Omaha Pipes and Drums

OPD 2018 Newsletters

OPD 2018 Monthly Newsletter

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

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Cairngorm

Smoky quartz is the National Gem of Scotland a—country with the longest historical association with the stone—and has been considered a sacred stone there for a long time, a belief dating back to the Druids.

Smoky quartz has been used widely since ancient times because it is so easy to cut as a gem and equally as easy to shape for ornaments and other practical applications. Smoky quartz was popular for making snuff bottles in China, and was also popular in ancient times with the Romans, who used the stone for carving intaglio seals. The Sumerians cut and engraved various quartz stones as cylinder seals and used them later as ring seals. As the Sumerians invented writing, quartz is probably one of the first gem stone materials to be written on, and also to be used as a stamp to make a written impression in clay. Some thousands of years ago, the Egyptians made beads, scarab figures, and other jewelry from many of the quartz stones.

There are many examples in various museums throughout the world, of carved quartz stones that were popular in Greece and Rome. These sometimes show the upper half of the body of a man with a hand upraised, pronouncing judgment. Sometimes just the head and shoulders of the man are shown, but always with the hand raised. These pieces are said to have been especially good to have around at the time, during a lawsuit. In the 14th century, it was common for the quartz crystal to be engraved with the image of a man in armor holding a bow and arrow. The stone supposedly guarded the wearer and the place where it was situated.

The term “Smoky Quartz” was first reported to the gem world by J. S. Dana in 1837 and was named for its color which had been likened to smoke.

Cairngorm is a variety of smoky quartz crystal found in the Cairngorm Mountains of Scotland. It usually has a smoky yellow-brown color, though some specimens are a grey-brown.

The mountain range is usually referred to as *The Cairngorms* but this modern derivation from the individual mountain *Cairn Gorm* to represent the whole range is misleading. Cairn Gorm overlooks Strathspey and the town of Aviemore. At 1245 4084 ft. it is the sixth-highest mountain in the United Kingdom.

The range's former name is *Am Monadh Ruadh—the red hills* distinguishing them from *Am Monadh Liath—the grey hills* to the west of the River Spey. Ironically—naming the range after *Cairn Gorm* seemingly creates a contradiction since *Cairn Gorm* means *Blue Cairn* —taking that literally would make the red hills the blue hills, changing the old name entirely. This irony appears to have been missed by many for both names were used in the naming of the *National Park* that incorporates the range. Its official English name, *Cairngorms National Park*, translates into Gaelic as the *Blue Hills National Park*, with its Gaelic strap-line, *Pairc Naiseanta a Mhonaidh Ruaidh*, translating into English as the *Red Hills National Park*.

ANYWAY…

The Celts, who began colonizing the British Isles around 300 B.C., mined the brownish-gray Quartz in the Cairngorm Mountains of the Scottish highlands, calling the dark brown to black crystals they found *Morion (*the name is from a misreading of *mormorion* in Pliny the Elder), and the yellow-brown to grayish-brown crystals *Cairngorm* after the mountains where they were located. These stones eventually became prominent adornment for Highlander apparel in the form of jewelry, shoulder brooches and kilt pins, and as power stones on the handles of weaponry, especially the Scottish dagger *sgian dubh*.

The largest known cairngorm crystal is a 52 pound specimen (left) kept at Braemar Castle. It was collected in 1788 on Beinn a’ Bhuird in the Cairngorm range.

In the metaphysical world, Smoky Quartz is one of the most efficient crystals for grounding and cleansing. Holding a smoky quarts is said to relieve tension and stress, anxiety, or panic attacks; also to ward off negative thinking, and to eliminate worry and doubt when faced with chaos or confusion. To absorb misfortune, sorrow or seemingly impossible obstacles, hold the faceted or natural points of Smoky Quartz in each hand pointed down toward the ground, then consciously release these negative energies to Mother Earth for cleansing and repurposing.

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Scottish Dag

The Scottish or Highland pistol - dag (pr: daag) - was much handier than the long flintlock musket of the time which was too large and cumbersome for war. Scottish flintlock pistols were unique in that they were all steel and they were very popular weapons with the Highlanders. Many drawings of Highlanders show a couple of pistols tucked into their belt and a powder horn hanging round their neck. They also carried a leather pouch which contained the lead shot. With the old pistols you could only fire one shot and then the gun had to be reloaded. If you were in a battle, you couldn't ask your enemy to hang on whilst you reloaded, so the Highlanders would throw them away as soon as they'd fired them and then charged with their other weapons - broadsword, dirk and targe. Their reasons for throwing them away rather then tucking them back in their belts were very practical - if they won the battle they could always come back and find them. If they lost the battle, they could run away a lot quicker without being weighed down by them.

The village of Doune in Stirlingshire county became a hot-spot for pistol manufacture in Scotland. Doune was originally a small village near the city of Stirling. In those days, Doune was located at an intersection of roads used by cattle herders to take their cattle from the Highlands to Stirling and other major cities, and many Highlanders would buy their goods in Doune on their way back to the homes. Firearms, mostly made by continental manufacturers, were some of the items available in the Doune markets.

Then, in 1647, a refugee Flemish blacksmith named Thomas Caddell settled in Doune, by way of the village of Muthill in Strathearn district of Scotland. While he was originally a blacksmith by trade, he soon began to make pistols as well and his art reached such a level of proficiency that he became famous in Scotland. These pistols used flintlock firing mechanisms, similar to those made by other manufacturers at that time.

However, these weapons had certain features that made them completely different from weapons made anywhere else:

- Unlike other manufacturers of weapons, Caddell used pattern-welding techniques to make his steel. These techniques were originally used 700 years earlier by the Vikings to manufacture their swords. This meant his steel was of a higher quality than many of his competitors.

- Due to a shortage of suitable wood in Scotland to make stocks for firearms, Caddell made his weapons completely out of steel.

- Caddell's pistols featured no trigger guard or safety catch, for quicker firing.

- There was a long steel ramrod stored under the barrel. Users would use this to push the ball (bullet) and gunpowder into the barrel, when loading the weapon.

- The butts of his pistols were shaped like a ram's horns or a flared heart-shaped piece. This not only gave them an artistic touch, but also made them easier to pull out quickly.

- The center ball shaped knob at the butt could be unscrewed out. The knob had a thin pricking pin at the end, which could be used to clean out the touch-hole of the flintlock firing mechanism. This made these weapons more suitable for rough conditions.

Even though Caddell's pistols were more expensive than his competitors, their quality and reputation for reliability was so high that Highlanders saved up to buy his products over other foreign manufacturers. The factory founded by Thomas Caddell became a family business, carried on by five generations of this family (interestingly enough, the founder's son, grandson and great-grandson were all named Thomas Caddell as well!).

Other pistol factories were also opened up in the area, many founded by people who had served as apprentices at the Caddell factory, such as Murdoch, Christie, Campbell, Macleod etc. Some of the pistols manufactured by these factories were heavily ornamented with elaborate engravings and inlays made of gold and silver and cost over 50 guineas and were proudly carried by nobility.

Allegedly, a pistol made in Doune was the first weapon fired in the American war of Independence (i.e.) the weapon that fired the shot heard around the world, was fired by Major Pitcairn, a British soldier. George Washington was also presented with two Doune made pistols by his staff, which he bequeathed after his death to Major -General Lafayette.

Highland pistols soon started to be manufactured by makers in England as well. Many of the pistols used by the 42nd Highland regiment (the famous "Black Watch" regiment) during the French and Indian wars were actually manufactured by a Birmingham maker named Issac Bissell.

By around 1795, many Highland regiments had largely abandoned pistols. Due to competition from other European manufacturers, the factories in Doune had also closed by the early 1800s, as it was no longer economical to produce them there. The buildings for the original Caddell and Murdoch factories still exist in Doune, but they are preserved as historical buildings and no manufacturing happens there these days. However, many high quality replicas of Highland pistols are still being manufactured in other countries.

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Legends and Myths of St. Patrick

Tis the season for parades, green beer, shamrocks, and articles talking about why St. Patrick's day isn't all about parades, green beer, and shamrocks. This month we look at the myths and legends of St. Patrick.

While millions around the world celebrate St. Patrick's Day every March 17, the sad fact is that Patrick has never been canonized by the Catholic Church and is a saint in name only. There was no formal canonization process in the Church during its first millennium. In the early years of the Church the title saint was bestowed first upon martyrs, and then upon individuals recognized by tradition as being exceptionally holy during their lifetimes. Consequently these Irish saints, including St. Patrick, were never actually formally canonized -- save one. The exception was Fergal, also known as St. Virgil of Salzburg, an 8th-century missionary scholar who was officially canonized in 1233 by Pope Gregory IX. Virgil is one of only four Irish saints to be canonized by Rome.

He was proclaimed a saint by popular acclaim, probably with the approval of a bishop. The official process for canonization did not come until about the 12th century.

St Patrick was not actually Irish. His exact birthplace and date is not known. However it is believed he was born around 375AD in Scotland. His parents were Calpurnius and Conchessa, were Romans living in Britain in charge of the colonies. His real name is believed to be Maewyn Succat and he took on the name Patrick upon becoming a priest.

Here are a few more legends, myths and traditions surrounding St. Patrick.

Patrick's Pot

Pota Phadraig (Patrick's Pot) is the name given to the measure of whiskey to be taken on Saint Patrick's Day. Tradition dictates that a shamrock be floated on the whiskey before drinking, hence the expression, 'drowning the shamrock'.

St. Patrick Created the Celtic Cross

While preaching to the ancient Celts, St. Patrick saw that they liked circular patterns and decided to blend those patterns with the Christian cross. The idea was that the Cross of the new faith would be more palatable to the Celts if it incorporated symbols from their own culture. It's a good story but unlikely to be true. The cross shape was popular with the Celts long before St. Patrick. It was used to symbolize north, south, east and west…and also earth, fire, air, and water.

Patrick uses a shamrock in an illustrative parable

Legend dating to 1726, tributes St. Patrick with teaching the Irish about the doctrine of the Holy Trinity by showing people the shamrock, a three-leafed plant, using it to illustrate the Christian teaching of three persons in one God. In pagan Ireland, three was a significant number and the Irish had many triple deities, a fact that may have aided Saint Patrick in his evangelization efforts when he "held up a shamrock and discoursed on the Christian Trinity". Due to its green color and overall shape, many viewed it as representing rebirth and eternal life.

St. Patrick driving the snakes out of Ireland.

Patrick banishes all snakes from Ireland

The absence of snakes in Ireland gave rise to the legend that they had all been banished by Saint Patrick chasing them into the sea after they attacked him during a 40-day fast he was undertaking on top of a hill. This hagiographic theme draws on the Biblical account of the staff of the prophet Moses. In Exodus 7:8–7:13, Moses and Aaron use their staffs in their struggle with Pharaoh's sorcerers, the staffs of each side morphing into snakes. Aaron's snake-staff prevails by consuming the other snakes. However, all evidence suggests that post-glacial Ireland never had snakes.

Patrick's walking stick grows into a living tree

Some Irish legends involve the Oilliphéist, the Caoránach, and the Copóg Phádraig. During his evangelising journey back to Ireland from his parent's home at (perhaps) Birdoswald, he is understood to have carried with him an ash wood walking stick or staff. He thrust this stick into the ground wherever he was evangelizing and at the place now known as Aspatria (ash of Patrick), the message of the dogma took so long to get through to the people there that the stick had taken root by the time he was ready to move on.

Patrick speaks with ancient Irish ancestors

The twelfth-century work *Acallam na Senórach* tells of Patrick being met by two ancient warriors, Caílte mac Rónáin and Oisín, during his evangelical travels. The two were once members of Fionn mac Cumhaill's warrior band the Fianna, and somehow survived to Patrick's time. In the work St. Patrick seeks to convert the warriors to Christianity, while they defend their pagan past. The heroic pagan lifestyle of the warriors, of fighting and feasting and living close to nature, is contrasted with the more peaceful, but unheroic and non-sensual life offered by Christianity.

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Scotland's Other National Instrument

The harp is Scotland's oldest national instrument. It came in two different forms: the earlier Pictish harp, strung with gut or horsehair, and the Gaelic clàrsach, strung with wire. The clarsach was the primary instrument of the Gaelic courts until the introduction of the bagpipe in the 15th century and remained central to Gaelic courtly music until the mid 18th century. It also played a key role in the music of the early Celtic church.

The early history of the triangular frame harp in Europe is contested. The first instrument associated with the harping tradition in the Gaelic world was known as a *cruit*. This word may originally have described a different stringed instrument, being etymologically related to the Welsh crwth. It has been suggested that the word *clàrsach / cláirseach* (from *clàr / clár*, a board) was coined for the triangular frame harp which replaced the cruit, and that this coining was of Scottish origin.

Three of the four oldest authentic harps to survive are of Gaelic provenance: the Trinity College Harp preserved in Trinity College Dublin, and the Queen Mary Harp (shown above) and the Lamont Harp in the National Museum of Scotland, Edinburgh.

The Queen Mary harp is noted for being the most complete and best-preserved of all the old harps. It is covered in original and intricate carving. The forepillar or *Lamhchrann* is elaborately carved with a double-headed zoomorphic figure and the instrument retains traces of pigment. Some traces have been analyzed and identified as vermilion.The decoration includes a number of pieces of Christian symbolism suggesting that the harp may have been made as a commission for a church or monastery. The vine-scrolls and the particular shape of the "split palmette" leaves have clear parallels with 15th century West Highland grave slabs from the Argyll area, suggesting that this is the time and place that the harp originated.

Early images of the clàrsach are not common in Scottish iconography, but a gravestone at Kiells, in Argyllshire, dating from about 1500, shows one with a typically large soundbox, decorated with Gaelic designs. The Irish Maedoc book shrine dates from the 11th century, and clearly shows a harper with a triangular framed harp including a "T-Section" in the pillar. The Irish word *lamhchrann* or Scottish Gaelic *làmh-chrann* came into use at an unknown date to indicate this pillar which would have supplied the bracing to withstand the tension of a wire-strung harp.

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Harpers themselves were a highly trained class of professionals who spent years perfecting their art and were held in esteem second only to that of the clan poet, or filidh. However, this ancient tradition died out following the failure of the Jacobite rebellion and the subsequent destruction of clan society and repression of Gaelic culture. The music was never written down by the harpers themselves and until recently it was believed to be entirely lost

Attempts were made to revive the instrument in the 19th century using surviving clarsachs, but this was largely abandoned due to lack of information. Instead, miniature versions of the French pedal harp fashionable at the time were manufactured, with gut strings and semi-tone levers for changing key. However, this small "lever harp" was seen mainly as a practice instrument before progressing onto the pedal harp.

Established in 1931 at the close of the National Mòd in Dingwall, the Clarsach Society's main aim is to promote the clarsach and its music in Scotland and in the wider world harp community. This is done through the twelve regional Branches throughout UK and the special interest Wire Branch by organizing events, courses and classes to suit the particular needs and enthusiasm of Branch members in each area.

The Society also collects and publishes music for the clarsach and was, in fact, first in the field to do this for members, when such arrangements and compositions were very few. The Society now publishes 40 Folios

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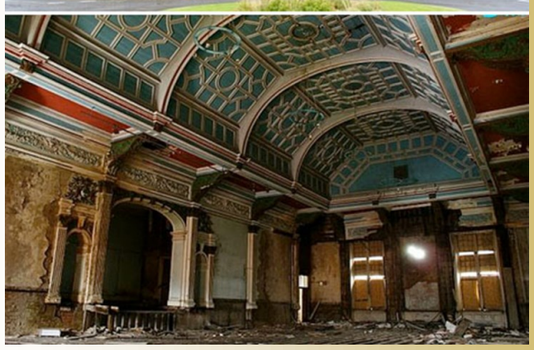
Abandoned Wonders of Scotland

Perhaps there's something special in the Scottish temperament that explains the presence of such an unusual number of stunning castle-like abandoned hospitals. A certain appreciation for history cloaked in moss, ivy, and – inevitably – graffiti, which is a jarring, sight on the crumbling stone walls of rural Gothic mansions. Scotland is home to abandoned insane asylums, railway stations, seminaries, luxury residences and more than one isolated island ghost town.

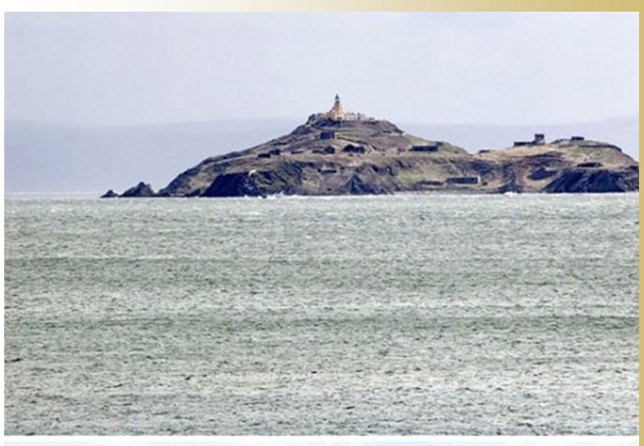


Situated on the eastern edge of Glasgow, **Gartloch Hospital** (right) opened in 1896 as an asylum for poor people who were mentally ill (not that the put it that way at the time – the patients were referred to as 'pauper lunatics.') By 1904 it had 830 beds, and at the end of World War II, Gartloch was transformed into a medical services hospital, with psychiatric patients transferred elsewhere. The hospital closed for good in 1996 and in 2003, its incredible castle-like ruins were partially prepared for conversion to luxury apartments. Most of it was demolished, with many of the remaining architectural elements turned into private residences, but some buildings, like the dining and recreation hall, are still on Scotland's list of buildings at risk.

Another properly creepy is the abandoned **Hartwood Metal Hospital** (left) was built in a location specifically chosen for how isolated it was, in the small village of Hartwood. Consisting of a number of buildings as well as its own power plant, water reservoir, farm, gardens, cemetery and railway line, the hospital opened in 1895 and quickly gained a reputation as a cutting-edge treatment facility for mental illness where patients underwent then-unheard-of therapies like electric shock treatment and lobotomies. As with many other hospitals in the area, it closed in the 1990s after a new law focusing on community-based therapy and long-term mental health care was enacted. The last two wards weren't closed until 2010, but the facility already looks as if it's been abandoned for decades, and several fires have destroyed the ballroom, kitchen block and admin space. It's still owned by the health board and there's no word of redevelopment.

Among Scotland's most remote settlements, **St. Kilda** is located on an isolated archipelago in the North Atlantic Ocean, far off the coast of the rest of the country. The island shows signs of continuous habitation dating back to the Bronze Age, and a bounty of barley and sheep kept its inhabitants well fed for millennia, its isolation ultimately led to its abandonment. The introduction of regular contact with the outside world starting around World War I made life easier for those living there, but also made them less self-reliant, and the island was evacuated altogether after a rash of crop failures in the 1920s. Today, the main island of Hirta is still the site of some British military activity, with the rest a UNESCO World Heritage Site. The remains of prehistoric buildings are still visible, including some stone ruins dating back to 1850 BC, along with a medieval village.

The three-story Gothic **Cambusnethan Priory** in Wishaw (left) is as ornamental as any architecture from that period, with decorated chimneys and castellated parapets as well as the family crest of the Lockhart family that once lived there. It's one of the few surviving examples of a Gothic house in Scotland, built in 1819 on the ruins of a 17th century house that burned down. In 1967, it was purchased with the plans to make it into a restaurant, but those never came to pass, nor did other ideas of creating a hotel, leisure complex or luxury apartments. The house just continued to fall apart, the bricked-up windows constantly hacked into by vandals who stripped it of anything that could possibly be carried away. Now, it's just a shell, the west section collapsed and the rest covered in graffiti.



Another abandoned settlement in Scotland is **Inchkeith Island** (right), which like St. Kilda, has a history of habitation dating back thousands of years. During the 12th century, when references to the island are first noted in historical records, it would have been a lot less isolated than it is today, as people routinely crossed the Firth of Forth by boat instead of by bridge. The island was used as a quarantine for people infected with syphilis in the late 1400s, and then again to quarantine passengers of a plague-ridden ship in 1589. It passed from the rule of one superpower to another and suffered many military attacks. Military fortifications, including artillery houses and gun emplacements, remain on the island in deteriorating state, but no one has lived there for many years.

Deep beneath Glasgow's famed Botanic Gardens is a mostly-forgotten railway station (left) with two underground platforms that have spent the last 70 years decaying, becoming overrun by weeds and plastered in graffiti. The station opened in 1896 to much praise as it managed to bring heavy transportation to a well-used location without disturbing the picturesque setting. The red brick Victorian station closed permanently to passengers in 1939, and was destroyed by a fire in 1970.

A striking example of Brutalist architecture has become even more noteworthy as it slowly erodes into a skeletal concrete monument hidden in an overgrown forest. **St. Peter's Seminary** (right) has been described as one of Europe's greatest modernist buildings, but since its abandonment by the Catholic church in 1980, it has decayed into "Scotland's creepiest building." Architecture students who want to get a look often have trouble even finding it in the 140-acre wood. The structure opened in 1966 but was almost immediately obsolete as the Catholic church had decided in 1966 that priests should be schooled in the urban churches of Europe rather than secluded rural locations, so it was never fully occupied.

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Why Robert The Bruce is called "The Bruce"

The short answer is Robert's family name was derived from "de Brus," which means "*of* Brus/Bruce." However, in the case of his family, it was sometimes anglicized to "the Bruce" instead. He is sometimes referred to as simply "Robert Bruce." The man we know as King Robert was the 7th Lord of Annondale. Six of the previous Lords of Annondale were also named Robert de Brus.

It is not known where the family that took the name de Brus and later Bruce came from, but there is little doubt that their origins were Scandinavian, and more particularly Norwegian. There is no documentary evidence of a direct descent from the Earls of Orkney or of their arrival in Normandy with one of the waves of Scandinavian settlement. The fact that the first Robert de Brus was lord of the important fief of Brix on the Cotentin peninsula, from which he took his name, has led some historians to suggest that the de Bruses were a junior branch of the Dukes of Normandy, thus guaranteeing their loyalty.

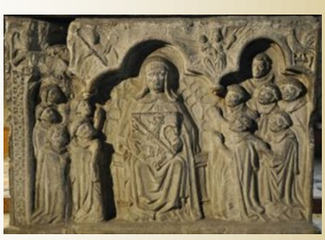
Owing to the lack of reliable evidence, there is some doubt as to whether Robert and his son Adelme accompanied William II of Normandy to England or whether it was Robert's grandson who was the first to set foot on English soil following the battle of Tinchebray. The rest of the family, including Robert's other sons, remained in Normandy, founding a separate branch whose name evolved with that of the town where they had originally settled, so that the French branch is now called de Brix and the British branch has been anglicized to Bruce.

Documentary evidence abounds regarding Adelme's son, known in Britain as Robert I de Brus, a staunch follower of King William's son, Henry I. He had either already been given or been promised lands in England for his contribution to the young king's victory over his brother at Tinchebray in 1106. This would account for the late appearance of *Rober de Bruis* as landholder in the Domesday Book, some thirty years after its original issue in 1086. Not only did he receive vast lands in England, but also in Scotland, becoming joint Lord of Skelton in Yorkshire and Annandale in Dumfriesshire. These lordships were divided between his elder sons Adam I and Robert II and, notably after the battle of the Standard where they fought on opposing sides, the two branches of the family gradually went their different ways, adopting different coats of arms.

By the early years of the 12th century Robert I Brus had been granted lands in Eskdale and established his first *caput* at Castleton. Sometime before 1119 he received the manor and strategically situated castle of Skelton, to which his *caput* was later transferred. In 1124 he was granted lands in Annandale including Annan castle, which the de Bruses used as a base before flooding compelled them to move to the higher ground offered by Lochmaben, where they built a stronghold. These holdings are just early examples of the vast estate that the de Bruses were to accumulate in England and Scotland by the mid- 13th century.

Some 200 years after the last de Brus lord was buried, the two branches of the family came together again in a visual representation depicted on the de Brus cenotaph.

This highly symbolic memorial portrays the English and Scottish branches on either side of its tomb-shaped form, with the founder and the most prestigious member of the dynasty depicted at the ends. It was originally housed in Guisborough Priory, which was founded by Robert I de Brus and whose first prior was his brother William, but after the dissolution it was removed from the priory church to the nearby parish church of St. Nicholas. This is where it remained in a dismantled state for nearly two centuries, the base slab lying in the chancel, the top slab being used as an altar table and the side panels adorning the porch. The end piece depicting Robert I de Brus was removed in 1754 to Hardwick Hall in nearby Sedgefield, where it formed part of a sham ruin, as was perhaps the end piece depicting King Robert I of Scotland. It was not until the restoration of the church from 1903 to 1908 that the monument was reassembled, though the King Robert end still remains missing. A group of local enthusiasts is dedicated to making known to a wider public this wonderful item of British heritage in their midst and at the same time promoting the de Brus family's Yorkshire roots. With the growth of interest in both projects they hope that the whereabouts of the missing piece will come to light.



King Robert died in June 1329. His body is buried in Dunfermline Abbey, while his heart was interred in Melrose Abbey.

The Abbey Church is the centerpiece of Dunfermline, one of the oldest settlements in Scotland and once its proud capital. The history of The Abbey is entwined with that of Scotland itself, as Dunfermline was the burial site of the Scottish monarchs before the adoption of the island of Iona.

The Abbey and the ruins around it are all that remain of a Benedictine Abbey founded by Queen Margaret in the eleventh century. The foundations of her church are under the present nave (or `Old Church`), built in the twelfth century in the Romanesque style by David) son of Margaret and Malcolm Canmore). The tower of the church bears the words `King Robert the Bruce` in carved stone around the top and inside, beneath the pulpit, is the Bruce`s tomb, with its fine brass cover dating from 1889. A plaster cast of his skull is also on display.

Melrose Abbey was founded in 1136/7 by King David I. The most imposing remains are those of the abbey church itself. Three bays of the nave stand to the west of the crossing. They have a barrel vault inserted in around 1621 when the abbey was used as a parish church after the Reformation and are closed off to the west by the stone screen that defined the monks' choir.

The aisles here retain their ribbed vaulting and eight south aisle chapels also survive. The transepts and the presbytery to the east all stand close to their full height, though only the east bay of the presbytery and the south bay of the south transept have retained their vaults. These upstanding parts of the church date largely to a phase of rebuilding conducted after the abbey was severely damaged by an invading English army in 1385.

The 1996 summer archeological excavations of the Chapter House floor of Melrose Abbey undertaken designed to increase knowledge of this important medieval building. The team from Historic Scotland investigated the lead container said to contain King Robert the Bruce's heart which had been removed from beneath the Chapter House floor.

Under laboratory conditions in Edinburgh they drilled a small hole into the casket and looked inside with a fibre-optic cable. What did they see? What looked like another casket. So they carefully opened the larger one and found a small conical lead container and an engraved copper plaque which said;

"The enclosed leaden casket containing a heart was found beneath Chapter House floor, March 1921, by His Majesty's Office of Works". The smaller conical casket is about 10 inches high and 4 inches in diameter at the base tapering to a flat top about one and a half inches in diameter. Despite being pitted with age it was in good condition. Richard Welander, one of the investigators, said that although it was not possible to prove absolutely that it is Bruce's heart, "We can say that it is reasonable to assume that it is". There are no records of anyone else's heart being buried at Melrose.

The casket containing the heart was not opened, and remained in Edinburgh until it was buried again during a private ceremony at Melrose Abbey on 22 June 1998. On the 24th June, coinciding with the anniversary of the victory of Bruce's army over the English at the Battle of Bannockburn in 1314, the Scottish Secretary of State, Donald Dewar, unveiled a plinth over the place in the abbey grounds where the heart is now buried.

In December 2016, scientists digitally reconstructed the face of King Robert The Bruce from the cast at Dunfermiline.

One image (left) depicts the subject in his prime, a large and powerful male head that would have been supported by a muscular neck and stocky frame – a match for the super-athletes of today. This was a privileged individual who enjoyed the benefits of a first-class diet, and whose physique would have equipped him for the brutal demands of medieval warfare

But the skull exhibits likely signs of leprosy, disfiguring the upper jaw and nose. Historians believe Bruce suffered from an unidentified ailment, possibly leprosy, which laid him low several times during his reign, and probably killed him. In Ulster in 1327, he was said to be so weak that he could only move his tongue.

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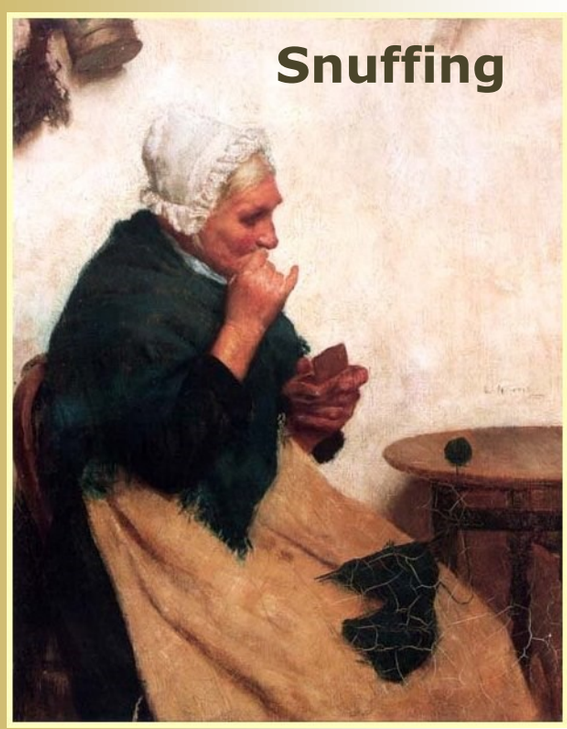
July 2018
100th Issue



The practice of snuffing in Scotland began more than a hundred years earlier than it did in England. Scotsmen and women were taking snuff from the late sixteenth century, originally for its medicinal properties. The use of snuff was supposed to cure such ills as tooth-ache, catarrh, and "naughty breath." But snuff at this time contained no tobacco. Rather, it was made of the dried and powdered leaves of the *Achillea ptarmica* plant, a member of the yarrow family. It was generally known as sneezewort by the 1590s, and had long been in use as a sternutatory herb. In Scotland, this herbal powder was know as *sneeshin* or *shishon* and the act of taking a pinch of the herb was *sneesing*. Scottish snuffers used a small quill to carry the snuff powder to the nose when they sneezed. Though the Scotsmen who accompanied James I to England took their sneeshin with them, it was not generally adopted in that country. By the decade of the Regency, the snuff taken by most Scotsmen and women was of the tobacco variety.

There were literally hundreds of varieties of tobacco snuff available throughout Britain during the Regency. A Scots gentlemen or lady might choose any variety that pleased their palette, but it seems that the most popular type of snuff throughout Scotland was that known as high-dried or high-toast snuff. All snuff was made of tobacco that was dried at low temperatures over many days. But high-dried snuff was made of tobacco that was dried for longer periods in higher temperatures, almost to the point of burning. Despite the high heat to which it was exposed, high-dried snuff was of a pale color. It was not typically flavored or perfumed as many snuff varieties were, since it had its own unique flavor. This snuff could include ground stems as well as leaves, which meant it was extremely strong and not for the novice snuffer. Many Scotsmen prided themselves on their ability to take this very strong unflavored type of snuff.

An important accoutrement for any sneesing Scotsman was his sneeshin miln. These objects are now known to collectors as snuff-mulls, due to the Scottish pronunciation of the word mill. Snuff-mulls were made of a ram's horn, the point of which was heated and curled into a tight scroll to keep it from

The exterior of the horn was sometimes left naturally rough, but more often was polished smooth. In the early mulls, the interior was usually left rough and might be enhanced with additional internal cuts which would be used by the snuff taker to grind his own snuff in the same device in which he carried it. The rims of most horns were fitted with pewter, silver or more rarely, gold hardware at the rim which provided the hinge for a cover typically made of horn, and a thumbpiece for opening the mull. Suspended from the rim there might also be some small tools necessary to the snuff taker. The top of the mull, whether or horn or of any other material, was occasionally embellished with the central placement of a cabochon or facet-cut cairngorm.

There are a number of instances in which a table snuff-mull was made from a single ram's horn which retained its natural curl or a pair ram's horns with pewter or silver mounts, including ornamented caps over the pointed end of the horns. There were also some table mulls made of a complete ram's head. Many of these table mulls had a number of small tools attached by fine chains, including a small spoon for scooping out the snuff, a small scaper to remove snuff from the walls of the mull, and a hare's foot for use in brushing excess snuff from the upper lip.

In a few instances, the full ram's head mull has small wheels attached, enabling it to be pushed around the table for those taking snuff after a meal. These ornate table mulls were usually made for and used in the officer's mess of a Scottish regiment, or in the grand home of a noble Scottish laird.

Another popular type of snuff-box in Scotland, particularly in an officer's mess or hunting club were those made of hooves, most often horse or deer hooves. There were a number of cavalry officer's messes in which might be found a snuff-box made of the hoof of a favorite cavalry horse, most often one who had died in battle. In most cases, the hoof would be hollowed out and lined with gold, tortoise-shell or papier mache and fitted with pewter or silver cover and ornament. Half of the cloven hoof of deer killed in a hunt might hollowed out and similarly lined. But the curved side of the hoof became the bottom of the box, and it was fitted with pewter or silver hardware to attach a lid on the open part of the hoof. Snuff-boxes made of cloven hooves were more likely to be pocket snuff boxes, while those made of horses hooves were more commonly table boxes.

Laurencekirk, a small village in Scotland was the site of the invention and production of a unique hinge for wooden snuff boxes. James Sandy was a poor man who had lost the use of his legs as a young man. He was confined to his bed for the remained of his life, as he lived before the invention of the wheelchair. He was a clever and industrious man who turned his bedroom into a workshop and sitting room for all of the people who came to visit him because he was also a generous, warm-hearted soul. It was at his bedroom workbench that he invented the "Laurencekirk hinge" for wooden snuff boxes. It was very important that snuff be kept in an airtight container to retain its moisture and flavor. This had always been difficult to achieve with a wooden snuff box because no one had been able to design a hinge that was small, smooth and airtight. But Mr. Sandy put his mind to the problem and found an elegant solution. The knuckles of the hinge at the back of the box were formed alternately from the bottom and the top so that they fit together perfectly. A thin metal rod was then passed though the drilled knuckles of both halves of the box and the holes at each end plugged with tiny wooden stops. This hinge design made possible the production of cheap but airtight snuff boxes. Mr. Sandy did not patent his invention, but happily shared it with anyone who was interested. Soon an entire snuff-box making industry grew up in Laurencekirk, which sustained the population through the hard times of the early nineteenth century. Most of these boxes were decorated with the designs of Scottish tartans. Eventually production was expanded to include tea chests and later small wooden objects which became popular as souvenir items. Though James Sandy died, still poor, at the age of fifty-three, in 1819, his inventiveness and generosity provided work for many of his fellow villagers and their descendants for many generations.

Snuff was so closely linked with Scotland and Scotsmen in the minds of most Englishmen that it lead to the widespread use of the carved wooden effigies of Scottish Highlanders in full dress taking snuff in front of many English snuff shops. It is said that after the Battle of Culloden and the outlawing of Highland dress, all the snuff-sellers of England petitioned the government to allow them to keep their wooden Highlanders in front of their shops. Through the years of the Regency, the carved wooden figure of a Highlander typically stood guard outside most snuff shops across Britain.

Traditionally snuff is sniffed or inhaled lightly after a pinch of snuff is either placed onto the back surface of the hand, held pinched between thumb and index finger, or held by a specially made "snuffing" device.
The indigenous populations of Brazil were the first people known to have used ground tobacco as snuff. They would grind the tobacco leaves using a mortar and pestle made of rosewood, where the tobacco would also acquire a delicate aroma of the wood. The resulting snuff was then stored airtight in ornate bone bottles or tubes to preserve its flavor for later consumption. Snuff-taking by the Taino and Carib people of the Lesser Antilles was observed by the Franciscan monk Ramón Pané on Columbus' second voyage to the New World in 1493.Friar Pané's return to Spain with snuff signaled its arrival in Europe that would last for centuries.

In the early 16th century, the Spanish Casa de Contratación (House of Trade) established and held a trade monopoly in the first manufacturing industries of snuff, in the City of Seville, which became Europe's first manufacturing and development center for snuff. The Spanish called snuff *polvo* or *rapé*. At first they were independent production mills dispersed within the city, state control over the activity later concentrated the production to one location opposite the Church of San Pedro. By the mid-18th century it was decided to build a large and grand industrial building outside the city walls, and thus the Royal Tobacco Factory (*Real Fábrica de Tabacos*) was built, becoming Europe's first industrial tobacco factory.

The Dutch, who named the ground powdered tobacco "snuff" (*snuif*), were using the product by 1560. By the early 1600s, snuff had become an expensive luxury commodity. In 1611, commercially manufactured snuff made its way to North America by way of John Rolfe, the husband of Pocahontas, who introduced a sweeter Spanish variety of tobacco to North America. Though most of the colonists in America never fully accepted the English style of snuff use, American aristocrats used snuff. Snuff use in England increased in popularity after the Great Plague of London (1665–1666) as people believed snuff had valuable antiseptic properties, which added a powerful impetus to its consumption. By 1650, snuff use had spread from France to England, Scotland, and Ireland, and throughout Europe, as well as Japan, China, and Africa.

Snuff's image as an aristocratic luxury attracted the first U.S. federal tax on tobacco, created in 1794. By the late 1700s, taking snuff nasally had fallen out of fashion in the United States. Instead, dry snuff users would use a twig as a brush to "dip" the snuff, which then involved placing the snuff inside the cheek—the precursor to dipping tobacco.

Until next month…

Sláinte

Omaha Pipes and Drums
A Celtic tradition since 1970

Chanter Newsletter
August 2018

Scottish Mining

Coal has been central to the story of Scotland over much of the past two centuries. A chance of geology meant that a large part of the heart of the country was home to a series of rich coalfields extending from Ayrshire in the south west through Lanarkshire, the Lothians, Stirling, Clackmannanshire and Fife. But although the central belt of Scotland was home to most mining activity, outlying coalfields meant that mines existed as far west as Machrihanish in Kintyre; as far south as Canonbie in Dumfries & Galloway; and as far north as Brora in Sutherland.

In the 17th and 18th centuries, coal miners in Scotland, and their families, were bound to the colliery in which they worked and the service of its owner. This bondage was set into law by an Act of Parliament in 1606, which ordained that "no person should fee, hire or conduce and salters, colliers or coal bearers without a written authority from the master whom they had last served". A collier lacking such written authority could be "reclaimed" by his former master "within a year and a day". If the new master did not surrender the collier, he could be fined and the collier who deserted was considered to be a thief and punished accordingly. The Act also gave the coal owners and masters the powers to apprehend "vagabonds and sturdy beggars" and put them to work in the mines. A further Act of 1641 extended those enslaved to include other workers in the mines and forced the colliers to work six days a week.

The process of emancipation began with an Act of Parliament of 1775 which freed the colliers in age-groups - those under 21 and between 35 and 44 were to be freed in 7 years, those between 21 and 34 were to be freed in 10 years and those over 45 were to be freed in 3 years. The liberation of the father freed the family. However, gaining freedom required a formal legal application before a Sheriff and a great many colliers continued to be bound until 1799 when an Act was passed that all colliers in Scotland were "to be free from their servitude".

By the early years of the 1900s, nearly 150,000 people were directly employed in Scotland's mining industry; out of a total population at the time of around 4.5 million. Scotland's coal industry produced over 40 million tons of coal each year, and powered much of the rest of the country's economy at a time when Glasgow was generally considered to be the second city of the British Empire.
Lady Victoria Colliery, named after the wife of the ninth Marquis of Lothian, is located at Newtongrange, Midlothian, Scotland. It was sunk in 1890 by the Lothian Coal Company as part of the "Newbattle group" closely linked with Easthouses and Lingerwood. It was Scotland's second largest colliery. Lady Victoria Colliery worked six seams: the Jewel giving high-class household coal and the famous 'Newbattle Cannel' for gas-making; the Splint and Kailblades producing steam coal; the Coronation and Diamond giving household coal; and the Great Seam.

From its earliest days, when engineers used new brick-lining techniques to sink the shaft, the Lady Victoria was a proving ground for innovative technologies, including steel pit-props and the use of electricity for power as well as light. In its lifetime, it produced a record 40 million tons of coal, all hauled up the 500-metre shaft by the largest winding engine in Scotland. At its peak, the colliery had a workforce of almost 2,000 men and women. Today the Lady Victoria Colliery is preserved and houses the Scottish Mining Museum.

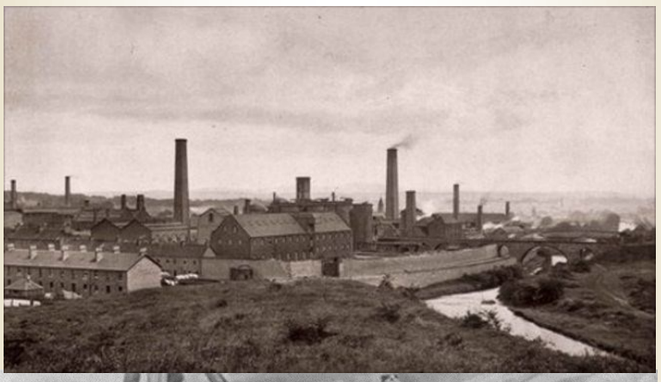
Though the existence of ironstone in the Scottish coal measures was known many years previously, no attempt was made to turn it to account until the year 1760, when the Carron Ironworks were established. Only one kind of ironstone was then used - namely, the argillaceous or "clayband;" for the more valuable carbonaceous or " blackband " was not discovered till the beginning of the 20th century. These two varieties are known as the coal measure ironstones, and are found in all the great coal fields of Britain except those of Northumberland, Durham, and Lancashire.

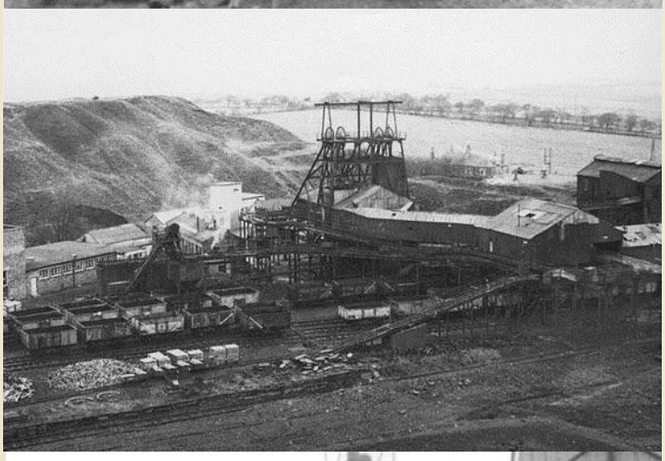
The 1800's saw a massive rise in the amount of coal and iron mines as the industrial revolution swung into full effect. In 1879 there were 314 iron-works with 5149 puddling furnaces and 846 rolling mills in operation in Lanarkshire and in 1881, 392 coal pits and 9 fireclay pits. This labor force was found principally in Irish emigrants who were refugees from the suffering and deprivation caused by the potato famine in Ireland.

Lanarkshire was rich in coal, with numerous early mines scattered over the county. Around 1910 the actual amount of working collieries reached their peak with around 200 in the county. Between the wars mining started to decline and miners had to travel to work, or be re-housed near the pits.
Lead was mined from the Lowther Hills in Roman times. One early use of the mineral was as a food preservative! Scottish kings called this area of the Southern Uplands ‘God’s Treasure House’, because of all the precious metals to be found there alongside the lead: most notably, high-quality silver and gold.

The village of Leadhills, in South Lanarkshire, stands at 395m above sea level. It had numerous lead mines which, at their peak output around 1810, produced 1400 tons annually. Miners clubbed together here in 1741 to form the first subscription library in Scotland. The mining ceased here in 1928.

Wanlockhead, in Dumfriesshire, owes its existence to the lead and other mineral deposits in the surrounding hills. These deposits were first exploited by the Romans, and from the 13th century they began to be worked again in the summer. The village was founded permanently in 1680 when the Duke of Buccleuch built a lead smelting plant and workers' cottages. Lead, zinc, copper and silver were mined nearby, as well as some of the world's purest gold at 22.8 carats, which was used to make the Scottish Crown. Wanlockhead became known as "God's treasure house" from the richness of its mineral resources. Despite a branch railway, also the highest in Scotland, serving the village from 1901 to 1939, lead mining declined in the 20th century and finished in the 1950s. The village had a curling club which was formed in 1777 and there were also quoits, bowling clubs, a drama group and a silver band which had instruments purchased for them by the Duke of Buccleuch.





It was dark and dangerous work but was the lifeblood of hundreds of communities across Scotland for generations. Coal was the fuel of the Industrial Revolution and in a world without central heating it also kept people warm. Hundreds of thousands of miners were employed to dig it out of the ground.

The last remaining deep mine in the UK, Kellingley colliery in North Yorkshire, closed in 2015, bringing an end to an industry that dates back centuries.

Until next month…

Sláinte

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Chanter Newsletter
September 2018

Irn-Bru

As iconic as whisky and as famous as haggis, Irn-Bru is widely enjoyed not just in the land of its birth but also across the globe. The Scottish carbonated soft drink, often described as "Scotland's other national drink" (after whisky) is produced in Westfield, Cumbernauld, North Lanarkshire, by A.G. Barr of Glasgow.

Irn-Bru had dominated the Scottish market for over 100 years and although Coca-Cola has made inroads, it still sits a close second behind its Scottish rival. Irn-Bru is also the third top-selling soft drink in the UK overall, with Pepsi and Coca-Cola occupying the top two spots.

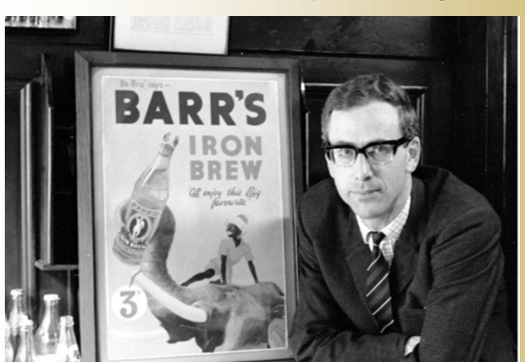
Irn-Bru is known for its bright orange color. As of 1999 it contained 0.002% of ammonium ferric citrate, sugar, 32 flavoring agents including caffeine and quinine (but not in Australia), and two controversial colorings (Sunset Yellow FCF and Ponceau 4R).

The first Iron Brew drink was produced by the Maas & Waldstein chemicals company of New York in 1889 under the name IRONBREW. The drink was popular across North America and was widely copied. A similar beverage was launched in 1898 by London essence firm Stevenson & Howell who supplied soft drinks manufacturers in the UK and colonies. Following this date many local bottlers around the UK began selling their own version of the beverage. Despite the official launch date for Barr's Iron Brew being given as 1901, the firms AG Barr & Co (Glasgow) and Robert Barr (Falkirk) jointly launched their own Iron Brew drink at least two years earlier, according to a document in the firm's own archives which indicates that the drink was already enjoying strong sales by May 1899.

The strongman image which Barr's adopted for their bottle labels and advertising had in fact been trademarked by the firm Stevenson & Howell in 1898. Barr's ordered their labels directly from Stevenson & Howell who also sold Barr's many of the individual flavors with which they mixed their own drinks. An ad for Barr's Iron Brew dated 1900 featuring the original strongman label can be found in Falkirk's Local History Archives.

The strongman logo – known as the iconic "Highland athlete" – which features on the cans was originally portrayed by popular Highland Games athlete Adam Brown, with Scottish strongman Donald Dinnie also reportedly approached by Robert Barr to endorse the drinks in adverts. Donald, according to the BBC proclaimed: "I can recommend BARR's IRN BRU to all who wish to aspire to athletic fame, signed Donald Dinnie, All-round Champion Athlete of the World." In 1922, a Cambridge rower replaced Adam Brown on the original Iron Brew labels. In the picture used for inspiration his right hand had held an upright oar, but this was substituted by a glass of Iron Brew. Designer Chris Mitchell went on to develop the stylized Strong man character brand icon which replaced the older label and is still in use today.

Barr's trademark application for the brand name Irn-Bru dates from July 1946 when the drink was still off sale because of wartime regulations. The firm first commercialized their drink using this new name in 1948 once government SDI consolidation of the soft drinks industry had ended. The name change followed the introduction of new labelling restrictions which cracked down on spurious health claims and introduced minimum standards for drinks claiming to contain minerals such as iron. However, according to Robert Barr OBE (chairman 1947–1978), there was also a commercial rationale behind the unusual spelling. "Iron Brew" had come to be understood as a generic product category in the UK, whereas adopting the name "Irn-Bru" allowed the firm to have a legally protected brand identity that would enable the firm to benefit from the popularity of their wartime "Adventures of Ba-Bru" comic strip advertising.



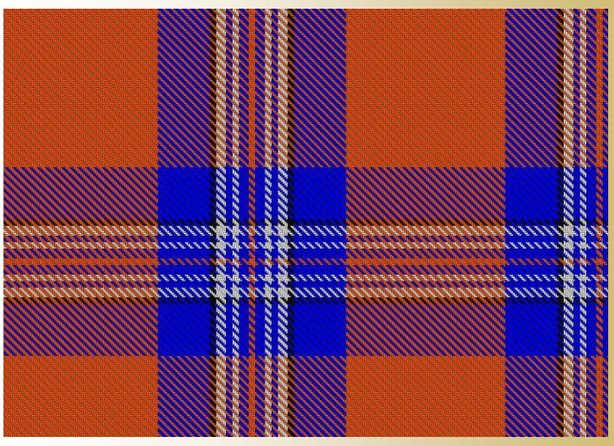
Ba-Bru was inspired by the character of 'Sabu' in Rudyard Kipling's book 'Sabu The Elephant Boy'. Ba-Bru and Sandy introduced generations of Scots to Barr's Iron Brew and were the longest running advertising cartoon characters in history.

In the past, the Barr horses were nearly as famous as the Barr products they used to haul on the flat-top lorries piled high with crates. Huge and very strong, the Clydesdale horses were able to carry around 60 to 70 dozen bottles which weighed about three tons. The`fleet' was a common sight around the region, with many of the animals going on to become famous in their own right, with the giant Clydesdale Carnera (named after boxing champion Primo Carnera) becoming the most famous of all.

Said to weigh a ton and considered to be the largest working horse in the world, Robert Barr bought him from a Perth farmer in 1930. He stood 6ft 6ins at the shoulder. Loved by the public he came to a tragic end in January 1937 and literally “died in harness” after slipping on the frost-bound road at the Cow Wynd in Falkirk.

Only three people in the whole world reportedly know the recipe for making Irn-Bru: Former company chairman Robin Barr; his daughter Julie Barr (the firm’s Company Secretary and Legal Affairs Manager) and one other A.G. Barr board director, whose identity remains confidential. Some claim the trio will never travel on the same plane, just in case.

Irn-Bru is made not just in Scotland but also in Russia and is exported to countries all around the world. Irn-Bru is manufactured under licence in five factories in Russia alone by Barr’s partner, the Moscow Brewing Company. It is still exported to Spain, the Netherlands, Germany, Gibraltar, Belgium, Poland, Malta, Greece, Cyprus and parts of Africa, North America, Asia, the Middle East and Australasia.



Irn-Bru has its own tartan. Designed in 1969 as the Barr tartan, by Howe design, it was updated in 1996/97 and redesigned by Kinloch Anderson with the name changed to Irn-Bru tartan. It was registered with the Scottish Tartans Society on 12th September 1997 and the colors are based on the iconic brand’s packaging. This tartan was different from the generic tartan used by the brand on their English adverts in 1969.

Irn-Bru’s most famous ad was launched in 2006 and it was the first time the brand had ever created a Christmas ad https://youtu.be/4yZOab5gl-4

The ‘Snowman’ ad was inspired by Raymond Briggs classic 1982 animated film ‘The Snowman’ and puts a twist on the now famous soundtrack by Howard Blake with some typically Scottish humor employed to create new lyrics. Regularly voted the best Scottish Christmas ad, Barr’s now push the idea that “it’s not Christmas time until you’ve seen the Irn-Bru Snowman ad”.

What happens when an English person drinks Irn-Bru?

David McSweeney, who runs online media site Favrify, decided to create a tongue-in-cheek version of a popular infographic showing what happens when a person drinks a can of Coke. The hilarious guide features a picture of The Simpsons character Groundskeeper Willie, and suggests that after an hour you will be transformed into a Scot...

After 15 minutes: You notice an interview with David Cameron on the news and feel compelled to throw your shoe at the TV. You don’t know why. After 20 minutes: You look in the mirror and notice you are a little more handsome and muscular than before. Your voice starts to deepen. After half an hour you have a sudden craving for a full Scottish fry-up, complete with black pudding, haggis and tattie scones, and after 50 minutes you think about joining the SNP. Finally, an hour after consuming the bright orange drink, your transformation is complete. Apparently, if you reach for another can, you’ll then order yourself an extra-large donner meat pizza, resolve to leave your Essex home and travel to God’s country.

Until next month…

Sláinte

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Chanter Newsletter
October 2018

Formal Highland Attire

Scottish evening dress traces its roots back to the seventeenth century and is as diverse as Anglo-American black tie, if not more so. The various components of highland dress presented are from Kinloch Anderson. They are a sixth-generation family company based in Edinburgh and are official tailors and kiltmakers to the Royal Family which makes them a much more reliable source of etiquette than mainstream rental shops.

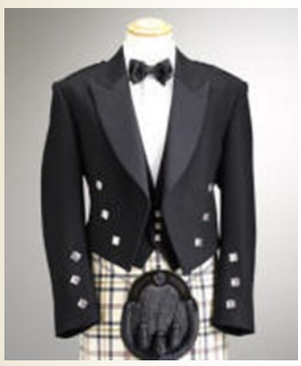
Highland Dress: Black-Tie Equivalent

Scottish Highland dress is often worn to black and white tie occasions, especially at Scottish reels and *céilidhs*. Customarily, the black-tie equivalent consists of the following:

Jacket

- black barathea kilt jacket:
  - Argyll jacket (least formal, see note following)
  - Prince Charlie jacket (the most popular)
  - Regulation doublet
- Alternatively, a black mess jacket
- NOTE: there is some contention about whether the Montrose doublet or Sheriffmuir doublet are too formal for black tie; they should be worn with the accompaniments described below for white-tie equivalents.

Argyll jacket: this is the least formal option because lapels are notched and self-faced. Cuffs are usually Argyll style (gauntlet) as shown.



Prince Charlie jacket (aka *coatee*): features peaked lapels which are usually faced in satin; back of jacket feature short tales and the cuffs are usually Braemar as shown.

Mess jacket – similar to the Prince Charlie but without the tails.

Regulation doublet: a Prince Charlie with flaps in the front and back—optional plaid.

Kilt

Waistcoat

- Matching waistcoat, low cut and fastened with three Celtic buttons (the waistcoat can also be tartan with the Argyll jacket.

Shirt

- White shirt with shirt studs, French or barrel cuffs, and a turndown collar (wing collars are reserved for white tie in most locales)

Neckwear

- Black bow tie

Footwear

- Evening dress brogues
  - *ghillie brogues* (tongue-less brogues with long laces that wrap around the lower leg and tie above the ankle) are less formal
  - *buckle brogues* (tongue-less brogues closed with a strap and decorated with a buckle on the toe of the shoe) are most formal
- Dress kilt hose
  - solid-color hose are less formal; note that white and off-white hose are often seen but are deplored by some
  - *diced* pattern (broad criss-crossing diagonal stripes of two different colors) or tartan patterns (to match kilt) are most formal; note that red diced patterns are for members of the military

Accessories

- Silk *flashes* (a pair of decorative pointed vertical strips of fabric attached to elastic sock garters) or silk *garter ties* (traditional sock garters made from fabric that ties around the calf)
- Dress *sporran* (decorative pouch worn at the front of the kilt) with silver chain
- Black, silver-mounted *sgian dubh* (a small ornamental knife tucked into the kilt hose)
- Optional *dirk* (an ornamental cut-down sword)
- Highland bonnet with crest badge (suitable for out of doors only)

Regarding the Braemar jacket, Scottishtartans.org reports that "Braemar" is actually just a style of cuff (specifically, a three-button patch cuff) that can be applied to any kilt jacket. They are typically seen on Prince Charlie jackets but are sometimes seen on Argyll jackets thus leading some makers to refer to the latter as Braemar jackets. Even more confusing, “Argyll” refers to both a style of jacket and a style of cuff (specifically, a gauntlet cuff). While the jacket and eponymous cuff are usually matched together it is nonetheless possible to have an Argyll jacket with Braemar cuffs or a Prince Charlie jacket with Argyll cuffs.

Highland Dress: White-Tie Equivalent

The more elaborate forms of Highland Dress are reserved for white-tie occasions although it is actually more common to see Highland Dress black-tie equivalents at these occasions.

Jacket

- Formal kilt *doublet* in barathea or velvet – all are suitable in a variety of colors

Regulation Doublet

Montrose Doublet

Sheriffmuir Doublet

Kenmore Doublet

Kilt

Waistcoat

- Waistcoat in white marcella, tartan (to match the kilt), or the same material as the (regulation or Sherrifmuir) doublet
- no waistcoat is worn with the Kenmore doublet (nor, presumably with the Montrose doublet as it is double-breasted); instead, these two doublets are usually worn with a belt
- The Sheriffmuir should be paired with a waistcoat that closes with seven Celtic buttons

Shirt

- White stiff-front shirt with wing collar and white, gold, or silver studs and cufflinks for the regulation doublet
- White formal shirt and optional lace cuffs for the Montrose, Sheriffmuir, and Kenmore doublets

Neckwear

- White lace *jabot* (a cascade of lace or ruffles on the breast of a garment) with the regulation doublet a black silk or white marcella bow tie may be worn in place of the jabot (highland wear often includes a black bow tie even at white tie events)

Footwear

- Black buckle brogues
- Diced or tartan kilt hose

Accessories

- Studs and links as noted under "shirt" for regulation doublet
- Formal kilt pin
- Silk garter flashes or garter ties
- Silver-mounted sporran in fur, sealskin, or hair with a silver chain belt
- Black, silver-mounted, and jeweled sgian dubh
- Optional *fly plaid* or short *belted plaid* (a square piece of cloth in the same tartan as the kilt attached to the left shoulder of the jacket with a decorative broach)
- Optional dirk
- Highland bonnet with crest badge (suitable for out of doors only)

Lowland Dress

The traditional Lowland equivalent of black tie is tartan *trews* (tight-fitting trousers worn as an alternative to the kilt) combined with a standard dinner jacket or a Prince Charlie jacket. Trews are often worn in summer and in warm climes.

Traditional white-tie Lowland dress is a variant of standard white tie that substitutes tartan trews for the usual full-dress trousers and may include a suitable kilt jacket or doublet instead of the tailcoat.

The tartan truis or trousers date back to 1538 as a medieval style of woven tartan cloth trousers as a garment preferably used during the Highland winter where the kilt would be impractical in such cold weather. The word is *triubhas* in Scottish Gaelic. *Truis* or *trews* are anglicized spellings meaning trousers.

Traditional trews are actually long hose. These hose came all the way up to the waist and were attached to a linen cloth (NB: These were not trousers). They were fastened at the lower leg, below the knee, by a garter (the precursor to the flashes of the Highland Dress).

It is said in Scottish traditional folklore that these *triubhas* were actually the common garment of the 16th to 18th Centuries in the Highlands. It is also a fascinating note that when travelling, in order to avoid getting the trews wet when crossing streams, the Highlander would wear shorter hose, ones that would only reach up to the knee, and wrap his "bed-garments" around his waist, a form of the Great Kilt.

Due to the military use of trews by the Lowland regiments, the perception of trews as Lowland dress spilled over into civilian wear, so that for many years, trews began to be viewed as Lowland dress, rather than the Highland kilt. However, in recent years, a resurgence in Highland history and traditions has seen trews re-enter the Highland wardrobe, whilst interested Lowlanders have now encompassed these traditions within a wider Scottish template.

Until next month…

Sláinte

Omaha Pipes and Drums
A Celtic tradition since 1970

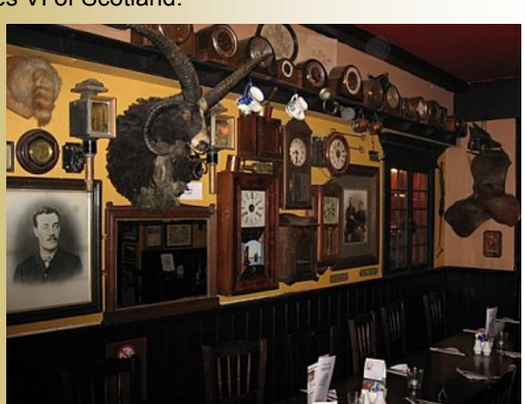
Chanter Newsletter
November 2018

Scotland's Oldest Pubs

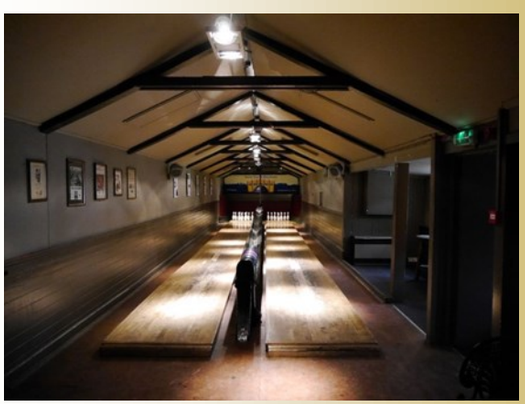
Lying at the heart of many a Scottish community, the local pub was often a lodestone for communication and revelry and it's no wonder that so many have survived throughout the centuries to remain a tangible links to the past. With histories that are often disputed (due to a lack of proof and the sheer age of many of the buildings involved) many pubs claim to be "Scotland's oldest" here are some of the strongest contenders.

The **Sheep Heid Inn** is a public house in Duddingston, Edinburgh, Scotland. There has reputedly been a pub on this spot selling liquor and victuals since 1360. If this foundation date was proved correct it would make The Sheep Heid Inn perhaps the oldest surviving licensed premises in Edinburgh, if not Scotland.

In addition to the question of the conjectural date, the origin of the pub's name is also a matter of some debate. From the medieval period to early modern times, sheep were reared in Holyrood Park, a royal park beside Duddingston, and were slaughtered in Duddingston before being taken to the Fleshmarket in Edinburgh's Old Town. There being no great demand for the heads (Scots: *heids*), the residents of Duddingston village became renowned for their culinary genius with this less than savoury item. Two dishes in particular were widely remarked upon, sheep heid broth ("powsowdie") and singed sheep heid. The local fame of the latter was even mentioned by Mrs. Beeton in her famous cookery book. Indeed, until the late 19th century the use of these heads was so commonplace that the locals used the skulls as cobbles for their pathways. So the pub's name may originate here. Alternatively, and far more plausibly, its name probably came about following the royal gift in 1580 of an ornate ram's head snuff box, given by King James VI of Scotland.



The Sheep Heid Inn also possesses an old fashioned bowling alley, built around 1870, which is reputedly the last such alley in Scotland. The Royal Company of Archers, the City Sheriffs, and the local regiments based at the nearby Piershill Barracks and Duddingston training camps, were all once regulars. The last of the old clubs to survive are the Trotters Club, founded in 1882 and who still meet in the alley once a month.



In 2016, Her Majesty had dinner and a drink with two companions in the inn's public dining area, leaving the pub's regulars stunned. Customers could barely believe their eyes when they saw her taking a window seat in the public dining area. She and her companions are understood to have ordered a martini and a half bottle of white wine, along with two portions of lamb and a fillet of seabass.

The White Hart Inn which is said to date back to 1516 – well parts of it anyway – and while the remainder of the modern pub is said to have been built in 1740, there's no doubting its rich heritage. The name dates back to an incident in 1128 when King David I encountered a white stag while hunting in what is now Holyrood Park.

Now thought to be one of the most haunted pubs in the city – well you'd expect some spirits behind the bar that aren't just for drinking after such a long existence.

The building is said to have been the place in which a certain Scottish poet stayed on his last visit to Scotland and where his famous song 'Ae Fond Kiss' was written in 1791. Robert Burn's, as well as William Wordsworth, visited the building on many occasions which is only one of many reasons this pub is so popular. The famous grave robbers and murderers, Buke and Hare, have also drank here and it is believed that they even picked up one of their victims in this very pub. With so much history behind the building, it's no wonder it's such a busy and thriving little pub.

Situated in the beautiful village of Drymen – found on both the West Highland Way and the Rob Roy Way – you'll find what is said to be oldest registered licensed pub in Scotland. **The Clachan** Inn is the oldest registered licensed pub in Scotland and means "a building of stone", a more permanent construction of its time when many buildings were made of turf. In 1734, it was the first of its kind to have its own still to distil and sell its own whisky. The first licensee of The Clachan was Mistress Gow, one of Rob Roy's sisters.

The history of the Clachan Inn is fascinating and many relics of yesteryear remain to his day. For example, the Amuary next to the fire place was used to store and hide salt when it was taxed. The Auld bougar, a load baring cruik beam that originally held up the heavy turf and thatch roof is still retained within the bar area of the Clachan.

Centuries ago, Drymen was a collecting point and market place for cattle raised in the highlands on route for the major meat market at Smithfield London. The Endrick river which flows nearby and into Loch Lomond was the lowest crossing point for the driven cattle. The most famous drover of all, RobRoy MacGregor took 6-8 weeks to take the cattle to London covering around 18-20 miles in a day.

Like Edinburgh, there are more than a few pubs that claim the title of "Glasgow's oldest" but in the **Old College Bar** we have what may be the genuine article – a plaque above the door pro-

claims it as "Glasgow's oldest public house. Ancient staging post and hostelry".

Parts of the building are believed to date back to 1515, though it has been subject to more than a few extensions since that time. Its name is a reminder the University of Glasgow was based in the High Street until 1870, before the institution moved to the West End.

A plan to demolish the well-loved bar, which is unlisted, and several adjoining buildings, was submitted to the council in 2014, however earlier this year it was saved when construction bosses agreed to alter their plans to retain the pub on the site.

Ma Cameron's is the oldest pub in the city of Aberdeen; only parts of the bar truly date back to its origins, in this case the snug bar at the front of the building which is said to be over 300 years old. The Hostelry which had sympathized with the Jacobite cause began to flourish as a Coaching Inn in the 1800s Since then it has been recognized as a mecca for both locals and visitors to the City. Many of the Aberdeen hostelries were kept by women and none is more remembered than (Ma) Amelia Cameron who continued to run the pub following the death of her husband, John. Amelia was affectionately known by her clientele as"Ma". In 1933 the pub was taken on by **Alex Mitchell** thus ending a period of 60 years association of the Cameron's with the pub. "The Snug" is off the original bar in the right window which appears to have changed little since the days when "Ma Cameron" was the celebrated Hostess. Arms of Cameron of Lochiel (Clan Cameron) adorn the wall of Ma Cameron's Alehouse.

Hauntings are a common occurrence here, with unexplained noises, beer taps which operate themselves and a sighting of Provost Ross by a local ghost hunter. The Sow Croft also sits on the city's historic western border, even before Back Wynd got its name, thus it was party to all the comings and goings of the city.

So what is the oldest drink in Scotland? Scotch whisky has been brewed in Scotland since at least the 15th century, but Atholl Brose—a mix of whisky, oatmeal and honey—is said to date from at least 1475 but, in reality, could be centuries older.

The fine trilogy of ingredients is said to have been used to trap Iain MacDonald, the Lord of the Isles, by placing it in one of his favored hillside wells. With the water source suddenly bearing a mysterious nectar, it wasn't long before the Earl of Atholl was able to locate and capture the powerful ruler.

Around 80 years ago, the then Duke of Atholl revealed the family recipe around 80 years ago. Four dessert spoons of runny honey are mixed with four sherry glasses filled with water in which oatmeal has been steeped. Stir together and put into a quarter bottle. Fill it with whisky and shake. Later recipes include an egg yolk or double cream. It has sometimes been called the "giant's drink" and was ceremoniously served to the Argyll and Sutherland Highlanders on Hogmanay.

Other traditional Scottish drinks include Heather Ale, Whipkull, Hippocrass, Meal-and-Ale, Auld Man's Milk, Glasgow Punch, Blue Blazer, and the Highland Cordial.

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Merry CHRISTMAS

Christmas Carols of Scotland, Ireland, Wales, and Mann

Tàladh Chrìosda (Christ's lullaby) is the popular name for the Scottish Gaelic Christmas carol Tàladh ar Slànaigheir (the Lullaby of our Savior) and sung to a tune called *Cumha Mhic Àrois* (the Lament for Mac Àrois). It is traditionally sung at Midnight Mass in the Outer Hebrides in Scotland. The 29 verses of the hymn date from the 19th century and are intended to represent a lullaby for the Christ Child by the Blessed Virgin.

The words are believed to have been written by Fr. Ranald Rankin, a Roman Catholic priest from Fort William. The lyric appears as item 10 in Glasgow University Library's *Bàrd na Ceapaich* manuscript where it is entitled *Taladh ar Slanuighir (Cuimhneachan do Chloinn Mhuideart)* which can be translated as *Our Saviour's Lullaby (Memento to the Children of Moidart)*. The same manuscript again gives the same title for the tune as *Cumha Mhic Arois* (lament for Mac Àrois) and supplies the same information regarding the author of the lyric and, presumably, date of publication – *An t-Urramach Raonall Mac Raing. An t-8mh Mios, 1855* (Fr. Ronald Rankin, August 1855).

"Mac Fir Àrois" (the son of the Man of Aros) – i.e., an heir of Aros in the isle of Mull in Scotland – is traditionally held to have drowned in Loch Friosa (Loch Frisa) in Mull. The Rev. John Gregorson Campbell, in his *Superstitions of the Highlands of Scotland*, pp205–206, states the following.

The heir of Aros, a young man of great personal activity, and, it is said, of dissolute manners, having an opinion of himself that there was no horse he could not ride, was taken by a Water-horse into Loch Frisa, a small lake about a mile in length in the north-west of Mull and devoured. This occurred between his espousal and marriage, and the Lament composed by his intended bride is still and deservedly a popular song in Mull. There seems to be this much truth in the story, that the young man was dragged into Loch Frisa by a mare which he was attempting to subdue and drowned. It would appear from the song that his body was recovered.

Tàladh Chriosda with Scottish Gaelic text and translation

The **Wexford Carol** (Irish: *Carúl Loch Garman, Carúl Inis Córthaidh*) is a traditional religious Irish Christmas carol originating from County Wexford and, specifically, Enniscorthy (whence its other name).

Sometimes known by its first verse "Good people all this Christmas time", it is one of the oldest extant Christmas carols. The song achieved a renewed popularity due to the work of William Grattan Flood (1859-1928), who was organist and musical director at St. Aidan's Cathedral in Enniscorthy. He transcribed the carol from a local singer and had it published in the Oxford Book of Carols, putting Enniscorthy into most carol books around the world.

Traditions abound concerning the song, for example that only men should sing it. However, many popular female artists have recorded versions of it.

Wexford Carol : The Palestrina Choir (St Mary's, Dublin)

Plygain is a traditional Welsh Christmas service which takes place in a church between three and six o'clock in the morning, traditionally on Christmas morning.

The word 'plygain' possibly comes from the Latin word *pullicantio,* meaning 'when the cock crows at dawn'; it could also be derived from *plygu*, meaning to bend forward in prayer.There are several variations on the word: pylgen, pilgen, plygan, plygen etc.The carols are very different from the usual English Christmas carol tradition in that every Plygain carol includes verses on the Crucifixion and Resurrection of Christ in addition to his birth. The Plygain was the only service in the church calendar to be held at night time, as the carrying of candles and the procession leading to the church was a part of the Plygain. Its roots lies in pre-Christian celebrations.

Some of the Plygain carols are thought to have been created to replace the traditional Latin Catholic mass after the 1588 Welsh translation of the Bible; Plygain carols were a mainstream stay of Welsh protestant worship until the mid-19th century. Peaking in popularity in the 17th century, author Charles Edwards (c. 1628 – c. 1691) published a book of carols called *Llyfr Plygain gydag Almanac* (*Plygain Book with an Almanac*) in 1682. The decline of the tradition in the mid-19th century was attributed to the rise of family gathering as an alternative Christmas-eve tradition and a 'Victorian' rebuff of the joyous celebrations which went with the Plygain. Some parishes had to abandon the practice after repeated incidences of drunk villagers disrupting the services.

Parti Fronheulog: Carol Plygain: 'Ar Gyfer Heddiw'r Bore'

The music of the Isle of Man reflects Celtic, Norse and other influences, including from its neighbours, Scotland, Ireland England and Wales. Prior to the 15th century, little can be determined about the character of music on the Isle of Man. The earliest written evidence describes fiddle music and a variety of folk dances.

In 1891, Manx antiquarian and folklorist Arthur William Moore published a collection of **Manx Carols**. The *carval* is related to the medieval English carol and sung to popular Manx tunes.These carols were formerly sung in the parish churches on Christmas Eve, or *Oie'l Verrey* as it was called. It was the custom for the people on this night to bring their own candles, so that the church was brilliantly illuminated. Decorations mainly consisted of branches of holly and festoons of ivy. After the prayers were read and a hymn sung, the parson usually went home, leaving the clerk in charge. Then each one who had a carol to sing would do so in turn, so that the proceedings were continued till a very late hour, and sometimes also became of a rather riotous character, as it was a custom for the female part of the congregation to provide themselves with peas, which they flung at their bachelor friends. On the way home a considerable proportion of the congregation would probably visit the nearest inn, where they would partake of the traditional drink on such occasions, viz. hot ale, flavored with spice, ginger, and pepper. It was traditional to sing *Arrane Oie Vie* (Good-night Song) on the way home.

Manx Carol