to prove ; because there is no one alive who has ever heard the best of the great MacCrimmons play piobaireachd. Neither is there a person living known to have seen it written by them. It is more likely that many pipers who were uneducated in the art did not know the difference between a tune with grace-notes and one without them. So far as the present age is concerned, what we can say is that piobaireachd had grace-notes when we saw it first, and long before that time. Therefore it remains to be proved that no grace-notes were used in piobaireachd. On the other hand, if they are a modern invention, who designed or found out the secret of using them ? In the opinion of the best authorities, piobaireachd could never have been performed at any time without the grace-notes which are used at the present day.

Some pipers are under the impression that piobaireachd had not the Crunluath variations originally and that they were added within recent years. It will be very difficult to prove how much more than an Urlar or Theme piobaireachd had in its infancy, or when it fully developed into its present form. It is quite certain that for at least three or four hundred years piobaireachd had all the variations that it now possesses. Naturally it is quite reasonable to believe that its growth was perhaps the production of centuries. First the Urlar, and then variation after variation might have been added until it was completed. Whether this was the case or not, or if the whole of the different variations were entirely the invention of the MacCrimmons, the originators of piobaireachd, or of one ingenious individual, it is very difficult to tell. One has only got to study the art to see that its growth and maturity must have been very rapid. Because the movements and execution of the one variation lead to the other. Hence it is a very logical method of solving this most difficult problem, to say that from the creation of the first Urlar to the completion of the last and most elaborate Crunluath Variation, it was all done at least within the space of from two to three hundred years. If we could only lift the misty curtain that hangs between us and the remote ages of the dim and distant past, who knows what a real glimpse of that glorious age would reveal to us ? It is not impossible to imagine that a more minute knowledge of the history of the early Christian era would throw a new light on the art of ancient piobaireachd that has never yet been revealed. Let us live in the hope that some day we may find the older Themes that we have never seen or heard. Then in reality we would be able to play the "Lost Piobaireachd," and in our hearts rejoice at the finding of a long-lost strain that must possess some secret charm which words cannot convey. Although we have hundreds of beautiful Themes, the heart of the Highland minstrel

is always athirst, and yearning after that strain which dwells upon the "fairy *duns*" and enchants the soul; sounds so sweetly in his ear, and carries him away to fairyland as no other Theme can do that lies within the realms of our Celtic "Ceòl Mòr."

The creators of piobaireachd must have been so overcome with joy on the final completion of its form, even although the date is shrouded in antiquity and mystery, that it would have seemed to them as if they had taken an aerial flight into a new world of perfect harmony, touched the lost chord, and burst asunder the fetters which lay between them and a glorious achievement.

No passages in pipe music can be more full of real life and romance than piobaireachd, yet without words, which can be read and understood by the Highlander alone.

If we perform our duty to the masters of old from whom we have inherited this ancient and noble art, we should always praise them and remember that they were greater than we can ever hope to be.

My closing lines can only be that if we wish to know what can be made of simple thoughts by labour and anxious care, and above all by genius, then look at the masters of old and see how they could ennoble and exalt their ideas, and how what was once a mere suggestion of nature, became a lofty ideal for the piping world to study and to praise.

Chapter XIV

THE COPYRIGHT OF PIOBAIREACHD OR PIPE MUSIC

TO the average piper copyright is well nigh a mystery, and very little is known to him about it. Perhaps it may be of interest to give in this work such information on that point as will be of some help to those who compose original pipe tunes.

Going back to the "Musical Compositions Copyright Act, of 1888," it did not afford the necessary protection which authors, owners, or publishers of musical compositions require. In the case of a prosecution for the infringement of the copyright of pieces of music, the decision lay at the discretion of the judge before whom the action was conducted. In many cases where the defenders pleaded ignorance they were exempted from penalty for the illegal representation or performance of copyright musical compositions.

"The Musical Summary Proceedings Copyright Act, 1902," was of a more stringent nature. It provides—Section 1—"A court of summary jurisdiction, upon the application of the owners of the copyright in any musical work may act as follows:—If satisfied by evidence that there is reasonable ground for believing that pirated copies of such musical work are being hawked, carried about, sold, or offered for sale, may, by order, authorise a constable to seize such copies without warrant, and to bring them before the court, and the court, on proof that the copies are pirated, may order them to be destroyed, or to be delivered up to the owner of the copyright if he makes application for that delivery."

Section 2—"If any person shall hawk, carry about, sell, or offer for sale any pirated copy of any musical work, every such pirated copy may be seized by any constable without warrant, on the request in writing of the apparent owner of the copyright in such work, or of his agent thereto authorised in writing, and at the risk of such owner."

"On seizure of such copies, they shall be conveyed by such constable before a court of summary jurisdiction, and, on proof that they are infringements of copy-

right, shall be forfeited or destroyed, or otherwise dealt with as the court may think fit."

Section 3—" ' Musical Copyright ' means the exclusive right of the owner of such copyright under the Copyright Acts in force for the time being, to do or to authorise another person to do all or any of the following things in respect of a musical work :—

1. To make copies by writing, or otherwise, of such musical work.
2. " To abridge such musical work.
3. " To make any new adaptation, arrangement, or setting of such musical work, or of the melody thereof, in any notation or system."

" ' Musical work ' means any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced."

" ' Pirated musical work ' means any musical work written, printed, or otherwise reproduced, without the consent lawfully given by the owner of the copyright in such musical work."

" The Musical Copyright Act, 1906," is even more strict, and states in Section 1—" Every person who contravenes it is liable to a fine not exceeding five pounds, and on a second and subsequent conviction, to imprisonment with or without hard labour, for a term not exceeding two months, or to a fine not exceeding ten pounds."

Section 2. (1) " If a court of summary jurisdiction is satisfied by information on oath that there is reasonable ground for suspecting that an offence against this Act is being committed on any premises, the court may grant a search warrant, authorising the constable mentioned therein to enter the premises between the hours of six o'clock in the morning and nine o'clock in the evening, and, if necessary, to use force for making such entry, whether by breaking open doors or otherwise, and to seize any copies of any musical work, or any plates in respect of which he has reasonable ground for suspecting that an offence against this Act is being committed."

(2) " All copies of any musical work and plates seized under this section shall be brought before a court of summary jurisdiction, and if proved to be pirated copies or plates intended to be used for the printing or reproduction of pirated copies, shall be forfeited and destroyed, or otherwise dealt with as the court may think fit."

Section 3—" In this Act the expression ' plates ' includes any stereotype or other plates, stones, matrices, transfers, or negatives used or intended to be used for printing or reproducing copies of any musical work : Provided that the expressions ' pirated copies ' and ' plates ' shall not, for the purposes of this Act, be deemed

to include perforated music rolls used for playing mechanical instruments, or records used for the reproduction of sound waves, or the matrices or other appliances by which such rolls or records respectively are made."

The "Copyright Act, 1911," did away with registration at Stationers' Hall. Therefore registration of a copyright work is now unnecessary. There are certain points which must be carefully noted with regard to authors' or publishers' obligations under the "Copyright Act, 1911," and one which affects the publishers of music as well as printed books, etc., is the British Museum and Library copies.

The following extracts from Section 15 of the "Copyright Act of 1911" (1 and 2 George V., Cap. 46) set forth the claim of the British Museum to receive a copy of every book, newspaper, or other publication issued in the United Kingdom:—

"The publisher of every book published in the United Kingdom shall, within one month after the publication, deliver, at his own expense, a copy of the book to the Trustees of the British Museum, who shall give a written receipt for it."

"The copy delivered to the Trustees of the British Museum shall be a copy of the whole book, with all maps and illustrations belonging thereto, finished and coloured in the same manner as the best copies of the book are published, and shall be bound, sewed, or stitched together, and on the best paper on which the book is printed."

"If a publisher fails to comply with this section, he shall be liable on summary conviction, to a fine not exceeding five pounds, and the value of the book, and the fine shall be paid to the trustees or authority to whom the book ought to have been delivered."

"For the purpose of this section, the expression 'book' includes every part or division of a book, pamphlet, sheet of letterpress, sheet of music, map, plan, chart, or table separately published, but shall not include any second or subsequent edition of a book unless such edition contains additions or alterations either in the letterpress, or in the maps, prints, or other engravings belonging thereto."

The following extract from Section 3 of the same Act stipulates the period for which copyright subsists:—

"The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author, and a period of fifty years after his death."

Other points regarding the steps to be taken in cases of infringement of copyright works, and the protection of a copyright work in foreign countries, will all be found in the "Copyright Act, 1911."

So far as bagpipe music is concerned, when a book is published the title-page ought to contain the word " copyright," if all the tunes are original, and the copyright belongs to the author, proprietor, or publisher.

If a collection of piobaireachd or pipe-music is printed which contains partly original compositions, and partly tunes on which there is no copyright, the whole of the original tunes would be copyright, just the same as if the book only contained original tunes on which copyright subsists. The author, proprietor, or publisher has the sole right to the original tunes contained in the volume, and they are his private property ; so that anyone infringing his copyright is liable to prosecution. But the tunes on which the copyright has expired are public property, and the author, proprietor, or publisher of the book cannot prevent anyone from publishing them.

All tunes composed over one hundred years ago are public property, and no copyright exists on them.

Many books of pipe music bear the word " copyright," but the tunes contained in them are not copyright, because it has expired. This is done for various reasons, and is not in accordance with the proper meaning of the word " copyright."

When the copyright laws are in perfect order we hope to see the day when this will be prohibited and become illegal, so that people may known the difference between what is actually copyright and what is not.

One of the best things that could ever happen in pipe music is perpetual copyright. This would prevent pipe-tunes from being tampered with, and re-set, or re-arranged. Interfering with a composer's original setting of a piobaireachd, or pipe-tune is one of the most serious steps possible. Because when a tune is altered by some ten to twenty pipers, by the time it exists for about fifty years it is unrecognisable. It is an easy matter to alter other people's compositions, when once a piper gets a melody or Theme to work upon, but very little credit is due to the second man. If we ever have perpetual copyright all this would be prohibited, though it were for nothing else than the preservation of piobaireachd.

Anyone publishing a book of piobaireachd, and the tunes contained in it were a hundred years old, though they were the special settings of any piper, or publisher, no copyright would exist on that work, so long as those tunes are public property, as the owner of copyright tunes must be able to produce evidence, if necessary, that he is the actual proprietor.

Immediately a piobaireachd or pipe-tune is created it is copyright because copyright is created by statute. But before the proprietor of a copyright

collection of pipe music can prosecute anyone for infringing his copyright he must publish the work previous to taking legal proceedings against any party who reproduces his tunes.

Even in original tunes, if a piper, author, proprietor, or publisher were to invent a special way of writing certain variations, the copyright laws might not protect that invention or special notation in such variations. Inventions come under the "Patents Act," not copyright. That does not mean that in the case of original tunes, written in a special way for the first time, anyone can reproduce or print them. But anyone might be able to write tunes on which no copyright exists in the same manner or notation. Therefore, before the special method of writing certain variations in piobaireachd could come under the copyright laws, or the person who first invented such method could claim the sole right to that special method under the copyright laws, the matter would more than likely have to be decided in a court of justice.

In the event of anyone infringing the copyright of a book of pipe music, if the proprietor is not the author of the tunes, before taking legal proceedings such proprietor ought to take special precaution to see that he can produce satisfactory evidence that the copyright is solely his property.

Take a case in point. When a Salute is dedicated to a Highland Chieftain by a clansman or any piper, and that Chieftain accepts dedication, then the copyright would belong to such composer. But if some other piper composed a Salute to the same Chieftain a year later, with the same title as the first composer, then there are several things to be considered. In the first place the Chieftain would have the power to settle the question so far. When he accepted dedication of the first Salute, then, according to the ancient custom, he would not accept a second Salute, which would protect the first composition. The first composer could then prevent the second composer from using the same title even although the second composer's melody is entirely different from that of the first composer.

A case more difficult to prove would be as follows :—If one piper had composed for the first time a "Lament for Culloden" in 1908, and another piobaireachd was composed in 1910 under the same title ; then the matter would have to be settled by a court of justice as to which of the two composers the copyright of that tune belonged, or if both could use the same title to different melodies.

In the event of a publisher getting permission to print tunes on which a copyright existed ; if the author or proprietor of such tune or tunes did not sell the copyright to such publisher, or assign, or convey it to him in writing, then the copyright of

such tune or tunes would not be the property of such publisher, because he is publishing by permission only.

If any author composed six original piobaireachd, and someone got hold of and published them before the author who was the actual owner of the tunes, then the copyright would not be the property of the publisher, who printed without authority. But before taking legal proceedings, the author or actual owner would first have to publish his tunes.

In the event of competitions for the composition of the best original pipe-tunes, and an intimation was inserted in the columns of a newspaper by any person, society, or games committee that the conditions of the competition were that all tunes submitted for competition, whether they won a prize or not, became the sole property of such person, society, or games committee, along with the copyright. If the competitor did not state in writing that he agreed to the disposal of the copyright of his tune under such conditions when submitting it for competition, then such person, society, or games committee would have nothing to prove that they were the sole proprietors of the copyright of such tunes. The Musical Copyright Act makes no provision for such competitions, and the matter of proprietorship of the copyright of tunes obtained under such conditions would more than likely have to be proved and decided by a court of justice, even if they were published.

Sometimes in musical plays all rights are reserved. That is to say, no person or persons can copy, reproduce, perform, or use such play in any shape or form without special permission granted by the owners of the copyright. In many songs the right of performance only is public. No one would be allowed to write such songs in any manner different to that in which they are published by the owner of the copyright, or copy, reprint, or sell them.

The rights reserved by the owner of the copyright of pipe music are the privilege to print, reprint, write, rewrite, copy, alter, or re-arrange any of the tunes contained in any volume of original compositions on which a copyright exists. Anyone who copies or reprints tunes that are copyright, even if they are given away *gratis*, is liable to prosecution by the owner of the copyright, and those who accept music under such conditions, knowing it to be illegally copied or printed, are also liable to prosecution.

Chapter XV

THE GREAT HIGHLAND BAGPIPE AND ITS COMPONENT PARTS

Bagpipe Case.—A small wooden box about 24 by 7½ by 6 inches, made to carry and protect the bagpipe from being broken. It is sometimes made of strong leather.

Bagpipe Hemp.—A very fine kind of thread, manufactured from a plant with a fibrous bark, and used for winding round the end of the drones, tuning slides and blow pipe, to make them air tight.

Bagpipe Chanter.—The most important part of the bagpipe, containing the finger holes from which the melody is produced. It is 14½ inches in length.

Bagpipe Chanter Reed.—The sounding part in the chanter, about $1\frac{1}{16}$ inches long, made of well-seasoned cane, and a small copper tube about $\frac{5}{16}$ of an inch long, both wound with hemp and rosin varnished.

Bag Seam.—The edge of the pipe bag where it is sewn or joined together, by means of a two-fold thickness of the sheepskin being placed over the two edges of the skin, and sewn with a strong thread of rosined hemp to make the bag air-tight.

Big Drone.—The longest drone of the Great Highland Bagpipe, about 37½ inches long, with upper and lower tuning slides and a reed. It is in four parts, and supplies the bass accompaniment to the chanter. Its sound does not vary unless the performer moves part of the drone up or down the tuning slide, or raises or lowers the bridle of the reed.

Bagpipe Chanter Stock.—The part that joins the chanter to the pipe bag, about 4¼ inches long. The one end is tied into the bag with a strong string made of hemp, covered with rosin. There is a hollow cut out in which to place the seam of the bag as well as a groove for holding the edge of the bag and the hemp used for tying. The lower end is covered with an ivory or silver band. There is a space inside the stock where the chanter reed is placed, sufficiently large to prevent the reed

touching it, or interfering with the regular current of air required to blow the reed to produce the proper sound.

Blow Pipe.—The pipe or part that is held in the mouth through which the wind passes into the bag. It is about 13¼ inches long, with a vulcanite, ivory, or silver mouthpiece, an air valve, and a stock.

Blow Pipe Stock.—The part that joins the blow pipe to the bag, about 3½ inches long. The top end is covered with an ivory or silver band, and the lower end has a groove, into which part of the bag is tied with a strong rosined hemp string.

Blow Pipe Valve.—A small tongue or piece of thin flexible leather attached to the lower end of the blowpipe, which opens to allow the wind to pass into the bag, and closes by the pressure of the arm on the bag to prevent the wind from escaping again by the blowpipe.

Chanter Holes.—The eight holes bored in the chanter to produce the notes, seven in the front, and one at the back. They all vary in size, which is necessary to produce the notes at their proper pitch.

Chanter, High Hand of.—The left hand, which covers the back hole of the chanter with the thumb, being high A, and the first three fingers cover the first, second, and third holes from the top, being high G, F, and E.

Chanter, Lower Hand of.—The right hand, which covers the four lower holes of the chanter, being D, C, B, low A and G. The thumb rests at the back of the chanter between C and D.

Chanter Mouth.—The small hole in the top of the chanter into which the reed is placed.

Chanter, Sound Holes.—Two large holes bored at right angles with the finger holes, about 2¼ inches from the chanter sole, required to produce the proper sound of the notes.

Chanter Top, or Cup.—The thickest part of the chanter top adjoining the stock, which should always be held by the hand when removing the chanter from its place, because the lower part of the chanter is so thin that it is often broken if holding it there when removing the chanter.

Chanter Sole.—A piece of ivory or silver, 2¾ inches broad and $\frac{5}{16}$ of an inch thick, put on the lower end of the chanter to ornament it, with a hole $\frac{15}{16}$ of an inch in diameter in the centre of it. In the earlier ages the chanter sole was made of the same wood as the chanter itself, and was undetachable.

Cords.—The material which joins the three drones together, usually made up of various colours of wool, silk, or fine silver wire and tassels at each end.

Cover Holes.—Five holes made in the outside cover, three for the drones, one for the blowpipe, and one for the chanter, and all ornamented with woollen, silk, or silver fringe.

Drone Barrel.—The inside of the drone after it is bored out. The proper sound depends entirely upon the bore.

Drone Cup, or Top.—The top portion of the drone, which is cup-shaped inside, and mounted with ivory or silver.

Drone Mouth.—The part of the drone into which the reed is placed.

Drone Grooves.—A small groove cut out in each of the drones to hold the cord that connects them.

Drone Joints.—Joints made in the drones for the purpose of tuning them, where the one part of the drone overlaps, or is inserted into the other.

Drones.—The three pipes or drones, which always produce the same sound, and accompany the chanter. Two are tenor and one bass.

Drone Reeds.—The parts inserted into the drones that produce the sound, made of well seasoned cane. The big drone reed is $4\frac{1}{2}$ inches long, and a small drone reed is $3\frac{5}{8}$ inches long.

Drone Stocks.—The part of the drone which is tied into the bag at one end, and holds that end of the drone where the reed is placed in the other. The big drone stock is $7\frac{1}{4}$ inches long, and the small drone stocks are each $5\frac{1}{2}$ inches long. One end is mounted with ivory or silver, and the other has a small groove to hold the edge of the bag and the rosined string that ties it in.

Dos Mor.—The Gaelic term for the big drone.

Drone Mounts.—The ornamental parts of the drones, generally made of German silver, ivory, aluminium, or silver.

Ferrules.—Bands made of ivory or silver, placed round that part of the drone that overlaps the other, to prevent the outer portion from splitting.

Fringe.—The ornamental part of the outside cover of the bag, usually made of wool, silk, or silver wire.

Great Highland Bagpipe.—The name applied to Scotland's national instrument to distinguish it from the foreign, Irish, Northumbrian, and Lowland bagpipes.

Inner Bagpipe Cover.—A cover made of house flannel or some other rough material,

to go between the bag and the outside cover to absorb the substance that comes through the bag. By this means the sleeve of the piper's coat as well as the outside cover are kept clean.

Lower Tuning Slide.—The big drone is the only one that has two tuning slides. The lower is the one most often used in tuning the drone.

Mouthpiece.—The part of the blowpipe which is held in the mouth, usually made of vulcanite, ivory, or silver.

Middle Drone.—The tenor drone, 20½ inches long, between the big and outside drone.

Neck of Bag.—The narrowest part of the pipe bag where the chanter and its stock are inserted.

Outside Bagpipe Cover.—A covering usually made of tartan or velvet, to put the sheepskin bag into.

Outside Drone.—The tenor or small drone farthest away from the big drone, or shoulder on which the bagpipe is held. It is 20½ inches long.

Practice Chanter.—The instrument which the pupil begins with, and on which all tunes are played to commit them to memory. Made of ebony or African blackwood, and mounted with ivory or silver. It has got an upper and lower part, a reed, and eight holes which produce nine notes the same as the bagpipe chanter does.

Pipe Bag.—The portion of the bagpipe that holds the wind, so as to give the performer a rest from continual blowing, and by the use of the arm supplies a regular pressure of wind on all the reeds.

Ribbons.—A narrow piece of tartan silk which is attached to the three drones to cover the cords that join them together. One ribbon is placed on the top and the other below the drones, both of the same length, and a portion is draped from the tops of the large and outside drones.

Rosin.—The solid substance left after distilling the oil from crude turpentine, and used for covering the hemp that is put on reeds and drone joints.

Small Drones.—The two tenor drones that accompany the chanter of the bagpipe, and are tuned in perfect unison with low A.

Stock Holes.—1. The holes cut in the bag into which the stocks are inserted.

2. The holes in the stocks into which the upper portion of the drones, the blowpipe, and the chanter are inserted.

Testing Corks.—Four corks made of rubber for the purpose of testing the bag to see that it is air-tight. Rubber is the best material for making the corks,

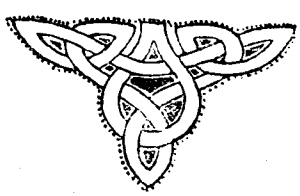
because if they are the proper size and slightly tapered, immediately they close in the stock they are perfectly air-tight, and can be removed with the utmost ease, whereas the ordinary corks often break, and are very difficult to extract from the stock.

Thongs.—Strong hemp strings covered with rosin, used for tieing the stocks into the bag. Thin thongs are used for bridles to drone reeds and winding round the end of the drone reeds to keep the cane away from the drone.

Tuning Slides.—The narrow joint on which part of the drone moves up and down upon for tuning purposes.

Tuning Slide Mounts.—Small silver tubes which cover the tuning slides.

Upper Tuning Slide.—The upper of the two tuning slides used to lengthen or shorten the big drone, but seldom used for tuning it. If the bagpipe is in good order, the tuning should all be done with the lower slide.



Chapter XVI

THE GREAT HIGHLAND BAGPIPE AND ITS ORIGIN.

SEVERAL writers have dealt to a considerable extent with the bagpipe, which in one form or another is common to many foreign countries ; and the Great Highland Bagpipe has been treated as if it were only one variety of a series of crude and imperfect instruments. Such writers have gathered together specimens and illustrations of every pipe in the known world to see which of those foreign productions the Great Highland Bagpipe is copied from. There are men who are willing to rest content and sacrifice all patriotism in connection with the origin and construction of Scotland's greatest musical treasures, viz., the Great Highland Bagpipe, and its classical music, piobaireachd. Some say that the Highland bagpipe came from the far East. Others say that the Romans brought it with them when they invaded our shores. We find enthusiasts who inform us that piobaireachd was first known to the Irish, and that it originated there ; while others maintain that our Ceòl Mòr was brought from Italy. To crown all, the great MacCrimmon himself is said to be a foreigner who arrived in Skye with his mystic instrument, and its mighty Theme in a mysterious notation.

There are several facts, however, that have been overlooked by men of the type to which I have referred. When the Scots and Picts invaded Scotland it was inhabited by a race of people who populated our Highland glens and straths.

Have any authentic records come to light to prove that this race of people who first inhabited the Highlands were incapable of inventing and constructing their own national musical instrument, the Great Highland Bagpipe and its music ? Many have attempted to make them out to be imports, but in vain.

From their nature and construction the Great Highland Bagpipe and its music are purely Highland and of Scottish origin. They were found in the Highlands of Scotland in the earliest times, and there they must remain as a landmark for all time.

If we abide by actual facts we can see that many foreign countries have discarded their native pipes and adopted our Great Highland Bagpipe. The foreign pipe has

never been brought to perfection, and for this reason we find the tribes of the East playing to-day on our much-coveted national instrument.

The adoption of the Highland bagpipe by these foreign tribes affords us ample proof that the piob mhor is foreign to them; because they do not play its music with the same pathos and Celtic accent as we do. The native Indian soldiers play our Highland bagpipe, but their renderings of our native tunes are void of Celtic flavour. The instrument and its music themselves prove their origin, and its spirit deceives the foreigners who have adopted it.

Another important instance worthy of quotation is the fact that when the Highlander goes to a foreign country, he takes his Great Highland Bagpipe with him. It forms part of his outfit. He is at home wherever he goes if he possesses his native musical instrument. If the pipe of sunny India were more perfect than the Highland bagpipe then the Highlander would adopt it. If the music of that burning clime were sweeter than his own native airs, then he would close his Ceòl Mòr, and it would remain a sealed book for ever. If the mountain Theme of the Himalayas could touch the finer emotions of the Highland heart to a more extreme degree than "Roderick Mòr MacLeod's Salute;" incite him to battle like "The Gathering of the Clans;" or tap the fount of tears like "Queen Victoria's Lament," then the foreign music would be superior to that which he had been accustomed to hear in his youth in his own Highland home.

All patriotic Highlanders will admit that we rejoice because there is no music so rich and full of charm as our Ceòl Mòr. No Indian theme can equal "The Glen is Mine;" no African chant can compare with "The Blind Piper's Obstinacy;" and no Italian lay will ever surpass "MacCrimmon's Lament."

Is the Great Highland Bagpipe a musical instrument? Is its music barbarous and meaningless? These questions are asked only by those who are total strangers to the Great Highland Bagpipe, and entirely ignorant of its powerful music.

That the organ, the piano, and the harp are musical instruments is an undoubted fact, but let us now turn the tables in order to consult the mystic minstrel of Caledonia, and see what he has found out about the three musical instruments quoted above? The organ and piano are incomplete. They are being improved upon and altered in mechanism every day. The harp has been laid aside for centuries, and practically forgotten.

On the other hand, the Great Highland Bagpipe is complete, and has been for many years.

The organ and the piano send forth their numerous notes, and the harp produces

soft melodies, but all these have little effect on the emotions of the Celtic people. What use would the organ be in the time of war ? How could the piano be utilised on the march to victory ? Would the timid notes of the harp turn the tide of battle in the hour of danger, or lead our Highland armies on to brave deeds ? No ! Those instruments cannot compare with the Great Highland Bagpipe as a national instrument in peace or war.

In the opinion of the Lowlander the orchestral instruments of the opera harmonize with one another and produce melodies that only attract their attention for the moment. But they declare that the Highland bagpipe is not a musical instrument because it will not come into concord with those lighter instruments, and on this account they arrive at the mistaken conclusion that Ceòl Mòr is a barbarous music.

The cornet has no charm in itself ; the clarionet only forms a fractional part of the numerous instruments of the band ; and the conductor's wavering baton is as silent as the stillness of the night.

The Great Highland Bagpipe requires no accompaniment. The individual piper is complete in himself, and when he is increased by a hundred-fold the sight and sound are glorious. Then the powerful blast proclaims the supremacy of a national instrument, and the chanters of those kilted minstrels herald their approach as they pour forth " A Hundred Pipers an' a', an' a'."

I have no hesitation in laying the masterpieces of the great MacCrimmons alongside the productions of Bach, Handel, Haydn, Mozart, Beethoven, and Wagner, as a challenge of comparison in classical music.

Handel, who was perhaps one of the greatest of those foreign musical composers, was born in 1684, and spent most of his life in England ; his most famous compositions are " Israel in Egypt," and the " Messiah." Although those two great masterpieces of Handel's are produced on an instrument with a greater compass of musical sounds than the Highland bagpipe, still there are special features about Ceòl Mòr of equal, if not greater importance.

In piobaireachd we have as many as twenty different variations, all skilfully and ingeniously constructed by the genuine Highlander, and it is of still greater importance to note that the intricate movements in piobaireachd cannot be reproduced upon any other musical instrument in the world than the piob mhor. When we think of it, that a whole volume can be written on the word " piobaireachd " itself, the wonder grows, and proves that the classical music of the Great Highland Bagpipe contains a fountain of inspiring melodies that supply the Themes which alone can satisfy the aspirations of the Gael in the time of joy and sorrow.

Chapter XVII

HOW TO KEEP THE GREAT HIGHLAND BAGPIPE IN PERFECT ORDER

TO keep the Great Highland Bagpipe in perfect going order one thing is essential, viz., that it should be played for at least an hour every day.

The bag is a very important part in the bagpipe, and every piper should know thoroughly how to treat it. The best method of understanding all about the bag, when a new one is purchased, is to begin by fixing the stocks into it. This serves many good purposes. It saves sending the stocks to the bagpipe maker by post, a great advantage when ordering from foreign countries. It is a very simple thing to tie the stocks into the bag. First mark off the places for the stocks of the three drones and the blowpipe, care being taken when cutting the holes, not to pierce any other part of the bag with the knife. The holes which are made for the stocks should not be too large, about five-eighths of the size of the stock itself. The sheepskin is very moist with the curing substance which remains in it, and stretches sufficiently to allow the stock to be put into its place, leaving a portion of the bag over the groove of the stock to be covered with the rosined thong used for tying it in. If one end of the thong is attached to some fixed object, and the other coiled round a small piece of stick, great pressure can be put on it. The rosin does not allow the thong to relax its hold when once tightened, and this permits of it being wound round the stock several times with perfect ease. If part of the bag covers the groove at the end of each stock there should be no difficulty in making it air-tight. The stocks for the drones and blowpipe should be slipped into the bag at the mouth, or place which holds the chanter stock, and then put into their respective places from the inside of the bag. The end of the stock that is tied into the bag should never be inserted from the outside. The chanter stock is the only one that may cause trouble, and the seam of the bag must be placed into the hollow at one side of the stock. Then put all the pressure possible on a double thong, and after winding it several times round the portion of the bag that covers the stock, in all probability the bag will be found air-tight. After having inserted the five stocks, then proceed

to test the bag. This can be done by putting the blowpipe into its stock, and a small rubber stopper into each of the other four stocks. Moisten the bag inside with some pure treacle, say half a dessertspoonful ; blow into the bag till it is full of wind, and it should be quite air-tight. If it is not tight the leak can be detected by placing the stocks to the ear, and the wind will make a noise while escaping. Should a leak be found the stock or stocks must be tied in again more tightly. When the bag has been in use for some time, and the pipes are stiff to blow, there are two things possible, and either of them may cause a considerable escape of wind. If the reeds are very dry and open, sometimes as much wind escapes through them as would keep a set of pipes going alone. After laying the pipes aside for two or three months the bag becomes very dry, and more especially at the seam where it is sewn. In this case test the bag with the blowpipe and stoppers. If it is leaking use treacle to moisten and swell the sewing of the seam as well as the pores in the skin ; and if the bag is not too old it will become perfectly air-tight. If the wind is escaping by the reeds, moisten them and replace the old bridles by new ones, when they will come back to their normal state, and the pipes will go with ease after a little playing.

In no case should tallow, grease, or oil be put into the pipe bag for seasoning, because they all throw moisture on the reeds and ultimately stop them. Pure treacle is the best and most hygienic substance for making the bag air-tight. Care should be taken, however, not to put in too much, as it will either soak through the bag and spoil the cover, or run down into the chanter stock and interfere with the reed.

The bag is made of sheepskin, specially tanned for that purpose. Sheepskin is the best material possible to be found for making the bag, because it absorbs a considerable amount of moisture and takes it away from the reeds. When the pipes are allowed to lie without playing the bag dries sufficiently to enable them to be played again the following day, without getting too wet. Several attempts have been made to invent a rubber bag, but without success. Rubber will never fill the place of sheepskin for making the pipe bag, because rubber condenses the breath into water in about half-an-hour, and stops the reeds, whereas the bagpipe with a sheepskin bag can be played for hours without interfering with the reeds.

The next thing of importance in preventing an escape of wind from the bag is the hemp on the ends of the drones, the end of the blowpipe, and the top part of the chanter, where they are inserted into the stocks. Hemp slightly rosined should

be put next the wood on all parts requiring tightening, as it prevents the hemp from moving or locking when removing the joint if the pipes are very dry. Always finish off with clean hemp towards the top, and see that the part inserted is not too tightly put in, as this will prevent the stock from splitting. A little mutton fat or dripping should then be put on the top of the hemp. It will make the joint moist, easy to remove, and perfectly air-tight.

A most important part about the blowpipe is the valve, used for preventing the wind from escaping unnecessarily. It is a very simple matter to replace the valve when it is old and worn out. If the pipes have been laid past for six months without being regularly played, even although the valve is good, it often cracks at the part where it is attached to the blowpipe and breaks off altogether. In any event, owing to the time necessary to put right an old or very dry valve, it is easier to replace it at once with a new one. To replace the old valve, get a thin piece of upper leather and shape out a new one, leaving a small strip at one side to fit into the groove on the side of the blowpipe. See that the valve is slightly narrower than the end of the blowpipe so that it will have sufficient room to move up and down as the air goes into the bag. When satisfied that the valve is completely air-tight, insert the blowpipe into its stock. One of the difficulties which pipers often find about the blowpipe valve is, that they do not allow it to hang or droop downwards. If the blowpipe is inserted into its stock and the valve opens down it is much more difficult to raise in order to keep in the wind, than it would be simply to close the valve if it were hanging down. In the case of the valve hanging down one has only to use the arm slightly, and it is closed ; whereas if the part of the valve which is attached to the blowpipe is turned so that the valve falls back, or in line with the lower edge of the blowpipe, then the valve has to be blown upwards, which requires far more pressure to keep it up to prevent the wind escaping.

The tuning slides should also be carefully attended to at regular periods in order to see that they are neither too tight nor too loose. When replacing hemp on the portion that is inserted into the upper part of the drone, rosin should be put on the hemp next the wood. This prevents the hemp turning round on the slide, or locking if the joint is too tight. Always finish off winding with clean hemp, and put a little grease on the top of it. The joint will then be air-tight, and the upper portion of the drone will be more easily moved up or down when tuning. Mutton fat is recommended because it does not swell the hemp.

Metallic joints are used nowadays, and approved of by several pipers and bagpipe makers. Metal is supposed to be more suitable for tuning joints than the use

of hemp, but it is only supposition, for this is not the case. There are several varieties of metallic joints used, but after considerable wear they become too open. The greatest disadvantage is that the upper part of the drone must be tubed with metal, which interferes with the reeds. The moisture lies in beads on metal tubing, and for this reason the sound of the drone reeds is affected. There is no substitute equal to hemp as a material for filling up the space in the tuning joints, because it can always be added to, or taken from at a moment's notice. If every piper were a bagpipe maker and always played in the vicinity of the workshop, then, in the case of repairing a metal joint, there might be less delay. But, on the other hand, the individual piper often plays in the festive hall and on the mountain side, where hemp is his best friend on many an important occasion. Thus the majority of pipers adopt the hemp-covered slides now as in the olden days. Like the sheepskin bag, the hemp must remain in its old place, having been proved by experience.

The chanter is the most delicate part of the bagpipe, and great care must be taken when handling it. In removing the chanter from its place the stock should be held in the left hand, and the cup of the chanter in the right hand. Never remove the chanter by taking hold of it at the high holes, because it is so thin that it may break right across. The chanter should always be as tight in its stock as will prevent it from falling out when hanging downwards as the piper blows up his pipes. If the chanter falls on a stone floor, or on the edge of the sole, no matter where, an ivory sole will smash in pieces.

The chanter and drone reeds are of great importance, and they should be carefully studied and understood, more especially by young pipers. The chanter reed is a very delicate article, and it should be handled as little as possible. Many pipers spoil a good chanter reed by beginning to scrape and cut at it when it is a little hard to blow. This is a great mistake, because very often when a reed is scraped and cut down in order to make it easy to blow, it is spoiled altogether. If the piper plays a new reed for about half-an-hour at a time it will soon come in, and have a fine solid tone. When the chanter reed is too sharp it must be raised a little. If it is too flat then it should be lowered. Sometimes the bag throws a lot of water on the chanter reed, and if the water finds its way down the inside of the chanter the sound of the high notes will be affected, and the reed will be too sharp. The best method of preventing the bag from becoming too wet is to allow it to dry over night, with all the stocks open, and also dry the chanter reed.

The drone reeds also require a good deal of attention to see that they produce a good tone. When the drones are tuning too high up, then raise the bridles of the

reeds and they will tune further down. If they tune too far down lower the bridles and they will tune higher. If the bag is too full of moisture after playing for an hour to an hour-and-a-half on end, sometimes the reeds get filled with moisture and the drones begin to bubble. This is because the bagpipe has been played too long at one time. The bag and reeds are too wet, and they all require to be dried. Take out the drone reeds and rub them smartly between both hands, after blowing the water out of them, and they will become quite dry. The drones should be taken out of the stocks, and left over night to allow the bag to dry. In the morning the drones and reeds should be replaced to prevent the instrument from becoming too dry.

In order to get the best results from drone reeds, a good plan is to cut the rosined bridles off them when they are new, and open the tongue up a little. Then put on new bridles of strong hemp alone. By doing this the bridle is more easily moved up and down, and the opening up of the tongue prevents the reed from stopping. Very often rosined bridles grip the tongues too close, and this keeps the reed from playing properly and having a clear tone.

The drones should always tune down the longer they are played. That is to say, after playing half-an-hour, and the upper part of the drone is about halfway down the slide, it should not require to be put up again, say half-an-inch. Drones with brass tubes often require to be tuned up, but if the drones are not tubed with metal, and the reeds are right, they should not require to be tuned up after playing for the space of time indicated above. One of the reasons for the drones tuning up after being played for a short time is, that the bridles on the reeds become too loose if the pipes have not been played for some time previously. In this case the rosined hemp on the end of the reeds should be tightened, and new bridles put on. If this is done and a little sealing wax is put on the closed end of the reeds they will go all right.

There is nothing more disagreeable to the listener or performer than badly-tuned pipes, and nothing sounds sweeter than the piob mhor when it is in good going order. One sometimes hears pipers saying that the pipe chanter reed should be tuned to certain keynotes on the piano. This is absurd, and the reasons are as follows, viz. :— Because the bagpipe is a wind instrument, and the piano is a tone-producing instrument from metallic strings or wires. Although both instruments could be tuned in unison with each other on any key, the bagpipe notes would vary, whereas the notes on the piano would always be the same. For instance, the sound of a note all depends upon the pressure of wind put upon the reed, and all pipers do not blow alike. Some blow hard, while others blow weak. Now, if a chanter reed is tuned

to the piano, say A major as it ought to be, by a man who was a weak blower ; when the piper who is accustomed to a stiff reed begins to play the weak reed, it would be out of tune. The other way about would apply to a man who plays a strong reed. The weak blower would not bring the proper sound out of it, and what sound he did produce would be more or less unsteady. Even if it were possible to tune the bagpipe chanter to the same notes on the piano, on playing the pipes for an hour on end they would not tune in unison with the piano when the hour is over, as they did to begin with ; because the heat or cold, and moisture have an effect on the reeds of the pipes, and tend to make them sharp or flat. Whereas there is nothing to affect the notes on the piano.

Another reason why it is impossible to tune the bagpipe chanter reed to the piano is because the volume of sound from the chanter is so great that it would entirely drown the sound of the piano altogether. Under such circumstances they can never agree, nor can the one be taken as a standard by which to tune the other.

The Great Highland Bagpipe stands alone in this respect, that a fully qualified piper would no more think of carrying, or using an instrument to enable him to tune his chanter reed, than he would have the music of the piobaireachd which he is playing stuck on the blowpipe to keep him in mind of the tune.

The most valuable and best equipment that any piper can have is a good ear. If the ear is defective, then there is no hope of one's success as a musician of any kind. Apart altogether from not being able to tune his pipes properly, a piper with a defective ear can never keep good time, which is a most important thing in the performing of piobaireachd or any other class of pipe music.

The best test of a piper's capabilities in putting a set of pipes in perfect going order is to strip the bagpipe of all reeds, and make him fit them up with new ones, tuning them by ear alone. The old pipers with twenty or thirty years' experience can make almost any reed play. They are so accustomed to setting pipes and reeds of all sorts going that they are seldom or never beaten. The pipers of mature years are the best players, and they are the medium through which the rising generation of performers on the Highland bagpipe should expect instructions and guidance, so that the young may follow in the footsteps of the old masters.

It is customary in pipe bands to have one chanter reed set in perfect tune, and then bring the others into unison with it, so that the whole band may play like one man. But every piper, if he is a master of the instrument, should be able to tune his own pipes and have them going in a happy medium, *i.e.*, neither too sharp nor too flat, but the proper pitch between the two.

It takes young pipers several years to become acquainted with every detail about the bagpipe, the art of pipe playing, and the nature and construction of pipe music ; but as time goes on, by persevering they will come up to the same standard of excellence as that acquired by those who have a life-long experience

When reeds are too old they become flat and void of tone. In fact, they are of a decaying nature, always being saturated with moisture after continuous playing. For this reason reeds should not be played after they become dull in tone, or what one would call spiritless. No piper can expect to get a brilliant ringing tone from his pipes unless he uses the very best reeds and keeps them in good condition. The difference between performing on the bagpipe with old reeds, and those just brought into perfect form is that, when the piper attempts to play the bagpipe with old reeds, the sound is dull and lifeless. For this reason his performance is often brought to a speedy close. Whereas, performing on the pipes with perfect reeds, the fingers seem to rise and fall of their own accord, and the piper has no desire to stop, but feels as if he could go on playing for ever.

Chapter XVIII

THE FULL HIGHLAND DRESS AND ITS INFLUENCE

THE kilt and the pipes! There are few words in the whole of the English language that thrill the hearts of the Celtic people like the "kilt and pipes."

The one would be incomplete without the other. In fact, they are so closely related that they are inseparable. One may wander the wide world over and never see a dress among all the gorgeous uniforms to compare with the national Highland garb, so picturesque and stately. Wherever the Celt, with his kilt and pipes is to be found, his fellow-countrymen admire him. On foreign shores the "skirl" of the pipes is the sweetest of all music in the Highlander's ear, and his heart aye warms to the "tartan." The fluttering pennons streaming from the great warpipe, and the magic notes of the chanter, float in the western breeze in becoming harmony as the piper paces to and fro in the calm summer evening under an azure sky, tinged with a golden hue. The thundering notes of the "Gathering of the Clans" awakens every Highlander to think of the olden days, and of Scotland's chivalry and romance.

How much does our nation owe to the Highland dress, and to our forefathers who wore it in the time when the glory and honour of our country were at stake? We must remember that in the hour of battle the cannons roared, and the mountains trembled under the heavy fire from the enemy; but the brave sons of Caledonia stood in their native dress, calm and fearless. On many a gory battlefield the piper played his comrades on to victory, and feared no foe.

From the time of Robert the Bruce down to the historic rising of '45, countless numbers of Scotland's bravest men yielded up their lives for the protection of their native country, the preservation of their native dress, and the cultivation of their native manners and customs. On these battlefields, which will ever remain a landmark and an illustrious page in the annals of Scottish history, there lie the remains of the gallant Chieftain and his clansmen, whose tartan kilt and plaid were steeped in the blood of the brave.

The great Napoleon himself admired the Highland kilted regiments of the British forces upon the field of Waterloo. He is believed to have exclaimed, that if

he had had men of the same grit and heroism he would have conquered the world. This is a compliment that will be handed down to posterity, and we, the descendants of those gallant Highland soldiers who fought upon that field of victory, will always don the kilt with patriotic pride, and preserve untarnished the honour of our King and country.

Our first and noblest duty, as loyal subjects, is to uphold and maintain the honour of our gracious King. If we do that, and are prepared to enter the field of victory or death, if occasion requires us, as the clansmen did of old, then the welfare of our nation, our national dress, and Highland customs will be ever near to our hearts, and the inhabitants of the greatest empire in the world would live in perfect harmony.

This illustration is borne out by the fact that at the time when no other dress was known to the Highlander but the kilt, every clansmen rallied under the banner of his Chief, and Chieftain and clansmen alike followed and fought for Bonnie Prince Charlie.

The bosom of the fair Flora MacDonald heaved under the Royal Stuart tartan as she clasped the quivering hand of the prince in a tender, last farewell.

Surely this is sufficient evidence to prove that the great drama of our empire has been performed in no small degree under the influence of " The Garb of Old Gaul." The genuine Celt has played his part in every act, and still survives, yearning to follow in the footsteps of his heroic fathers.

The Highlander enjoyed the privilege of wearing the kilt, his native dress, for an unbroken period of years from time immemorial down to the rising of '45. But, alas ! after that date the wearing of it was forbidden, and for a time the Highlander was deprived of the greatest treasure which adorned his stately form in the hour of war and peace. Happily the dark cloud which appeared upon the horizon after '45 had a silver lining, for soon after that date the Highland garb was restored to its original possessors. The great Montrose was chiefly responsible for bringing the kilt back to use again ; and even to-day we have reason to bless his name in the very highest degree.

The kilt is a dress of so great antiquity that its origin is hidden far beyond the ken of the best and most learned authorities. It has lived through endless ages and vicissitudes, and still survives as our own peculiar inheritance. This picturesque garb was worn in the olden days by the humblest Highlander, and within recent years it has adorned the most illustrious personages of the British empire. His Royal Highness the Prince Consort and King Edward VII., both wore the kilt when resident

in Scotland, and to-day when His Majesty the King comes to his Highland home, the kilt is his favourite dress. The kilt is both hygienic and comfortable, and owing to its lightness, by wearing it as an everyday dress in the olden times, the Highlander could walk long distances o'er moorland and fen; through glens and corries, and ascend the loftiest mountains and rugged crags with the utmost ease. Even the castle, with its lofty battlements, is incomplete without the mystic minstrel dressed in his native attire, discoursing war-like lays from his Ceòl Mòr.

There are many parts about the full Highland Dress, and the following is a complete list, as well as a few hints which may be of interest to those who wish to adopt it:—

1. The Kilt.
2. Kilt Pin.
3. Sporran.
4. Hose.
5. Garters.
6. Garter Knots.
7. Skean Dhu.
8. Brogues, or Shoes.
9. Brogue, or Shoe Buckles.
10. Coat.
11. Vest.
12. Waist Belt.
13. Dirk.
14. Cross Belt.
15. Plaid.
16. Brooch.
17. Powder Horn.
18. Bonnet.
19. Crest.
20. Two Pistols.
21. Claymore.
22. Targe.

1. The Kilt is the most important item of the Highland Dress, and it requires from eight to ten yards of tartan to make it so that it will lie properly. Many tailors cannot make a Kilt. There are only a few who can make it to the best advantage, and, as a rule, they make a speciality of it. The pattern of the tartan should be shown in the back, or pleated part of the Kilt, to appear as if the tartan were plain without any pleats at all. In earlier years the Kilt and Plaid were in one, but it is much more convenient to have them separated. In fact, the long Plaid is very old, and it could not be attached to the Kilt in any way. We often hear people talking about the best method of putting on the Kilt. To kneel down, and it should be clear of the floor. This is to guide the wearer as to the right length or position of the Kilt. The Highlanders of old required no such performance or guidance in putting on their native garb. They could dress in the Kilt with the utmost ease, and so can any Highlander of to-day. If one is accustomed to wear the Kilt, he can put it on right away, and when it is tightened properly round the waist, it gets into position of its own accord. The Kilt should come well in at the

waist and lie over the hips, which keep it in its proper place. The best figure for the Kilt is the waist slightly narrow so as to show the form of the body. In all cases the Kilt should be neatly put on before it can appear to advantage upon the wearer.

2. There are many fine specimens of Kilt Pins in use, both antique and modern. Some very artistic designs will be found in "M'Iain's Clans," and "Highlanders at Home." The greatest favourite is the plain Safety Pin made of silver wire. The Pin is used for the purpose of fastening the two aprons of the Kilt together. It is worn in the right hand corner of the upper apron, about six inches from the lower edge of the Kilt, point downwards.

3. The Sporran forms a very pretty as well as useful ornament of the Highland Dress. There are many forms of it to be found, but the most common full dress Sporran is made of white goat's hair and skin, and usually mounted with silver. Sporrans are often made of other materials, such as white buff leather, or sealskin. The morning-dress Sporran is made of buckskin, pigskin, otter, or polecat skins, and various other materials, with ornamental brass heads in some cases. In the olden days the Sporran was used as a purse for holding money, and Rob Roy used to have his one well filled with the cash he gathered in his romantic exploits as a Highland freebooter.

4. Full-dress Hose are made in patterns to correspond with the tartan worn by the various clansmen. Morning-dress Hose are made of many colours of wool, according to the taste of the wearer, with fancy tops. The top of the Hose should rest in the hollow just above the calf of the leg, and about three-and-a-half or four inches below the centre of the knee-cap. Evening Hose are not so apt to be folded too far down, but often one can see the top of the morning Hose so far folded down that there is about an inch of space between the top of the Hose and the leg. This method of putting on Kilt Hose is slovenly and unbecoming to the Highland dress. In adjusting the top of the Hose it should always lie close on the leg, both for comfort and appearance.

5. Garters are generally made of wool, knitted into strips, or pieces, about eighteen inches long, and about an inch broad. Various other materials are used in making Garters, such as leather and elastic, but woollen ones are by far the most comfortable. They are not tied in knots, but simply worn round the leg. One end is placed next the Hose, the rest of the Garter is wound round the leg, and the other end is put in below the folds of the Garter to keep it from coming off. The woollen Garter does not contract like elastic, and it is less apt to hurt the leg than leather.

6. In the time of Prince Charlie the Garters and Garter Knots were in one.

That was when the Hose with ornamental tops were worn without being folded down. In our time they are separated, and thus they are more easily adjusted to the proper length, as well as any Knot being worn with any Garter. Garter Knots should not be worn too long, but of medium length. For evening, or full dress, the colour of the Knot should correspond with the Hose. For morning Hose, usually plain red, or green garter Knots are worn, whatever the colour of the Hose may be.

7. Skean Dhu, *i.e.*, "The Black Knife." It is worn purely as an ornament nowadays. In the time when the Clan system was at its best, the "Black Knife" was used in self-defence. When deer stalking on the mountain side, it was used for skinning the deer, and various other purposes. The Skean Dhu is worn in the stocking top of the right leg, with about two inches of it visible. The upper portion of the Skean Dhu is made of carved ebony, and sometimes dark brown deer's horn, with an ornamental silver head, inset with a cairngorm. The sheath or scabbard is made of black leather, and mounted with silver. The blade is $3\frac{3}{4}$ inches long, and made of ornamented steel. The top part of the Skean Dhu is often made of white ivory, with brown leather sheath, but this is outwith the original colour and meaning of the "Skean Dhu," or "Black Knife." The ivory head would make it "Skean Gheal," meaning the "White Knife."

8. Brogues are worn with the Kilt for morning or evening dress. They are made of very fine leather, and the uppers are ornamented all round the sewn parts, with various-sized punch holes. They are fastened across the instep with a narrow leather strap and silver buckle, or laces made of silver wire.

9. The Brogue or Shoe Buckles are only worn with full evening dress. The morning dress Shoes are worn quite plain. The Buckles are attached to the uppers of the Brogue, just in the hollow below the instep. They should not be worn too near the toe, as they look out of place. The Buckles are made of silver, and ornamented or engraved with ancient Celtic designs. Sometimes they are studded with Scotch pebbles, which throw out a fine lustre in the sun or night light.

10. The Coat for the full Highland Dress is usually made of black cloth, but often pipers have it made of green cloth or velvet. When the Chieftain has two family tartans, in some cases the Kilt is made of one and the Coat of the other. The Coat is either made in the doublet or Prince Charlie style, with silver buttons. The Chieftain does not often wear silver braid on his Coat, although in many instances family pipers do. The Highland Chieftain always wears an open Coat and Vest for full dress, but, of course, in the olden days, fashions varied. Pipers often wear a Coat with a Collar close to the neck, covered with silver braid.

11. The Vest worn with the Kilt is usually black, if the coat is, but plain red, or tartan to match the Kilt, is very fashionable, with silver buttons. In some cases the piper wears a Vest made of striped material, representing the family colours.

12. The Waist Belt is made of very fine leather, plain or embossed with Celtic art designs, with a large silver Buckle for fastening it. The Buckle often contains the armorial bearings of the Chieftain. As a rule, the Waist Belt will fit any one, because it is made in such a way that it can be let out or taken in at the pleasure of the wearer by means of a small strap inside. Two hooks are attached to the right side of the Belt on which the dirk chains are fastened.

13. The Dirk is one of the prettiest ornaments of the Highland Dress, and many different specimens of it are to be found. It is black like the Skean Dhu. The handle is made of black ebony studded with small silver pins, and an ornamental head made of silver, inset with a large cairngorm. The sheath, or scabbard, is made of black morocco leather, mounted with silver, and contains a small knife and fork, with handles of the same design as the head of the Dirk. The blade of the Dirk is eleven inches long, and made of ornamental steel. It was used in the feudal times in self-defence, and for bleeding the deer when stalking in the forest. The small knife and fork were used for luncheon when out on the hillside.

14. The Cross Belt is made of fine leather to match the Waist Belt, with a large silver Buckle, a silver slide, and a silver tip on the end suspended from the Buckle. It is worn across the right shoulder, and underneath the Waist Belt on the left side. At the lower end there is an eyelet, or small hole, for holding the stud that fixes on the Claymore. The Cross Belt is very rarely worn nowadays, but of course, it is necessary for full Highland Dress.

15. There are two different kinds of Plaids, the long, and the belted Plaid. The Plaid is made of the same tartan as the kilt, which is worn by the Chieftain or clansman. The belted Plaid fastens round the waist, and the end is placed over the left shoulder, with fringes all round. The long Plaid is fringed at both ends only. It is placed on the left shoulder, with the short end hanging down in front. The long end is placed round the back, under the right arm, then under the Cross Belt, and over the left shoulder again. Both ends are fastened with a ribbon, or the tab on the shoulder top. The short end at the front is turned over the shoulder and arm to the back, and the long end is taken from the back over the short one so as to cover it. If properly put on the long Plaid will not get out of place even when worn a whole day. The long Plaid can be put on straight or with two long and two short corners, but it should be folded neatly, otherwise it looks very untidy. The

long end should be of medium length. Some hundreds of years ago the Highlander wrapped the long Plaid round him during the storm, and often slept all night in it in the time of war, when he was closely pursued.

16. The Brooch is an ornament used for keeping on the Plaid. It also displays the handiwork of the Highlander, being made of silver elaborately engraved or embossed in various designs, and in most cases a large cairngorm is set in the centre. There are some very fine specimens of Brooches in the possession of old Highland families, which are very valuable treasures. The Brooch is worn slightly to the front of the left shoulder, with the pin turned inwards.

17. The Powder Horn was used by the Highlander in the time of war when the Chief had full power over his clansmen, and also on hunting expeditions on the mountains in pursuit of game. The genuine specimen had a measure at the narrow end, used for regulating the proper proportion of powder required for one shot. There was a small spring which pressed the slide back into its place to prevent the powder from getting back into the horn after it was in the measure. The powder was then filled into the muzzle of the gun. In our time the Powder Horn is purely an ornament, and in many cases not even constructed for actual use. The narrow end is often formed into the shape of a thistle, with a blue stone inset, and various other designs. The Horn is usually curved, with a silver mount on the thick end and a large cairngorm inset. The Powder Horn is suspended from the left shoulder, with a heavy silver chain made of antique design. Care should be taken of all ornaments with cairngorms in them, not to let them fall when in use as they are very easily broken and expensive to replace.

18. The Bonnet for the Highland Dress is either the Glengarry or Balmoral pattern, and each made of one piece of dark blue material, with a small red top in the centre. The Balmoral is said to be the older, but it does not suit everyone. The Glengarry is a favourite with many Highlanders, because it is lighter. The ribbons which hang down the back seem rather useless, but they are the emblem of an ancient and noble head dress. The Glengarry is worn slightly turned to the right side of the head, with a silk bow on the left side for holding the crest. The Balmoral bonnet is also worn to the right side of the head, but not quite so far as the Glengarry. The advantage of those types of Bonnets is that they are less apt to be blown off in a strong gale than any other kind of head gear.

19. The Crest forms part of the armorial bearings of the Chief, and is worn on the left side of the Bonnet. It is made of silver, usually encircled by a narrow band in the form of a strap fastened at the right side with a buckle. The Crest can

only be worn by the Chief or his liveried servants. Even if a clansman pays the necessary tax or duty, it is very questionable if he is entitled to wear it. In bygone years the Crest formed a very interesting ornament.

20. Two Pistols formed part of a Highland outfit some three or four hundred years ago. They were doubtless used in the time of war, and also in the hunting expeditions which Highlanders were very fond of as a pastime as well as a livelihood. The Pistols were usually made of the flintlock pattern, with fine steel barrels, and wooden stock, mounted with silver, and sometimes inset with precious stones. They were worn in the Waist Belt within easy grasp of the hand if they were required for use. Pistols are not worn with the full Highland Dress now, although they are to be seen in the bagpipe makers and Highland outfitters' show rooms.

21. The Claymore was the most important weapon in the time of war when one clan met another in deadly conflict. The manufacture of the Claymore was a trade by itself, and required great learning and skill to produce a properly-tempered blade. The basket hilt of the Claymore was often studded with jewels, and made in very fine old designs. On the battlefields the Claymore was the Highlander's best friend, and we have records still preserved of great men who could wield the sword to good purpose, such as the "Gobhadh Crom," and "Suarachan." The Claymore was fixed into the eyelet in the lower end of the Cross Belt, on the left side, but it is not worn now as part of the Highland Dress. The piper of old has been known to exclaim, "Oh! that I had three hands, two for the pipes and one for the sword."

22. The Targe, or Target, is a relic of ancient Caledonia. It was made of very strong hide, and studded with brass or silver nails. The Highlanders used it for protecting the body when arrows were fired at him by the renowned archers. The Targe is neither worn by the Chieftain nor the clansmen now, but MacCrimmon is depicted in a scene with one, and his Claymore, as he discourses his War-Theme of incitement to battle.

In our large cities the Highland Dress is worn a little at dinners and inside gatherings, but that will never further or promote its use to any extent. Every Highlander should wear the Kilt outside on all possible occasions. It is only by doing so that the ancient dress of our forefathers can be brought back to use. No Highlander is worthy of that name who is ashamed to own and wear his native garb, a dress that has no equal for comfort, elegance, and durability, in the opinion of the Highlander.

It is a source of gratification to the Celt, however, when he can rest assured

that the fire of enthusiasm still burns brightly in the northern Highlands. On " the Braes o' Mar," where the standard of Prince Charlie was unfurled about two hundred years ago, the time-honoured custom of holding a real Highland Gathering is still in vogue. Every year in September, on that romantic spot, the curtain is raised on " The Gathering of the Clans," which appears as a dream, or a glimpse of a scene performed hundreds of years ago. First come the Balmoral Highlanders with their pipers, and each man carrying his Lochaber axe, then the Duff clansmen, and finally the Farquharsons of Invercauld, all arrayed in their own tartans. The scene is one of the fairest that ever eyes could look upon, and the background requires no artist's brush to make it attractive to the audience : for the surrounding forests are gleaming in the autumn sunshine, and the great giant peak of " Craig Gowan " is looming out in the distance, from which many a royal blaze once lit the valley below. This is the holiday of the season in the Mar district, and the Gathering is always graced by the appearance of royalty and Scottish nobles. The clansmen and other Highlanders enter into the various competitions, and one can hear the sound of the pipes re-echoed by the surrounding hills. The performers' skill is tested in the art of bagpipe playing, and Piobaireachd, March, Strathspey, and Reel have separate contests. There are competitions for Highland dancing, and many competitors take part in the Highland Reel, Highland Fling, Sword Dance, Shean Triubhas, Jack Tar, Hornpipe, and Jig. The stalwart Highlanders toss the caber, and wrestling is also engaged in, as well as many other Highland pastimes. The whole area on which the Gathering is held has a real Celtic appearance about it, and the atmosphere in which competitor and spectator, and Highlander and Lowlander live in for the short space of time stimulates a desire to encourage and promote the ancient customs and amusements of the Gael.

Chapter XIX

THE PIPER'S DUTIES IN PEACE AND WAR

ALTHOUGH "Piobaireachd: Its Origin and Construction," forms the major and most important part of this work, nevertheless it becomes us to combine in an artistic harmony our national music, our national dress, and the duties which are laid upon the performer on our national instrument. It would be out of place to close this volume without linking those three things together in a closer union than they have been in the past. If they are inseparable we should permit no one to attempt to break them asunder, but let them stand together side by side, so that their closer union may mean their better welfare, and the popularisation of an ancient music, an ancient instrument, and an ancient garb of which all Celts are proud.

About two or three hundred years ago the Highland piper held a dignified position in the retinue of the Chief, and he had a gillie or servant to carry his great warpipe. In those days the master of the piob mhor cast his instrument from him when he had finished his performance, and his gillie picked it up in case it should be broken, or suffer loss by neglect.

The principle duties of the piper were to waken the Chieftain and his household in the morning to the strains of the bagpipe; to play at Gatherings inside the policies or grounds of the castle, and discourse various classes of pipe tunes in the evening during dinner.

The MacCrimmons and several hereditary pipers had schools for instructing young pupils in the art of pipe playing, but this was done between the hours at which they played at the castle. Every morning the piper played three times round the castle. In the time of the MacCrimmons it is said that they only played piobaireachd; but whether or not it is the case that they adhered entirely to Ceòl Mòr is hard to say. The custom in our time is to play Marches, and "Johnny Cope" is very often the only tune played in the morning in some instances. Other pipers play three Marches, "Johnny Cope" being the first one, and two others to finish with. It becomes rather monotonous always to play the same tune, and often a change is welcomed, more especially by visitors. In very stormy weather the

piper plays inside in the morning, but as a rule pipers prefer to play outside. When one gets accustomed to play in severe frost and cold it hardens the fingers, and tends to make one able to play outside in all sorts of weather. Those who confine their performances on the bagpipe to indoors are unable to play with good effect outside in the colder seasons of the year. In the evening the piper plays inside the castle during dinner, and one must have considerable practice in the method of fulfilling this part of the routine in piping. On all occasions the piper must be calm and collected in appearance, and show no signs of nervousness, otherwise his performance is void of the usual elegance which follows this trait of Scottish character.

Many houses and even castles where a piper is kept are not suited for the convenience of having the pipes played inside the dining-room. A good specimen of Highland residence, with every modern accommodation, is Abercairny House, the property of Captain William Home Drummond-Moray. Abercairny House was enlarged by James Moray, Esq., about a century and a half ago. It has a great corridor, large swinging doors, and a huge magnificent dining-room. The pipes are not played morning or evening when the Chieftain and his family are away from home. The piper often travels with his master when visiting, and plays at any time when required. In the olden days, in the time of war, the piper was seen in the field with his clan, and played lively tunes to cheer and encourage the clansmen. At the marriage the mystic minstrel was not absent. When the messenger of death came, and the clansmen gathered to pay their last tribute of respect to the Chieftain who had departed for ever, the wail of the Lament from the bagpipe mingled with the soft breeze as the cortege wound its way to the churchyard in the glen. Before the grave closed the sad notes of "Lochaber no more" was the sounding of the last post. The Chieftain heard it not, but the solemn dirge tapped the fount of tears, for the mourners wept.

Perhaps there is no position in which the Great Highland Bagpipe has been of more service to our empire than in the army, and a short description of the piper's duties there may be given as follows:—

1. Reveillé.
2. Fall-in.
3. Play the regiment to and from the field of manœuvre.
4. Meals.
5. Mess.
6. Tattoo.

1. The "Reveillé" is played round the square in barracks, or up and down the lines of tents when in camp, by the orderly piper at five o'clock in the morning,

and to the hurried notes of "Johnny Cope," every man gets out of bed and prepares for duty.

2. The "Fall-in" is played by the orderly piper just before each company gets into drill or marching order in the early morning, and various tunes are played according to the custom of the different regiments.

3. The regiment often goes on route march, or requires to march some distance before commencing drill, and the whole pipe band has to play the battalion to and from the barracks or camp.

4. The "Meal" pipes are played by the orderly piper before and after dinner. "Brose and Butter" is played before dinner is served to the battalion, and "Bannocks o' Barley Meal" after the meal is past.

5. The "Mess" pipes are played in the evening when the officers are dining, and five or six of the best pipers in the band play together first, either outside or inside the room in the barracks, or the tent in camp. After they are finished the pipe-major plays a piobaireachd. When he is finished it is usual for him to stop behind the commanding officer, give the Highlandman's toast, and drink to the company's health.

6. "Tattoo," or lights out, is the last duty performed by the piper, and it is generally played by the whole band, or as many as are on duty, about nine o'clock at night. "Soldier, lie down on your wee pickle Straw" is often played for tattoo by some regiments.

Finally we come to the thousands of pipers who play the bagpipe purely for the love of the art, and it is their duty to keep alive the most ancient and noble pastime of the Gael. The pipers in private life must not be overlooked, because they do a great deal to keep piping and pipe music alive at the present day. All over the Highlands and in our large cities the individual piper is to be found playing on his native pipe and studying its music in his spare hours after his work is over. When we hear the pipes playing in the midst of a great city it makes our blood course faster, and sets our hearts aglow with real Highland enthusiasm. Although we have had to leave the mountain and the glen, as patriotic clansmen we rejoice that we have been able to bring our Ceòl Mòr and the Great Highland Bagpipe with us. When we find it necessary to dress in the kilt on high occasions, or on duty, as the case may be, we have reason to be proud of three things, *i.e.*, the wearing of the Highland dress, the cultivation of pipe music, and the playing of the piob mhor, which have all been associated from time immemorial with the deeds that have won the empire.

The End.

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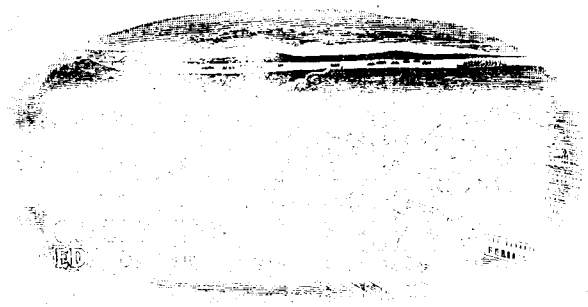

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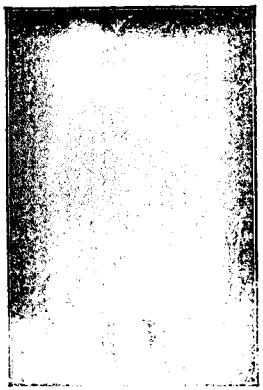

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