

*Scottish Studies artist's work supports the Alexander H. Brodie Memorial Award*

Supporting student scholarships and raising funds that will enable students to travel is a key priority at the Scottish Studies program at the University of Guelph. A number of awards aimed at encouraging this are currently available and the hope is to substantially add to their values.

The Alexander H. Brodie Memorial Award is such an award and was established in memory of Professor Brodie who taught at several colleges in England before coming to the University's English Department in the late 1960s. Dr. Brodie was a major figure in the Scottish Studies Program, as well as in the English program, and is fondly remembered by many.

Now former students, colleagues and friends of Dr. Brodie have come together with a plan to add funding to this prestigious graduate award.

Robin Baird Lewis, one of the first graduates from the Scottish Studies Program and a noted local artist and illustrator, has graciously agreed to release her graphite drawing of Jedburgh Abbey in Roxburghshire. It will be reproduced on an 8x10 acid free stock and comes in a museum quality package.

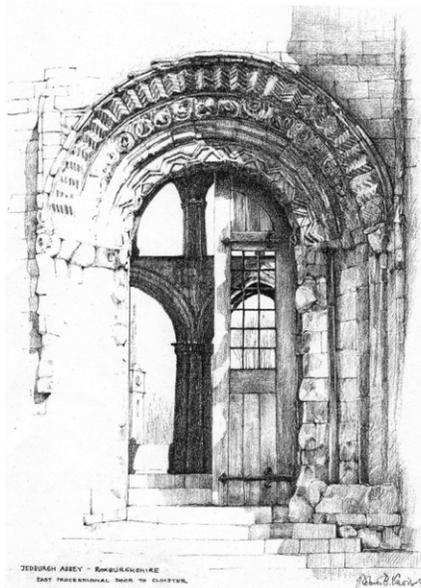
The edition is limited to fifty in number and each reproduction will be signed by the artist. Prints are available at a cost of \$60.00 with proceeds accruing to the Brodie Award. At this time only a few remain.

For more information please contact the Scottish Studies Office at the University of Guelph, 519-824-4120 ext 53209.

Robin Baird Lewis resides in Guelph as a peripatetic art teacher and freelance illustrator. Robin hails from a family of artists, craftsmen, art teachers and at least one psychologist. Since 1982, she has designed and illustrated Stinson's *Red is Best, Big or Little?* and Handman's *The Upside-down King of Minnikin* for Annick Press.



Robin Baird Lewis



Jedburgh Abbey by Robin Baird Lewis

Although versatile, Robin specializes in drawing children and delights in hiding family members and friends in her illustrations.

*Scottish Studies Fall Colloquium to be held on October 4*

Foundation members and guests are invited to attend this year's Fall Colloquium at the University of Guelph.

The event, entitled *Scottish History: New Perspectives* will be held on Saturday, October 4 2003 and will feature keynote speaker Professor Richard Rodger, winner of the 2003 Frank Watson Prize for his book *The Transformation of Edinburgh: Land, Property and Trust in the Nineteenth Century*.

Professor Rodger is Professor of Urban History and Director of the Centre for Urban History at the University of Leicester. For many years he has also been the editor of the prestigious journal *Urban History*, published by Cambridge University Press.

The Colloquium, which begins at 10:00, will be held in the new Rozanski Hall, room 102. Registration (\$37 for regular registration and \$30 for members of the Scottish Studies Foundation) includes a buffet lunch. Registration forms will be mailed early in September. Full details of the Colloquium will be posted shortly, and will appear on Guelph's Scottish Studies new website ([www.uoguelph.ca/scottish](http://www.uoguelph.ca/scottish)).

*A wet sheet and a flowing sea*

A wet sheet and a flowing sea,  
A wind that follows fast  
And fills the white and rustling sail  
And bends the gallant mast;  
And bends the gallant mast, my boys,  
While like the eagle free  
Away the good ship flies, and leaves  
Old Scotia on the lee.

"O for a soft and gentle wind!"  
I heard a fair one cry:  
But give to me the roaring breeze  
And white waves heaving high;  
And white waves heaving high, my lads,  
The good ship tight and free  
The world of water is our home,  
And merry men are we.

There's tempest in yon hornèd moon,  
And lightning in yon cloud:  
But hark the music, mariners!  
The wind is piping loud;  
The wind is piping loud, my boys,  
The lightning flashes free  
While hollow oak our palace is,  
Our heritage the sea.

This famous poem by Scots poet Allan Cunningham came to mind while thinking about the August 31 Tall Ship Cruise on the *Empire Sandy*. (We are hoping for a soft and gentle wind on that occasion by the way – no heaving waves please!)

Cunningham lived from 1784 to 1842 and was born at Keir, Dumfriesshire and for a while was a neighbour of Robert Burns. (Apparently he remembered hearing Burns recite *Tam o' Shanter* to his father when he was only six years old.)

Cunningham began his working life as a stone mason's apprentice. He and his brother James became friendly with border poet James Hogg (the Ettrick Shepherd) who inspired a life-long interest in balladry.

In 1807, Cunningham contributed songs to Roche's *Literary Recreations*, and in 1809, collected old ballads for Robert Hartley Cromek's *Remains of Nithsdald and Galloway Song*.

Cunningham went to London in 1810, and in 1814 became clerk of works to the sculptor Francis Chantry, retaining this position until Chantry's death in 1841

Cunningham's two best-known original songs are *My Ain Countree*, now a classic Scots folk song and *A Wet Sheet and a Flowing Sea*, one of the best-known British sea songs.