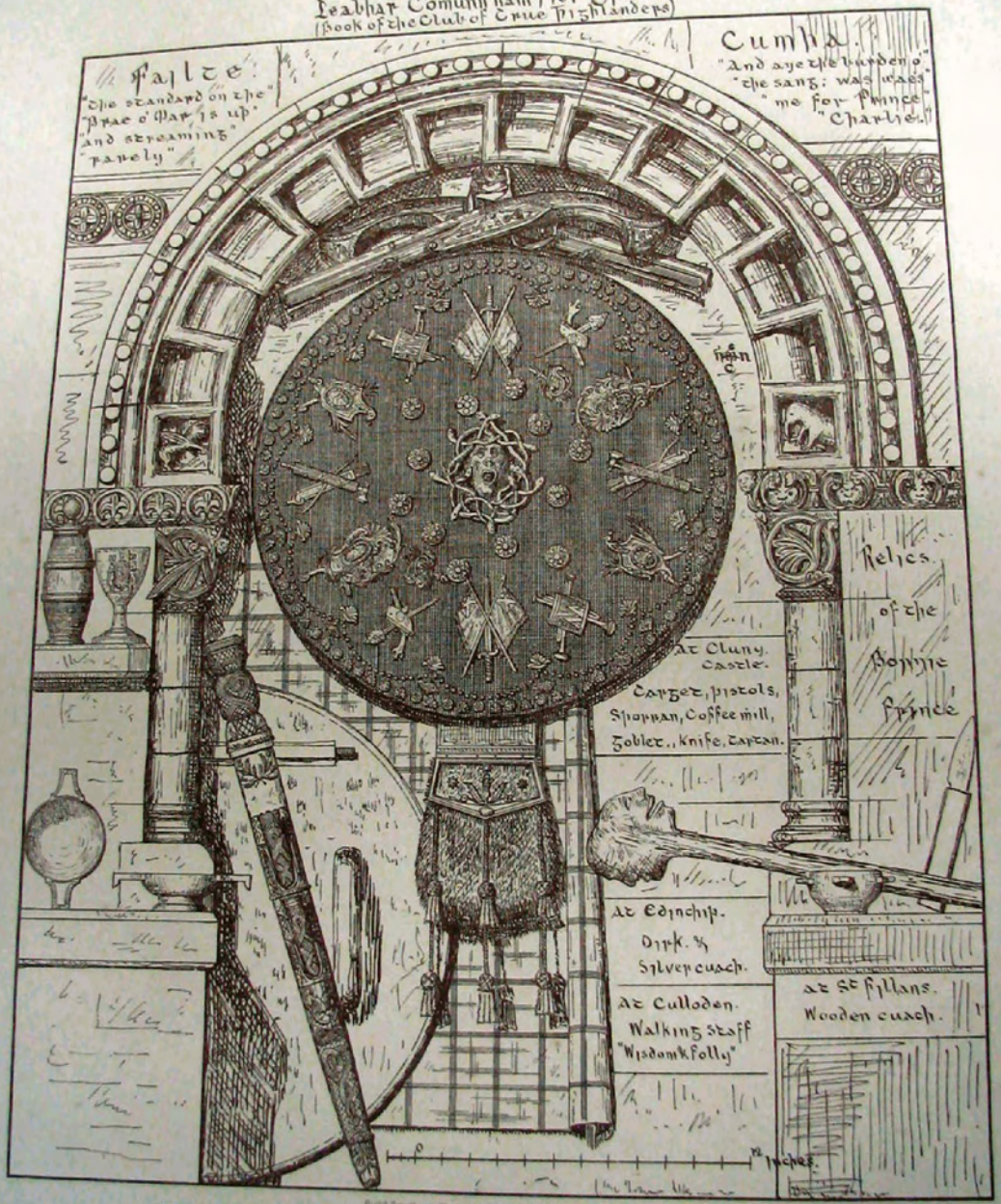
Leabhar Comunn nam fior Ghaël
(Book of the Club of True Highlanders)



Blair Sculpsit. Photo-Lith. 9 Bernard St. Holborn

VOL II

Leabhar Comunn nam Fion Shaël

The Book of the Club of True Highlanders.

A record: of the Dress, arms, customs, arts and science; of the Highlanders: Compiled from printed and MS: records; and traditions: and illustrated with etchings of Highland Relics, and the Keltic Vestiges of Great Britain and Ireland: by

C. H. McIntyre North. Architect:
Chief of the Club of True Highlanders.

FION CUACH

LIST OF PLATES.

CONTENTS.

CHAPTER I.

"'S taitneach leam-fèin trusgan an-t-sléibh
Peiteag o bhian, an ruadh bhuic, shlim
'S am breacan, 's an tric, a rinn mi fès;
Mo leabaidh chlùmhach air monadh nan damh:

"The claim of Caledonia to this most ancient and picturesque costume has been ably vindicated by different patriots, and the only fact which the Club of True Highlanders will admit is that their ancestors did not in general wear it as it now is so imposingly displayed."—Logan on the *Kilt* (Book of Sports, C.T.H.)

The Highland dress; its antiquity; the dress at different periods as described by different authorities, as compared with the Lowland; its suppression.

AT the commencement of this the second and more practical volume of our work it is perhaps advisable to mention the precautions taken to ascertain the authenticity of the objects from which the illustrations are taken.

We had for some years, been making sketches and "taking notes," when by the kindly suggestion of the late Forbes of Culloden, strengthened almost immediately afterwards by the Dean of Guild of Aberdeen, we determined on publication, and in order to obtain sketches from articles of undoubted authenticity, circulars were issued asking for information and permission to make careful and measured drawings; and examination, of genuine relics (*a*), feeling assured that those who had any doubts as to the *bonâ fides* of their treasures would not submit them to a critical examination. The result of the appeal was a cordial permission from all those whose relics are shown in these and the foregoing pages, and the memory of the hearty hospitality and courtesy we received from the owners when we paid our visits of inspection will be an ineffaceable and life-long pleasure.

Our first consideration will be that Highland dress which is a remarkable example of the tenacity with which mankind, in its natural and composed state, clings to those habits which experience has proved to be the most suitable and appropriate. The antiquity of the kilt has, *of course*, been denied in the strongest manner (*b*), but we have, even at the present day, the strongest evidence of its antiquity in Circassia, Greece, Albania, &c.; and when we also consider the evidence which modern research has brought to light, it will at once be seen that the authori-

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(*a*) Strangely enough, the test was *not* allowed to be applied by the custodian of the Museum of the R.S.A.S., and although application was *made months previously*, we (after taking a journey to Edinburgh for the purpose) were refused; unless we waited two months for permission to measure and examine. It is true that we were grudgingly allowed (owing to the special request of Sir Noël Paton) to examine an admirable collection of coloured sketches by the late Mr. Drummond; but as these are drawn on the Noah's Ark principle of making the guinea pigs as big as elephants, they were *practically* useless, and we found that we had already made drawings from the most valuable of the originals.

We mention this incident as an explanation as to why in a work of a national character so few illustrations are taken from the most pretentious collection in Scotland. To those of our readers who know the collection, we need only refer to our illustrations for them to see whether it is a loss or no; but we were certainly prejudiced in favour of selecting illustrations from the collection; this refusal was in marked contrast with the behaviour of the officials of the Science and Art Department, Edinburgh, and of the Trinity College, Dublin; in both cases we had forgotten to write for permission, but *immediately* they were informed of the distance travelled and the object in view, they not only obtained; or courteously granted permission; but also placed attendants at our disposal in order to give every facility; some friends of the custodian suggested that he was probably in one of his bad tempers, others that he was writing a *book on the same subject*, but we consider these excuses insufficient, and if the rules of our National Society are so stringent that their most trusted official dare not exercise his own discretion in trifles, or if they are so loose in their construction that they do not inculcate courteous attention and facilities to those seeking information, we trust that the good sense of the members will make such alterations as will raise them to the level of those of the Elgin or Perth Museums, and, if possible, of the British Museum, the Royal Irish Academy, and Trinity College, Dublin.

(*b*) *Pennant*, Vol. I., p. 210.—"The breachan consists of 12 or 13 yards of narrow stuff wrappen round the middle. The truis was worn by the gentry, and was breeches and stockings in one piece. *The feilebeg is a modern substitute for the lower part of the plaid.*"

"Thomas Rawlinson, an iron smelter and an Englishman, was the person who, about or prior to A.D. 1728, introduced the phelicbeg or short kilt, worn in the Highlands. This fact, very little known, is established in a letter from Ewan Baillie of Oberiachan, inserted in the Edinburgh Magazine for 1785."

"The belted plaid was the original dress. It is precisely that of a savage, who, finding a web of cloth, he has not the skill to form it into a garment, wrapt one end round the middle and threw the rest about his shoulders; and it is little to the honour of Highland ingenuity that, although the chief wore long pantaloons called trews, the common Gael never fell (*sic*) upon any substitute for the belted plaid till an English officer, for the benefit of the labourers who worked under his directions on the military roads, invented the filiahbeg, &c., &c." (Oh! Susanna and the Elders.)

ties quoted in this work to the contra have been brought forward—first, to lay before the reader both sides of the question, secondly; simply for the pleasure that we can imagine one experiences at a game of ninepins (*c*).

A variety of conflicting opinions have been expressed as to the manner in which the ancient Kelts were dressed (*d*), but we think a great deal of the confusion has arisen from each authority selecting some one text and building a theory upon it, either without investigating the subject in all its bearings, or, more probably, because in the times in which the essay was written the only available sources of information were some fragmentary and very often mysterious allusions in the classics. We of the present age, therefore, while rejoicing in our immense and often overwhelming facilities for obtaining information, must not be over critical in reviewing past labours; and we should be ungrateful indeed if we did not pay a tribute of admiration to the immense labour, perseverance, and judgment displayed by these worthy pioneers in the good old cause. We think that the main cause of the confusion has arisen from the various disputants overlooking the important fact that the members of Keltic society had dresses according to their several stations.

The earliest illustration of the kilt is shown on plate 5. Another group of figures carved in the friezes already mentioned (page 37. Vol. I.) shows the men with the kilts, and with a kind of hose, in which the garter line about the calf is clearly marked. Others appear to have worn a kind of modern trousers with the kilt, the materials of which they were made; being probably a kind of fine woollen or linen cloth.

This shape (plate 5) agrees with a trophy shown on a Roman coin (*e*), and also on the bractete coin, copied by permission of Professor Stephens, and stated by him to be English of the fifth century; another figure on this coin shows the kilt with diagonal lines, which seem to indicate a tartan.

On the Devonshire crozier is also shown men with kilts, with the tartan lines marked, and horned head-pieces.

In the earliest times in this country the lower classes were clothed with a rough tunic of undressed skin, with a cloak, fastened at the shoulder with a pin of bone, or else the garment was of one piece. The free man of the clan, or tenant, that paid his food tribute to his chief was clothed with a woollen under tunic, or skirt, fitting close to his skin; over that was the feile-beg (small clothes or kilt), which reached rather lower down than the centre of the thigh, and the dress was completed by the addition of a vest, and, perhaps, a jacket; his legs were bare, but his feet were sometimes protected by brogues, formed of hide, with the hair outside, cut to the shape of the foot, and fastened round the ankles by thongs of hide. This is well shown in plate 54, in which a piper is shown with a kilt and short jacket, identical in form with those in use as undress uniform of the London Scottish Rifle Volunteers at the present day (*f*).

The dress of a Keltic hero is thus described:—"A red buckle, with stars and animals of gold, and fastenings of silver upon him; a crimson cloak, in wide, descending folds, upon him, fastened at his breast by a golden brooch, set with precious stones; a neck torque (*g*) of gold around his neck; a white shirt, with a full collar, and intertwined with gold thread, upon him; a girdle of gold, inlaid with precious stones, around him; two wonderful shoes of gold, with running of gold, upon him; two spears, with golden sockets, in his hand, and with many rivets of red gold" (*h*).

A greater variety of dress existed amongst the gentry, who were each distinguished by their proper colour of cloth and accoutrements, and, in addition to the kilt, wore the large plaid or mantle. A coat of chain armour was also worn. The plaid was considered the mark of honour, and one of the reasons why the Kelts stripped before they went into action was probably to prevent their plaids falling into the hands of the enemy. The Triads say that the distinguishing marks of a gentleman were the brycan, the sword, and the harp (*i*); that no gentlemen should ever

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(*c*) This is a game in which the sole aim seems to be the setting up of a certain number of wooden dummies; for the pleasure of knocking them down again.

(*d*) Some have described them as naked savages, whose main idea was to cover themselves with tattooing, and mayhap the skins of some beasts; and they are shown in early prints with immense cowhorns projecting from their heads. One authority, if we remember rightly, says that the women, before they were married, were tattooed with devices of flowers and trees, but that after marriage the designs were changed: but, as the author quaintly remarks, he does not quite see how the change could have been effected. "The majority of them resembled, in all probability, that of the Hottentots or Keltic race, others the rudest savages, as the Kelts anciently were, and are indeed [indeed !] little better at present, being incapable of any progress in society."—*Pinkerton.*

(*e*) Meyran (R. de), "Recherches Numismatic sur l'armement des Gaulois." (See also plate 5, Vol. I.)

(*f*) This illustration is a facsimile in outline from an illuminated MS. in the British Museum. The original, carefully coloured, shows the man bare-legged, with brogues to the feet, and is in marked contrast with an English piper, who is shown in the same page, dressed in the long tunic, reaching to his heels, with hose entirely covering his legs, and his feet protected with a pair of ankle-boots.

(*g*) The word torque is like the word fibula or celt, so often misapplied, that we have preferred to do without it as far as possible.

(*h*) Strutt, quoting Tacitus, Strabo, Diodorus, Siculus, &c., says:—"The ancient Briton's dress consisted of a woollen tunic, thickly wove with coarse, harsh wool, *over which they wore a kind of cassock or cloak, reaching a little below the hips;* their legs and thighs were covered with close garments, called braccæ . . . . The inland Britons were more lightly armed, and wore skins of beasts, bound round the middle."

(*i*) "The three essentials of a gentleman—a brycan, a harp, and a cauldron—and they are his prime portion. . . . . Three things

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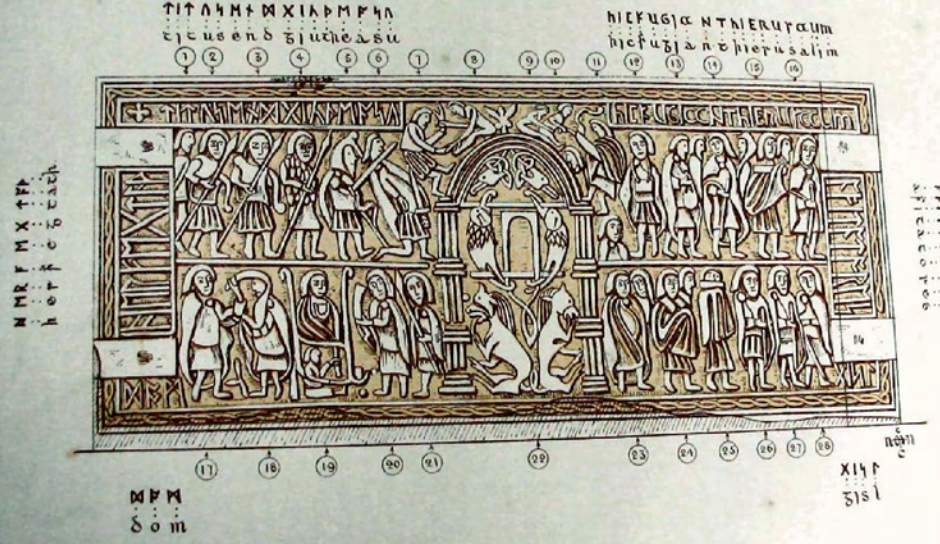
Ivory Box in British Museum::
Back View. Full size:



be without them; and the plaid in another record was specified as a tribute for the king. M. Lagoy, quoting Strabo, says:—"Ces peuples étaient vêtus d'une *tunique* ouverte à manches très courtes, et pardessus laquelle ils portaient le *sagum* ou le *sagulum*, ils avaient encore pour *vêtement particulier*, une large *braie bracca* que avait fait donner à une *partie de la Gaul* le surnom de braccata."

According to the translation of the ancient books of Wales, leaders wore gold chains and torques, robes of various colours, some of which were of silk and trimmed with ermine. In the day of battle they donned *dark-brown garments*, with steel armour and helmets, and their weapons were a shield, light and broad, and a sword, blue and *bright*, battle-axes, slings, and spears; they rode to battle on horseback, their arms and harness were richly ornamented, and they wore gold spurs.

The most interesting testimony, however, as to the diversity of the Keltic garments is shown on a box, preserved in, and presented by, Mr. Franks to the British Museum (plate 25, Vol. I., plates 32, 52, Vol. II.), and which, in the opinion of a distinguished authority on Runes (*j*), must have been carved in the eighth or ninth century. The Runes on it are in the Northumberland dialect; we may therefore conclude that the carver either worked in Northumberland or else was well acquainted with that part of the country; and as it was always the custom in those days to depict the characters in the garb of the period, we have no reason to doubt that it can be accepted as an authority.

We have given full-size illustrations of two of the sides and of the top of the box. The compartments into which the ground is divided represent various scenes and legends, in which the style of kilt is variously represented. The two marked respectively Œgili and Mægi represent those who have come from a distance as wearing a sort of trousers under their kilts. The *heroes* are represented as being bare-legged, and as wearing a very scanty kilt and jacket; this would seem to imply that some of the distant clans wore coverings to their legs of much the same character as those represented on the Antonine column. Of the combatants in the compartment marked Œgili, some of them are represented as being naked, while others have a kind of vest, similar in character to remains that have been found in Keltic graves, which was formed by sewing small pieces of metal to stout leather; thus forming a kind of scale armour, which must have been a very efficient protection against the weapons of the period (*k*). The plaids are shown as being worn in various ways, with shoulder-brooches sometimes on the left, sometimes in the centre of the breast, and sometimes on the right side; but this may have arisen from the desire of the artist to show the shoulder-brooch, which in those days more particularly marked the rank of the wearer. The plaids in the majority of the figures appear nearly touching the ground, and when the wearer "girded up his loins" for a journey, there is no doubt that he must have secured it in the same manner as the Highlanders did the old belted plaid. With regard to the other figures, it is somewhat remarkable that those men wearing the trousers under the kilt, and to which we have already called attention, should also be shown with short cloaks, or plaids, *reaching a little below their waist* (plate 25, figs. 5, 6, 7; plate 52, fig. 1.), this tending to confirm our suggestion that some of the clans made a slight difference in the national dress, and that the description given by the ancient writers was true so far as regards the dress of the clans with which they are acquainted (*l*).

It will be seen from the foregoing that the "feile-beg" was originally the principal and universal garment of Keltland, but the various plundering expeditions of Romans, Saxons, Danes, Normans, and others gradually stripped the ancient inhabitants of their wealth, and drove many of those of the plains; to join their brethren living in the fastnesses of Wales, Cornwall, Northumberland, and Scotland; the contact of foreign influences and the fickleness of fashion gradually changed the dress and manner of the Lowlands, until the backbone of Scotland (literally and figuratively) became the guardian and preserver of that ancient dress, the sight of which recalls a long list of glories imperishably connected with the name of Highlander.

Another article of dress we have to notice is the truis, or trews; this garment is shown in the carvings before referred to, the figures being sometimes with a Kelt bare-legged, and sometimes with a kilt, and to all appearance with hose turned down to show the naked knee, in the modern style, and others with a kind of tunic and trousers; the trews of a later period was a tighter fitting garment, the cloth of which being cut in the bias (plate 32) the bars of the

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are not to be shared with another—a sword, a harp, and a brycan—for the owner will keep them by right of law" (Laws of Dyfnwal Moelund).—*Williams.*

(*j*) Professor Stephens, Copenhagen.

(*k*) Meyrick says that the Welsh wore light coats of chain mail, called Hauketons, as being better fitted for fighting in defiles.

(*l*) Kemble says the presence of chain-mail, chariots, &c., are a sign of a Keltic burial.

tartan take the diagonal direction (*m*); the specimen shown on plate 32 was dug out of a bog in West Kelduld, and to all appearance is a most impracticable garment for wear (*n*).

The feile-beg was sometimes attached to under garments, (which varied in fashion from time to time,) with long hanging sleeves, as shown in Derricke's "Image of Irelande," but the following extracts will give a sufficient idea of the slight variations the kilt, or quelt, underwent in ages past.

Our first record is from Magnus Berfaet's "Saga," which was written at the end of the 11th century. It is said when King Magnus returned from his expedition in the West that he adopted the costume in use in the western lands, and likewise many of his followers; that they went about bare-legged, having short tunics (W. Kyrtles), and also upper garments, and, so, many men called him "Barelegged," or "Barefoot." Reference has already been made to the dress as depicted in the MS. (Plate 54). This MS. shows the kilt and bare legs in a most unmistakable manner, and from the coat of arms on the banner of the pipes we think that the man must have been a retainer of the Hastings family. Baron d'Estingues, or Hastings, was one of the barons who attended the siege of Caerlavrack, and David de Hastings married (in 1242) one of the sisters of the last Earl of Athol (*o*).

Pennant gives a drawing of a Scottish chief, which he says was taken from a monumental effigy by a Mr. Fraser, the date is supposed to be 1306. Harrison reproduces it in his work on costume. The chief is represented as being clothed in tartan, trews, kilt, and jacket, and skin sporran, and holding a spear in his right hand, and a shield, kite-shaped, on his left arm; on the chief of the shield is blazoned a galley, with a lion rampant surrounded, with a border underneath. The chief has an iron head-piece, with horns, similar to those worn by the ancient Kelts.

1355 (*p*).

"A crimson vest of woollen cloth, one pair of tartan truis, one ditto of red cloth, three ells of yellow woollen cloth (or woollen cloth of cold) for a hood, four ounces of silk thread and seven ounces of silver thread with other requisites to make the same, or fanciful diaper wool, a tartan plaid, bordered with gold lace, fourteen ells to work the same, a pair of blue velvet shoes, ornamented with gold worked in divers figures, with straps of gold (lace) and clasps of gold, set with precious stones."

1512 (*q*).

"From the middle of their thigh to the foot they have no covering for the leg, clothing themselves with a mantle instead of an upper garment, and a shirt dyed with saffron. They always carry a bow and arrows, a very broad sword; with a small halbert, a large dagger, sharpened on one side only, but very sharp, under the belt; in time of war they cover their whole body with a shirt of mail of iron rings, and fight in that (*r*). The common people of the Highland Scots rush into battle, having their body clothed with a linen garment manifoldly sewed and painted or daubed with pitch, with a covering of deerskin."

1538 (*s*).

"Item, in the first for ii elnis ane quarter elne of variant cullorit velvet to le the Kingis Grace ane schort *Heland* coit, price of the elne vi lib. summa . . . . . xiii lib. x s.

Item, for iii elnis quarter elne of grene taffatys to lyne the said coit with, price of the elne x s. summa . . . . . xxxii s. vi d.

Item, for iii elnis of Heland tartane to be hoiss to the Kingis Grace, price of the elne iiii s. iiii d. summa . . . . . xiii s.

Item for xv elnis of holland claith to be syde Heland sarkis to the Kingis Grace, price of the elne, viii s. summa . . . . . vi lib.

Item for sewing and making of the said sarkis . . . . . ix s.

Item for twa unce of silk to sew thame . . . . . x s.

Item for iiii elnis of rubanis to the handis of thame . . . . . ii s.

(*m*) We are informed by our Secretary (Mr. Meffan) that the cloth was evidently cut this way to allow it to *give* with the motion of the limbs; the *made* hose of modern times are cut in the same manner.

(*n*) Closer inspection leads us to believe that certain parts have been fine drawn, and the apparent utility of the garment much lessened.

(*o*) The last *Earl* of Athol died in the early years of the 13th century.

(*p*) Stuart. Entries of wardrobe expenses of John of Isla. (*q*) John Major. Collectanea de rebus Albanicis. (*r*) Plate 47.

(*s*) Accounts of the Lord High Treasurer of Scotland, August, 1538. Expenses incurred in making a Highland dress for King James V.

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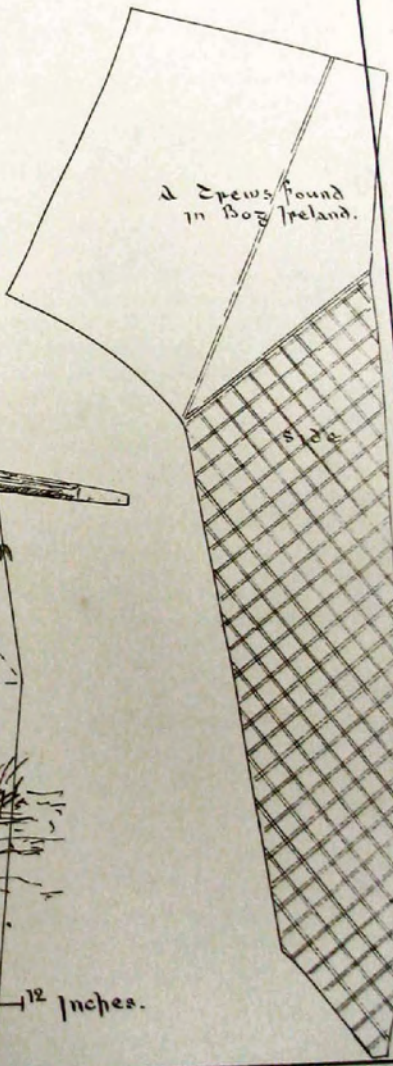
Trews &c.

from Pennant. 2

1 Brogan 1.2.3.4.

Elgin Museum.

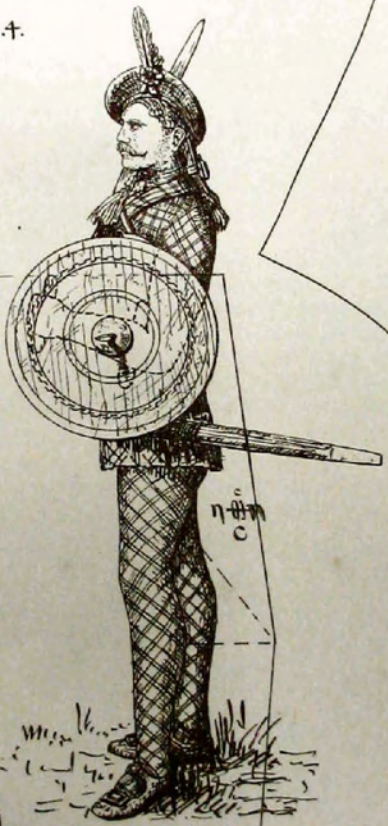


A Trews found in Bog Ireland.

Front.

A

side.



3

Fold.

Instep.

Modern. 4

sketch.

12 Inches.

Back

Rudd Rayshaw, Photo-Lith 3 Brooke St. Holborn

1552.

Act of Council, dated 13th December, 1552, ordering a levy of two ensignsies of Highland soldiers to go to France, to wear as follows, viz.:—"Jack and plait steilbonett, sword, bucklair, new hose and new doublet of canvass at the least, and sleves of plait or splents, and ane speir of sax elne lang, or thairby" (*t*).

1570 (*about*).

"They be (*u*) clothed with ane mantle, with ane schirt saffroned after Irisch manner, going bair-legged to the knee."

1578 (*v*).

"In battle and hostile encounter their missile weapons were a lance and arrows. They used also a two-edged sword, which with the foot soldiers was pretty long, and short for the horse—both had it broad, and with an edge so exceeding sharp that at one blow it would easily cut a man in two. For defence they used coat of mail, woven of iron rings, which they wore over a leather jerkin, stout, and of handsome appearance, which we call an acton. Their whole armour was light, that they might the more easily slip from their enemies' hands, if they chanced to fall into such a strait. Their clothing was made for use (being chiefly suited to war), and not for ornament. All . . . wore mantles of one sort, except that the nobles preferred those of several colours; *these were long and flowing*, but capable of being neatly gathered up at pleasure into folds. I am inclined to believe that they were the same as those to which the ancients gave the name of brachal. Wrapped up in these for their only covering, they would sleep comfortably; they had also shaggy rugs, such as the Irish use at the present day—some fitted for a journey, others to be placed on a bed. The rest of their garments consisted of a short *woollen* jacket, with the sleeves open below for the convenience of throwing their darts, and a covering for the thighs of the simplest kind, more for decency than for show, or a defence against cold. They made also of linen very large shirts, with numerous folds and wide sleeves, which flowed abroad loosely to their knees—these the rich coloured with saffron, and others smeared with some grease, to preserve them longer clean among the toils and exercises of a camp, which they held it of the highest consequence to practice continually. In the manufacture of these; ornaments and a certain attention to taste were not altogether neglected, and they joined the different parts of their shirt very neatly with silk threads, chiefly of a green or red colour.

"Their women's attire was very becoming. Over a gown, reaching to the ankles, and generally embroidered, they wore large mantles of the kind already described, woven of different colours. Their chief ornaments were the bracelets and necklaces, with which they decorated their arms and necks.

1582 (*w*).

"They delight in marled clothes, specially that have long stripes of sundry colours; they love chiefly purple and blue. Their predecessors used short mantles or plaids of divers colours, sundry waies devided; and amongst some, the same custome is observed to this day; but for the most part now they are browne, more nere to the colour of the hadder; to the effect when they lie amongst the hadder the bright colour of their plaids shall not bewray them; with the which, rather coloured than clad, they suffer the most cruel tempests that blow in the open field *in such sort, that under a wrythe of snow they slepe sound.* . . . . Their armour wherewith they cover their bodies in time of werre is an iron bonnet and an habbergion side (long) almost even to their heeles. Their weapones against their enemies were bowes and arrowes. The arrowes are for the most part hooked, with a bauble on either side, which once entered within the body cannot be drawn forth againe unlesse the wounde be made wider. Some of them fight with broadswords and axes."

1583 (*x*).

"They (wild Scots) weir, like the Irish, a long, large, and full shirt, coloured with saffron, over this a garment hanging to the knee of thick wool, after the manner of a cassock. They go with bare heads, and allow the hair to grow very long, and they wear neither stockings nor shoes, except some, who have buskins, made in a very old

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(*t*) Society of Antiquaries of Scotland, Vol. 3, page 251.
(*u*) Lindsay of Pitscottie.
(*v*) John Lesley, Bishop of Ross, "De Origine, moribus et rebus gestis Scotorum" (published at Rome in 1578).
(*w*) George Buchanan. Translated by Moneypenny in 1612.
(*x*) Nicolay D'Arfeville, cosmographer to King of France.

fashion, which come as high as their knees. Their arms are the bow and arrow and some darts, which they throw with great dexterity, and a large sword and a single-edged dagger. They are very swift of foot, and there is no horse so swift as to outstrip them, as I have seen proved several times both in England and Scotland."

1594 (y).

"The outward clothing they (the auxiliaries from the Isles) wore: was a mottled garment with numerous colours hanging in folds to the calf of the leg, with a girdle round the loins over the garment; some of them with horn-hafted swords, large and military, over their shoulders. A man when he had to strike with them was obliged to apply both hands to the haft."

1618 (z).

"Their habite is shooes with but one sole a-piece; stockings (which they call short hose) made of warme stuff of divers colours, which they call tartane. As for breeches, many of them, nor their forefathers, ever wore any, but a jerkin of the same stuffe that their hose is of; their garters being bands or wreathes of hay or straw. With a plaed about their shoulders, which is a mantle of divers colours, much finer and lighter stuffe than their hose, with blue flat caps on their heads, a handkerchiefe knit with two knots about their necke, and thus they are attyred.

"Now, their weapons are long bowes and forked arrowes, swords and targets, harquebusses, muskets, durks, and loquhabor-axes. With these armes I found many of them armed for the hunting. As for their attire, any man of what degree soever that comes amongst them must not disdaine to weare it, for if they doe, then they will disdaine to hunt, or willingly to bring in their dogges; but if men be kind unto them, and be in their habit, then are they conquered with kindnesse, and the sport will be plentifull."

1628.

A Company of Highland bowmen had been raised by Alexander McNaughtan of that ilk for service in France. They embarked at Lochkerron December 11th, 1627; were driven by a storm to the south of England, and, being in great distress, a letter was sent by McNaughtan from Falmouth on January 15th, 1628, to the Earl of Morton, which, after describing their various mishaps, says: "They cannot muster before your Lordship with thair trewis and blew, cappis, so intretting you to haive one thair to receave them. All this I leive to your Lordship's wisdome and consideration to haive ane cair of these puir soiouris quho ar far frome thair owin countrie;" and at the end, in a postscript, "My Lord, as fir newis frome air selfis; our baggpyperis and Marlit Plaidis serwit us to guid wise in the persuit of ane man-of-warr that *hetlie followit us*" (*aa*).

1688 (*bb*).

"During my stay, I generally observed the men to be large bodied, stout, subtle, active, patient of cold and hunger. There appeared in all their actions a certain generous air of freedom, and contempt of those trifles luxury and ambition which we so servilely creep after. They bound their appetites by their necessities, and their happiness consists not in having much, but in coveting little. The women seem to have the same sentiments with the men; though their habits were mean, and they had not our sort of breeding, yet in many of them there was a natural beauty and a graceful modesty which never fails of attracting. The usual outward habit of both sexes is the pladd; the women's much finer, the colours more lively, and the squares larger than the men's, and put me in mind of the ancient Picts. This serves them for a veil, and covers both head and body. The men wear theirs after another manner, especially when designed for ornament; it is loose and flowing, like the mantles our painters give their heroes. Their thighs are bare, with brawny muscles. Nature has drawn all her strokes bold and masterly; what is covered is only adapted to necessity—a thin brogue on the foot, a short buskin of various colours on the leg, tied above the calf with a striped pair of garters. What should be concealed is hid with a large shoot-pouch, on each

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(*y*) Peregrine O'Cleary's Life of Hugh O'Donnel, Lord of Tirconall, in Ulster, in describing the allies from the Hebrides, who assisted O'Donnel in his rebellion against Queen Elizabeth.

(*z*) John Taylor, the water Poet, who made an excursion into Scotland. He was the author of several quaint poems.

(*aa*) He does not say whether the pipers frightened the enemy or merely supplied additional *wind* for the sails.

(*bb*) William Sacheverell, Governor of the Isle of Man—"Observations on the Western Islands."

Leabhar Comunn nam Fior Ghàel.
Book of the Club of True Highlanders.

An Officer & Serjeant of a Highland Regiment

Grose's Military Antiquities

(Am Freiceadan Dubh.)

side of which hangs a pistol and a dagger, as if they found it necessary to keep those parts well guarded, a round target on their backs, a blue bonnet on their heads, in one hand a broadsword and a musquet in the other. Perhaps no nation goes better armed; and I assure you they will handle them with bravery and dexterity, especially the sword and target, as our veteran regiments found to their cost at Killiecrankie."

"The first habit wore by persons of distinction in the islands was the leni-croich, from the Irish word *leni*, which signifies a shirt, and *croch*, saffron, because their shirt was died with that herb. The ordinary number of ells used to make this robe was twenty-four. It was the upper garb, reaching below the knees, and was tied with a belt round the middle; but the Islanders have laid it aside about a hundred years ago. They now generally use coat, waistcoat, and breeches, as elsewhere, and on their heads wear bonnets made of thick cloth, some blew, some black, and some gray. Many of the people wear trowis. Some have them very fine woven, like stockings. Of those made of cloath, some are coloured and others striped; the latter are as well-shap'd as the former, lying close to the body from the middle downwards, and tied round with a belt above the haunches. There is a square piece of cloth which hangs down before. The measure for shaping the trowis is a stick of wood whose length is a cubit; and that divided into the length of a finger and half-a-finger, so that it requires more skill to make it than the ordinary habit.

"The shooes anciently wore was a piece of the hide of a deer, cow, or horse, with the hair on, being tied behind and before with a point of leather. The generality now wear shoes, having one thin sole only, and shaped after the right and left foot, so that what is for one foot will not serve the other. But persons of distinction wear the garb in fashion in the south of Scotland.

"When they travel on foot, the plaid is tied on the breast with a bodkin of bone or wood (just as the spina wore by the Germans, according to the description of C. Tacitus); the plaid is tied round the middle with a leather belt; it is pleated from the belt to the knee very nicely. This dress, for footmen, is much easier and lighter than breeches or trowis.

"The ancient dress worn by the women, and which is yet wore by some of the vulgar, called arisad, is a white plade, having a few small stripes of black, blue, and red. It reached from the neck to the heels, and was tied before, on the breast, with a buckle of silver or brass, according to the quality of the person. I have seen some of the former of an hundred marks value; it was broad as any ordinary pewter plate, the whole curiously engraven with various animals, &c. There was a lesser buckle, which was worn in the middle of the larger, and above two ounces weight; it had in the centre a large piece of crystal, or some finer stone, and was set all round with several finer stones of a lesser size.

"The plaid, being pleated all round, was tied with a belt below the breast. The belt was of leather, and several pieces of silver intermixed with the leather like a chain. The lower end of the belt has a piece of plate about eight inches long and three in breadth, curiously engraven, the end of which was adorned with fine stones or piece of red coral. They wore sleeves of scarlet cloth, clos'd at the end as men's vests, with gold lace round 'em, having plate buttons, set with fine stones. The head-dress was a fine kerchief of linen, straight about the head, hanging down the back taper-wise. A large lock of hair hangs down their cheeks above their breast, the lower end tied with a knot of ribbands" (*cc*).

1715 (*dd*).

"At the battle with the Duke of Argyll a number of men lost their clothes. To explain this one must know the habits of the Highlanders and their manner of fighting. Their clothes are composed of two short vests—the one above reaching only to their waist, the other about six inches longer—short stockings, which reaches not quite to their knee, and no breeches; but above all they have another piece of the same stuff, of about six yards long, which they tie about them in such a manner that it covers their thighs and all their body when they please, but commonly it is fixed on their right shoulder, and leave their right arm free. This kind of mantle they throw away when they are ready to engage, to be lighter and less encumbered."

1726 (*ee*).

"The Highland dress consists of a bonnet made of thrum, without a brim, a short coat, a waistcoat (longer by five or six inches), short stockings, and brogues, or *pumps without heels;* by the way they cut holes in their brogues

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(*cc*) Martin's "Western Isles of Scotland." (*dd*) Memoirs of Marshall Keith. (*ee*) Captain Burt's Letters from the Highlands.

though new made, to let out the water, when they have far to go and rivers to pass—this they do to preserve their feet from galling. Few besides gentlemen wear the trowze—that is, the breeches and stocking all of one piece and drawn on together; over this habit they wear a plaid, which is usually three yards long, and two breadths wide, and the whole garb is made of chequered tartan, or plaiding—this, with the sword and pistol, is called a full dress, and to a well-proportioned man with any tolerable air it makes an agreeable figure; but this you have seen in London, and it is chiefly their mode of dressing when they are in the Lowlands, or when they are making a neighbouring visit, or go anywhere on horseback; but when those among them travel on foot, and have not attendants to carry them over the waters, they vary it into the quelt, which is a manner I am about to describe.

"The common habit of the ordinary Highlanders is far from being acceptable to the eye. With them a small part of the plaid, which is not so large as the former, is set in folds, and girt round the waist, to make of it a short petticoat, that reaches half way down the thigh; and the rest is brought over the shoulders, and then fastened before, below the neck, often with a fork, and sometimes with a bodkin or sharpened piece of stick, so that they make pretty nearly the appearance of the poor women in London when they bring their gowns over their heads to shelter them from the rain. In this way of wearing the plaid, they have sometimes nothing else to cover them, and are often barefoot; but some I have seen shod with a kind of pumps, made out of a raw cow-hide, with the hair turned outward, which being ill-made, the wearer's foot looked something like those of a rough-footed hen or a pigeon—these are called quarrants, and are not only offensive to the sight, but intolerable to the smell of those that are near them; the stocking rises no higher than the thick of the calf, and from the middle of the thigh to the middle of the leg is a naked space, which, being exposed to all weathers, becomes tanned and freckled. This dress is called the quelt.

"The plaid is the undress of the ladies, and to a genteel woman, who adjusts it with a good air, is a becoming veil. But as I am pretty sure you never saw one of them in England, I shall employ a few words to describe it to you. It is made of silk or fine worsted, chequered with various lively colours, two breadths wide, and three yards in length; it is brought over the head, and may hide or discover the face, according to the wearer's fancy or occasion; it reaches to the waist behind; one corner falls as low as the ankle on one side, and the other part, in folds, hangs down from the opposite arm.

"The ordinary girls wear nothing upon their heads until they are married, or have a child, except sometimes a fillet of red or blue coarse cloth, of which they are very proud; but often their hair hangs down over the forehead like that of a wild colt. If they wear stockings, which is very rare, they lay them in plaits one above another, from their ankle up to the calf, to make their legs appear as near as they can in the form of a cylinder; but I think I have seen something like this among the poor German refugee women and the Moorish men in London.

"In Breadalbane (*ff*) the dress of the men is the *brechan*, or plaid—twelve or thirteen yards of narrow stuff wrapped round the middle, and reaching to the knees, often girt round the waist, and in cold weather covering the whole body, even on the open hills all night, and fastened on the shoulders with a brooch; short stockings, tied below the knee; *truish*, a genteeler kind of breeches and stockings of one piece; *cueranen*, a laced shoe of skin, with the hairy side out, rather disused; *kilt*, or fillibeg g, d, little plaid, or short petticoat, reaching to the knees, substituted of late to the longer end of the plaid; and, lastly, the pouch, of badger or other skins, with tassels hanging before them. . . . . The women's dress is the *kerch*, or white linen, pinned round behind like a hood, and over the foreheads of married women; whereas maidens wear only a *snood* or ribbon round their heads, the *tanac* or plaid fastened over their shoulders, and drawn over their heads in bad weather; a plaited long stocking, called *ossan*, is their high dress."

The Highland dress as described by John Campbell (1752):—"Now the manner of their clothing is this: They have a short coat, made of plaid, and across the shoulders are two small straps for securing the sword belt. There is another small belt that they tye round their middles, in which is secured their plaid, made up in the form of a woman's petticoat, which hangs down in like manner, only one corner thereof they fix at the top of shoulder with an ivory pin or fork; they use no breeches. Now to complete this grand dress, they wear a broadsword, which they call a claymore, a stroke of which delivered from one of their hands would be sufficient to chop off the head of the strongest champion that ever lived; they wear a pair of pistols, and a durk, which resembles a dagger, intended chiefly for stabbing—this weapon hangs before in a scabbard, along with a knife and fork, and purse for their money, which they term a sparren; next, they have a large powder horn that they sling across their shoulders, with a small belt

(*ff*) Gough, in Camden's "Britannia."

Leabhar Comunn nam Fior Ghäël.
(Book of the Club of True Highlanders)

Ruché Smythson Photo-Lith

Grose's Military Antiquities.

HIGHLAND SOLDIERS.

(Am Freiceadan Dubh.)

Leabhar Comunn nam Fior Ghaël.
(Book of the Club of true Highlanders)

A Musketeer with his Match Lock, Bandileers and Rest.

Grose Military Antiquities

A Soldier of the time of K. James I. armed with a Caliver

Ralph Smythson, Photo-lith. 9 Rowden St. Holborn.

full of brass nails; and to finish the dress, they wear a target, composed of leather, wood, and brass, and which is so strong that no ball can penetrate it, and in the middle of the target there is a screw hole, wherein is fixed a brass cup, lined within with horn, which serves them to drink out of upon occasions, and in the time of action it serves for to fix a bayonet in. Thus accoutred they make a most splendid and glorious appearance, it being esteemed by all judges to be the most heroic and majestic habit ever wore by any nation; but at present they are prohibited the use of their ancient clothing. A broadsword, target, pistols, dirk, and powder-horn are a part of their paternal heritage, and without these weapons they seldom or never go abroad."

"The complete equipment of a Highland chief (*gg*) consisted of the following articles, viz.:—A full trimmed bonnet; a tartan jacket, vest, kilt, and cross-belt; a tartan belted plaid; a tartan pair of hose made up; a tartan pair of stockings; ditto, with yellow garters; two pair of brogs; a silver-mounted purse and belt; a target, with spear; a broadsword; a pair of pistols and bullet mould; a dirk, knife, fork, and belt."

The dress at the period referred to by Campbell (the "45") is shown on plates 33 and 34. These plates are taken from Grose's "Military Antiquities," and represent the original uniform of the 42nd Highlanders. The officer in plate 33, on the left-hand, is an old friend, who has done duty for several celebrated personages—notably, Corporal Shaw, who was concerned in the unhappy mutiny (*hh*). Plate 34 shows the method in which the plaid was brought over the shoulder. The shoes were the military shoes supplied by the Government.

From the preceding quotations it will be seen that, with very little variation, the ancient dress, and the manner of wearing it, had been handed down from generation to generation until the period when the Act of Parliament was passed for its suppression. But before we describe the dress as worn since the repeal of the Act, it will be useful to glance at the costume worn by the Lowlanders at the periods referred to, so as to have clearly in our mind's eye *what was their standard of excellence*, as shown by the dress worn by the several writers; remembering, at the same time, that we are rather apt when reading the criticisms of bygone days to take for granted that the words used by the critics, and their ideas of fitness, have the same meanings, and are to be judged by the same standards, as those used in the present day.

The British dress, as shewn on plates 25, 31, 52, calls for little remark. It would seem that very little change was made in the Lowlands until the Norman invasion introduced that fickleness of fashion which has afforded endless delight to those who are ever in the search for novelty. Our next illustration (plate 54) shews the hood, the ample flowing cloak, under which was worn the long, tight-fitting pantaloons, the ankle boots, and the very short jacket. Plate 35 shows the musqueteers of the time of the Stewarts, in which the very attitude of the men proclaims the period of formal and pedantic parade, when everything was done, or rather attempted to be done, with mathematical precision. The well-known Lowland dress at the time of the "45" was much on a par, for usefulness, with the others, the rich and dashing appearance of the Cavaliers being replaced by a German stolidity and perpendicularity of queism even more restrictive to freedom of movement; and all the foregoing dresses, when compared with the Highland garb, present evidences of cumbersomeness, and unfitness for prolonged active exertion;—indifferently well suited to the stately system of tactics in fashion in those days, we can well imagine the indignant surprise with which the well-drilled Lowland veterans regarded the *unceremonious, out of all rule, and incorrect method of falling-to* used by the Highlanders, and for which the Highland dress and celerity of movement was admirably adapted. The many defeats the Lowlanders sustained at the hands of their opponents must be, to a great extent, ascribed to the pernicious system they were trained in, for when the necessities of the campaign compelled their commanders (*ii*) to act according to the dictates of their common sense, they proved that they were quite worthy of the reputation they had earned for undoubted courage in many a hard-fought field.

(*gg*) Memoirs de la Maison de Grant (published 1796).

(*hh*) This mistake probably arose owing to ignorance of the fact that officers at one period carried a light fusil.

(*ii*) "In spite of the rules
Of the schools,
The old fools."

CHAPTER II.

"Fhuair mi nuaidheachd as ur.
Tha taitneadh re run mo chridh
Gu faighe 'mid fasan an duthch
A cleachd sinn an tus ar tim
O'n tha sinn le gloineachan lan
A' bruidheann air manran binn
So i deoch-slainte Mhontrose
A sheasamh a choir so dhuinn," &c.
Mac an-t-saoir: Book of Sports, C. T. H.

"Abroad, at home, where'er we roam,
All honour and hail
To bonaid, plaid, and feile-beg,
The garb of the Gael."
Song of C. T. H.

The Act for the suppression of the Highland dress; its repeal in 1782; the modern covering for human beings; the modern kilt—the way to make and wear it; the military dress; brogân; the healthiness of the Highland dress; spinning, and the dyes used; weaving; the tartan; principal tartans, and their dominant colours; brooches and ornaments; sporans; general remarks.

In the previous chapter the record of the dress carried us down to its suppression, in the year 1746 (*a*), the policy of which Act it is not within our province to discuss, and our next and more pleasing duty will be to notice the removal of the ban (thanks to the patriotic exertion of the Duke of Montrose) in 1782;—*the old belted plaid* had to yield the pride of place to the equally ancient feile beg, and the headlong but injudicious zeal of a few enthusiastic admirers at that period seemed likely to have improved the new idol out of all resemblance to its former simplicity, had not Highland pride, in the true sense of the word, acted as a check on that exuberant fancy, called *fashion*, which has succeeded in inventing, and, to all appearances, in perpetuating, the modern style of dress—a costume that, in this æsthetic age, in the year of our Lord, 1880, stands pre-eminent as a model of ugliness, and of all the imperfections that human ingenuity could crowd on the back and person of one unfortunate biped (*b*).

During the period in which it was penal to wear the Highland dress a powerful and irresistible agency was gradually maturing its strength; the improvements wrought by machinery in textile fabrics had its influence on the Highland dress and character in two ways when the Act was repealed; the old Highland fabric, being of a strong, coarse, and blanket-like character, the wearer, to a great extent, carried his shelter with him, and, although the dress had not the prim appearance of the modern one, it tended to maintain the wearer's hardy and self-reliant character; the dress cost less money, and lasted longer. On the other hand, the tendency of machinery is to produce a more showy article with the smallest possible quantity of material. This, from its pliability, renders it capable of being pleated into a multitudinous number of folds, and, therefore, admirably calculated to produce that *natty*

(*a*) "From and after the first day of August, 1747, no man or boy within that part of Great Britain called Scotland, other than such as shall be employed as officers and soldiers in His Majesty's forces, shall on any pretence whatever wear or put on the clothes, commonly called Highland clothes—that is to say, the plaid, feile beag, or *little kilt*, trowse, shoulder belt, or any part whatsoever of what peculiarly belongs to the Highland garb; and that no tartan, or party coloured plaid or stoff, shall be used for greatcoats, or for upper coats; and if any such person shall presome after the first said day of August to wear or put on the aforesaid garments, or any part of them, every such person offending, being convicted by the oath of *one* or more credible witnesses before any court of justiciary, shall suffer imprisonment, without bail, during the space of six months." The second offence was punished by seven years' transportation to His Majesty's plantations.

(*b*) Comparing the Highland dress with the present Lowland one, its advantages are at once seen (plate 70). The modern biped is "fearfully and wonderfully made" up in the matter of dress. On his body he has a flannel undershirt. Then, if he wears an open shirt front, a chest protector, or else some of the hundred and one fads advertised; over that he has a shirt proper; then a waistcoat, collar, and necktie; then a coat; and then, to protect the coat, a greatcoat. He has a hat to put on his head, which neither covers it nor protects it from the weather; and to protect the greatcoat and the hat he has an umbrella, and when it is dry he has a cover to protect the umbrella. With regard to the bifurcation: he has stockings to cover him from the tips of his toes to his knees, and then a pair of drawers to cover him from his knees to his waist, and to protect these; he has a pair of tight-fitting leather boots to protect his feet (the smaller and the less like the human foot the better), and a pair of trousers to protect his stockings, drawers, &c.; the trousers are suspended by straps passing over his shoulders. In wet weather he has a pair of waterproof leggings to protect his trousers; and to complete the costume, he has a pair of leather gloves to protect his hands. Crioch!!

appearance—save the mark!—which so delights the eye of a modern sartorial artist; but—and a most important but it is—the very excellence, in one sense, of the material renders it unfit for the rough usage of every-day life—more material is wanted to make up the dress, and even then it does not afford the protection the old material did: consequently the modern Highlander, be he ever so disposed to couch on the heather, would think twice before he trusted to the sole protection of his breachan; he is more frequently found sleeping at an hotel than in the braë side; and of the hardihood and endurance of his forefathers, there is the prospect that little will remain with him, save tradition—a sort of uneasy suspicion that he ought to be a "brau clerk in an offish," and that an Act of Parliament, you ken, ought to be passed by somebody, so that everybody should do every other body's business.

Happily, a sturdy reaction is setting in—the men of the race are beginning to remember that their forefathers did not go about keening—that each man put his hand to the plough, and trustfully did his best for his kith, his clan, and his country, without thought of reward, from platform or pulpit; and, like those nameless ones who died at Culloden, trusting in One alone, and little kenning that their simple heroism was erecting an imperishable influence for their country's good in times to come.

With regard to the Highland dress as worn at the present time, it will be seen on reference to plate 70 that a certain amount of variety can be obtained without any violation of the respect which should be paid to those fundamental principles—always to be observed, if the dress is to be maintained in its ancient purity. In the simplest form it consists of bròg, hose and garters, kilt, jacket, waistcoat, bonnet, with sporan and sgian dhu. This may be considered the every-day dress (A B C). For out-door wear a stouter bròg is used, with spats or gaiters reaching up to the calf, and a plaid is carried over the shoulder as a protection against the weather. The ordinary plaid is about four yards long by one and a half yards wide, and weighs four pounds, should be made of the very best wool (*c*), and is generally fringed at the ends. The plaid before being put on should be folded *twice* lengthways, so that it is four times less in width than when spread out. It should then be folded once crossways, and placed once on the left shoulder, with the ends hanging down in front to about the level of the waist, care being taken that the two outer edges of one half of the plaid are placed on the shoulder, and to the right. By placing it thus it can be unfolded to its greatest width when round the body. Having placed the plaid on the shoulder in manner as described, the top end is turned back to the rear, and passed to the right, round the body, under the right arm, then across the chest, and over the left shoulder, until it hangs down the left rear.

When it is required as a protection the plaid should be unfolded once—*not removed from its position*—and the loose end at the rear brought over the right shoulder, and round the neck. This will cause a bulgy appearance on the left shoulder, owing to the difference in the girt at the shoulders and at the neck. The top edge of the plaid, where it crosses the chest, must, therefore, be pulled towards and under the right arm to make it fit close to the neck. When this is done, the end is secured with the brooch or pin, and the whole of the body down to the knees is covered (plate 68, fig. 1) (*d*).

To those who have worn the plaid in this fashion we need scarcely speak of its comfort, but for the benefit of those who are ignorant we will add that the lungs and heart are covered by at least *four thicknesses of woollen material*, and that it forms a most perfect protection from the roughness of the weather. The jacket is generally made of stout cloth, and should be long enough to cover the hips, the pockets being arranged as fancy dictates. The waistcoat should be long, and of the same material as the kilt.

The kilt, generally made of tartan, should be thus formed:—The front, called the apron, is plain, and should extend from hip to hip. The sides and back are pleated, so that the pleating meets the apron at the right hip when wrapped round the waist, and the stuff is continued under the apron to the left hip. The length of the kilt (*e*) varies according to the length of the thigh, but it should always be worn so that the bottom edge reaches the centre of the knee-cap. It should never be worn with braces or straps, and should be fastened with pins. It is put on by placing

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(*c*) A species of truis is worn by our Highland regiments, as a matter of economy, on fatigue, parade, &c. The plaid is used in the Lowlands, but is put on in a different manner. The centre of the plaid is placed against the pit of the stomach; the ends are then passed round the back, and over the shoulders, crossing from left to right, and from right to left; the ends in this position are hanging loose in front from each shoulder; the ends, therefore, are passed down behind the centre of the plaid in front, and drawn tight. This method, perhaps, looks neater than the Highland fashion, but it leaves the lungs at back and front partly uncovered, and this is a grave objection, and is, besides, no protection to the thighs. A plaid should never be folded like a shawl.

(*d*) By unfolding the plaid to its full extent the whole of the person is covered down to the heels (plate 68, fig. 2).

(*e*) "The kilt should be made up in what is called quill or box plaiting, and ought never to be frilled as a lady's petticoat. It ought drop no lower, nor to be raised at all higher, than the middle of the knee, as it was ever worn, for if it is shorter the symmetry is destroyed."—*Logan (Book of Sports, C. T. H.)*

the edge of the inner apron to the left hip, and is then wound round the waist from left to right, and fastened in its place. The right edge of the apron should then be fastened to the under apron with a pin, or fastening, fixed about two inches above the bottom edge.

The modern style of pleating is not correct. The pleating should be *box pleating*, and the under apron should have a single box pleat the reverse way, in order to give an additional fulness (*see* plate 68). The pleats of the kilt are allowed to hang free from the hips downwards, the upper parts are closely stitched down, and gathered in to the shape of the waist, and lined on the inside to give additional strength. A kilt made in this style should measure about five and a half lineal yards of stuff, and should weigh about three and a quarter pounds (*f*).

The hose are either woven by machinery, hand-knit, or cut out of the same stuff as the kilt, and the pieces stitched together; the hose, when drawn on should reach about three inches above the knee before folding, and should be folded down so as to show a hand's breadth from the centre of the knee down to the top of the hose. The modern garters are generally of elastic webbing, with made ends of ribbon or other material. The spats or gaiters (plate 36) are made of cloth or leather. The manner in which the ancient bròg was made, and the richness of its decoration, are described in several places. A letter, written by a Highland priest to Henry VIII. (*g*), gives the following interesting account:—"Wherefor they call us in Scotland Redd Shankes, and in Your Grace's dominion of England, roghe footide Scottis; pleas it Your Maiestie to understande, that we of all people can tollerat, suffir, and away best with cold, for boithe somer and wyntir (excepte when the froest is most vehemonte), goynge alwaies bair-leggide and bair footide; our delite and pleasure is not onely in huntynge of redd deir, wolfes, foxes, and graies, whereof we abounde and have great plentie, but also in rynninge, leapinge, swymmynge, shootynge, and thrawinge of dartis; therfor in so moche as we use and delite so to go alwaies, the tender, delicatt gentillmen of Scotland call us Reddshankes. And agayne, in wynter, whene the froest is mooste vehement (as I have saide), which we cannot suffir bair footide, so weill as snow, which can never hurt us when it cummes to our girdills, we go a huntynge, and after that we have slayne redd deir, we flaye of the skyne bey and bey, and setting of our bair foote on the inside thereof, for neide of cunnynge shoe makers, by Your Grace's pardon, we play the sutters; compasinge and measuringe so moche thereof as shall retche up to our ancklers, pryckynge the upper part thereof also with holis that the water may repas when it entres, and stretchide up with a stronge thwange of the same, meitand above our said ancklers, so, and pleas your noble Grace, we make our shoois; Therefor, usinge such maner of shoois, the roghe hairie side outwart, in Your Grace's dominion of England, we be callit roghe footide Scottis; which maner of shoois (and pleas Your Highnes) in Latyne be called 'perones,' whereof the poet Virgill makis mencioun, sayinge that the old auncient Latyns in tyme of warrs uside such maner of shoos. And althoughe a great sorte of us Reddshankes go after this maner in our countrethe, yeit never the les, and pleas Your Grace, when we come to the Courte (the Kinges Grace our great master being alyve) waitinge on our Lordes and maisters, who also, for velvetis and silkis be right well araide, we have as good garmentis as some of our fellowis whiche gyve attendance in the Court every daye."

The bròg is shown on plate 32; one specimen is in Elgin Museum, and the other, in Pennant's time, belonged to Mr. Graham of Netherby (*h*); the modern bròg is shown on the same plate, and is simply a more elaborate specimen of handicraft; the only point demanding notice is the outrageous innovation adopted in the Highland capital and other places, by men who should know better, of putting *heels* to some of the modern bròg, not only in defiance of all anatomical teaching, but also to the destruction of the very characteristics of a Highland shoe. The modern bonnets are woven, and the shapes are more varied than formerly.

The foregoing being a description of the modern Highland dress, pure and simple, we need only notice the various ways in which the plaid is arranged when worn on occasion of ceremony or parade. The first to be considered is an imitation of the old belted plaid. This is either formed and put on with the kilt, or simply consists of a plaid made up and secured round the waist by a strap fastened underneath the jacket or waistcoat (plate 70, D, E) (*i*), the top end being secured to the shoulder with a brooch; this form of plaid is very showy for full dress, as it does not

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(*f*) In order to prevent any future discussion of the same nature as engaged the attention of the learned in reference to a supposed part of the Roman dress, we may say that drawers are frequently worn, but they are a very modern and degenerate addition.

(*g*) John Elder (1543).

(*h*) The Highlander had two holes to let the water out, and to prevent the feet from galling.

(*i*) For this plate we are indebted to the kindness of the members of the Club of True Highlanders, who, in an *unwarmed* glass house, on a roof, with the thermometer sixteen degrees below freezing point, posed in their *summer* dress for nearly two hours while the photographer arranged the groups; and who by a great stretch of imagination were *invited* to look as if they were resting from the exertions of a *hot summer's day*.

Leabhar Comunn nam Fior Ghàel
(Book of the Club of True Highlanders)

42ND 'ROYAL HIGHLAND' REGIMENT.
(Am. Freiceadan Rioghail. 1881.)

LONDON SCOTTISH RIFLE VOLUNTEER.

hide any part of the accoutrements; it is also very serviceable on a day's march, as it can be drawn over the shoulders without halting, and, when the shower is over, the ends are simply dropped behind (*j*). The other fashion, and, we think, the most legitimate and picturesque manner of wearing the plaid for full dress, is shown (F 6, plate 70). The plaid is not folded in manner before described, but is first folded on the cross, and again folded to reduce the width to a convenient size; one end of the plaid is then placed on the left shoulder, so as to hang down in front; the rear part is then brought round under the right arm as before, and placed over the left shoulder, but *under* the other portion of the plaid, with the end hanging to the rear; the shoulder-strap is then fastened over both; the two pendant parts are brought close together so as to cover the left arm; a portion of the rear part is then brought over towards the front so as to conceal the point of contact, and is secured with a brooch, so that the two ends hang down like one piece of drapery (*k*).

Plate 36 shows the present uniform of the senior Highland regiment, the gallant 42nd. The kilt and hose are of the tartan, the jacket is red, and the men are armed with the Martini-Henry rifle. They wear but an apology for a plaid, and the blighting German influence which acted so fatally on the Royal troops at Preston Pans has not yet died out; the red jacket (so dazzling and deceitful to the eye of the marksman) is *outlined* in white to make it stand out sharply and distinctly (*see* plate 36); and, as the fluttering feathers give an *unsteady* appearance to the men, a huge white helmet is clapped on their heads when they are on service; they are loaded sufficiently to prevent their indulging in extravagant pedestrian exercise, and our pet generals have succeeded in training the British soldier to a high state of perfection (as *a target*).

Several regiments of rifle volunteers wear the kilt made of tartan, the most notable exception being the London Scottish Rifle Volunteers (plate 36)—the kilt, jacket, hose, and plaid are grey, the facings being blue. The grey has always been an eye-sore to its most enthusiastic members, but the uniform still remains; a remarkable example of the force of character in the *head;* overriding the national inclinations of the body (*l*).

At the commencement of the Volunteer Movement; corps were formed called the Scottish Artizans and the Highland Rifle Volunteers. The uniform of the one was a blouse, half chaco, dark trousers, and black enamelled belts and pouches; the other wore the Sutherland tartan kilt, and plaid (F, plate 70), dark brown jacket and hose, with red facings, black enamelled belts, with sporran, sgian dhu, and Glengarry bonnet; a low helmet was proposed for full dress, formed of deer-skin, on a frame strengthened with steel ribs strong enough to resist a sword cut; the men attained a high state of efficiency in all company movements, but for some time could not obtain the official recognition of the Lord-Lieutenant; when they were in a state of discouragement a visit was paid to them by Lord Elcho and Captain Arbuckle; the immediate prospect of rifles and uniforms was too much for their determination, and they joined the London Scottish Rifle Volunteers in a body. Oddly enough, a notification was shortly after received, saying that the corps were accepted as part of the 19th Middlesex, and when a musketry-instructor arrived with two dozen rifles, there was only *one* man left in the blouse and *one* in the kilt; we, however, did not despair, and in a short time another trousers company was formed, which has always been celebrated for its soldier-like qualities; the kilties, however, did not succeed, and after enduring the trews for some time, the attraction of gravitation, and the persuasion of friends, resulted in our absorption in the London Scottish Rifle Volunteers.

Having laid before the reader the principal records relating to the Highland dress, we are enabled at once to see the immense superiority that it has over the Lowland dress in every respect: the kilt, leaving the legs free, the wearer has the advantage of the *air bath*, which is so invigorating to the human frame (*m*), the friction of the lower part of

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(*j*) This style of plaid is part of the uniform of the London Scottish Rifle Volunteers. (Plate 36.) We have many a time been saved a wetting on the march by simply drawing the plaid over the shoulders, while the unfortunates of other regiments have been drenched before they received the order to cloak. It is, however, not large enough for a campaign, and too large to be worn with a greatcoat. We were in the first company that attended the Autumn Manœuvres, and the men had to carry great coats, in addition to the plaids; the consequence was that when it rained the plaids were drawn over the great coats, which remained strapped to the back, and a hump was formed, which earned us the title of "dromedaries." The great coats, however, were useful for sleeping in, as they were kept nice and dry in the daytime.

(*k*) The ends of the plaid should be arranged so as not to hang lower than the bottom edge of the kilt.

(*l*) The noble lord at the sight of a British soldier in uniform is always possessed with the idea that he is suffering from scarlet fever, and at the earliest opportunity prescribes a dose of *grey powder*.

(*m*) A celebrated physician, whose name we forget, was so impressed with the unwholesomeness of the modern dress that he used *frequently in warm weather to take off his unmentionables*, and sit writing for an hour or two without them, in order to have an *air bath*. The Highlanders who covered the retreat of Sir John Moore were remarkably free from the diseases that attacked the other troops. The 92nd had trousers at Walcheren, and suffered greatly from fever while there, and on their return home; but on the king's birthday they paraded in their kilts, and from that time became rapidly better. In the last Ashantee war the 42nd Highlanders were sent out in *grey tunics, breeches, and leggings*, and, of course, with very much the same results in regard to their health as was experienced by the 92nd.

the kilt maintains the warmth in the cold weather; and the upper part fitting closely round the waist, supports and protects the loins in a manner especially beneficial in warm climates; the want of which support in the Lowland dress frequently rendering the use of cholera belts, etc., necessary; in wet weather, the rain being immediately shaken off, the wretched and dangerous effects arising from standing or walking about in sodden bags (which chill the system and necessitate the use of stimulants) is entirely avoided. In pursuits that require muscular exertion, the whole body is free and untrammelled by straps or braces, and those fractures and contrivances which oftentimes give such a picturesque appearance to the breeks of the working man are happily unknown to the wearer of the kilt.

Numerous authorities have testified at various times; and Sir Walter Scott (in a speech delivered in 1822, when the health of the Club of True Highlanders was proposed) has justly observed, "It is the best dress fitted for the country of the Gaël, intersected as it is by rivers and streams from his native hills, and exposed to the severity of a northern climate, they required a dress which united the recommendation of lightness and comfort, and in *no other dress are these so completely obtained* as in that which, as a plaid, formed during the day a graceful ornament, and at night a comfortable covering when forced from their pastoral employments to repose upon their native heath." He further mentioned that it was "an ancient dress, a martial dress, and that it was a becoming dress." That it is an economical dress, we who are now wearing a kilt that has seen twenty-three years of pretty hard service can confidently testify.

We are not quite sure as to which was the earliest Keltic method of manufacturing cloth, and we will confine our attention to the productions of the weaver, which the earliest records show to have been of a highly artistic and skilful character. We must not, of course, accept *all* the descriptions handed down to us without reservation, but they undoubtedly present to us the Keltic *ideal* of magnificence, which was very frequently approached.

Women were the spinsters, weavers, and dyers. The "Senchus Mòr" says the women's share of the material (if divorced) was one-eighth after shearing; one-sixth in locks; one-third when first combed, or the grease put in; and one-half of the cloth, or, as it says in another part, "of the thread and cloth."

The thread for many years was spun by means of the spindle whorl and distaff (plate 26, fig. 1). The spindle was generally about ten inches long, and the distaff twenty-seven inches; the wool, being attached to the spindle, was by means of a rapid movement of the thumbs and fingers (which sent the spindle whorling) converted into thread, which was wound round the spindle until charged, the spinsters keeping time with their tongues in the gossip, or with their voices in the song (*n*).

The spinning wheel (fig. 2) to a certain extent superseded this, as the thread was produced more rapidly and evenly than by the old method.

The thread was then prepared for dyeing, the character of several of which have been handed down to us.

Mention is made in the "Senchus Mòr" of the glaisin dye (supposed to be a green dye). The process is thus described:—The glaisin is gathered; then made into cakes. Then the first "*cru*" state is mentioned; then the second "*cru*" state; and then another and finishing stage.

Roid (red) dye plant is described in a similar manner. It is gathered, made into "trillsinib" bundles, "scriplinib" bundles: then it is in a state of *meal or prepared colouring stuff*, and the remaining process same as in the glaisin dye.

The Highlanders in later days (according to Lightfoot) used the following dyes, made from native plants, &c.:—

BLACK.—The roots of the Iris (yellow flower de luce), "Seileastèir."

The bark of the hawthorn, "Sgitheach," with copperas.

" " alder, "Fearan," " "

" " oak, "Darach," " "

RED.—Of the roots of the Galium verum a very fine red is obtained—thus: Strip the bark off the roots; then boil the roots in water to extract the remainder of the virtue; take the roots out, and put the bark in, and boil that and the yarn together. Add alum to fix the colour.

The Galium boreale treated in the same manner made a red dye.

CLARET.—Corcar, a lichen, scraped from the rocks and cleaned, steeped in urine three months, then taken out, made into cakes, and hung in bags to dry. When used, the cakes are reduced to powder, and the colour fixed with alum.

(*n*) The practice of meeting together and assisting one another in the spinning was kept up until within the last forty years in parts of the Highlands, and was the occasion of as much jollification and match-making as the tea-meetings of the present day.

REDDISH BROWN.—The dark purple lichen, "cen cerig cen du," treated in the same manner as the lichen used for the claret dye.

BROWN.—Oak bark, "Darach."

The berries of the elder, "Croabh an droman."

DARK CHESNUT.—The roots of the white water-lily, "Rabhagach."

YELLOW.—The cow weed.

The tops and flower of the "Fraoch," or heather.

The Reseda luteola, "yellow weed," when dried, reduced to powder, and boiled.

The leaves and twigs of the dwarf birch, Beitha beag.

St. John's wort, Achlasan Challum Chille, fixed with alum.

GREEN.—The cow weed.

BLUE.—Elecampane, "Ailleam."

VIOLET.—Bilberries, fixed with alum.

The most primitive loom was formed by two uprights, a cross beam, and roller at bottom, on which the cloth was rolled as it was woven, the warp hanging down from the cross-beam; the woof was passed from side to side with a long rod or shuttle, it was then driven downwards with a large wooden sword, or by a comb. The implements of weaving and spinning mentioned in the "Senchus Mòr" are the spindles, flax, spinning stick, wool spinning stick (*i.e.*, for wool on the bare spinning, *i.e.*, the woof), the wool bag, the weaver's reed, which brings the sharp sinew on the weaving flax scutching stick, distaff spool stick, flyers, little rods at the head of the border, out of which the border is woven, yarn, reel of the spinner, wallet, leather scoop, rods, hoops, needles, ornamented thread, beams, and swords (*i.e.*, weaving rods). Fig. 4 shows the hand loom, used in later days.

Mention is also made of a pattern to work from, the ornamented thread being probably used for the embroidery.

The tartan, or cloth woven into chequers framed of various colours, is probably coeval with the art of weaving, as practised by the Keltic race, and several references have already been made in these pages as to its antiquity.

The tartan is mentioned in several places in the "Senchus Mòr"; it is called a cloth of *every colour*, *i.e.*, the tartan; the thing that is folded over the calf, "Camthar tar," *i.e.*, the tartan (*o*).

Tacitus mentions an instance of an imperial officer appearing in the *party-coloured* clothing of the barbarians, and the word braccæ was evidently used in the reverse manner to that by which, in the present day, people give the name of plaid (an article of dress) to a tartan which is only an heraldic design woven into the material.

The Druids are described as wearing tartan cloaks (page 9, vol. 1), and the lines of tartan are shown on some of the figures of the cross at Clonmacnoise, and on the Devonshire crozier.

Martin gives the following description of the materials of which the dress is composed:—"The plaid, worn only by the men, is made of fine wool, the thread as fine as can be made of that kind; it consists of divers colours, and there is a great deal of ingenuity required in sorting the colours so as to be agreeable to the nicest fancy. For this reason the women are at great pains first to give an *exact pattern of the plaid upon a piece of wood having the number of every thread of the stripe upon it*."

"Every isle differs from the other in their fancy of making plaids as to the stripes in breadth and colours. This humour is so different through 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 plaid to guess the place of his residence."

According to the old laws (*p*), the tartan was the distinguishing mark of the *rank* of the individual, and it was probably not until the questionable policy of the *Scottish* kings in pitting one noble against another in order to weaken their power that the tartan gradually became a distinctive mark of a *particular leader* and *his clansmen*, for the same reason that brought heraldic devices into fashion—*i.e.*, in order that each might recognise friend from foe in the numerous encounters of the good old times.

The Red Book of Hergest describes the warriors thus:—"They wore not clothes, either blue, or gray, or red, or green. On Tuesday they put on their *dark-brown garments*; on Wednesday they polished their enamelled armour."

(*o*) "The daughter has the blade of gold, the silver thread, and the tartan of her mother; according to others, it may be the sheep and the bag."—*Senchus Mòr.*

(*p*) One colour in the clothes of servants; two colours in the clothes of rent-paying farmers; three colours in the clothes of officers; five colours in the clothes of chiefs; six colours in the clothes of Ollamhs and poets; seven colours in the clothes of kings and queens.

In later days, and in the hours of Britain's greatest need, the call of noble men has been ungrudgingly responded to by their equally gallant kinsmen in all parts of the country. None have done so more heartily, willingly, or nobly than those who organised and were embodied in our Highland regiments; and the tartans representing the families chiefly concerned in their foundation have been sanctified in the life's blood of their gallant wearers, and stand as proud records of deeds that can *only* be equalled by the records of other regiments in the British army (*g*).

We have already referred to the list of tartans compiled by James Logan, and the following tables, based on his authority, will show the proportionate quantity of material in each colour comprising the several tartans. Logan, speaking of his list (1847), says:—"The web of the tartan is from twenty-four inches to twenty-six inches in width. All clan tartans ought to have the colour so proportioned that they can be made up in the form of a kilt, or the belted plaid—that is, the stripes should be so arranged that, in box plaiting, the distinguishing bars should appear without any overlaying, which prevents the free play of the feile-beg, and destroys the pleasing effect of loose drapery."

In the list twelve threads have been reckoned to the one-eighth of an inch, and the figures denote one-eighths of an inch, or parts of one-eighth of an inch (*i.e.*, one-half on the list would be equal to one-sixteenth). The length only of the pattern is given (commencing from the selvage), as the pattern is the same, whether for warp or woof. Logan's plan of describing the tartans, admirable as it is for the use of the weaver, is rather confusing to others: we have, therefore, added opposite each tartan a table showing the proportionate amount of each colour in *one-eighths of an inch* displayed in each, and the width in *inches* occupied by each pattern. The reader will thus be able to form a better general idea of the effect and appearance of each tartan.

Tartans as described by Logan.	Proportions of each Colour in eighths of an inch.						Total width of Pattern in inches.
Mac Donald (*r*).—2½ green, ½ red, 1 green, 1½ red, 8 green, 8 black, ½ red, 8 blue, 1½ red, ¾ blue, ½ red, 5 blue, ½ red, ½ blue, 1½ red, 8 blue, ½ red, 8 black, 8 green, 1½ red, 1 green, ½ red, 5 green	Gr. 25½	Bl. 22½	Bk. 16	R. 9		=	9½
Mac Alaster.—4 red, ½ light green, 3 dark green, 1 red, 1 azure, 1 red, ½ white, 1 red, 1 azure, 1 red, 3 dark green, ½ red, ½ white, 6 red, ½ azure, ½ red, 11 dark green, ½ red, ½ azure, 16 red, ½ azure, ½ red, 11 dark green, ½ red, ½ azure, 5½ red, ½ white, ½ red, 4 blue, ½ red, ½ white, 2½ red, 3 dark green, ½ light green, 2 red, ½ light green, 3 dark green, ½ red, ½ white, ½ red, 2½ blue.	R. 44¾	Dk. G. 34	Bl. 6½	Az. 4	Lt. G. 1½	White 2½ =	11½
Mac Dugal.—3 red, 6 green, 1 red, ½ blue, 18 red, 2 crimson, 18 red, ½ blue, 1 red, 6 green, 6 red, 6 green, 3 crimson, 1 red, 3 crimson, 6 blue, 2 red, 1 green, 2 red, 18 green, 1 red, 1 crimson	R. 53	G. 37	Crm. 9	Bl. 7		=	13¾
Mac Niel.—1 white, 6 smalt, 6 black, 6 green, 2½ black, ½ yellow, 2½ black, 6 green, 6 black, 6 smalt, ½ white.	Bk. 17	G. 12	S. 12	W. 1½	Y. ½	=	5¾
Mac Lachlan.—4 red, 1 black, 1 red, 1 black, 1 red, 8 black, 8 blue, 1½ green, 8 blue, 8 black, 8 red, 1 black, 1 red.	Bk. 19	Bl. 16	R. 15	G. 1½		=	6¼
Lamont.—2½ blue, 1½ black, 1½ blue, 1½ black, 1½ blue, 6 black, 6 green, 1½ white, 6 green, 6 black, 6 blue, 1½ black, 1½ blue, 1½ black, 6 blue, 6 black, 6 green, 1½ white, 6 green, 6 black, 1½ blue, 1½ black, 1½ blue, 1½ black, 4½ blue.	Bk. 33	Bl. 26½	G. 24	W. 3		=	10¾
Skene or Clan Doncha' of Mar.—1 black, 1½ red, 12 green, 2 black, 1½ orange, 2 black, 12 green, 2 black, 1½ red, 2 black, 12 blue, 2 black	G. 24	Bl. 12	Bk. 11	R. 3	Or 1½	=	6¼
Mac Pherson.—¼ red, ½ black, ½ white, 5½ red, 2 azure, ½ black, ½ azure, ½ black. 2 azure, 3 black, ½ yellow, 4 green, 5½ red, 1 azure, 5½ red, 1 azure, 5½ red, 4 green, ½ yellow, 3 black, 2 azure, ½ black, ½ azure, ½ black, 2 azure, 5½ red, ½ white, ½ black, ½ red..	R. 28½	Az. 11	Bk. 9	G. 8	Y. 1	W. 1 =	7⅞
Mac Intosh.—12 red, 6 blue, 2½ red, 10½ green, 4 red, ½ blue, 4 red, 10½ green, 2½ red, 6 blue, 24 red.	R. 49	G. 21	Bl. 12½			=	10⅛

(*g*) While this is going to press an attempt has been made, in order to save a few paltry pounds, to emasculate the tartans of our regiments, and to clothe the men with a motley—fit only for the fools who conceived the idea. That the attempt was not successful, thank God; but it is worthy of record; as the *meanest* insult ever offered; or apologised for; and worthy of the most contemptible conglomeration of cheese-paring negatives that ever the *madness* of a nation dignified with the *name* of Government.

(*r*) There are four great divisions of Clan Donald, besides the chief branch distinguished as of "The Isles," viz., Clan Ranald, Glengarry, Keppach, and Glencoe. The Glengarry tartan has a white stripe in the centre of the green division; and in that of Clan Ranald two have been introduced, one on each side of the same division.

Tartans as described by Logan.	Proportions of each Colour in eighths of an inch.						Total width of Pattern in inches.
Mac Nachtan.—½ black, ½ azure, 8 red, 8 green, 6 black, 4½ azure, 8 red, ½ azure, ½ black, ½ azure, 8 red, 4½ azure, 6 black, 8 green, 8 red, ½ azure, ½ black...							
Robertson.—½ red, 1 green, 8½ red, 1 blue, 1 red, 8½ green, 1 red, 8½ green, 1 red, 1 green, 8½ red, 1 green, 1 red, 1 green, 8½ red, 1 green, 1 red, 8½ blue, 1 red, 8½ green, 1 red, 1 blue, 8½ red, 1 green, 1 red, 1 green, 8½ red, 1 blue, 1 red, 8½ green, ½ red.	R. 32	G. 16	Bk. 13½	A. 11		=	9¾
Mac Pharlan.—10 red, ½ black, 5 green, 1 white, 1 red, ½ black, 1 red, 1 white, ½ green, 5 dark blue, 1 black, 1 red, 1½ white, ½ green, 1½ white, 1 red, 1 black, 5 dark blue, ½ green, 1 white, 1 red, ½ black, 1 red, 1 white, 5 green, ½ black, 20 red.	R. 52½	G. 41	Bl. 11½			=	13½
Mac Gillivray.—½ blue, 2 red, ½ azure, 2 red, 9 green, 1 red, 7 blue, ½ red, ½ azure, 18 red, ½ blue, ½ azure, 2 red, ½ azure, ½ blue, 18 red, ½ azure, ½ red, 7 blue, 1 red, 9 green, 2 red, ½ azure, 2 red, 1 blue... ..	R. 36	G. 11½	Dk. Bl. 10	W. 7	Bl. 4	=	8½
Farquharson.—½ red, 2 blue, ½ black, ½ blue, ½ black, ½ blue, 4 black, 4 green, 1 yellow, 4 green, 4 black, 4 blue, ½ black, 1 red. ..	R. 49	G. 18	Bl. 16	A. 2		=	10½
Cameron.—½ yellow, 4 blue, 1½ red, 8 blue, ½ red, 8 black, 8 green, 1½ red, ½ green, ½ red, 4 green, ½ red, ½ green, 1½ red, 8 green, 8 black, ½ red, 8 blue, 1½ red, 4 blue, 1 yellow.	Bk. 9½	G. 8	Bl. 7	R. 1½	Y. 1	=	3½
Munro.—6½ red, ½ yellow, ½ blue, 1½ red, 13 green, 1½ red, ½ blue, ½ yellow, 1½ red, 3 blue, 1½ red, 1½ yellow, ½ blue, 13 red, 1½ green, 1½ red, 1½ green, 1½ red, 1½ green, 13 red.	Bl. 24	G. 21	Bk. 16	R. 8	Y. 1½	=	8½½
Mackay.—⅜ green, 7 corbeau, (*z*), 1 green, 7 black, 7 green, 1½ black, 7 green, 7 black, 1 green, 7 corbeau, 1½ green.	R. 41½	G. 17½	Bl. 4½	Y. 2½		=	8¼
Sutherland.—5½ blue, 1 black, 1 blue, 1 black, 1 blue, 8 black, 8 green, 1 black, 8 green, 8 black, 8 blue, 1 black, 1 blue, 1 black, 8 blue, 8 black, 8 green, 1 black, 8 green, 8 black, 1 blue, 1 black, 1 blue, 1 black, 11 blue.	G. 18½	Bk. 15½	Cu. 14			=	5½½
Gunn.—½ green, 7 blue, ½ green, 7 black, 7 green, 1 red, 7 green, 7 black, ½ green, 7 blue, 1 green.	Bk. 40	Bl. 37½	G. 32			=	13½½
Mac Rae.—5½ green, 2½ black, 11 green, 2 red, 3 green, 1 black, 3 blue, 1 white, 3 blue, 1 black, 3 green, 2 red, 11 green, 2½ black, 11 green, 2½ black, 11 green...	G. 16½	Bk. 14	Bl. 14	R. 1		=	5½½
Sinclair.—9 red, 10 green, 2½ black, ½ white, 4 azure, 18 red ..	G. 55½	Bk. 9½	Bl. 6	R. 4	W. 1	=	9½
Ross.—4½ green, 1 red, 9 green, 9 red, 1 green, 2 red, 1 green, 9 red, 9 blue, 1 red, 9 blue, 9 red, ½ blue, ½ red, 1 blue, ½ red, ½ blue, 9 red ..	R. 27	G. 10	A. 4	Bk. 2½	W. ½	=	5½
Mac Kenzie.—3½ blue, 1½ black, 1½ blue, 1½ black, 1½ blue, 7 black, 7 green, 1½ black, 1½ white, 1½ black, 7 green, 7 black, 7 blue, 1½ black, 1½ red, 1½ black, 7 blue, 7 black, 7 green, 1½ black, 1½ white, 1½ black, 7 green, 7 black, 1½ blue, 1½ black, 1½ blue, 1½ black, 7 blue	R. 41	Bl. 20	G. 15½			=	9⅝
Rose.—½ red, 5 blue, 5 black, 5 green, ½ white, 2 black, ½ white, 5 green, 5 black, 5 blue, 1 red	Bk. 43	Bl. 30½	G. 28	W. 3	R. 1½	=	13½
Matheson.—½ red, 1 green, 6 red, 5 dark blue, 1½ azure, 5 green, 1 red, 1 green, 1 red, 5 green, 6 red, 1 green, 1 red	Bk. 12	Bl. 10	G. 10	R. 1½	W. 1	=	4⅛
Logan and Mac Lennan (*f*).—1½ red, 1½ blue, ½ red, ½ blue, ½ red, 7 blue, 5½ black, 7 green, ½ red, ½ black, 1 yellow, ½ black, ½ red, 7 green, 5½ black, 7 blue, ½ red, ½ blue, ½ red, 1½ blue, 2½ red	R. 15½	G. 13	Dk. Bl. 5	A. 1½		=	4½
Mac Gregor.—12 red, 6 green, 2½ red, 3 green, ½ black, 1 white, ½ black, 3 green, 2½ red, 6 green, 24 red	Bl. 18	G. 14	Bk. 11½	R. 7½	Y. 1	=	6½
Grant.—1½ red, ½ blue, ½ red, ½ blue, 18 red, ½ azure, ½ red, 5 blue, 1 red, ½ green, 1 red, 21 green, ½ red, ½ blue, 2½ red, ½ blue, ½ red, 21 green, 1 red, ½ green, 1 red, 5 blue, ½ red, ½ azure, 18 red, ½ blue, ½ red, ½ blue, 2½ red	R. 41	G. 18	W. 1	Bk. ½		=	7⅞
Mackinnon.—½ white, 1½ red, 1 green, 1 blue, 3 red, 8 green, 1 red, 2 blue, 1 green, 8 red, 4 green, 1 white, 2 red, 1 white, 2 red, 1 white, 4 green, 8 red, 1 green, 2 blue, 1 red, 8 green, 3 red, 1 blue, 1 green, 1½ red, 1 white	R. 4½	G. 43	Bl. 12½	A. ½		=	13⅜
Mac Quarie.—2½ red, 12 blue, 15 red, ½ azure, 2 red, ½ azure, 15 red, 12 blue, 5 red, 16 green, 7 red	R. 31	G. 28	Bl. 6	W. 4½		=	8⅞
	R. 46½	Bl. 24	G. 16	A. ½		=	10½

(*z*) This is the original colour, from a native dye, but it is now usually dark blue.

(*f*) These two clans are of one descent, and there is no distinction in the tartans save that the latter prefer it of a broad pattern.

Tartans as described by Logan.	Proportions of each Colour in eighths of an inch.						Total width of Pattern in inches.
Mac Nab.—1 green, 1 crimson, 6 green, 6 crimson, 6 red, 1 crimson, 6 red, 6 crimson, 1 green, 1 crimson, 1 green, 1 crimson, 6 red, 1 crimson, 6 red, 6 crimson, 1 green, 1 crimson, 1 green, 6 crimson, 6 red, 1 crimson, 6 green, 1 crimson	C. 32	R. 24	G. 23			=	$9\frac{1}{2}$
Mac Duff.—4 red, 3 azure, 4 black, $6\frac{1}{2}$ green, $3\frac{1}{2}$ red, 1 black, $3\frac{1}{2}$ red, 1 black, $3\frac{1}{2}$ red, $6\frac{1}{2}$ green, 4 black, 3 azure, 8 red	R. $22\frac{1}{2}$	G. 13	Bk. 10	A. 6		=	$6\frac{7}{8}$
Mac Auley.—$\frac{1}{2}$ black, 9 red, $3\frac{1}{2}$ green, $1\frac{1}{2}$ red, 5 green, $\frac{1}{2}$ white, 5 green, $1\frac{1}{2}$ red, $3\frac{1}{2}$ green, 9 red, 1 black	R. 21	G. 17	Bk. $1\frac{1}{2}$	W $\frac{1}{2}$		=	5
Mac Innes.—$\frac{1}{2}$ black, 6 green, 1 red, $\frac{1}{2}$ black, $1\frac{1}{2}$ red, $\frac{1}{2}$ black, 8 red, 1 yellow, $1\frac{1}{2}$ red, 3 azure, $1\frac{1}{2}$ red, $\frac{1}{2}$ black, 4 green, $\frac{1}{2}$ black, 1 red, 1 white, 1 red, $\frac{1}{2}$ black, 4 green, $\frac{1}{2}$ black, 1 red, 3 azure	R. $16\frac{1}{2}$	G. 14	A. 6	Bk. 2	Y. 1	W. 1 =	$5\frac{7}{8}$
Stewart.—$\frac{1}{2}$ white, $1\frac{1}{2}$ red, 1 black, 4 red, 8 green, 1 black, 1 white, 1 black, $\frac{1}{2}$ yellow, 5 black, 3 azure, 16 red, 3 azure, 5 black, $\frac{1}{2}$ yellow, 1 black, 1 white, 1 black, 8 green, 4 red, 1 black, $1\frac{1}{2}$ red, 1 white	R. 27	Bk. 16	G. 16	A. 6	W. $3\frac{1}{2}$	Y. 1 =	$8\frac{1}{16}$
Menzies.—$14\frac{1}{2}$ red, $3\frac{1}{2}$ white, $1\frac{1}{2}$ red, $3\frac{1}{2}$ white, 3 red, $1\frac{1}{2}$ white, $\frac{1}{2}$ red, 7 white, $\frac{1}{2}$ red, $1\frac{1}{2}$ white, $3\frac{1}{2}$ red, $3\frac{1}{2}$ white, $1\frac{1}{2}$ red, $3\frac{1}{2}$ white, $28\frac{1}{2}$ red	R. $53\frac{1}{2}$	W. 24				=	$9\frac{15}{16}$
Drummond.—$\frac{1}{2}$ white, 1 azure, $1\frac{1}{2}$ blue, 4 red, 8 green, $\frac{1}{2}$ yellow, $1\frac{1}{2}$ blue, $\frac{1}{2}$ white, 17 red, $\frac{1}{2}$ white, $1\frac{1}{2}$ blue, $\frac{1}{2}$ yellow, 8 green, 4 red, $1\frac{1}{2}$ blue, 1 azure, $\frac{1}{2}$ white	R. 25	G. 16	Bl. 6	A. 2	W. $1\frac{3}{4}$	Y. 1 =	$6\frac{1}{16}$
Gordon.—$\frac{1}{2}$ blue, 1 black, $5\frac{1}{2}$ blue, 6 black, 6 green, 1 yellow, 6 green, 6 black, 1 blue, 1 black, 1 blue, 1 black, 6 blue, 1 black, 1 blue, 1 black, 5 blue, 1 black, 1 blue, 1 black, 1 blue, 6 black, 6 green, 1 yellow, 6 green, 6 black, $5\frac{1}{2}$ blue, 1 black, 1 blue	Bk. 30	G. 24	Bl. $22\frac{1}{2}$	Y. 2		=	$9\frac{15}{16}$
Græme.—$\frac{1}{2}$ black, 6 smalt, 6 black, $\frac{1}{2}$ green, 1 azure, 8 green, 1 azure, $\frac{1}{2}$ green, 6 black, 6 smalt, 1 black	Bk. $13\frac{1}{2}$	S. 12	G. 9	A. 2		=	$4\frac{5}{16}$
Ogilvie.—1 red, $\frac{1}{2}$ white, $\frac{1}{2}$ black, $\frac{1}{2}$ yellow, 1 purple, $\frac{1}{2}$ yellow, $1\frac{1}{2}$ green, $\frac{1}{2}$ yellow, $\frac{1}{2}$ red, $\frac{1}{2}$ black, $\frac{1}{2}$ red, $\frac{1}{2}$ black, $\frac{1}{2}$ red, $\frac{1}{2}$ black, 1 yellow, 2 green, 1 yellow, $\frac{1}{2}$ black, 2 red, $\frac{1}{2}$ white, 2 red, $\frac{1}{2}$ black, $\frac{1}{2}$ yellow, 2 green, $\frac{1}{2}$ white, 2 green, $\frac{1}{2}$ yellow, $\frac{1}{2}$ purple, 1 red, $\frac{1}{2}$ black, $3\frac{1}{2}$ red, $\frac{1}{2}$ white, $\frac{1}{2}$ blue, $\frac{1}{2}$ white, $3\frac{1}{2}$ red, $\frac{1}{2}$ white, $\frac{1}{2}$ blue, $3\frac{1}{2}$ red, $\frac{1}{2}$ black, 1 red, $\frac{1}{2}$ green, 1 yellow, $1\frac{1}{2}$ green, $\frac{1}{2}$ yellow, $1\frac{1}{2}$ green, 1 yellow, 3 black, $\frac{1}{2}$ white, 1 blue, $\frac{1}{2}$ white, 3 black, 2 red, $\frac{1}{2}$ white, 2 red, $\frac{1}{2}$ white, $\frac{1}{2}$ yellow, $3\frac{1}{2}$ green, 1 black, $3\frac{1}{2}$ green, $\frac{1}{2}$ yellow, $\frac{1}{2}$ black, 2 red, $\frac{1}{2}$ white, 2 red, $\frac{1}{2}$ white, 2 red, $\frac{1}{2}$ black, $\frac{1}{2}$ yellow, 2 green, $\frac{1}{2}$ white, 2 green, $\frac{1}{2}$ yellow, $\frac{1}{2}$ black, 2 red, $\frac{1}{2}$ white, 2 red, $\frac{1}{2}$ black, 1 yellow, $3\frac{1}{2}$ green, 1 black, $1\frac{1}{2}$ green	R. 33	G. $27\frac{1}{2}$	Bk. 14	Y. 10	W. $5\frac{1}{2}$	Bl. 2 P. $1\frac{1}{2}$ =	$11\frac{3}{16}$
Ferguson.—$\frac{1}{2}$ green, 6 blue, $\frac{1}{2}$ red, 6 black, 6 green, 1 black, 6 green, 6 black, $\frac{1}{2}$ red, 6 blue, 1 green	G. $13\frac{1}{2}$	Bk. 13	Bl. 12	R. 1		=	$4\frac{1}{16}$
Forbes.—1 blue, 1 black, 6 blue, 6 black, 6 green, 1 black, 1 white, 1 black, 6 green, 6 black, 6 blue, 1 black, 1 blue	Bk. 16	Bl. 14	G. 12	W. 1		=	$5\frac{3}{8}$
Urquhart.—4 green, 1 black, 1 green, 1 black, 1 green, 8 black, 8 blue, 1 red, 8 blue, 8 black, 8 green, 1 black, 1 green	Bk. 19	Bl. 16	G. 15	R. 1		=	$6\frac{1}{8}$
Fraser.—$2\frac{1}{2}$ blue, $\frac{1}{2}$ red, $\frac{1}{2}$ blue, $\frac{1}{2}$ red, 5 green, $6\frac{1}{2}$ red, 1 green, $6\frac{1}{2}$ red, 5 green, 5 blue, $\frac{1}{2}$ red, $\frac{1}{2}$ blue, $\frac{1}{2}$ red, 5 blue, 5 green, $6\frac{1}{2}$ red, 1 green, $6\frac{1}{2}$ red, 5 green, $\frac{1}{2}$ red, $\frac{1}{2}$ blue, $\frac{1}{2}$ red, 5 blue	R. 29	G. 22	Bl. 19			=	$8\frac{1}{8}$
Chisholm.—$2\frac{1}{2}$ red, 8 green, $2\frac{1}{2}$ red, 2 blue, 1 white, 2 blue, 11 red, 2 blue, 1 white, 2 blue, $2\frac{1}{2}$ red, 8 green, $2\frac{1}{2}$ red, 1 blue	R. 21	G. 16	Bl. 9	W. 2		=	6
Murray.—1 blue, 1 black, 6 blue, 6 black, 6 green, 2 red, 6 green, 6 black, 1 blue, 1 black, 1 blue, 1 black, 6 blue, 1 black, 1 blue, 1 black, 1 blue, 6 black, 6 green, 2 red, 6 green, 6 black, 6 blue, 1 black, 2 blue	Bk. 30	Bl. 25	G. 24	R. 4		=	$10\frac{1}{2}$
Mac Leod.—1 yellow, $\frac{1}{2}$ black, 6 blue, 6 black, 6 green, $\frac{1}{2}$ black, 2 red, $\frac{1}{2}$ black, 6 green, 6 black, 6 blue, $\frac{1}{2}$ black, 2 yellow	Bk. 14	Bl. 12	G. 12	Y. 3	R. 2	=	$5\frac{1}{2}$
Campbell of Argyle.—4 blue, 1 black, 1 blue, 1 black, 1 blue, 8 black, 8 green, 1 black, 2 white, 1 black, 8 green, 8 black, 8 blue, 1 black, 1 blue, 1 black, 8 blue, 8 black, 8 green, 1 black, 2 yellow, 1 black, 8 green, 8 black, 1 blue, 1 black, 1 blue, 1 black, 4 blue	Bk. 42	G. 32	Bl. 29	Y. 2	W. 2	=	$13\frac{3}{8}$
Campbell of Braidalban.—2 blue, 1 black, 1 blue, 1 black, 1 blue, 7 black, $\frac{1}{2}$ yellow, 11 green, $\frac{1}{2}$ yellow, 7 black, 6 blue, 1 black, 1 blue	Bk. 17	Bl. 11	G. 11	Y. 1		=	5
Cumin.—1 azure, 1 black, 2 azure, 5 black, $\frac{1}{2}$ orange, 5 green, 2 red, $\frac{1}{2}$ white, 2 red, 5 green, $\frac{1}{2}$ orange, 5 black, 2 azure, 1 black, 2 azure	Bk. 12	G. 10	A. 7	R. 4	O. 1	W. $\frac{1}{2}$ =	$4\frac{7}{16}$
Mac Lean.—$\frac{1}{2}$ black, $1\frac{1}{2}$ red, 1 azure, 11 red, 5 green, 1 black, $1\frac{1}{2}$ white, 1 black, $\frac{1}{2}$ yellow, 2 black, $3\frac{1}{2}$ azure, 2 black, $\frac{1}{2}$ yellow, 1 black, $1\frac{1}{2}$ white, 1 black, 5 green, 11 red, 1 azure, $1\frac{1}{2}$ red, 1 black	R. 25	G. 10	Bl. $9\frac{1}{2}$	A. $5\frac{1}{2}$	W. 3	Y. 1 =	$6\frac{1}{2}$
Mac Laurin.—$9\frac{1}{2}$ blue, 4 black, $1\frac{1}{2}$ green, $1\frac{1}{2}$ red, 3 green, $\frac{1}{2}$ black, 1 yellow, $\frac{1}{2}$ black, 3 green, $1\frac{1}{2}$ red, $1\frac{1}{2}$ green, 5 black, 18 blue, 5 black	Bl. $27\frac{1}{2}$	Bk. 15	G. 9	R. 3	Y. 1	=	$6\frac{13}{16}$
Buchanan.—$\frac{1}{2}$ azure, 8 green, $\frac{1}{2}$ black, 1 azure, $\frac{1}{2}$ black, 2 yellow, $\frac{1}{2}$ black, 1 azure, $\frac{1}{2}$ black, 8 red, 1 white	G. 8	R. 8	A. $2\frac{1}{2}$	Bk. 2	Y. 2	W. 1 =	$2\frac{13}{16}$
Colquhoun.—$\frac{1}{2}$ blue, 1 black, 6 blue, 9 black, $1\frac{1}{2}$ white, 7 green, 1 red, 7 green, $1\frac{1}{2}$ white, 9 black, 6 blue, 1 black, 1 blue	Bk. 20	G. 14	Bl. $13\frac{1}{2}$	W. 3	R. 1	=	$6\frac{7}{16}$

We have analysed the foregoing in order to see whether the simplicity, or otherwise, of the tartan (like as in heraldry) is any guide to its antiquity. We find that in twenty-six, red is predominant; in seventeen black (the effect of this is, however, counterbalanced by the combined colours of blue and green); in six green predominates; in three blue; in one crimson; and in one the red and green are equal. The Buchanan is the narrowest pattern, with three inches, bare; the Sutherland, the widest, with thirteen and three quarter inches; Menzies, the simplest, with two colours and fifteen divisions; Ogilvie, the most complicated, with seven colours and eighty-one divisions.

Red Predominant.

Clan.	Approximate proportion of dominant Colour.	No. of Colours.	No. of Divisions.	Clan.	Approximate proportion of dominant Colour.	No. of Colours.	No. of Divisions.
Menzies	⅜	2	15	Matheson	⅓	4	13
Mac Intosh	⅜	3	11	McDuff	⅓	4	13
Robertson	⅓	3	31	Chisholm	⅓	4	14
Fraser	⅓	3	23	Mac Kinnon	⅓	4	27
Ross	¼	3	18	Sinclair	¼	5	6
Munro	1/11	4	20	Mac Farlane	1/11	5	27
Mac Gregor	⅛	4	11	Drummond	⅛	6	17
Mac Gillivray	⅛	4	25	Mac Lean	⅛	6	21
Mac Auley	⅛	4	11	Mac Pherson	⅛	6	29
Mac Quarie	⅛	4	11	Mac Alaster	⅛	6	41
Mac Dougal	⅛	4	22	Mac Innes	⅛	6	23
Grant	⅛	4	29	Stewart	⅛	6	23
Mac Nachtan	⅛	4	17	Ogilvie	⅛	7	81

Black Predominant.

Sutherland	1/13	3	25	Campbell of Argyle	1/10	5	29
Gordon	1/8	4	25	Mac Neil	1/7	5	11
Murray	1/8	4	13	Colquhoun	⅛	5	13
Urquhart	⅛	4	13	Mac Kenzie	⅛	5	29
Campbell of Braidalban	⅛	4	13	Rose	⅛	5	11
Forbes	1/10	4	13	Mac Leod	⅛	5	13
Mac Lachlan	⅛	4	13	Farquharson	⅛	5	14
Lamont	⅛	4	25	Cuming	⅛	6	15
Græme	⅛	4	11				

Green Predominant.

Mac Kay	⅜	3	11	Mac Donald	⅓	4	21
Gunn	⅓	4	11	Mac Rae	⅓	5	17
Ferguson	⅓	4	11	Skene	⅓	5	12

Blue Predominant.

Mac Laren	⅓	5	14	Logan and Mac Lenan	⅓	5	23
Cameron	⅓	5	21				

Crimson Predominant.

Mac Nab	⅜	3	24

Red and Green Equal.

Buchanan	⅓ each.	6	11

We submit these tables in the hope that in abler hands, they may be the means of elucidating many obscure points in clan history; we will next consider the various badges and ornaments worn at different periods: and here, again, we are confronted with the confusion which has been created by the use of injudicious nomenclature.

In the admirable work called "The Sculptured Stones of Scotland" we have a number of drawings of things which are undoubtedly representations of the badges of office that have been worn by those whose memory they endeavour to preserve, and this is more especially noticeable on some of the later monuments, where the two-handed sword, the harp, the comb, and other things, are shown, and evidently indicate some accomplishment or office of the sleeper underneath; but the earlier sculpturings being described as spectacle ornaments, sceptres, &c., these terms have been retained and reproduced time after time, much to the confusion of the student.

That the early Kelts were cunning workers in metal we have already had abundant evidence, and gold was obtainable in considerable quantities: we, therefore, find that the ornaments were worked in gold, silver, bronze, findruine, or white bronze, &c., the secret for the enamelling of which was only known to themselves (*u*).

The so-called spectacle and sceptre on the St. Vigean's stone may have been a stud fastening somewhat of the nature of the suggestive sketches (plate 10), or a representation of the brooch shown on plate 12, fig. 4, although this is described as German in the notices in the British Museum. This brooch is of bronze—the two circles of which are formed of twisted wire, which has been hammered flat; the pin is movable, and fits into the catch shown at side (fig. 5). This form is also remarkably like a brooch that is worn by the women in the Sutlej in the present day (*v*).

The circular article, with the two small rings on each side (plate 10), is represented by Stuart as being in the Museum, Trinity College, Dublin. At the time of our visit we were unable to find it, but have inserted it on account of its remarkable resemblance to an ornament on some Indian and Keltic horse trappings (plate 7). The brooch copied from Blant has the "suastika."

The earliest type of brooch at all worthy of the name, and of which specimens still remain, is that shown on plate 11: this specimen is called the Tara Brooch from the locality in which it was found, and is the unrivalled gem of the Royal Irish Academy Museum. The drawing is an attempted restoration; the filling-in of the left-hand triangular panel and several of the small panels are wanting; but as we find that the remaining panels are generally balanced by others of the same design, we have followed this rule by introducing copies of the remaining panels in the place of those missing.

This brooch has already been described (page 45, Vol. I.), and we need only note that the chain on the left is suggestive of a fellow, which was doubtlessly worn as shown on some figures sculptured on a stone at Invergowrie (*see* also figure of Druid, plate 5).

The Hunterston Brooch (*w*) (plate 12, fig. 12) is larger and in better preservation than the Tara Brooch (plates 11 and 12), but in all the illustrations; the damages sustained by the ravages of time, or the ignorance and greed of man, are omitted. Fig. 17 is a plainer specimen. Fig. 11 is the celebrated Cadboll Brooch, which was discovered at Rogart, Sutherlandshire, in 1868—in this the delicate Keltic filagree work is absent; the pin is carved in the same manner as the Tara, but the workmanship bears the impress of the foreign influence which distinguishes the products of later times. Plate 12, fig. 13, is a *modern* brooch from Darjeeling, which is worn in the same manner. The most noticeable feature in these brooches, apart from their artistic excellence, is the great length of the pin. The inconvenience of this appears to have been recognised, for we find that "no man is to be held liable for damage done by his shoulder brooch" (*x*).

The brooch in the tower has a shorter pin, and those of later date have the pin fixed to one position, and the end is guarded by the outer rim of the brooch. The majority of these are of brass, and have roughly carved Keltic interlacements and figures (figs. 3 and 6, plate 40). Plate 39 shows the Paton brooch full size, several fac-similes of which we have examined, and the outline of this and the "Tara" are repeated in plates 12 and 40, in order to show the relative size when compared with those drawn to a smaller scale; figs. 3 and 6, plate 40, are brooches of the same character, which have been selected from a number of good examples (*y*). Plate 38 shows the noted Lorne brooch, said to have been captured from King Bruce, at the rout of Dalree; it is at present in the possession of Colonel McDougal, of Dunnolly, to whose kindness I am indebted for the photograph from which the drawing is made; the brooch is silver, with the tongue underneath; the cones have pearls mounted in the top, and the centre stone is probably of the same material as the crystals in use in the Middle Ages.

The design of the McGregor brooch is shown in the same plate; it is of gold, the eyes of the lizards being formed of small garnets; it belongs to the chief of the McGregor's, and formerly belonged to Lord Bannachtyne, Kames Castle, Bute. The McLean brooch (fig. 2, plate 40, often mistaken for the Lorne) has the following inscription on the under side:—"The silver oar of this brooch was found on the estate of Lochbuy, in Mull, and made by a tinker on that estate about 1500. It was handed down by the ladies of that family to one another till

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(*u*) With some of the early races the golden brooch was a mark of royal descent.

(*v*) Kemblé says the Z ornament has been found alone; of bronze, in an urn, which was dug up from a tumulus in Silesia.

(*w*) Taken from Professor Stephens' work on Runes. See, also, page 45, Vol. I.: it is also interesting, as bearing runes on the reverse, which we are inclined to believe form a Keltic inscription. Plates 11 and 12 should be examined with a magnifying glass.

(*x*) "Senchus Mòr."

(*y*) Figs. 5 and 7 are from sketches supplied by Mrs. Carmichael; fig. 3 from a drawing by Master Paton; fig. 6, drawn by Master Gordon North.

Anna Campbell, Lady to Murdoch McLean, who had no male issue, gave it to Isabella, their daughter, spouse to John Scrogue, Esq., to whom she presented it the day after their marriage." It is of silver; the centre forms a box, and has a charmed crystal in the top, the surrounding cones being enriched with pearls.

The Glenlyon brooch (fig. 4, plate 40), taken from a drawing by Pennant, belongs to the Campbells of Glenlyon; it is formed of silver, and is enriched with pearls, etc.; on the reverse the names of the three Kings of Cologne are engraved. A smaller brooch in gold of the same character was lately discovered, and is at present at Dunrobin Castle. The Lady Isabel Campbell's brooch (fig. 1, plate 40) is enriched with pearl, and is in the possession of Lord Archibald Campbell. Figs. 14, 15, 16, plate 12, show the artistic pins of the Keltic period, and fig. 1 is suspiciously like the modern safety pin; figs. 8 and 9 are gold pendants discovered within the last few years in the Hebrides. Fig. 6 suggests a female head ornament.

The small brooch (fig. 5) belonging to A. Carmichael, Esq., is not so common as fig. 7; but there are several specimens still in existence, a very fine one belonging to Colonel Stuart of Airdvorlich.

Another and peculiar style of enrichment (which reminds one of the Liath Meisicith of the Druids, plate 5) is the suspension of the chessboard from the neck; in one of the Welsh legends the king sat in an ivory chair with golden bracelets, chain, and *frontlet* (*z*), a *gold chessboard on his breast*, in his hand a gold wand and steel saw, and he was carving chessmen (see fig. 12, plate 31); but it would be impossible to give an account of all the varieties of ornament that have been discovered from time to time; finds have been so rich that we hear of eighteen gold rings being converted into *drawer handles*, but the greater part of these finds, we fear, are never heard of. We are informed that there is the greatest difficulty in ascertaining where the articles have been found; and priceless relics have been lost through finders fearing that they would lose the value; the metal alone of the lost relics has been valued at thousands of pounds for melting down only.

These relics are becoming scarcer every day, but we think that if a short Act were passed prohibiting the sale (*aa*) of finds before registration, that many of them would be preserved from the melting-pot.

The clan badges are distinct from the badges of office already referred to. The principal ones are as follows:—

Mac Donald, and all branches, as Mac Alaster, Mac Intire, &c. (Fraoch-gorm), common heath.
Mac Dugal (Fraoch dearg), bell heath.
Mac Niel (Luibhern), dryas.
Mac Lachlan (Faochag), little periwinkle.
Lamont (Luibhern), dryas.
Mac Pherson, Mac Intosh, and all clan Chattan, Mac Gillivray, Farquharson, Mac Duff, Davidson Mac Bain, Mac Queen Shaw (Lus nam Braoileag), red whortle.
Mac Nachtan (Lus an Albanach), trailing azalia.
Robertson (Dluith Fraoch), fine leaved heath.
Cameron (Dearc Fhitheach), crowberry.
Munro (Garbhag an Ghleann), common club moss.
Mackay (Gobhal luachair), bulrush.
Murray and Sutherland (Bealaidh Chatti), butcher's broom.
Gunn (Aiteann), juniper.
Ross (Aiteann), juniper.
Mac Kenzie, deer's grass.
Rose (Ros mairi fiadhaich), wild rosemary.
Logan and Mac Lennan (Conas), furze.
Mac Gregor, and all branches of clan Alpin, viz., Mac Kinnon, Grant, Mac Quarrie, Mac Nab (Guithas), pine tree.
Mac Auley (Muileag), cranberry.
Mac Innes (Cuilean), holly.
Menzies (Fraoch nam Meinnich), Menzies' heath.
Drummond (Lus Mhic righ Bhreatninn), mother of thyme.
Gordon (Eigheann), ivy.
Græme (Buaidh Craobh), native laurel.
Ogilvie (Boglus), evergreen alkanet.
Ferguson (Ros Greine), little sunflower.
Forbes (Bealaidh), broom.
Urquhart (Lus leth'n t-Lambradh), native flower.
Fraser (Iughar), yew tree.
Chisholm (Rainneach), fern.
Mac Leod (Aiteann), juniper.
Campbell (Garbhag au t sleibhe), club moss.
Cumin (Lus Mhic Chuimein), wild cumin.
Mac Lean (Cuilean), holly.
Mac Laurin (Buaidh Craobh), laurel.
Buchanan (Brasileag), bilberry.
Colquhoun (Braoileag nan con), bearberry.

The sporran, or rather spòran, is also a very effective enrichment to the Highland dress. The sporran, or purse, is, and always has been, a necessity for ages. The Romans slung theirs from their neck with a strap, or cord, much in the same manner as shown in plate 25, fig. 3; plate 31, fig. 13. In later times it was fastened by a loop to the waist-belt. The earliest type is that shown on plate 49 (at present at Dalguise). The outside of the bag itself is made of one piece of leather, lined inside with kid or sheep skin, but is divided by stitching into three compartments, which are drawn together by cords, the top being kept down by a cord passing through it, and

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(*z*) An ornament is shown on the forehead of the Indian warrior (plate 5), and also on the figure from the bractete coin.

(*aa*) Great benefit has arisen from such a law in Denmark. The finder should be subject to six months' imprisonment, *irrespective of rank*, if he fails to register a find before a magistrate or J. P. A person *wishing to sell* should be entitled to the value of the material of which it is made, and ten per cent. additional for his trouble; if a person *wished to retain* the article he should have to pay twenty-five per cent. of the value of the material to the Lord of the Manor or other authority.

hanging down in front. Many of the later specimens have very complicated methods of opening the tops; although this could only have been a hindrance to a *very honest* or a very *bashful* thief, as the cut of a knife would in an instant release the confined treasure, this was foreseen, as testified by a quaint inscription on the sporran top in Elgin Museum (plate 49), "Open my mouth, cutt not my skin, and then you'll see what is therein."

In plate 37 is shown a very fine specimen, belonging to F. Mortimer, Esq.; the top is of bronze, and the bag of leather; it is divided into compartments (*see* side view) by a complicated hinged flap (plate 37), and was suspended by two metal loops. Full-size details are given of the fastenings, the arrows showing the direction in which the button or spring is to be pushed, and the numbers show the order in which it is to be done. Thus, to open the rear catch (T 2), supposing you are wearing the sporran, press the button down (1), then the bolt (2) is pushed to the left, and then the bolt (3) to the right, and the catch is free, reversing the operation to fasten. The small pouch is opened by pressing the bolt downwards, and to open the front (S T) the left hand button is pressed down, the centre boss pushed to the left, and the right hand button pushed down.

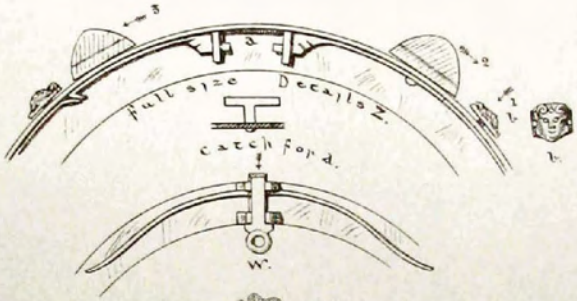
Another fine specimen (plate 49) is from Brahan Castle, and on the same plate are shown another specimen from the Elgin Museum; a plain relic of fatal Culloden; and one belonging to Mr. Davie of St. Fillans; the tops only remain of the three last.

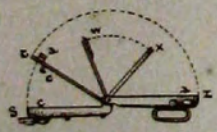
The modern sporran is carried lower down than was formerly the use and wont, and is now generally an imitation of some ancient specimen (but thirty years ago, and later, it was a model of ugliness and inutility); it is now made of leather, with goat, badger, otter, or some other skin, with the hair on in front, and the top is formed of leather, with simple tassel fastenings (plate 58), or of silver, with ornamental tassels in front, the mouth being secured by a simple catch (plate 70).

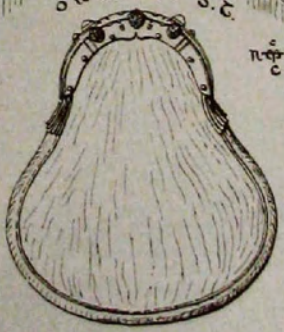
We have laid before the gentle reader sufficient evidence as to the antiquity of the *Kilt*. Our illustrations (plates 5 and 25, 36 and 70) show how the exact form has been preserved for at least two thousand years (a very respectable age for a modern invention), and no further refutation is needed for statements which are but echoes of utterances from the Panglosses of a past age (*bb*).

(*bb*) For the lasses, figs. 2 and 3 on plate 25 will (on comparison with foregoing descriptions, and with plate 26) show how long even they preserved their ancient costume intact.

Leabhar Comunn nam fior Thaël.
(Book of the Club of True Highlanders)







Sporran.
belonging to
F. Portmer Esqr

Richd Keyshaw. Photo Lith 9 Brooke St Holborn

Leabhar Comunn nam Fior Ghaël.
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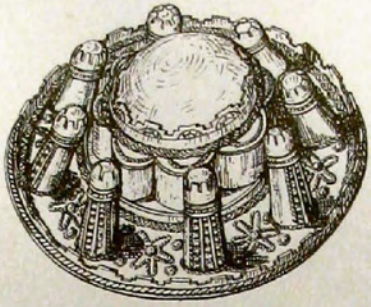


The "Macgregor" brooch.
formerly belonging to
M'Leod Bannatyne: Lord of
Sessions: Kames Castle: Bute.

Inscription on Reverse
Thaesus: Nazarenus
Crucifixus: Rex: Iudeorum
Iasper: Melichior (onhin) Atropa.

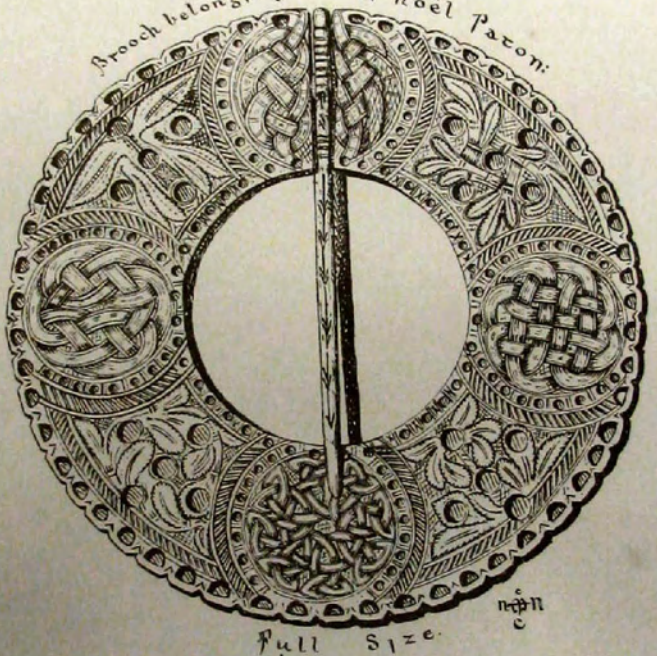
full size:

The "Lorne" Brooch.

(from Photographs)

Leabhar Comunn nam Fior Ghàël
(Book of the Club of True Highlanders)

Brooch belonging to Sir Noël Paton.



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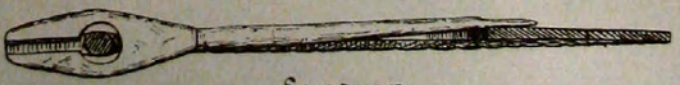


Section.

Leabhar Comunn nam Fior Thäel.
(Book of the Club of True Highlanders).

Highland Brooches.

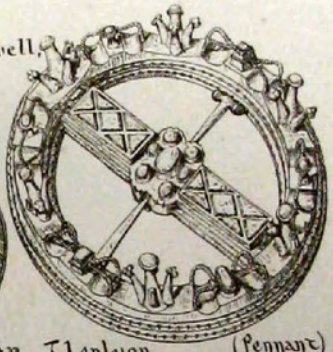
1.

The Lady Campbell.
belonging to
Lord Archibald Campbell.

Mr Laine of Lochbuy. in B.M.

3.

belonging to
Sir Noël Paton.



Glenlyon (Pennant)

5 belonging to

6.

belonging to: David. R. Hutton.

The outer line shewing size of Paton's brooch used above.

A. Carmichael. Sculpt.

1 Inches.

CHAPTER III.

"Chunnaic mi dealradh do lainne's b'e m'uaill
'Bhi 'g amharc do bhuaidh's a chath.
* * * * * *
Chuir e an claidheamh, fada, fiorchruaidh
Fulanach, teann, tainic geur
* * * * * *
Bogha dh' iughar Easragain
Is ite'firein Locha Tròig
Cèir bhuidhe Bhaile-na-gailbhinn
'S ceann ón cheard Mac Pheidearain
* * * * * *
From shingles grey their lances start,
The bracken bush sends forth the dart,
The rushes and the willow wand
Are bristling into axe and brand."

(*Scott*).

The ancient military education of the Kelts; the fire-cross; armour, hanketons, and chain mail; targaid—the mode of attack; Culloden and the bonnie prince; the chariot; sling, spear, sword, dirk, sgian dhu, cross-bow, bows and arrows, pistols, Lochaber axes.

SO many references have already been made to the military education and mode of attack of the Highlanders in the foregoing pages that little more need be said on the subject: the Keltic youth underwent an elaborate training, by which he became as proficient as the modern juggler; and the Irish MS., while laying claim to the celebrated Cuchullain, acknowledge that his great proficiency was owing to his having received his *education in Scotland*. The warrior of *those days* was expected to be *trained* to the use of his weapon before he met the enemy; he was to be proficient in the ball feat (*a*), the small sharp-edged shield feat, the thunder feat with the chariot, the prostrate feat, the dart on rope feat (the spear attached to a line, like a harpoon), the cat feat, the champion salmon sault, how to carry the chariot whip, the leap over the fence, the whirl of the valiant champion, the feat with the belly dart, the sudden death feat, the feat of his breathings, his gnashing of mouth, war whoop, cutting hair off with a sword, cutting the sod from under a man, the vertical blow, and the feat of the armed or scythed chariot in battle. When serving in the army, or in training, the day was divided into three parts, one of which was occupied with military exercise and the camanachd (*b*), the second in playing chess and draughts, and the remaining portion in eating, drinking, singing, sleeping, etc. This system of constant and varied activity was in vogue with the "Luchdtachd" of the Highland chief, who greatly contributed to his success in the day of battle. The militia of those days being only maintained at the public expense for a portion of the year, they were probably summoned to the standard in the same manner as in later time (*c*),—the burnt cross, with the ends dipped in the blood of an animal killed for the purpose, strongly savouring of Druidical ceremony.

M. de Lagoy, in his valuable work "Recherches numismatic sur l'armement des Gaulois," gives an illustration of a coin in which the defensive armour of the Kelt is shown; it consists of a kilt, a tunic of scale or chain armour without sleeves, and a helmet; this and chain mail appears to have been the favourite and only defensive body armour of the Keltic race; it is shown distinctly in plate 31, fig. 52, and has somewhat been fully referred to in the preceding chapter. In addition to the helmet (plate 9), some of the men appear to have worn a kind of mask (plate 5), for we find several allusions to it (*d*). It is also shown in the admirable drawing of a Danish chief,

(*a*) O'Curry.

(*b*) Called hurling, shinty, hockey, or bandy, according to locality.

(*c*) Entry taken from MS. books of the Lord High Treasurer of Scotland, dated August 28th, 1547. Item:—"My Lord Governor's Grace being surely advertised that the army of England was at hand, to *Mungo* Strathearn, messenger, letters of proclamation with the *fire cross* to Kincardine, Aberdeen, Banff, Elgin, Forres, Cromarty, Nairn, Inverness, and again to the Earls of Huntley, and the Master of Forbes, iiii lb. Item:—To Norman Poursuivant, same letters, with the *fire cross* to Linlithgow, Stirling, Clachmannon, Kinross, Perth, and all other quarters. In 1770 a fire broke out in Strathspey. The Laird of Grant sent round the *fiery cross* through Glen Urquhart and all its dependencies, and assembled five hundred Highlanders with axes; the fire was stopped by cutting a gap five hundred yards wide between the fire and the rest of the forest."

(*d*) Calch enamelled armour; "They shattered the calch on the faces of Cyndrwynwyn's sons." (Meigant 600).

which forms one of the frontispieces of Professor Stephen's work, and probably the gold masks discovered by Dr. Schliemann at Troy were used for a similar purpose.

The leaders appear to have worn armour of the richest character. Enamelled armour is mentioned in the Red Book of Hergest. The gold breast-plate in the British Museum was found at Bryn-yr Ellyllon, Mold, Flintshire, in October, 1833. The gold was beaten out much in the same manner as the small studs in the circular target (plate 9), and it appears to have been riveted on to a copper frame.

We find numerous allusions to the armament of the Gael.

Tacitus remarks that "their arms might be considered as a part of their dress, since they scarce ever appeared without them."

The Ordinance of Arms, which was passed by R. Bruce in 1319, says:—"An acton (hauketon?), and a steel helmet, gloves of plate, and a sword and spear, were to be provided by every gentleman who had £10 in value in hand, or in movable property. Those of inferior rank to have an iron jack, a head-piece, and gloves of plate, and the lowest class a spear, or with a bow and sheaf of arrows."

This was a law, however, passed for the whole of Scotland, and to which, probably, little attention was paid in the Highlands.

Tytler says:—"Even their nobles and leaders appeared to have been strangers to the STEEL armour of the Saxons and Normans, for we have already remarked that the Earl of Strathcru on the eve of the Battle of the Standard reproached David I. with trusting too much to the steel coats of his Norman subjects, and boasted that, unarmed as he was, he would precede Alan de Percy in the outset."

We find numerous references to the armament of the Gael, but we have no definite knowledge as to when they abandoned the body armour—probably, when the two-handed swords went out of fashion, they were then better able to protect themselves with the target and basket-hilted sword, and, therefore, considered that the coat was then more of an incumbrance than a protection.

A beautiful specimen of chain armour is at present at Dalguise (plate 47). The greater portion of it is formed of small, exquisitely worked links of steel, with a bordering of bronze links to match. The weight is about ten pounds. The ends of the links being flattened out to receive a small rivet, they are slipped one inside the other, and then riveted. Some of the specimens of chain mail in the Museum of the Royal Irish Academy have larger links, and two rivets.

The earliest shape of targaid was no doubt the circular one. Plate 9 shows the bronze targaid with small, projecting circular ridges, with bosses in between, with the large "umbo" or boss in the centre to allow room for the hand, and a small cross-bar in the centre, and two small loops, to which the strap was fastened. This peculiarity of the grip in the centre was discarded by the Highlanders, but it was retained until the last in England (*e*). The weight of this targaid is five and a quarter pounds.

The bronze targaid we may take for granted belonged to one of the chief men, the common people being content with wooden or wickerwork ones, covered with leather.

The beautiful shield shown on plate 8 was found in the Thames, and is a specimen of metalwork which not only reflects credit on; but also shows that it is the work of; a highly intelligent and skilful workman. The body of the shield is covered with thin plates of bronze; over this is placed the raised ornamentation, with the umbo in the centre. The umbo is a beautiful specimen, and we are of opinion that the workmen must have turned it in a lathe of some sort. The small bosses and the umbo are enriched with red enamelled paterœ, with the "suastika" in the centre. The enamelling is done on a hard wood, and has been found on analysis to be composed of oxide of lead, coloured by sub-oxide of copper (*f*). The reverse of the shield is shown with the bar for the hand.

The other shield (plate 5) shows where the boar has been fixed (*g*). This is also in the British Museum.

The wooden targaid, covered with leather, remained in fashion long after the long ones. The leather was embossed with interlacing patterns, and studded with projecting brass-headed nails, which it has been plausibly suggested have been fixed to imitate the small projections of the bronze ones. According to Logan, the first record

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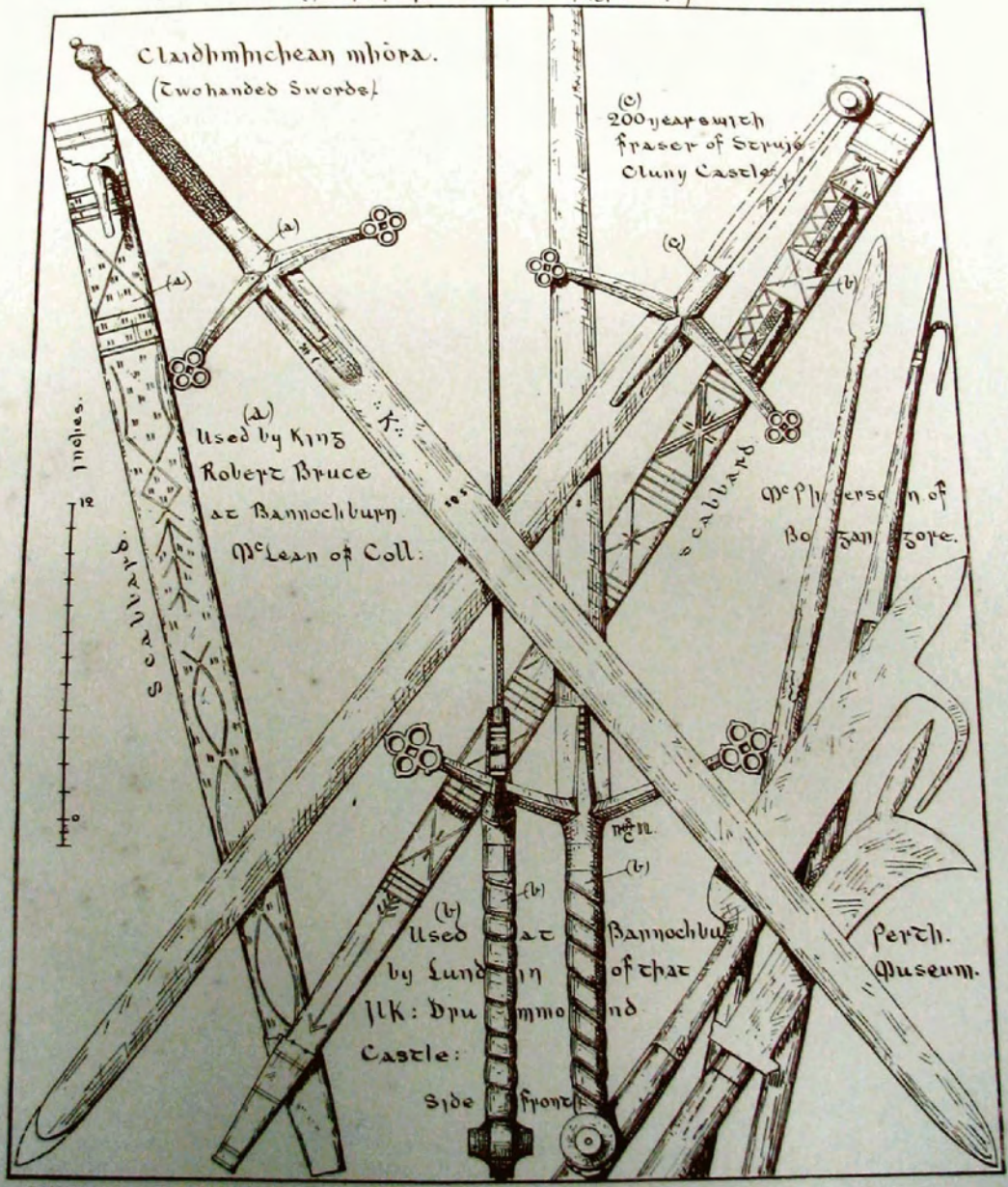
(*e*) *See* plate 54, &c. There are a number of bucklars in the Tower with handles in the centre.

(*f*) Horæ Feralis.

(*g*) Tacitus says the Gauls used "a shield, proportioned to the height of the man, garnished with their own ensigns." Again, some carry the shape of beasts, in brass, artificially wrot, as well for defence as ornament."

Leabhar Comunn nam fior Shaël
(Book of the Club of True Highlanders)



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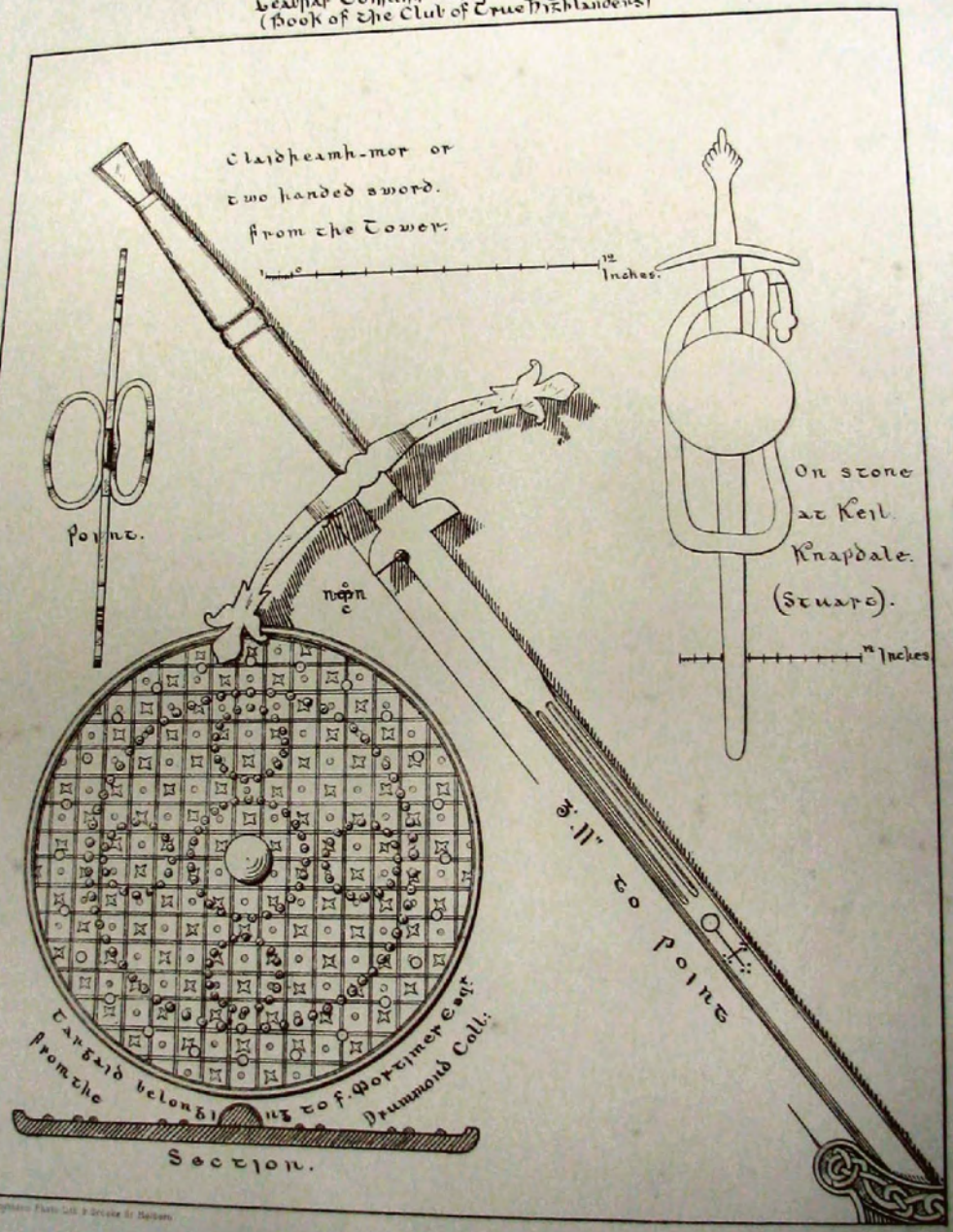

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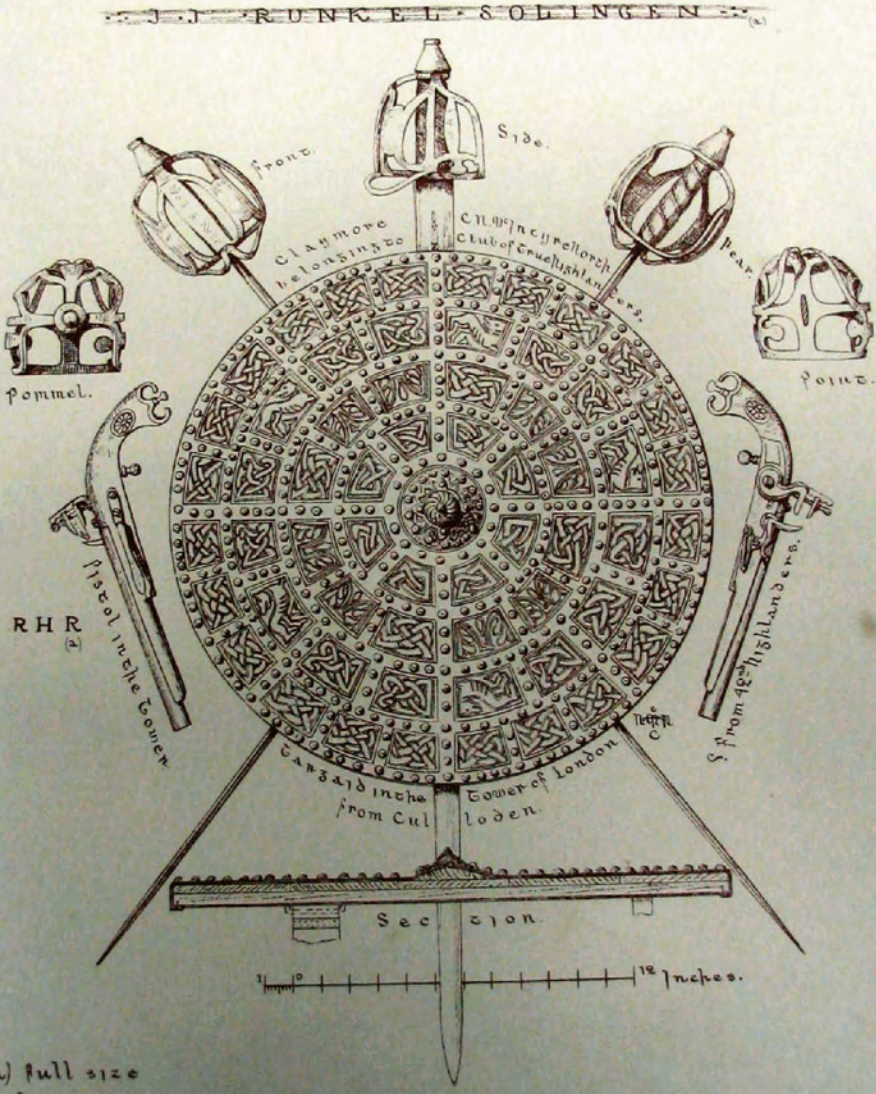
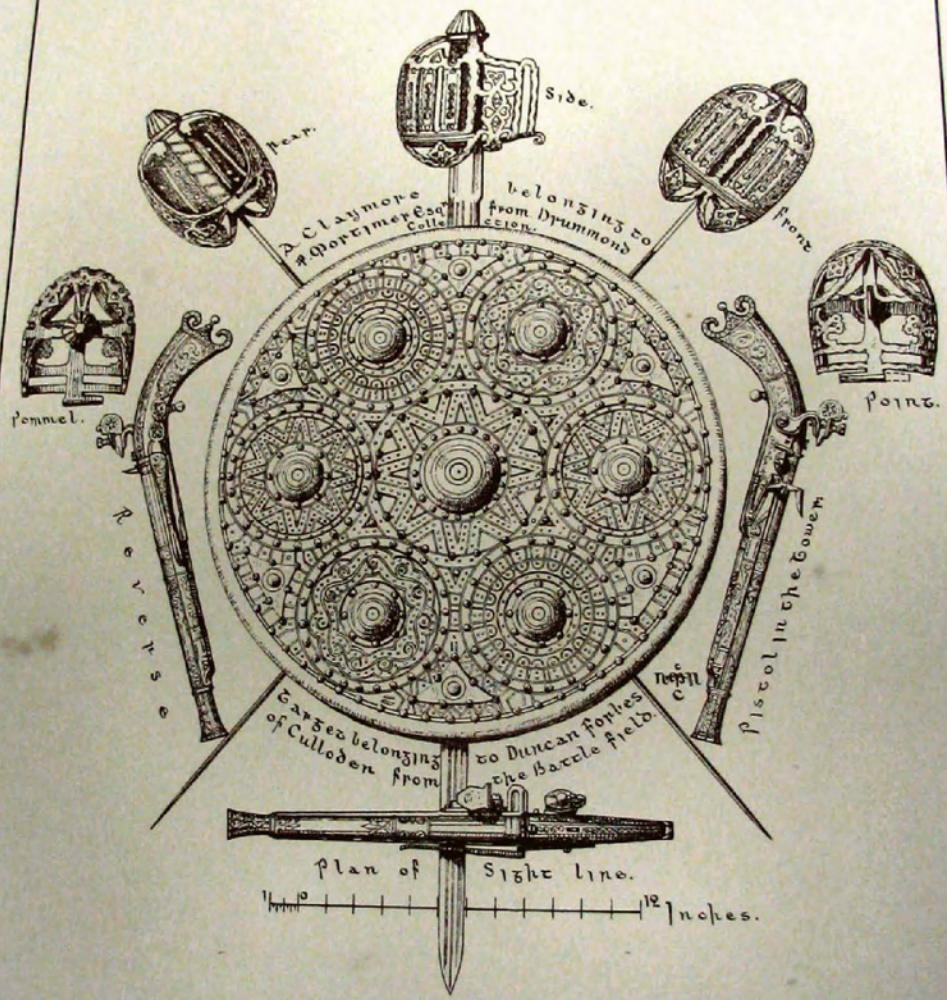


(a)(a) Full size
Inscriptions.

Leabhar Comunn nam Fior Ghàël.
Book of the Club of true Highlanders.



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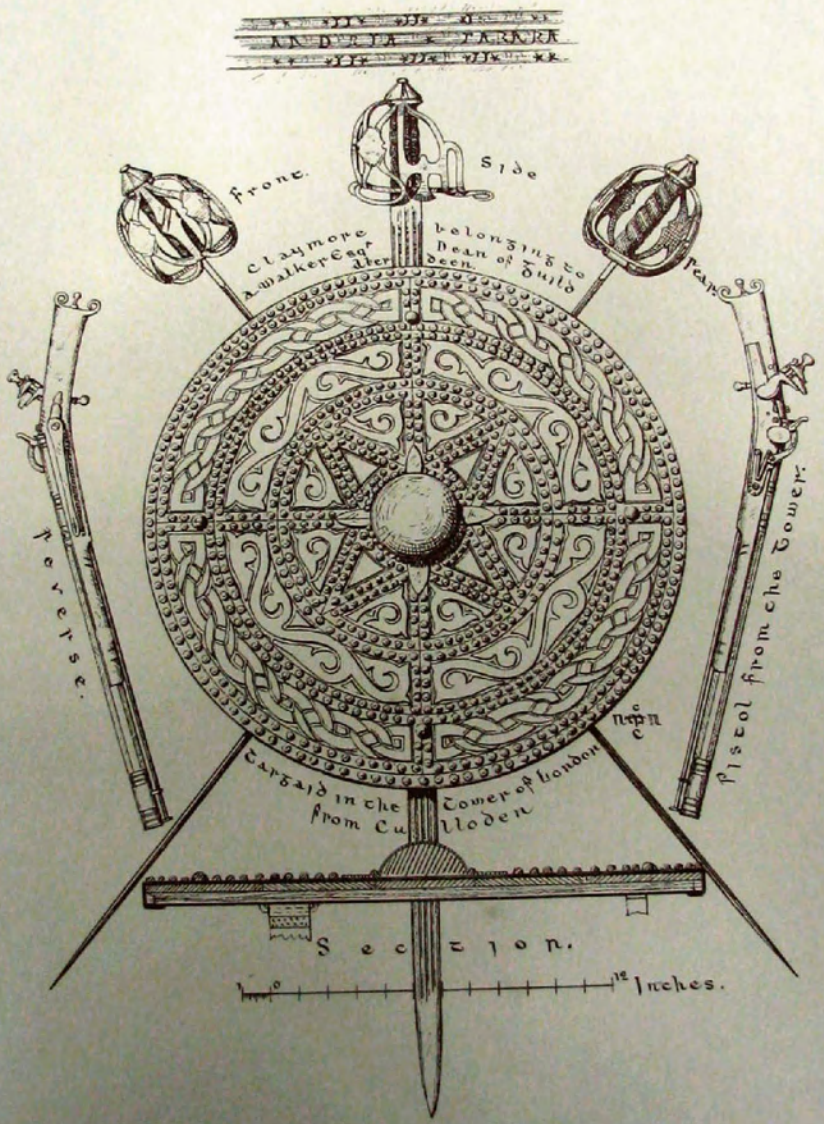

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(Book of the Club of True Highlanders.)

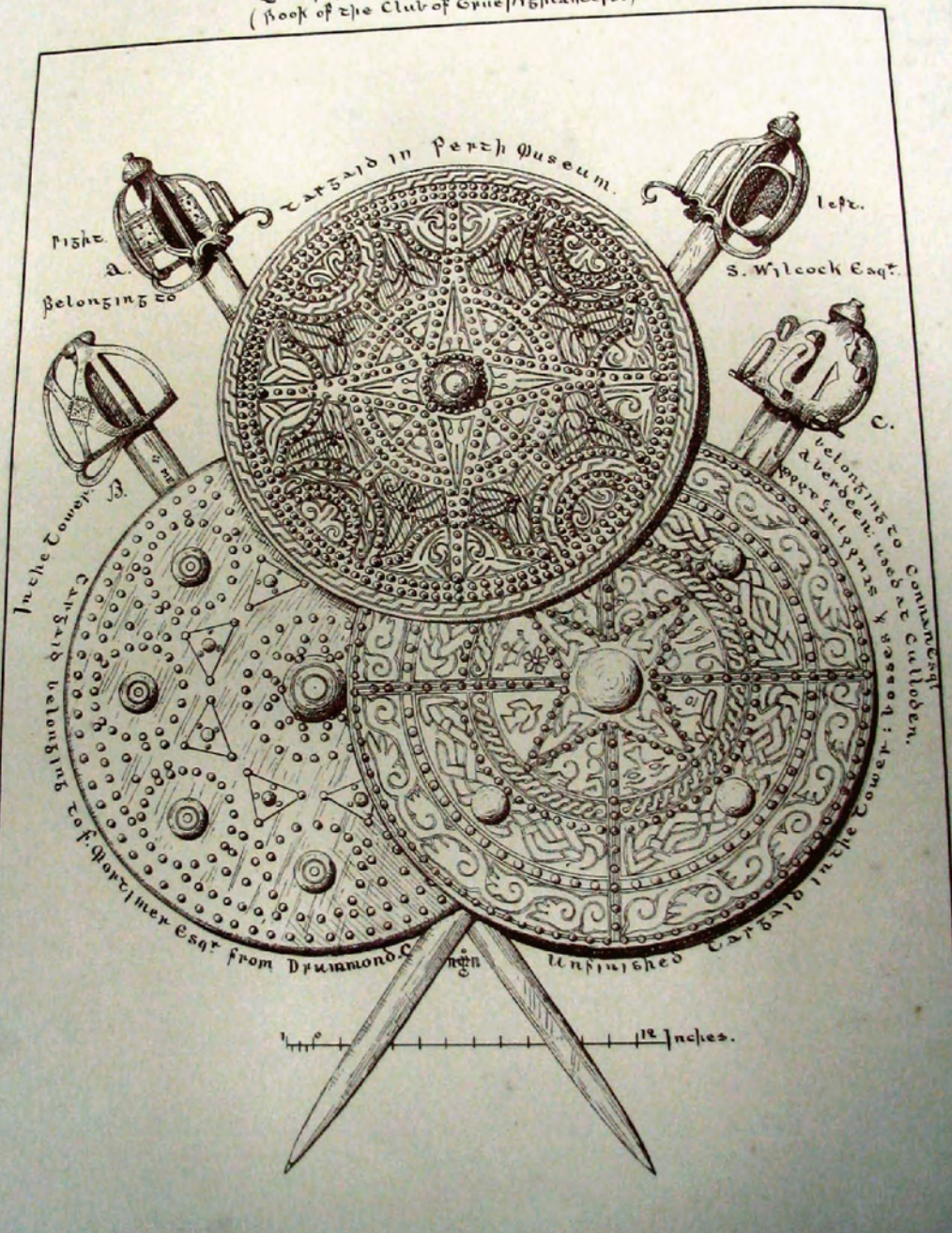

Photo-Engraved, Photo-lith & Printed by Brooks & Holborn

of the leather targaid in the Act of the Scottish Parliament is dated 1456, and directs that this weapon of defence is to be "eyther of ledder or of fyrme borde, with twa bands on the bak" (*h*).

The best of the Highland targaids were formed with two thicknesses of board placed crossways of the grain (they were then probably glued together), and covered with a stout bull's hide. The design for the ornamentation was then set out, and the pattern worked on in much the same manner as that used by the bookbinders and stampers of the present day; brass bosses were fixed as fancy dictated; sometimes a spike was fixed in the centre (*i*), and the targaid was studded with brass studs in order to strengthen it and to securely fix the leather; the inner face was covered with deer or sheep skin, with the hair on; one band was first fixed on the back, but the other was placed afterwards to suit the length of the owner's arm. Where the targaids were all made is not certain; one writer maintains that they were made in Glasgow, because mention is made of *Glasgow targets*, but this reference would seem to imply that the Glasgow targets were Glasgow targets (to perpetrate a bull), and that they were thus distinguished from those made in other towns; but whether by their excellence or otherwise we cannot determine (*j*).

The targaids shown in plates 43, 45, 46 are in the Tower Armoury, and are believed to have been gathered at Culloden; one weighs four and a half pounds, the remainder average about four and a quarter pounds; one on plate 46 is of very inferior workmanship, and it would almost appear that the art of decoration was dying out at that period, or that it was a spoiled piece of work used in the day of need; the bosses and studding shown on the plate are wanting in the original. The other targaid shown in this plate is in the Perth Museum; the indistinct portions of the pattern are hatched over in the drawing. On plate 42 is shown a small targaid with the edges projecting; it is the property of F. Mortimer, Esq., and was purchased at the sale of the Drummond Collection; the shield is divided with a kind of diaper pattern, and from existing marks it would seem to have had some kind of ornament (of stone or metal) stuck on the surface with a kind of cement. Another targaid belonging to the same gentleman is shown on plate 46. The targaid shown on plate 44 is an undoubted relic of Culloden; it is a very beautiful specimen of workmanship, and is preserved at Culloden House; unfortunately at the time of our visit the key of the glass case in which it is kept could not be found, so that we are not sure that the exact diameter is given, but in other respects it is a careful detail drawing.

Plate 47 shows a targaid with a very fine chaste design; it belongs to Colonel Stewart of Ardvorlich, and has a long spike for screwing in the boss in time of danger; at other times it is carried in the small sheath at the back.

Plates 52 and 54 show the manner of holding the targaid (the bar in the centre) when delivering the blow. The targaid and left foot are advanced, and the guard is made by the targaid being advanced and the sword brought to the hanging guard. Another illustration in the same MS. shows both targaids advanced, the bosses close together, and while one man is delivering a blow from the shoulder the other has his sword under his arm.

Plate 32 shows the manner of holding the targaid with the two bands, and one of the reasons for the alteration is at once seen: the bearer could hold a dirk or pistol in his hand without losing command over his targaid—a thing he could not do with the bar in the centre.

An attempt has already been made to describe the early Keltic mode of attack (*k*) (Vol. I., pages 11, 19, 20, 21), and the testudine formed by the targaids has already been described.

With the two-handed sword, the armour and targaid received the shower of arrows until the men came to close quarters, when the Claidheamh mor, or the Lochaber axe, came into play in grim earnest.

Martin says that "the ancient Highland way of fighting was by set battles, and, for arms, some had broad

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(*h*) Tacitus describes the army of Galgacus as having long swords, and targaids of small dimensions.

The seal of Alexander the First of Scotland shows that monarch on horseback, with a circular targaid, a long spear, with pennon on the end. *His body appears to be covered with scale armour.*

In the time of Homer the shield and sword were both hung about the neck.—*Homer*, xiv., v. 404.

Ajax's shield was made of bull's hide, covered with a plate of brass, and this was probably the backing of the bronze targaids.

(*i*) A golden apple on the convex of the shield (Malen), and then a spike on the top.

One of the targaids in Lagoy's illustration is exactly the same as shown in the manuscript drawings of the sword dance; "Tarian, a shield." Gwrgan the Freckled, the fiftieth king of Britain, "enacted a law that no one should bear a *tarian*, but only a sword and bow, hence his countrymen became very heroic." Tarian, worth eightpence, if of blue or gold enamel, twenty-four pence. The tarian was held in the hand.

(*j*) Spalding Club. In the orders of 11th October, 1745:—"My Lord Ogilvy, Colonel, orders that all the officers in his regiment provide themselves with *targets* from the *armourers in Edinburgh*', also that each captain give a list of *those wanting* in his company."

(*k*) The warrior in plate 5 is supposed to have stripped for battle, and is listening to the last words of divination from the Druid.

two-handed swords and head-pieces, and others bows and arrows. When all their arrows were spent they attacked one another with sword in hand. Since the invention of guns they are very early accustomed to use them, and carry their pieces with them wherever they go; they likewise learn to handle the broadsword and target. The chief of each tribe advances with his followers within shot of the enemy, having *first laid aside their garments*, and after one general discharge they attack them with sword in hand, having their target on their left hand (as they did at Killicranky), which soon brings the matter to an issue"; this is a very correct summary of the Highland mode of attack.

The Master of Sinclair says that at Sheriffmuir the Highlanders threw themselves down when the enemy fired, and this, we think, was practised on one occasion by the 42nd, the gallant colonel alone receiving the fire while mounted, as he was too fat to dismount in a hurry.

These appear to have been the simple, and very often successful, tactics employed in the open. That it was only partially employed at Culloden (owing to the mistaken Highland pride of one of the clans), was one of the great causes of the overthrow of a prince, whose hair-breadth escapes by "flood and field," and the fidelity and heroism by which he was served, have cast a halo around his name as lasting as the English language. We have illustrated (plate 30) and noted the most important of the relics of that unfortunate time; the targaid, pistols, sporan, coffee-mill, goblet, knife, and tartan are at Cluny Castle; the silver cup is at Edinchip, together with a dirk, presented by the Prince to a McGregor; the walking staff, with the faces of Wisdom and Folly at the top, left behind at Culloden House, and the wooden cuach used in adversity, belongs to Mr. Davie of St. Fillans.

The numerous relics scattered over the country tell in a mute something of their own the tale of the romantic youth who "set the heather on fire"—relics which tell of the time of brief success on the one hand;—and relics which tell of the fatal indecision at Culloden, the hasty flight, the hot pursuit, the escape; and then the patient fortitude of those who had to sacrifice life, or submit to years of hardship and concealment, for the sake of the cause they loved, not wisely, but too well.

One of the most noteworthy *souvenirs* of good times is the targaid, already mentioned; the workmanship of this tells of the departure from France; the ornaments are of silver; in the centre is the Gorgon's head, with a spike in the mouth, and surrounded by snakes; around this are small enriched rondels, surrounded by trophies of flags, drums, bonnets, &c. Four large escutcheons, with palm enrichments, bear devices emblematical of the Prince's hopes and determination; in one is a hand, holding the thunderbolt—the motto, "Deo juvante"; the sword in hand has "Deo, rege, et patria"; the rising sun, "Rursus orietur ad gloriam"; the sun has "Premitur non opprimitur"; two small devices have the palm and torch; these are all enclosed by a cusped line, formed of small studs; outside of which is another circle of scallops and rosettes. The ground of the targaid is of plain leather, and the back is covered with leopard skin; the pistols are silver mounted, and were made by Allevin, of Paris; the goblet has the royal arms of Scotland, with the mottoes, "In defence," and "Nemo une impune lacessit," and the initials "C. A. G."; the spòran is of sealskin, mounted in silver, with double silver tassels. The silver cuach, the dirk presented by the Prince to his aide-de-camp, Major Evan McGregor, and the commission at Edinchip (*l*). At Cambusmore a tall, spiral-stemmed glass, with "Prince, September 13th, 1745," scratched on its side, witnesses that he was met by Colonel Edmondstone, of Newtoun, when about to cross the Firth.

An order of December 12th, 1745, speaks next:—"Therefore I order and command you to take a sufficient party of my men, and go to all the lands within the above counties (Aberdeen and Banff), and require from the heritors, factors, or tenants, as you shall think most proper, an able-bodied man for His Majesty King James' service, with sufficient *Highland clothing*, plaid and arms, for each *one hundred pounds* of the valued rent, or the sum of *five pounds* sterling for each of the above men." April, 1746, witnesses the Prince sleeping at Culloden House, and

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(*l*) "CHARLES, P.R.—Charles, Prince of Wales, Regent of Scotland, England, France, and Ireland, dominions thereunto belonging. To Robert McGregor, of Glencarnock, Esqre. Greeting: We, reposing especial trust and confidence in your courage, loyalty, and good conduct, do hereby constitute and appoint you to be Lieutenant-Collonel. Your rank in the army as such from the date hearof. You are, therefore, carefully and dilligently to discharge the duty and trust of a Lieutenant-Collonel. . . . . .

"Aforesaid, by doing and performing everything which belongs thereto, and we hereby require all and every the officers and soudiers of our fforces to observe and obey you as a Lieutenant-Collonel, and yourself to observe and fellow all such orders, directions, and comands as you shall from time to time receave from us, our Commander-in-Chief for the time being, or any other your superior officer, according to the rules and dicipline of war, in pursuance of the trust hereby reposed in you.

"Given at our Palace of Holyrood House, the Twenty-ninth day of October, 1745. "C., P. R."

leaving his walking staff (*m*), "Wisdom and Folly," behind him. On the 16th April the balance turned; the claymore and pistols at Craigbarnet speak of Preston Pans and Culloden—victory and defeat; the glittering decorations are dropped, and become carefully preserved relics; at Cluny Castle we find, the shirt frill left at Fassifern, shirt studs, and bronze plates for engraving paper money (*n*); at Craigbarnet, the waistcoat supposed to have been worked by Flora McDonald; his tartan was cut into fragments (*o*), and even the flagstaves were sawn into small pieces (*p*). Then we find him in adversity using the rough sgian, or drinking out of the wooden cuach, and after escape we will think of him as poor, but yet thankful (*q*) to those who considered *their* honour of greater value than *thirty thousand pounds*. Then the humble snuff mill, in which Cluny made his greadan (plate 28), points to the lot of those left behind; and the fence still existing at Twickenham House shows how General Hawley could face the claymore at last with composure; when the captured blades were broken and formed into lattice-work.

What *might have been* had the Prince's attempt succeeded, it is idle to speculate about; but *now*, although Culloden House has disappeared, and Drummossie has changed with the times, the magic of the word Culloden still remains to stir the blood of men; and the world will not readily forget that bright page of unselfish devotion, which would never have been written had the Prince been victorious.

Little is known of the exact shape of the British chariot, but from the coins existing it appears to have been very much the same in construction as those shown on the sculptures discovered by Layard.

Cæsar says their way of fighting with their chariots is this: first they drive their chariots on all sides, and throw their darts insomuch by the very terror of the horses and noise of the wheels they often break the ranks of the enemy. When they have forced their way into the midst of the cavalry, they quit their chariots and fight on foot. Meanwhile, the drivers retire a little from the combat, and place themselves in such a manner as to favour the retreat of their countrymen should they be overpowered by the enemy. Thus in action they perform the part both of nimble horsemen and of stable infantry, and by continual exercise and use have arrived at that expertness, that in the most steep and difficult places they can stop their horses upon full stretch, turn them which way they please, run along the pole, rest on the harness, and throw themselves back into their chariots, with incredible dexterity.

Plate 7 shows an attempted restoration of chariot and horse trappings. The Keltic chariot is described as being withe wickered, and as having two bright bronze wheels, a white pole of bright silver, with a veining of findruine, a very high, creaking *cret*, or body, having its firm, sloping sides ornamented with cred (literally—it, of cred firm, curved), a back-arched, rich, golden yoke, and rich, yellow-peaked alls, and hardened, straight axle spindles (*r*).

The wheels were placed well to the rear (*s*), and the straight axle spindles must have been secured to the fonnad, or bottom framework of the chariot; the front of the body was open. Williams quotes an old poem, in which "Twll tal ei rodawr," the front opening of his chariot, is mentioned. On Lagoy's coin the driver is shown sitting on the pole, while the warrior is fighting, and we find in St. Patrick's chariot that the *driver's seat* was at a lower level than the rider. The scythe of the armed chariot, we think, was fixed so as to deliver a down-right cut as the wheel revolved. Projecting from, and fastened to, the fonnad was the pole, with the yoke at the end. This was curved to the neck, and probably rested on, and was strapped to, a pad, secured by bands, as shown. At the end of the yoke (A) was a small chain, with a ring at the end, through which the reins were passed. The one at the Royal Irish Academy (plate 7) has an animal's head, holding a ring in its mouth, and from this is suspended the chain and ring. On the front of the head is engraved a human face, with a kind of frill round its neck.

(*m*) This is about six feet long, and the drawing is made from a small photograph. Plate 53 is from an old engraving in our possession (published in 1760).

(*n*) They were found at the west end of Loch Laggan.

(*o*) The patterns of the tartans at Cluny Castle is this in eights:—Green, eleven; red, one-half; green, one-half; red, seventeen (or eleven); green, eight and a half; red, eight and a half; green, eight and a half; red, seventeen (or eleven). By this it will be seen that the sets are not square.

(*p*) Portions are at Cambusmore, and a portion, in the possession of J. H. McKenzie, Esq., of Inverness, was from the staff borne by the Edmonstone of Newtoun, already referred to.

(*q*) "McPherson of Clunie, as we are sensible of your and clan's fidelity and integrity to us during our adventures in Scotland and England in the year 1745 and 1746 in recovering our just rights from the Elector of Hanover, by which you have sustained very great losses, both in your interest and person, I therefore promise, when it shall please God to put it in my power, to make a greatfull return to your suffering.
"CHARLES, P. R."

(*r*) O'Curry.

(*s*) In another place we find that Cuchullain in his youth took his shield of lath, his red bronze hurl, silver ball, and wooden spear, and, when ordered to turn back, threw a stone which broke the yoke of the chariot driven by his interruptor: so the chariot fell down, and was rendered useless.

In the Indian sculptures (plate 7) horses are shown with a curious covering, which conveys the same idea, and which corresponds with a fragment in Stuart's sculptured stones. Cuchullain's horses wore chain mail, and on the mail coat, and from that is suspended a pear-shaped bell, which must have been suspended in the manner shown. The peculiar shaped ring with a small one in each side (plate 10) has been shown on the mail coat, and from many specimens are in the British Museum; the bits (c) being formidable instruments of torture, a side guard of bronze (b) was placed at the side; the peculiar ornament (a) is a specimen in the Tower Armoury, and being enriched on one side only, was evidently made as one of a pair; on the inside are two sockets which *freely swing* on pivots; there are small holes in the sockets for pins, and it is evidently intended as a swinging pendant to carry a tassel, as shown. The connection (e) was secured to leather bands in the same manner as the joints of the leather hose are made at the present day. The furniture for the horse's head was of leather (f), with, in many cases, enamelled enrichments, of which

Williams is of opinion that chariots were used by the Welsh until 1290—1340 (u).

Cæsar (v) mentions the skill of the Keltic slingers, and the sling and the spear are frequently mentioned. Plates 8 and 9 show specimens of spears, the small ones with double loops were the light missile darts attached to lines, and the broad ones were retained for close quarters; very few specimens of the peculiar narrow spear head (called the rapier blade) have been found, and may have been the long, thin spear described as being used in the crannogs; the specimen (n) on plate 8 has been copied, by permission of Mr. Franks, from "Horæ Feralis" (w).

Barbed spears have been found in Devonshire and in the Tweed.

Mention is also made of the gran catha (seed of battles), supposed to be spikes set in the ground and in the banks of the rivers to defend the fords. The gae bulga (belly spear) is supposed to have been driven under the shield from the foot; Cuchullain, in his desperate battle with his bosom friend, is unable to prevail after some days' fighting, until he decides on using the gae bulga; when his friend hears this he fastens a millstone in front of his stomach, because he knows that Cuchullain, having learned this *feat in Scotland*, is the better man; this is proved to be the case, as, when after he had set the spear, he drove it right *through the millstone*, and as doubtless the weapon was injured with the shock, this identical one has not been preserved in its entirety.

The spear used in later time has already been described. The formation of a battalion of pikes is thus described by Edmondes (1655):—

The battalion was, when perfect, ten men deep. The first of each file of ten men was called the leader.

In the battalion in *open order* the distance was twelve feet between the follower and leader, and six feet between every file. This was used on parade.

In *order* the distance was six feet between leader and follower, and three feet between files. This was used on the march when the enemy was near.

The *close order*, "pouldron to pouldron": "Every follower standeth three feet, or his rapier length, behind his leader, and a foot and a half from the sidesmen, or files; or when every souldier occupieth but one foot and a half for his own station, joyning pouldron to pouldron, or target to target.

"This distance doth agree also best with the length of our pikes of fifteen or sixteen feet long."

In charging, the first five ranks charged their pikes; the other five followed, with their pikes advanced.

"In Ireland they used to intermingle their files of shot with pikes, that the one may be a defence for the other when the enemy shall come up to the sword, as *they used there, very often*."

The words of command were:—To your armes; keep your files; keep your ranks; *follow your leader*; leaders, look to your files; keep your distance; faces to your right hand; faces to your left hand; close your files; close your ranks; stand as you are; as you were; faces about to the right hand; wheel about to the right or left hand; double your ranks; double your files; leaders, counter-march to the right or left hand; do and stand; middlemen, come forth, and fall upon your leader.

There are a number of pikes still in store at Castle Grant. In plate 41 is a specimen (used in the "45") of a pike, with a hook to it, and plate 50 shows two belonging to F. Mortimer, Esq.

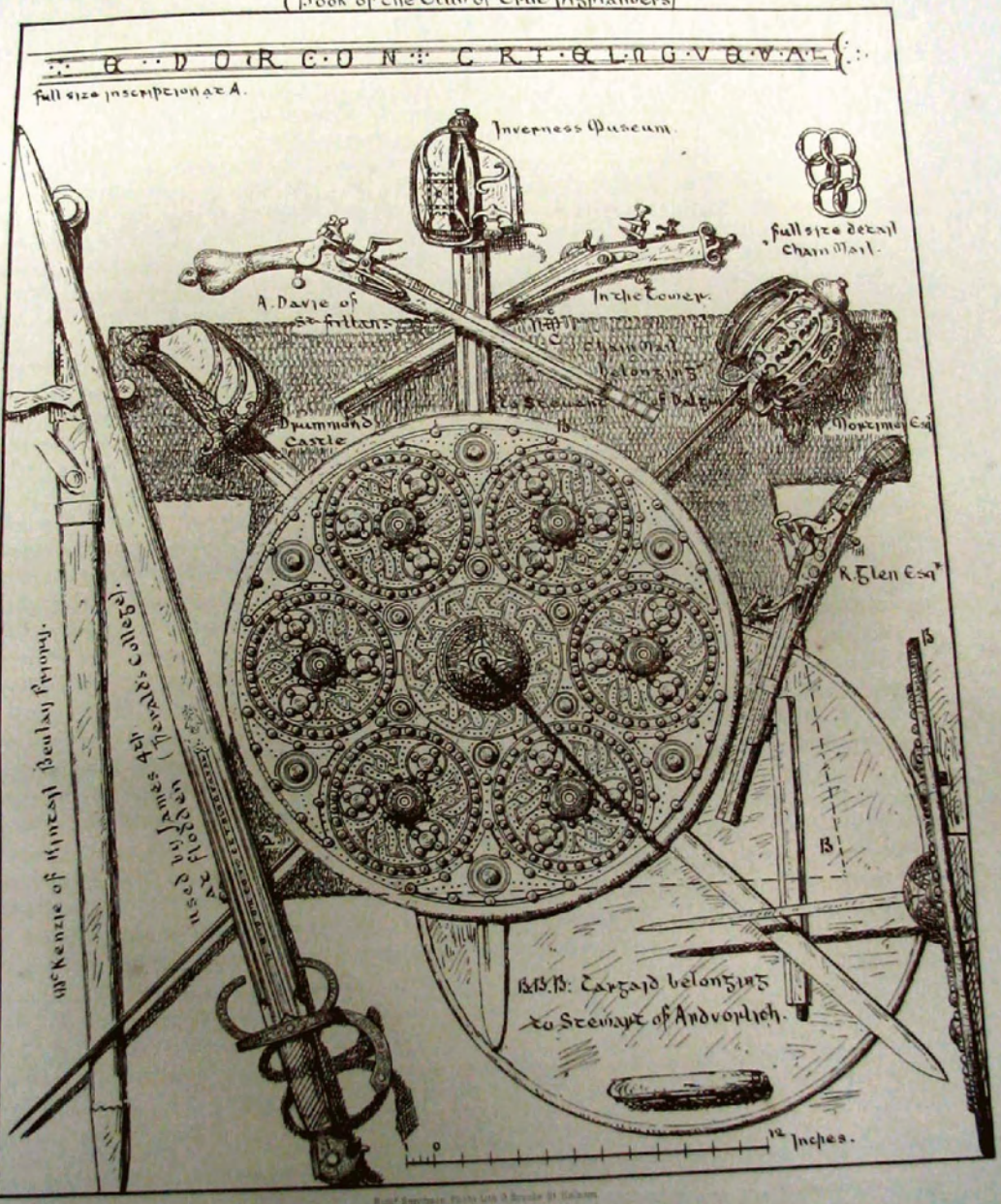
(f) Davie of St. Fillans has a fine bridle, the leather being joined by thongs instead of stitches.

(u) "Ready in his rhodawg to walk amidst armies" (1160). "To whom belongs the rhodawg of the crimson face of the field of slaughter" (1290).

(v) The Keltae, when assaulting a town, surround it with slingers, who never cease flinging of stones until the walls are clear of defenders; they then formed themselves into a testudo; they approached the walls to undermine or deliver an assault (*see* p. 12, Vol. I.)

(w) We have compared several of the illustrations from this work with the originals, and found them very accurate.

Leabhar Comunn nam Fior Ghàel
(Book of the Club of True Highlanders)



The most ancient of the Keltic swords of which we have any specimens were made of bronze, or, perhaps, more correctly speaking, a kind of brass, the component parts of which were not always alike. The method by which the Kelts hardened their tools and weapons has not been discovered, but the metal, we think, must have been melted in the small crucible or retort-like ovens, run into moulds, then annealed and hammered repeatedly until it was to the required shape, and that then it was tempered. It has been often remarked that no moulds for swords have been discovered, but a remarkable mould has been discovered, which, we think, solves the question: in the mould there is a circle for the boss; then the handle; then the broad part of the sword, and then a narrower slip, which has puzzled most people, but which we are inclined to think is the *remainder of the sword blade*, and that our Keltic ancestors were not only able to temper the metal they worked in, but also to *weld or braze it* together. In order to test this we obtained a piece of bronze, and found that after heating and plunging it into water, and hammering it in the same manner as you would in cold riveting, that the density was increased, and that the metal after it was again heated and allowed to cool would take a very fine and sharp edge when rubbed on the oil-stone. Mr. Emms, at whose workshop we made the experiments, brazed a piece of the metal together. The metal, after we had put a fine edge to it, could be used for chopping wood, and it was very evident that, with a slight variation in the composition of the metal, it could be used for all ordinary practical purposes (*x*) when made in the Keltic fashion.

The weapon shown on plate 8 is the leaf-shaped, which was admirably adapted for its intended purpose. The handle is formed of a ⊢⊣ section, the ends of the two uprights being rather longer than the cross piece, and in order to *fix* them in the pommel they were inserted in the round boss, and bent down, so as to spread out and catch on the inside; two pieces of whalebone, ivory, wood, or other material (fitted to the shape of the ⊢⊣), were then wedged into the boss, and remained fixed, while the other end was secured by rivets. It will be seen that this weapon was always intended to be used with a targaid: there was no guard for the hand, but the round boss at the end prevented the sword *slipping* from the hand of the combatant, while the swell of the blade brought the weight to bear on the part best fitted to deliver a crushing blow. The same type of sword, with its scabbard, is shown on the cross of "Clonmacnoise" (*y*) and the Indian sculpture (plate 5). It was carried by a strap from the shoulder, which passed through a loop in the scabbard (plates 5 and 8), and the sword had to be steadied by the hand when not in use.

We next find that the blades were made of iron of an inferior character. This gradually came into fashion, no doubt, owing to the facility with which it could be worked, compared with the labour which had to be spent in working the bronze. The iron was of so soft a character, however, that when a blow had been delivered it was necessary to put the blade under the foot to straighten it; there are comparatively few specimens of these in existence, owing to the rusting away of the metal.

The scabbards at this period were made of bronze, with a loop, as before mentioned, a very fine specimen of which is shown on plate 8. It was presented to the British Museum by the Duke of Northumberland.

When the art of working in bronze declined, scabbards were made of leather, generally with wooden sides, and frequently enriched with gold (*z*).

The Claidheamh-mor, "great sword," or two-handed sword, was common at one time, but when it was introduced into the Highlands is unknown. The one shown on plate 41 (believed to have been used by Robert Bruce) is known to have belonged to the founder of the family of the McLeans of Coll. The handle is a fine specimen of carved work, the blade is of very good temper, and the sword is a very fine specimen of the armourer's art. The scabbard is not of the same age (plate 41, fig. A). The sword weighs four and a half pounds, and the scabbard one and a quarter.

Another sword, apparently by the same maker (also in the possession of Col. McLean of Coll), has not the same amount of finish bestowed upon it; the quatre-foils of the guard are left rough from the anvil, and the handle is plain; the scabbard is, however, older than the one previously described; both of the scabbards are of leather. Figs. BB show the sword used by Lundin of that ilk at Bannockburn; the blade is about forty-nine inches long, and the weight is about six and a half pounds. Fig. C shows a two-handed sword at Cluny Castle, which formerly belonged to Fraser of Struie; there is a very good specimen at Ardvorlich, and one in the possession of Sir Noel Paton.

(*x*) See plates 25, 26.

According to an analysis made by Roderick Matheson, Esq., the metal was composed of copper = 82·33 per cent.; zinc = 7·50 per cent.; lead = 6·75 per cent.; tin = 2·70 per cent.; iron, 0·35 per cent.; residue, 0·36; lost in analysis, ·01. Total, 100.

(*y*) The figures on plate 5 are *grouped* together for convenience sake, and this does not represent their position on the cross.

(*z*) Scabbards, black leather, tipped with fine gold; red deer hide, ditto, ditto, red cut leather. It is thy gwain (Welsh for scabbard) that hath rusted thy sword. Give it me, that I may take out the wooden sides of it, and put in new ones.—*Dream of Rhonabwy Williams.*

There are a number of two-handed swords in the Tower (*aa*), but none so fine as those already mentioned; one of them, weighing eight and a half pounds, is shown on plate 42, and on comparison the difference in make will be seen (*bb*). On the same plate is also shown a representation of a two-handed sword, with the hilt and targaid (taken from Stuart's work); this sword, from its great length, was hung at the back, and was drawn from over the shoulder; the targaid shown must have been used simply as a protection from missiles, until the bearer came within striking distance, when it was cast on one side for the onslaught. The Harleian MS., 3542, in the British Museum, contains instructions for, and plate 52 shows the manner of using the two-handed sword.

The scarcity of two-handed swords has often been remarked, but they were evidently altered in later times, for we find that a two-handed sword was used at the Battle of Glenfruin, by the chief of the McGregors, and was afterwards cut down to its present size by Major Evan McGregor, who acted as aide-de-camp to Bonnie Prince Charlie; it is at present in the possession of Lady Helen McGregor of McGregor.

As to when the first basket-hilted broadsword (which is now known as the claymore) (*cc*) was made we have no reliable data, but it appears certain that *the* Claidheamh-mor was in use long after the present shape was in fashion; the earliest date we have seen is 1414 (*dd*), on a sword at Cluny Castle, and the blade appears to have been made for the hilt. Another sword belonging to Major Graham Stirling of Craigbarnett has the date 1499 on it. The claymore, owing to the careful distribution of weight for balance, handiness, and power of execution is unequalled; the specimen (plate 43) weighs two pounds seven and a quarter ounces; the blade and tang, one pound two and a quarter ounces; the hilt, handle, and pommel, one pound four ounces; a small button was added to the pommel, and was screwed on to secure the tang about three years ago, but this is not shown in the illustration. This sword has the rear of the hilt bound together by a ring, the earlier one being merely butted into a groove in the pommel.

The claymore in its best form has the hilt and catch fashioned so that one face has not the same projection as the other, and this fits closer to the side of the wearer; this will be clearly seen on the illustration (plate 43) of the sword in our possession; the maker's name is Runkel, of Solingen; the sword was pronounced by Logan to be a fine specimen of the claymore. The hilt was hand-burnished by an old soldier twenty-two years ago, and it has retained its polish ever since.

The illustration for this sword and the two following show the front and side views, point and pommel; the remainder of the illustrations show, as a rule, one side only.

The curved guards, it is supposed, were for the purpose of locking an opponent's sword and breaking it or disarming him.

The second illustration (plate 44) shows a claymore in the possession of F. Mortimer, Esq., the hilt is a beautiful specimen of workmanship; the blade is thirty-one inches from hilt to point, and the sword weighs two pounds (*ee*); the maker's name is entirely obliterated; it was bought at the sale of the collection belonging to Mr. Drummond.

The fellow to this specimen is in the possession of Lord Archibald Campbell; the side of the basket has a kind of St. Andrew's cross instead of the hearts, and has the cutler's mark, as shown on plate 48, fig. 18.

The next (plate 45) is from a claymore in the possession of A. Walker, Esq., Dean of Guild, Aberdeen; blade, two feet eleven inches from hilt to point, and weight of sword two pounds and three quarters of an ounce; it is marked "Andria Farrara." On plate 46 is another illustration drawn from a photograph, taken to a quarter full size, and forwarded to me by the kindness of the same gentleman, who writes, "This two-edged sword (a Ferrara sword) is in the possession of the great grandson of the man who used it at the Battle of Culloden. The Connans are a Ross-shire family; the present owner, his father, grandfather, and great grandfather never parted with the weapon; the scabbard has long been awanting." The blade is two feet ten inches from hilt to point, is two

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(*aa*) Others in the Tower have blades four feet six inches long, and elaborately worked; the handles appear to have been covered, and the blades to a distance of about three inches beyond the small guard were covered with stout leather; the blades are indented.

(*bb*) The following record would seem to show that there was a recognised difference between the Highland and the Lowland "Claidheamh-mor":—Inventory, dated anno 30, Henry VI. It'm:—"A Scottyssh swerde hylte and pomell, coved with sylver, and a small corone aboute the pomell, which was stolen out of the king's chambr, and the blade broken, and cast into Tempse."—*Tower Records*, read by S. Lyons, A.D. 1807.

(*cc*) The name (although not strictly correct) is a generally accepted definition for this class of weapon, which is a great sword compared with others of the present day.

(*dd*) Plate 48, fig. 5.

(*ee*) These weights were taken by a spring balance, with the exception of the specimen plate 43—this was taken to pieces and each part carefully weighed; the one on plate 45 was also carefully weighed.

inches broad at the hilt, and the sword weighs two and a half pounds; it is marked Andria Ferrara, and the device (see illustration plate 48) is a gold inlay.

The illustrations on the same plate show the sides of a claymore belonging to S. Wilcocks, Esq.; this was also used, we believe, at Culloden; the thumb side of the hilt has a curious oval, which, we think, must have been designed to allow play for the long muzzle of the pistol (*ff*). The blade is marked "Ferrara" one side, with "Andria" the other; the words are divided by groups of crowned heads which appear to have been stamped in with a punch. The hilt is not in this specimen secured to a ring next the pommel, but is fitted to it.

The other illustration in this plate is from a specimen in the Tower, which appears to be the same age as one dated 1681, and the hilt is of the same character; the blade is marked "Salingen & me fecit"; the hilt, like the preceding illustration, has no ring next the pommel; the tang appears to have been broken at some time, as the pommel is fixed inside the hilt; the basket of the other sword is smashed. We believe that the hilts of the most ancient of the claymores were not secured, and the liability to being damaged in the manner above mentioned no doubt led to their being secured by a ring, which greatly adds to the strength of the hilt.

Plate 47 shows a beautiful specimen of the hilt with the oval in the same; this is in the possession of F. Mortimer, Esq.; the sword of McKenzie of Kintail is taken from his monument in Beauley Priory.

On this plate is also shown the sword borne by the ill-fated James IV. at the Battle of Flodden, and is interesting as a relic of rivalry, happily now but a thing of the past.

The remaining claymores are the finest of their several designs, and, as beautiful specimens of hammered and pierced smith work, require no further description.

Where the numerous claymores were made has not yet been satisfactorily settled, and the puzzle as to whether Ferrara was the name of a smith or a place is still unsolved. Tradition says that Ferrara was a smith, who jealously guarded his secret of manufacture; for this purpose he worked in secret, and the son discovering the process was killed by the father.

But it is more than probable that the blades were made at Ferrara, and that the hilts were of native manufacture (*gg*). In plate 48 is shown a number of cutlers' marks; the first (fig. 1), on one side of the Claidheamh-mor of McLean of Coll (see plate 41), has a peculiar mark like a globe and broad arrow; the second is scratched on the fellow sword before mentioned as being in possession of McLean of Coll, but the end is turned into a figure resembling the eight points of the compass; fig. 4 shows the cross and globe pure and simple, in conjunction with the fox, which is on a sword belonging to Stewart of Ardvorlich; fig. 3 is the only mark on the sword of Lundin; figs. 5 and 6 have already been mentioned; fig. 8 is on a blade, the hilt of which is like the one belonging to Mr. Connan (plate 47), and this, we are inclined to believe, from the style, was the mark of the most celebrated of the Andreas; fig. 9 is on Mr. Connan's sword, the ball and globe being inlay of gold; fig. 10 is the mark of the charmed sword of Cluny, the wearer of which is believed never to have been killed in battle; figs. 11, 12, 13, and 14 show the name in conjunction with heads (*hh*); most of the heads have crowns, but one belonging to Mr. A. Davie, St. Fillans, has a sort of turban; 11 and 12 are on one blade at Drummond Castle; fig. 15 is from Ardvorlich; fig. 16, Mr. Davie of St. Fillans; fig. 17, at Drummond Castle; fig. 18 is on the claymore belonging to Lord Archibald Campbell; fig. 19 is on the blade of the sword shown on plate 47; the blade is marked "Ferrara"; the hilt is a fine specimen of the work of the period (the date on it being 1663) (*ii*), and although it cannot be called a claymore is worthy of preservation. Fig. 20 is on a sword belonging to Mr. Isles of Blairgowrie; the hilt appears to have been made by the same maker, although the marks on the blade are very different, and is inserted for comparison with No. 19. Fig. 21 is from rubbings kindly forwarded by Major Graham Stirling, of Craigbarnett, and figs. 22 and 23 are on claymores in the Tower Armoury.

Next to the claymore the dirk was the most deadly weapon the Highlander was armed with. The finest and

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(*ff*) See also a number of awfully *funny* theories on the subject.

(*gg*) Captain McEnery, Royal Irish Academy, has some Ferrara blades with *Moorish* hilts, and in plate 47 is shown an ornamented hilt to a blade marked with "Ferrara" and a fox (plate 48, fig. 19).

(*hh*) Mr. W. Allan, of Sunderland, has a claymore with a similar mark, the hilt is like one side of the Wilcock, and the blade is a fine specimen of smith's work.

(*ii*) This sword is in the Armoury, Drummond Castle; it was presented to the late Lord Willoughby as "Hal o' the Wynd's sword," who accepted it as a token of friendship, but nothing more was known about it at Drummond Castle. We have reason to believe that it belonged to Robertson of Butter Cask, who sold it for one *pound*; a history was made, which demonstrated that it belonged to "Hal o' the Wynd," and it was bought for *ten pounds* by the donor referred to.

most perfect specimen we know of belongs to B. Homer Dixon, Esq., Consul-General of the Netherlands, at Toronto (plate 49). It was purchased by him some time ago in Canada. The handle is of a yellow wood, like old box, and the top has been fitted with an *iron ring*, but we have shown the unsheathed dirk, with a top of the same shape as the one found at Sheriffmuir; the sheath is a beautiful specimen, which has the initials "I. C." in front in raised letters (*jj*). There is not a separate sheath for the unique sgian which belongs to it, and which lies flat to the blade of the dirk. This and the one belonging to Sir Noel Paton are the earliest types of the Highland dirk. Later specimens have a knife and fork in the sheath. The one belonging to Stewart of Ardvorlich is in the most perfect condition; the other specimen shown was found on the field of Culloden, and is at Culloden House. The one in our possession is a fine specimen, about thirty years old; it is silver-mounted, with cairn gorm stones in the handles of the dirk, knife, and fork. The dirk weighs thirteen and a half ounces; the knife and fork, one ounce each; and the whole weighs one pound two and a half ounces. The sgian dhu is carried in the folds of the hose of the right leg. The specimens are modern (*kk*), but have a strong resemblance to those shown in MS. (plate 29). The dagger belonging to James the Fourth is also shown in plate 49, and, with the sword, is at present in the Heralds' College, London.

The bow, even after the introduction of firearms, was a favourite weapon of the Highlander (*ll*). The cross-bow was also used. One was formed in Auchmeddan, Aberdeenshire, and the stock of another, with Keltic enrichments, is in the possession of the Rev. A. Stewart—it was found in Corran Moss in 1868, five feet down; it is of birchwood, beautifully carved; its length is twenty inches; breadth at broadest part four inches; and as a family of Camerons, famous in Gaelic song as *cross-bowmen*, lived in the neighbourhood in the fifteenth century, it is supposed to have belonged to one of that family. A cross-bow is also at Ardvorlich.

The price of an English bow (*mm*) was sixteen shillings, and a Scottish one nine shillings, and bows and arrows were sent as presents from the king to his loving vassals (*nn*), and we find that they were used as late as 1688 in the clan battle between the Macintosh and McDonald of Keppoch. When bows went out of fashion the pistol was the firearm most prized by the Highlanders, and the weapon manufactured in the Highlands was distinguished by its peculiar shape. Plate 51 shows the lock of the pistol shown on plate 45; the mainspring of this is carefully worked. When the hammer was pulled back the sere, if we may use this term, was pushed by the spring over the tumbler, and when the trigger was pulled the hammer sprang forward with a jerky movement, which disconcerted the aim, the flash-pan being very imperfectly covered, the powder was lost, and missfires were so frequent, that it became a saying that the dirk never missed fire (plates 45 and 47). The one on plate 47 weighs one and a quarter pounds, and the bore will take a bullet about seven-twelfths diameter. Another (plate 47), belonging to R. Glen, Esq., has a sliding lid to cover the powder in the pan; the bore of this takes a five-eighth inch bullet. A fine specimen (plate 47) is in the possession of Davie of St. Fillans. The barrel is inlaid with silver. Another of the same design is in the possession of J. Noble, Esq., of Inverness. A later form of lock, belonging to the pistols (plate 43) shown on plate 51, is furnished with a catch, projecting from the face of the lock, apparently to prevent the hammer falling by accident. When the trigger was pulled the catch was drawn inwards, and the tumbler was released. Plate 44 shows a beautifully engraved and silver-mounted stock and barrel; the name on it is John Campbell; its weight is one and a half pounds, and will carry a nine-sixteenth bullet. The pistol on plate 43 appears to be one returned to store, and the initials "R. H. R." (*oo*) seem to suggest that they belonged to the Black Watch when they were allowed to carry pistols. The pistols were generally of iron, or with brass stocks, and had slides, which placed the butts to the right hand, one pistol being carried in the belt, and the other by a small shoulder belt, so that the pistol rested under the *left armpit* (plate 33). Some, however, had the slide fixed the reverse side (plate 47). A pricker was

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(*jj*) The drawings were made from some admirable photographs by Bruce, of Toronto, and for which I am indebted to Consul-General Dixon.

(*kk*) The large one, carved by ourselves some twenty-five years ago: it weighs two and a half ounces.

(*ll*) The Grenadiers of the Highland companies in William the Third's time wore the old red bonnet, and carried bows and arrows.—*Meyrick.* Mackay's regiment, which so gallantly distinguished itself in the Thirty Years' War, consisted chiefly of pikemen and musqueteers. The other weapons used were two-handed swords, dirks and pistols, bows and arrows.—*McKay of Ben Reay, "History of McKay's Regiment."*

(*mm*) We were unable to pay our expected visit to the west coast, and as there were no photographers in that part of the world (we are informed), it is a matter of deep regret that we were not able to add it to our list of illustrations.

(*nn*) Item.—The 2nd day of December, 1532. Paid to the *Englich* bowar for a dozen of bows and six dozen of arrows, delivered at the King's command (James V.) to Alexander Canockson (a McConnell of Dunyveg), and for four dozen of arrows, delivered to the King's Grace for his own shooting, *Twenty pounds.*

(*oo*) In Sir Noel Paton's collection are a pair of pistols by the same maker, "Bissett," with R. H. R.; also specimens by Murdoch—one engraved Dono Ja. D. De Hamilton, Pat. Lundin, James Lundin, and others by Alexander Shireff, old Meldrum, and Jo. Christie.

Leabhar Comunn nam fior Ghaël.
(Book of the Club of True Highlanders)

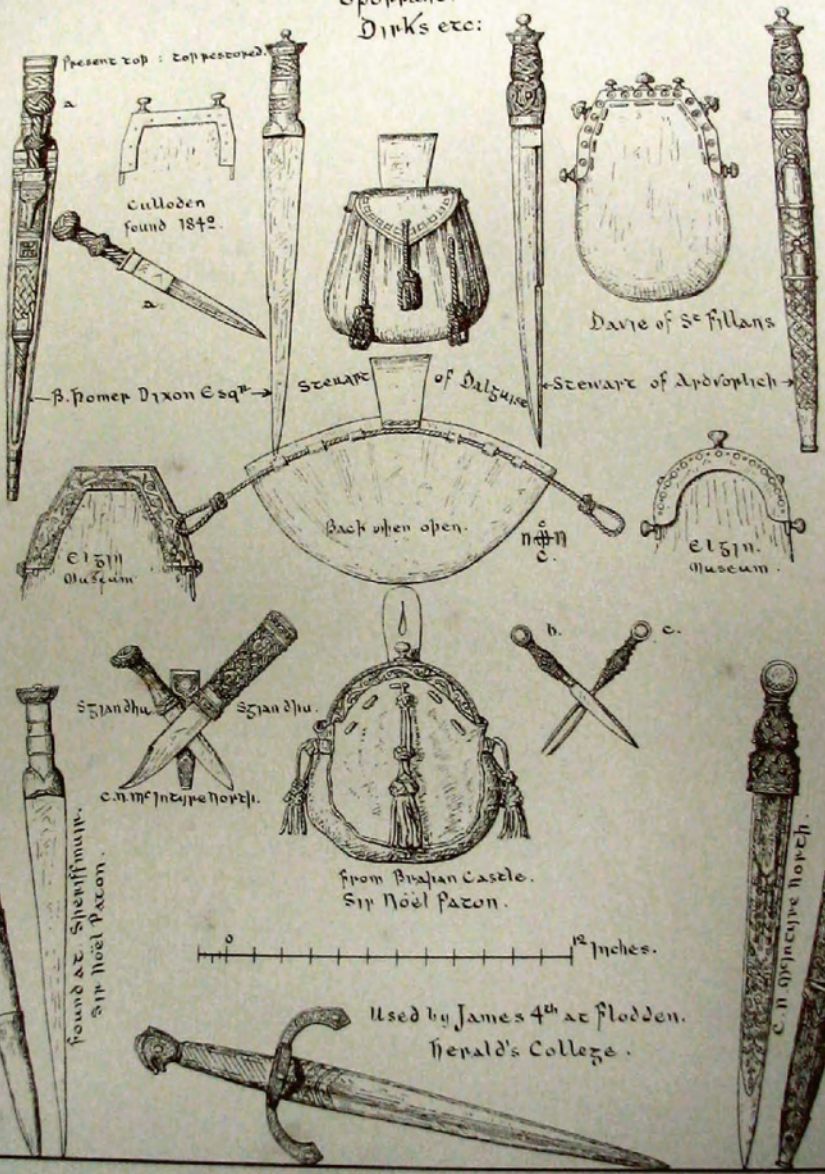
— Sword Cutlers Marks. — (full size)

1. Claidheamh-mor McLean.
2.
3. do Lundin
4. do Ardvorlich
5. do
6. Stirling of Craigbarnet
7. Claymores: Clunny
8. Lady Willoughby d'Eresby
9. Connan.
10. Charmed sword of Clunny
11.
12. Drummond
13. Wilcock
14. Davie of St Fillans.
15. Ardvorlich
16. Davie of St Fillans.
17. Drummond
18. Lord Archibald Campbell
19. Drummond. (not claymore)
20. Isles of Blairgowrie (not claymore)
21. Stirling of Craigbarnet
22. Cower
23. do

Ralph Stephenson, Photo Lith. 9 Brooke St. Holborn

Leabhar Comunn nam fior Ghàël
(Book of the Club of True Highlanders)

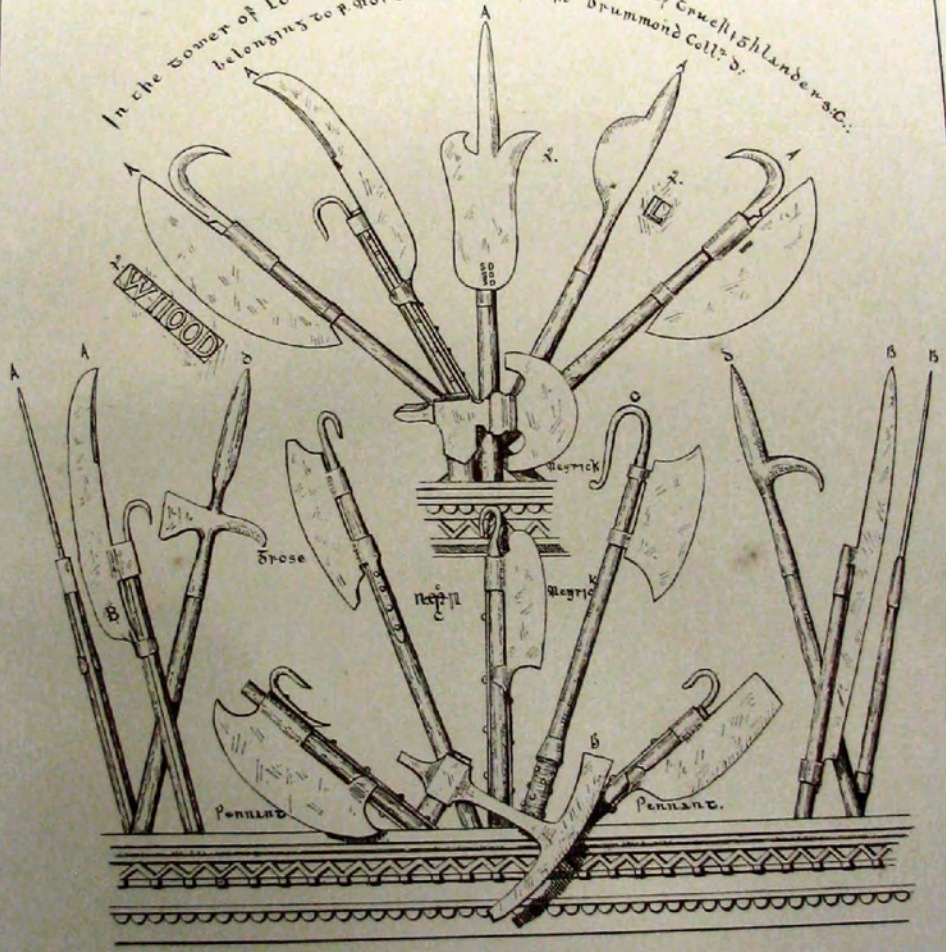
Sporrans.
Dirks etc:



Leabhar Comunn nam Fior Ghàel.
(Book of the Club of True Highlanders)

Lochaber & other Axes.

In the Tower of London: A: Museum Inverness: B: Club of True Highlanders: C:
belonging to R. Mortimer Esqr from Drummond Colln D:



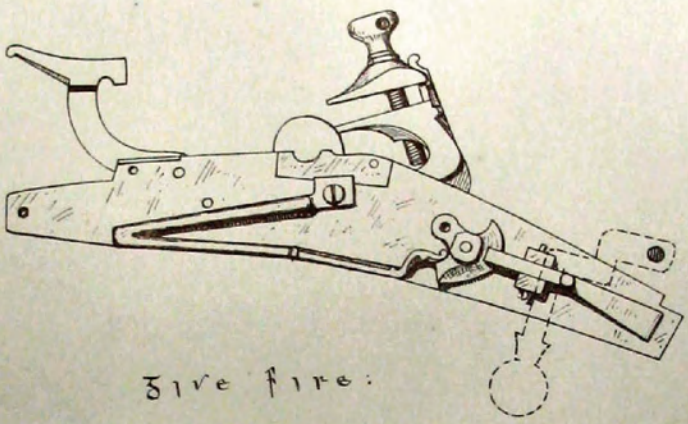
x.x. full size Inscriptions.

1 0 12 Inches.

[illegible]

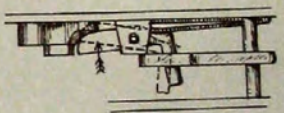
Leabhar Comunn nam Fior Ghàel
(Book of the Club of True Highlanders)

Pistol locks: full size.

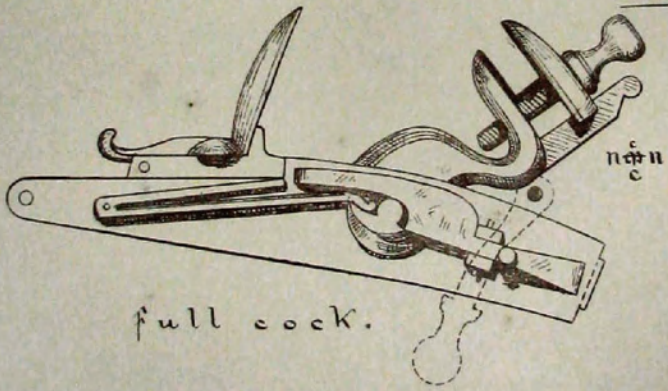


Fire fire:

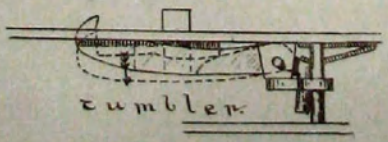
Pricker.



tumbler.



full cock.



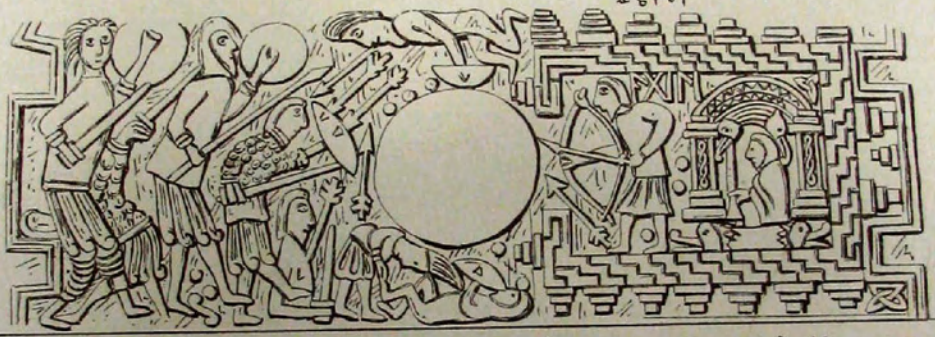
tumbler.

Hanfstaengl, Photo-Lith. & Bruckm. & Hallbeck.

Leabhar Comunn nam fior Thàel.
(Book of the Club of Truethlanders).

Attack & defence.

from MS. formerly belonging to Queen of Edward the 4th.



Ivory Box in British Museum:: Remains of top full size:

1 2 3 4 5 6 7 8 9 10

Play with the Claidheamh-mor

the positions copied from book dated 1538
"La noble science des joueurs despee"

Leabhar Comunn nam Fior Ghaël.
(Book of the Club of True Highlanders.)

From Field of Mars

The *BATTLE* of CULLODEN, 16th April 1746.

Published as the Act directs by Jno Maxgrove, 16 Mar. Davis Sept 1st 1781.

Leabhar Comunn nam fior Ghàël.
(Book of the Club of True Highlanders)

Dancers & Pipers.

Egyptian hieroglyphic for dancing.

Sword Dance

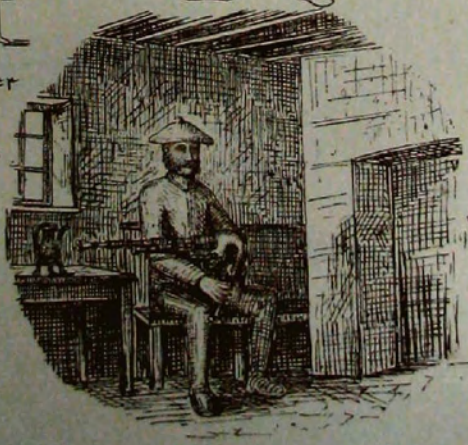
& Piper

A.A.A
from W.S. British Museum
formerly with Queen of
Edward 4th.

Piper on
Ivory Crosslow
(1450)

A: Lowland Piper
& Dancer

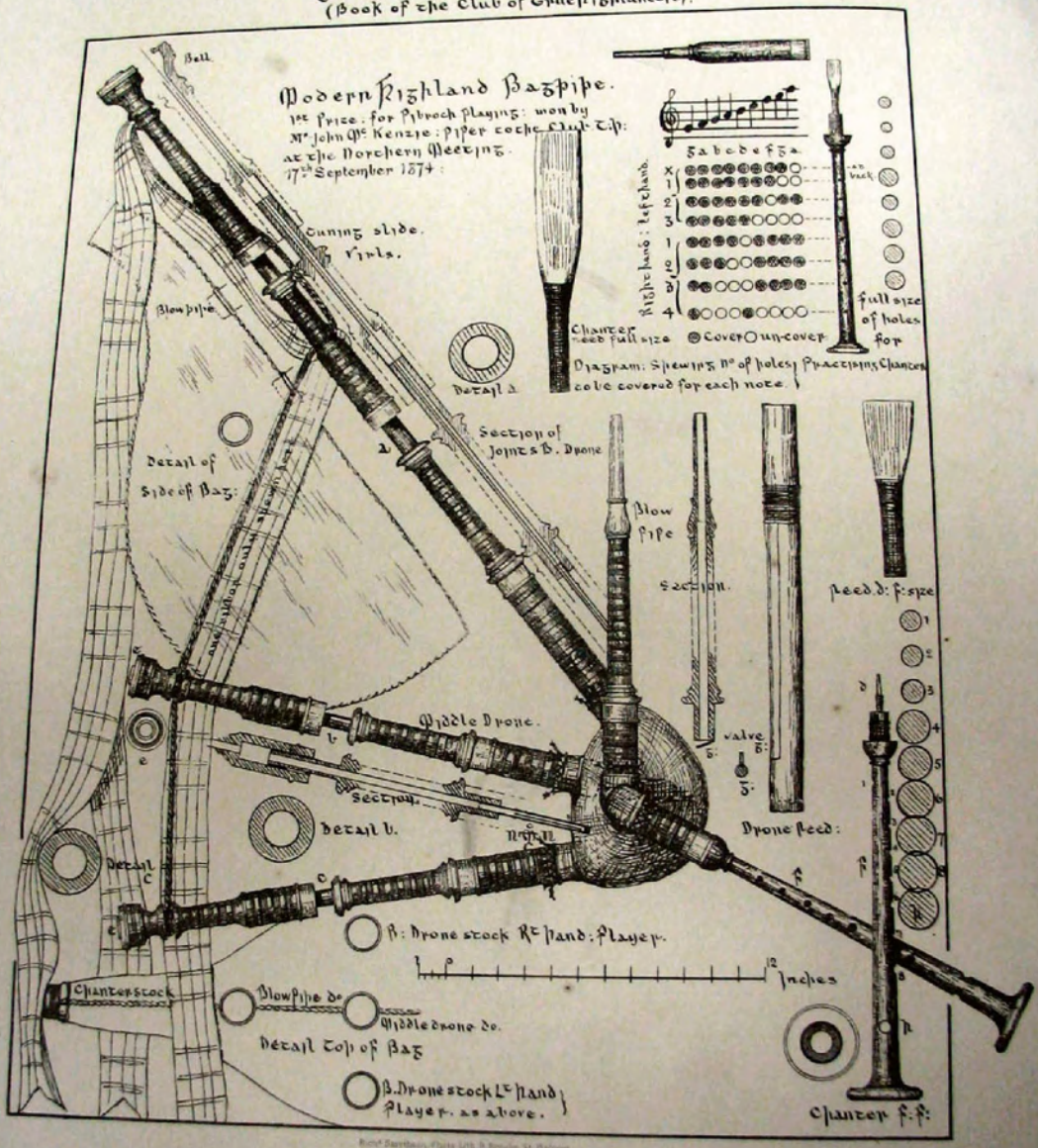
Bozangore
1880



Piper. A:

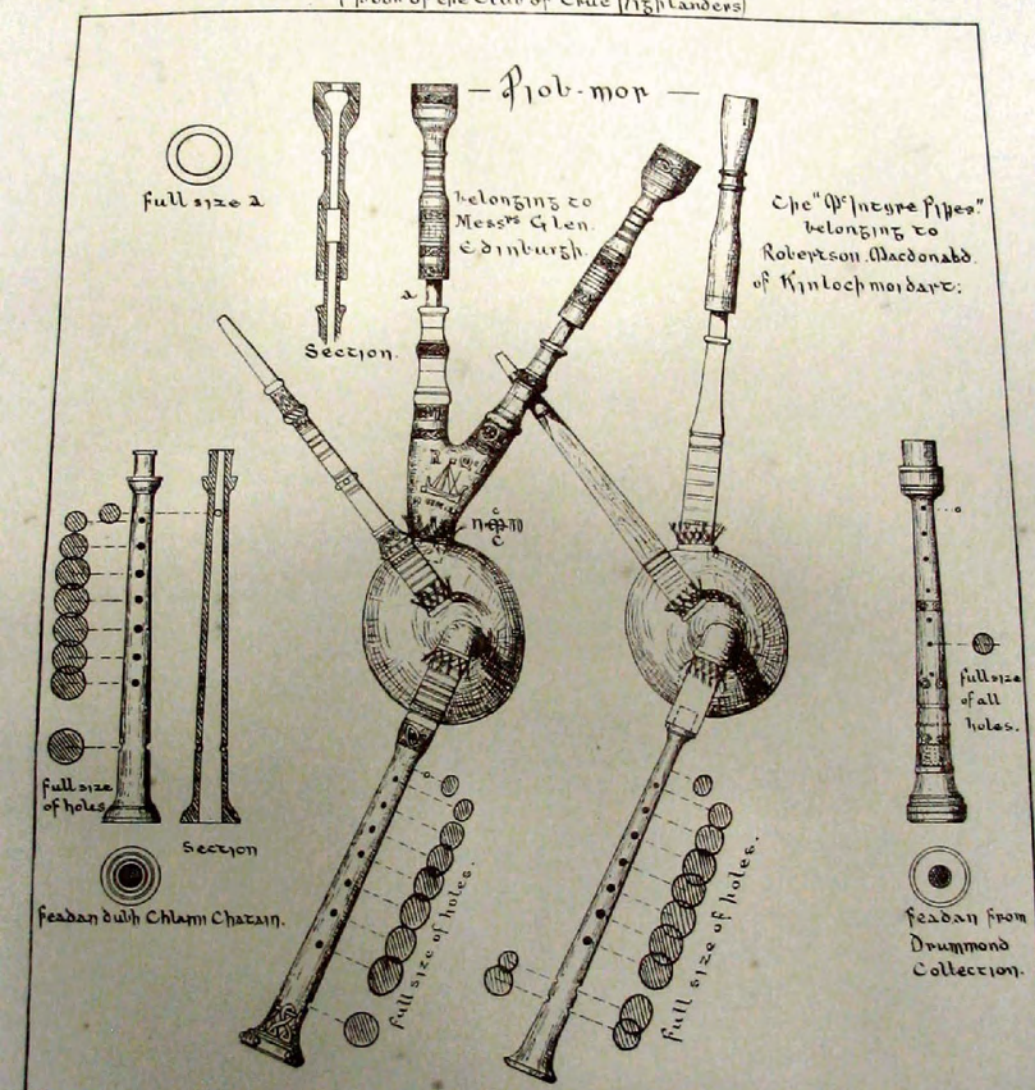
A Sketch from
memory.

Leabhar Comunn nam Fior Thaél.
(Book of the Club of True Highlanders).



Leabhar Comunn nam Fior Ghāél.
(Book of the Club of True Highlanders)

— Piob-mor —

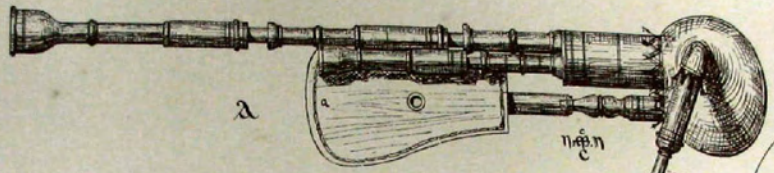


Note: the unshaded parts are restorations.

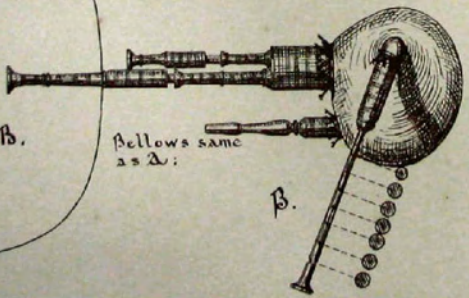
0 12 Inches.

Leabhar Comunn nam Fior Thàel.
(Book of the Club of True Fitzhlanders)

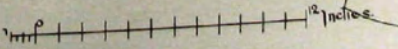
Pipes belonging to M^c^Pherson of Boxangore.



Drone stock
Inlet pipe
Bag for B.



Drone stock.
Inlet Pipe.
Bag for A.



screwed to the butt end of the pistols for cleaning out the touch-holes, &c. The axes known as the Lochaber axes had their Keltic representatives in the axes shown on plates 5 and 7, and a crushing retort was often delivered by the mace shown (plate 9).

A monument, supposed to commemorate the murder of King Malcolm, shows two figures joining hands, and with axes in the other, very much like the Lochaber axes at Blair Castle (*pp*).

They were first mentioned as being used by the Scots in 1388. Froissart describes them as with a long shaft, with a blade larger than an axe, and shorter than a sword, with a hook behind; and, describing the battle of Neville's Cross, he says, "The Scottes had great axes, sharpe and hard, and gaue with them many great strokes." The Highlanders attacked King Robert Bruce with Lochaber axes with great effect at Dalree.

The Lord of the Isles made an attack at the battle of Harlaw with men armed with swords, fitted to cut and thrust, poleaxes (afterwards called Lochaber axes), bows and arrows, short knives, and round bucklers, formed of wood and strong hides, with bosses of brass or iron.

An ancient statute of William, King of Scotland (1165), says:—"Concerning those presenting themselves to serve in war, and whosoever has less than forty shillings' worth of land, shall be armed with a gisarum, which is called a hand bill (*habeat gysarum quod dicitur*, hand bill), and a bow and arrows" (*qq*).

The various shapes of the Highland and other battle axes are shown on plates 47 and 50 (*rr*), and can speak for themselves, as they have done before in many a hard-fought field.

CHAPTER IV.

"Mac Griogair nam bratach
Da'm bu tartarach Piobá."

"Quo he, 'My lass, I'll show the gate
To dance the Highland Fling.'
Oh! Alister, vic Alister, your chanter sets us a' astir."

Piob mhàla; Pioh mhòr; the pipes a universal favourite; the modern bagpipe; the notes of the chanter; ancient bagpipes; the Lowland pipes; the Irish bagpipe, and its musical capacity; the compass of the Highland bagpipe; the various classes of musical composition; the ancient system of Mnemonics, or Meomhrach; Gesto's work, and his critics; an analysis of the same; the Sword Dance; Highland Fling; the Reel, and other dances.

REJOICING that it is not our lot to attempt a description of the instruments which Scotland complained of in 1548 (*a*), we confine our attention to the one in the list worthy of our consideration, and which has been so happily described, that we cannot do better than re-produce the anecdote as quoted by Angus Mac Kay, a member of the Club of True Highlanders, in a work published by him in 1841 (*b*):—

"In 1745, when the Duke of Cumberland was leaving Nairn to meet Prince Charles at Culloden, the clans Munro, Campbell, and Sutherland accompanied him. Observing the pipers carrying their pipes, he said to one of his officers, 'What are these men going to do with such bundles of sticks? I can supply them with better implements of war.' The officer replied, 'Your Royal Highness cannot do so. *These are the bagpipes — the Highlanders' music in peace or war. Wanting these, all other implements are of no avail, and the Highlanders need not advance another step, for they will be of no service.*'"

(*pp*) *See* also plate 5.

(*qq*) Meyrick.

(*rr*) The weapons on plate 50 are drawn to half the size of the others, on account of their size. The axe in the centre is a "Jeddart" axe. Fig. c is modern, from a design by Logan for the C. T. H.

(*a*) "The fyrst hed *ane drone* bagpipe; the nyxt had ane pipe made of *ane bleddir*, and of ane reid; the third playit on ane *trump*; the feyerd on ane *cornepipe*; the fyfth playit on ane pipe, maid of ane grait horne; the sext playit on ane recorder; the seoint plait on ane *fiddil*; and the last plait on ane quhissel."—*Complaynt of Scotland* (1548).

(*b*) He was also the author of a book on Pibrochs, and states that, according to Aristides Quintilianus, the bagpipe prevailed in the Highlands at a very early period.

It has been contended that the bagpipes were introduced by the Romans; but, taking into consideration *the size and shape* of the Italian bagpipe, we must maintain that the bagpipe of Great Britain is a far superior instrument, the latter displaying an amount of science in its construction, the germs of which it would be impossible even for a Darwin to trace in the former.

Gerbert shows a primitive instrument, copied from a manuscript of the ninth century. There is a blow-pipe on one side of a small bag, and opposite is a sort of chanter, with three or four holes (*c*), and a beast's head instead of the usual bell-shape end. The instrument was held extended from the mouth, and the bag, if any pressure was necessary, must have been elastic, as it was not touched in any way (*see note a*).

Until an intolerant fanaticism succeeded in stifling all joyous amusement in England and the Lowlands of Scotland; the bagpipe was a universal favourite (*d*) in all parts of the empire, various forms of which are shown on plate 54. One of the bagpipes appears to have a small regulator fixed in the chanter stock. The majority had but one drone, and were probably a cheap and inferior instrument for the common people. The next advance was the pipes with two drones, and considerable improvement has been made in their construction from time to time, the natives of different parts of the United Kingdom vying with each other in their labour of love: the result has been the Irish union pipes, the Northumbrian pipes, and the great Highland bagpipes—"the pride o' them a'"; the last we may justly and impartially say stands pre-eminent, whether we regard it as a means of inciting the Mire Cath, enlivening the weary way on the march (*e*), of spurring the dancer to renewed exertion in the Strathspey and reel, or in the more scientific "Gillie Callum."

The range of notes to the bagpipes has always been the same, and we will first describe the modern "Piob mhòr," or great bagpipe, as it represents the extent to which the instrument can be improved without sacrificing its utility.

The modern pipes are generally made of ebony, the virls being of ivory. Sometimes they are half mounted in silver—*i.e.*, the high virls are of ivory, and the low virls are of silver—and the drones of the best makers have the inside lined with metal where there is friction in the tuning slide. In playing, the big drone rests on the shoulder, and the others are suspended by silk cords; the cord is hid, and the drones decorated by tartan ribbons; and on full-dress parade a banner is displayed, with the arms of the chief, regiment, &c. The bag is first covered with flannel, to prevent the grease working through to the outside cover, which should be of tartan.

The instruments used by the pipers of the present day are the great Highland bagpipe, the half-set, or reel pipe, and the practising chanter. The bagpipe, as before mentioned, is placed over the right or left shoulder; the right-handed player has the big drone resting on the left shoulder, and *vice versâ*. Plate 58 shows two members of the Club of True Highlanders with the Piob mhòr: Mr. John McKenzie (*f*), whose friendship we have had the pleasure of enjoying for many years, and who during his twelve years of careful supervision of the laddies of the Royal Caledonian Asylum earned from them the title of "Daddie," is a left-handed player of acknowledged proficiency; Mr. Donald Mac Kay (piper to His Royal Highness the Prince of Wales), a right-handed player (another old friend), is the sole representative of an illustrious family of pipers. His grandfather, John Mac Kay, piper to McLeod of Raasay, brought up four sons as pipers, the eldest of whom—Donald (*g*)—became piper to the Duke of Sussex; Angus (already mentioned), piper to Her Most Gracious Majesty; Roderick succeeded his father as piper to McLeod; and John became piper to Sir R. Gordon of Balmoral. The half-set or reel pipes, and the practising chanter, are shown in the hands of two of Mr. McKenzie's pupils.

(*c*) Synagogæ antiquis temporibus fuit chorus quoque simplex pellis cum duabus cicutis aereis et per primam inspiratur per secundum vocem emittet.—*Abbé Migne's Ed.*

(*d*) The musicians attached to the fleet of Richard, Earl of Arundel (11 Richard II.): One claryoner, two trumpets, four pipers.—*Ad. MS.*, 24, 454.

In the Peak they are much given to dance after the bagpipes. Almost every town hath bagpipes in it (1650).

In St. James' Church, Norwich, was formerly a stained glass window, on which a piper is shown with a bagpipe with one drone.—*Archæological Journal.*

Four bagpipes, with pipes of ivorie; and another bagge pipe, with pipes of ivorie, the bag covered with purple vellat.—*Inventory of Instruments in St. James's Palace: Harleian MS.* (1419).

Complaint laid at Stirling.—W. Stewart brought into the kirkyard "twa or three pyperis, and thereby drew in grit nowmer of people to dans befoir the kirk dur on tyme of prayeris, he being alwayis the ringleader himself."—*Privy Council Record* (1597).

(*e*) James Reid, a piper, suffered death at York, November 15th, 1746, as a rebel. On his trial it was alleged in his defence that he had not carried *arms*, but the Court observed that a *Highland regiment never marched without a piper*, and, therefore, his bagpipe in the eye of the law was an instrument of war.

(*f*) And to whom we are indebted for our humble modicum of skill as a piper.

(*g*) Father of our present member.

Iain Mac Choinnich

Mr John Mc Kenzie
Piper to Club of True Highlanders.

Tearlach ó5

Mc Intyre North Junr

Iordan Tillenaomh.

E.C.N North.

Donnhull MacAoidh.

Mr Donald Mac Kay.
Piper to H.R.H. the Prince of Wales.

Leather Company van Fin Bheal
(Asst of the Clan of Clan Fingalians)

The bag, "màla" (plate 55), is formed of sheep-skin, in which are securely fastened five pieces of turned wood (called "stocs"), which receive the ends of the different portions of the instrument. At the end of the neck is the chanter "stoc," in which is fitted the chanter, or "feadan." The chanter has eight holes for playing, and two holes nearer the bottom (one in each side), by which the necessary sharpness is given to the notes of the chanter without sacrificing its appearance (*h*). The bag at present is held well under the arm, but formerly it appears to have been held in the front, so that the short drones could rest on the shoulder (plate 54).

The chanter is furnished with a reed (rifeid), formed of two pieces of Spanish cane, placed side by side; the tops of which are worked down to a fine edge, and the bottoms are tied with fine hemp to a small metal tube. The next "stoc" carries the blow-pipe (gaothaire), at the lower end of which is fitted a small leather valve (siunnach), which prevents the return of the wind. The remaining stocks carry the drones (plate 55), which are inserted to regulate the pressure of the wind, and to provide a background, as it were, or an additional volume of sound, to give body to the shrill tones of the chanter. The drones are interchangeable, so that the big drone (doss mòr) can be placed in the right or left stock to suit the convenience of a right or left-handed player. The bass drone is fitted with two, and the small drones (na duis bhega) with one tuning slide to each, by which the drones are tuned. At the end of each drone is a reed (goth), the sharpness or flatness of which is regulated by the tuning string, which is shifted up or down (*see* plate 55).

The notes of the chanter are nine, viz.:—G sharp, A natural, B natural, C sharp, D natural, E natural, F sharp, G sharp, and A natural (*i*), but as the notes are *set* on the chanter the pipe *music is written as if all the notes were naturals*, plate 59, &c., while in reality the notes of the chanter are set to the major scale of A (*j*). The notes are formed by covering certain of the holes with the fingers, as shown on the diagram (plate 55), the black dots showing which of the holes are to be closed and the O's those that are to be left open in order to produce the several notes; the numbers at the side represent the fingers, the X representing the thumb. The thumb of the right hand in holding the chanter should be placed exactly behind the hole for the first finger of the same hand, the little finger of the left hand is not used, and should be held slightly bent in order to avoid an awkward appearance (*k*).

This description applies to a right-handed piper; for a left-handed performer the position of the hands is reversed.

The drones are tuned, as before mentioned, by lengthening or shortening them by means of the slides, the tone being lowered as the drones are lengthened; but if this is not sufficient to correct the sharpness, the tuning string of the reeds must be pulled back, making the tongue a little longer. When in tune the two small drones are in unison with one another, and with the lower A of the chanter, &c.; the bass-drone is tuned to an octave lower.

We need scarcely say that the bag is filled by wind, and the pressure must be so regulated by the arm that there is just sufficient force of wind to bring out the notes clearly without interfering with the regular and steady action of the drones.

On plate 56 are shown the remains of the oldest known bagpipes, the McIntyre pipes, the unshaded parts being restorations; the McIntyres were the hereditary pipers of the Menzies, and afterwards of the Clanranald McDonald (*l*), and the pipes are believed to have been played at the front in the battle of Bannockburn; they at present belong to W. Robertson McDonald, Esq., of Kinlochmoidart; the number of finger-holes are the same as in the modern chanter, but there *are two holes on each side of the chanter (m)*. No bag lasting in good condition more than seven years, we have no guide as to the exact size of the ancient bags (*n*), but the present sizes were, no doubt, handed down from generation to generation.

(*h*) The practising chanter is flatter in tone than the other, and is used for mastering the fingering before playing on the bagpipe.

(*i*) Concert pitch.

(*j*) The tones of the pianoforte being imperfect the nearest approach to unison with the chanter would be obtained by playing the pipe music (as a rule without the grace-notes) with C and F sharp, as shown on plate 24. With this scale a very fair accompaniment can be played to the reel pipes.

(*k*) The chanter reed of the bagpipe is shorter than that of the practising chanter. The reed should be in unison with both A's; if the drone is in unison with low A, and has to be lengthened to suit high A, the chanter reed is flat, and *vice versâ*, the reed will require slightly altering, a process which requires experience and care.

(*l*) The Clanranald of 1827 was a member of the C. T. H.

(*m*) The detail was prepared from drawings of the remains kindly furnished by the owner.

(*n*) The best thing to preserve the bag in good condition is to place a small ball of moist sugar in the inside.

On the other pipes (plate 56) the initials R. McD. & Lymphad point to the McDonalds, and the date appears to be 1409; the IX, however, being rather distant from the four C's, another letter may have been knocked off, and as there is no history attached to them we have no means of determining their exact age. They are a magnificent set of pipes, and have a bifurcated "stoc"; the tone is very good indeed, and they were admirably played by Mr. McIntyre at the time they were submitted for our inspection by the Messrs. Glen.

Of the remaining illustrations in this plate the chanter on the right hand belongs to Messrs. Glen, who purchased it at the sale of the Drummond collection, and the one on the left is the celebrated Feadan dubh chlann chatain, it is made of lignum-vitæ, and is the original or a model of the original chanter played at the clan battle of the North Inch, and is looked upon as the palladium of the clan McPherson; the legend says, "Feadan dubh chlann chatain; fad o chualas; 's buan a Mhaireas; 's mor 'adh."

Another style of pipe is that shown in plate 57. The chanter has the same number of holes for fingering, but the air is *pumped* into the bag by means of a bellows; the bellows are strapped to the waist, and the left arm is placed inside another strap fastened to the outside half of the bellows, so that it is worked by the arm, while the player has his fingers on the chanter—this way of filling the bag requires considerable practice—the right arm moving up and down, and supporting the drones (plate 54), while the left steadily presses against the bag; the blow-pipe has a valve, as before, and is connected to the bellows by a short, flexible tube.

The three drones are carried by one large stock, which is inserted in the side of the bag.

The sets shown on plate 57 are the property of Mr. McPherson of Bogangore.

The small set is frequently made of ivory, and silver mounted.

The bag of the Irish bagpipe was originally filled by the mouth of the performer (*o*), but it was converted so as to be filled by the bellows. The three drones are placed in one large stock, and, after the first conversion, were similar to the Lowland pipes, excepting that the big drone had a fixed coil partly bedded in the stock, and this coil was similar in shape to the coil of a trombone. The chanter at this time had no keys, but there was a regulator, with five keys, in addition to the drones and chanter. The chanter reed is smaller and more delicate than that of the Highland pipe.

There is a fine set of silver-mounted pipes, made of ivory, in the Museum of the Royal Irish Academy, which were formerly the property of Lord Edward Fitzgerald.

Mr. Hingston, of Trinity College, Dublin, has also a set of ivory pipes, and to him our best thanks are due, not only for his kindness in submitting his valuable collection of pipes for inspection, but also for a valuable and detailed history of the various improvements that have been made in the union pipes from time to time (*p*).

In order to understand these various alterations, we will first consider the question of tone.

The notes of the chanter were originally of the same pitch as that of the German concert flute of the present day. In the first alteration the tone was lowered, so that the D on the chanter was equal to C concert pitch (this was called the one-note pipe, because it was one note lower than concert pitch); next, the D was made equal to B (called the two-note pipe); and, lastly, as in the set belonging to Mr. Hingston, the D of the chanter is equal to A concert pitch, or called the three-note pipe: the lowest pipe being the result of the latest improvement.

We will now consider the additions that were made from time to time in order to compass the different alterations of tone, &c.

To obtain semi-tones, we believe, four keys were first added to the chanter; latterly the number was increased to seven in order to perfect the chromatic scale, and the drones were made proportionately longer from time to time to suit the alterations in the chanter (*q*). By these alterations it will be seen that the character and scope of the chanter is entirely changed. When the one-note chanter was introduced, a tube, called a regulator (*r*), was added. This is closed at one end, and at the other a reed is fixed, similar in shape to the chanter reed; the tube was furnished with five keys, producing the notes, F, G, A, B, in unison with the chanter (C was added some years after).

(*o*) The bag is made of goat-skin, and is stanched (or rendered pliable) with bees'-wax and butter.

(*p*) The numerous improvements have unfortunately led to the disuse of these pipes, each improvement rendering the instrument more expensive, more cumbersome, and more difficult to play.

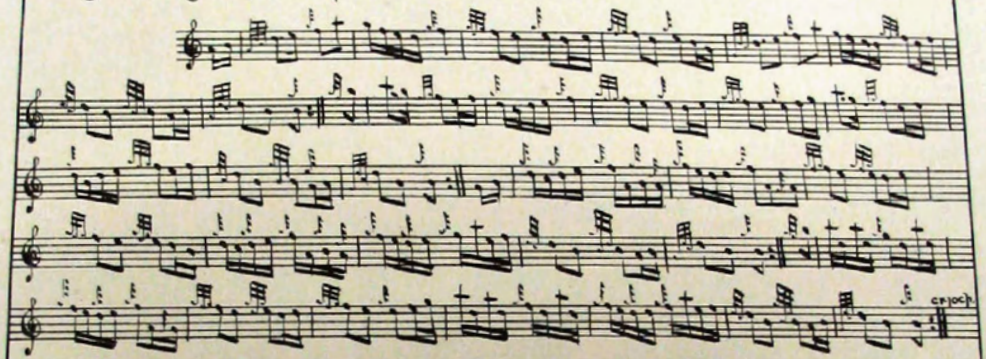
(*q*) The chanter differs in shape from that of the Highland pipes, and it can articulate the notes by giving a distinct sound. This is effected by having a leather piece on the thigh of the performer, and, placing the end of the chanter on it to close the orifice, then you can tip the note the same as with the tongue on a flute.

(*r*) The tube was called a regulator, because it had nothing to do with regulating any part of the instrument.

Leabhar Comunn nam Fior Thaél.
(Book of the Club of True Highlanders).

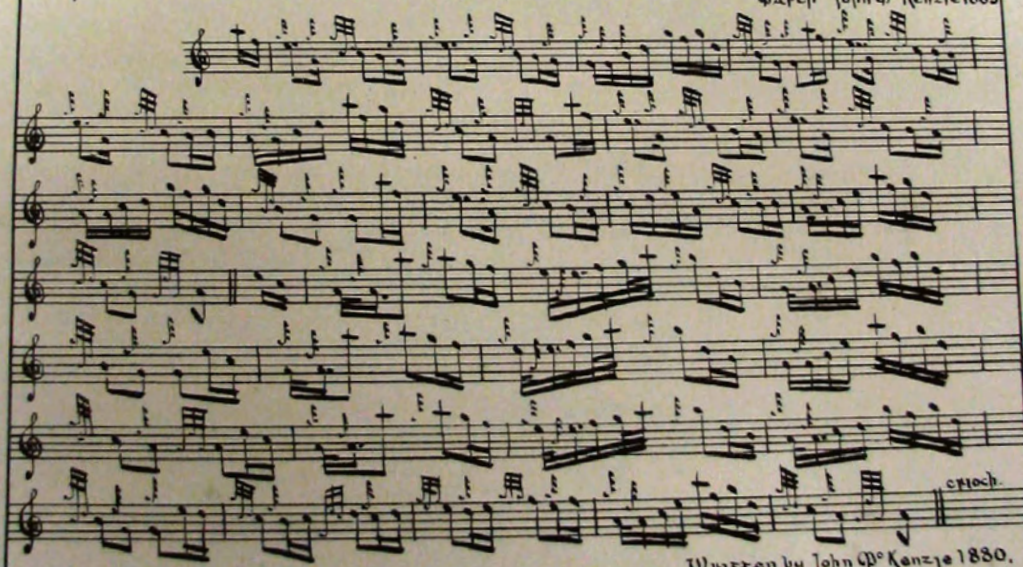
Fillie Faidhealach.

"Highland Laddie"
Quick Step



Spaidsearachd, Comunn nam Fior Thaél

Club of True Highlanders
March John Mc Kenzie 1865

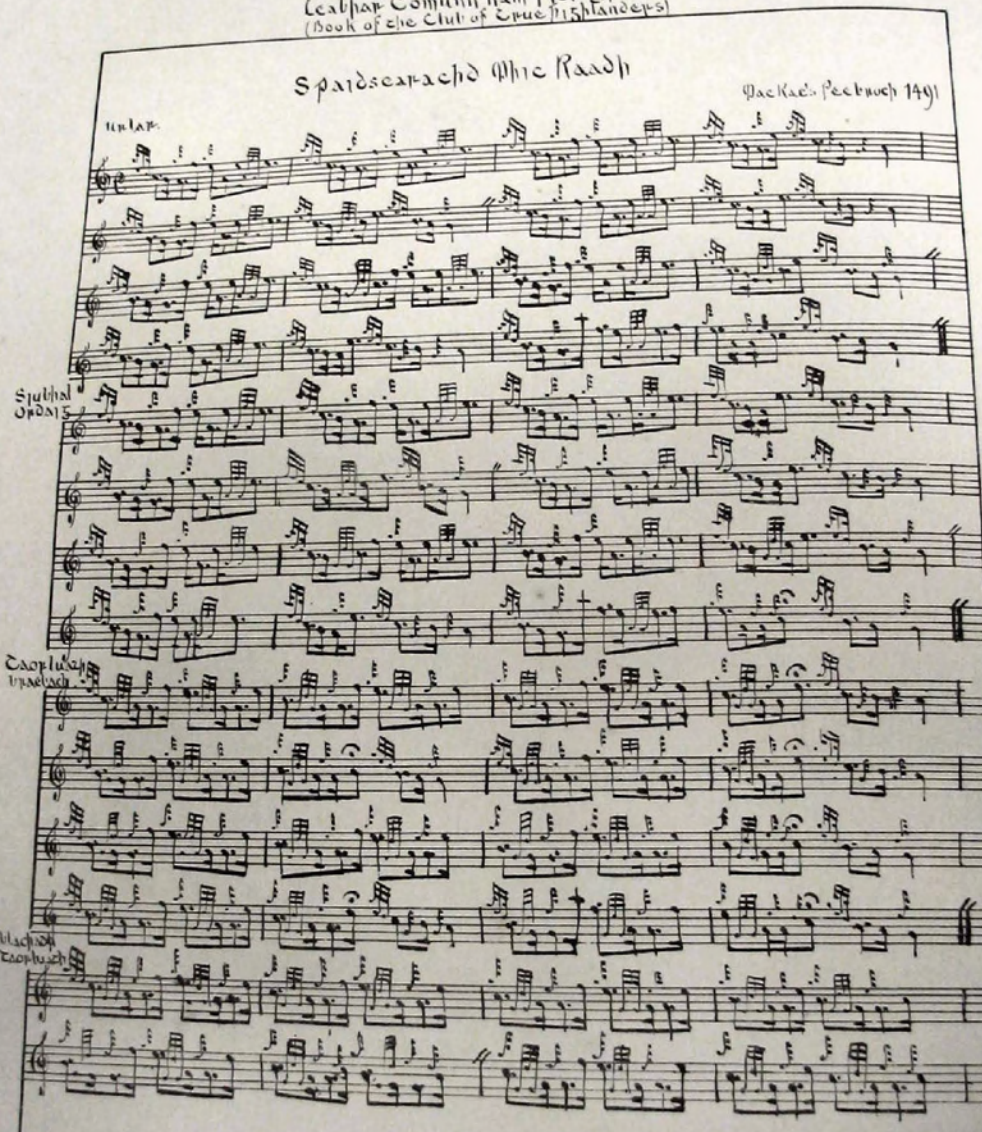


Written by John Mc Kenzie 1880.

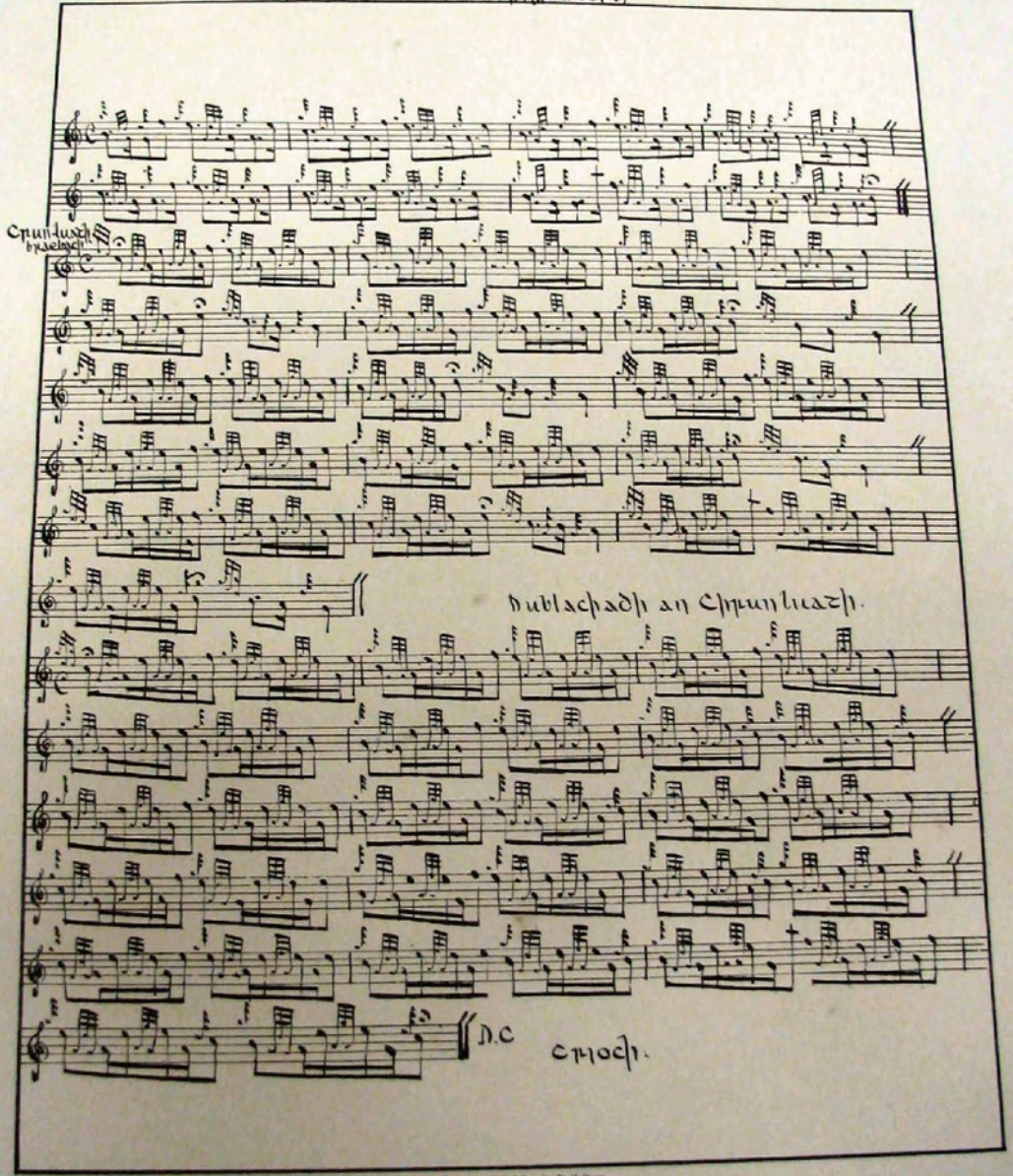
Leabhar Comunn nam Fior Shiel.
(Book of the Club of True Highlanders)

Spaidsearachd Mhic Raadh

Mackay's Pedigree 1491



Leabhar Comunn nam Fior Thàel
(Book of the Club of True Highlanders)

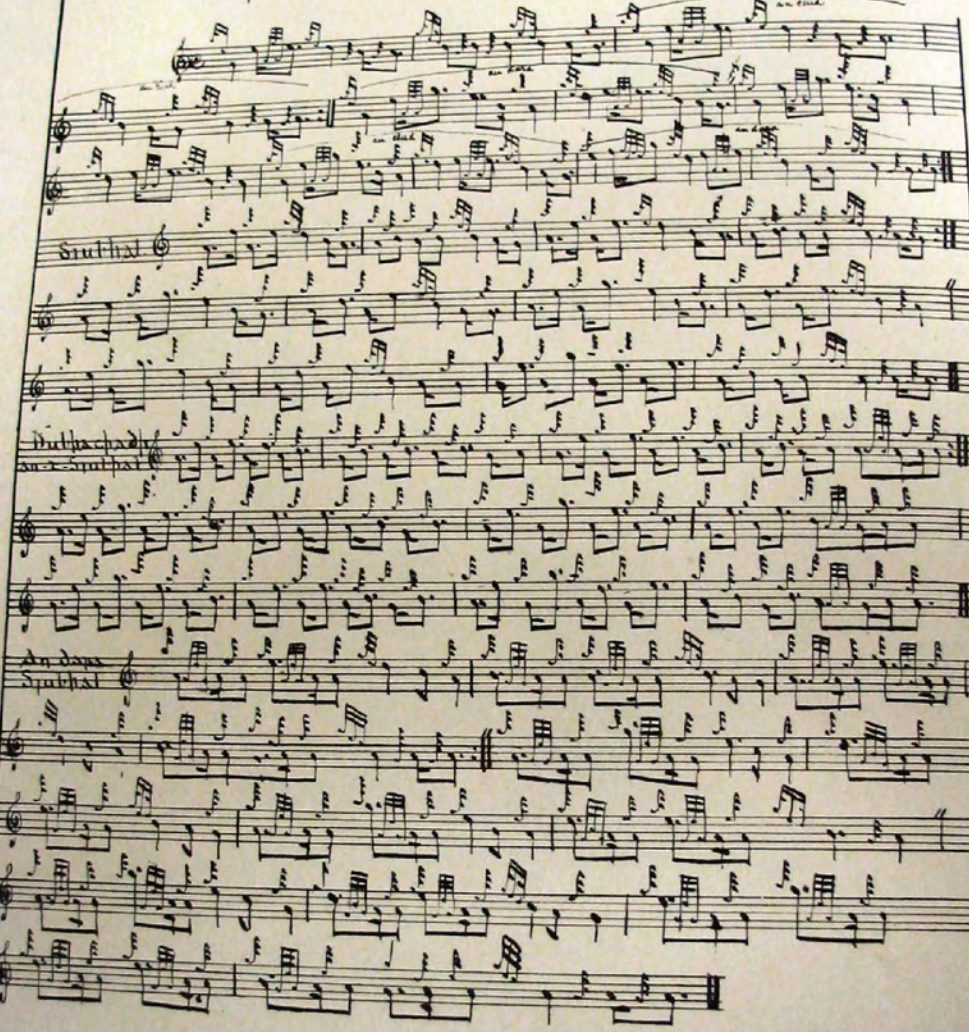


Rich.d Paterson, Lith. 8 Brooke St. Holborn.

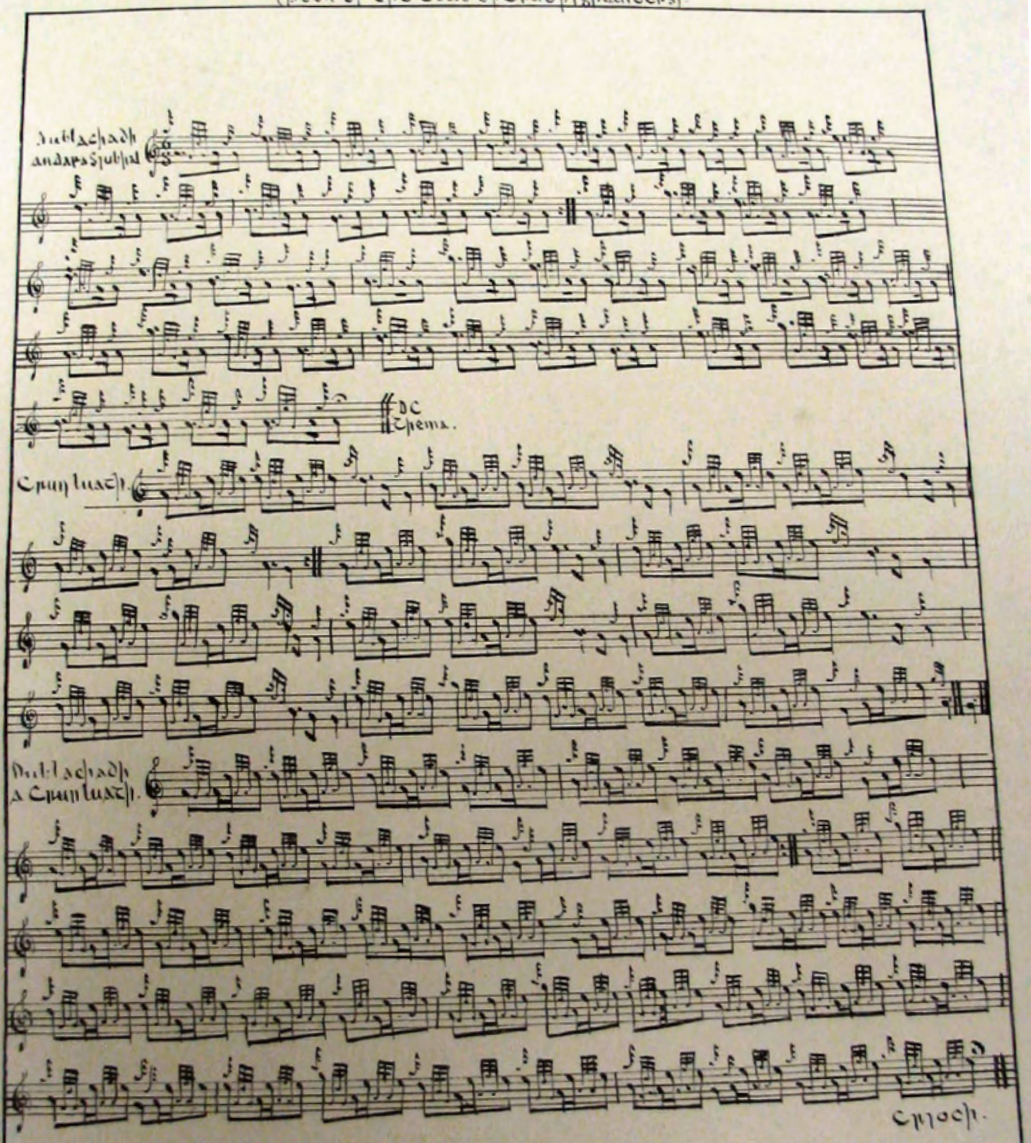
Leabhar Comunn nam fior Ghaël.
(Book of the Club of True Highlanders)

Failte Thighearna na Comeraich.

Aon Ghas Macleoid



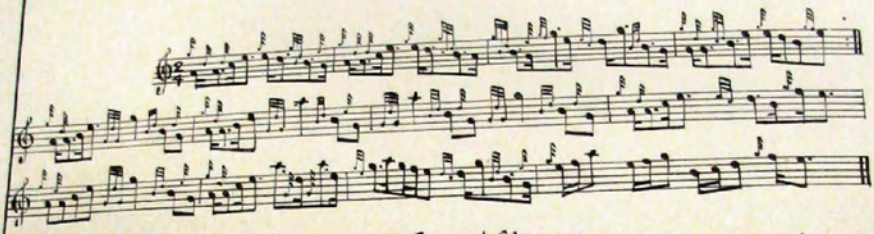
Leabhar Comunn nam fior Ghàel.
(Book of the Club of True Highlanders)



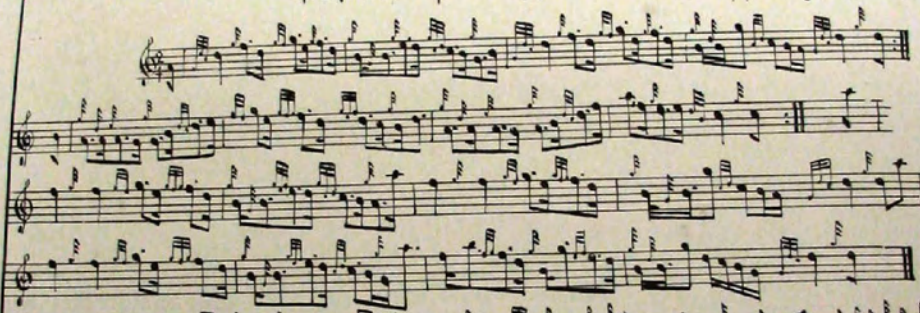
Leabhar Comunn nam fior Ghaël
(Book of the Club of true Highlanders)

Claidheamh Cuthullin.

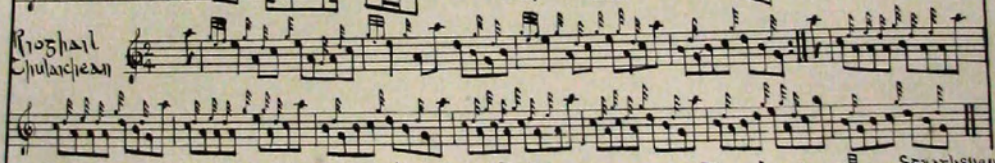
Sword Dance.



Marcus Dunndfhuinn. Marquis of Huntly Highland Fling

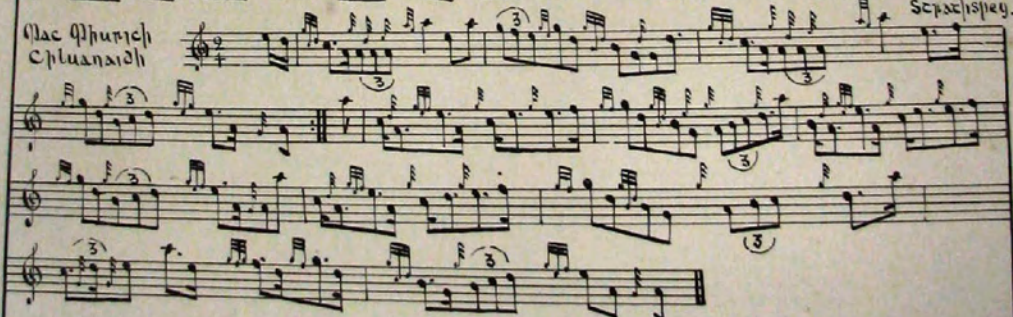


Rioghail Chulaichean



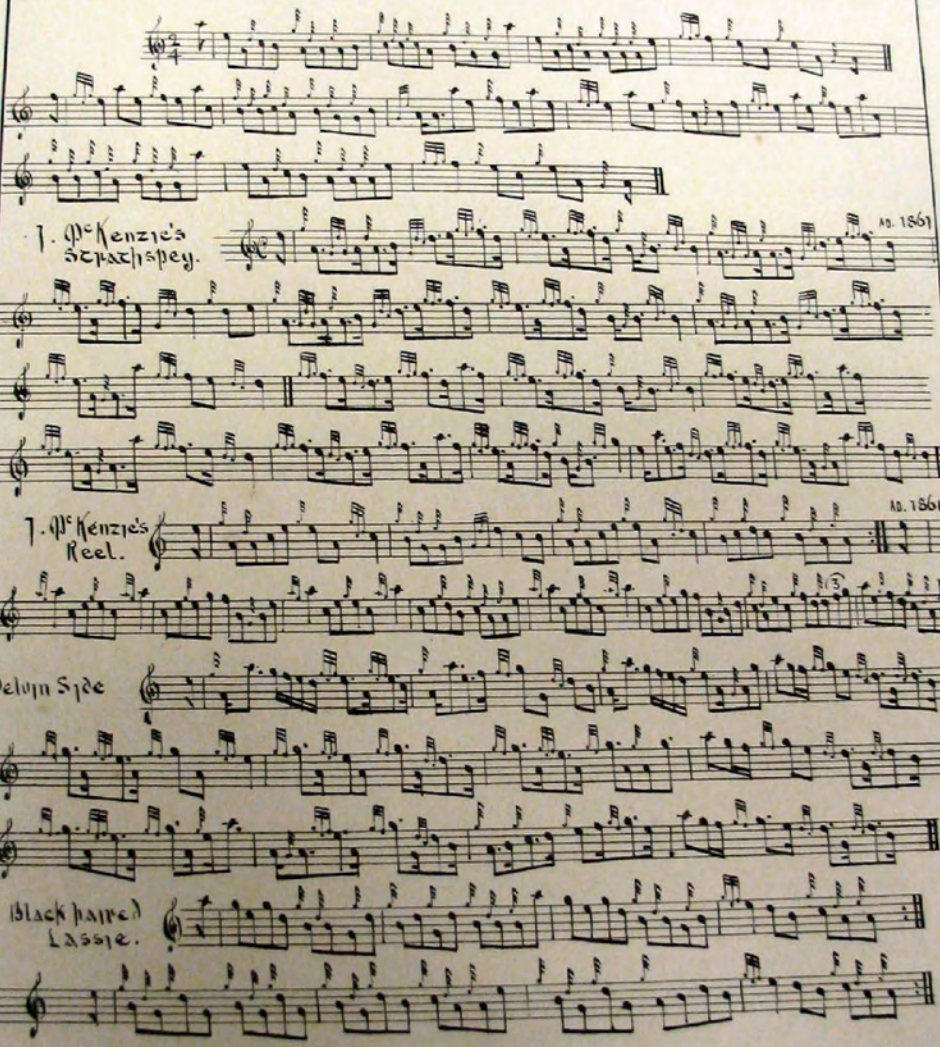
Mac Phunich Chluanaidh

Strathspey.



Leabhar Comunn nam Fior Ghaël.
[Book of the Club of True Highlanders].

Clunig's Reel.



Kirk & Mayhew Lith. 8 Brooke St. Holborn.

A second regulator was then introduced, adjoining and parallel to the first one; this was somewhat longer, and furnished with five keys, producing the notes, D, F, G, A, B, in unison as before (*t*).

The next addition was the bass regulator (*t*), a tube of considerable length, fixed to the side of the stoc. The air is introduced from the side of the stoc, and passed between the outside brass tube and the inner tube, which is made of wood (*u*), and is furnished with a reed, as before. The wooden tube of the drone is longer than the one last described, and is furnished, in addition, with a brass return coil (*v*), and is thus returned so as to enable the performer to have command over three of its keys—viz., D, E, F, &c. The last addition made was another bass regulator. At the bottom end of all the regulators is a sliding tuning-pin, and inside the tube, attached to the end of the pin, is a peeled rush to give softness to the tone; and by drawing out or pushing in the pin the sharpness or flatness of the tones are regulated. These alterations and additions have so altered the character of the instrument that the drones are not at all necessary, and the mechanical contrivance of a stop-key has been inserted in the main stock, so that the wind can be shut off from the drones, should the performer consider it desirable to produce music, the effect of which would be marred by their disturbing influence. The set of pipes to which the foregoing description applies was made by Mr. Coyne, the last of the Irish pipe makers.

Having in the foregoing pages given a somewhat lengthy description to enable the reader to understand the structure of the bagpipe, we will next consider its capability for producing melody. This capability, owing to the small number of notes, is *seemingly* very limited, but with the aid of grace-notes (*w*) an almost unlimited variety of tunes is obtained—the noblest and most ancient of these are called Piobaireachd, and consist of the Cruinneachadh, or gathering; Spaidsearach, or Spaisdearachd, a parade or march; the Cumha, or lament; the Failte, or salute, &c. These peebrochs generally consist of the urlar or dominant melody, with variations, or siubhlaichean: the first of which (on plates 60, 61) is the Siubhal-ordaig; then the Taor-luath (*x*) Braebach, with Dublachadh an Taor-luath; the Crun-luath Braebach, and Dublachadh a Chrun-luath, each title being descriptive of—and, to a certain extent, appropriate to—the piece (*y*). In playing a peebroch the urlar should be played twice at the commencement, and once after each variation; except the last. The second example is more modern (plates 62, 63), and was composed by the Angus Mac Kay before mentioned.

The titles of the remaining compositions (plates 59, &c.) are descriptive, and have been selected as specimens of ancient and modern compositions. Of the peebrochs, "The MacRae's March" is one of the oldest known, the date being 1491 (plates 60 and 61), and "The Salute to McKenzie of Applecross," is composed by Angus Mac Kay (plates 62 and 63). Plate 59, being photographed in fac-simile, is a good example of the boldness and clearness of the modern MS. pipe music (*z*). This notation, however, has not been in use more than seventy or eighty years. The ancient system, as studied in the College of Pipers established by the McDonalds, McLeods, and others, was to teach the pupil to lilt or sing certain well-recognised sounds, a sort of Port a bheul, which represented various combinations of notes, with their grace-notes (*aa*); each peebroch having its special history, as few sentences gave, as it were, the *cue* to assist the memory of the player (*bb*); and the melody was thus handed down in its native purity from generation to generation; the troubles attendant on the "45" nearly extinguished all vestiges of the national music, and although the McCrimmons and others phonetically noted the peebrochs, so that they were intelligible to the initiated, yet it was so much the fashion to decry anything Highland that the professors were treated in a very cavalier manner.

(*s*) The intention of introducing the second tube was for the purpose of producing an accompaniment to the chanter by thirds and fifths, and *the ends of the keys* in the two regulators were so placed that each pair of keys (producing the thirds) could be pressed down at the same time.

(*t*) By this regulator seven notes were added, viz., G, A, B, C, D, E, and F, and it was introduced for the purpose of producing a full octave below that of the chanter.

(*u*) The object of making the inner tube of wood is to produce a soft tone equal to that of the other regulators.

(*v*) Commonly called a crook.

(*w*) The demi-semiquaver is used as a grace-note to give finish to the groundwork and variations, and also to enable the player to repeat the same note in spite of the continuous pressure of wind. The semibreve is not used in pipe music.

(*x*) Some write this incorrectly, luidh or luth.

(*y*) There is also the Crun-luath fosgailte; the Crun-luath mach, and these variations are often trebled and quadrupled.

(*z*) The remainder of the pages of music are written on prepared paper, and transferred direct to the stone, thus securing accuracy of notation at the expense of lithographic propriety.

(*aa*) When composing at the present day the piper will first lilt or croon the melody as he notes it down; he will then silently finger the holes of the chanter which would produce the notes (the meurachadh), and, if correct, he will play the tune on the chanter.

(*bb*) Faigh air do mheomhair—get by rote; get by heart.

Sir J. Dalzel says: "John Campbell, in 1818, had a folio volume in manuscript, the contents resembling a written narrative in an unknown language, nor bearing any resemblance to Gaëlic—they proved utterly unintelligible"; and McLeod of Gesto noted a number of peebrochs from the dictation of John McCrimmon, piper to the old Laird of McLeod. The collection was printed, and contains some of the tunes, and is one of the works referred to by Sir J. Dalzel. This book was very scarce, but owing to the patriotic exertions of Messrs. Glen, of Edinburgh, a reprint has been issued of this valuable relic.

Carefully and impartially considered, however, we think it will be evident to the reader that the Gaël had a most complete system of musical—as well as poetical—education (*cc*), and which in those days was better calculated to preserve the national melodies than any other. Sir J. Dalzel gives quotations from Gesto's work, commencing, "Hodroho hodroho haninin hiechin (cogadh na sith) Hirorine ho bo trie; hia varla ho botrie (Isabel nic Aoidh)", to prove how utterly *unintelligible* the sentences were, and he evidently *fancied* that it was a thing "no fellah could understand" (*dd* and *ee*). We will endeavour, therefore, as shortly as possible to show their meaning as written down in Gesto's work.

The book of Gesto's is composed of "Pibereach, or pipe tunes, as taught verbally by the McCrimmen pipers in Skye to their apprentices; the following as taken from John McCrimmon, piper to the old Laird of McLeod, and his grandson, the late General McLeod, of McLeod, at Dunvegan, by Captain Niel McLeod Gesto, Skye." The tunes given are—1. Luinagieh, *alias* Auiltich; 2. Royal Oak that saved King Charles; 3. Cogheigh nha Shie, War or Peace, the True Gathering of the Clans; 4. Mac Vic Horomoid, *alias* McLeod Gesto's Gathering; 5. Mac Vic Horomoid, *alias* McLeod Gesto's Lamentation; 6. The Union of England with Scotland; 7. Kiaunidize; 8. Lamentation of M'Leod of Greshersnish; 9. Donald Groumach; 10. Lassan Phadrig Chiegch; 11. Marquis of Talibeardin's Salute at Dunvegan Castle; 12. Kiaunma Drochid a Beig; 13. Lamentation of Mac Vic Allister; 14. Caugh Vic Righ Aro, a Lament; 15. Isabel Nich Kay; 16. Lament for King James, &c.; 17. Lament for the Laird of Ainapole; 18. Tumilin O'Connichan; 19. Kilchrist; and one without a name, 20. Accepting Sir J. Dalzel's challenge we have selected Cille Chriosd, Isabel Nic Aoidh, and Cogadh na Sith, and we find that roughly speaking *I* or *ee* represents the upper notes; *e* or *a* the E of the notation; *a* or *ha* the D; *o*, the C and B; and *u* the A and G; the difference between the A and G being shown by the A being generally represented by *in* and the G by *un*, but all these again are influenced by grace-notes (*ff*). This is very markedly shown on the sixth stave, plate 66 (A, B); at A we see the note *e*, then three grace-notes, and then *e*; at B we find exactly the same arrangement; but at A it is represented by "*tiri*," and at B by "*tatateriri*"; the difference being caused by *other grace-notes being used*, and this variation has been a great difficulty in the way of noting the exact sound; thus we find "*hoieo*" and "*hovieo*" representing the same notes, "*havia*" and "*haiea*," "*chindrine*" and "*hin drie*," "*hie trie*" and "*he drin*," "*handatri*," "*hiendatri*," and "*hundatri*." The *t* and *d* generally denote a group of grace-notes; the first stave of plate 66 gives the first six bars of Cille Chriosd; the next five staves are not divided into bars but into *groups* representing the various expressions used in the letterpress of Gesto's work.

We have reduced a lament (*gg*) to the modern notation (page 66) to assist the adventurous reader, should he wish to discover the hidden meaning of the remainder. Space prevented us giving the whole of the last variation, but the remainder is as follows: huodatri, hodatri; huodatri, hindatri; hiodatri, hiodatri; huodatri, hindatri; hiadatri, hiadatri; hiadatri, hiadatri; huodatri, hiadatri; hiodatri, hindatri; hiodatri, hiodatri; hiodatri, hindatri; huodatri, hodatri; hiodatri, hindatri; hiadatri, hiadatri; hiadatri, hiadatri.—*Crioch.*

Comparing the book with the music handed down to us at the present day we find that in Cille Chriosd, Gesto has omitted the first variation; in Cogadh na Sith the doubling of the first part is called the *first variation*; he has

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(*cc*) Kollman says the learning of the *harpers* was due to a "*lucky chance*," although we may doubt whether the *transposing* from the Greek was at all necessary, as the Keltic system was probably the oldest.

(*dd*) In order to test the question Mr. McKenzie copied out one of the peebrochs, and posted it to Mr. Connan, a talented young pupil of his, who has already carried off the highest prizes at Inverness, and who was taught entirely by note. With the paper was the query—What tune is this? The reply was, "Is this not 'Cille Chriosd'?"

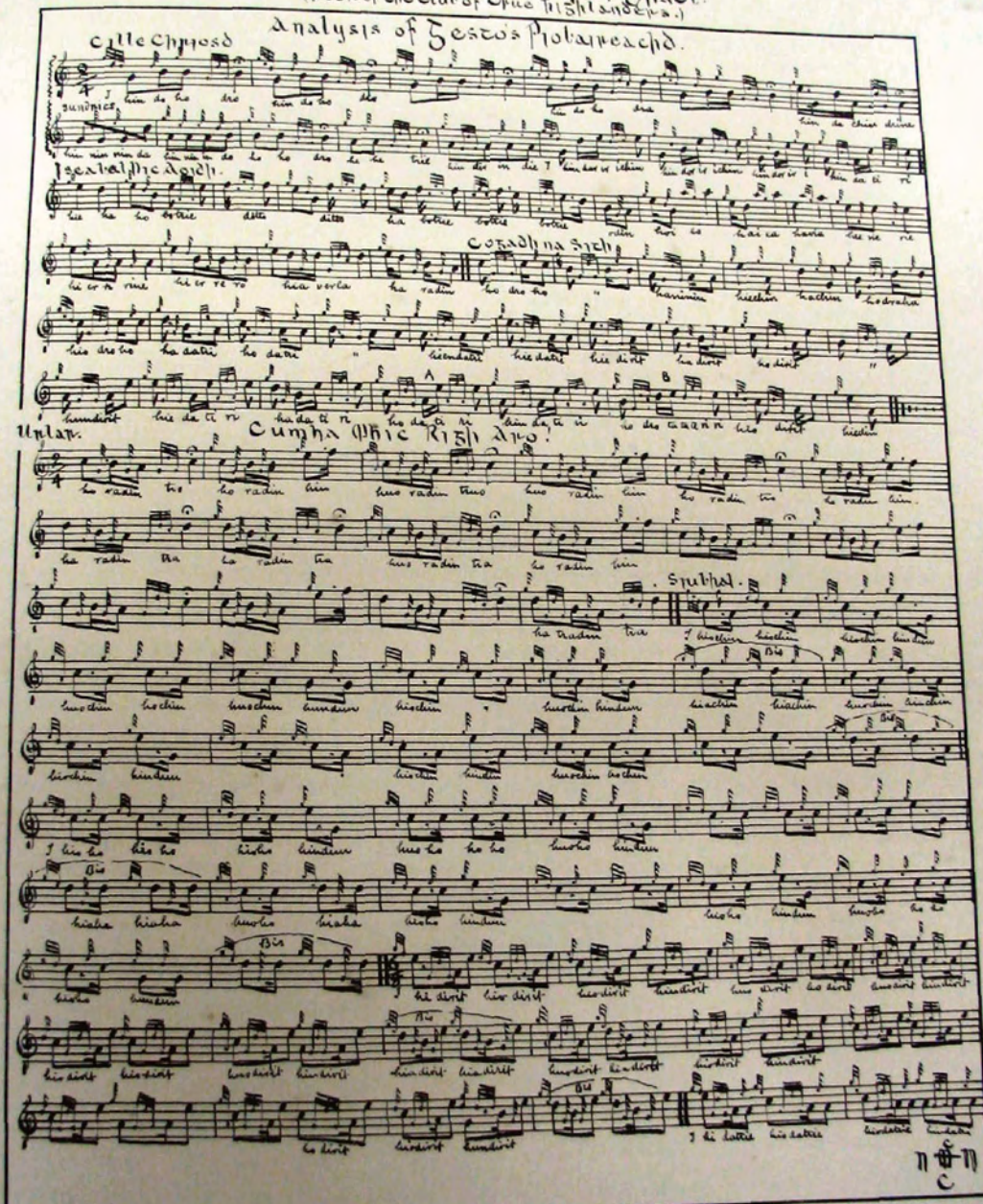
(*ee*) In "Albyn's Anthology" (quoted by Dalzel), another Campbell, in 1815, although he abuses the system, is compelled to admit that there is a great deal of method in it. "The *syllabic jargon* of *illiterate pipers*" was translated into musical characters, which, when *correctly* done, coincided *exactly* with musical notation. J. F. Campbell, Esq., of Isla, has, we believe, lately discovered a rare treatise on "Meoghair," and, as he proposes (as soon as he has mastered the principle) publishing an essay on the subject, we have no doubt it will be a valuable acquisition to our knowledge.

(*ff*) Without grace-notes, we must remember, no piece of music of any value could be played on the pipes.

(*gg*) We simply give the notes and grace-notes representing the same expressions as in the other peebrochs analysed, and have attempted no polishing or re-arrangement; on plate 66 writing has been omitted under many of the notes to avoid needless repetition.

Leabhar Comuinn nam Fior Ghàel.
(Book of the Club of true Highlanders.)

Analysis of Testo's Piobaireachd.



Edin.ª Sayttheur. Lith. & Brooke St. Holborn.

missed the first and second variation and their doublings; the trebling of the third and fourth is left out, and the Crunluath and the trebling of the Crunluath. In Isabel Nic Aoid the second variation is missed; there is no single taor-luath or Crunluath, &c., &c., so that any attempt to solve the problems by writing the words, and then writing the modern notation under them, without comparing the meaning of the two with other bars of the same character, will only result in ignominious failure. The difficulty of solution is greater for one who is not accustomed to the *tone of voice* used by the Highland piper; but Gesto's attempt (at a time when no particular regard was paid to correctness of spelling, even in Gaëlic *sentences*) must, however, be considered as a very arduous and creditable attempt to preserve that which the "*cognoscenti*" called the *syllabic jargon of illiterate pipers*.

That this statement was an extraordinary (or rather strong) perversion of the truth needs little demonstration, and arose from the ignorance of those who (like their fellows of the present day), confounding book *learning* with education, ridicule everything that is too abstruse for, or does not come within the ken of, their very limited mental vision. The piper was, and is, a professional gentleman of education, a skilled musician who went to college (*hh*), had a special attendant to wait on him, was one of the gentlemen in attendance on the chief, and as such entitled to a seat at the same table (*ii*); this fact is so little known or understood at the present day that at many so-called Highland gatherings the piper who is engaged is not only not asked to sit down to table, but not the slightest refreshment is provided, save the pernicious drams which are constantly forced on their unwilling recipients by thoughtless loons; a mistaken pride, and a certain delicacy of feeling, generally debarring the gentleman engaged from *demanding* refreshment from those who have not sufficient mental calibre to understand that an educated professional man can no more live on air (*jj*) than (and is entitled to as much respect as) a rich grocer, stockbroker, alderman (*kk*), or any other commercial celebrity. *O tempora! O mores!*

Dancing has been a favourite amusement in all ages, and has been by means of pantomimic action the vehicle for expressing sacred, and festive joy, exultation at victory, or warlike determination before setting out to battle. The Egyptian hieroglyphic for dancing was a figure with one foot up in very much the same manner as one would represent a man dancing the Highland Fling (see plates 54 and 70); and the North American Indians had a dance which very much resembles the Foursome Reel of the present day. The dances at the present day which are considered exclusively Highland are the Sword Dance, Hulaichan or Reel o' Tulloch, the Strathspey, and the Highland Fling. The Foursome Reel may be classed with the dances which are equally practised by the inhabitants of Great Britain and Ireland.

There is the same difficulty in tracing the ancestry of the various dances as in the other subjects already mentioned; the Puritanical rigour of the Commonwealth in England was bewailed by Randolph in (*ll*) 1646, and bearing in mind the observations previously made, as to the general origin of the people of Great Britain, we will still follow the plan of using the fragmentary records of one part of Keltland to throw light on the customs of the other part.

It is highly probable that the Druidical chants were accompanied by a slow dancing movement (similar perhaps to those sacred dances mentioned in Holy Writ). Dancing round the maypole was a relic of Phallic worship (*mm*); and as it was the policy of the Early Church to transform as much as possible; the ancient sacred and festive dances gradually became the Morrice dance and other mummeries. Singing, no doubt, formed part of the accompaniment for the dancers (*nn*).

(*hh*) The MacCrimmon's, hereditary pipers to McLeod, of McLeod, were the most celebrated of the pipers. They had a college at Boreraig, which they held rent free in virtue of their office. The Macarthurs, hereditary pipers to the Lords Macdonald of the Isles, also had a college.

The MacKays were hereditary pipers to the MacKenzies, of Gairloch. The Rankins to McLean, of Coll; the Campbells to Campbell, of Mochaster; the MacIntyres to Menzies, of Menzies; &c., &c.—*Angus Mac Kay*.

(*ii*) The piper always sits down at the table of the C. T. H.

(*jj*) Whatever amount of wind he may have in his *bag*.

(*kk*) A celebrated performer was once engaged in Ireland, who, when he arrived at the assembly, found that a table had been *set apart*, at which he was expected to help himself to refreshment. When he saw the ill-mannered arrangement he went to the table, filled a glass with wine, turned to the company and drank their health, then placed a piece of money on the table to *pay for the liquor*, and turning his back on the company immediately left them alone in their *glory*.

(*ll*) "These teach that dancing is a jizabell,
And 'barley break' the easy way to hell.
The Morrice idols Witsun ales can be
But prophane reliques of a jubilee;
"These in a zeal expresse how much they do
The organs hate—have silenced *bagpipes* too,
And harmless maypoles all are railed upon,
As if they were the towers of Babylon."

(*mm*) The Helstone furry dance is no doubt a lingering relic; the Rinceadh fada of Ireland, and dancing round the fire at Beltane is another.

(*nn*) The North American Indians have song feasts, at which they dance to the songs of the surrounding people, and the end of each part or stave is always closed with a loud "Hoch!"—*Brown*.

Peacock goes so far as to say that "Strathspey time agrees with the measure which predominates in the heroic stanzas of Ossian"; but, without entirely assenting to so sweeping an assertion, we grant that the human voice has a wonderful stimulating effect on the dancer. There is no doubt of this, from our own personal experience, for on several occasions on the Council night of the Club of True Highlanders (when no piper is in attendance) four men have sung a "port a bheul," or mouth tune, "Theid mi air do bheann a bhodaich," while other four danced; and so turn and turn about for a considerable time, with perfect ease and a most exhilarating effect. The first dance to be considered, both for grace and agility, is the so-called Gillie Calluin; this, we think, as before observed, must be a corruption of Claid-heamh Cuthullin (see page 42 vol. I.), a song in which the heroes' exploits are recited, to stimulate the Keltic youth to deeds of valour, a most appropriate theme for pipe and voice as an accompaniment to the sword dance. There appears to have been three methods of performing this dance: first, the grand dance used on solemn occasions; the second would be a trial of skill and agility, and the third would be an exhibition by one person, like the modern style.

The grand dance was, no doubt, similar to that described as being the favourite of the Northern Goths and Swedes, "wherein they exercise their youth; first, with their swords sheathed and erect in their hands, they dance in a triple round, then with their swords drawn, held erect; afterwards extending them from hand to hand, they lay hold of each other's hilt and point, while they are wheeling about moderately round, and, changing their order, throw themselves round in a hexagon, which they call a rose; but presently raising and drawing back their swords, they undo that figure to form with them a four-square rose that may rebound over the heads of each; at last they dance rapidly backwards, and vehemently rattling the sides of their swords together, conclude the sport; *pipes and songs* direct the measure, which at first is slow, but increasing after, becomes a very quick one at towards the conclusion (*oo*)." The second style is shown on plate 54 (*pp*), and gives a very clear idea of the manner in which the dance was performed; the two performers were armed with sword and targaid, the dance resolving itself into a trial of skill, and it is very possible that the victor placed the two swords on the ground and danced round them in exultation of his victory.

We will now endeavour, with the aid of the diagrams (plate 67), to give a clear idea of the modern style, selecting the set which is undoubtedly the best, and for the knowledge of which we are indebted to A. McBain, Esq. (*qq*), who was instructed by Sandy McIntyre of Perth. (Who taught Sandy McIntyre we know not.)

The swords are laid on the ground crosswise, and the dancer stands at the first position (*i.e.* right heel against the ball of the left toe) between the points and facing towards the centre. The dancer should be erect without constraint, and his body should be so turned that he can always look down at the centre of the swords without difficulty; the feet should be well turned out, and the steps placed as near as possible to the centre without touching the swords (*rr*).

(First figure). First bar: step A^R, advance the right foot about six inches to the right, in two beats of the music (one, two); then place the heel of the left foot against the ball of the right toe, "in one beat" (three); at the same time bend the knee slightly, and raise the right foot; place the right foot down again in the same position "in one beat" (four); this completes half a bar; then step A^L to be danced in the same manner as A^R, but advancing the left foot instead of the right.

(*oo*) Brande, in his edition of "Bourne," describes the dance in a manner which almost seems to imply that it was a combination of the second and third styles.

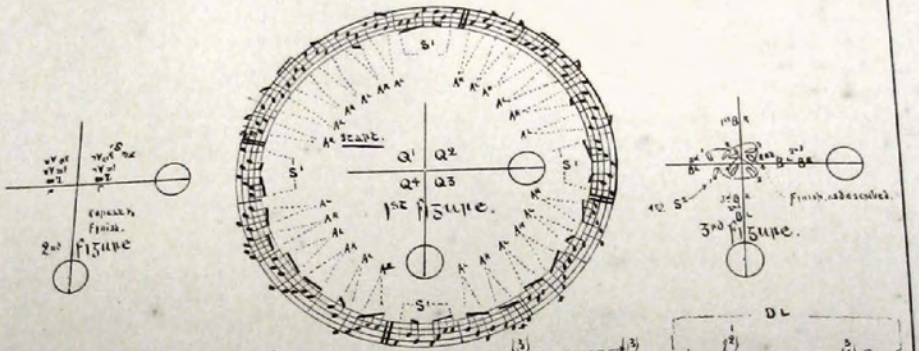
(*pp*) Royal MS.

(*qq*) The Club of True Highlanders has always numbered good dancers amongst its members. We, in our earlier days (when adipose tissue had not added dignity to our deportment), formed with Grant, Hepburn, and McBain, a quartet known as the "Four-in-hand." McBain's unique dance, consisting almost entirely of cutting steps, danced to the tune of "Blue Bonnets are over the Border," will be long remembered, and his sword dance was a model of excellence. The writer of one of the reports of a Club of True Highlanders' meeting, after describing the dancing and the manner in which some of the members acquitted themselves, appears to have overflowed with excitement, or uisge beatha, and, rising to the occasion, burst forth with a rhapsody worthy of the bards of old. "But it is no disparagement to them (*i.e.* the other members) when I observe that they are far outshone by Mr. Alexander McBain, of Brompton. His manner at the sword dance is worthy of especial comment. *Of course he is in the Highland dress.* To the inspiriting notes of the bagpipe he approaches the cross-swords, not timidly as is the wont with many dancers, but with an unaffected familiarity. When the pipes have almost flooded the room with romantic sounds, and warmed and cheered the company, the same influence seems to have a greater spell upon the dancer. Having bounded between the weapons as safely as ever roebuck cleared the forest path, he plies his limbs swiftly and unerringly, while toe and heel keep magic pace with the music. The whirl and the swing are now in rapid succession, but the four quarters of the claymores have been dipped by the feet of the dancer with mathematical precision and accuracy. With thumbs and fingers cracking to urge to more rapid notes, the giddy mazes are trod more swiftly, yet as safely as before, and the triumph of Gillie Callum is hailed with resounding applause."

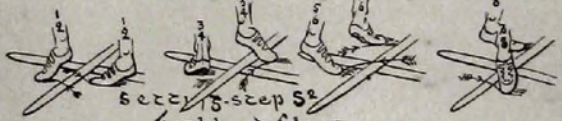
(*rr*) Touching the swords was a mark of failure (Sir J. Dalzel). In competing, as soon as the dancer touches, he should salute in acknowledgment, and then retire from the contest.

Leabhar Comunn nam Fior Ghael
(Book of the Club of True Highlanders)

The Sword Dance.



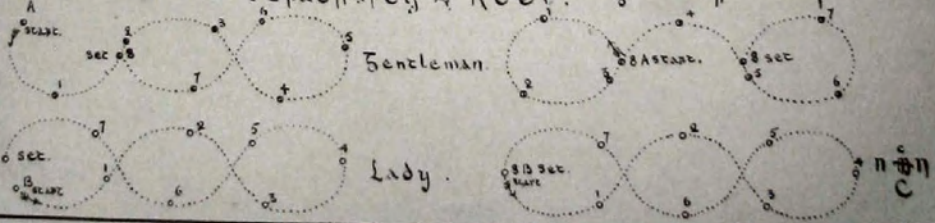
1st Position. Step AR : left foot: 1st & of Setting step S1 BR CL takes the 3 beats DL only the 1st 4



Setting-step S2

Highland Fling.

Strathspey & Reel.



Second bar: Repeat A^R; again repeat A^L.

Third bar: Again repeat A^R; again A^L; by which time the dancer should reach the point, in twenty-four beats or quavers, and should be exactly opposite the next quarter of the circle.

Fourth bar: The next eight beats are for the setting step (S^t); spring up from the first position, and place the heel of the left foot against the ball of the right toe (one, two); again spring up and place the right against the left (three, four); again repeat with the left against the right (five, six); and again with the right against the left (seven, eight); the dancer will then be ready to go to the next quarter, and so on until he returns from the point he started from.

The time is played twice through for this step; round the first figure music is set for the pianoforte, and the number of notes for each step is connected by dotted lines with the letters representing the steps on the diagrams.

The first position is shown on plan; step A^R is shown on plan, and the feet in elevation; the dotted soles of the feet show the position at the commencement of the movement, and the dotted *lines* and arrows show the direction in which the feet are carried; but it must be noted that it generally requires two sets of details placed *side by side* in order to show one step when it is danced on the same ground; thus, in step A^R, the feet marked 3^L represent *the same foot in the same position;* the second detail being added to show that the right foot is raised at the same time that the left foot is placed in position.

The step A^R A^L should be carefully practised, as the remainder of the dance is for the most part composed of the first step, with variations (*ss*).

The modern practice of dancing but two steps (instead of three) in the four beats deprives the dance of half its scientific excellence and exertion, and this slipshod, lazy performance, however appropriate for the stage, should be discountenanced by all who pretend to any knowledge of the correct style.

SECOND FIGURE.—First bar: Dance step A^R inside the first quarter; lightly spring over the sword, and dance A^L in the second quarter, carefully pointing the toe to the centre.

Second bar: Return to the first quarter (one, two) with the right foot, but, instead of placing the left heel against the right toe, advance the left toe (three) into the fourth quarter, and raise the right foot, putting it down again, in the same manner as to the fourth beat in A^R, but keeping it still in the first quarter (this we will call step B^R—*see* plan and elevation); then carry the left foot diagonally back to the second quarter (one, two), and repeat the step from the left foot instead of the right, advancing the right foot into the third quarter, B^L (*ll*).

Third bar: Carry the right foot diagonally into the first quarter, and dance A^R; again spring over the sword as before, and dance A^L in the second quarter.

Fourth bar: Dance setting step S^t in the second quarter. The figure is completed by repeating these steps, but starting from the second, third, and fourth quarters respectively, the figure taking sixteen bars of music.

THIRD FIGURE.—First bar: Dance the step B^R, carrying the left foot into the second quarter at the third beat; dance B^L in second and third quarters; the dancer will then be looking over the right side at the centre of the swords.

Second bar: Draw the right foot back into the second quarter, turning the body to the right, at the same time dancing B^R; then dance B^L in the third and fourth quarters.

Third bar: Draw the right foot back into the third quarter, dancing B^R same as to second bar; dance B^L in the fourth and first quarters: the dancer will then be in a position for the diagonal setting step (S^t).

Fourth bar: Spring up, and at the same time draw the right foot back into the fourth quarter, and advance the left into the first in two beats (one, two), turning the body at the same time; again spring up, and place the right foot in third quarter, the left coming down again in the first quarter in two beats (three, four); spring up, withdraw the right foot into the first quarter, advancing the left foot at the same time in the second quarter (two beats—five, six); again spring up, advancing the right foot to the fourth quarter (seven, eight), the left foot at the same time coming down in the second quarter; (this step, S^t, is completed in one bar); the dancer at the end will be standing with his left foot in the second quarter, and his right in the fourth.

Fifth bar: Draw back the right foot into the second quarter, dancing B^R in the second and third quarters; dance B^L in the third and fourth quarters.

(*ss*) The letter R stands for the figure, in which the right foot is moved first, and the letter L the left.

(*ll*) The bar is equal to eight beats, but the beats are often described in two fours—*i.e.*, the number of beats to each step.

Sixth bar: Draw back the right foot, and advance the left, dancing B^R in the third and fourth quarters; dance B^L *in fourth* and first quarters.

Seventh bar: Again draw back the right foot, and, advancing the left, dance B^R; dance A^L in the first quarter.

Eighth bar: Dance S^r *in the first quarter.*

FOURTH FIGURE.—First bar: C^L has four diagrams, showing the position of the feet. Spring up, advancing the left foot into the second quarter, and touch the ground with the toe (one, two); then the heel to the ground (three, four); then the toe to the *right* (five, six), and then the heel, with the toe turned towards the left (seven, eight), the right foot keeping time *in the* first quarter.

Second bar.—(C^R): *The right* foot to be advanced to the third quarter, and the toe and heel as before; this is the double toe and heel step, same as C^L.

Third bar: *Spring up*, drawing back the right foot into the second quarter, and at the same time advancing the left toe to the *third quarter* (one, two); then touch with the heel (three, four), spring up, turning to the right, and drawing *the right foot* to the third quarter (one, two) *touching* the ground with the left toe, and then touch with the heel as before (three, four); the dancer should then be *in* the third quarter, and facing the centre of the swords.

Fourth bar: Dance S^r in the third quarter.

Fifth, sixth, and seventh bars: Dance C^L, C^R, &c., as before, *in* the third and fourth, fourth and first quarters.

Eighth bar: *Finish with* S^r in the first quarter.

FIFTH FIGURE *is exactly* the same as figure three, excepting that instead of B^R B^L, the dancer springs up, at the same time advancing *the foot* over the sword, and dances the single toe and heel, D^L and D^R, to the same bars, and turning in the same manner as in figure three.

SIXTH FIGURE: Dance *the first* bar with B^R and B^L same as to the third figure.

Second bar: Spring up, drawing back the right foot into the second quarter, at the same time advancing the left foot into the third quarter (one, two), *then* draw back the left foot and advance the right in the same manner (three, four) repeat same.

Third bar: Draw back the right foot to the second quarter, dancing B^R; dance B^L in the third and fourth quarters.

Fourth bar: Same step as to second bar, but to the third and fourth quarters.

Fifth bar: Draw back the right foot to the third quarter, dancing B^R as before; dance B^L *in* fourth and first quarters.

Sixth bar: Same step as to second bar, but in the fourth and first quarters.

Seventh bar: draw back the right foot *to the fourth quarter*, and dance B^R; dance A^L in the first quarter.

Eighth bar: Dance setting step S^r.

SEVENTH FIGURE.—First bar: Dance D^L, advancing the left foot into the second quarter; dance D^R, advancing the right foot diagonally into the fourth quarter; the dancer stands with the left foot in the second quarter, and the right in the fourth.

Second bar: Draw back *the right foot into* the second quarter, and dance D^L and D^R as before in the next quarters.

Third bar: Draw back the right foot into the third quarter, and dance D^L and D^R as before in the next quarters.

Fourth bar: Draw back the right foot to the fourth quarter, and at the same time advance the left foot into the first quarter, dancing S^r.

Fifth bar: draw *the right foot* back into the second quarter, dancing D^L as before; dance D^R diagonally as before.

Sixth bar: Draw the right foot back to the third quarter, dance D^L; then dance D^R diagonally as before.

Seventh bar: Draw back the right foot to the fourth quarter, and dance D^L; dance D^R inside the first quarter and *not across the swords*.

Eighth bar: Dance the setting step S^r, this figure is principally single toe and heel across the sword, followed by the same step diagonally.

EIGHTH FIGURE.—First bar: Spring up, and advance the left foot across the sword to the second quarter, the right foot remaining in the first (one, two); again spring up, and advancing the right foot into the third quarter

(three, four) the left remaining in the second quarter; draw back the right foot into the second quarter, and advance the left to the third quarter (one, two), and finish same as first part (three, four).

Second and third bars: Repeat the step for the last half of the first bar, moving from one quarter to the other.

Fourth bar: Repeat the step as before to the first half of this bar, then draw back the right foot into the fourth quarter and advance to the left as before (five, six); then spring to the first position inside the first quarter (seven, eight).

Fifth bar: Spring up as before, advancing the left foot to the second quarter, (one, two); again spring up and advance the right foot diagonally into the fourth quarter (three, four); spring up, draw back the right foot to the second quarter, at the same time advancing the left foot to the third quarter (five, six); again spring up, advancing the right foot to the first quarter (seven, eight).

Sixth and seventh bars: Same step as last part of fifth bar, moving from one quarter to the other as before.

Eighth bar: Repeat the step as before for the first half of this bar; then draw back the right foot into the fourth quarter, advancing the left foot to the first (five, six); spring to the first position inside the first quarter (seven, eight).

At the eighth bar the dancer should take off his bonnet and waive it as a signal that the next and final step is to be in quicker time.

LAST FIGURE.—First bar: Same as the first bar of third figure.

Second and third bars: Same as the second bar of same.

Fourth bar: The first part, same as first part of second bar, then dance A^L inside first quarter.

Fifth bar: Dance B^R, advancing the left foot into the second quarter; dance B^L, advancing the right foot diagonally to the fourth quarter.

Sixth bar: Draw back the right foot into the second quarter, dancing B^R in the second and third quarters; dance B^L, advancing the right foot diagonally as before.

Seventh bar: Step same as sixth.

Eighth bar: Same step as first part of sixth bar. Then dance A^L inside the first quarter; stand at attention, salute, and retire. If the performer is a good dancer, who wishes to carefully mark the time of each step, and finish the figures with some side cutting, the sixteen bars should be danced in a little under thirty seconds. If the plain setting step (S^1) is only danced, and the performer is short of wind, the time should be slightly increased, and the sixteen bars danced in twenty-five seconds. For those who omit the centre step in A, the faster the time the *sooner the exhibition is over.*

We generally, for a setting step to the second figure, use a shuffle step of three beats, which takes up the time of a quarter of the bar: thus, from the first position bring the heel of the right foot over the left instep, beating the ground with the ball of the right foot; (two) then advance the right foot to the right front, beating the ground as before; (three) bring the right foot in a line with, and about one inch from, the ball of the left foot, beating the ground; repeat in the same manner with the left.

For the setting step (figure four), spring up from both feet, at the same time striking the side of the right foot against the lower part of the calf of the left leg, and repeat the blow twice more before putting the right foot to the ground (this also to be done in a quarter of a bar); repeat with the left foot.

Next in gracefulness to the Sword Dance is the Highland Fling (A, plate 70): in this, the dancer should keep as near as possible in one spot, and should avoid raising the foot of the one leg, higher than the underside of the knee-cap of the other, and each foot as a rule marks time for the other.

In the detail (plate 67) each column represents the various positions in which the limbs are placed in each step, the commencement of the step being shown at the bottom.

FIRST FIGURE.—First bar: From the first position, spring up with both feet, A, pointing the right foot about four inches to the right; (two) raise the right foot, and place it to the rear of the left leg; (three) bring it to the front; (four) bring it to the rear.

Second bar: Repeat this with the left foot.

Third bar: Repeat this with the right foot.

Fourth bar: Repeat with the left, at the same time right about turn.

Fifth, sixth, seventh, and eighth bars: Repeat this, commencing with the left foot.

BACK STEP B: (First) spring up as before, pointing the right foot about six inches to the right; (two) then

draw it up, and place the heel to the level of the underside of the knee-cap, and to the rear; (three) bring the foot down, and point it about six inches to the right front; (four) draw it up, and place it to the front.

Second bar: Repeat with the left.

Third bar: Repeat with the right.

Fourth bar: Repeat same as fourth bar front step.

Fifth, sixth, seventh, and eighth bars: Repeat left foot first, as before.

SECOND FIGURE.—First bar (C): (one) spring up with both feet, and place them about four inches apart; (two) draw back the right foot, and place the heel over the *left instep*; (three) repeat with the left foot; (four) and draw back the left foot in the same manner.

Second bar: Repeat, but drawing the feet back to the rear of the foot instead of the front.

Third bar: (one) draw the left foot up behind the right leg, and place it down again, at the same time *raising the right foot*; (two) pass the right foot round at the same level; then bring it down behind the left leg, at the same time raising the left; (three and four) repeat.

Fourth bar: Same as fourth bar, figure one.

Fifth, sixth, seventh, and eighth bars: Repeat, and commencing with the left leg.

BACK STEP.—First bar: Same as first bar, figure one.

Second bar (D) (one, two) dance same as *B*; (three) then advance the right foot about twelve inches to the right front, bringing up the left foot after it smartly, and slightly raised; (four) spring back with the left foot, at the same time bringing back the right foot, with the heel over the left instep.

Third and fourth bars: Repeat same as first and second, but with left foot.

Fifth and sixth bars: Repeat with right.

Seventh and eighth bars: Finish with step same as third and fourth bars, second figure.

THIRD FIGURE.—First bar: Dance A.

Second bar (E)—(one), bring the right foot to the front at the level of the knee-cap, and shake; (two) bring the right foot down to the ground, and at the same time raise the left foot at the rear; (three) bring the left foot down, and at the same time raise the right foot in front; (four) pass the right foot to the rear at the same level, bring it to the ground, and raise the left foot in front.

Third and fourth bars: Repeat, commencing with the left foot.

Fifth and sixth bars: Repeat, commencing with the right foot.

Seventh bar: Dance step A (from the left foot), turning to the right.

Eighth bar: (one) place the left foot down behind the left leg, at the same time raising the right foot; (two) pass the right foot round at the same level to the rear, and bring it to the ground, at the same time raising the left leg; (three, four) bring the left leg to the rear and bring it to the ground and repeat as to first and second.

BACK STEP.—First bar (F): (one) spring up and advance the right foot as before; (two) bring the right foot to the rear of the left knee; (three) bring it to the front at the same same level, and then down to the ground, at the same time raising the left foot; (four) bring the left foot round and down in the same manner.

Second bar: Repeat with the left foot.

Third bar: Repeat with the right.

Fourth bar: Finish same as fourth bar of first figure.

Fifth, sixth, seventh, and eighth bars: Same as before, commencing with the left foot.

FOURTH FIGURE.—First bar: Same as first bar, first figure.

Second bar: Same as first bar of back step to first figure.

Third and fourth bars: Repeat from left foot.

Fifth and sixth bars: Repeat from *right foot*.

Seventh bar: Same as seventh bar of third figure.

Eighth bar: Same as eighth bar of third figure.

BACK STEP.—First bar: Same as first bar of back step, first figure.

Second bar: (one) advance the right foot as before with the heel on the ground and to the right; (two) turn the toe to the front and touch the ground; (three) advance the right foot and place the heel to the right front; (four) draw back the foot over the left instep, resting the toe on the ground.

Third and fourth bars: Repeat with left foot.

Fifth and sixth bars: Same as first and second.

Seventh and eighth bars: Same as to third figure

FIFTH FIGURE.—First bar: Same as first bar of first figure.

Second bar (H): (*one*) raise the right foot to the right, bring it down to the ground, at the same time raising the left foot close to the rear; (two and three) bring down the left foot and raise the right; then the right down, raising the left, and again bring the left foot down, doing the three beats in the time of two; (four) throw the right foot forward and shake.

Third and fourth bars: Repeat first and second bars with left foot.

Fifth and sixth bars: Repeat first and second bars with right foot.

Seventh and eighth bars: Same as to third figure.

BACK STEP.—First bar: Dance the fourth bar of the first figure, but turning to the left.

Second bar: Dance step E of third figure.

Third bar: Same as first bar, but turning to the right.

Fourth bar: Same as the second bar, but with the left foot.

Fifth bar: Same as first bar.

Sixth bar: Same as second bar.

Seventh and eighth bars: Same as first bar, but turning twice to the right. Halt, salute, and retire.

In this dance great attention is needed to the carriage of the arms (plate 70); the arms should be raised when necessary so as to balance the body in an unostentatious manner, and not in a jerky or windmill fashion. The time should be sixteen bars in twenty to twenty-five seconds.

The Strathspey is closely allied to this dance in time and measure, but whether it is an ancient dance we have no evidence; it is mentioned in 1819 (*uu*) as the twasome dance, and was much admired. The Strathspey of the last fifty years has, however, been a foursome dance—two ladies and two gentlemen; the dance consists of two parts, the reel, of eight bars, and the setting step, of eight bars. At the commencement, the couples face each other, with the ladies on the right hand; after bowing to partners, the ladies lead the way, followed by the gentlemen; plate 67 gives four diagrams showing the courses taken by the lady and gentleman at one end only, the other couple taking the same course in the opposite direction. The diagram on the left shows the first eight bars, then follows the eight bars of setting; the other diagrams show the second and remaining courses; the arrows show the direction taken by each dancer, and the numbered circles show the position the dancer should be in at each bar of the music.

For the *step* used in the reeling; when moving to the right: (one) advance the right foot, bringing the left foot close behind; (two) bring the left foot down behind, and raising the right: (three, four) hop twice (the setting steps have already been described in the Highland Fling).

The Reel proper, or the Reel of Tulloch, is generally danced with, and after the Strathspey; the course in these is the same, but the time is quicker; and in the Reel proper the same number of bars are danced in the reel and in setting.

In the Tulloch, after the first reel course, the dance consists of a series of setting to partners; in the first the couples set four bars, and then (each grasping the other, by the rear part of the arm with the right hand) turn to the left, two bars; then change hands, and dance two bars the reverse way, the gentlemen meeting in the centre and setting as before, whilst their partners rest; and so on, alternately to the end.

Sometimes the partners, however, are challenged by others, and as the dancers can thus be indefinitely increased the dance has often a very animated finale. It would be impossible to give intelligible detailed description of the steps used in the Reel of Tulloch and Reel proper; and of the dirk and other dances of club tradition, space will not allow of (nor have we sufficient records to justify) an extension of our chapter.

(*uu*) Called the twasome because it was first danced by two.—*Inverness Journal.*

CHAPTER V.

"Deil tak' the glass! Gie me a capp,
That I may drink a hearty drap
In health to ilka honest chap
Wha loes the game of shintie."
(Orain na Camanachd).—*C.T.H.*, 1839.

"Us mairidh an iomradh 's an dàn
Air chuimhn 'aig na baird an dèigh so."

"The Club of True Highlanders, London, will hold a grand Highland gathering for competition in Scottish games, pipe music, dancing, &c., on the 15th and 16th July next, at Beaufort House, Brompton Road, London, when the following prizes will be awarded to the successful competitors:—For the best player of pibrochs on the great Highland bagpipes, £10; second best ditto, £5. For the best player of reels and Strathspeys, £5; second best ditto, £2. Best dancer of the Sword Dance, £5; second prize, £2. First prize, £3; ditto ditto, second prize, £1. For the best dancer of the Highland Fling, £5; second prize, £2. Marches, £3. Marches (for amateurs only): For the best dancer of reels, £3; second prize, £1. For the best dancer of the reel of Tulloch, £3. Putting the stone (twenty-two pounds), £5; second prize, £2. Putting the light stone (sixteen pounds), £3; second prize, £2. Throwing the hammer, £5; second prize, £2. Throwing the light hammer, £3; second prize, £2. Tossing the caber, £5; second prize, £2. For the best dressed Highlander, at his own expense, £5; second best ditto, £2. Valuable money prizes will also be given for running, leaping, and athletic games. Entry, 2s. 6d. each, in stamps or P.O.O., to be made, on or before 12th July, to James Rennie, Secretary, "George and Blue Boar" Hotel, 275, High Holborn, London. Prizes will also be given for the best Scottish and Gaëlic Poems. For particulars, apply to the Secretary."—ADVERTISEMENT (1863).

The sports of the Club of True Highlanders; the gathering at Beaufort House; the gathering of 1879 at Wimbledon; putting the stone; throwing the hammer; tossing the caber; best dressed Highlander; the correct method of putting on the Breachan an fheile; modern parodies; barley brenk, and other games; the Camanachd; Conclusion.

THE earliest records of the sports of the Club of True Highlanders, are to be found in the reports of the *Inverness Journal*, and we find that, in addition to flinging the caber, heaving the sledge hammer, running, and putting the stone; the members tried who could send the lifting stone over the highest bar (*a*), and at the conclusion marched into the garrison, near where the sports were held, to witness broadsword play and the dirk dance; our reporter adding, that "each of the poor who attended received their usual allowance of meal" on these occasions.

These gatherings have been kept up ever since by the members, and we will select two of the most noticeable of these to show the manner in which they should be conducted—the one as a sample of an unaided effort of our society: the other of a gathering, which we trust will be the forerunner of many a gathering of the Scottish manhood of London.

The meeting of the Club, referred to at the commencement, was held at Beaufort House, Walham Green, the members gallantly holding their own against all comers. Some of the most celebrated athletes of Scotland competed, and the men of the 78th Highlanders, with Captain Colin Mac Kenzie, and other officers, worthily maintained the honour of that gallant regiment. "The game (*b*) of putting the stone was one of the most exciting features. It was interesting to see the careful poise of the body, the grim, muscular strain of the right arm, and the final force with which the heavy stone was ultimately hurled away to a distance of more than thirty feet. The casting of the 'heavy hammer' was also watched with great attention, as likewise were the well-contested foot races. In the first of these, which was a sprint race of only one hundred yards, the victor was Gavin Tait. In the hurdle race of three hundred yards, which created much amusement, Gavin Tait was again the winner, Private McKenzie, of the 78th Regiment, running a good second. For throwing the hammer: the first prize was awarded to Donald Dinnie of Aboyne, who cast it no less than sixty-nine feet eight inches, his closet rival being William Tait (Gavin's brother), with sixty-six feet ten and a half inches; William was also the most successful in putting the stone (weighing twenty-two pounds) a distance of thirty-six feet ten inches. Donald Dinnie and Paton were second and third in this particular competition. Dinnie was himself the most successful in tossing the caber. Some very graceful sword dancing was also shown. The prize for the best pibroch playing was awarded to D. Cameron, who, with his grand, massive face and ample grey beard, looked the very impersonation of an old Highland piper. The best dancer of the Highland Fling was declared to be John Grant (C.T.H.) (plate 36); whilst the palm for grace and agility as a sword dancer was given to J. Paton. A one-mile race was decided in favour of Private McKenzie, of the 78th, and

(*a*) September, 1820.—Allan McDonald lifted the stone over No. 9, and Fergus Fergusson put it over No. 8.
(*b*) *Illustrated Weekly Times.*

in the long jump, running, the victory was carried off by an amateur, Mr. John Macnamara, of the London Irish Volunteers. We are unable to give the whole of the prize list, but we may mention that the "best dressed Highlander" was declared to be Duncan Scott (C.T.H.); the nearest to him in attractive garb being Duncan Airth (C.T.H.). In deciding this difficult vestiary question the judges were guided, not by the profusion of medals and other ornaments worn by the rivals, but by the accuracy of the tartan, and the genuine merit of the Scottish homespun."

The second meeting, which was held on the 4th of August, 1879, was fully described in the *John o' Groat Journal*, and the subjoined extracts give a very fair idea of the arduous nature of the undertaking:—

"GATHERING OF THE SCOTTISH SOCIETIES OF LONDON.—At long last the sun has shone on the Bank Holiday: the favourable auguries of the night before have, in spite of morning showers, been realised, and the great gathering of the Scottish societies of London must be recorded as a brilliant success. A friendly feeling has gradually been ripening in several of the societies, and the idea of holding an annual gathering of the combined Scottish societies was started in April last by the chief of the Club of True Highlanders. A preliminary committee was accordingly formed by the following gentlemen:— Mr. C. N. McIntyre North, chief, and Messrs. Sanderson, Meffan, and Grimmond, of the Club of True Highlanders; Mr. Mitchelhill, honorary secretary of the Liddesdale Society; Mr. John Forbes, honorary secretary of the Gaelic Society; Mr. G. Niven, honorary secretary of the Eskdale Society; Mr. M'Lennan, honorary secretary of the Highland Camanachd Club. At the first meeting (held at 15, Borough) it was resolved that a meeting be held on the Bank Holiday of each year in order to promote a brotherly feeling between the numerous national and benevolent Scottish societies of London. The gentlemen present resolved that they would hold the meeting if there were only a dozen good men and true to the fore, and the 'cran tara' was sent round." The call was responded to in an enthusiastic manner; and, in spite of the withdrawal of several of the societies (the members of which shrunk from participation in the movement until assured of its success, or else threw cold water on the movement), a number of gentlemen were appointed to carry out the idea. Numerous meetings were held, and the grounds of the 'Duke of Edinburgh' Hotel, at Wimbledon, were selected for the gathering.

"In spite of the heavy morning showers the competitors on the day of meeting mustered in good time, and, although the entries were numerous, the stewards by starting each event at the time stated, were enabled to carry out the twenty competitions in a most successful and satisfactory manner in six and a half hours.

"*The Convener* was C. N. McIntyre North, chief of the Club of True Highlanders.

"*Aides.*—Messrs. J. Chalmers and McGregor Sanderson, of the Club of True Highlanders.

"*Stewards.*—Messrs. J. Moffat, T. Mitchelhill (honorary secretary), Liddesdale Benevolent Society, W. Aitchison, G. Niven (honorary secretary), Eskdale Society, A. Macrae Chisholm, A. McLennan (honorary secretary), Highland Camanachd Club, J. Irvine (treasurer), H. H. Stuart (honorary secretary), Scottish Social Society, G. Calderwood, J. Birrel (honorary secretary), St. Andrew Society, R. Aitkin, and Mr. Lister; Scotia Society.

"*Honorary Secretary.*—W. Donaldson Meffan, honorary secretary, Club of True Highlanders.

"*Judges.*—The convener and his aides (*ex officio*).

"*For pipe music.*—Macrae Moir, Esq., M.A., Highland Society of London; Donald McKay, Esq., Club of True Highlanders, piper to H.R.H. the Prince of Wales; Sergeant J. McKenzie, Club of True Highlanders, piper-major to Caledonian Asylum; A. Macrae Chisholm, Esq., Highland Camanachd Club; McDonald Jeffery, Esq., Highland Camanachd Club; Duncan Cumming, Esq., Club of True Highlanders.

"*For dancing and best dressed Highlander.* — Macrae Moir, Esq., M.A., Highland Society of London; J. Macdonald Cameron, Esq., F.C.S., Captain, Highland Camanachd Club; James Rennie, Esq., Club of True Highlanders; Dr. Mathieson, Highland Society.

"*Athletic sports.*—Captain T. Houghton, president, Liddesdale Benevolent Society W. Bain, Esq., president, Scottish Social Society; G. Calderwood, Esq., St. Andrew Society; R. Aitkin, Esq., president, Scotia Society; G. S. Grimmond, Esq., treasurer, Club of True Highlanders; F. W. Mortimer, Esq., Highland Camanachd Club.

"*Conditions.*—1. Competitors must be members of one of the London Scottish Societies, or London Scottish Rifle Volunteers, or *non-professional* friends of members of one of the societies officially represented. 2. The entrance fee to be one shilling for each competition, or three shillings and sixpence for the whole series (except "tug of war") if paid before the 2nd of August to any of the stewards. The fee for the "tug of war" shall be sixpence per head extra. 3. All competitors must obey the appointed stewards, who shall have power to alter the programme

as circumstances may necessitate, and the decision of the judges to be final. 5. Competitors must appear in the Highland garb for pipe playing and dancing. 6. Three tries allowed in competitions Nos. 2, 3, 4, 5, 7, 8, 9, 10.

"*Winners.*—Two prizes only given when less than six competitors fell in at the appointed time.

"*Pipes* (five entries).—1, Stewart; 2, Shearer; 3, Sutherland.

"*Putting the light stone* (twenty entries).—1, P. McKenzie; 2, J. Moffat; 3, Aitchison.

"*Putting the heavy stone* (twenty entries).—1, J. Moffat; 2, McKenzie; 3, Lochhead.

"*Throwing the hammer* (twenty entries).—1, J. Moffat; 2, G. Grant; 3, Neil M'Glashan.

"*Throwing the heavy hammer* (eighteen entries).—1, J. Moffat; 2, P. McKenzie; 3, J. Moir.

"*Dancing Strathspey and Reel* (eight entries).—1, Stewart; 2, Robertson; 3, D. Cumming.

"*Tossing the caber* (fifteen entries).—1, N. M'Glashan; 2, Peddie; 3, Moir.

"*Long jump* (twenty-one entries).—1, Miller; 2, Moffat; 3, M'Donald.

"*High jump* (twenty-one entries).—1, Miller; 2, Moffat; 3, M'Glashan.

"*Vaulting with the pole* (fifteen entries).—1, J. Belford; 2, Moffat; 3, P. M'Kenzie.

"*Quoiting* (Scotch measure and play).—1, Muir; 2, Macilveen; 3, Morgan.

"*Wrestling* (Cumberland and Westmorland; nineteen entries).—1, Moffat; 2, M'Andrew; 3, Ireland.

"*One hundred yards race.*—1, Sheils; 2, Grant; 3, Harkness.

"*Best dressed Highlander* (nine entries).—1, Shearer; 2, Sanderson; 3, Milne.

"*Dancing* (Ghillie Callum; five entries).—1, North; 2, Louden.

"*Quarter-mile race* (heats).—1, Harkness; 2, Fisher; 3, Grant.

"*Dancing Highland Fling* (six entries).—1, Robertson; 2, Stewart; 3, North.

"*Dancing Rioghal Thulaichean* (eight entries).—1, Robertson; 2, Stewart; 3, North.

"*Half-mile race.*—1, Harkness; 2, Fisher.

"*Tug of war.*—1, London Scottish Football Club; Messrs. Moffat, Hedderwick, G. Mortimer, Aitchison, Grant, and M'Glashan.

"The whole was carried out under the superintendence of the chief of the Club of True Highlanders. The competitions were carried out in the old style. The hammer shafts were the correct length for a smithy, and were not specially made like the usual throwing hammer. The putting stones were stones—not shot; and although none of the dodgeries of the modern athlete were indulged in, in order to make a topping record, the performances will favourably compare with the best records, and the wrestling was exceedingly good. No accident marred the enjoyment which the fine weather and admirable entertainment gave the spectators, and at the conclusion of the games, the company, marshalled by the stewards and headed by the pipers, speedily reached the dining-room, and attacked the 'beef and greens' with appetites which happily were more vigorous than critical."

This success induced the committee to hold a meeting at 15, Borough, early in 1880; and as the Highland Society had not been able to officially assist on the last occasion, we determined to ask the members to take the direction of the next year's gathering, in order to avoid any appearance of that cliqueism which results from the management of these affairs being confined to the hands of a few.

In answer to our letter the late McRae Moir, Esq., consented to convene a meeting (*c*) at which a committee was appointed to carry out the second annual gathering at Lillie Bridge.

These meetings were, we trust, but the forerunners of many more, and if the executive will bear in mind that the object in view is to bring the members of the different Scottish societies together in friendly rivalry; under the eyes of our leaders and nobility, avoiding the temptation of making a hollow show with the aid of professional competitors (*d*) and managers, we are confident that this movement will not share the fate of its comet-like predecessors.

We have already referred to several points which should be observed in these competitions; in the piping it was formerly the custom for the pipers to play in a courtyard, out of sight, but in hearing of the judges. In putting, the stone should be balanced in the right hand, the arm bent and well to the rear, the palm of the hand upwards and to the front; the left leg and arm advanced, so as to preserve the equilibrium of the body, the foot being slightly raised from the ground in the front; two or three steps should be taken, the right foot following the left

(*c*) And to his exertions we were indebted for the use of the hall of the Scottish Corporation.

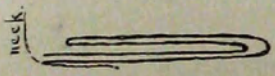
(*d*) Our comrades in the Highland regiments can always be depended on if asked in a brotherly spirit.

Leabhar Comunn nam fior Ghaël
(Book of the Club of True Highlanders).

1.

Plaid. Highland fashion.
Front (1ce folded) Rear.

Pleating of Kilt at hips. ¼ full size.
Line of Rip 40 inches.
under Apron.



Plaid 2ce folded.

2.

Plaid. Highland fashion.
Front (Single) Rear.

Apron

Apron to be rather under at bottom.

Leabhar Comunn nam Fior Ghaël
(Book of the Club of True Highlanders)

Caman.

bent ash.

Caman. of

Badenoch

Book of Sports C.T.H:

(Supposed sketch by Landseer.)

mid dale.

Ready for play 1st Game.

Camanach.

until the throw, when the right foot and the whole force of the body should be brought round to give impetus to the stone, which should be cast upwards and forwards, care being taken not to overstep the mark.

In throwing the hammer, the practice of springing round with the body should not be allowed; more strength and address are required in the straight throw, than in the dangerous display of mountebank agility which but too frequently sends the missile in the midst of a group of spectators.

The length of the caber depends on its weight; if it is weighty, eighteen feet is a good length; it should be tapering, the small end being planed for a hand-hold; in tossing the caber, the butt should be upended, the small end resting on the ground; the competitor should carefully get both hands underneath, keeping the caber against the shoulder and slightly leaning to the front; then raise the caber gently, the arms being to the full extent, the back well bent; advance quickly, and when it is felt there is good *way* on, raise the body swiftly *without jerking*, at the same time heave the caber steadily up with a parting jerk, so that when the butt end touches the ground the light end will have sufficient impetus from the twist to cause it to go right over and fall in a straight line with the thrower, but on the other side of the butt end.

If the caber is too long, a piece should be cut from the butt end; the truest and most *direct* throw is the best.

The best dressed Highlander is he whose dress is the nearest approach to a genuine Highland dress. The kilt, plaid, jacket, and hose should be of homespun tartan of the correct sett; they should be perfect in make and in the manner in which they are put on and worn; brògs and sporrans as shown in preceding chapters; ornaments and enrichments should not be taken into consideration by the judges.

The ancient breacan an fheile or belted plaid was put on in a very simple and expeditious manner. First, (upstanding), pin one end of the plaid to the shoulder, and after allowing a sufficient length to form the mantle, pleat the remainder in the left hand, place it at the back, and with the right hand pass the body belt outside and strap it lightly round the waist, then shift the folds right round, so that the ends lap well at the left side, tighten the belt, and the end hanging from the shoulder can then be unpinned, if necessary, and re-adjusted (*see* plates 33 and 34) (*e*); another plate, in "Grose's Military Antiquities," shows a piper with his belted plaid put on in a very hasty manner (*see* also plate 53), although he does not appear to have the "feile beg" underneath (*f*). That the gracefully arranged belted plaid which was depicted by the artists of the eighteenth century was a carefully *prepared garment* is clearly shown by the following *method of belting the plaid*:—"Being *sewed*, and the broad belt within the keepers, the gentleman stands with nothing on but his shirt; when the servant gets the plaid and belt round, he must hold both ends of the belt till the gentleman adjusts and puts across in a proper manner the two folds or flaps before; that done, he tightens the belt to the degree wanted; then the purse and purse-belt is put on loosely; afterwards the coat and waistcoat is put on, and the great low part hanging down behind where a loop is fixed is to be pinned up to the right shoulder immediately under the shoulder strap, to be pinned in such a manner that the corner or low flyer behind hangs as low as the kilt or hough, and no lower; that properly adjusted, the pointed corner of flap that hangs at the left thigh to be taken through the purse belt, and to hang, having a cast back very near as low as the belt, putting at the same time any awkward, bulky part of the plaid on the left side, back from the haunch, stuffed under the purse belt. When the shoulder or sword belt is put on, the flyer that hangs behind is to be taken through and hung over the shoulder belt" (*g*).

A performance supposed to represent this ancient manner was formerly a feature in most programmes; some authority (whom we know not) thus *imagined* the manner in which the Highlander of former days dressed himself. He first laid a belt on the ground; on this he laid certain folds of the breachan; then, in his shirt, he laid himself down on his back (whatever the weather might be), like an overgrown and overturned cockroach; when in that

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(*e*) Collectanea de rebus Albanicis.

(*f*) "*Women's dress, Sutlej, Hymalayas:* Is formed of one piece of thick woollen cloth, goat's hair, four yards long, and about one and a half yards wide. *Mode of putting on*: The width of the cloth is what may be called the length of the skirt; that is, from the armpits to the feet. The end of the cloth is brought over the left shoulder, where it hangs down nearly to the waist, the only attempt at ornament being a border and a fringe. The rest of the cloth passes round the body under the right armpit, leaving the right arm and shoulder bare. * * Some (few only) wear a jacket with sleeves under this. The cloth is then passed round, keeping the upper edge high, so as to cover the bosom. The end hanging from the left shoulder is placed over this, and the brooch is here inserted to hold the dress together. The brooch is really the keystone of the whole costume; the rest of the cloth is then plaited in folds, a kummer band or waistband is placed under the middle of these plaits, and they are passed round behind, and are held in that position by the tying of the waistband. As about one-half of the cloth is put into these plaits it makes a most picturesque mass which hangs gracefully behind."—*W. Simpson, P.S.A., Scot.*

(*g*) Collectanea de rebus Albanicis.

position, he gathered the folds round his body and secured them with the belt; he then scrambled up, put on his jacket, and catching up the remainder of the stuff, pinned it to his left shoulder. This extraordinary method was gravely quoted as the correct one by other authorities; but self-respect asserting itself, this ridiculous pantomime may be reckoned as a thing of the past.

Of the sundry other games of which we have record, Pennant states that in the Hebrides two men held a stick horizontally, another jumped, alighted on it on his knees, took hold with both hands, bent down, kissed the stick, and jumped off. Brande mentions "barla bracks," cat and doug, cappy hole, hurley hacket, kyles and dams, spang bodle, play at the trulis, wrestling, casting the hammer, throwing the stone, football, coits, and penny stane.

The piper of Peebles sings—

"Fau fouk grey-haired played *birly bracks*
Wi' youngsters round about the stacks,
Mixt men, wives, lads, and lasses, too,
An' hirds that hadna hose nor shoe."

Randolph, we have already seen, bewails its suppression in England, and in Ireland there still remains a cake called barley breac, but what this game was we have been unable to discover. Football, curling, and golf, are too well known to need description; and we must content ourselves with a notice of the Camanachd, as not only being a favourite sport of the Club of True Highlanders, but as being undoubtedly the oldest known Keltic sport or pastime. The game is also called Cluich bhall, shinnie, shinty, bandy, hurling, hockey, and at one time was a universal and favourite game in the whole of Keltland.

We have already mentioned that it formed an important part of Keltic military education. Repeated reference is made to this game in the ancient laws. The enrichment of the camacs with different metals is mentioned, and "no one was to be fined for hurling on the green, because every green was free." The game must always be classed as the most valuable means for promoting agility, speed, presence of mind, endurance, truth of eye, and sureness of foot; no game is better calculated to bring into play all the muscles of the body and faculties of the mind, without over-straining; and we trust that the day is not far distant when the youth of Great Britain will as keenly contest the hale as their forefathers did. The origin of this game is lost in the midst of ages; McPherson says:—"In Ireland it has been always the national game—indeed, it is said, and, *no doubt, with great truth*, that the game of *Camanachd*, or *club playing*, was introduced into the Green Isle by the immediate descendants of Noah. On such authority we may rationally conclude that it was played by Noah himself; and if by Noah, in all probability by Adam and his sons." As we have, however, no contemporary account of the game at that period we must be contented with later records.

Many authorities have endeavoured to prove that the game was an importation of the Romans, but Menzies (*h*) effectually demolishes the flimsy fabric.

All ball playing was suppressed by Edward III. by a public edict, the ostensible reason for suppressing these sports being that they impeded the progress of archery.

"The game is played in its utmost perfection in the districts of Strathearn, Strathnairn, Strathspey, Braidalbane, Rannoch, Lochaber, in many parts of the West Highlands; but particularly so in *Baideanach*, where the late Colonel Duncan Macpherson (*i*), the father of the present chief, greatly patronised it."

"The number—one each side—on the Prad of Cluny was never above ten, and the distance of the hales from each other was always about half a mile. This is, however, not practicable in all situations. The width of each goal was about seven feet." This game has always been a great favourite with the members of the Club, and the "mire chath" of the combatants in the mimic fray has again and again aroused the enthusiasm of the bards of the Club (*j*). The first recorded game (*k*) shows that the members in order to enjoy the sport had to start at ten o'clock in the morning per coach from the British Coffee House. The game was held at Blackheath, and the day's amusement was finished with the dance, the song, and the shell. Blackheath for many years was the favourite spot, but increasing railway facilities having made it the resort of a crowd of pleasure-seekers, Wimbledon Common, the racecourse of the

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(*h*) Menzies conclusively shows that the game was not introduced by the Romans: first, because the word is not Latin, but Keltic. Dr. Johnson, whose veneration for the Latin few will question, could not find the etymon of the word "cam," the true root, in any Latin work, and he was obliged to acknowledge it, as well as the word "crom," to be genuine Erse or Irish.

(*i*) Donald McPherson, in "Book of Sports" (about 1830).

(*j*) "Book of Sports."

(*k*) Trachdan 's paipearan.—*C. N. F. G.*, 1823.

Alexandra Palace, &c., have of late years been selected for the annual gatherings. The game as played by the Club of True Highlanders has always been opened with a certain amount of ceremonial, the due order of which is as follows:—

First: The players march from the place of rendezvous two by two, club over shoulders, to the field, preceded by the warder and piper.

Second: When arrived in front of the marquee, the members lay aside those parts of the dress which would be cumbersome and prevent activity in the game.

The arrangements of the field are under the direction of the chief, and the teams are under the direction of the two chieftains or captains who stake out the ground. The distance that the hales are placed apart varies with the extent of the ground and the number of players; each hale being formed of two flags placed ten feet apart, the mid-hale, or place from which the game is started, is also marked.

Third: The chieftains then select by lot, as customary, their respective parties. The usual manner is for one of the chieftains to toss the caman towards the other, who catching it with one hand, a grip is taken hand over hand until the end is reached, and the man who can take the last grip has the first choice.

The players are drawn up in two lines, as they are to be opposed to each other in order of play; the chief and chieftains will then pass between the men, and the chief will read out the following rules:—

Rules and regulations of the game (as generally observed throughout Scotland).

1. The club or caman to be used for no other purpose than that of propelling the ball; neither to trip the foot of an opponent nor in any way to molest him, except to turn away his club that you may gain the ball.

2. No player on any account must push the player he is in pursuit of, for that is attended with great danger; it being evident that an extra force applied to a person at full speed may easily throw him on his head. No player must voluntarily shoulder his opponent; the *fair game* being to get before him and take the ball from him, *not by force, but by dexterity*.

3. Each player must play on his own side, that is, right-handed, and no one shall be deemed accountable for any accident that may happen to a left-handed player.

4. The ball must be driven in between the two sides of the goal (Eadar dha bhith an taoghail), either on the ground so as not to touch either side; or if it hails by a raised blow, the course of the ball must be fairly over the space between the sides of the goal.

5. If any dispute arise it must be left to the chief, whose decision shall be final.

6. The side that hails plays the next game in the opposite direction, and must be allowed to drive the ball *from the goal* into the middle space as far as he can in one blow, and he who hails has the right to give the first blow to the ball in the next game, or he can transfer his privilege to any one of his own side.

The rules proclaimed, the next duty of the chieftains is to decide in which direction each side is to play the first game; one sends a caman spinning in the air, crying, "Bas na cas"; the other chieftain cries to one or the other, and his side plays to the hale to which the selected end points; they then see that their men are placed in the best position. At this stage of the proceedings great care should be exercised as to the manner in which the men are placed; one or two steady, cool hands should be placed to guard the hale, and the younger and more active members should be placed towards mid-hale, or forward towards the opponents' hale (plate 69). The men should be cautioned to play into each other's hands, as many a good game has been lost by an over-eager player driving the ball anywhere, regardless of consequence, so long as he could get a good lick at it. Each player should also be careful to play the ball so that it can be taken up by his comrades, and not by his opponents.

When the chieftains reach the mid-hale and are face to face, the warning given by one chieftain, "Buail 'm ort" (I'll strike), is answered by "Leagadh me leat" (I'll allow you); the chief then exclaims, "Suas e," throws up the ball, and the game commences. The hush of expectancy gives place to the excitement and animation of the camanachd; the ball is driven hither and thither, from caman to caman; sometimes a smart blow sends it flying in the air, at others it is kept bounding along by the skilful play of a fleet runner, and it is bandied about with varying fortune until it comes dangerously near one of the hales; the hale-keepers and the rear backs are anxiously on the alert; the players draw together, darting backwards and forwards like a swarm of midges, until a well directed blow either sends the ball flying between (or over) the hale-posts or towards the centre of the field; and so the struggle is kept up until the buail-choilleag (or stroke that gains the hale) has been given. The next game is then *started from the hale which has been just gained* by one of the winning sides driving the ball from the centre of the hale towards the middle of the field.

If during the progress of the game the ball should be driven past the hales, the party defending the same has the right to one hit to drive the ball as far towards the middle as he can (*l*).

This manner of playing the game has been carefully handed down in the records of the Club of True Highlanders, and, we think, is the best mode of play; but it is played in a slightly different manner by other societies. The Highland Camanachd Club (*m*) has a boundary line of flags, and when the ball passes that line it is dead, and is brought in six paces, and thrown up again. This system has its advantages and its disadvantages. On the one hand, it is useful in restricting the play when the space is circumscribed, but, on the other hand, a great deal of time is wasted in stepping the distance and throwing up the ball, and there is a great temptation for a player, when he is hard pushed, to strike it out of bounds, and then get breathing time. This is especially noticeable on the hale boundaries: a player, no matter how unskilful, can by a powerful blow drive the ball past (no matter how wide of) the hale; the six paces are stepped, the players have time to draw near, and the ball is started within six paces of the hale, and this dangerous advantage is gained either by bad play or an exhibition of mere animal force. Another point of difference is that at the commencement of *each game* the ball is thrown up by one of the captains at *mid-hale*. The illustrations of the game (plate 69) (copied from a sketch woodcut in the possession of the Club, which is supposed to have been from the pencil of Landseer) give a very good idea of the game. The caman on the left hand was made by ourselves of bent ash.

The old Badenoch caman was (*n*) about four and a half inches long in the bas or flat, was about two inches thick at the back or keel, but not above one-half inch thick at the top, thus admirably contrived for raising the ball, and sending it to the greatest distance at one blow; it was always made of birch.

The ball was generally made of horsehair—not quite so large as a cricket ball, but as hard, and is not liable to be affected by the weather or moisture.

The modern ball is generally a small cricket ball, covered with stout twine, but it is not so reliable as the old-fashioned one.

This game when played on ice (*o*) is one of the most exciting it is possible to conceive; the ball, however, is replaced by a lump of cork, or bung, and the players wear skates.

We may add that the season for the game generally extends from two months before to two months after New Year's time. The annual Cruinneachadh Camanachd of the Club of True Highlanders, however, is generally held about Belteine, or even later, in order that the ladies may participate with comfort and pleasure in the outing. Play is generally kept up for two or three hours, and, after a dance or two to John McKenzie's piping, the zest with which the "beef and greens" are attacked may be (as the newspaper reporter would say) more easily imagined than described.

With this description of the best and most ancient of Keltic games we bring our labours to an end. The quotations and evidence we have brought together are like the twigs which the Ollaire of old carried from one sage to the other, with but a dim understanding of their use; and we (the Ollaire of the present day) humbly await the approaching time when some Ollamh, with a master touch of descriptive genius, will convert the dry twigs we have collected into the stately oak, towering above all in its symmetrical beauty: the self-satisfied world will then hear with amazement of a state of society in which justice, and not law, was the guiding principle—when a man's word was his bond—when no contract was binding if obtained under false pretences; when the clever scoundrel, however rich or clever he might be, had not the same right to make, use, or claim the protection of the law, as his more honest fellow man; and the thoughtful will sigh for the time when he, who was thrice convicted of unjustifiable satire lost all honour-price, and the law-givers wore collars, which tightened round their throats, and stopped their utterance, when they delivered false theories.

Thanks to Highland tenacity, the nation will awaken before it is too late to the value of the Gaelic language,

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(*l*) Or in the most suitable direction.

(*m*) Since this has been written the Highland Camanachd Club has ceased to exist, in spite of the exertions of Messrs. A. P. Matheson, McDonald Cameron, and others. We spent several pleasant afternoons in their society, and after the fatigues of the day the members adjourned to a "pub," where financial matters were discussed over the "beer and baccy," which stands for the modern flowing bowl; but although these *noctes ambrosianæ* were graced by the real Simon Pure, who shall be nameless, it is evident that the nectar imbibed had not sufficient sustaining power to prolong the life of this promising society.

(*n*) McPherson, "Book of Sports," C.T.H. (1830).

(*o*) "Fan cummers sled, and hurled as weel,
On ice as ony vardy chiel."

G D G A F B E C

Cpioch.

Feallhar Cemunn nan Fion-Shi
(Band of the Club of Cruachan)

which is undoubtedly one of the representatives of the original language of our country, and which we may be pardoned for believing will still be a living language when (owing to the rapid changes of the times) the English language of the Bible will be caviare to the multitude, and in those days to come the unprejudiced will know; that the people which inhabit Great Britain and Ireland, are one and the same people; with a common origin and language, and identical customs, laws, and traditions; and that those who use the word *Saxon* in an antagonistic sense, or as being applicable to the origin of the British nation; are thoughtless,—witless,—or else to be classed with those; who, trading for their own selfish ends on the ignorance and passion of mankind, are only fit objects for scorn and condemnation.

CRIOCH.

We now submit this, our first work; the which (we humbly think) will give *delight* to everybody; the critics, with the expertness of the monkey looking after his familiar and too well known companion, will be *delighted* with the many hidden or apparent anomalies; "Neo Gaidhealaig dhubh, dhona Pharraig" will *delight* Gaelic disputants; the patriotic and lenient will be *delighted* with the record of native skill and civilization; the student will be *delighted* with the references for his guidance; the compositors and lithographers (to whom our thanks are due for the careful manner in which they have done *their* part of the work) will be *delighted* at the end of their labours; and we are *delighted*, and thankful; that He has granted us strength, and length of days sufficient, to carry out a task, the magnitude of which we but little understood when we put our shoulders to the wheel.

If during the progress of the work we have stated any fact or expressed any opinion which will hurt the feelings of those *whose good opinion is worth having*, of them we crave pardon; with regard to those whose opinion is not worth having, we only wish that our ability were equal to our intent.

To each of those friends who have given so hearty and encouraging a support to our exertions, we can only say, in the fullest acceptation and meaning of the words, "Beannachd leat."

APPENDIX.

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THE RULES AND CONSTITUTION

OF

THE COMUNN FIOR GHAËL,

OR,

CLUB OF TRUE HIGHLANDERS.

INSTITUTED IN 1815.

The Registered Office is at Masons' Hall Tavern, Masons' Avenue, Coleman Street, in the City of London.

FUNDAMENTAL OBJECTS OF THE CLUB.

I. That the primary object of the Comunn Fior Ghaël, or Club of True Highlanders, be the preservation of the ancient Language, Music, Manners, Garb, and Games of the Gaël.

II. To render occasional assistance to National Charities, and more especially to such of their Countrymen as may be less fortunate than themselves, when, on inquiry, they are found deserving of assistance.

III. To establish a rendezvous for periodical, social and friendly intercourse among Scotchmen and their friends.

RULES.

NOTE—Rules marked thus † are the old rules certified by TEDD PRATT, ESQ.

1. To render occasional assistance to National Charities, and more especially to such of their Countrymen as may be less fortunate than themselves, when, on inquiry, they are found deserving of assistance.

2. That the fully qualified Members of the Club shall be natives of Scotland, or sons of persons of either sex from that part of the United Kingdom.*

That gentlemen connected with Scotland by birth, marriage, property or title, but not having the qualifications required as above, shall be admissible as Honorary Members on payment of the usual fees. They shall be qualified to hold office, but not to vote.

A payment of £5 within twelve months shall constitute a Life Member, if qualified by Rule 2.

MANAGEMENT OF THE CLUB.

3. That the Club be under the direction of a Chief, Chieftain, Treasurer, Steward, Secretary, and Council of twelve Members, meeting in Committee on the third Tuesday, and on such other convenient days as may be necessary, in the months of January, February, March, April, May, June, October, November, and December, at 8.30 p.m.; three to form a quorum.

GENERAL MEETINGS.

The General Meetings shall be held on the first Tuesday of the aforesaid months.

Should the Council be unable to obtain accommodation for meeting on the Tuesday (either for Monthly, General Meetings, or Committee purposes), the Secretary shall, one week before the usual night of meeting, notify the fact to the Members generally, and summon a Council Meeting for the next convenient night after, when the Council shall have power to make arrangements for holding the meetings on some other evening until the Tuesday evening meetings can be resumed.

ELECTION OF OFFICERS.

COUNCIL.

4. The Council shall be appointed by the Members at the Annual General Meeting of the Club; the retiring Council, Trustees, and Auditors shall then submit their report on the condition of the Club for the past year.

AUDITORS.

Three Auditors (who must not be Members of the Council) shall then be elected to audit the accounts for the ensuing year, and shall submit their report and vouchers at the next Annual Meeting.

TRUSTEES.

Three Trustees shall be appointed at the same time; they shall sign the Trustees' book, and shall hold office during the pleasure of the Society.

* This rule does not affect the *status* of Members elected before April 30th, 1867; and Members elected between 1867 and 1876 shall be ranked as qualifying under the

The following office-bearers shall be appointed by the Council:—

CHIEF AND STEWARD.

The Chief and Steward shall be elected for their term of office at the Council Meetings held in February, May, and November.

CHIEFTAIN, SECRETARY, AND TREASURER.

The Chieftain shall be appointed by the Chief. The Secretary and Treasurer shall be appointed yearly, viz.: at the Council Meeting in February, or if there is not a quorum, at the next Council Meeting. The foregoing officers, with the exception of the Auditors, shall be *ex officio* Members of Council.

VACANCIES.

In case any Member of the Council, the Treasurer, or Secretary should die, or be removed prior to the Annual Meeting, the Council shall have power to appoint a person or persons to fill up the vacancy. Should there be a vacancy (by death, removal, or otherwise) in any of the other offices, the Secretary, after giving notice of the same to the Members, shall call a special General Meeting, when another officer shall be elected by a majority of the Members present.

A copy of every resolution appointing a Trustee shall be sent to the Registrar within fourteen days after the date of the meeting at which such resolution was passed, in the form prescribed by the Treasury regulation in that behalf.

5. That any member having a proposition to make, shall specify the particulars in writing. The proposition shall be signed by two Members, as proposer and seconder, and shall be handed to the Secretary at a General Meeting. With the consent of the Chief, the proposition will then be read aloud by the Secretary, and referred to the Council for consideration.

6. That in General Club Meetings no discussion whatever be permitted; the only business allowed being strictly confined to hearing the minutes of the business of the Club, receiving the names of gentlemen proposed as members, propositions for the consideration of the Council, and the examination of cases for relief.

7. That every Candidate for Membership shall be proposed by one Member and seconded by another. His name, residence, and qualification (according to Rule 2), to be specified in writing, and handed to the Secretary, and referred to the Members of Council, by a majority of whom the election will be determined. The election, however, will not be complete until the candidate has paid his entrance-fee and first subscription; he shall give his signature to the Code of Rules, in pledge to abide by the same.

† 8. That in order to provide funds for the furtherance of the objects of the Club, and to defray the necessary current expenses, each Member shall pay, on his election, Five Shillings entrance-fee, and an annual subscription of Ten Shillings, payable in advance. Any Member admitted after the October General Meeting, in addition to his entrance-fee, to be only liable for half the subscription for that year.

FINANCIAL.

9. The financial year of the Club shall commence on the 1st day of January, when all subscriptions for the ensuing year shall become due.

The Annual General Meeting of the Club shall be held at 8.30 p.m. on the second Tuesday in January, or (subject to 14 days' notice to each Member) on such a day in January as may be appointed by the Council.

† 10. That Members may introduce visitors by cards supplied by the Secretary, such cards to be signed by the introducing Member and left with the Warder at the door. Every Visitor must submit to the Rules while in the Club Room.

11. That the surplus funds of the Club shall be invested by the Council in manner as directed by the Friendly Societies' Act, 1875, sec. 16, (1), in the Post Office Savings Bank, or in any Savings Bank certified under the Act of 1863, or in the Public Funds, or in the purchase of Land, or in the erection of Offices or other Buildings thereon, in the name of the three Trustees, and the interest arising

therefrom shall be, if necessary, appropriated to the current expenses of the Club; provided that the land to be held by the Club shall not at any time exceed one acre in extent.

12. That all moneys shall be received by the Secretary, and handed over by him to the Treasurer, who shall at once pay the same (if it is not required to meet any claim against the Club) to the credit of the Trustees of the Club of True Highlanders for the time being, in an approved savings bank.

CASES FOR RELIEF.

13. That all Candidates for relief from the funds of the Club shall be natives of Scotland, or children of late Members, and that their application may be made in writing direct to the Council at any of the Meetings, and that no application be entertained unless signed by two Members of the Club.

14. That no Member shall be allowed to vote on any question whatever, or exercise any of his privileges as a Member, unless his Subscription for the past year has been paid; nor upon any question involving the dissolution of the Club (or matters connected therewith), or dividing the funds; unless he shall have been a permanent Subscriber for the preceding five years. If a Member's subscription should be three years in arrear, his name shall be erased from the books.

† 15. That any Member misconducting himself be liable to expulsion from Membership of the Club, should a majority of Members, at a Special General Meeting convened for that purpose, so determine.

16. That should the Chair be taken at six successive General Meetings, and not five Members be present during the evening, then a Special Meeting shall be called to determine whether the Club shall be dissolved, and if such Meeting shall so determine, then the funds of the Club shall be divided and handed over to the Guardians of the following National Institutions, viz.:—The Scottish Corporation, the Caledonian Asylum, and the Society for supporting Gaelic Schools in the Highlands and Islands of Scotland; or to such of them as three-fourths of the qualified Members shall determine at such Special Meeting, the dissolution to be legally carried into effect, pursuant to 38, 39 Vict., c. 60. (See Rule 14.)

17. No Member shall be permitted to invite any body or Society to Visit the Club, or pledge the Club to any Public or Private Entertainment, or make any alteration in Cards, Circulars, or any Documents respecting the Club, or enter into any Correspondence in its name, without the sanction of the Council.

† 18. That no Member or Visitor shall broach any topic that involves religion or politics. Improper songs and sentiments are strictly forbidden; and Members are in duty bound to acquaint their friends, whom they may introduce into the Club, with the stringency of this Rule.

19. That no alterations in the fundamental Rules shall be made except at the Annual General Meeting, and then only when notice in writing, signed by proposer and seconder, has been handed to the Secretary at least one month before the day of meeting, stating the nature of the proposed alteration of or addition to the Rules, which notice shall be read along with the minutes of Council at the General Meeting preceding the Annual General Meeting aforesaid; and no rule, or amendment of a rule, shall be valid until the same has been registered under the Friendly Societies' Act, 1875.

DUTIES OF THE CHIEF.

† The Chief shall take the Chair, in full Highland costume, at every General Meeting, at Eight o'clock p.m., on the first Tuesday of every month, and vacate it at Eleven o'clock. If unavoidably absent, he shall appoint a deputy, failing which, the Members of Council then present shall appoint one for the occasion. He shall be addressed by the title of "Most Respected Chief."

† The Chief shall appoint his own Chieftain.

† The Chief shall be Chairman, by virtue of his office, of all social gatherings or other entertainments held during his term of office, and regulate the proceedings.

† At General Meetings the Chief shall call upon the Secretary, at Nine o'clock, to read the report of the previous Meeting, the Minutes of Council, the names of candidates for Membership, and other propositions from Members. (See Rules 5 and 7.) He shall then deliver the Standing Toasts of the evening.

† The following shall be the Standing Toasts, to be given only from the Chair, in the order set down, and with Highland honours:—

I. "*The cause of Good Fellowship and Charity all over the world.*"
II. "*Prosperity to the Club of True Highlanders.*"
III. "*The Health of our Friends the Visitors.*"

Upon any occasion when the "*Health of the Queen*" shall be proposed, it shall precede all other toasts.

† That at all General Meetings of the Club, a Piper and Warder be in attendance to act as servants of the Club; their duties to be defined by the Council.

† No one can be admitted to the Club dressed in livery, or in the regimental uniform of non-commissioned officers or privates of Army or Navy.

DUTIES OF CHIEFTAIN.

† The Chieftain shall take his place, at eight o'clock, in full Highland costume, and he shall support the Chief in regulating the proceedings of the Meeting. He shall be addressed by the title of "Respected Chieftain."

DUTIES OF THE STEWARD.

† The Steward shall be seated near the Chieftain, bearing the white rod of office, and his duty shall be to superintend the arrangements of the room, and see to the accommodation of those present. He shall prevent, as much as possible; the interruption of the harmony of the meeting by the intrusion of waiters and others. He shall receive the cards of Visitors, and introduce them to the Chief. He shall be addressed as Mr. Steward.

DUTIES OF THE SECRETARY.

The Secretary shall receive all moneys due to the Club; he shall hand them over to the Treasurer, and shall sign all vouchers for charges approved by the Council. He shall balance the cash books in the months of April, October and December; shall keep the minutes and conduct the business generally of the Club, subject to the direction of the Council.

He shall have custody of all books, stationery and documents in use and necessary in carrying on the business of the Club, and shall have possession of the key of the desk, and one of the keys of the large chest. He shall attend all Council and General Meetings, or provide a deputy; his deputy must be a Member of Council.

He shall fill in all the Annual Returns and Statements required, and forward the same to the Registrar before handing the books over to the new Secretary, at the expiration of his term of office. He shall also, when required, furnish each Member with one copy of the last Annual Return of the Club for the time being.

DUTIES OF TREASURER.

The Treasurer shall, in the month of January in each year, before the Annual General Meeting, and also when required by the Council, or a majority of the Council, or Trustees, or General Meeting, render a true account of all moneys received and paid by him on account of the Society, and submit the same to the Auditors. He shall also, when required by a majority of the Trustees, or Council, or General Meeting, pay over all moneys remaining in his hands, and assign and deliver up all securities and effects, books, papers and property of, or belonging to, the Society in his hands or custody to such person or persons as a majority of the Trustees, or Council, or General Meeting shall appoint; he shall be responsible for the safe custody of the aforesaid property committed to his charge, as described in the inventory signed by him, and for such sums of money as may from time to time be paid into his hands by the Secretary, or by any person on account of this Society. He shall balance his cash account in the months of April, October and December, and shall submit the same and his book of vouchers for the inspection of the Secretary. He shall, if required, attend every General Meeting; he shall have the custody of one of the keys of the large chest, and shall sign the Treasurer's book and inventory on taking office.

DECLARATION TO BE SIGNED BY THE TRUSTEES AND TREASURER.

I hereby accept the office of Trustee (or Treasurer) to the COMUNN FIOR GHAEL; OR, CLUB OF TRUE HIGHLANDERS, with all its duties as defined by the Friendly Societies' Act, 1875, and the foregoing rules.

The Trustees shall be admitted to all Meetings of the Council, and shall be at liberty to take part in the proceedings thereof, and vote on any question under discussion; and in case any Trustee being removed, shall refuse or neglect to assign or transfer any property of the Society as the Council shall direct, he shall (if he be a Member) be expelled the Society, and shall cease to have any claim on the Society on account of any contribution paid by him.

SETTLEMENT OF DISPUTES.

† That if any dispute should arise between any member, or person claiming under or on account of any Member, or under the rules of the Society, and the Trustees, Treasurer, or other Officers of the Society, or the Committee thereof, it shall be referred to arbitration.

† At the second Meeting of the Society after these Rules are certified by the Registrar, five Arbitrators shall be named and elected, none of them being directly or indirectly or beneficially interested in the funds of the Society; and in each case of dispute the names of the Arbitrators shall be written on pieces of paper and placed in a box or glass, and the three whose names are first drawn out by the complaining party, or by some one appointed by him or her, shall be the arbitrators to decide the matter in difference. In case of a vacancy, or vacancies, another or others shall be elected at a General Meeting.

(*Certified at the end of Rules † passed in* 1868.)

Pursuant to the Provisions of the Act 18 and 19 Vict., c 65, s. 11, I hereby certify that the foregoing Rules † are not repugnant to Law.

† JOHN TIDD PRATT,
The Registrar of Friendly Societies in England.

3rd day of February, 1868.

(*Certified at end of Amended Rules of* 1877.)

The foregoing Amendment of the Rules of the Club of True Highlanders (a Benevolent Society) is registered under the "Friendly Societies' Act, 1875," this 23rd day of February, 1877.

P. N. L.

Copy kept.
P. N. L.

APPENDIX.

ROUTINE OF REGULAR BUSINESS.

JANUARY ..1*st Tuesday*.—General Meeting.
2*nd Tuesday*.—Annual General Meeting.—Election of Council, Trustees, Auditors, &c.
3*rd Tuesday*.—Council Meeting. General Business, and Arrangements for Annual Ball.
Returns to be sent to the Registrar.

FEBRUARY..1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business.—Election of Treasurer, Chief, Steward, and Secretary.—Arrangements for Annual Ball.

MARCH ....1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business.

APRIL.....1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business, Balance Cash Account, and Arrangement for Shinnie Match.

MAY .....1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business and Election of Chief and Steward.

JUNE .....1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business.

SUMMER RECESS.

OCTOBER ..Re-assembling of Council, and Arrangement for Social Gathering.
1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting, General Business, and Balance of Cash Account.

NOVEMBER 1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business.—Election of Chief and Steward.
Annual Dinner.

DECEMBER 1*st Tuesday*.—General Meeting.
3*rd Tuesday*.—Council Meeting.—General Business.—Arrangement for Social Gathering.
Preparing and Balancing Accounts for the Annual General Meeting.

THE MODE OF CONDUCTING BUSINESS AT GENERAL MEETINGS.

The room to be decorated with the various portraits and insignia of the Club, and the framed Regulations placed on the tables and hung on the walls before the hour of meeting.

THE CHIEF SHALL TAKE THE CHAIR* AT 8 O'CLOCK, supported on either side by the Members of the Council, the seat of the SECRETARY being sufficiently near to enable the Chief to speak freely with him without interrupting the business of the evening. THE CHIEFTAIN shall take the place usually assigned to croupier, and is to assist the Chief in maintaining the spirit and harmony of the meeting. The STEWARD, with his wand of office,† shall be seated at a convenient distance from the entrance, so as to receive visitors as they arrive, and to introduce them to the Chief. The WARDER shall be stationed at the entrance to receive the names of Members and visitors, to request them to sign the book, to announce their names and to see that the waiters do not enter the room while toasts, songs, or any business of the evening is in progress. The arms of the Warder are the Lochaber axe and target.

OPENING THE MEETING.

8 p.m., the Chief, seeing that every one is seated and their wants attended to, shall rise to open the meeting by proposing the first‡ standard toast, "THE CAUSE OF GOOD FELLOWSHIP AND CHARITY ALL OVER THE WORLD."

The standard toasts shall be given with Highland honours, according to the usual custom of the Club, *i.e.*, the whole of the company rise with the Chief, the Warder secures the door and stands at attention with target on left arm and axe in right hand; the Piper also stands at attention. The toast (whatever it may be) is given, and the Chief and company then stand on their chairs, and place their right feet on the table, and while standing in that position (the Chief leading) pronounce the words SUAS E (west with it) three times, to be followed by three hurrahs; then the words SIOS E (east with it) three times, followed by three hurrahs as before; and lastly the word NIS (now) three times, followed by three hurrahs; at the final hurrah the Piper will strike up and play a few bars of a stirring melody, the Chief and company in the meantime returning to their seats. Toasts with Highland honours can only be proposed by the Chief, and the Piper shall only play at his request.

After delivering the first toast, the Chief will sing a song, and from time to time call on different members of the company to contribute to the evening's amusement; and as to a great extent the harmony of the meeting depends on his exertions, he must carefully avoid unnecessary speech-making, and see that the rules with regard to discussion are strictly carried out.

When cases for relief are brought before the notice of the Council, the Members of Council present are to quietly draw aside and take the matter into their consideration.

9 p.m. smoking will be allowed, and the CHIEF will call on the SECRETARY to read the minutes of the previous meetings, and other business, at the conclusion of which the new members (if any present), shall rise, and the STEWARD shall formally announce their names to the Chief; the Chief will then ask them: 1st. HAVE YOU READ THE RULES? 2nd. WILL YOU, TO THE BEST OF YOUR ABILITY, ASSIST IN CARRYING OUT THE RULES ACCORDING TO THEIR TRUE INTENT AND MEANING? Having been answered in the affirmative, the Chief shall then say: IN WELCOMING YOU AS A MEMBER (OR MEMBERS) OF THIS CLUB, IN ACCORDANCE WITH OLD CUSTOM,* I HAVE TO STATE TO YOU THE NECESSITY OF CORRECT CONDUCT ON ALL OCCASIONS—BUT IN PARTICULAR WHEN YOU ARE IN THE NATIONAL DRESS—FOR YOU WILL THEN BEAR IN MIND WHEN YOU ARE CLOTHED WITH THE TARTAN YOU ARE PERFECTLY SCOTCH, AND EVERY PERSON YOU MEET THINKS YOU SO—THEREFORE—AN ACT OF INDISCRETION AT THAT TIME—WOULD NOT ONLY REFLECT DISCREDIT ON YOURSELF, BUT ALSO UPON SCOTLAND—THE COUNTRY TO WHICH THE DRESS SO PECULIARLY BELONGS.

The Chief will then propose the next standard toast, *i.e.*, PROSPERITY TO THE CLUB OF TRUE HIGHLANDERS; after which four or more gentlemen in the kilt, will dance a Strathspey and Reel o' Thulachan, followed by songs and dances at the discretion of the Chief (care being taken that a reel is played for the visitors).

10 p.m. the standard toast, THE HEALTH OF OUR FRIENDS, THE VISITORS, shall be given, coupled with the name of one of them; and on the night following the election of Chief, THE HEALTH OF THE LATE CHIEF.

11 p.m. the Chief will close the meeting PUNCTUALLY with "Auld Lang Syne," every person present (the waiters having retired), joining in the circle.

FESTIVALS.

The ancient, national, and invigorating game of camanachd, or shinnie, shall take place on the Bardic Festival of Belteine, or May Day, or after the June General Meeting. The clubs, balls, banners, &c., shall be provided by the Society, and all who intend to join in the sport must be dressed in the kilt, and other appurtenances of the full national garb, and they must strictly observe the regulations then laid down.

The Annual Dinner shall take place on St. Andrew's Day, unless the same should fall on a Sunday, when it shall take place on the Monday following. The Annual Ball shall be given on the anniversary of Auld Yule, or as near to that Scottish festival as can be made convenient, and all Members are expected to appear in full national costume. A social gathering shall be held at the re-assembling of the Club after the recess, and one on Hogmanay night.

All who propose to attend the balls, dinners, or gatherings, shall provide themselves with tickets before they take the field or enter the room; and no entertainment shall take place unless a sufficient number of names be put down to clear the expense incurred.

The Piper and Warder shall attend all the General Meetings of the Club in full Highland Costume, the Warder bearing the Lochaber axe and Highland target, His dress and accoutrements, if the property of the Club, to be kept at the place of meeting or where directed by Council. He shall take his post at the opening of the Club, and shall prevent the intrusion of those who are not privileged as Members, or introduced as visitors, and shall prevent the entrance of waiters and others during the transaction of business, the time of singing, or other entertainments; he shall announce the names of enquiring visitors to the Steward; he shall stand to his arms during the reading of minutes and other business, and when toasts are given with honours; he shall also carry his axe and target whenever he shall have occasion to approach the Chief; he shall receive such remuneration as shall be awarded by the Council; he is to consider himself on nights of meeting as more immediately under the orders of Mr. Steward.

The Piper shall be allowed such sum for each night's attendance as shall be agreed upon for remuneration, and shall play at the request of the Chief only.

CRIOCH.

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* The Chair is of oak, and, being the property of the Club, has a medallion on the back, with the Thistle and title of the Club emblazoned thereon, and is supported by two silk standards: one azure, with the St. Andrew's cross argent, and the other, or with the Scottish lion and treasure flory and counter-flory gules.

† The wand is white, and about 5 ft. long, and 1 in. diameter.

‡ On State and special occasions the QUEEN or KING shall be *first*.

* Minutes of August 16, 1822.

RICHARD SMYTHSON, PRINTER, BROOKS STREET, HOLBORN, LONDON, E.C.