, as it had to be broken in half in order to be properly concealed while it was being taken to safety. It is accompanied by a wooden scabbard which is covered with velvet and silver and hung from a woven silk and thread of gold belt.

The Honours as coronation regalia were first used together at the coronation of the nine-month-old Mary, Queen of Scots in 1543, and subsequently at the coronations of her infant son James VI (and I of England) at Stirling in 1567 and her grandson Charles I in 1633 at the Palace of Holyroodhouse.

Despite his success at the Battle of Dunbar in 1650 and his subsequent occupation of Edinburgh Castle, Oliver Cromwell (shown below) failed to stop the coronation of Charles II in 1651 at Scone (the last coronation in Scotland).

Determined to destroy the Scottish Crown Jewels, just as he had disposed of the English regalia, Cromwell pursued the Honours to Dunnottar Castle near Aberdeen. He failed. From there, they were smuggled out for safe burial until Charles II's restoration in 1660. The Honours were never again used to crown a sovereign. Until the Treaty of Union in 1707, and in the absence of a resident monarch, the regalia were taken to sittings of the Parliament in Edinburgh to signify the Sovereign's presence and his or her consent to the passing of each Act.

After the Union, when the new United Kingdom Parliament met in London, the Honours had no ceremonial role. They were locked away in an oak chest in the Crown Room at Edinburgh Castle.

In 1818, the chest was opened in the presence of the Castle Governor and the author Walter Scott. They discovered the Honours were still there in their linen wrappings.

During the Second World War the Honours were hidden once again. They were buried in 1941 at separate locations in the Castle as a precaution against possible German invasion.

The Honours were removed once from the Castle in 1953, to be taken to a National Service of Thanksgiving at the High Kirk of St Giles in Edinburgh. During the ceremony they were formally presented to The Queen, who then returned them to their custodians.

Since 1819, the Honours have been on public display in the Crown Room at Edinburgh Castle, together with the Stewart and the Lorne Jewels. The Stone of Scone was added in 1996, after 700 years in Westminster Abbey. The last time the Honours of Scotland were used for a coronation was to crown Charles II at Scone in 1651.

In May 1999, at the first sitting of the devolved Scottish Parliament, in October 2004 at the opening of the new Scottish Parliament Building, and at subsequent opening ceremonies of each new Session of the Scottish Parliament the Crown of Scotland has been present alongside the Monarch. Due to their age and condition the Sword and the Scepter are considered too delicate to be present alongside the Crown at such occasions.

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Scottish physicians, as early as the eighteenth century, recognized that poverty was inextricably linked with poor health. Whether in the overcrowded industrial centers, or working the land, the effects of poor diet, overwork and inadequate shelter led to "debility".

Sympathy for the plight of the Highlanders suffering during the potato famine was not overwhelming from lowland and English quarters, and the notion of state handouts was not encouraged. Many ideas were put forward to deal with the problem, but the physician Coll MacDonald could see the way forward:

"The simplest and cheapest plan to give medicines and medical aid to tens of thousands living in the Hebrides would be to employ a few sober men of good character and energy, provided with medicines and instruments and a small steamboat (as the Marquis of Salisbury has done for Rum) to move constantly about among the people when they could conveniently assemble to be cured of their diseases. By this plan [salaried medical practitioners] would more economically and efficiently be brought into contact with the sick and the maimed than by the establishment of stationary practitioners."

This idea was ahead of its time, but in 1913, the same ideas reappeared in the creation of the Highlands and Islands Medical Service, the first comprehensive and free state health service in Britain. It offered a model for the wider national scheme, the National Health Service, which finally came into being on 5 July 1948.

Highland Potato Famine

In Ireland, the Great Famine, or *Gorta Mór* (the Great Hunger) was a period of mass starvation, disease and emigration between 1845 and 1852. It is also known, mostly outside Ireland, as the Irish Potato Famine.

The **Highland Potato Famine** was perhaps more of a major agrarian crisis than a true famine, but *Highland Potato Famine* is now in widespread use as a name for a period of 19th century Highland and Scottish history. True famine was a real prospect throughout the period, and certainly it was one of severe malnutrition, serious disease, crippling financial hardship and traumatic disruption to essentially agrarian communities. The causes of the crisis were in many respects similar to those of the very real Great Irish Famine of about the same time.

In the mid-19th century, most crofters in the Highlands of Scotland were very dependent on potatoes as a source of food. This was because they had been deprived of access to most of the land they had worked in previous centuries and were expected to subsist on very small areas of land. The potato was perhaps the only crop that would provide enough food from such land areas. The land was generally of poor quality in exposed coastal locations. Very similar conditions had developed in Ireland.

In the Highlands, in 1846, potato crops were blighted by a fungal disease. Crops failed, and the following winter was especially cold and snowy. Similar crop failures began earlier in Ireland, but famine relief programs were perhaps better organized and more effective in the Highlands and Islands. To add to the crisis bitter cold set in early in the winter of 1846-47, and severe winter storms only increased the anguish. Diseases, such as typhus and cholera, preyed upon the weakened people, particularly the children and the elderly. The Glasgow Herald reported as early as August of 1846 that "disease in the most afflictive forms" ran rampant in the islands, especially Tiree.

During 1847, Sir Edward Pine Coffin used naval vessels to distribute oatmeal and other supplies. Nonetheless, in Wick, Cromarty and Invergordon, there were protests about the *export* of grain from local harbors. Troops were used to quell the protests. Crop failures continued into the 1850s, and famine relief programs became semi-permanent operations.

Crofters were not simply given their oatmeal rations: they were expected to work for them, eight hours a day, six days a week. Relief programs resulted in the building of destitution roads. Also, they produced projects with very little (if any) real value, and their administration was very bureaucratic, employing legions of clerks to ensure compliance with complex sets of rules, though clerks feel hunger too and might have taken another job if one, which they thought would feed them better, had been available. The daily ration was set at 24 ounces per man, 12 ounces per woman and 8 ounces per child.

Some landlords worked to lessen the effects of the famine on their crofting tenants. Rather than accept any real responsibility for the plight of crofting tenants, many landlords resorted to eviction. In particular, John Gordon of Cluny became the target of criticism in Scottish newspapers when many of his crofters were reduced to living on the streets of Inverness. Gordon resorted to hiring a fleet of ships and forcibly transporting his Hebridean crofters to Canada, where they were simply dumped on Canadian authorities.

To put it another way, for whatever reasons, some landlords supplied a free passage to what was hoped would be a better life, in Nova Scotia and Canada. It should be made clear that the eviction of people unable to pay their rents was not peculiar to this area. On this occasion, hard as it was, the people had somewhere better to go and the means of getting there.

During the ten years following 1847, from throughout the Highlands, over 16,000 crofters were shipped overseas to Canada and Australia. In 1857, potato crops were again growing without serious blight.

The Highland Potato Famine did not mirror that tragedy which had overwhelmed Ireland. While many lives were lost to starvation the numbers never approached that of the Irish catastrophe.

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One element stands out as worthy of particular mention. At the meeting of the South Aisle and the Lady Chapel is the stunningly carved pillar known as the apprentice pillar. It is said that the master mason was instructed by Sir William St Clair to build a pillar to match a drawing he had provided. The master mason went to Italy to study the original, and in his absence an apprentice produced the magnificent pillar on view today. The story does not have a happy ending: the master mason was so consumed with envy on his return that he killed the apprentice with a blow from his mallet.

The mason and the apprentice are believed to have inspired two of the gargoyles placed high up in the west end of the choir, supporting structures that once housed statues. The "apprentice" has a dent in his head, and the mason is placed so that, as a punishment for his crime, he must forever gaze diagonally across the chapel to the apprentice pillar that so offended his professional pride.

Roslin and Rosslyn

A couple miles south of Edinburgh lies the village of Roslin. Often historically called Rosslyn, it is a pleasant if not especially distinctive village. Yet Roslin is a name known worldwide for two totally different reasons: for being home to some of the world's most cutting edge biological science (where the birth of Dolly the Sheep in 1996 marked a breakthrough in the science of cloning), and for being home to - perhaps - the last resting place of the Holy Grail.

The origins of Roslin lie in Roslin Glen, where the ruins of Rosslyn Castle remain perched. Although the Chapel is world famous, the castle is virtually unknown, even by those who would consider themselves fairly expert on Scotland and its attractions.

The first stone castle to be built on this site arrived in 1304, when the St Clair family sought to strengthen their hold on their estates in the area. The castle was continuously developed over the following three centuries and frequently repaired following assorted mishaps. These include an accidental fire in 1447 that destroyed much of the building; a non-accidental fire when the castle was attacked by English troops under the Earl of Hertford in 1544; and its final demise as a castle when attacked by Cromwell's troops under General Monck in 1651. By that time the attackers could use cannons sited on higher ground to the north to negate the strength of the castle itself.

The family built for themselves a mansion within the shell of the structure, occupying the top two stories of the five available in the east range of the castle. Even this was attacked, by a mob from Edinburgh in 1688 trying to destroy "popery". The house was later repaired.

Of course, this wouldn't be Rosslyn if it didn't have its fair share of myths and legends. The castle is said to be home to a *sleeping lady* who will one day awake and show the whereabouts of a fabulous treasure buried deep within its vaults. When this happens, the castle will again rise from its ruins.

A similar story of treasure surrounds the visit to Rosslyn Castle of a Count Poli from Italy in 1834, allegedly a descendant of the last Provost of Rosslyn Chapel who had been forced to flee to Italy after the Reformation of 1560. It is said that, following instructions written by his ancestor, he discovered the hiding place within the castle vaults of a hoard of manuscripts and books, hidden during the Reformation. It is also said he took many back to Italy with him, including a copy of a Latin history of Scotland from *the beginning of the world until 1535,* which is now said to be in the Vatican Library.

But of course it's the Chapel that is the most widely known.

The legends surrounding Rosslyn Chapel found a point of focus when the chapel served as the setting for the climactic closing scenes of Dan Brown's hugely popular novel "The Da Vinci Code" published in 2003, and the Ron Howard film of the same name released in 2006.

Possibly the most surprising thing about Rosslyn is that it is only a small part of what its founder had in mind. Sir William St Clair's original intention in founding the Collegiate Church of St Matthew was to build a large cruciform church with a tower at its center. In, 1446 Sir William St Clair, 3rd Prince of Orkney, founded Rosslyn Chapel. It was said of him: *'William, with his age creeping upon him... came into his mind to build a house for God's service, of most curious work . . . that it might be done with greater glory and splendor.'*

If you visit the Chapel today, you can see a series of shields high up along the north wall of the Chapel displaying the letters:

W L S F Y C Y Z O G M iii 1L

which stand for: 'William Lord Sinclair Fundit Yis College Ye Zeir Of God MCCCCL' (1450). We know that the Chapel was begun in 1446 and so this inscription suggests that its foundations took at least four years to build. The Chapel itself took some forty years to build. It required a large number of workmen and it is thought that the village of Roslin grew up to house them.

If Rosslyn Chapel's sheer beauty has served to attract visitors from around the world, so has the aura of mystery and legend that surrounds it. One popular story is that Sir William St Clair's grandfather, Henry Sinclair, was part of an expedition which reached Nova Scotia in 1398, and this is supported by carvings in the chapel which certainly look as if they depict Indian corn, supposedly unknown in Europe at the time of the building of the chapel.

There are other legends which link Rosslyn Chapel with the Knights Templar and the Masons. Sealed burial vaults below the chapel are said to contain the remains of ten Barons of Rosslyn in their full armor. And some people believe that these vaults, or other parts of the chapel, may also contain the Holy Grail, or the Ark of the Covenant, or part of the actual cross on which Christ was crucified.

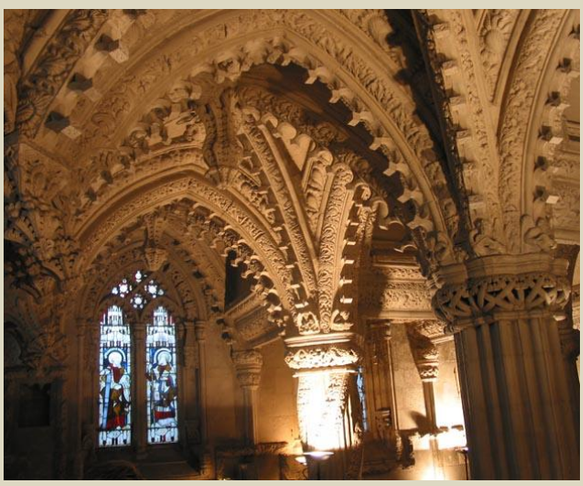
Rosslyn Chapel has been in the ownership of the St Clair family since its foundation in 1446. In 1995 the present Earl of Rosslyn (Peter St Clair-Erskine) established the Rosslyn Chapel Trust to oversee the continuing program of conservation and became Chairman of its Trustees. The Countess of Rosslyn chairs the Chapel Management Committee, which assists the Trustees with strategic management of the conservation plan, working with a Director who has day-to-day responsibility for the site.

Restoration of the chapel was begun in 1736 by James St Clair, who re-glazed the windows and made the building weatherproof once more. More repairs followed through the 1800s, and in 1861 the 3rd Earl of Rosslyn restarted Sunday services at the chapel. The baptistery and organ loft were added to the west end in 1881. The chapel continues to this day to be a working church, and is part of the Scottish Episcopal Church, a member of the world-wide Anglican Communion which traces its history back to St Columba and the early days of Christianity in Scotland.

The 1900s were a story of ongoing restoration of the chapel, some with unwanted side-effects. Work in the 1950s to weatherproof the roof led to dampness throughout the structure and in 1997 a free-standing steel roof was erected over the chapel to protect it and allow it to dry out.

The free standing roof was finally removed in 2010, after the 1950s work had been undone and the roof made weather tight. The freestanding roof had the disadvantage of dominating external views of the chapel, and it also deprived the interior of much of the natural light that would otherwise have flooded in through the windows. On the other hand, a walkway below the roof did allow close-up views of the upper parts of the outside of the chapel that literally added another dimension to the appreciation of the building.

Restoration continues. In recent years, a major project has been underway to conserve both the exterior and interior of Rosslyn Chapel. Stone and mortar repairs to the external walls, pinnacles and buttresses has been undertaken, along with appropriate repair and conservation of the interior, and the coverings of the stone vaulted roof have been renewed in lead. Conservation of the stained glass windows has helped reinstate their striking colors and a new heating system has been added, served by a sustainable heat source, and providing a steady temperature to care for both the fabric of the building and the comfort of visitors.



Internal lighting has been sympathetically renewed and a major program of restoration of the Victorian organ has also been completed.

Today's visitor starts their visit to Rosslyn Chapel in a second beautiful piece of architecture, the visitor center that opened to the public in 2011.

Until next month…

Sláinte

OPD

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Director Michael Mann initially asked Trevor Jones to provide an electronic score for the film, The Last of the Mohicans but late in the game, it was decided an orchestral score would be more appropriate for this historic epic. The main theme of the movie is taken from the tune "The Gael", by Scottish singer-songwriter Dougie MacLean.

Dougie MacLean, OBE, is a Scottish singer-songwriter, composer, multi-instrumentalist and record producer. Described by music critics as "one of Scotland's premier singer-songwriters", MacLean's most famous pieces include "The Gael", from his 1990 album *The Search*, which was adapted by Trevor Jones as the main theme to *The Last of the Mohicans* (1992); and "Caledonia", from his first album. The latter has been covered by numerous popular singers and groups, and called Scotland's unofficial national anthem.

His career started with a traditional band, The Tannahill Weavers, in 1976. His solo career started in 1981 and since then he has recorded numerous albums. He plays multiple instruments, including guitar, violin, mandola, viola, bouzouki, banjo and bass as well as being a singer and composer.

In 2011, MacLean was invested as an Officer of the Most Excellent Order of the British Empire (OBE).

The Gaels

The modern English term ***Gael*** derives ultimately from the Old Irish (Ancient Gaelic) word *Goídel*, which was spelled in various ways by Gaelic writers at different times. The modern Gaelic spellings are *Gael* (Irish) and *Gàidheal* (Scottish Gaelic).

According to an Irish and Scottish medieval tradition, Goídel Glas is the creator of the Goidelic languages and the eponymous ancestor of the Gaels. The Gaels, during the beginning of the Christian era, believed themselves to be descendants of the Milesians - the sons of Míl Espáine. Much of this is covered in the *Lebor Gabála Érenn*, which catalogues the Milesian invasion of Ireland from the Iberian Peninsula. While this account is mostly mythical, it may be an embellished version of actual historical events. Recent genetic studies by Brian Sykes of Oxford University suggest that these myths are based on historical facts since the people of northwestern Iberia, especially those from Galicia and Asturias, are genetically closely related to the Gaels.

The ***Lebor Gabála Érenn*** (*The Book of the Taking of Ireland*) is the Middle Irish title of a loose collection of poems and prose narratives recounting the mythical origins and history of the Irish from the creation of the world down to the Middle Ages. It was compiled and edited by an anonymous scholar in the 11th century, and might be described as a mélange of mythology, legend, history, folklore and Christian historiography. It is usually known in English as ***The Book of Invasions*** or ***The Book of Conquests***.

The narrative in the Lebor Gabála Érenn is a pseudo-Biblical account of the origin of the Gaels as the descendants of the Scythian prince Fénius Farsaid, one of seventy-two chieftains who built the Tower of Babel. Goídel Glas was the son of Nel, son of Fénius, sired on Scota, daughter of a Pharaoh of Egypt. Goídel Glas is credited with the creation of Gaelic from the original seventy-two languages that arose at the time of the dispersal of the nations. His descendants, the Gaels, undergo a series of trials and tribulations that are clearly modeled on those with which the Israelites are tried in the Old Testament. They flourish in Egypt at the time of Moses and leave during the Exodus; they wander the world for four hundred and forty years before eventually settling in the Iberian Peninsula. There, Goídel's descendant Breogán founds a city called Brigantia, and builds a tower from the top of which his son Íth glimpses Ireland. Brigantia can probably be identified with A Coruña, north-west Galicia, known as Brigantium in Roman times; A Roman lighthouse there known as the Tower of Hercules has been claimed to have been built on the site of Breogán's tower.

A Scottish variant of this tradition is due to John of Fordun (d. 1384). The work of Fordun is the earliest attempt to write a continuous history of Scotland. It is generally stated that he was born before 1360 at Fordoun, Mearns. It is certain that he was a secular priest, and that he composed his history in the latter part of the 14th century; and it is probable that he was a chaplain in the St Machar's Cathedral of Aberdeen. Collectively, this work, divided into five books, is known as the ***Chronica Gentis Scotorum***. The first three books are unverified historically, which therefore casts doubt on their accuracy. The 4th and 5th books contain valuable information, and become more authentic the more nearly they approach the author's own time. The 5th book concludes with the death of King David I in 1153.

The Gaels spoke of one of the Goidelic/ Gaelic Celtic languages: Irish, Scottish Gaelic and Manx. The Goidelic languages are one of the two branches of the Insular Celtic languages, the other being Brythonic.

It is not known with any certainty when the Goidelic language developed in prehistoric Ireland, or how the Gaels came to be the dominant culture. Goidelic languages historically formed a dialect continuum stretching from Ireland through the Isle of Man to Scotland.

Goidelic was once restricted to Ireland and, possibly, the west coast of Scotland. Medieval Gaelic literature tells us that the Gaelic kingdom of Dál Riata emerged in western Scotland during the 6th century. The 'traditional' view is that Gaelic language was brought to Scotland by settlers from Ireland, who founded Dál Riata. However, recently some archeologists have argued against this view, saying that there is no archeological or place name evidence for a migration or a takeover by a small group of elites.

Since the disappearance of Gaelic as a community language in the south and east of Scotland in the late medieval period, and the popularity of the terms 'highland Scot' and 'lowland Scot', the term *Gàidheal* has been used in Gaelic language conversation not merely to denote Gaelic identity but also as an equivalent for the single English word 'highlander'.

Until next month…

Sláinte

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The Scotch-Irish Society of the United States of America was founded in 1889 to promote and preserve the history and culture of America's Scotch-Irish heritage and to keep alive the *esprit de corps* of the Scotch-Irish people.

Membership in the Society is available to United States citizens, and to legal permanent residents of the United States, who are of Scotch-Irish descent; persons who are descended in either the male or female line from an ancestor or ancestors who emigrated to America, directly or indirectly, from Ulster, and whose families, hailing from Scotland, Britain, France, and other places in Europe, had previously settled in Ulster about the year 1600 or thereafter.

The Society's Center for Scotch-Irish Studies is committed to the encouragement of scholarly studies on the Scotch-Irish people: their history, language, literature, music, material culture, and political and legal philosophy, and their contributions in general to the United States of America. To this end, the Center publishes an annual scholarly journal, the *Journal of Scotch-Irish Studies*, and sponsors a biennial symposium, the Scotch-Irish Identity Symposium.

Scotch-Irish

The term Scotch-Irish is first known to have been used to refer to people living in north-eastern Ireland. In a letter of April 14, 1573, in reference to Ulster, Elizabeth I of England stated, *"We are given to understand that a nobleman named 'Sorley Boy' [MacDonnel] and others, who be of the Scotch-Irish race".* This term continued in usage for over a century before the earliest known American reference appeared in a Maryland affidavit in 1689/90; in a case against a Mr. Matthew Scarbrough in Somerset County, Maryland, quotes Mr. Patent as saying he was told by Scarbrough that *"...it was no more sin to kill me then to kill a dogg, or any Scotch Irish dogg..."*

Today, *Scotch-Irish* is an Americanism almost unknown in England, Ireland or Scotland. In Ulster-Scots (or "Ullans"), Scotch-Irish Americans are referred to as the *Scotch Airish o' Amerikey*. The term is somewhat unclear because some of the Scotch-Irish have little or no Scottish ancestry at all, as a large number of dissenter families had also been transplanted to Ulster from northern England. Smaller numbers of migrants also came from Wales and the southeast of England, and others still from Flanders, the German Palatinate, and France. What united these different national groups was their common Calvinist beliefs, and their separation from the established church (Church of England and Church of Ireland in this case). Nevertheless, a large Scottish element in the Plantation of Ulster gave the settlements a Scottish character.

From 1710 to 1775, over 200,000 people emigrated from Ulster to the original thirteen American colonies. The largest numbers went to Pennsylvania. From that base some went south into Virginia, the Carolinas and across the South, with a large concentration in the Appalachian region; others headed west to western Pennsylvania, Ohio, Indiana, and the Midwest. Transatlantic flows were halted by the American Revolution, but resumed after 1783, with total of 100,000 arriving in America between 1783 and 1812. By that point few were young servants and more were mature craftsmen and they settled in industrial centers, including Pittsburgh, Philadelphia and New York. Half a million came to America 1815 to 1845; another 900,000 came in 1851-99. From 1900 to 1930 the average was about 5,000 to 10,000 a year. Relatively few came after 1930. At every stage a majority were Presbyterians, and that religion decisively shaped Scotch-Irish culture.

A separate migration brought many to Canada, where they are most numerous in rural Ontario and Nova Scotia.

Upon arrival in America, the Scotch-Irish at first usually referred to themselves simply as Irish, without the qualifier *Scotch*. It was not until a century later, following the surge in Irish immigration after the Great Irish Famine of the 1840s, the descendants of the earlier arrivals began to commonly call themselves Scotch-Irish to distinguish them from the newer, largely destitute and predominantly Roman Catholic immigrants. The two groups had little interaction in America, as the Scotch-Irish had become settled years earlier primarily in the Appalachian region, while the new wave of Irish American families settled primarily in port cities such as Boston, New York, Chicago, or New Orleans. However, many Irish migrated to the interior in the 19th century to work on large-scale infrastructure projects such as canals and railroads.

More than one-third of all U.S. Presidents had substantial ancestral origins in the northern province of Ireland (Ulster). In the 1820s and 1830s, supporters of Andrew Jackson emphasized his Irish background, as did James Knox Polk, but since the 1840s it has been uncommon for a Protestant politician in America to be identified as Irish, but rather as 'Scotch-Irish'. In Canada, by contrast, Irish Protestants remained a cohesive political force well into the 20th century, identified with the then Conservative Party of Canada and especially with the Orange Institution, although this is less evident in today's politics.

While Scotch-Irish is the term most used in scholarship to describe these people, the use of the term can draw ire from both Scots and Irish. To the Scots, the term *Scotch* is derogatory when referring to a person or people, and should be applied only to whisky. Many Irish have claimed that such a distinction should not be used, and that those called Scotch-Irish are simply Irish. However, as one scholar observed, *"...in this country [USA], where they have been called Scotch-Irish for over two hundred years, it would be absurd to give them a name by which they are not known here... Here their name is Scotch-Irish; let us call them by it."*

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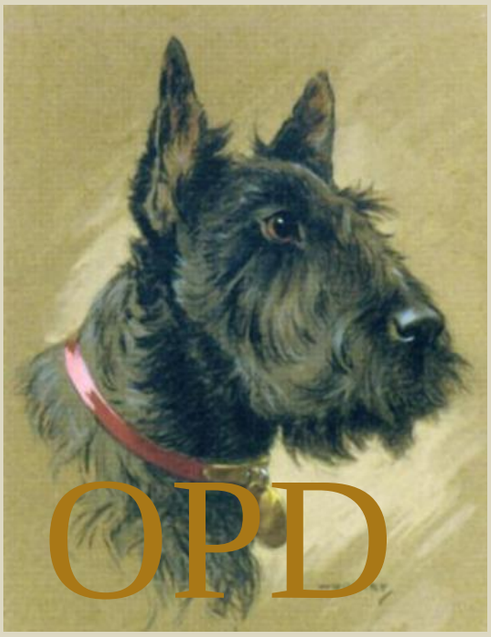
White House Scotties

The Scottie is the only breed of dog that has lived in the White House more than three times. President Franklin D. Roosevelt was renowned for owning a Scottie named Fala, a gift from his distant cousin, Margaret Suckley. The President loved Fala so much that he rarely went anywhere without him. Roosevelt had several Scotties before Fala, including one named Duffy and another named Mr. Duffy. Eleanor Roosevelt had a Scottish Terrier named Meggie when the family entered the White House in 1933. Fala is the only presidential dog honored in bronze at a memorial.

More recently, President George W. Bush has owned two black Scottish Terriers, Barney and Miss Beazley. Barney starred in nine films produced by the White House, including Barney Cam VII: A Red, White and Blue Christmas.

The Scottie is also renowned for being featured in the popular board game, Monopoly, as a player token. When the game was first created in the 1930s, Scotties were one of the most popular pets in the United States, and it is also one of the most popular Monopoly game tokens.



Scotties

The Scottish Terrier (also known as the Aberdeen Terrier), popularly called the Scottie, is a breed of dog. Initially one of the highland breeds of terrier that were grouped under the name of *Skye Terrier*, it is one of five breeds of terrier that originated in Scotland, the other four being the modern Skye, Cairn, Dandie Dinmont, and West Highland White Terrier. They are an independent and rugged breed with a wiry outer coat and a soft dense undercoat.

The actual origin of a breed as old as the Scottish Terrier is obscure and undocumented. The first written records about a dog of similar description to the Scottish Terrier dates from 1436, when Don Leslie described them in his book *The History of Scotland 1436-1561*. Two hundred years later, Sir Joshua Reynolds painted a portrait of a young girl caressing a dog similar in appearance to the modern-day Scottie. King James VI of Scotland was an important historical figure featuring in the Scottish Terrier's history. In the 17th century, when King James VI became James I of England, he sent six terriers — thought to be forerunners of the Scottish terrier — to a French monarch as a gift.

Scotties are territorial, alert, quick moving and feisty, perhaps even more so than other terrier breeds. The breed is known to be independent and self-assured. Major-General George Douglas, 1st Earl of Dumbarton KT (1635 –1692), nick-named the breed "the diehard." Scottish Terriers were originally bred to hunt and fight badgers. Therefore, the Scottie is prone to dig as well as chase small vermin, such as squirrels, rats, and mice.

Through the late 19th century, the Scottish Terrier was known by many different names: the Highland, the Cairn, Diehard, and most often, the Aberdeen Terrier — named because of the abundant number of the dogs in the area and because a J.A. Adamson of Aberdeen successfully exhibited his dogs during the 1870s.

Roger Rough, a dog owned by Adamson, Tartan, a dog owned by Mr. Paynton Piggott, Bon Accord, owned by Messrs Ludlow and Bromfield, and Splinter II owned by Mr. Ludlow, were early winners of dog exhibitions and are the four dogs from which all Scottish Terrier pedigrees ultimately began.

It is often said that all present day Scotties stem from a single bitch, Splinter II, and two sires, *Ch. Dundee* (out of Worry) and *Ch. Alistair* (out of a Dundee daughter).

Captain Gordon Murray and S.E. Shirley were responsible for setting the type in 1879. Shortly afterwards, in 1879, Scotties were for the first time exhibited at Alexander Palace in England, while the following year they began to be classified in much the same way as is done today. The first written standard of the breed was drafted by J.B. Morrison and D.J. Thomson Gray and appeared in Vero Shaw's *Illustrated Book of The Dog*, published in 1880; it was extremely influential in setting both breed type and name. The standard described the breed's coloring as "Grey, Grizzle or Brindle", as the typically Black coloring of Scotties did not become fashionable or favored until the 20th century.

Scottish Terrier Club of America

Scotties were introduced to America in the early 1890s, but it was not until the years between World War I and World War II that the breed became popular. The Scottish Terrier Club of America (STCA) was formed in 1900 and a standard written in 1925. The Scottish Terrier was recognized by the United Kennel Club in 1934. By 1936, Scotties were the third most popular breed in the United States. Although they did not permanently stay in fashion, they continue to enjoy a steady popularity with a large segment of the dog-owning public across the world. The STCA founded its Health Trust Fund (HTF) in 1995 which supports research on health issues in the breed.

Scottish Terriers have won best in show at the Westminster Kennel Club Dog Show more than any other breed except for the Wire Fox Terrier, a total of nine times.

Until next month…

Sláinte