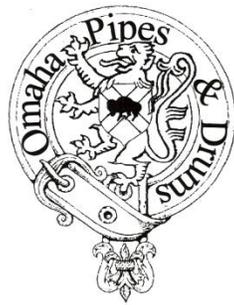


this week's
topic...

VOLUME 2 - 2008

developed by
Dr. Peter L. Heineman
for the

Omaha Pipes and Drums



All rights reserved. Any reproduction is prohibited without the written permission of the Omaha Pipes and Drums. This material may not be reproduced or transmitted in any form by any means, electronic or mechanical, including photocopying, recording or by any information and retrieval system without the written permission of the Omaha Pipes and Drums.

CONTENTS

Page			
i	Introduction	79	The Real Robinson Crusoe
		80	The Sporrán
1	200 Foot Woman	82	The Stone of Ireland
2	A Bizare Island Experiment	83	Up-Helly-Aa
3	A Nation without a National Anthem	86	World Pipe Band Competitio
5	American Civil War Memorial in Scotland		
7	An Ear for Music		
8	Aran Sweaters		
10	Bagpipes – Blow Them Up		
12	Burning the Clavie		
13	Burns Night		
16	Clan Crest Badge		
18	Coldstream		
19	Drum Major		
21	Ghillie Brogues		
22	Glengary		
23	Grefriar's Bobby		
24	Grouse Foot Kilt Pin		
25	Haggis Hurling		
27	Handsel Monday		
28	Highland Clearance		
30	Highland Games		
33	Highland Potato Famine		
34	History of the Tartan		
38	Hogmany		
41	Hogwart's Express		
43	Kilt Hose		
45	Kirkin' o'the Tartan		
46	Lammas Day		
47	Massed Bands		
51	Muscle Memory		
52	New Products		
55	Saltire		
57	Samhain		
58	Scotland's Cannibal Family		
60	Scotland's Great Walls		
61	Scottish Fold		
62	Tartan Day		
63	Teribus		
66	The Band Tartan		
67	The Borders Wizard		
68	The Curse of Scotland		
70	The Dirk		
75	The North American Championships		
77	The Pipe Major		
78	The Real Dr. Jekyll and Hyde		

200 Foot Woman

Dark Age annals can throw up some pretty incredible stories, but none so incredible as the story of the giant woman washed up on the shores of Scotland - a woman just under two hundred feet tall, with a body as white as a swan. No less than four different annals record this story - not as a fantasy story but quite simply as a fact.

Here's what the Dark Age press had to say about it...

In Annals of Ulster - 891AD

"The Sea threw up a woman in Scotland. She was a hundred and ninety-five feet in height; her hair was seventeen feet long; the finger of her hand was seven feet long, and her nose seven feet. She was all as white as swan's down."

In the Annals of Innisfallen - 906 AD

"A great woman was cast upon the shore of Scotland in this year. She was a hundred and ninety-two feet in length; the length of her hair was sixteen feet; the fingers of her hand were six feet long, and her nose was six. Her body was as white as swan's down, or sea foam."

Chronicon Scotorum - 900 AD - copied from the Annals of Tigernach

"A great woman was cast ashore by the sea in Scotland; her length 192 feet; there were six feet between her two breasts; the length of her hair was 15 feet; the length of a finger on her hand was six feet; the length of her nose was 7 feet. As white as swan's down or the foam of the wave was every part of her."

The Annals of the Four Masters - 891AD agree with the Annals of Ulster except her hair had grown another foot and was 18 feet long.

Is this a well known story of the time, hence the formulaic repetition of, 'white as swan's down'? Are the annals merely copying each other? Is this Celtic superstition? Echoes of the old pagan religion? Or a Dark Age fantasy?

A Bizarre Island Experiment



Inchkeith Island, in the midst of the Firth of Forth, was the setting for one of the most bizarre scientific experiments in Scottish history. In 1493, according to the historian Robert Lyndsay of Pitscottie, King James IV - an enthusiastic promoter of the latest intellectual Renaissance ideas - directed an experiment to discover what the primitive or original language of mankind was.

James had a deaf and dumb woman transported to the solitary island of Inchkeith with two infant children. She was to nurse the infants until they came to the age of speech. It was hoped that when the children learnt to speak, free from normal human communication, they would reveal the original tongue - the language of the gods.

The whole story may well be a tall tale. It wouldn't be the first, a similar one is told about the court of Frederick II, Holy Roman Emperor in the 13th Century. However, both courts were centers of intellectual activity.

Lyndsay of Pitscottie reported,

"Some say they spoke good Hebrew; for my part I know not, but from report."

The novelist Sir Walter Scott, recounting Lyndsay's tale, added: ***'It is more likely they would scream like their dumb nurse, or bleat like the goats and sheep on the island.'***

In 1497 the island's relative isolation was used once again when sufferers of a disease known as 'grandgore', which had broken out in Edinburgh, were shipped there to be kept in isolation.

A Nation without a National Anthem

With a date of origin of AD 843, Scotland is one of the oldest continuously surviving nations in the world. At least two parts of that sentence, the date of origin and the phrase "continuously surviving" are open to argument, but for the moment let's just take it as read that Scotland has been around for over twelve-and-a-half centuries. And as a nation it can boast one of the oldest flags in the world, The Saltire, which actually predates the nation it represents. It comes as something of a surprise, therefore, to discover that Scotland is a nation without a national anthem: though even this is arguable.

The problem is that while flags were a very early sign of nationhood, the idea of a national anthem is a relatively recent one. The earliest was the Dutch national anthem "*Het Wilhelmus*", written around 1570. The United Kingdom followed with "*God Save the King (or Queen)*", which was first performed in 1745. Spain came next, with the "*Marcha Real*" in 1770. "*La Marseillaise*" was first performed in 1792 and was adopted as the French National Anthem in 1795. Pretty much everyone else followed in the 1800s.

Scotland's problem stems from the fact that the period of the growth in anthems was also the period of lowest ebb in the fortunes of Scotland's nationhood. In 1707 the Scottish Parliament voted itself out of existence by approving the Act of Union with England, and for the next two centuries there seemed every chance that Scotland would lose even its name in favor of "North Britain". Few imagined the possibility of the re-emergence of Scotland as a nation in need of an anthem.

So for many people, Scotland does have a national anthem: the UK national anthem, "*God Save the King (or Queen)*". There are two problems with this. The first is that the anthem is a deeply uninspiring dirge: but you only have to listen to anthems from around the world to realize that arguments of taste have little to do with their selection.

The second is a more serious problem. The UK national anthem first came to prominence during the 1745 Jacobite uprising. The uprising had nothing to do with nations or nationality: it was simply one ex-dynasty based on the continent trying to displace the then current dynasty, also primarily based on the continent, from the thrones of England and Scotland. But neither that, nor the fact that the Government forces had more Scots in their ranks than did the Jacobites, has stopped many peddling the myth that the 1745 uprising was a war between England and Scotland. Perhaps it is an understandable myth when you consider that the UK National Anthem, which first appeared during the uprising, contains a - now seldom sung - verse which runs: *Lord, grant that Marshal Wade, May by thy mighty aid, Victory bring. May he sedition hush and like a torrent rush, Rebellious Scots to crush, God save the King.*

The idea that Scots, however tepid their views on nationhood, could ever embrace as an anthem a song with an explicitly (and historically inaccurate) anti-Scottish verse was ridiculous: and remains ridiculous, however rarely the verse in question gets an outing.

The question of what the Scottish national anthem ought to be is one that has increasingly been argued about since the early 1970s. In 2006 the Royal Scottish National Orchestra conducted an online poll that attracted 10,000 votes. Most popular candidate, by a significant margin, was "*Flower of Scotland*" written by Roy Williamson of The Corries in 1967. This has for many years been the anthem used by Scotland supporters at international rugby and football matches, and the 2006 vote revealed that 41% of Scots felt it should become the Scottish National Anthem.

There are, perhaps inevitably, problems with the idea. The first is that it is as explicitly anti-English as the full version of the UK anthem is anti-Scottish. The song harks back to the victory of Robert the Bruce over the English at the Battle of Bannockburn in 1314 and the first verse runs: "*O Flower of Scotland, When will we see, Your like again, That fought and died for, Your wee bit Hill and Glen, And stood against him, Proud Edward's Army, And sent him homeward, Tae think again.*" This makes it ideal as a sporting anthem, but perhaps not so good as an all-round representation of a mature, grown-up nation, that for the first time in over a thousand years tends not to feel the need to see itself as anyone's poor neighbor.

There are two further problems with *"Flower of Scotland"*. The first is that it is very easy to sing very badly, as Scottish sporting crowds have often proved. And the second is that there is a note in the last line (the note accompanying the word "think") which is impossible to play correctly on Scotland's national instrument, the Great Highland Bagpipe or A' Phìob Mhòr.

Second place in the 2006 poll fell to *"Scotland the Brave"* with 29% of the votes; while *"Highland Cathedral"* polled 16%; *"A Man's A Man for A' That"* polled 7%; and *"Scots Wha Hae"* polled 6%.

It seems that whichever candidate you choose, there will always be more people against it than for it, and yet this is an argument as unlikely to go away as it is to be resolved. Perhaps the best bet is to make a virtue out of a problem, and promote the fact that one of the defining characteristics of one of the world's oldest nations is that it has no need for a national anthem: because in the bagpipes it has a national instrument that can give almost any tune a uniquely Scottish character.



American Civil War Memorial

The imposing Edinburgh monument on Calton Hill to the Scots who fought in the Union Army is exceptional as it is the only memorial outside the United States to those who lost their lives in the American Civil War.

The monument consists of two statues; a crouching, freed slave extends his arms in gratitude to an imposing Abraham Lincoln. The freed man is resting on furled flags, symbols of victory. The statues are made of bronze and that of Lincoln is about 16 ft high. The base is marble. A medallion on the monument has the flags of Britain and the United States surrounded by thistles and cotton plants.

On the east face of the Edinburgh monument is carved: "In memory of Scottish-American soldiers. To preserve the jewel of liberty in the framework of peace - Abraham Lincoln", and on the west side: "Unveiled 21st August 1893. This plot of ground given by the Lord Provost, Town Council of Edinburgh to Wallace Bruce, US. Consul as a burial place for Scottish soldiers of the American Civil War 1861-5". On the north side the following names are inscribed: "Sgt. Major John McEwan, Co.H, 65th Regt Illinois Vol Infantry; William L Duff, Lt Col., 2nd Illinois Regt of Artillery; Robert Steedman, Co.E, 5th Regt Maine Infantry Volunteers; James Wilkie, Co.C, 1st Michigan Cavalry; Robert Ferguson, Co.F, 57th Regt New York Infantry Volunteers". Dates of birth and death are not given. In fact only two men were buried in the plot and one in an adjacent grave.

The story of the monument is poignant. A Scots woman, Mrs. McEwan, applied to American Consul Wallace Bruce, for a widow's pension as her husband had served in the Union Army in the war. Towards the end of Sergeant-Major McEwan's life his health was so poor and money was so tight that his wife and children had to go out to work to support their little family. Things became so desperate that McEwan even tried to give his precious sword to his doctor in exchange for fees. The doctor said his business was to save life, not to take it and he wished neither the sword nor other recompense but pleasant remembrance.

Mrs. Bruce, the consul's wife, met Mrs. McEwan when she went to the consulate to claim her pension. Full of sympathy upon hearing her story, Mrs. Bruce asked, although Memorial Day had passed, whether she might place some flowers on McEwan's grave. Sadly the widow said that her husband had been buried in a pauper's grave which could not be identified.

Consul Bruce approached the Edinburgh Corporation for a burial site for Scots who had served in the Civil War and had returned to their native land. A plot was provided in the Old Calton Cemetery, close to the tomb of David Hume, the historian and philosopher. Bruce also wished to raise a statue of Abraham Lincoln and launched a fund-raising program in the United States.

A well-known American sculptor, George E. Bissell (1839-1920), who had worked in the United States and in Paris, undertook to execute the bronze statue. Bissell was responsible for statues in New York City, including that of Abraham de Peyzaer, an early Dutch settler, which can be seen today in Lower Manhattan.

Both Bruce and Bissell had served in the Union Army. The statue was intended to be a gift to Scotland from America, so Bruce obtained subscriptions from many influential Scots-Americans, including Andrew Carnegie. The unveiling ceremony aroused so much interest that admission to the burial ground was by ticket only. Crowds of people stood outside in Waterloo Place, even though the weather was wet and windy.

The monument was unveiled on 21 August, 1893 by Bruce's daughter, who was dressed to represent Columbia, wearing a long white dress with a Grecian band of gold in her hair. Bruce gave a long oration but, in view of the weather, postponed reading his 16-verse poem entitled "Columbia's Garland" which he had written for the occasion: Part of Bruce's undelivered poem follows:

"Another clasp of loving hands,
Another link across the sea,
A living word from distant lands
To grace the soldiers of the free;
Columbia, at her Mother's knee,
Unfolds the scroll of Liberty.
Through prismed tears let sunlight play,
Secure in joy, redeemed in grief,
One song unites the Blue and Gray,
One glory binds the garnered sheaf
War's cruel reaping kindly sealed
By brothers of the martyred field"

The memorial was rededicated in 1993 on its centenary by Lord Longford. The name of Alexander Smith, G Group, 66th Regt New York Volunteer Infantry was added on this occasion; his service had been traced, but, as with the other volunteers, little is known about this man.

An Ear for Piping

How can you develop an "ear" for piping? Contact a vendor (check out the [links](#) page) and get [recordings of bands and individuals](#) who have recently won or played at "World Class" levels. After listening to recordings of excellent players, you will have a much better idea of the range of moods and expression that a well played bagpipe can achieve. From that point on, when you listen to pipers, you will be readily be able to hear the differences between a good piper and a "marginal" player. Some of them are:

- A good player will have absolutely steady, rock solid drones with no wavering in the pitch. The cause of wavering drone pitch can also be seen visually as any waving about of the drones as the pressure in the bag varies while playing.
- Tuning will be excellent. The bagpipe is a loud instrument, but the bagpipe should have a rich, resonant, pleasant sound. If it doesn't sound "good", it probably isn't well tuned. It takes a few years of practice and a good ear to learn to tune a set of pipes.
- The tempo of tunes will be steady and not wander around. You should want to tap your foot.
- The piper will not "lose" notes, especially in the difficult passages. These moments when the chanter stops making sound are called chokes. The bagpipe should "speak" continuously.
- The playing should be clean, clear and crisp.
- The sound will be warm, rich and enveloping.
- The bagpipe should start up with drones coming in well tuned, then the chanter will sound - also well tuned. After the tune is played, the bagpipe should be silenced "crisply" and never allowed to deflate noisily.

Aran Sweaters

The Aran Sweater takes its name from the set of islands where it originated many generations ago, off the West coast of Ireland. The Aran Islands lie at the mouth of Galway Bay, at the mercy of the relentless Atlantic Sea. The Islanders were fishermen and farmers whose lives and livelihoods were deeply intertwined. The Aran Sweater was born of this environment, passed down from generation to generation, and has since become the ultimate symbol of Irish Clan heritage.

History

From its origins, the sweater has been intimately linked to clans and their identities. The many combinations of stitches seen on the garment are not incidental, far from it. They can impart vast amounts of information to those who know how to interpret them. The sweaters were, and remain, a reflection of the lives of the knitters, and their families. On the islands, patterns were zealously guarded, kept within the same clan throughout generations. They were often used to help identify bodies of fishermen washed up on the beach following an accident at sea. An official register of these historic patterns has been compiled, and can be seen in the Aran Sweater Museum on the Aran Islands.



About the sweater

The sweater has many attributes which made it suitable clothing for the island's community of fishermen and farmers. It is water repellent, not allowing the rain to penetrate the sweater thus keeping the wearer dry. An Aran sweater can absorb 30% of its weight in water before feeling wet. The natural wool fibre used in the sweaters is breathable, drawing water vapour away from the skin and releasing it into the air, thus helping the body to maintain an ideal temperature. Most importantly, of course, the sweater kept the wearer warm on the cold days and nights at sea or on the farm. Wool has an excellent insulating capacity due to the high volume of air in it, and this helps protect the wearer from excessive cold and heat.

Meanings of the stitches

As a craft, the Aran Sweater continues to fascinate audiences around the world. A finished sweater contains approximately 100,000 carefully constructed stitches, and can take the knitter up to sixty days to complete. It can contain any combination of stitches, depending on the particular clan pattern being followed. Many of the stitches used in the Aran Sweater are reflective of Celtic Art, and comparisons have been drawn between the stitches and patterns found at Neolithic burial sites such as Newgrange in Co. Meath.



Each stitch carries its own unique meaning, a historic legacy from the lives of the Island community many years ago. The Cable Stitch is a depiction of the fisherman's ropes, and represents a wish for a fruitful day at sea. The Diamond Stitch reflects the small fields of the islands. These diamonds are sometimes filled with Irish moss stitch, depicting the seaweed that was used to fertilize the barren fields and produce a good harvest. Hence the diamond stitch is a wish for success and wealth. The Zig Zag Stitch, a half diamond, is often used in the Aran Sweaters, and popularly represents the twisting cliff paths on the islands. The Tree of Life is one of the original stitches, and is unique to the earliest examples of the Aran knitwear. It again reflects the importance of the clan, and is an expression of a desire for clan unity, with long-lived parents and strong children.

Bagpipes – Blow Them Up

A true gentleman is one who knows how to play the bagpipes but doesn't – R. Acket



The history of pipes is steeped in mystery and legend which roughly translated means you can make it up as you go along. It's often said that bagpipes are the missing link between music and noise. You either like them or you don't, there's no in-between. I fall into the latter category. I appreciate that visitors to our fine nation are intrigued to see grown men blowing into funny shaped tartan bags. However, when you've lived with a busking piper playing the same melody (out of tune) underneath your window for the best part of three long cold summers, your musical patience is tested to the hilt. My worst nightmare is the thought of being stranded on a desert island with a tone deaf piper continuously playing Amazing Grace.

Modern uses for bagpipes:

- 1 Milking cows.
- 2 Hot water bottle.
- 3 Garden watering can.
- 4 Boomerang that doesn't come back.
- 5 Car jack.

The bagpipes are one of the oldest instruments in existence. The actual source of this much-loved mellow sounding utensil is not known. It probably has its origins in the Middle East, evolving in Europe alongside the fusion of early civilizations. Some people say the Irish gave bagpipes to the Scots as a joke and we've missed the gag.

- 6 Television aerial.
- 7 Knitting needles.
- 8 Space satellites.
- 9 Fire bellows.
- 10 Fish bait for octopus.

Apparently the Roman Army employed a horde of pipers - Nero loved them. Then again he was notorious for his cruelty, throwing Christians into large coliseums and forcing them to listen to bagpipe music.

So, were bagpipes imported and adopted by the Scots? It's possible that similar forms of pipes were invented at the same time in different countries.

A form of pipe was certainly being played in Scotland by the 1400s. This doesn't however answer the query of adoption. My only conclusion is that because Scotland is such a chilly country, much social activity takes place indoors and the bagpipes are the perfect serene instrument for the interior of a small Scottish living room.

This may cause a few Scots to choke on their rock-hard porridge - it is believed that pipes were popular in England prior to resettling in Scotland. The Highland pipe is only one of thirty different kinds of bagpipes that have appeared around the world.

Today, Scottish pipers are found busking, welcoming guests at functions or playing in marching bands.

A piper parking his car at the foot of Glencoe forgot to lock his door. Unfortunately he left a set of brand new bagpipes in the back of his vehicle. When he returned there were two sets of pipes on the back seat.



"The sound of bagpipes (burning on a stove) warms the heart"

Burning the Clavie



Burning the clavie is an ancient Scottish custom still observed at Burghead, Scotland, a fishing village on the Moray Firth, near Forres. The *clavie* is a bonfire of casks split in two, lighted on 11 January, i.e. the first day of the year by the Julian Calendar (the original Hogmanay before the calendar changed in 1660). One of these casks is joined together again by a huge nail (Latin *clavis*; hence the term, it may also be from Scottish Gaelic *cliabh*, a basket used for holding combustibles). It is then filled with tar, lighted and carried flaming round the village and finally up to a headland upon which stands the ruins of a Roman altar, locally called the *Douro*. It here forms the nucleus of the bonfire, which is built up of split casks. When the burning tar-barrel falls in pieces, the people scramble to get a lighted piece with which to kindle the New Year's fire on their cottage hearth. The charcoal of the *clavie* is collected and put in pieces up the cottage chimneys, to keep spirits and witches from coming down.

Burns Night

A **Burns supper** is a celebration of the life and poetry of the poet Robert Burns, author of many Scots poems including "Auld Lang Syne," which is generally sung as a folk song at Hogmanay and other New Year celebrations around the world. The suppers are normally held on or near the poet's birthday, January 25, sometimes known as Burns Night, although they may in principle be held at any time of the year. Burns suppers are most common in Scotland, but they occur wherever there are Burns clubs, Scottish Societies, expatriate Scots, or lovers of Burns' poetry.

The first suppers were held in Ayrshire at the end of the 18th century by his friends on the anniversary of his death, July 21, *In Memoriam* and, although the date has changed to the 25th of January since then, they have been a regular occurrence ever since. They may be formal or informal but they should always be entertaining, occasionally ending in a Céilidh. The only items which the informal suppers have in common are haggis, Scotch whisky and perhaps a poem or two. Formal dinners given by organizations such as the Freemasons or St. Andrews Societies often do not allow ladies to be present. However whether they are single sex or not, the formal suppers follow a standard format which is as follows:

Start of the evening

Guests gather and mix as in any informal party.

Host's welcoming speech

The host says a few words welcoming everyone to the supper and perhaps stating the reason for it. The event is declared open. Everyone is seated at the table(s) and grace is said, usually using the *Selkirk Grace*:

The Selkirk Grace

Some hae meat and canna eat,
And some wad eat that want it;
But we hae meat, and we can eat,
Sae let the Lord be thankit.

The supper then starts with the soup course. Normally a Scots soup such as Scotch Broth, Potato Soup or Cock-a-Leekie is served.

Entrance of the haggis

Everyone stands as the main course is brought in. This is always a haggis on a large dish. It is brought in by the cook, generally while a piper plays bagpipes and leads the way to the host's table, where the haggis is laid down. He might play 'A man's a man for aw that'. The host, or perhaps a guest with a talent, then recites the *Address To a Haggis*:

Address To a Haggis

Fair fa' your honest, sonsie face, (sonsie = cheeky)
Great chieftain o' the puddin-race!
Aboon them a' ye tak your place, (aboon = above)
Painch, tripe, or thairm:
Weel are ye wordy o' a grace
As lang's my arm.

The groaning trencher there ye fill,
Your hurdies like a distant hill, (hurdies = hips)
Your pin wad help to mend a mill
In time o' need,
While thro' your pores the dews distil
Like amber bead.

His knife see rustic Labour dicht, (dicht = wipe)
 An' cut you up wi' ready slicht, (slicht = skill)
 Trenching your gushing entrails bricht,
 Like ony ditch;
 And then, O what a glorious sicht,
 Warm-reekin, rich! (reeking = steaming)

Then, horn for horn, they stretch an' strive:
 Deil tak the hindmaist! on they drive, (deil = devil)
 Till a' their weel-swallow'd kytes belyve, (swallow'd=swollen, kytes = bellies,
 Are bent like drums; belyve = soon)
 Then auld Guidman, maist like to rive, (rive = tear, ie burst)
 "Bethankit" hums.

Is there that o're his French ragout
 Or olio that wad staw a sow, (olio = olive oil, staw = make sick)
 Or fricassee wad mak her spew
 Wi' perfect scunner,
 Looks down wi' sneering, scornfu' view
 On sic a dinner?

Poor devil! see him ower his trash,
 As feckless as a wither'd rash,
 His spindle shank, a guid whip-lash,
 His nieve a nit; (nieve = fist, nit = louse's egg, ie. tiny)
 Thro' bloody flood or field to dash,
 O how unfit!

But mark the Rustic, haggis fed,
 The trembling earth resounds his tread.
 Clap in his wallie nieve a blade, (wallie = mighty, nieve = fist)
 He'll mak it whistle;
 An' legs an' arms, an' heads will sned, (sned = cut off)
 Like taps o' thistle.

Ye Pow'rs wha mak mankind your care,
 And dish them out their bill o' fare,
 Auld Scotland wants nae skinkin ware (skinkin ware = watery soup)
 That jaups in luggies; (jaups = slops about, luggies = two-handled
 continental bowls)
 But, if ye wish her gratefu' prayer,
 Gie her a haggis!

If the poem is being recited with any sense of drama or humor at all, then at the line *His knife see rustic Labour dicht* the speaker will normally raise a knife, sharpening it menacingly, and at the line *An' cut you up wi' ready slicht*, plunges it into the haggis and cuts it open from end to end. When done properly this "ceremony" is a highlight of the evening.

Supper

At the end of the poem, a whisky toast will be proposed to the haggis. Then the company will sit and enjoy the meal. The main course is, of course, haggis, and is traditionally served with mashed potatoes (tatties) and mashed neeps (known in England as swede or in North America as rutabaga or turnip). A dessert course, cheese courses, coffee, etc. may also be part of the meal. The courses normally use traditional Scottish recipes. For instance dessert may be cranachan or Topsy Laird (sherry trifle) followed

by oatcakes and cheese, all washed down with liberal tots of the "water of life" (uisge beatha) – Scotch whisky.

When the meal reaches the coffee stage various speeches and toasts are given. In order the core speeches and toasts are as follows:

Loyal toast

The host proposes a toast to the health of the monarch (or to the leader of the country if it is not a monarchy). After this speech it may be acceptable for guests to smoke or leave their tables.

Immortal memory

One of the guests gives a short speech, remembering some aspect of Burns' life or poetry. This may be light-hearted or intensely serious. The speaker should always prepare a speech with his audience in mind, since above all, the Burns' supper should be entertaining. Everyone drinks a toast to Robert Burns.

Appreciation

The host will normally say a few words thanking the previous speaker for his speech and perhaps commenting on some of the points raised.

Toast to the lassies

This was originally a short speech given by a male guest in thanks to those women who had prepared the meal. However nowadays it is much more wide ranging, and generally covers the male speaker's view on women. It is normally amusing but should never be offensive, particularly bearing in mind that it will be followed by a reply from the "Lassies" concerned. The men drink a toast to the women's health.

Reply to the toast to the lassies

This is occasionally (and humorously) called the 'Toast to the Laddies', and like the previous toast it is generally quite wide ranging nowadays. In it a female guest will give her views on men and reply to any specific points raised by the previous speaker. Like the previous speech this should be amusing but not offensive. Quite often the speakers giving this toast and the previous one will collaborate so that the two toasts complement each other. The women drink a toast to the men's health.

Other toasts and speeches

These may follow if desired. It is not unusual to toast the locality or nation in which the supper is being held. It is also quite common to propose a toast to Scotland but there is no fixed list of subjects, so this is very dependent on circumstances.

Works by Burns

After the speeches, there may be singing of songs by Burns -- *Ae Fond Kiss*, *Parcel O' Rogues*, *A Man's a Man*, etc -- and more poetry -- *To a Mouse*, *To a Louse*, *Tam O' Shanter*, *The Twa Dugs*, *Holy Willie's Prayer*, etc. This may be done by the individual guests or by invited experts. It goes on for as long as the guests wish and may include other works by poets influenced by Burns, particularly poets writing in Scots. The only rule is to give the audience what they want.

Dancing

There may occasionally be Scottish country dancing, if the venue allows, but this is not a normal part of a Burns supper.

Closing

Finally the host will wind things up, calling on one of the guests to give the vote of thanks, after which everyone is asked to stand, join hands, and sing *Auld Lang Syne* which brings the evening to an end.

Clan Crest

A **Scottish Crest Badge**, more commonly called a **Clan Crest**, is a heraldic badge worn to show one's allegiance to a specific Scottish clan. Crest badges may be worn by any member of a clan. Even though it is the most common name, the term *clan crest* is a misnomer. There is no such thing as a *clan crest*. Modern crest badges usually consist of the clan chief's personal crest surrounded by a strap and buckle and the chief's motto or slogan. Although "clan crests" are commonly bought and sold, the heraldic crest and motto belong to the chief alone and *never* the clansman or clanswomen. Crest badges, much like clan tartans, do not have a long history, and owe much to Victorian era romanticism, having only been worn on the bonnet since the 19th century.

The original clan badges were merely plants worn in bonnets or hung from a pole or spear. Plant Badges were characteristic of the highland clans. Many Scottish clans opted for sprigs from trees like oak, Scots pine, hazel, birch, juniper, rowan and even driftwood to identify them. Other clans chose among Scottish wildflowers for a plant badge.

A person does not need to be a member of a clan society to be able to wear a crest badge. Any clansmen or clanswoman has a right to it, not just clan societies and clan society members. According to the Court of the Lord Lyon clan membership goes with the surname. Clan membership does not automatically pass through a woman who has changed her name in marriage and through to her children - thus children are members of their *fathers'* clan. Although, today many people who do not bear a clan surname do wear crest badges of their mother's clan, and anyone who offers their allegiance to a clan chief is a member of a clan (unless the chief decides to refuse that person's allegiance). Many people bear names that, while not actual clan surnames, are sept names or associated names of certain clans. Surnames such as Smith, Wright, Fletcher, and Miller are examples as such names that are associated names or many clans (as every clan would have its own smiths, wrights, fletchers and millers). It is up to the individual to explore their personal ancestry and discover the correct clan that they belong to.

Clan chiefs, clan chieftains, armigers, clansmen and clanswomen may wear crest badges.

Clan chiefs may wear their own personal crest within a plain circlet inscribed with his or her motto or slogan. The chief's crest badge does **not** contain the strap and buckle that a clan member may wear. The chief may also wear three eagle feathers behind the circlet. On certain occasions, such as clan gatherings, it may be appropriate to use real eagle feathers. If a clan chief is a member of the British Peerage he or she is entitled to wear the appropriate coronet above the circlet on their crest badge, though this is a matter of personal preference.

Clan chieftains, like clan chiefs, may wear his or her own personal crest within a plain circlet inscribed with his or her own motto or slogan. Clan chieftains may also wear two small eagle feathers (unlike the chief's three). On certain occasions real eagle feathers may be worn behind the crest badge. If they are a member of the British Peerage, clan chieftains are permitted to wear the appropriate coronet above the circlet on their crest badge.

Armigers, like clan chiefs and chieftains, may wear their own personal crest within a plain circlet inscribed with their own motto or slogan. Armigers are permitted to wear one silver eagle feather behind the circlet (or on certain occasions a real eagle feather). If an Armiger is a member of the British Peerage he or she is permitted to wear the appropriate coronet above the circlet on their crest badge. If an Armiger is a member of a Scottish clan, he or she may also wear the crest badge of their clan chief like a clansman or clanswomen.

Clansmen and clanswomen are relatives of the chief, both immediate family and extended family, people who share the same "clan surname" or one of its sept or associated names, or people who profess allegiance to both the clan and its chief. Clansmen and clanswomen may wear the chief's crest encircled by a strap and buckle inscribed with their chief's motto or slogan. The strap and buckle symbolizes the membership to the clan and allegiance to the clan chief.

Coldstream

While Coldstream is a peaceful Borders town these days, its location at the very edge of the border between Scotland and England has ensured it has suffered a violent history. Forging the River Tweed at this location is relatively easy, as armies discovered during the 13th and 16th centuries. The famous battle at Flodden Field, where James IV and thousands of other Scots were killed, took place not far from the town. This event is commemorated during Coldstream's Civic Week each August.



A bridge across the Tweed was completed in 1766 and it was over this that Robert Burns took his first steps into England. The bridge was the focus of attention again in 1996 when the Stone of Destiny was returned to Scotland over this route. The building at the end of the bridge was commonly used as a marriage house at a time when Coldstream rivaled Gretna for conducting weddings, although it has not been used for this purpose since 1856.

Coldstream's most notable claim to fame came in late 1659, when General Monck, who had been Cromwell's military governor of Scotland, used Coldstream as the Headquarters of troops including *Monck's Regiment of Foot*. On 1 January 1660 Monck led his forces across the Tweed en route to London, forcing the restoration of Charles II to the crown.

Monck's Regiment of Foot later became known as the Coldstream Guards, and it remains one of the senior regiments of the British Army. A stone in Henderson Park marks the event: and there is more information in the Coldstream Museum, housed in the building once used as the headquarters of the Coldstream Guards on Market Place. A monument commemorating the raising of the Guards sits by the banks of the Tweed (above right).

Drum Major



A Sergeant Major of the Drums or **Drum Major** is the leader of a marching band, drum and bugle corps, or pipe band. The Drum Major is usually positioned at the head of the Band or Corps and is the figure who stands out in the public eye. The Drum Major is responsible for providing commands either verbally, through hand gestures, or with a mace in the military or with whistle commands or a baton in the US civilian bands to the ensemble regarding where to march, what to play, and what time to keep.

The position of Drum Major originated in the British Army with the Corps of Drums in 1650. Military groups performed mostly duty calls and battle signals during that period, and a fife and drum corps, directed by the Drum Major, would use short pieces to communicate to field units. With the arrival of military concert bands and pipe bands around the 18th century, the position of the Drum Major was adapted to those ensembles.

Traditionally, a military Drum Major was responsible for:

- Defending the drummers and bandsmen (The drums and bugles were communication devices)
- Military discipline of all band members
- The band's overall standards of dress and deportment
- Band administrative work
- Maintain the band's standard of military drill and choreograph marching movements

A Drum Major in the armed forces is these days an appointment and not a rank.

The Regimental Drum Major Association <http://drummajor.net> is one of a number of organizations preserving the heritage, history, and pageantry of drum majoring.

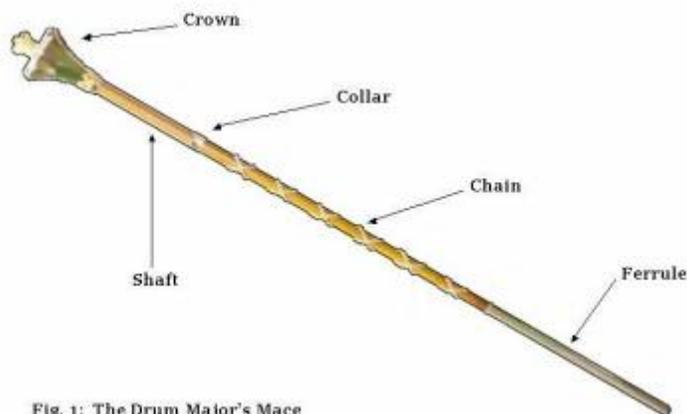


Fig. 1: The Drum Major's Mace

The mace has long been associated as a symbol of authority. The drum major uses the mace to convey signals to the pipes and drums. Mace commands vary from regiment to regiment and historically have been handed down from drum major to drum major. Generally, starts, stops, and counter march commands are similar amongst the regiments since these commands are those commonly used with massed bands and tattoos.

The mace derives from the medieval weapon of the same name. It was composed of a spiked head attached by a chain to a wooden handle. The mace was swung around the head to clear a path or to strike an unhorsed opponent. The basic parts remain, although adapted. The body or shaft of the mace may consist of Malacca cane, wood, or fiberglass. The shaft may be wrapped in either chain, cord, or be left plain. The proper length of the mace is shoulder height from ferrule to finial.

There are a number of competitions for Drum Majors including Field Inspection, “L” and “I” Pattern, and Field Conducting.

Field Inspection is a judging of the Drum Major’s dress and deportment. **Field Conducting** includes parade, festivals, field shows, and conducting with or without a band.

“**I**” **Pattern** consists of a step-off, salute, and halt in an area approximately 150’ in length with Salute line in the middle. Here is a video clip example:

<http://www.youtube.com/watch?v=7PttlUKktyk&feature=related>

“**L**” **Pattern** consists of a retraced “L” measuring 150’ by 70’. Competitors must execute the following commands in the given order:

- | | |
|------------------------------|--------------------------|
| 1. 2-3 Vocal Commands | 5. Right Turn |
| 2. Forward March | 6. Salute |
| 3. Left Turn | 7. Mark Time |
| 4. Counter March | 8. Halt/Dismissal |

Competitors must execute some kind of Beating of Time following each command. **Time limit is four (4) minutes.** Timing begins on the first count after the execution whistle or vocal for Step Off and ends after the dismissal of the band.

Here is a sample clip: <http://www.youtube.com/watch?v=VN2UPjws-KA>

Here’s one of the finest examples of mace spinning I’ve seen. Watch the timing of the mace work and the music: <http://www.youtube.com/watch?v=73xsZ06Xezs>

Ghillie Brogues



Ghillie or **gillie** is a Scottish dialect term that refers to a man or a boy who acts as an attendant on fishing or a hunting expedition. In origin it referred especially to someone who attended on his employer or guests. A ghillie may also serve as a gamekeeper employed by a landowner to prevent poaching on his lands, control unwelcome predators and monitor the health of the wildlife.

The origin of this word dates from the late 16th century, from the Scottish Gaelic *gille*, "lad, servant", cognate with the Irish *gile* or *gi-olla*. Historically, the term was used for a Highland chief's attendant, also sometimes called a Gallowglass if he was also a soldier or guard, but this use became rare before the 20th century.

A **gillie-wetfoot**, a term now obsolete (a translation of *gillie-casfiuc/s*, from the Gaelic *cas* foot and *fliuch* wet), was the gillie whose duty it was to carry his master over streams. It became a term of contempt among the Lowlanders for the 'tail' (as his attendants were called) of a Highland chief.

Brogues, often called **wingtips** in the USA, are low-heeled shoes that are made of heavy and untanned leather, said to have originated in Scotland. *Brogue* also refers to Oxford shoes that have fringe or wing tips. The term *wingtip* derives from the toe cap pattern, which forms a W and resembles the profile of a spread bird wing. The term *brogue* also survived in American English as the term "Brogans" in the Appalachian and Southern dialects. The word "brogue" is derived from the Scottish and Irish Gaelic word *bròg* meaning "shoe". The plural ("shoes") is "*brògan*".

Ghillies, or Ghillie Brogues, are a type of shoe with laces along the instep and no tongue, especially those used for Scottish country dancing. Although now worn for dancing and social events, ghillies originated as a shoe that would dry quickly due to the lack of a tongue, and not get stuck in the mud because of their laces above the ankle. Because they are associated with a lad or servant, many Scotsmen will not wear ghillies preferring instead to wear a dress wingtip.

The Glengarry

Glengarry (also **Glengarry bonnet** or **Glengarry cap**) is a type of cap which Alasdair Ranaldson MacDonell of Glengarry invented and wears in the portrait to the right: a boat-shaped cap without a peak made of thick-milled woollen material with a *toorie* or bobble on top and ribbons hanging down behind.

Colonel **Alasdair Ranaldson MacDonell of Glengarry** (1771-1828) was a personality well known to Walter Scott, a haughty and flamboyant man whose character and behaviour gave Scott the model for the wild Highland clan chieftain Fergus Mac-Ivor in the pioneering historical novel *Waverley* of 1810. As was customary for the chieftain of a clan, he was often called simply "Glengarry".

He was born in 1771 and became the 15th chief of Clan MacDonell of Glengarry in 1788, shortly afterwards raising troops for a regiment of Fencibles. As part of their uniform he invented the *Glengarry*, a type of cap which he wears in his portrait. Glengarry considered himself the last genuine specimen of a Highland chief, always wore the Highland dress (kilt or trews) and in the style of his ancestors seldom traveled without being followed by his "tail", servants in full Highland dress with weaponry who had traditional duties like carrying his sword and shield, standing sentinel, acting as bard and carrying him dry across streams.

In January 1828 Alasdair Ranaldson perished trying to escape from a steamer which had gone aground. As his estate was very much mortgaged and encumbered his son was forced to sell it and move to Australia with his family. The estate was purchased by the Marquis of Huntly, and in 1840 it was sold to Lord Ward, Earl of Dudley, then in 1860 his lordship sold it to Edward Ellice. After a lifetime of betrayals, Alasdair Ranaldson's death was not mourned by the people of Glengarry.

The Glengarry continued to be worn in dark blue or rifle green by all regiments of the Scottish Division up to the amalgamation of all Scottish units into the Royal Regiment of Scotland, as an alternative to the tam o'shanter, particularly in parade dress (when it is always worn, except by the Black Watch, who wore the Balmoral bonnet) and by some regiments' musicians (who wear feather bonnets in full dress). The current type of blue Glengarry worn by the Royal Regiment of Scotland is with a red 'tourie', red, black and white dicing, black silk cockade and the regimental cap badge surmounted by cockfeathers, a tradition taken from the Royal Scots and King's Own Scottish Borderers. Other Commonwealth military forces, who also have Scottish and Highland regiments, also make use of the Glengarry. The Irish Defense Forces also employ the Glengarry and it has been issued since 1922 to all units of the Cavalry Corps and Reserve Army officers. The Irish Glengarry differs somewhat to its Scottish forbearer in that the Irish is more akin to a Caubeen with tails. The Glengarry is also commonly worn by civilians, notably civilian pipe bands, but can be considered an appropriate hat worn by any males with Highland casual or evening dress.

The correct method of wearing the Glengarry has changed since the end of the Second World War. Prior to 1945, Glengarries were generally worn steeply angled, with the right side of the cap worn low, often touching the ear, and the side with the cap badge higher on the head. The trend since the end of the war has been to wear the Glengarry level on the head.



Greyfriars Bobby

After King Charles I tried to re-impose the Episcopalian form of worship in Scotland, it was the minister of Greyfriars who organized the Second National Covenant in 1638 which was signed by the Scots nobility, sparking the conflicts of the next 50 years involving the Covenanters.

Bobby was described as a Skye Terrier dog that became famous in 19th-century Edinburgh, Scotland. Bobby belonged to John Gray, who worked for the Edinburgh City Police as a night watchman, and the two were inseparable for approximately two years. Then, on 15 February 1858, Gray died of tuberculosis. He was buried in Greyfriars Kirkyard, the graveyard surrounding Greyfriars Kirk in the Old Town of Edinburgh. Bobby, who survived John Gray by 14 years, is said to have spent the rest of his life sitting on his master's grave. A more realistic account has it that he spent a great deal of time at Gray's grave, but that he left regularly for meals at a restaurant beside the graveyard, and may have spent colder winters in nearby houses.



In 1867, when it was pointed out that an unowned dog should be destroyed, the Lord Provost of Edinburgh, Sir William Chambers (who was also a director of the Scottish Society for the Prevention of Cruelty to Animals), paid for a renewal of Bobby's license, making him the responsibility of the city council.

Bobby died in 1872 and could not be buried within the cemetery itself, since it was consecrated ground; instead he was buried just inside the gate of Greyfriars Kirkyard, not far from John Gray's grave.

Today, a small statue of Greyfriars Bobby stands in front of a pub, also called Greyfriars Bobby, which is located in front of Greyfriars Kirkyard. The statue is located at the corner of Candlemaker Row (left) and George IV Bridge. 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 statue, or part of it, is a replacement. The original was badly damaged by a car. It had featured a water fountain for the dogs of the city.

The inscription on the Red Granite stone erected by The Dog Aid Society of Scotland, as Bobby's headstone, reads:

"Greyfriars Bobby - died 14th January 1872 - aged 16 years - Let his loyalty and devotion be a lesson to us all - Unveild by His Royal Highness The Duke of Gloucester CCVO - on the 13th May 1981.

Guided tours of the Kirkyard are given by a number of groups, including the Greyfriars Bobby Walking Theatre and the Greyfriars Kirkyard Trust.

The Grouse Foot Kilt Pin



Grouse are a group of birds from the order Galliformes. Grouse inhabit temperate and subarctic regions of the northern hemisphere. These heavily built birds have legs feathered to the toes. The Red Grouse is considered a game bird and is shot in large numbers during the shooting season which traditionally starts on the 12th of August, known as the Glorious Twelfth. Shooting can take the form of 'walked up' (where hunters walk across the moor to flush grouse and take a shot) or 'driven' (where grouse are driven, often in large numbers by 'beaters' towards the guns who are hiding behind a line of 'butts'). Many moors are intensively managed to increase the density of grouse. Areas of heather are subjected to controlled burning; this allows fresh young shoots to regenerate which are favored by the grouse.

Wearing the grouse foot is supposed to bring good luck to the hunt (not to the Grouse). Examples of the Grouse-foot kilt pin appear as early as the 1800s and may have been part of the Victorian resurgence of Highland attire. Elaborate examples include sterling silver mounts.

Some examples are stamped with the term MIZPAH. **Mizpah** is an emotional bond between people who are separated (either physically or by death). Mizpah jewellery is worn to signify this bond. Mizpah is a Hebrew word meaning: "*wherever you are, may good fortune be with you*".

An unreliable source (he was full of &^%\$) told me that the Grouse-foot kilt pin was a sign of defiance since hunting on the Lairds land was an offense with heavy punishments, and that the "ring" on the middle "finger" of the foot was the origins of "flipping the bird." Well...it's a good story.

Haggis Hurling

Haggis hurling is claimed to be a traditional Scottish sport. It is said that the haggis would be prepared for lunch for the man of the family who was out working the croft or cutting peat, by his wife. Scotland is known as a land of rivers and bogs, so walking from the croft house to the place of work could often entail a long way round to cross a river or low lying ground.

In these cases the wife would throw the cooked haggis to the husband, who would catch it using the front apron of his kilt. If he dropped it, he either went hungry; or spent the afternoon scraping his lunch off a rock; or spent the afternoon scraping bits of peat off his lunch.

According to the Guinness Book Of Records, the present World Record for Haggis Hurling is held by Alan Pettigrew of Saltcoats. He threw a 1lb 8 oz Haggis 180 feet 10 inches on the island of Inchmurrin on Loch Lomond in August 1984.

There are a number of rules associated with modern haggis hurling:

- The purpose is to compete for both distance and accuracy from on top of a platform, usually a half a whisky barrel.
- The haggis must be of traditional construction and recipe. Tender boiled sheep's heart, lung and liver with spices, onions, suet and oatmeal and stock stuffed in a sheep's paunch which has then been boiled for three hours. The haggis must land intact: a broken or split haggis results in disqualification.
- At the time of hurling the haggis should be cooled and inspected to ensure no firming agents have been applied. Rules dictate that the haggis must be packed tight and secure, with no extra skin or flab.
- The sporting haggis weighs 500 grams, with a maximum diameter of 18 cm and length of 22 cm. An allowance of ± 30 grams is given and this weight is used in both junior and middle weight events. The heavyweight event allows haggis up to 1 kg in weight, but the standard weight of 850 grams is more common, with an allowance of ± 50 grams.
- Judging is undertaken by the Hagrarian, with the assistance of the Clerk of the Heather and the Steward of the Heather. The Hagrarian checks that each haggis is in order, the Clerk of the Heather blows the hooter to begin the hurl, and the Steward of the Heather measures the hurl (always in feet and inches) and confirms the haggis remains unburst.

But... is haggis hurling a joke or is it real? It turns out that the answer is both. In 1977, one Robin Dunseath placed an advert in a Scottish national newspaper announcing that at the Gathering of the Clans that year in Edinburgh there would be a revival of the ancient Scottish sport of haggis hurling. The response was unexpected: large numbers of people wanted to take part, and many who did take part then took the sport back to the United States, Canada and Australia, where competitions were established by people who believed they were reviving a traditional Scottish sport extinct since the early 1800s.

The funds raised by the hoax, and from the book that followed about the sport and its supposed history, *The Complete Haggis Hurler* went to charity.

The results since have been amazing. Scottish haggis hurling societies have developed wherever Scots have traditionally settled. And having let the Genie out of the bottle, Robin Dunseath found he couldn't persuade it to go back in. He eventually owned up to the hoax that lay behind the sport, only to find his

creature had developed a life of its own, and that while haggis hurling may not actually be a traditional Scottish sport, it soon will be...

And then there is the Haggis Whistle...must be used for hunting haggis.



Handsel Monday

Handsel Monday is the first Monday of the year, particularly as used to be celebrated in Scotland and northern England. Among the rural population of Scotland, *Auld Hansel Monday*, is traditionally celebrated on the first Monday after the 12th of January.

The "handsel" refers to small tips and gifts of money that it was customary to give at the beginning of the first working week of a new year. In this respect it is somewhat similar to Boxing Day. If the handsel was a physical object rather than money, tradition said that the object could not be sharp, or it would "cut" the relationship between the giver and the recipient.

*It is worth mentioning that one William Hunter, a collier (residing in the parish of Tillicoultry, in Clackmannanshire), was cured in the year 1738 of an inveterate rheumatism or gout, by drinking freely of new ale, full of harm or yeast. The poor man had been confined to his bed for a year and a half, having almost entirely lost the use of his limbs. On the evening of **Handsel Monday**, as it is called, some of his neighbours came to make merry with him. Though he could not rise, yet he always took his share of the ale, as it passed round the company, and in the end he became much intoxicated. The consequence was that he had the use of his limbs next morning, and was able to walk about. He lived more than twenty years after this, and never had the smallest return of his old complaint. —Sinclair's Statistical Account of Scotland, 1792, xv., note on p. 201*

Highland Clearance

The **Highland Clearances** (Scottish Gaelic: *Fuadaich nan Gàidheal*, the expulsion of the Gael) were forced displacements of the population of the Scottish Highlands in the 18th century. It led to mass emigration to the coast, the Scottish Lowlands, and abroad. It was part of a process of agricultural change throughout the United Kingdom, but was particularly notorious due to the late timing, the lack of legal protection for year-by-year tenants under Scots law, the abruptness of the change from the clan system and the brutality of many of the evictions.

From the late 16th century the law required clan leaders to regularly appear in Edinburgh to provide bonds for the conduct of anyone on their territory. This brought a tendency among chiefs to see themselves as landlords. The lesser clan-gentry increasingly took up droving, taking cattle along the old unpaved drove roads to sell in the Lowlands. This brought them wealth and land ownership within the clan, though the Highlands continued to have problems of overpopulation and poverty.

The various Jacobite Risings brought repeated British government efforts to curb the clans culminating after the 1746 Battle of Culloden with brutal repression, and the Act of Proscription of 1746 incorporating the Dress Act required all swords to be surrendered to the government and prohibited wearing of tartans or kilts. The Tenures Abolition Act ended the feudal bond of military service and the Heritable Jurisdictions Act removed the virtually sovereign power the chiefs had over their clan. The extent of enforcement of the prohibitions was variable and sometimes related to a clan's support of the government during the rebellion, but overall it led to the destruction of the traditional clan system and of the supportive social structures of small agricultural townships.

From around 1725, in the aftermath of the first Jacobite Rising (known as **the 'Fifteen**) clansmen had begun emigrating to the Americas in increasing numbers. The Disarming Act of 1716 and the Clan Act made ineffectual attempts to subdue the Scottish Highlands, so eventually troops were sent in. Government garrisons were built or extended in the Great Glen at Fort William, Kiliwhimin (later renamed Fort Augustus) and Fort George, Inverness, as well as barracks at Ruthven, Bernera and Inversnair, linked to the south by the *Wade roads* constructed for Major-General George Wade. These had the effect of limiting organizational travel and choking off news and so further isolated the clans and limited the unrest to local outbreaks. Nonetheless, things remained unsettled over the whole decade.

In 1725 Wade raised the *independent companies* of the Black Watch as a militia to keep peace in the unruly Highlands, which increased the droves of clansmen now emigrating to the Americas. Increasing demand in Britain for cattle and sheep and the creation of new breeds of sheep, such as the black-faced which could be reared in the mountainous country, allowed higher rents for landowners and chiefs to meet the costs of an aristocratic lifestyle. As a result, many families living on a subsistence level were displaced, exacerbating the unsettled social climate. In 1792 tenant farmers from Strathrusdale led a protest against the policy by driving over 6,000 sheep off the land surrounding Ardross. This action was dealt with at the highest levels in government, with the Home Secretary Henry Dundas getting involved. The Black Watch were mobilized, halted the drive and brought the ring leaders to trial. They were found guilty, but later escaped custody and disappeared.

The Year of the Sheep : the first Clearances

Another wave of mass emigration came in 1792, known as the Year of the Sheep to Scottish Highlanders. The people were accommodated in poor crofts or small farms in coastal areas where farming could not sustain the communities and they were expected to take up fishing. Some were put directly onto emigration ships to Nova Scotia (Antigonish and Pictou counties and later Cape Breton), the Kingston area of Ontario and the Carolinas of the American colonies. There may have been a religious element in these forced removals since a good number of the Highlanders were Roman Catholic. This is reflected by the majority representation of Catholics in areas and towns of Nova Scotia such as Antigonish and Cape Breton. However almost all of the

very large movement of Highland settlers to the Cape Fear region of North Carolina were Presbyterian. (This is evidenced even today in the presence and extent of Presbyterian congregations and adherents in the region.)

Second phase of the Clearances

It was only in the mid-nineteenth century that the second, more brutal phase of the Clearances began; this was well after the 1822 visit by George IV, when lowlanders set aside their previous distrust and hatred of the Highlanders and identified with them as national symbols. However, the cumulative effect was particularly devastating to the cultural landscape of Scotland in a way that did not happen in other areas of Britain.

While the collapse of the clan system can be attributed more to economic factors and the repression that followed the Battle of Culloden, the widespread evictions resulting from the Clearances severely affected the viability of the Highland population and culture. To this day, the population in the Scottish Highlands is sparse and the culture is diluted, and there are many more sheep than people. What the Clearances started, however, the First World War almost completed. A huge percentage of Scots were among the vast numbers killed, and this greatly affected the remaining population of Gaelic speakers in Scotland.

Highland Games



Highland games are events held throughout the year in Scotland and other countries as a way of celebrating Scottish and Celtic culture and heritage, especially that of the Scottish Highlands. Certain aspects of the games are so well known as to have become emblematic of Scotland, such as the bagpipes, the kilt, and the heavy events, especially the caber toss. While centered on competitions in piping and drumming, dancing, and Scottish heavy athletics, the games also include entertainment and exhibits related to other aspects of Scottish and Gaelic culture.

The modern Highland games are largely a Victorian invention, developed after the Highland Clearances. The Cowal Highland Gathering, (better known as *the Cowal Games*), held in Dunoon, Scotland every August, is the largest Highland games in Scotland, attracting around 3,500 competitors and somewhere in the region of 15-20,000 spectators from around the globe. Worldwide, however, it is dwarfed by two gatherings in the United States: the 50,000 that attend Grandfather Mountain in North Carolina and the even larger gathering -- the largest in the Northern Hemisphere -- that has taken place every year since 1865 hosted by the New Caledonian Club of San Francisco.

The origin of games and sports pre-dates recorded history and is the stuff that the best legends and stories are made of. One common factor seems to be the need of primitive man to develop or to imitate, magically or otherwise, the skills necessary for survival in his society. It is reported in numerous books and Highland games programs, that King Malcolm III of Scotland, in the 11th century, summoned contestants to a foot race to the summit of Craig Choinnich (overlooking Braemar). King Malcolm created this footrace in order to find the fastest runner in the land to be his royal messenger. Some have seen in this apocryphal event the origin of today's modern Highland games.

During various times of English occupation, from before the Wars of Independence to the suppression after the Jacobite wars, the men of Scotland were forbidden to bear or train with arms, in an attempt to prevent another popular Scottish uprising. Scots continued to train for war; they simply did so with the implements of war replaced with the implements of the Highland games.

Heavy Events

In their original form many centuries ago, Highland games revolved around athletic and sports competitions. Though other activities were always a part of the festivities, many today still consider Highland athletics to be what the games are all about — in short, that the athletics are the Games, and all the other activities are just entertainment. Regardless, it remains true today

that the athletic competitions are at least an integral part of the events and one — the caber toss — has come to almost symbolize the Highland games.

Although quite a range of events can be a part of the Highland athletics competition, a few have become standard.

- **Caber toss:** A long tapered pine pole or log is stood upright and hoisted by the competitor who balances it vertically holding the smaller end in his hands. Then the competitor runs forward attempting to toss it in such a way that it turns end over end with first, the upper (larger) end striking the ground and then the smaller end, originally held by the athlete, following through and in turn striking the ground in the 12 o'clock position measured relative to the direction of the run. If successful, the athlete is said to have turned the caber. Cabers vary greatly in length, weight, taper, and balance, all of which affect the degree of difficulty in making a successful toss. Competitors are judged on how closely their throws approximate the ideal 12 o'clock toss on an imaginary clock.
- **Stone put:** This event is similar to the modern-day shot put as seen in the Olympic Games. Instead of a steel shot, a large stone of variable weight is often used. There are also some differences from the Olympic shot put in allowable techniques. There are two versions of the stone toss events, differing in allowable technique. The "Braemar Stone" uses a 20–26 lb stone for men (13–18 lb for women) and does not allow any run up to the toeboard or "trig" to deliver the stone, i.e., it is a standing put. In the "Open Stone" using a 16–22 lb stone for men (or 8–12 lb for women), the thrower is allowed to use any throwing style so long as the stone is put with one hand with the stone resting cradled in the neck until the moment of release. Most athletes in the open stone event use either the "glide" or the "spin" techniques.
- **Scottish hammer throw:** This event is similar to the hammer throw as seen in modern-day track and field competitions, though with some differences. In the Scottish event, a round metal ball (weighing 16 or 22 lb for men or 12 or 16 lb for women) is attached to the end of a shaft about 4 feet in length and made out of wood, bamboo, rattan, or plastic. With the feet in a fixed position, the hammer is whirled about one's head and thrown for distance over the shoulder. Hammer throwers sometimes employ specially designed footwear with flat blades to dig into the turf to maintain their balance and resist the centrifugal forces of the implement as it is whirled about the head. This substantially increases the distance attainable in the throw.
- **Weight throw,** also known as the weight for distance event. There are actually two separate events, one using a light (28 lb for men and 14 lb for women) and the other a heavy (56 lb for men, 42 lb for masters men, and 28 lb for women) weight. The weights are made of metal and have a handle attached either directly or by means of a chain. The implement is thrown using one hand only, but otherwise using any technique. Usually a spinning technique is employed. The longest throw wins.
- **Weight over the bar,** also known as weight for height. The athletes attempt to toss a 56 pound (4 stone) weight with an attached handle over a horizontal bar using only one hand. Each athlete is allowed three attempts at each height. Successful clearance of the height allows the athlete to advance into the next round at a greater height. The competition is determined by the highest successful toss with fewest misses being used to break tie scores.
- **Sheaf toss:** A bundle of straw (the sheaf) weighing 20 pounds (9 kg) for the men and 10 pounds (4.5 kg) for the women and wrapped in a burlap bag is tossed vertically with a pitchfork over a raised bar much like that used in pole vaulting. The progression and scoring of this event is similar to the Weight Over The Bar. There is significant debate among athletes as to whether the sheaf toss is in fact an authentic Highland event. Some argue it is actually a country fair event, but all agree that it is a great crowd pleaser.

Music

For many Highland games festival attendees, the most memorable of all the events at the games is the massing of the pipe bands. Normally held in conjunction with the opening and closing ceremonies of the games, as many as 20 or more pipe bands will march and play together. It is, in fact, the music of the bagpipe which has come to symbolize music at the Games and, indeed, in Scotland itself. In addition to the massed bands, nearly all Highland games gatherings feature a wide range of piping and drumming competition, including solo piping and drumming, small group ensembles and, of course, the pipe bands themselves.

Dance

There are two basic forms of dancing at modern Highland Games gatherings. Scottish country dancing is a social dance like ballroom dancing or square dancing, the latter of which evolved from country dancing. The other type of dancing which one can see at Highland Games events is the highly competitive and technical form known as Highland dancing. This again takes two forms. First there are the traditional Highland dances - the Sword Dance (or Gillie Calum), the Highland Fling, the Highland Reel, and the Seann Triubhas (pronounced *shawn trows*). The other competition dances are known as national dances, the most well known of which are the Scottish Lilt, the Flora MacDonald, the Earl of Erroll, Highland Laddie, Blue Bonnets and Village Maid. Also common at the games are the Irish Jig and the Sailor's Hornpipe dances.

Historically, the Highland dances were danced only by men. This is most likely because men themselves came up with the dances. The Highland Fling was a dance that started out to imitate a courting stag on a hill, hence a man should dance it in order to court his lady. The magnificent Sword dance was in fact a victory dance that was accredited to King Malcolm himself. This came about as the result of the nature and origin of the dances themselves as well as the fact that during the years of Proscription, only military regiments were permitted to adopt Highland attire and practice the traditions such as dancing.

But late in the 19th Century, a young woman named Jenny Douglas decided to enter a Highland dance competition. As this was not expressly forbidden, she was allowed to enter and since then, the number of females participating in the sport has increased until today in excess of 95% of all dancers are female. There have been several female World Highland Dance Champions crowned at the Cowal Gathering since they began organizing the competition in 1948.

Secondary events and attractions

At modern-day Highland Games events, a wide variety of other activities and events are generally available. Foremost among these are the clan tents and vendors of Scottish related goods. The various clan societies make the Highland games one of the main focus of their seasonal activities, usually making an appearance at as many such events as possible. Visitors can find out information about the Scottish roots and can become active in their own clan society if they wish.

Herding dog trials and exhibitions are often held, showcasing the breeder's and trainer's skills. In addition, there may be other types of Highland animals present, such as the Highland cattle.

Highland 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. During 1847, Sir Edward Pine Coffin (Yes, that's his real name) 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.

History of the Tartan

What is a tartan? Tartan is a woven material, generally of wool, having stripes of different colors and varying in breadth. The arrangement of colors is alike in warp and weft -- that is, in length and width -- and when woven, has the appearance of being a number of squares intersected by stripes which cross each other, this is called a 'sett'. By changing the colors; varying the width; depth; number of stripes, differencing is evolved. Tartan patterns are called "setts" and by this is meant the complete pattern, and a length of tartan is made by repeating the pattern or sett, over and over again.

The history of tartan, while interesting, is also controversial, and from time to time discussion has arisen regarding the antiquity of Clan tartans. Arguments are generally involved and can only be understood by those who have studied the subject in depth.

References to tartan in early literature supply ample proof that tartan was worn many centuries ago. What may be the earliest written reference to tartan is contained in the accounts of the treasurer to King James III, in the year 1471 where mention is made of tartan purchased for the use of the King and Queen of Scotland.

It is improbable that the early tartans were as gaily colored or as tastefully arranged as were the tartans of later years. The skill of the weaver and the availability of plants likely to supply vegetable dyes were the chief factors in determining the colors of a tartan. Colors used would be restricted to the plant dyes found within the various districts. The early tartans would have been similar to a checked, muted material of wool. As chemical dyes became more common, the weavers enlarged their range of colors and introduced more colorful variations to the old patterns. When limited to vegetable dyes, the people of each district were forced by circumstances to use the same colors in their tartans and it is probable that the people of the various districts were recognized by the colors in their tartans.

District tartans, as these early patterns are called, might also have served as the Clan tartan, because the people inhabiting Clan districts were, as a rule, members of the same Clan. However there are many instances whereby many different Clans lived and functioned as member of the district. By adding a stripe of different color or by varying the arrangement of colors it is thought that branches of the Clan evolved their own tartans, yet by the similarity of pattern, they displayed their kinship with the main Clan.

What may be the earliest recorded reference to a Clan tartan appears in a Crown Charter of 1587 to Hector MacLean of Duart, wherein the feu duty payable on the lands of Narraboll, Islay, is stated to be "sixty ells of cloth, of white, black and green colors." These colors correspond to the colors in the tartan we now call MacLean hunting, but it is doubtful if their exact arrangement was the same as that in use at the present time.

Written evidence regarding the use of Clan tartans prior to the Battle of Culloden are not available. It is generally supposed that each Clan had a special pattern of its own which was worn by the clansmen of the Clan as a means of identifications and as a symbol of the Clan kinship.

From this absence of written proof, critics maintain that Clan tartans as we know them today are modern inventions, probably dating from the Battle of Culloden, or around the time of the Jacobite Civil Wars. These critics also aver that while tartan cloth is undoubtedly ancient, it has no Clan meaning and that the clansmen wore the tartan of their fancy and that inside of each Clan the people wore a medley of tartans.....not so! The evidence of the oil paintings of the seventeenth and eighteenth centuries is sometimes accepted as proof to support the critics' claims. Many genuine oil paintings show figures in Highland dress, but the dress displays different tartans in vests, coats and plaids. It should therefore, be pointed out that the figures depicted are usually gentlemen of importance (many Lowlanders), and it is well known these gentlemen dressed differently from the ordinary clansmen. One such famous painting 'does' show ordinary clansmen. This painting was executed at the command of the Duke of Cumberland and was painted by the French artist Morier. The scene depicts an encounter between regular troops of the British Army and some Highland clansmen. Jacobite prisoners were taken from the Tower of London,

and the 'Tollboth', to pose for this picture. Here again the Highlanders are shown wearing a variety of tartans in coats, vests and kilts, not one pattern being recognizable and all unlike any tartan known today. Too much importance *should not* be placed on this painting. The brutal treatment of the Jacobite prisoners of war, who were often stripped of their clothing, makes it highly improbable that the men were wearing their own clothing. It is unlikely that the captors would have taken the trouble to supply the men with their own Clan tartans. While this painting is interesting as illustrative of Highland dress of the period, and the artist had the reputation of being accurate in copying details, *it should not be accepted as refutable proof that there were no Clan tartans..*

Several writers have given descriptions of tartan which might infer that Clan tartans were worn before the Battle of Culloden, although they do not call them Clan tartans. Puzzling?? *Martin* in his *Description of the Western Islands of Scotland*, published in 1706, tells us, "...Every Isle differs from each other in their fancy of making Plads, as to the Stripes in Breadth and Colous. This Humour is as different throughout the main land of the Highlands, in-so-far that they who have seen those Places, are able, at the first view of a Man's Plad, to guess the Place of his Residence....." These words would seem to imply that the people of each isle and district wore a common pattern to each, whereby a stranger might identify their Clan district.

After the Jacobite defeat at the Battle of Culloden in 1746 the Government determined to purge the Highlands of all unlawful elements and to destroy the Clan system. Accordingly an Act of Parliament was passed which not only aimed at the complete disarming of the Highland Clans but made the wearing of tartans a penal offense. This section of the act was strictly enforced. In 1782, the ban on tartans was removed, but by this time the Highlander had become accustomed to the dress worn in other parts of the country and showed no great enthusiasm to rush into tartan clothing. Tartan had, in fact, become only a memory. Many of the old weavers had died out and with their passing old patterns were forgotten.

Interested gentlemen and organizations collected the old tartans where ever these could be found, and it is from these early collections that the most reliable information can be found.

"ACT OF PARLIMENT (ENGLISH), passed in 1746 prohibiting the wearing of the Highland Dress.

EVERY HIGHLANDER HAD TO TAKE THIS OATH OR DIE:

HIGHLANDERS OATH AGAINST TARTAN ('The Oath' every Highlander was forced to repeat (take), and swear on the threat of DEATH), 1746.

(Those who refused to take it were treated as rebels.' and killed or arrested.)

I, _____, do swear, as I shall answer to God at the great day of Judgement, I have not, nor shall have in my possession any gun, sword, pistol or arm whatsoever, and never to use tartan plaid, or any part of the Highland Garb; and if I do so may I be cursed in my undertakings, family and property, -- may I be killed in battle as a coward, and lie without burial in a strange land, far from the graves of my forefathers and kindred; may all this come across me if I break my oath."

This was an especially cruel oath by Highlanders, because most were still Catholic and to 'lie without burial, and blessing, etc'. , was a devastating punishment.

Many died because of the 'wearing of the tartan', and 'not giving up their weapons', just as many died in Ireland for the 'wearing of the green'.

In 1822 King George IV visited Edinburgh and the Highland chiefs were persuaded to attend the levies and other functions, all attired in their Clan tartans (a majority did not go). Almost overnight tartan became

popular and families, who probably had never before worn tartan, (and hated the Highlanders), became the proud possessors of family tartans.

Tailors and manufacturers alike were seldom at a loss to "find" a clan or family tartan, but the bitter truth is that these so-called ancient tartans 'were invented for the occasion' (and they are being invented again for the occasion). Two gentlemen, known as the Sobieski-Stuart brothers, and who claimed to be grandsons of Prince Charlie, supplied details of tartans to many Clan chiefs and heads of families, claiming to have obtained their information from some sixteenth century manuscripts in their possession. Their failure to produce the manuscripts for examination cast doubts upon their information and when in 1842 they published a book on tartans called the *Vestiarium Scoticum* it was dubbed a forgery.

Many of the tartans in use today have no great authority other than the fact that, their acceptance during the past 100 years -- has given them an 'antiquity' of their own, just for being around so long.

During the second half of the nineteenth century (1800's) many books were published giving descriptions and illustrations of tartans, all the authors claiming that the patterns given were old and genuine. To distinguish between *true and bogus* was becoming more and more difficult. Towards the end of the century many new tartans were invented, but of these it can be said NO claims to ANTIQUITY were ever advanced.

Today the confusion of fifty years ago has been regulated into some semblance of order and patterns are now, more or less, standardized into recognized settings.

Although many old patterns have been preserved these merely show the beauty of the old vegetable dyes and the hard-spun weaving of the eighteenth century. Very few of them are now recognisable as Clan tartans. The greatest number of our tartans today are less than 100 years old; a fairly large number may be dated to the opening years of the nineteenth century, while only a very small number are of more ancient date.

Tartans are described according to the purpose for which they are named:

CLAN TARTANS are patterns for general use by clanspeople. It is not uncommon to find a Clan tartan of recent origin described as "Ancient Clan tartan." The use of the word "ancient" is most misleading, as it is merely an indication that the tartan has been woven in lighter colored shades, as ancient tartans were of lighter vegetable dye shades.

DRESS TARTANS were originally worn by the ladies of the Clan who desired lighter colored patterns. As a rule they had white as the background color and were variations of the Clan pattern. Wearing of dress tartan is now confined to functions and other dress occasions. At one time:

MOURNING TARTANS were worn for the purpose for which they were named. They were generally of black and white. Many are now worn as dress tartans. In recent years there has been a tendency to refer to -

CLAN DRESS TARTANS woven in light weight material as "DRESS" tartan. This causes the confusion and should be avoided. Clans who do not possess a dress tartan usually wear the Clan pattern, in light weight material, as a dress tartan, but this does not justify the description of a Clan tartan as a "Dress" tartan. (Confused yet?).

HUNTING TARTANS are worn for sport and outdoor activities. Brown, black, dark blues, greens and grey are generally the predominant colors. When a Clan possessed a brightly colored tartan it was found unsuitable for hunting purposes, and hunting setts were devised to make the wearer less conspicuous.

The colors are arranged so that concealment in the woods and heather, - the tartan blended with the surroundings.

CHIEF TARTANS are the personal tartans of the Chiefs and should never be worn except by the Chief and, if he allows, his immediate family. His clan members would wear the tartan he directs, which was usually very much like his.

DISTRICT TARTANS are probably the oldest of our tartans from which Clan tartans may have developed. There are a number of District tartans which are, nowadays, worn by the people residing in, or having their place of origin in the district, always provided they are not entitled to wear a Clan tartan. [Update** District tartans are now printed for every district, spot, hill and crevice. City tartans abound. Families who never had tartans, now have them, and the Lord Lyons is permitting this.

Whilst tartan continues to excite the admiration of peoples everywhere, it is impossible to lay down hard and fast rules regarding choice of tartans. In all probability the would-be wearer of tartan will select the "tartan of his fancy." *Although this is frowned upon by authors such as myself*, there is little that can be done if the impolite person decides to wear someone's tartan, short of censure. One caution may be voiced. The Royal tartans are for the use of the Royal family and should not be worn by anyone outside of the Royal family, except by consent. Exception, the Royal Stewart. A tartan made up for the "would be king" that did not come to fruition

Military tartans are for the military use only. Also known as Regimental tartans.

Hogmanay

What does Hogmanay actually mean and what is the derivation of the name? Why do the Scots more than any other nation celebrate the New Year with such a passion? Why should a tall dark stranger be a welcome first foot visitor after midnight, carrying a lump of coal and a slice of black bun?

The Origins of Hogmanay

A guid New Year to ane an` a` and mony may ye see!

While New Year's Eve is celebrated around the world, the Scots have a long rich heritage associated with this event - and have their own name for it, Hogmanay.

There are many theories about the derivation of the word "Hogmanay". The Scandinavian word for the feast preceding Yule was "Hoggo-nott" while the Flemish words (many have come into Scots) "hoog min dag" means "great love day". Hogmanay could also be traced back to the Anglo-Saxon, Haleg monath, Holy Month, or the Gaelic, oge maidne, new morning. But the most likely source seems to be the French. "Homme est né" or "Man is born" while in France the last day of the year when gifts were exchanged was "aguillaneuf" while in Normandy presents given at that time were "hoguignetes". Take your pick!

In Scotland a similar practice to that in Normandy was recorded, rather disapprovingly, by the Church.

"It is ordinary among some Plebians in the South of Scotland, to go about from door to door upon New Year's Eve, crying Hagmane."

Scotch Presbyterian Eloquence, 1693.

Hogmanay Traditional Celebrations

Historians believe that we inherited the celebration from the Vikings who, coming from even further north than ourselves, paid even more attention to the passing of the shortest day. In Shetland, where the Viking influence was strongest, New Year is called Yules, from the Scandinavian word.



It may not be widely known but Christmas was not celebrated as a festival and virtually banned in Scotland for around 400 years, from the end of the 17th century to the 1950s. The reason for this has its roots in the Protestant Reformation when the Kirk portrayed Christmas as a Popish or Catholic feast and therefore had to be banned. Many Scots had to work over Christmas and their winter solstice holiday was therefore at New Year when family and friends gathered for a party and exchange presents, especially for the children, which came to be called hogmanay.

There are traditions before midnight such as cleaning the house on 31st December (including taking out the ashes from the fire in the days when coal fires were common). There is also the superstition to clear all your debts before "the bells" at midnight.

Immediately after midnight it is traditional to sing Robert Burns' "For Auld Lang Syne". Burns claimed it was based on an earlier fragment and certainly the tune was in print over 80 years before he published his version in 1788.

*"Should auld acquaintance be forgot and never brought to mind?
Should auld acquaintance be forgot and auld lang syne
For auld lang syne, my dear, for auld lang syne,
We'll take a cup o kindness yet, for auld lang syne."*

An integral part of the Hogmanay partying, which continues very much today, is to welcome friends and strangers, with warm hospitality and of course a kiss to wish everyone a Guid New Year. The underlying belief is to clear out the vestiges of the old year, have a clean break and welcome in a young, New Year on a happy note.

"First footing" (that is, the "first foot" in the house after midnight) is still common in Scotland. To ensure good luck for the house, the first foot should be male, dark (believed to be a throwback to the Viking days when blond strangers arriving on your doorstep meant trouble) and should bring symbolic coal, shortbread, salt, black bun and whisky. These days, however, whisky and perhaps shortbread are the only items still prevalent (and available).



"Handselling" was the custom of gift giving on the first Monday of the New Year but this has died out.

Torch and Bonfire Ceremonies

The magical Firework display and torchlight procession in Edinburgh - and throughout many cities in Scotland - is reminiscent of the ancient custom at Scottish Hogmanay pagan parties hundreds of years ago.

The traditional New Year ceremony of yesteryear would involve people dressing up in the hides of cattle and running around the village being hit by sticks. The festivities would also include the lighting

of bonfires, rolling blazing tar barrels down the hill and tossing torches. Animal hide was also wrapped around sticks and ignited which produced a smoke that was believed to be very effective to ward off evil spirits. The smoking stick was also known as a Hogmanay.

Some of these customs do continue, especially in the small, older communities in the Highlands and Islands of Scotland where tradition, along with language and dialect are kept alive and well. On the Isle of Lewis, in the Outer Hebrides, the young boys form themselves into opposing bands, the leader of each wears a sheep skin, while a member carries a sack. The bands move through the village from house to house reciting a Gaelic rhyme. On being invited inside, the leader walks clockwise around the fire, while everyone hits the skin with sticks. The boys would be given some bannocks - fruit buns - for their sack before moving on to the next house.

One of the most spectacular Fire ceremonies takes place in Stonehaven, just south of Aberdeen on the North East coast. Giant fireballs, weighing up to 20 pounds are lit and swung around on five feet long metal poles, requiring 60 men to carry them as they march up and down the High Street. The origin of the pre-Christian custom is believed to be linked to the Winter Solstice of late December with the fireballs signifying the power of the sun, to purify the world by consuming evil spirits.

And it is worth remembering that January 2nd is a holiday in Scotland as well as the first day of the year - to give us all time to recover from a week of merry-making and celebration, all part of Scotland's fascinating cultural legacy of ancient customs and traditions surrounding the pagan festival of Hogmanay.

Hogwarts Express



The steam engine used in the film adaptations of the Harry Potter series is the Great Western Railway Hall Class locomotive 5972 *Olton Hall*, and is depicted pulling a train of four carriages. Scenes have been filmed in King's Cross railway station, over the Glenfinnan Viaduct some 16 miles west of Fort William, at the North Yorkshire Moors Railway, and on board the train.



When used for filming *Olton Hall* also carries a 'Hogwarts Express' headboard on the smoke box featuring the Hogwarts School crest - the same emblem is painted on the 'Hogwarts Railways' sigil on the tender and carriages. For filming she retains her GWR number of 5972 but alternate nameplates are fitted, renaming the engine 'Hogwarts Castle', leading to jokes in the railway preservation community about 'the Hall that thinks it's a Castle'. This is particularly ironic since the Castle Class was a larger type of Great Western locomotive, of which most were named after Castles. Some train enthusiasts claim the maroon color has 'defiled' the engine.



The station that becomes Hogsmeade during filming is Goathland railway station on the preserved North Yorkshire Moors Railway, and can be visited and steam trains ridden upon. 5972 and the actual Hogwarts express are not based at the NYMR, but identical carriages are in regular service upon the line. The regular summer steam service on the Network-Rail run Fort William-Mallaig line is advertised as a 'Harry Potter Train' because again the carriages are identical even though the locomotive will not be 5972, and because the line is used extensively in filming the Harry Potter films.



King's Cross Station

J.K. Rowling discovered after the books were published that she had confused the layout of King's Cross with that of Euston station, and that platforms 9 and 10 at King's Cross were not the ones she had meant for her magical platform to be placed between. There is no platform between tracks 9 and 10 at King's Cross. To solve this, the film makers re-numbered platforms 4 and 5 for the duration of filming.

Perhaps coincidentally, a local legend claims that Queen Boudica fought her last battle near the site of King's Cross Station, and her body is said to be buried somewhere between platforms nine and ten.



Today, King's Cross Station still has no Platform 9- $\frac{3}{4}$, but it does have a 'Platform 9a' and a 'Platform 9b'. The secondary building containing platforms 9 and 10 has been decorated with a 'Platform 9- $\frac{3}{4}$ ' sign, complete with a luggage trolley 'stuck' halfway through the wall.

Kilt Hose

Let's take a step back into history and look at the very first type of kilt hose worn – the *cadadh*. These hose were cut and sewn from tartan cloth. They were not necessarily the same tartan as the kilt – most often they were a different tartan entirely. In fact, two tone red and white (or red and black, blue and white, and other color combinations) were popular. The important thing here to remember is that these were not knitted hose. They were made from cloth, cut and sewn with the tartan pattern on the bias (diagonal) for elasticity, with a single seam running down the back of the calf and the bottom of the foot.

The earliest portrait of anyone wearing the *cadadh* with a kilt is from the early seventeenth century. Since the earliest evidence we have of anyone wearing any form of kilt (the belted plaid) is from 1594, it would seem that the Highlander has been wearing *cadadh* for as long as he has been wearing the kilt. Today's knit tartan hose are the modern descendants of the *cadadh*.

The Hon. Stuart Ruaidri Erskine in 1901, writes:

Formerly hose were made of the same stuff with the kilt. Nowadays tartan hose are not worn, save with evening dress, and not always with that.... [after some discussion of the traditional cut and sewn hose] Nowadays, however, hose are invariably knitted, and modern fashion decrees that tartan shall not be donned for day wear.

Tartan hose should not be worn for day wear, unless by livery servants, pipers, or some other in "day full dress." For day wear he prefers simple, plain colored hose, and for evening for formal wear, diced hose of whatever color looks well with the kilt.

J. Charles Thompson in "So You're Going to Wear the Kilt," writes:

Remember... that tartan hose [here he is referring to knit hose] are for evening only! They are not correct for day wear... Diced hose in blue and white or red and white have always been an alternative choice for evening wear, and since even these are hard to come by, you will see many men in evening attire with solid color stockings. The purists have given in on this point, but they insist that the only correct color is white.

Bob Martin, author of *All About Your Kilt* (second edition, 2001). On the subject of hose, he begins:

*Not too much need be said about kilt hose. Some time ago, the only hose "ruled" proper for evening wear were "tartan" hose, with fold-over or castellated tops. The "rules" went through a modification, and now white knitted hose are quite popular. Since when, may I ask, must a color be apportioned its time of day or night? May not a good, strong red be worn with equal "correctness" at night? Perhaps one is wearing an all-tartan evening outfit with no white save a jabot. Wouldn't hose that tone with the kilt be preferable to white ones? The books say that "tartan" hose should not be worn during the daytime, without remembering that kilt hose were originally of tartan cloth, cut from the piece and worn all the time (*cadadh*).*

The truth of the matter is that there are no "rules" about what you wear with your kilt other than the rules of fashion and common sense – but then again, some people have no fashion sense.



Flashes are yet another matter. Originally hose were kept in place by wrappings. Some of you may have seen me wear traditional hunting flashes with my kilt. They are still available in three colors.

In "*The Kilt and How to Wear It*," the only color garters Erskine mentions at all is scarlet, worn with any kilt. Hamish Bicknell, a frequent poster on the X Marks the Scot kilt forum, and full-time kilt wearer, has some good advice. His strategy is to match the color hose to the shirt you are wearing, and match the flashes to the dominant color of your kilt. In this way, your kilt is "framed" so to speak by your shirt above and your hose beneath. If your hose match your shirt, you can even get by with wearing a color that is not in your kilt at all. I've seen lovat blue hose paired with light blue or denim shirts to good effect, in tartans that are red and green.

Kirkin' o' the Tartan

A Kirk is a Scottish word for Church. The Kirkin' o' the Tartans is the traditional blessing of the tartans by the Clergy.

Following the failure of the Jacobite Rebellion of 1745 when the English at Culloden defeated the Jacobites, the Disarming Act of 1746 forbade the Scots from wearing their tartans. The traditional Clan System, with its representative tartans, was declared forbidden as troops loyal to the Duke of Cumberland and the House of Hanover ravaged the Scottish Highlands, searching out Jacobite supporters.

The legend goes the Highlanders hid swatches of tartan fabric among their clothing when they went to church, and at a predetermined time, they secretly touched their tartan material during the worship service.

With the coming of the 18th Century, many of these Scots faced the Highland Clearances. Thousands of Highland tenant farmers were forced into becoming pioneers in the New World as their former aristocratic lords drove them off their land, so that they could conduct the much more profitable business of raising sheep. The Highlander, losing many of these traditions, became a victim of the Industrial Revolution.

The Kirkin' o' Tartans was revived during WWII by Reverend Peter Marshall, then the Chaplain of the U.S. Senate. To encourage Scottish Americans to sign up to fight on behalf of Great Britain, Peter Marshall recreated the Kirkin' o' the Tartans ceremony in 1943 to try to instill pride among Scottish Americans in their Scottish homeland. The Kirkin' o' the Tartans ceremony was then held in Presbyterian churches across the USA. Today, the Kirkin' o' the Tartans is not limited to Presbyterian Churches, but can be observed in other Protestant and Roman Catholic services where the ceremony is a great social occasion for people of Scottish origin to congregate and worship God.

Lammas Day

In English-speaking countries in the Northern Hemisphere, August 1 is **Lammas Day** (loaf-mass day), the festival of the first wheat harvest of the year. On this day it was customary to bring to church a loaf made from the new crop. In many parts of England, tenants were bound to present freshly harvested wheat to their landlords on or before the first day of August. In the Anglo-Saxon Chronicle, where it is referred to regularly, it is called "the feast of first fruits". The blessing of new fruits was performed annually in both the Eastern and Western Churches on the first, or the sixth, of August. The Sacramentary of Pope Gregory I (d. 604) specifies the sixth.

In mediæval times the feast was known as the "Gule of August", but the meaning of "gule" is unknown. Ronald Hutton suggests that it may be an Anglicization of *gwyl aust*, the Welsh name for August 1 meaning "feast of August", but this is not certain. If so, this points to a pre-Christian origin for Lammas among the Anglo-Saxons and a link to the Gaelic festival of Lughnasadh. 'Gule' could also come from 'Geohhol' (Old English form of 'jule') and thus Lammas Day was the 'Jule of August'.

There are several historical references to it being known as Lambess eve, such as 'Publications of the Scottish Historical Society' 1964 and this alternate name is the origin of the Lambess surname, just as Hallowmass and Christmas were also adopted as familial titles.

Massed Bands

When it comes to Massed Bands performances at highland games, anything is possible...although you are not likely to see the precision of execution demonstrated at the Beijing Olympics. More often than not, instructions are given on the fly. A good rule of thumb is, follow the person in front of you and do what they do, when they do it, and where.

There are a few basic Drum Major signals, commands, and rudiments of massed bands that are helpful to know. Let's walk through a typical Massed Bands performance. For a more extensive discussion on Drum Major signals, refer to: http://www.drummajor.net/documents/RDMAMaceManual_v3.pdf

The "standard" Massed Bands tunes for the Mid West Pipe Band Association (MWPBA) can be found at: http://pdcpd.org/mwpba/music_reqs.htm and includes:

- Scotland the Brave
- Wings
- Barren Rocks of Aden
- Highland Laddie
- 79th Farewell to Gibraltar
- Balmoral
- Green Hills of Tyrol
- When the Battle's O'er
- Bonnie Dundee
- Glendaruel Highlanders
- Road to the Isles

Massed Bands is generally performed at noon and again at 5 PM. Bands are usually required to perform at both if they want to receive their travel money, so in that respect we are being paid to perform. A Band who is the first competitor in the afternoon is frequently excused from the noon performance.

If there is a Drum Major, they may or may not use standard regimental signals and commands. If they don't, be prepared for anything. If they do, here are some of the more common commands.

Attention

ATTENTION is the position from which all other positions or movements derive. All movements retain some attributes of the ATTENTION position.



Drum Major

Cautionary Command:

Count One: "*Pipes and Drums*"

Preparatory Command:

Count One: "*Atten*"

Executive Command:

Count One: "*SHUN*"

For Pipers, ATTENTION means the right elbow is tight against the body. The fist is closed and the thumb points downward along an imaginary pant/kilt seam. Heels are together, feet are at a 30 degree angle, and weight is evenly distributed. The pipes are tucked up under the left arm.

Pipes Up

As the name implies, this is where the pipes are moved from under the arm to the shoulder. We will practice "Pipes Up" and "Pipes Down" to help you understand the movements.

Drum Major

Cautionary Command:

Count One: "*Pipes and Drums*"

Preparatory Command:

Count One: "*Pipes*"

Executive Command:

Count One: "*UP*"

Forward

Forward is short for "Forward March."



Drum Major

Given from the ATTENTION position:

Cautionary Command:

Count One: "*Pipes and Drums*"

Preparatory Command:

Count One: "*By The Right*"

Executive Command:

Count One, Two: "*QUICK, MARCH*" (successive beats.)

Watch your spacing as compared to the piper in front of you and to your right. The term "by the right" is in reference to how bands are spaced. Individuals in the front rank except those on the extreme right side turn their heads to the right and raise their right arms parallel to the ground in order to get the proper distance from each other. Every subsequent line lines up in the same manner.

Individuals begin marching, ***always setting off on the left foot***. The initial pace follows immediately after the command is given, and is a reduced pace of 20 inches, compared with a full marching pace of 30 inches. The command is usually preceded by the command "By the left (right, centre), depending on which file (left, right or centre) they are take their dressing from, not which foot they use to step off on.

Counter March

Counter marching can be a royal pain if the bands are not sufficiently spaced. Counter marching is marching in the opposite direction between the existing rows...if that makes sense. The signal for the counter march is illustrated below.



Where the Drum Major turns and marches in the opposite direction is the point at which every line is supposed to turn. The turn is to the right. The front line is responsible for ensuring alignment after the turn. Every subsequent line makes the necessary spacing adjustments based on the piper in front of them and to their right. When all else fails, follow the person in front of you and do what they do.

Mark Time

Mark Time is marching in place. The signal (illustrated below) can be difficult to see. When the Drum Major stops, the bands are supposed to stop and continue marching and playing in place.



Halt

A "Halt" refers to the marching...not the playing. From "Mark Time" the mace signal looks like this:



When the mace comes fully down, usually at the end of a phrase, the bands stop marching but continue to play. Stop marching on your right foot. Heels are together, feet are at a 30 degree angle, and weight is evenly distributed.

The Cut Off

The Cut Off is the signal to stop playing. From the "Halt" the signal looks like this:



Pipes Down

The opposite of Pipes Up; the movements are performed in reverse order.

Drum Major

Cautionary Command:

Count One: *"Pipes and Drums"*

Preparatory Command:

Count One: *"Pipes"*

Executive Command:

Count One: *"DOWN"*

You are at attention at this point - the right elbow is tight against the body. The fist is closed and the thumb points downward along an imaginary seam. Heels are together, feet are at a 30 degree angle, and weight is evenly distributed. The pipes are tucked up under the left arm.

Stand At Ease

Individuals move the left foot so that both feet are shoulder width apart, bringing the right arm behind so the hand is in the small of the back, palm out. Pipes are still tucked under the arm. The Drum Major stands as illustrated below.

Muscle Memory

Muscle memory is a common term for neuromuscular facilitation, which is the process of the neuromuscular system memorizing motor skills. When you repeatedly train movement, often of the same activity, the outcome is to induce physiological changes which attain increased levels of accuracy through repetition. Even though the process is really brain-muscle memory or motor memory, the colloquial expression "muscle memory" is commonly used.

There are two types of motor skills involved in muscle memory: fine and gross. Fine motor skills are very minute and small skills we perform with our hands such as brushing teeth, combing hair, using a pencil or pen to write, touch typing or even playing video games. Gross motor skills are those actions that require large body parts and large body movements as in the throwing sports such as bowling, football, and baseball, sports such as rowing, basketball, golf, judo, and tennis, and activities such as driving a car (especially one with a manual transmission), playing a musical instrument.

Muscle memory is fashioned over time through repetition of a given suite of motor skills and the ability through brain activity to inculcate and instill it such that they become automatic. Activities such as brushing the teeth, combing the hair, or even driving a vehicle are not as easy as they look to the beginner. The same can be said for learning to play the bagpipes. Once committed to memory a bagpipe tune almost (almost) plays itself. The muscles in your fingers take over and it becomes an almost subconscious effort to play. At that point, you can focus on expression, blowing, etc. and enjoy the music. However, when you learn something wrong, the muscles have to be retrained.

Like any muscle, the muscles in your hand need exercise. Henderson's is advertising a product called GripMaster: <http://www.hendersongrouppltd.com/Cart/pc/configurePrd.asp?idProduct=3047>

Strengthen Your Piping & Drumming Skills



We really like this product, designed with musicians in mind. The **GripMaster** is available in 3 tensions, for everyone from beginners and young people to more advanced pipers and drummers. The **GripMaster** can exercise the whole hand, but even more significantly, it exercises individual fingers. This can help with faster and more defined piping embellishments, as well as greater control and dexterity in drum stick handling. Many of you play other instruments as well, and the GripMaster is designed for improvement for all musicians, so the benefits are multiplied. Another great aspect of this product its convenience, especially in the winter. It's small, quiet and can be done in conjunction with other activities, like watching TV or talking on the phone--none of these things are really true of the pipes and drums!

New Products



Bannatyne Drone Moisture Controllers

Bannatyne Drone Controllers provide moisture control directly to your drones. Warm, moist air from your pipe bag travels through a dust-free desiccant before reaching your drone reeds. The cuffs fit easily onto the bottom of your drone stocks, and in most cases, you won't need to remove your stocks to install the controllers through the zipper access in your pipe bag. The system also includes extra desiccant balls.



Achiltibuie Highland Reeds Drone Moisture Control System MCS2

Newly revised Moisture Control System MCS2 with flexible connector for drone stock and screw adjustable quick stop drone valve. In addition, the drone connector has been strengthened.



Achiltibuie Highland Reeds Quick Stop Drone Valves (3)

The tension on the Achiltibuie Quick Stop Drone Valves is now screw adjustable, giving greater accuracy. Once properly installed to suit your blowing strength, the Highland Reeds Quick Stop Drone Valves should ensure that you strike your pipes in without difficulty, provide a steady flow of air to your drone reeds, and close tightly when pressure is decreased to ensure a clean "cut-off."



Drone Reed Extenders

Drone Reed Extenders are excellent for use in higher pitched drones. If, after making reed adjustments, your drones are still tuning too high, then Drone Reed Extenders are recommended. They will lower the pitch of the reed by elongating the tube, bringing the drones down on the pin.



K-Valves Full-Flow Drone Valves Set

K-Valves are drone valves designed to minimize reductions in air flow to your drone reeds while providing the benefits of drone valves. K-Valves aid with cleaner attacks and cut-offs without decreasing the volume of the drones. Because K-Valves are intended to allow full flow through the drones, they don't regulate air flow like some other drone products.



Non-Slip Bag Cover Patches - Body Side & Arm Grip Patches

This 2-piece set of grip patches gives you non-slip protection on both sides of the bagpipes. A rectangular patch attaches to the body side of your pipes, and a special comma-shaped patch is affixed on the other side, where your arm rests. Both patches are made of flexible rubber with a highly-textured rubber surface that's gentle on your jacket or shirt, but helps keep your pipes in place. The patches must be sewn onto your bag cover, which is especially easy with a zippered bag cover and a sewing machine. There are tips for positing and attaching the patches in the package

Saltire



The Flag of Scotland is the Saltire: the white diagonal cross of Scotland's patron saint, St Andrew, on a blue field. It is one of the oldest flags in the world, dating back, according to the version of the story you believe, to 832, or to 815, or to 761.

According to the most popular version of the legend, a joint force of Picts and Scots under King Angus of Dalriada met an Angle army under King Athelstan at a location four miles north east of Haddington, in East Lothian, in 832. The Picts and Scots were heavily outnumbered, and the night before the battle, King Angus prayed for victory. It is said that during the night St Andrew appeared to Angus in a dream and promised him the victory he had prayed for.

The following morning the two armies formed up for battle. As they did so, a strange cloud formation appeared, forming a broad diagonal white cross against the background of bright blue sky. The Picts and Scots believed this to be an omen: and so did the Angles. The battle that followed was an improbable victory for the outnumbered Picts and Scots. And the Saltire has been the Flag of Scotland ever since.

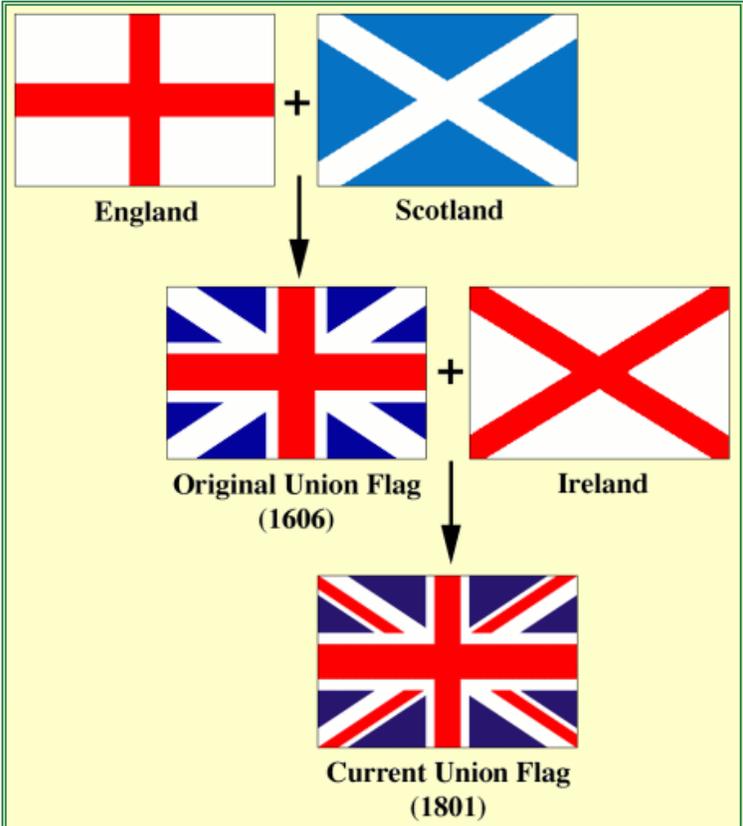
It's a nice story, but one that has a number of problems. Although the site of the battle is now the site of a village called Athelstaneford, Athelstan wasn't actually born until 895. And he wasn't King of the Angles. He was the first King of England. And he didn't lose in battle to the Scots and Picts. On the contrary, at the Battle of Brunanburh, in 937, he led English forces to victory over joint Scottish and Viking armies under King Constantine II and King Olaf III Guthfrithson. This was one of the most significant battles in British history, defining forever the existence and approximate boundaries of England.

This makes the legend of the foundation of the Saltire begins to look a little like spin-doctoring in the centuries that followed, in an effort (very successfully) to airbrush the disastrous Battle of Brunanburh out of history in favor of a story that showed Athelstan in a much worse light: and the Scots more favorably.

Another version of the same story comes from a Latin history of Scotland, *The Scotichronicon*, written in the 1440s by Walter Bower. This has the key player the Pictish King Unust, who was fighting the Northumbrians: the story is otherwise the same. This would date the origin of the Saltire back as far as 761.

One of the oddities of the Saltire is that the shade of blue used for the background has never been defined, varying between the traditional sky blue at one extreme and a dark navy blue at the other. Different versions are shown on the left. In 2003 the Scottish Parliament proposed that a shade of Pantone 300 (as in the header image) be used, and this is becoming the standard. The flag is normally made in the proportions of 3:2 or 5:3, and the width of the stripes in the cross is usually one fifth of the height of the flag.

The Saltire became part of the Union Flag following the Union of the Crowns of England and Scotland in 1603. The image on the below show how the flags of England and Scotland were combined to form the Union Flag of 1606: and then with the flag of Ireland to form the 1801 Union Flag. The bottom image on the left shows one of several designs not adopted in 1606.



Samhain

Samhain is the word for November in the Gaelic languages. The Scottish Gaelic spelling is *Samhainn* or *Samhuinn* (for the feast), or *an t-Samhain* (for the month). The Festival of Samhain is a celebration of the end of the harvest season in Gaelic culture, and is generally regarded as 'The Celtic New Year'.

The same word was used for a month in the ancient Celtic calendar, in particular the first three nights of this month, with the festival marking the end of the summer season and the end of the harvest. A modernized version of this festival continues today in some of the traditions of the Catholic All Souls' Day, the secular Halloween, and in folk practices of Samhain itself in the Celtic Nations and the Irish and Scottish diasporas. It is also observed by various types of Neopagans.

The Gaulish calendar appears to have divided the year into two halves: the 'dark' half, beginning with the month *Samonios* (the October/November lunation), and the 'light' half, beginning with the month *Giamonios* (the April/May lunation). The entire year may have been considered as beginning with the 'dark' half, so that the beginning of *Samonios* may be considered the Celtic New Year's day. The celebration of New Year itself may have taken place during the 'three nights of *Samonios*' (Gaulish *trinux[tion] samo[nii]*), the beginning of the lunar cycle which fell nearest to the midpoint between the autumnal equinox and the winter solstice. The lunations marking the middle of each half-year may also have been marked by specific festivals. The Coligny calendar marks the mid-summer moon, but omits the mid-winter one. The seasons are not oriented at the solar year, viz. solstice and equinox, so the mid-summer festival would fall considerably later than summer solstice, around 1 August (Lughnasadh). It appears that the calendar was designed to align the lunations with the agricultural cycle of vegetation, and that the exact astronomical position of the Sun at that time was considered less important.

In medieval Ireland, Samhain became the principal festival, celebrated with a great assembly at the royal court in Tara, lasting for three days. After being ritually started on the Hill of Tlachtga, a bonfire was set alight on the Hill of Tara, which served as a beacon, signaling to people gathered atop hills all across Ireland to light their ritual bonfires. The custom has survived to some extent, and recent years have seen a resurgence in participation in the festival.

The Samhain celebrations have survived in several guises as a festival dedicated to the harvest and the dead. In Ireland and Scotland, the *Féile na Marbh*, the 'festival of the dead' took place on Samhain. The night of Samhain, in Irish, *Oíche Shamhna* and Scots Gaelic, *Oidhche Shamhna*, is one of the principal festivals of the Celtic calendar, and falls on the 31st of October. It represents the final harvest. In modern Ireland and Scotland, the name by which Halloween is known in the Gaelic language is still *Oíche/Oidhche Shamhna*. It is still the custom in some areas to set a place for the dead at the Samhain feast, and to tell tales of the ancestors on that night.

Divination is a common folkloric practice that has also survived in rural areas. The most common uses were to determine the identity of one's future spouse, the location of one's future home, and how many children a person might have. Seasonal foods such as apples and nuts were often employed in these rituals. Apples were peeled, the peel tossed over the shoulder, and its shape examined to see if it formed the first letter of the future spouse's name. Nuts were roasted on the hearth and their movements interpreted - if the nuts stayed together, so would the couple. Egg whites were dropped in a glass of water, and the shapes foretold the number of future children. Children would also chase crows and divine some of these things from how many birds appeared or the direction the birds flew.

Scotland's Cannibal Family



Alexander "Sawney" Bean lived from some time in the late 1300s to around 1430. Or, quite possibly, he never lived at all, and is just a creation of Scottish myth and folklore. But his story is persistent and widely accepted, so for the purposes of this page we'll suspend disbelief and assume he was a real person.

Alexander Bean (or, in some accounts, "Beane") was born in East Lothian in the latter half of the 1300s, the son of an agricultural labourer. In about 1400 Bean was forced to flee his home after forming a relationship with a woman known as Black Agnes Douglas and widely believed to be a witch.

Alexander and Agnes made their way across southern Scotland as outlaws, eventually finding and settling in a cave at Bennane Head, on what is now the South Ayrshire coast near Ballantrae. The entrance to the cave was cut off by the sea at high tide, and this is said to have helped them evade discovery for 25 years.

To begin with, they made a living by robbing and murdering passing travelers, storing their victims' more easily traceable valuables, and using the cash they raised this way to provide life's essentials. But this lifestyle became more difficult to sustain unnoticed as the Bean family grew. Alexander and Agnes are said to have produced 8 sons and 6 daughters, who in turn are said to have incestuously produced 18 grandsons and 14 granddaughters.

The Beans came up with a simple solution to the problem of feeding their rapidly growing family. Rather than just robbing and murdering their victims, they took to eating them as well, pickling anything not immediately consumed for later use.

But in about 1430 the Beans ambushed a man who was able to fight them off until other travelers on the road could come to his aid. Until then there had been no living witness to the existence of the family, but once it became clear that the disappearances in the area were the responsibility of a group of savage outlaws, forces were gathered to hunt them down.

It is said that **King James I** personally led the hunt for the Beans (the only fact that really allows any part of the story to be dated). Hundreds of men with dogs scoured every inch of the surrounding countryside, eventually discovering the cave at Bennane Head, complete with its evidence of mass murder and cannibalism. The Bean family were taken in chains to Edinburgh. Here, after the briefest of judicial processes, all the male members of the family were executed by having their hands and feet chopped off and being allowed to bleed to death, while the female members of the family were burned at the stake.

Truth or fiction? Well there is a marked lack of real historical evidence for a story which, if true, would have involved the disappearance of thousands of people over a prolonged period of time, and which ended with a manhunt led personally by the King, plus the mass execution of the men, women and children of the Bean family.

Probably fiction, then, and not the only story of its sort to come from Scotland's distant past. A very similar story allegedly from the mid 1300s concerns a certain Christie Cleek, by profession a butcher from [Perth](#). Christie was said to be the leader of a group of brigands in the Grampians during the period around 1340 who took to attacking travelers, who they would rob and eat (together with their horses). It's been suggested that the stories of Sawney Bean and Christie Cleek might have a common origin, or, in the way of a modern urban myth, that they simply represent the retelling of the same story in a context that is more relevant for the particular audience at the time. But however dubious the story of Sawney Bean, his presence does add to the atmosphere of that part of the South Ayrshire coast, and the story of his family's demise is an accepted feature of the grislier end of [Edinburgh's](#) tourist industry today.

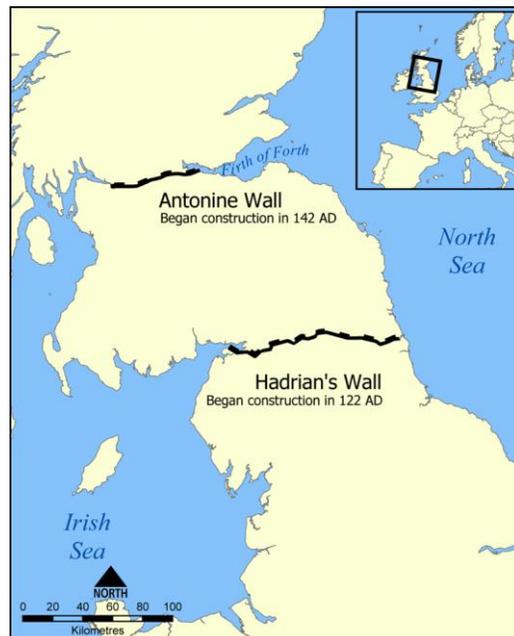
Scotland's Great Walls

Most people are familiar with Hadrian's Wall, the stone and turf fortification built by the Roman Empire across the width of modern-day England. But Hadrian's wall was the second of three such fortifications built across Great Britain, the first being Gask Ridge and the last the Antonine Wall. All three were built to prevent military raids by the Pictish tribes (ancient inhabitants of Scotland) to the north, to improve economic stability and provide peaceful conditions in the Roman province of Britannia to the south, and to mark physically the frontier of the Empire. Hadrian's Wall is the best known of the three because its physical presence remains most evident today.

The **Gask Ridge** was constructed sometime between 70 and 80 CE. The fortifications approximately follow the boundary between Scotland's fertile Lowlands and mountainous Highlands, in Perth and Kinross and Angus. The Gask Ridge consisted of a series of forts and fortlets with signaling towers. The Legionary fortress of Inchtuthill and other forts nearby are collectively referred to as the Glen Forts. The relationship between the Glen Forts and the Gask Ridge is unclear.

Hadrian's Wall was built following a visit by Roman Emperor Hadrian (AD 76–138) in AD 122. Hadrian was experiencing military difficulties in Britain and from the peoples of various conquered lands across the Empire, including Egypt, Judea, Libya, Mauretania, and many of the peoples conquered by his predecessor Trajan, so he was keen to impose order. However the construction of such an impressive wall was probably also a symbol of Roman power, both in occupied Britain and in Rome. Construction probably started in AD 122 and was largely completed within eight years. Construction started in the east and proceeded westwards, with soldiers from all three of the occupying Roman legions participating in the work.

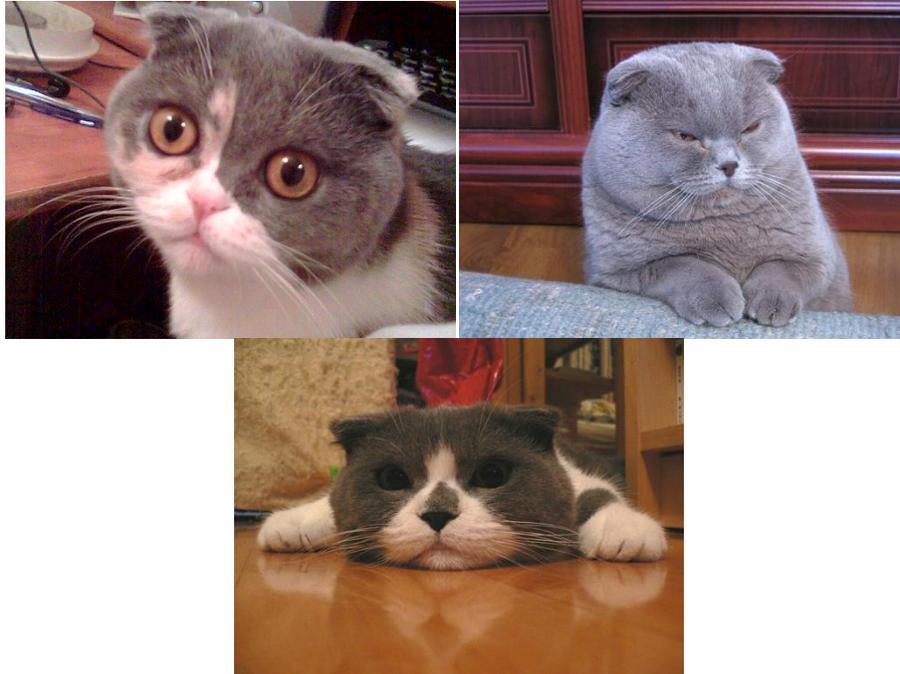
Construction of the **Antonine Wall** began in CE 142, during the reign of Antoninus Pius, by Quintus Lollius Urbicus and was completed in 144. The wall stretches 37 miles from Old Kilpatrick in West Dunbartonshire on the Firth of Clyde to Bo'ness, Falkirk, on the Firth of Forth.



The wall was intended to replace Hadrian's Wall 160 km (100 miles) to the north, as the frontier of *Britannia*, but while the Romans did establish temporary forts and camps north of the wall, they did not conquer the Caledonians, and the Antonine Wall suffered many attacks. The Romans called the land north of the wall *Caledonia*, though in some contexts the term may mean the area north of Hadrian's Wall. The wall was abandoned after only twenty years, when the Roman legions withdrew to Hadrian's Wall in 164, and over time reached an accommodation with the Brythonic tribes of the area who they fostered as the buffer states which would later become "The Old North".

Scottish Fold

The **Scottish Fold**—sometimes called **Coupari** by Canadian breeders—is a breed of cat with a natural dominant-gene mutation that makes its ear cartilage contain a fold, causing the ears bend forward and down towards the front of their head, giving the cat what is often described as an "owl-like" appearance.



Originally called **Flops** (for "floppy" ears), the name Scottish Fold became the breed's name in 1966. Longhaired Scottish Folds have various official names depending on the certifying agency, being known as the **Highland Fold**, **Scottish Fold Longhair**, and **Longhair Fold**.

The original Scottish Fold was a long-haired white-haired barn cat named Susie, who was found at a farm near Coupar Angus in Perthshire, Scotland, in 1961. Susie's ears had an unusual fold in their middle, making her resemble an owl. When Susie had kittens, two of them were born with folded ears, and one was acquired by William Ross, a neighbouring farmer and cat-fancier. Ross registered the breed with the Governing Council of the Cat Fancy in Great Britain and started to breed Scottish Fold kittens with the help of geneticist Pat Turner. The breeding program produced 76 kittens in the first three years – 42 with folded ears and 34 with straight ears. The conclusion from this was that the ear mutation is due to a simple dominant gene; if one parent provides the gene for straight ears, and one parent provides the gene for folded ears, the kittens will be Folds.

Susie's only reproducing offspring was a female Fold named Snooks who was also white; a second kitten was neutered shortly after birth. Three months after Snooks' birth, Susie was killed by an automobile. All Scottish Fold cats share a common ancestry to Susie and Snooks, the origination point assurance a lineage quality rare among pedigreed animals.

The distinctive physical traits of the breed, combined with their reputation as unusually loving companions, make Folds highly sought-after pets and Fold kittens typically cost considerably more than kittens of more common breeds.

Tartan Day

Tartan Day (part of **Scotland Week**) celebrates the existing and historical links between Scotland and Scottish descendants in North America. In the United States there are over 30 million people who claim Scots descent. **Tartan Day** is held on April 6, the anniversary of the date on which the Declaration of Arbroath was created in 1320.

The **Declaration of Arbroath** was a declaration of Scottish independence, and set out to confirm Scotland's status as an independent, sovereign state and its use of military action when unjustly attacked. It is in the form of a letter submitted to Pope John XXII, dated 6 April 1320. Sealed by fifty-one magnates and nobles, the letter is the sole survivor of three created at the time. The others were a letter from the King of Scots and a letter from the clergy which all presumably made similar points.

Tartan Day is now part of the North American calendar. Supporters of the event call it a signal of the strengthening Scots-Canadian/American relationship in the 21st century. The Tunes of Glory Parade in 2002 saw 10,000 pipers and drummers march through the streets of New York. They were the centerpiece of the event where thousands of Americans celebrated their links to Scotland. One of Scotland's national treasures, William Wallace's sword, left Scotland for the first time in 700 years and was flown to New York for the Tartan Week celebrations of 2005.

The Tartan Day resolution of the United States Senate

Senate Resolution 155, March 20th 1998

Whereas April 6 has a special significance for all Americans, and especially those Americans of Scottish descent, because the Declaration of Arbroath, the Scottish Declaration of Independence, was signed on April 6, 1320 and the American Declaration of Independence was modeled on that inspirational document;

Whereas this resolution honors the major role that Scottish Americans played in the founding of this Nation, such as the fact that almost half of the signers of the Declaration of Independence were of Scottish descent, the Governors in 9 of the original 13 States were of Scottish ancestry, Scottish Americans successfully helped shape this country in its formative years and guide this Nation through its most troubled times;

Whereas this resolution recognizes the monumental achievements and invaluable contributions made by Scottish Americans that have led to America's preeminence in the fields of science, technology, medicine, government, politics, economics, architecture, literature, media, and visual and performing arts;

Whereas this resolution commends the more than 200 organizations throughout the United States that honor Scottish heritage, tradition, and culture, representing the hundreds of thousands of Americans of Scottish descent, residing in every State, who already have made the observance of Tartan Day on April 6 a success;

Whereas these numerous individuals, clans, societies, clubs, and fraternal organizations do not let the great contributions of the Scottish people go unnoticed:

Now, therefore, be it Resolved, That the Senate designates April 6 of each year as "National Tartan Day."

Teribus

Teribus (tee-ree-bus) is a short form of the Hawick slogan and battle-cry, '*Teribus ye Teri-Odin*,' the war cry of the men of Hawick at the Battle of Flodden Field, and is still preserved in the traditions of the town. The full chorus was often sung at festive gatherings, not only in the gallant old border town itself, but in the remotest districts of Canada, the United States and Australia, wherever Hawick men, and natives of the Scottish Border congregated to keep up the remembrance of their native land, and haunts of their boyhood.



Hawick (hɪk, hoɪk) is in Southeast Scotland, at the confluence of the River Teviot and the Slitrig Water, in the old county of Roxburghshire, where it is the largest town. One of Scotland's leading textile centers, it is also famous for its Common Riding, rugby, and long tradition of civic independence. It is first recorded in 1214, and built up around the Tower and St. Mary's Church. It has been a Burgh of Barony from at least 1511, with the earliest existing Charter being from Sir James Douglas in 1537. It was burned by the English in 1418, 1548 and 1565, and the inhabitants burned it themselves in 1570 so as to not to provide food or shelter to the invaders.

Many Hawick residents speak the local dialect of Border Scots which is informally known as "Teri Talk." You can download an extensive explanation of Teri Talk at:

<http://www.astro.ubc.ca/people/scott/book.pdf>

In Teri Talk, a Teri (tee-ree) is someone from Hawick; deriving from the abbreviation of the ancient Hawick slogan, *Teribus ye teri odin*. The plural is *Teries*. *Odin* (—odin) refers to the supreme Norse deity, god of wisdom, art, culture and the dead, traditionally thought of as one of the gods in the Hawick battle cry '*Teribus ye Teri-Odin*' – '*Scotia felt thine ire, O Odin! On the bloody field of Flodden*'

Teribus (tee-ree-bus) is the main Common Riding song, written by James Hogg in 1819, to a tune which is surely much older, and bears a similarity with tunes derived from Northumbrian pipe music. Originally called '*The Colour*', and first published in Kelso it is sometimes also referred to as '*The New Common Riding Song*', to distinguish it from Balbirnie's song of perhaps a generation earlier, which had the same tune. An even earlier version had as the chorus '*T for Teri, O for Odin, H for Hawick and C for Common*', but none of the rest survives.

Now, back to the battle...



The **Battle of Flodden** or **Flodden Field** was fought in the county of Northumberland, in northern England on September 9, 1513, between an invading Scots army under King James IV and an English army commanded by Thomas Howard, Earl of Surrey. It ended in a bloody defeat for the Scots and was the largest battle (in terms of numbers) fought between the two nations.

This conflict began when King James declared war on England, to honor the Auld Alliance with France by diverting Henry VIII's English troops from their campaign against the French king Louis XII. England was involved in a larger conflict; defending Italy and the Pope from the French, as a member of the "Catholic League". Using the pretext of revenge for the murder of Robert Kerr, a warden of the Scottish East March, who had been killed by John "The bastard" Heron in 1508, James of Scotland invaded England with an army of about 30,000 men.

The battle actually took place near the village of Branxton, in the county of Northumberland, rather than at Flodden — hence the alternative name of **Battle of Branxton**. The Scots had previously been stationed at Flodden Edge, to the south of Branxton.



Flodden Monument on Piper's Hill, Branxton

Most of the Hawick's men of fighting age were killed at the Battle of Flodden. The following year Hawick was threatened by a raiding party of English troops. They were fought off by the boys, or "callants" of the town, who captured the English flag. This event is commemorated by a statue of a horse and rider (shown below) at the north east end of the High Street and by the annual "Common Riding", in which several hundred riders gather to ride around the boundaries of the burgh. This takes place in early June each year.



The Band Tartan

As you know (or maybe you didn't) the Omaha Pipes and Drums wears the Cameron of Erracht tartan.



We actually wear the "modern" tartan shown here



as opposed to the "ancient" or "muted" version

The tartan is unique among Scottish Regiments owing to the fact that it was not derived from the 42nd Government (Black Watch) Tartan.

Ewen Cameron of Lochiel took as his second wife Marjory MacKintosh. Their son Ewen was the first of what would become the Camerons of Erracht. This was in the early 16th century and by 1745, Donald Cameron, 7th of Erracht, was second in command of the Camerons at Glenfinnan when Prince Charles raised his standard. The tartan is said to have been designed by the wife of Donald, 7th of Erracht in 1793 (there are many theories as to its origin, none of which seem entirely satisfactory). This combination of the Cameron and MacDonald tartans uses a deep red, dark blue, green and a fine gold line. It was created for the use of the original 79th Regiment, later known as The Queen's Own Cameron Highlanders, raised in 1793 by their eldest son, General Sir Allan Cameron, K.C.B. Regardless of its origin, this tartan has been in use by The Cameron Highlanders since their late-eighteenth century inception. It is often used as a day or "hunting" tartan, because of its "serviceable" colors. At times it has been strictly reserved for use among the regiment, but is now in wide use among Clan Cameron. This tartan was not created as a tribal clothing specifically for the Erracht Camerons. Therefore, if any Cameron ancestors owned this tartan, it does not mean that they were Camerons of Erracht. Quite the contrary, it probably indicates a regimental affiliation or even a school uniform, as some Highland academic institutions required students to dress in this tartan.

The Borders Wizard

The Borders of Scotland is an area steeped in folklore and fantastic stories of fairies and magical goings-on. One such tale is firmly based around a real historical personage - a remarkable man, whether or not you believe the more incredible stories about him. He is Michael Scott - the infamous Borders Wizard.

Through his studies of arcane books Michael is supposed to have tamed demonic forces to his will. His most famous act of wizardry was the reputed splitting of the Eildon Hills into the three peaks that can be seen today towering above the town of Melrose.

He is also credited with the power of prophesy - a gift which haunted him throughout his life. His gift led him to foretell his own death - that he would be killed by a small pebble falling on his head. To avoid his fate Michael had a steel helmet made which covered the crown of his head. However, one day as he attended mass he removed his helmet and, sure enough, a small stone fell from the church ceiling, striking him on the head. He knew that his fate had caught up with him, that it was inescapable - he rapidly descended into a sickness which killed him shortly afterwards.

However, Michael Scott's reputation is much maligned: perhaps suffering from Medieval superstition. He was, in fact, one of the most famous monastic intellectuals of the 13th century, and was even hired to tutor the Holy Roman Emperor, Fredrick II. So skilled was he at translation that his services were sought after by the Pope.

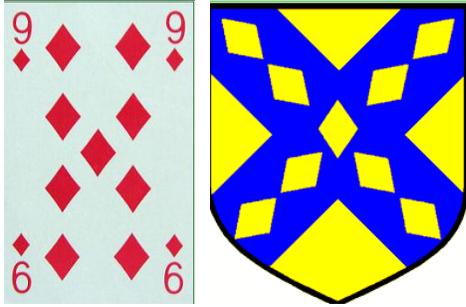
In the great Moorish library of Toledo, Scott translated Aristotle's texts on natural sciences from Arabic into Latin. He was also skilled in Hebrew, mathematics and medicine, and brought much of the knowledge of the East to Christendom.

Quite how Michael became known as a wizard is unknown, but perhaps it was through his translation of an Arabic book called 'The Secret of Secrets'. This was a time when people distrusted knowledge from the east: the Crusades were within people's memories and this type of knowledge was the knowledge of the infidel. So, Michael, as a Christian, with knowledge of these matters, may have been treated with awe by the common people.

According to Sir Walter Scott, writing several hundred years later, Michael was buried, with his books of magic, near a cross at Melrose Abbey - the cross driving away the wizard's demonic followers.

***'I buried him on St Michael's night,
When the bell toll'd one, and the moon was bright,
And I dug his chamber among the dead,
When the floor of the chancel was stained red,
That his patron's cross may over him wave,
And scare the fiends from the Wizard's grave.'***

The Curse of Scotland



For three hundred years the nine of diamonds in an ordinary pack of playing cards has been known to card players as "*The Curse of Scotland*". Why? The most likely answer is a reminder of one of the darker figures in Scotland's history. Meanwhile the wide range of other explanations that have been offered gives a fascinating insight into the way myths can grow, evolve, interact and fragment.

The nine of diamonds was first called "*The Curse of Scotland*" in print in 1710. "The Curse" almost certainly refers to Sir John Dalrymple, 1st Earl of Stair, who had died three years earlier. The reason for the connection with this particular card is pretty clear from a look at the Dalrymple family crest (shown above), and its similarity with the pattern on a nine of diamonds.

Dalrymple had been a highly effective politician, but was also utterly ruthless in his pursuit of causes that were deeply unpopular with many Scots. He had been highly influential in persuading the Scots to accept William and Mary in place of James VII in 1688, which led to his deep hatred by Scottish Jacobites. And as Secretary of State for Scotland it was Dalrymple who ordered the Glencoe Massacre in the early morning of 13 February 1692. The public outcry that followed led to Dalrymple's resignation from Government, but he was once again in a position of power in Scotland in the early 1700s and played a significant part in pushing through the Act of Union with England in 1707, though it was not finally approved until after his death. As a result a large number of anti-Union Scots also came to dislike his memory.

So whether the phrase "*The Curse of Scotland*" was originally coined by those who disliked Dalrymple because they were Jacobites, or anti-Unionists, or simply because of his role in the Glencoe Massacre, it found a ready audience across the country and rapidly caught on.

Other versions of the origin of the expression are less persuasive. One story goes that the order to give no quarter to the Jacobites at the Battle of Culloden was written by the Government commander, the Duke of Cumberland, on a nine of diamonds. It is hard to imagine the Duke of Cumberland ruining a pack of cards for the want of a notepad: and as it took place in 1746, the battle post-dated the appearance of the phrase by 36 years. A similar problem accompanies the idea that the link dates back to the eve of the Battle of Culloden, when two of Bonnie Prince Charlie's officers were playing cards until they found the nine of diamonds to be missing, and commented that it must have been stolen by the Duke of Cumberland. The observant will also note that on the eve of the battle the Jacobite army was actually making a pointless forced march to Nairn and back.

An alternative theory revolves around the card game called *Pope Joan*, in which the nine of diamonds is called "The Pope", not the most popular person in Scotland in the years after the Reformation of 1560. A variant on this theory is that the game was introduced to Scotland by the Catholic Marie de Guise, the mother of Mary, Queen of Scots.

Further historical possibilities have been suggested. One early tourist through Scotland, Captain Francis Grose, wrote in 1786 that the nine of diamonds had acquired its reputation because it was like the crest of the Campbell Dukes of Argyll. There is no obvious similarity and this version of the story seems easiest to explain in terms of a misunderstanding: that Grose was told that the link resulted from the crest of the man behind the Glencoe Massacre, and combined it with the popular myth (then as now) that the massacre was the work of Clan Campbell, rather than a calculated act by the Government of the day.

Equally unlikely is the story that the name comes from the presence of diamonds on the family crest of Colonel Packer, who led the Cromwellian army that defeated the Scots at the Battle of Dunbar in 1650.

And while we've already seen that the link cannot have arisen because of anything written on a nine of diamonds before the Battle of Culloden, the idea that it comes from the orders for the Glencoe Massacre being written on a nine of diamonds is equally fanciful. The orders for the massacre still exist, and would certainly not have fitted on a playing card. It is equally easy to dismiss the idea that the link comes from James IV writing his battle plans for the catastrophic Battle of Flodden in 1513 on a nine of diamonds: given a full pack and an urgent need to make notes, who would use a nine instead of the greater space offered by an ace or a two?

Even more unlikely theories exist. These include the idea that the link results from every ninth King of Scotland having been a tyrant and a curse to the country. This fails, amongst other reasons, on the grounds of historical inaccuracy: the proportion of bad Scottish kings was far higher than one in nine! It has also been suggested that the link stems from the theft of nine diamonds from the Crown of Scotland by a George Campbell during the reign of Mary, Queen of Scots in the 1560s, and the tax the monarchy is supposed to have enacted to pay for their replacement.

No, when you browse through all the possibilities, only one really seems in any way compelling. The irony is that if Sir John Dalrymple, 1st Earl of Stair, could read this page, he'd probably be quietly satisfied that he is remembered in the name given to a playing card, even a name as negative as "*The Curse of Scotland*".



The Dirk

Dirk is a Scots word for a long dagger; sometimes a cut-down sword blade mounted on a dagger hilt, rather than a knife blade. The word *dirk* could have possibly derived from the Gaelic word *sgian dearg* (*red knife*). In Bronze Age and Iron Age Scotland and Ireland, the dirk was actually considered to be a sword. Its blade length and style varied, but it was generally 7-14 inches. However, the blades of Irish versions often were as much as 21 inches in length.

Daggers and knives have been part of civilian wear and military dress since the first knives were crafted from stone. A few cultures throughout history, though, have taken this utilitarian tool and really turned it into an item of great cultural significance. The dirk, as developed by the Scots, is one of these weapons.

The Scots of the Middle Ages and renaissance spent much of their time in conflict whether warring with England for independence or fighting with other clans for local dominance. As such, the Scots were known to go through their daily lives fully or nearly fully armed, more so than other Europeans of the time. A quote by John Hume perfectly illustrates this: *"Thy [the Highlanders] always appeared like warriors; as if their arms [weapons] had been limbs and members of their bodies they were never seen without them; they traveled, they attended fairs and markets, nay they went to church with their broadswords and dirks."*

Dirks were effective weapons in war as well as a useful tool for everyday tasks, including eating. They were also more affordable than a sword. Taking these things into account, it is easy to see why it was hard to find a Highlander without such a weapon.

What is a dirk? At its most basic a dirk can be defined as a "long dagger with a straight blade." This loose definition of course encompasses many different kinds of knives; in fact, most daggers will fit within this definition. The Scottish dirk, though, has unique features that set it apart from other straight-bladed sidearms.

The Scottish dirk is a direct descendant of the medieval ballock dagger. Looking at the late stylized versions of the dirk, it may be difficult to see a relation to its earlier cousin. The early versions, though, show its lineage more clearly.

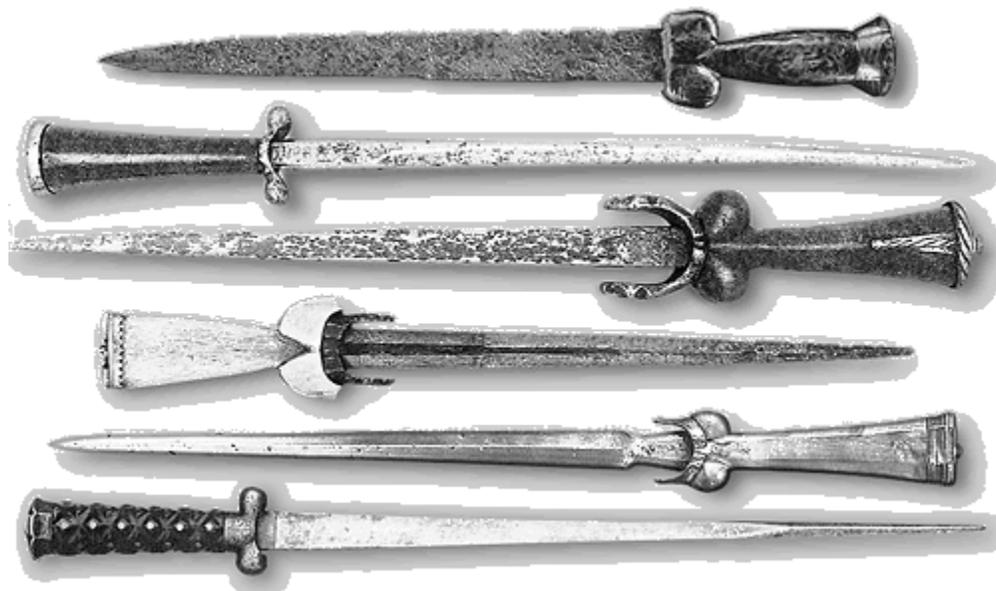
Ballock Daggers

A popular dagger of the high Middle Ages with military men and civilians alike was the ballock dagger. This dagger is named for the rather phallic shape of its hilt: two round protuberances are surmounted by a cylindrical grip. Added to this is the fact that it was often worn front-and-center on the belt, with the grip pointing straight up. It is easy to see why people in more prudish times have preferred to call it a "kidney dagger." These knives began to appear on the continent in the early 14th century; their first appearance in the British Isles on effigial monuments, notably those of Sir William de Aldeburgh and Robert Parys, came within a half century of their continental appearance.

Most ballock daggers were hilted simply with carved wood, though examples hilted with metal, bone, or ivory have been found, along with occasional examples hilted with exotic materials like agate. As they developed and flourished the "pommel" end of the grip began to swell slightly, giving the grip a more conical shape. Reinforcing plates also began to appear on both ends of the grip: as a bolster or reinforcement between blade and grip and as a plate on the butt end of the grip.

These daggers had blades most suitable for "stabbing," according to James D. Forman's book *The Scottish Dirk*. These blades, however, varied greatly in form. Single-edged blades with wedge cross-sections have been found as well as double-edged blades with thick diamond cross-sections. Examples have also been found with blades of triangular or, more rarely, square cross-sections.

Sheaths for ballock daggers were of heavy leather. Later examples were known to have metal fittings and places to store auxiliary knives and other implements.



A selection of ballock daggers

Early Dirks

"Dirks, dorks, durckes are frequently mentioned during the sixteenth and seventeenth centuries, usually in the Burgh and Court records of towns on or near the Highland Line," according to John Wallace. Some writers consider these references to encompass ballock daggers, dudgeon daggers and dirks. One

account, though, seems to specifically refer to what we think of as a dirk. Richard James (1592-1638) describes a highlander's arms like this in his account of Shetland, Orkney, and the Highlands (as quoted by Wallace): "the weapons which they use are a longe basket hilt sworde, and long kind of dagger broad in the back and sharp at ye pointe which they call a durcke."

Researchers such as Ewart Oakeshott, James Forman, and John Wallace agree on the earliest dateable appearance of the dirk: an effigy dated to 1502 in Ardchattan Priory shows a knight girded with a dagger clearly identifiable as a dirk. It is larger than the average ballock dagger of the time and possesses a blade that is wide at the hilt and tapers to a strong point. Its sheath contains a by-knife.

Wallace groups early dirks into two categories which overlap in date. The first group "is akin to the dudgeon dagger, and to its medieval ancestor the ballock-knife, because of its small, well rounded haunches. It has a wide, flat pommel, and a cylindrical grip, with little or no decoration in the way of carving—perhaps a simple band of interlace at the top and bottom of the grip. The National Museum of Antiquities of Scotland has a specimen of this type inscribed and dated FEAR GOD AND DO NOT KIL 1680. It is unlikely that this type survived the first decade of the eighteenth century, as it was somewhat archaic even then."

The second group "also has a large flat pommel, and a cylindrical grip. But the haunches are parallel-sided, though they have a round-ness which marks them out from the later, fully-developed dirk... This second group could have been manufactured at any time in the late seventeenth or early eighteenth century."

Early dirks shared common characteristics, according to Wallace. The lower edge of the hilt was curved and without metal reinforcement. The blades were long and single-edged with the tang peened over "a large burr or button." Some examples show "gimping" of the blade spine, an effect that makes the spine of the blade look like it has dull saw teeth.

The leather sheaths extended upward to cover the haunches and often contained pockets for by-knives and forks. The hilts were normally of wood, though Wallace puts most of the non-wooden-hilted dirks (those hilted with materials such as horn or brass) into this early category.

The early dirks seem to have suffered from basic design flaws. The pommel plate did not offer full protection to the pommel end of the grip. Also unprotected were the wooden haunches. This is most likely why many examples of early dirks show damage to those areas.



A selection of early dirks

Traditional Dirks

The earliest "traditional" dirks seem to appear shortly after the oppression, reign, and life of Oliver Cromwell ended in 1658, according to James Forman. The fully developed dirk seems to address these weaknesses more effectively. Dirks of traditional form featured an evolved pommel; the pommel plate laps over the edges of the wooden pommel, forming a pommel cap. The curve at the bottom of the haunches remained, though it was now reinforced with a plate of metal and sometimes additionally with strips of metal up the sides of the haunches. The haunches, too, underwent development, becoming less rounded with "sides flattened in the same plane as the blade," according to Wallace. The knotwork carving on the grips became more intricate, usually covering the entire grip and extending down onto the haunches. Small studs appeared in the gaps of the knotwork.

Blades of the old single-edge tapered form made solely for dirks still existed, though cut-down sword blades (often imported from the blade-making centers of Solingen and Passau) became increasingly common. This could be an early example of recycling for cost purposes, though most experts agree it was done more because the imported blades were better tempered than those of local manufacture. Disarming acts such as the one issued in 1716 "seems only to have encouraged the cutting down of worn-out sword blades to be remounted as dirks" according to Forman.

The older sheaths of leather were increasingly reinforced with metal as well, though their tops no longer covered the haunches. Instead, the tops of the sheaths were curved to nestle within the curve of the haunches. When present, pockets for by-knives and forks were also metal bound. Rather than being carried side-by-side, the by-knife/fork pair began to be carried one beneath the other, though examples have been found in the old configuration.

Dirks of this form enjoyed their heyday for less than a century. The disaster at Culloden in 1745 led to prohibitions of wearing highland dress and accoutrements by those not in the army. These conditions caused the dirk to be worn less frequently unless you had connections with authorities willing to look the other way. Dirks up to this point had shown a preference for function over form. The carving, while complex and often beautifully executed, did not detract from the usability of the dirk. In fact, the interlaced knots on the grips (whose origins can be traced to the Celts and the Norse) may have added needed traction in the heat of battle when sweat and blood had made the hands slick.



A selection of traditional dirks

Final Evolution of the Dirk

The final stages of the dirk show a marked change from the early weapons becoming, as Oakeshott called it, "a dress accessory." Wallace notes that the grips grew larger while the curve between the haunches grew shallower until it became straight. The shape of the grip changed from the more cylindrical form handed down by the ballock and dudgeon daggers to a shape intended to represent the thistle; thistle-shaped grips became common by the beginning of the nineteenth century. The studs in the knotwork were replaced with more fashionable nails and tacks of brass and silver, sometimes gilt. The carving on the grips also evolved (or degenerated according to some historians), moving from interwoven bands of knotwork to a style looking much like a basket weave.



Fully-developed Scottish dirks, left to right: Circa 1550-1600, Early 17th century, Early 18th century, Circa 1790, Circa 1810-1880

Fancier fittings for both grip and scabbard, often of silver, became even more common after 1800 and the decorations showed direct correlations to silverware of the day. By-knives and forks were similarly decorated. These extra implements began to feature cairngorms and other precious stones on their pommels, a feature that found its way to the pommel of the dirk itself. Late examples have the pommel of the dirk canted forward to better show off the stone.

Dirks of this late form were issued to Highland regiments after the '45. The musket and bayonet grew in popularity in military and circles while many regimental budgets became stretched thin. The dirk was dropped from the gear of the rank and file soldier, though officers still carried them, more as status symbols than weapons of war. Each regiment adopted its own pattern, many which can still be positively linked to a particular unit and time.



A selection of late-period dirks

The dirk is not part of the Omaha Pipes and Drums band uniform and should not be worn during band events.

The North American Championships



Although there are many more things to do and see at the Glengarry Highland Games besides piping, it is the piping that makes these Games unique. The Games are the home of the North American Pipe Band Championship™ and it is said if you win at Maxville then you can proudly say you are the best on this continent. The next stop after Maxville is the Worlds in Glasgow, Scotland and many winners at the Games have gone on to success there as well.

Another piping highlight of the Games is the Piobaireachd (Peebrock) Competition. This event features the best pipers playing the classical music of the Highland bagpipes. This is the music that summoned the clans to battle, celebrated sweet victory and terrible loss, and lamented the deaths of chiefs and heroes.

The Glengarry Highland Games are the only games in North America to host the Piobaireachd Society Gold Medal Competition that is sanctioned by the Piobaireachd Society of Scotland. To ensure proper acoustics for this prestigious competition, the Piobaireachd is held in the United and Anglican churches in Maxville outside of the Games site.

Maxville's roots stretch back to 1869, the year Duncan MacDougall constructed a sawmill on the site of the future village. Named "Macksville" after the numerous Macs living in the area, the village flourished as a commercial hub for the young farming community. In 1882, the village received an added boost when it was chosen as a stop on the new railway line between Montreal and Ottawa. Ten years later, the village was incorporated and continued to grow until 1900, when its population numbered 749 people. Maxwell is situated close to Ottawa, Cornwall, and Montreal.

History of the Games

In 1948, when the first Games organizers decided to revive the traditional sporting and cultural events of their Scottish ancestors, little did they think that 60 years later, tens of thousands would still be trekking to Maxville on the long summer holiday weekend.



Eight pipe bands competed at the first Glengarry Highland Games in 1948 and today, the Games can boast of hosting the largest massed pipe bands in North America with bands that have numbered over seventy.

The Games have grown over the years to add more events in Piping, Heavyweights and Dancing. To be sure the Games are one of the premier stops each summer for Scottish competitors.

Pipe bands have come from Scotland, New Zealand, and from every province and most States. There are now five competition Grades for piping and in 2007, a new Juvenile Pipe Band Competition will be held.

Highland Dancing has also seen a growth in numbers and events over the years. There are now between two and three hundred competitors. The Massed Highland Fling at the Official Opening was first held in 1962. A number of champion dancers have competed in Glengarry over the years. Peter Daniel was here from Australia and world champion, Garth Mitchelson from Scotland, won his class here in 1988.

With the interest and growth of violin teachers in the area, the participation of fiddlers at the Games became more and more prominent. The Glengarry Games is synonymous with massed fiddlers who participate each year in the Scottish fiddle venue.

The Heavyweight Competition continues to be a crowd favorite. Over the years, names that stand out are Dave Harrington from Quebec, along with Warren Trask who in 1993, set a world record in the sheaf toss, and Harry MacDonald, the youngest man to win his heavyweight class. The Children's Mini Games had its beginning in 1991.



Recently a Women's Heavyweight Competition has become popular along with the Amateur and Masters' divisions.

This year, the Heavyweight Committee is excited to be bringing David Webster from

Scotland to supervise the events. Also competing from Scotland is Jamie Barr along with **Sean Betz from Omaha, Nebraska.**

The Pipe Major

The Pipe Major is responsible for the music of the pipe band.

The Pipe Major should be of good character and conduct oneself in a manner befitting the appointment. The Pipe Major is the senior piper, usually the most experienced and generally the most capable. The Pipe Major is the person that the pipe section tries to most emulate. The Pipe Major is usually the most musically inclined, selects the repertoire of music, and ensures that the repertoire reflects the needs, duties, and responsibilities of the band.

The Pipe Major should know as much as possible about the Great Highland Bagpipe: its history, maintenance, care, upkeep, and of course tuning. Further, the Pipe Major should know the history, meaning, and uses of the tunes that the band plays. The Pipe Major must know the ceremonial aspects of each tune as well as which tunes are to be played on specific occasions.

The Pipe Major should have a good knowledge of the pomp and circumstance surrounding each function to avoid being caught short in any situation requiring music. In military or para-military performances the Pipe Major must know whom to salute, how to address dignitaries, and the duties of piping the “head table” in and out.

On many occasions the Pipe Major will parade solo without benefit of a Drum Major; therefore, he must know when to accord military honors such as salutes during Last Post or Anthems, and to comport with proper decorum.

The Pipe Major:

- Usually decides tunes to be played at parades, functions, and events.
- Is responsible for maintaining the level of musical proficiency of pipe section.
- Directs the Pipe Sergeant or Pipe Corporal to instruct the pipe section.
- Teaches maintenance and/or modification of bagpipes.
- Controls the selection and teaches the proper care of chanter and drone reeds. Pipers should not shave or otherwise alter reeds unless approved by Pipe Major.
- Is responsible for issues or concerns of the pipe section and, in discussion with Drum Major, arranges for the discussion, documentation, and/or appropriate resolution/discipline when required.
- Addresses supply issues in coordination with the Drum Major.
- Leads the band in the Drum Major’s absence.

From the Regimental Drum Major Association, 2005 Drill Manual for Pipes and Drums.

The Real Jekyll and Hyde

Deacon William Brodie lived from 1741 to 1 October 1788. He was a pillar of Edinburgh society: a successful cabinet maker; Deacon of the Guild of Wrights and Masons; and an Edinburgh City Councilor. But he was also a man with a serious gambling habit who needed to maintain not just the family everyone knew about, but also two mistresses and five illegitimate children.

William Brodie's father had been a cabinet maker before him, and William served an apprenticeship that led to his work being regarded as some of the best in Edinburgh. He grew to become a supplier of furniture to the rich and famous. Part of the work had to be undertaken in customers' homes and business premises, installing furniture or fitting locks.

But Edinburgh had a dark side, an underworld of vice and crime, and Deacon Brodie came to know it well. He would frequent drinking and gambling dens, and by 1768 had run up serious debts to the sort of people you really wouldn't want to owe money to. His lifestyle was becoming increasingly expensive in other ways, too. By day he was a respectable family man: by night he maintained two mistresses (neither of whom knew of the other's existence) who between them had borne him five illegitimate children.

Deacon Brodie first turned to crime as a means of resolving his problems in 1768, when he was able to take impressions of the keys to a bank in the city. His subsequent night-time robbery of the bank netted him £800, a large amount at the time. To further his criminal activities, Deacon Brodie recruited an English locksmith, George Smith, and between them they launched a highly successful crime wave across the city, even stealing Edinburgh University's silver mace.

By 1786 Brodie's gang had grown to four, after he recruited two more members, Ainslie and Brown. Brodie was becoming more ambitious in his criminal activities, and later in 1786 planned an audacious raid on His Majesty's Excise Office in Chessel's Court, off Canongate. Brodie's role was to act as lookout, but he fell asleep. As a result the authorities, alerted to the robbery in progress, came very close to capturing the whole gang red-handed. In the event, Brodie and two others narrowly escaped, but Ainsley was captured.

Ainsley quickly turned King's Evidence to avoid the gallows, and Smith and Brown were also arrested. Deacon Brodie fled to Amsterdam, where he lay low for a while, before being arrested on the point of boarding a ship bound for North America and returned to Edinburgh in chains.

Brodie's trial began on 27 August 1788. He was convicted on the basis of the word of other members of the gang, and incriminating items found at his home, including a stock of duplicate keys, a disguise, and pistols. Brodie was hanged on 1 October 1788, at Edinburgh's Tolbooth, a grim building that stood in the middle of the High Street near St Giles' Cathedral. Ironically the gallows used was one for which Brodie, as a City Councilor, had himself helped authorize the funds.

At least, he was probably hanged that day. Stories rapidly began to circulate that in an effort to cheat the noose, Brodie had worn a steel collar to the scaffold which, with instructions that he should be cut down quickly, had allowed him to survive the experience. Then someone reported having seen him in Paris. The truth - probably - was that he did indeed die on the gallows, and was then buried in a unmarked grave in the Borders.

Though in some ways Deacon Brodie does still live on. His story is remembered in the naming of Deacon Brodie's Tavern on Edinburgh's Royal Mile; and a New York bar is also named after him. And Robert Louis Stevenson's fascination with the story of Deacon Brodie (who had supplied Stevenson's father with furniture) inspired him to write his classic novel: *The Strange Case of Dr Jekyll and Mr Hyde*.

The Real Robinson Crusoe

Frequently history is stranger than fiction and none more so than in the tale of Alexander Selkirk: the real-life Robinson Crusoe.

Born in 1676, the seventh son of a cobbler, Alexander Selkirk grew up in Lower Largo, Fife. At the age of 19 he found himself in trouble with the Kirk Session after his brother's trick of making him drink sea water resulted in a family fight. Before his case was heard, Selkirk fled to sea hoping to make his fortune through privateering (effectively legalized piracy on the King's enemies) against Spanish vessels off the coast of South America.

Within a few years his skill at navigation led to his appointment as Sailing Master on the 'Cinque Ports', a sixteen gun, ninety ton privateer. The expedition was a disaster. The captain of the ship was a tyrant and after a few sea battles with the Spanish, Selkirk feared the ship would sink. So, in an attempt to save his own life he demanded to be put ashore on the next island they encountered. In September 1704, Selkirk was castaway on the uninhabited island of Más a Tierra (today known as Robinson Crusoe Island), over 400 miles off the West Coast of Chile. He took with him a little clothing, bedding, a musket and powder, some tools, a Bible and tobacco.

At first Selkirk simply read his Bible awaiting rescue, but it soon became apparent that the rescue wasn't imminent. He resigned himself to a long stay and began to make island life habitable with only rats, goats and cats for company in his lonely vigil.

After several years of isolation, two ships drew into the island's bay. Selkirk rushed to the shore, realising a little late that they were Spanish. Their landing party fired, forcing him to flee for his life although he managed to evade capture and the Spaniards eventually departed.

Finally On 1st of February 1709, two British privateers dropped anchor offshore. Alexander lit his signal fire to alert the ships, who dispatched a rather astonished landing party to find a 'wildman' dressed in goat skins. Remarkably the privateers' pilot was William Dampier, who had led the Selkirk's original expedition and was able to vouch for the 'wildman'.

Selkirk had spent four years and four months of isolation on the island, yet seemed stable when he was found. The experience had, in fact, saved his life. From William Dampier he learnt that he had been right to leave the 'Cinque Ports', which had sunk off the coast of Peru with all of its crew drowned except the captain and another seven men, who had survived only to be captured and left to rot in a Peruvian jail.

Selkirk re-embarked on his career as a privateer and within a year he was master of the ship that rescued him. In 1712 he returned to Scotland £800 richer, and surprised his family as they worshipped at the Kirk in Largo. They had long given him up for dead and were astonished that he was alive, let alone alive in his fine, gold and lace clothes. In 1713 he published an account of his adventures which were fictionalized six years later by Daniel Defoe in his now famous novel: 'Robinson Crusoe'.

Selkirk, however, could never really readjust to life on the land, and, in 1720, a year after he was immortalized by Defoe, he joined the Royal Navy only to die of fever off the coast of Africa.

The Sporran

With the kilt, a sporran is a real necessity. A **Sporran** is a pouch (the word is simply the Scottish Gaelic for 'purse'). The official Band sporran is the issued black leather "day" sporran without cantle. The top of the sporran should be worn a hand's breadth below the belt buckle or just below the bottom of the waistcoat.

Now a decorative part of Highland dress, it was originally an everyday practical item. Made of leather or fur, it usually has more or less elaborate silver or other ornamentation, especially on the clasp or hanger. It is worn on a chain or belt around the waist, allowing the sporran to lie below the waist of the person wearing a kilt.

Since the traditional kilt does not have pockets, the sporran serves as a wallet and container for any other necessary personal items (such as a hip-flask). It is essentially a survival of the common European medieval belt-pouch, superseded elsewhere as clothing came to have pockets, but continuing in the Scottish Highlands because of the lack of these accessories in traditional dress.

The sporran also protects a person's decency. This was originally because the ancient 'great plaid' (Gaelic *breacan an fhèilidh*), formed of a long draped cloth, had a gap at the front, and in more modern times because the kilt is traditionally worn without undergarments. Historically, the sporran was used to carry a day's rations.

There are several categories of sporrans, each with their proper attire:



Day Sporrans", like we wear in the Band, are usually simple brown or black leather pouches with little adornment. These "day" sporrans often have three leather tassels and some Celtic knots embossed in the leather. Traditionalists prefer brown or buff-colored sporrans, belts, and shoes for day wear.



Dress Sporrans" are larger than the day variety, and are more ornate. Victorian examples were often ostentatious, and very different from the simple leather pouch of the 17th or 18th centuries. They usually have chrome or silver cantles trimming the top of the pouch and a fur-covered face with fur or hair tassels. The cantle may contain intricate filigree or etchings of Celtic knots. The top of the cantle may have a set stone, jewel, or emblems.



"Military Sporrans" may be worn with regimental attire. Pipers will often wear the most flamboyant sporrans with long horsehair that swishes from side to side as the piper marches.

New legislation in the European Union to protect vulnerable species could affect kilt wearers, who may need a license to show that sporrans made later than 1994 do not come from endangered or illegally killed animals. The law is aimed at protecting wild animals such as badgers, otters, hedgehogs and wild cats.



Silver-mounted sporrans should be reserved for more formal occasions. Plain leather or animal masked sporrans are appropriate for daywear and, interestingly enough, the animal masked sporran is one of the few all-purpose sporrans that can be worn with the most formal dress or the most informal wear.

One item of interest is that when a gentleman is dressed in Highland attire and dances with a lady, he should move the sporran to his left hip. This, of course, is desirable when you are dancing cheek to cheek. For Scottish country dancing, you may want to take up your sporran belt a couple of notches, especially if you are wearing an animal head sporran. You wouldn't want the buggger flying across the room scaring the ladies half to death.

The sporran should also be moved to an unencumbered hip when sitting down to the table. This removes the sporran from harm's way so you don't spill on it and makes your lap unencumbered for a napkin. In general, it's just considered good manners. I once observed a man sitting down to a table at a formal dinner and forgot to move his badger sporran and, surprisingly, got a startled response from the ladies at the table and when he looked down, the badger appeared to be peering over the edge of the table at the food.

The Stone of Ireland



The **Lia Fáil** is one of two stones named the **Stone of Destiny**. The other, sometimes known as the Stone of Scone, has recently been removed from the coronation chair of the British monarchs in Westminster Abbey and returned on loan to Scotland. The Lia Fáil, which stands at the Inauguration Mound (Irish: *an Forrad*) at the Hill of Tara, is an obelisk-stone, unlike the slab-shaped *Stone of Scone*.

In Celtic mythology, the Lia Fáil is said to have been brought to Ireland in antiquity by the semi-divine race known as the Tuatha Dé Danann although it has been found that the stone from which it is carved is actually native to Ireland. It is found on the Hill of Tara, in County Meath, approximately 25 miles north of the city of Dublin. The Tuatha Dé Danann had travelled to the Northern Isles where they learned many skills and magic in its four cities Fáilias, Gorias, Murias and Finias. From there they proceeded to the north of Scotland, spending seven years at Dobhar and at Iardobhar and bringing with them a treasure from each city - from Fáilias came the Stone of Fal (Gaelic: *Lia Fáil*), the Stone of Destiny (Latin: *Saxum fatale*). It is from this stone that the Dé Danann named Ireland 'Inis Fáil', and from this 'Fál' was therefore an ancient name for Ireland. In this respect, therefore, 'Lia Fáil' came to mean 'Stone of Ireland'.

The Lia Fáil was thought to be magical: when the rightful King of Ireland put his feet on it, the stone was said to roar in joy. All of the kings of Ireland were crowned on the Stone, right up to Muircheartach (Murdoch) son of Earc. Cúchulainn split it with his sword when it failed to cry out under his protégé, Lugaid Riab nDerg, and from then on it never roared again, except under Conn of the Hundred Battles and Brian Boru.

The stone is also credited with the power to rejuvenate the sovereign and also to endow him with a long reign. It is one of the four legendary treasures of Ireland (the others being the Cláíomh Solais, the Spear of Lugh and The Dagda's Cauldron).

Up-Helly-Aa

Up-Helly-Aa is a relatively modern festival. There is some evidence that people in rural Shetland celebrated the 24th day after Christmas as "Antonsmas" or "Up Helly Night", but there is no evidence that their cousins in Lerwick did the same. The emergence of Yuletide and New Year festivities in the town seems to post-date the Napoleonic Wars, when soldiers and sailors came home with rowdy habits and a taste for firearms.

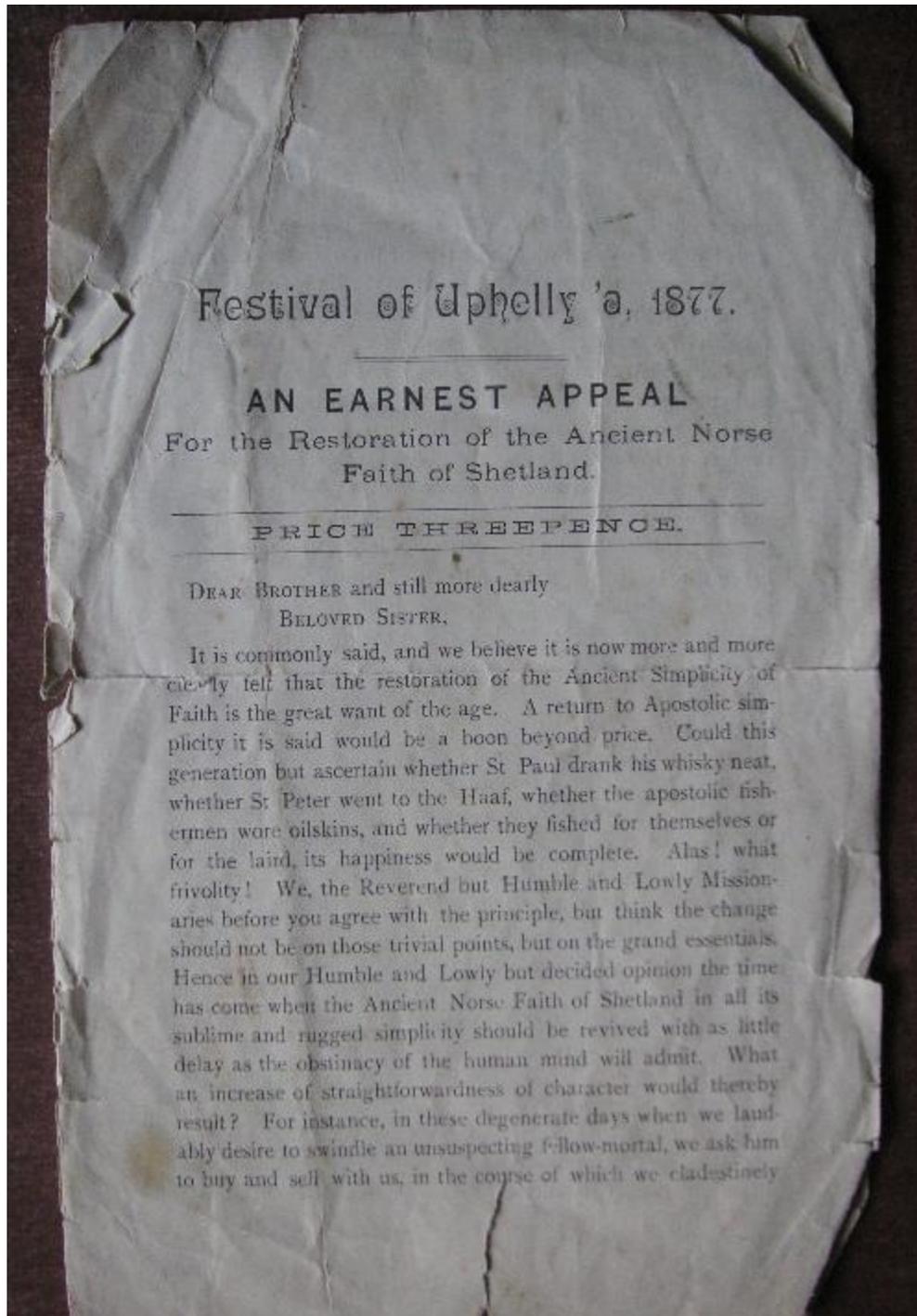
On old Christmas eve in 1824 a visiting Methodist missionary wrote in his diary that "the whole town was in an uproar: from twelve o'clock last night until late this night blowing of horns, beating of drums, tinkling of old tin kettles, firing of guns, shouting, bawling, fiddling, fifeing, drinking, fighting. This was the state of the town all the night - the street was as thronged with people as any fair I ever saw in England."

As Lerwick grew in size the celebrations became more elaborate. Sometime about 1840 the participants introduced burning tar barrels into the proceedings. "Sometimes", as one observer wrote, "there were two tubs fastened to a great raft-like frame knocked together at the Docks, whence the combustibles were generally obtained. Two chains were fastened to the bogie supporting the capacious tub or tar-barrel . . . eked to these were two strong ropes on which a motley mob, wearing masks for the most part, fastened. A party of about a dozen were told off to stir up the molten contents."

The main street of Lerwick in the mid-19th century was extremely narrow, and rival groups of tar-barrelers frequently clashed in the middle. The proceedings were thus dangerous and dirty, and Lerwick's middle classes often complained about them. The Town Council began to appoint special constables every Christmas to control the revellers, with only limited success. When the end came for tar-barreling, in the early 1870s, it seems to have been because the young Lerwegians themselves had decided it was time for a change.

Around 1870 a group of young men in the town with intellectual interests injected a series of new ideas into the proceedings. First, they improvised the name Up-Helly-Aa, and gradually postponed the celebrations until the end of January. Secondly, they introduced a far more elaborate element of disguise - "guizing" - into the new festival. Thirdly, they inaugurated a torchlight procession.

The photo shows what is possibly the earliest document associated with the festival. Note the spelling.....



At the same time they were toying with the idea of introducing Viking themes to their new festival. The first signs of this new development appeared in 1877, but it was not until the late 1880s that a Viking longship - the "galley" - appeared, and as late as 1906 that a "Guizer Jarl", the chief guizer, arrived on the scene. It was not until after the First World War that there was a squad of Vikings, the "Guizer Jarl's Squad", in the procession every year.



The First Guizer Jarl, J.W. Robertson with his squad in 1906

Up to the Second World War Up-Helly-Aa was overwhelmingly a festival of young working class men - women have never taken part in the procession - and during the depression years the operation was run on a shoestring. In the winter of 1931-32 there was an unsuccessful move to cancel the festival because of the dire economic situation in the town. At the same time, the Up-Helly-Aa committee became a self-confident organization which poked fun at the pompous in the by then long-established Up-Helly-Aa "bill" - sometimes driving their victims to fury.

Since 1949, when the festival resumed after the war, much has changed and much has remained the same. That year the BBC recorded a major radio program on Up-Helly-Aa, and from that moment Up-Helly-Aa - not noted for its split-second timing before the war - became a model of efficient organization. The numbers participating in the festival have become much greater, and the resources required correspondingly larger. Whereas in the 19th century individuals kept open house to welcome the guizers on Up-Helly-Aa night, men and women now co-operate to open large halls throughout the town to entertain them.

World Pipe Band Competition

The **World Pipe Band Championships** is a pipe band competition held in Glasgow, Scotland every August. The event has been operating regularly since 1930, when the Scottish Pipe Band Association (today known as the Royal Scottish Pipe Band Association) was formed. For competitive bands, the title of World Champion is highly coveted, and this event is seen as the culmination of a year's worth of preparation, rehearsal and practice.

The entirety of the World Championships takes place on one day in August, on Glasgow Green. Typically several hundred bands attend, traveling from all over the world. Bands arrive early and are required to perform in a qualifying round which takes place in the morning. The top bands at the end of the qualifying round play in a second event in the afternoon to determine an aggregate winner. To win, Grade One bands must perform in two events, a March, Strathspey & Reel event (known as a "set" or "MSR") which consists of three pre-arranged tunes, and a Medley event, which consists of a short selection of music chosen and arranged by the band.

Prizes at the World's are awarded in the following eight categories:

- Grade One
- Grade Two
- Grade Three "A"
- Grade Three "B"
- Juvenile
- Grade Four "A"
- Grade Four "B"
- Novice Juvenile

In the Novice Juvenile and Juvenile categories, band members must be under the age of eighteen, with the exception of one "adult" player, often instructors, who may serve as the Pipe Major or Pipe Sergeant. The remaining categories have no age restriction, but are based on proficiency. Grade One is the highest of these categories, and Novice is the lowest.

Grading and eligibility are overseen by the RSPBA, and bands must apply for downgrading or upgrading.



McLennan Arch

Glasgow Green, once known as **Kinclaith**, is situated in the east end of the city on the north bank of the River Clyde and is the oldest park in Glasgow dating back to the 15th century.

In 1450, King James II granted the land to Bishop William Turnbull and the people of Glasgow. The Green was quite different from what it is today, being an uneven swampy area composed of a number of "greens" (divided by the Camlachie Burn and Molendinar Burn), including the High and Low Greens, the Calton Green and the Gallowgate Green. The park served a number of purposes in its first few centuries; as a grazing area, an area to wash and bleach linen, an area to dry fishing nets and for activities like swimming. The city's first *steamie*, called *The Washhouse*, opened on the banks of the Camlachie Burn in 1732.

An area of land, known as *Fleshers' Haugh* was purchased in 1792 by the city from Patrick Bell of Cowcaddens, extending the park to the east. In 1817 and 1826, efforts were made to improve the layout of the park. Culverts were built over the Calmachie and Molendinar Burns and the park was leveled out and drained.

From 25 December 1745 to 3 January 1746, Bonnie Prince Charlie's army camped in the privately owned *Flesher's Haugh* (which would become a part of Glasgow Green in 1792), while Charlie demanded that the city equip his army with fresh clothing and footwear.

In 1765, James Watt, while wandering aimlessly across the Green, conceived the idea of the separate condenser for the steam engine. This invention is credited by some with starting the Industrial Revolution.

To alleviate economic depression in the aftermath of the Napoleonic Wars the Town Council of Glasgow employed 324 jobless as workers to remodel Glasgow Green. The Radical movement for parliamentary reform grew, and in 1816 some 40,000 people attended a meeting on the Green to support demands for more representative government and an end to the Corn laws which kept food prices high. In the spring of 1820 the Green was one of the meeting places for conspirators in what became the "Radical War", with strikers carrying out military drill on the Green before their brief rebellion was crushed. Later James Wilson was convicted of treason for allegedly being a leader of the insurrection, and hanged and beheaded on Glasgow Green in front of a crowd of some 20,000 people.

When the Reform Act of 1832 passed in Parliament, increasing the electorate from 4,329 (1820) to 65,000 (1832), a large demonstration of over 70,000 people was held on the Green with a procession lead around the park by a Bridgeton band. The Chartism movement that grew in response to the Reform Act, later resulted in what is known as the *Chartist Riot* of 1848. William Ewart Gladstone's Reform Act of 1867, which increased the electorate to 230,606 (1868), brought further meetings to the Green.

The park was used as a meeting place by the women's suffragette movement from the early 1870s to the late 1910s. In April 1872, the women's suffragette society, that had formed only two years before, held a large open-air meeting in the park.



The year after Admiral Horatio Nelson's death, a 43.5 meter tall monument was erected in the Green in 1806. The first civic monument in Britain to commemorate Nelson's victories, it predated Nelson's Pillar in Dublin by two years and Nelson's column in London by three decades. Four years after its construction it was hit by a lightning strike which caused the top 6 meters to collapse, but the damage was soon repaired.



In 1881 a fountain was erected in the park to commemorate Sir William Collins, a figure in the temperance movement who served as Glasgow's Lord Provost between 1877 and 1880. In 1992 the fountain was moved to stand behind the McLennan Arch.

The **People's Palace** and Winter Gardens are a museum and glasshouse situated near Glasgow Green, and was opened on 22 January 1898 by the Earl of Rosebery.

At the time, the East End of Glasgow was one of the unhealthiest and overcrowded parts of the city, and the People's Palace was intended to provide a cultural centre for the people. Lord Rosebery continued: "A palace of pleasure and imagination around which the people may place their affections and which may give them a home on which their memory may rest". He declared the building "Open to the people forever and ever".



Originally, the ground floor of the building provided reading and recreation rooms, with a museum on the first floor, and

a picture gallery on the top floor. Since the 1940s, it has been the museum of local history for the city of Glasgow, and tells the story of the people and the city from 1750 to the present day. The collections and displays reflect the changing face of the city and the different experiences of Glaswegians at home, work and leisure.

The building was closed for almost two years, to allow restoration work to be carried out, with the re-opening being timed to coincide with the 100-year anniversary of its first opening in 1898, and this is recorded on a plaque mounted just inside the main entrance. Renovations extended to include the Winter Gardens to the rear of the building, where the glasshouse was extensively restored and reglazed, and the gardens tidied.



In 2004, the Omaha Pipes and Drums competed for the first time in their history in three competitions in Scotland; Bridge of Allan, North Berwick, and the World Pipe Band Championships. The band finished in 6th place in Grade 4 at Bridge of Allan, 8th Place in Grade 4 at North Berwick, and 7th place in the qualifying rounds of Grade 4B at the World Pipe Band Championships.

