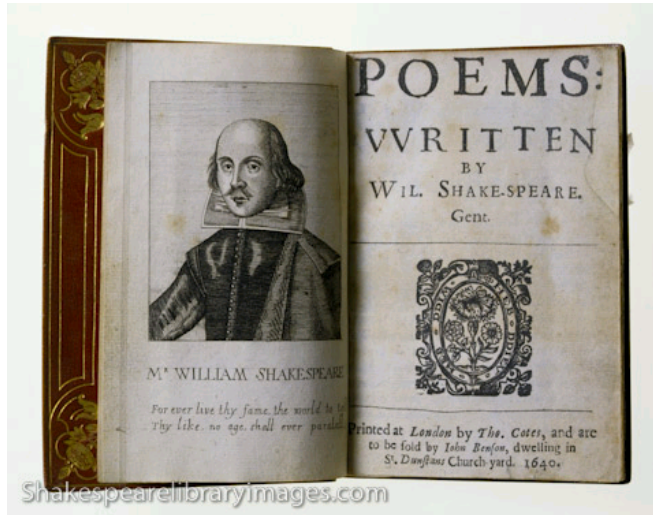


Prop List Specific Research:

BOOKS:



Photograph of rare 17th century book of poetry by William Shakespeare and other English authors from the collection of the Folger Shakespeare Library in Washington, DC. The 1640 frontispiece page features an engraving portrait. Leather binding with gilt decoration. Photograph by Nathan Benn taken with kind permission of the Folger Shakespeare Library in 1986.



EARLY 17TH-CENTURY BOOK OF COMMON PRAYER, IN HAND-PAINTED FOLK-ART DECORATIVE BINDING-GRANVILLE PENN'S COPY

BOOK OF COMMON PRAYER. Book of Common Prayer. London, 1631. author Granville Penn's copy, bound in a unique folk-art decorative binding with hand-painted covers.



SPLENDID 17TH-CENTURY ENGLISH EMBROIDERED SATIN BINDING

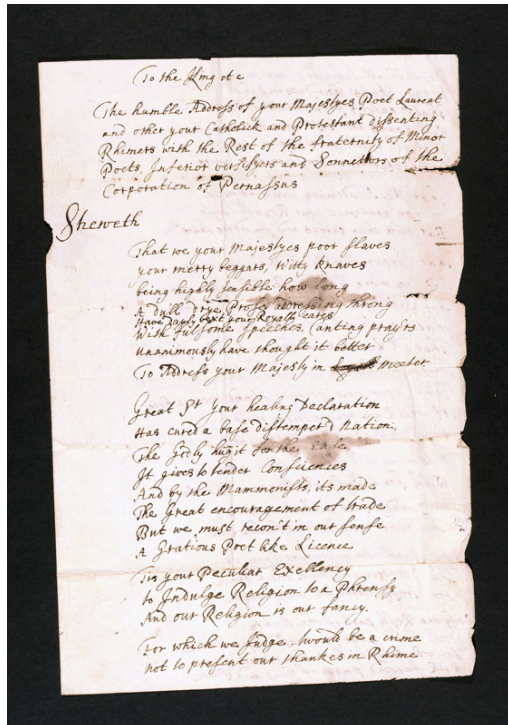
BIBLE. Holy Bible, Containing the Old and New Testaments. London; Edinburgh, 1648; 1652. Mid-17th-century King James Bible, bound with contemporary Psalms of David, in a beautiful period English embroidered binding, worked in silk and silver thread, featuring portraits of St. Martha, patroness of good house-keeping and St. Catherine, patron saint of girls.



17th Century Scottish and English Authors:

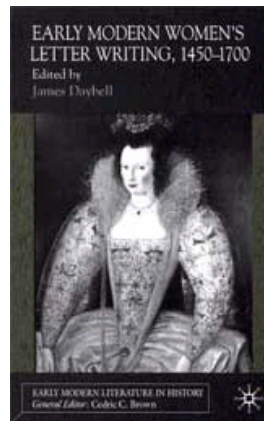
David Abercromby: *A Discourse of Wit* (1685)
Andrew Marvell: *Upon Appleton House* (1650's)
John Milton: *Areopagitica*, 1644 and *Paradise Lost*, (1667)

LETTERS:



Content: The opening of "That we your majestys poor slaves", an anonymous satirical address to James II.

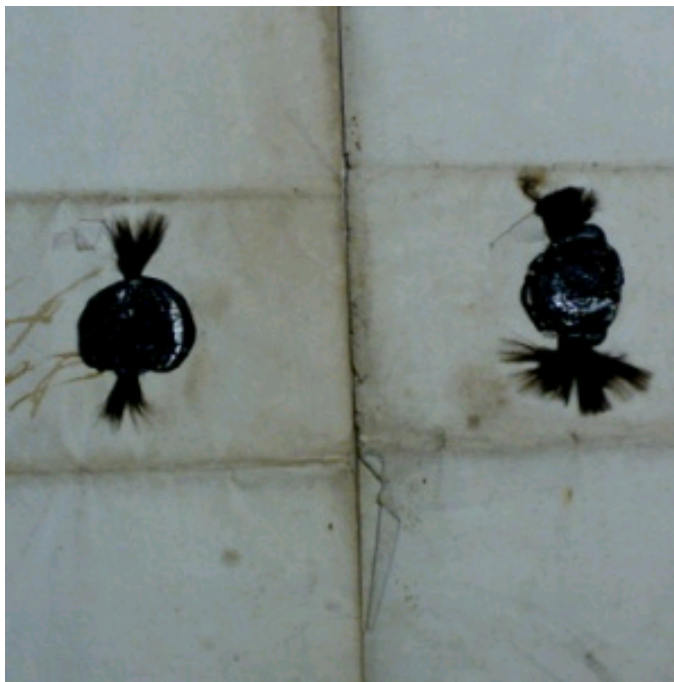
Physical description: Bifolium in a single late 17th-century hand, formerly folded as a letter.



Resource:

Early Modern Women's
 Letter Writing, 1450-1700
 Palgrave Macmillan, August
 2001

ISBN: 978-0-333-94579-7,
 ISBN10: 0-333-94579-4,
 5 1/2 x 8 1/4 inches, 229
 pages



Letter written by Elizabeth Stuart (1596-1662), daughter of King James VI & I, and sister of Charles I.



Letter writing and Role of Woman in the 17th Century:

The seventeenth century was not an era of drastic changes in the status or conditions of women. Women continued to play a significant, though not acknowledged, role in economic and political structures through their primarily domestic activities. They often acted as counselors in the home, "tempering" their husbands' words and actions. Though not directly involved in politics, women's roles within the family and local community allowed them to influence the political system. Women were discouraged from directly expressing political views counter to their husbands' or to broadly condemn established systems; nevertheless, many women were able to make public their private views through the veil of personal, religious writings. Again, women who challenged societal norms and prejudices risked their lives—Mary Dyer was hanged for repeatedly challenging the Massachusetts law that banished Quakers from the colony. Though their influence was often denigrated, women participated in various community activities. For example, women were full members of English guilds; guild records include references to "brethern and sistern" and "freemen and freewomen." During the seventeenth century, women's writings continued to focus on largely religious concerns, but increasingly, women found a creative and intellectual outlet in private journal- and letter-writing. Mary Rowlandson's captivity narrative, published in 1682, is a famous narrative written ostensibly for personal use that was made public and became a popular success.

<http://www.enotes.com/feminism-literature/women-16th-17th-18th-centuries>

Wedding and Food

The Horseshoe. This Scottish tradition is for a toddler to hand a horseshoe to the bride as she walks out of the church with her husband. The horseshoe signifies good luck in the marriage.

The Scramble. Start collecting your change for this uniquely Scottish custom. As a gesture to insure good fortune in your marriage, many couples opt to continue the tradition of the scramble. Upon leaving the church the bride and groom scatter coins to the assembled children to collect. Legend has it that this token will be constantly returned to the bride and groom throughout the marriage.

Hand Fasting. Hand fasting is a Celtic wedding ceremony from the middle ages. It was a temporary marriage that lasted for a year and a day. Unlike the English that had a friar in most villages, most in Scotland did not have a local minister or priest to perform a marriage ceremony, so, couples would perform a hand fasting which legally bound them until someone of the clergy would pass through the village and could perform a ceremony. In a modern ceremony, a hand fasting is incorporated into many wedding ceremonies in a way to honor their Celtic heritage. The couples hands are bound together in a cord or a tartan cloth during their vows. This is to show that from that point forward, they are no longer two, but are one!

Pinning of the Tartan. Following the proclamation of husband and wife this additional ceremony takes place, "The pinning of the tartan". This ceremony is customized to each family depending on whether the bride or the groom is being accepted into the clan. For instance if the bride is marrying into the clan, any member of the grooms family may present the bride with clan tartan in the form of a rosette pin or sash which is fastened with the clan badge. Often this presentation is pinned or dressed to the bride as acceptance into the groom's clan. Many times the groom himself will pin or dress the bride, but it is quite emotional when the groom's mother does the pinning.

Presentation of the Sword. As listed above in the pinning ceremony, many celebrations may take place that also includes the "Presentation of the sword". This is a beautiful tradition where the groom presents his bride with a family sword that will be given to their first born son or; the Brides family would present the Groom with their sword as an act of acceptance into the family and signifying the obligation and responsibility to now protect her.

Wedding Cake. The traditional Scottish wedding cake consists of two tiers of brandy-flavored fruitcake. The cake is baked at the time of the couple's engagement. Only one tier is eaten at the wedding celebration, while the other is saved to celebrate the birth of the couple's first born

Among some more elaborate cakes the UK see are those prepared for the Royal Weddings. These cakes are actually decorated boxes with the fruit cake cut into portions on the inside; they are delivered in this manner to allow them to be served to the hundreds of guests.

In England, the traditional wedding cake filling is still a rich, moist fruitcake created from cognac soaked raisins, currants, dates, prunes, dates, and orange peel. English wedding cakes are customarily frosted with firm icings, such as Royal icing, marzipan, or fondant.



Cherry cake, shortbread, Selkirk bannock and plain scone with strawberry preserve.
http://www.rampantscotland.com/recipes/blrecipe_index.htm

17th Century English Recipes:

<http://www.godecookery.com/engrec/engrec.html>

(fruits include figs, pears, and apples)



Haggis



Cooked Grouse



Bannocks, oat cakes.

Kilt and Weapons

The Plaid:

Note: the term *plaid* (pronounced 'playd') here means a blanket or cloak, not the pattern of the material; it can refer to cloth that is white or striped as well as the usual checked cloth. *Tartan* is the term used for the checked pattern itself.

The plaid is described as being 12 to 18 feet long by about 5 feet wide, being made of two strips of cloth about 30" wide sewn together lengthwise. (McClintock, *Old Highland Dress*, p. 19) For modern purposes, this means that you only need to get 4 to 6 yards of 60" wide material -- I recommend not more than 4 yards unless you are very tall, as more than that tends to be too bulky/weighty to conveniently carry around at events. Those who could afford to do so wore colorful tartans, whereas the poorer folk wore browns and so on, the better to blend with the vegetation. (This is not, however, due to a lack of access to colorful dyes, which were, and are, quite plentiful and readily available throughout Scotland.) White, striped and single-color plaids were also common. In earlier periods, sheep and goat skins seem also to have been worn as mantles, both with and without the hair still attached.

Clan tartans are a relatively recent innovation, due to renewed interest in Scottish heritage in the early 1800s, when the laws against the wearing of kilts and tartans were lifted. People most likely wore a pattern of tartan common to the district they lived in (weavers had their favorite patterns in different areas), and could therefore be identified as being from that area if they traveled outside their district. Some very complex tartans are shown in the portraits of Scottish lords that date from the 1600s. Often the portraits show that the clothing was not all made up of the same tartan -- various pieces of clothing were woven with different 'setts' (tartan patterns), with an effect that looks to the modern eye rather like a bad golfing outfit.

There is a description of Scottish soldiers from the Hebrides in Ireland (fighting for Red Hugh O'Donnell in 1594) that makes clear that they had sufficiently different appearance from the Irish soldiers that an observer could tell them apart. They are described as wearing their belts *over their mantles*, which sounds to me like a description of **the belted plaid -- the first kilt:**

"They [the Scottish soliders] were recognized among the Irish Soldiers by the distinction of their arms and clothing, their habits and language, for their exterior dress was mottled cloaks of many colours (breacbhrait ioldathacha) with a fringe to their shins and calves, their belts over their loins outside their cloaks. Many of them had swords with hafts of horn, large and warlike, over their shoulders. It was necessary for the soldier to grip the very haft of his sword with both hands when he would strike a blow with it. Others of them had bows of carved wood strong for use, with well-seasoned strings of hemp, and arrows sharp-pointed whizzing in flight." (Quoted in McClintock, *Old Highland Dress*, p. 18: The Life of Aodh Ruadh O Domhnaill transcribed from the book of Lughaid O'Cleirigh. Irish Texts Society's publications, vol. XLII. Part I. Page 73.)

There isn't any credible documentation of a kilt any earlier than this, however. The belted plaid may have been in use for some time in the Highlands before this mention, but it is a rather unique garment and certainly would have been remarked on by outside observers if it were common and widespread.

The plaid (usually unbelted) was also worn with trews, and can be seen in portraits worn wrapped over one shoulder and under the opposite arm.

Note: The bottom part of the belted plaid should NOT cover the knees; when properly worn, it should hang just long enough to graze the back of the calf when the wearer is kneeling.

Plaids are generally pinned at the shoulder with an iron pin or bodkin, not a penannular brooch, which fell out of use about 600 years prior to this period.

Women's Plaids or Arisaids deserve special mention, since they could be a little different from men's plaids. They were about the same size, but sometimes were plain white or striped rather than tartan. (To get the striped fabric, they most likely used the same warp as was used to make the tartans, but used one color for the weft.) Women wore the plaid like a shawl, with large silver brooches fastening them at the breast. At some point, women also started belting their plaids around themselves, very much as men did, pinning both upper ends of the plaid on their breast. Women's plaids, whether belted or unbelted, however, were called arisaids, as distinct from the breacan feile (the Gaelic name for the kilt).

Women's plaids are described as "much finer, the colours more lively, and the squares larger than the men's" (Governor Sacheverell, in McClintock's *Old Highland Dress*, p. 25) They were generally fastened at the breast with a ring brooch, which is a brass or silver round ring, decorated with engraving or other ornamentation, Martin Martin remarked on Highland womens' ring brooches. The penannular brooch is NOT worn in this period -- none have been found that date later than the very early Middle Ages.

-- Link to essay on [Ring Brooches](#), with illustrations

-- [Source](#) for annular brooches: R-23 (2-1/8" Large Version)



A 17th century annular brooch

(I have discovered that the belted plaid arrangement, when both ends are pinned on the breast, makes a rather large pouch/pocket around the waist, which is rather handy for

carrying one's lunch, extra wool, a drop spindle, etc... but if you stick too much stuff in there, it does look funny.)

Two Victorian-era illustrations of women wearing arisaids (from McIan, 19th c.), which are probably fairly accurate (excepting the small boy in the second illustration).



Trews and Breeches:

Trews were worn in Scotland from the medieval period through the end of the 18th century, usually by men wealthy enough to own and/or ride horses. They are descended either from early Celtic braccæ/broc, or from footed hose common throughout Europe in the middle ages and worn elsewhere in the British Isles through the 17th century for casual wear, or both. I'm inclined toward the latter derivation, since the cut of Highland trews is very much like the cut of footed hose. Knee breeches were also worn in the Highlands, but presumably were not remarked upon very often since they weren't unusual. Three bodies have been found in bogs in Caithness, Lewis, and the Shetlands from the late 1600s/early 1700s, and two are wearing knee breeches, while one (a boy) is wearing a long coat that isn't typical of the short coats we think of Highlanders wearing during this period. He may have been wearing linen breeches, but if he was, the acidity of the bog has eaten them away since linen is a plant material, leaving the protein fibers of his woolen garments untouched.

Jackets/Coats:

Both men's and women's outerwear seems, as far as we can tell from period portraits, to mirror that worn in England at the time, with the exception of men's coats when they are wearing the belted plaid, in which case they are shorter than usual, reaching only the top of the hip. This is a practical consideration, since it would be impossible to wear a knee-length coat with a belted plaid -- the skirts of the coat would interfere with the belted plaid. Men also wore waistcoats under their coats, either with sleeves or without sleeves (waistcoats in this period often had sleeves, which could be either sewn in, or tied on with lacing). Men would NOT have worn their waistcoats alone without their coats, unless they were engaged in hard physical labor.

Women in Scotland, as in England, seem to be wearing either a jacket like a feminized version of the man's jacket, or (by the mid-1700s) what is called a 'bedgown' -- a more shapeless, mid-hip to knee-length gown. It's possible that women also sometimes wore a sort of waistcoat (over their stays), with sleeves that tied on, like men's waistcoats. However, they did NOT wear these waistcoats as outer garments. Currently circulating in the 18th century reenactment community are two bodices called the 'French Bodice' and the 'English Bodice', which women sometimes wear alone without stays or a coat as their sole upper garment apart from the chemise. The cut of these bodices is loosely based on 18th century jumps and waistcoats, but is generally not accurate, and they certainly should not be worn alone, without stays. You'll never see anything like either of them in period illustrations.

<http://www.marariley.net/celtic/scotland.htm>

- **Un·bi·fur·cat·ed** - Opposite of **bifurcated**;
bi·fur·cate (bi-fūr'-) *v.*, -cat·ed, -cat·ing, -cates.

v.tr. To divide into two parts or branches.

v.intr. To separate into two parts or branches; fork.

adj. (-kat', -kit) Forked or divided into two parts or branches, as the Y-shaped styles of certain flowers.

- **MUG** - Stands for **M**en's **U**nbifurcated **G**arment. Any garment that covers the lower body where the legs are not divided by bifurcation.
- **Kilt** - The traditional unbifurcated garment of Scotland and seen sometimes on the rest of the British Isles. The most popular of unbifurcated garments available. They typically come in colorful wool plaid patterns, but more recently have become on solid wool colors. Incidentally, the phrase "tartan" originally referred to the weave of the garment, but not the symmetrical plaid pattern of the material. Traditionally, the kilt is made from 9 yards of tightly woven wool. Newer models experiment in design and often take less material. There are typically 3 different styles of traditional kilts today.
 - **Great kilt** (*feileadh mor*) or belted plaid (*breacán filleadh*) - This is the original Scottish kilt, made from two pieces of tartan wool joined together, wrapped around the body, and fastened with a belt. This is the type of kilt seen in Braveheart and Rob Roy.
 - **Little Kilt** or **phillibeg** (*feileadh beag*) - This is the type of kilt usually seen today. It lacks the upper portion of the great kilt, and the pleats are sewn in place. Its invention is often credited to an English factory owner in 1725, but there is evidence that some Scotsmen were already wearing it prior to that time.
 - **"Hipster" kilt** - This is a term referring to a semi-traditional style wool kilt where the top of the kilt rides on the hips rather than the waist where

original traditional kilts ride. Some traditional kilt makers such as Geoffrey Taylor/Twenty First Century Kilts have begun offering these kilts as an option as they wear closer to the way modern clothing does.

- **Utilikilt** - A brand name for a modern type of utilitarian kilt made in America. Utilikilts are manufactured by Utilikilts company in Seattle Washington and feature belt loops and utility or cargo style pockets. The product is a brain child of Steven Villegas who sought to create a durable and more useful version of the traditional kilt. Utilikilts are constructed using durable materials like solid color duck cloth, rivets, and snaps. Models made available more recently include a leather and a wool model.
- **Caftan** [Kaftan] - A long robe with wide sleeves often worn by men in the Middle East. They are usually plain in color and pattern and are usually worn unbelted.
- **Kimono** - A loose, wide-sleeved robe, fastened at the waist with a wide sash. Kimono are worn by men and women in Japan and are often made from very colorful intricate silk patterns.
- **Hakama** - They are trousers, so *technically* they are bifurcated garments, but they are more of a pleated, split skirt with tons of room in the crotch, unlike other bifurcated garments. They are traditionally worn in many martial arts such as Kyudo (archery), kendo and kenjutsu (sword arts). Hakama can be a simple, solid colour or patterned much like kimonos and happi coats are. (Happi coats are shorter, male versions of the kimono.) Also "**Kimono**" refers to the entire ensemble (a complex layering of different garments and cloth types), the item of clothing normally referred to as a kimono, the long, flowing wrap is actually a "**yakuta**".
Thanks to Dan Leger for this info!
- **Sarong** - Sarongs are a length of cloth usually bright in color and pattern wrapped about the waist and hanging as a skirt. Sarongs are worn by both men and women in Indonesia, the Malay Archipelago, and the Pacific islands. (From the Malay word for sheath or covering.) Other names for the sarong or garments closely related include:
 - **Kikepa** - The name for the sarong-like garment worn by men and women in the Hawaiian islands.
 - **Lava lava** - A draped, kilt-like garment of cotton print worn by Polynesians, especially Samoans.
 - **Kain** - A skirt worn by men and women in Malaysia, which is similar to the sarong, except that its ends are sewn together.
 - **Pareo** or **pareu** - Tahitian word for a rectangular piece of cloth worn in Polynesia as a wraparound skirt or loincloth.

- **Kalasisiris** - Egyptian robes that are very similar in nature to Kaftans. Egyptian clothes were generally made of linen and kept simple.
- **Shendjyt** - A men's short to medium length Egyptian garment resembling a kilt was often worn as well. The length of the the kilts varied, being short during the the Old Kingdom and reaching the calf in the Middle Kingdom, when it was often supplemented with a sleeveless shirt or a long robe. The cloth, which was sometimes pleated, was wrapped round the waist and held in place by a belt.
- **Shenti** - A loincloth like garment worn in ancient Egypt. **Klaft** appears to also be another name for this Egyptian men's garment.
 - *"The schenti, or loincloth, was wrapped about the hips and held in place by a belt." Compton's Encyclopedia Online.*
- **Bisht** or **Aba** - A loose black robe worn in the middle eastern countries. A white cotton shirt-dress called a **thob** or **dishdasha** is worn underneath.
- **Dashiki** - Dashiki are colorful African robes worn throughout Africa. They often are made with material that have very bright colors of a mixture of bright and dark colors.
- **Djellabah** - A long, loose-fitting hooded robe or gown worn by men in North Africa, and especially in Morocco.
- **Bubu** - A robe worn by men in Africa, especially in positions of authority.
- **Sulu** - A long ankle length skirt worn by men in Asian cultures such as Fiji. They are typically not as bright or flashy as their distant cousins the Sarong or Dashiki.
- **Männerrock** - "Man-skirt" in Germany. They are not really very common, but they are available.
- **Lungi** - A short rectangular piece of cloth wrapped around the thighs, worn by men in southern India.
- **Galabiyah** - A long, full, shirt-like garment worn by men in Egypt.
- **Fustanella** - A short pleated skirt of white cloth worn by men in Greece and Albania.
- **"Regimental" or "Commando"** - "Regimental" is Rennie/re-enactor slang for wearing one's kilt without undergarments. The origin of the term appears to be "regimental style", referring to Scottish Regiments in the United Kingdom army, who wear their kilts this way.

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**Earliest Illustration
of a Belted Plaid**

The Evolution of the Kilt 1600-1725

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The Belted Plaid

Documented from the 15th century, and probably appearing much earlier, the saffron shirt was the signature garment of the Highland Scots, not the kilt or any of its precursors. In other words, *Rob Roy* got it right; *Braveheart* missed the mark.

Around 1600, the saffron shirt went out of use and never returned. This was probably due to the Elizabethan conquest of Ireland, the birthplace of the saffron shirt. The *plaid* became the universal dress of the Highland Scots. The belted *plaid* (*breacán filleadh*), the progenitor of the kilt, came into being around this time. The belted *plaid*'s earliest documented appearance is in Irish Gaelic in *The Life of Red Hugh*

O'Donnell in a description of a corps of Hebrideans who had come to The O'Donnell's assistance in 1594: "They were recognized among the Irish soldiers by the distinction of their arms and clothing, their habits and language, for their exterior dress was mottled cloaks of many colors with a fringe to their shins and calves, their belts were over their loins outside their cloaks."

This is an important distinction. Up to this time, the *plaid* or cloak was pinned or wrapped or folded. Although belts are mentioned as girdles for both Scots and Irish dress earlier, this is the first instance in which the outer garment, and not just the shirt, is belted. It was apparently so important a difference that the Irish saw fit to mention that "their belts were over their loins *outside* their cloaks."

[German Woodcut from 1631 \(probably MacKay's Regiment serving under Gustavus Adolphus\)](#)

Like twins separated at birth, the *brat* “grew up” differently in Ireland and Scotland. By the 17th century, the Irish *brat* had become shaped in the shoulders for easier wear. The long “hair” of the frieze wool was pulled and curled to make a warm interior. The Scottish version was still made out of *tartan* (light wool) and therefore continued to be wrapped as the thickened Irish version could not.

In the early 17th century, the belted *plaid* began to be worn with fabric stockings, shoes, and blue “bonnets” similar to tam o’shanters.

From John Taylor’s account of a visit to Braemar in 1618: “Their habit is shoes with but one sole apiece; stockings (which they call short hose) made of a warm stuff of divers colors which they call tartane. As for breeches many of them, nor their forefathers, never wore any, but a jerkin of the same stuff that their hose is of, their garters being bands of wreathes of hay or straw, with a plaid about their shoulders, which is a mantle of divers colors, much finer and lighter stuff than their hose, with blue caps on their heads, a handkerchief knit with two knots about their neck; and thus they are attired.”

Defoe, author of *Robinson Crusoe*, recounts from the Highland part of the Scottish army at the beginning of the Great Civil War in 1639: “Their dress was as antique as the rest; a cap on their heads, called by them a bonnet, long hanging sleeves behind, and their doublet, breeches and stockings, of a stuff they call plaid, striped across red and yellow, with short cloaks of the same.” It is obvious that the word “plaid” has begun to take on its modern meaning.

William Sacheverell, Governor of the Isle of Man, in 1688 writes: “The usual outward habit of both sexes is the pladd; the women’s much finer, the colors more lovely, 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 colors on the leg, tied above the calf with a striped pair of garters. What should be concealed is hid with a large shot-pouch, on each side of which hangs a pistol and a dagger. A round target on their backs, a blew bonnet on their heads, and in one hand a broad sword and a musket in the other.”

In Martin Martin’s *A Description of the Western Islands of Scotland* in 1703: “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 dyed with that herb: the ordinary number of Ells [yards] 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.

"The Highlanders retained the practice of stripping off their plaids when hotly engaged (fighting)...and, had the belted plaid been the garment then worn, they must have stood 'pugnare in nudo corpore,' at least with the exception of the shirt..." Yet there are many

contemporary accounts stating that the Highlanders were "naked but for their shirts" in battle (See Jean de Beagué and Lindsay of Pitscottie's accounts in "[From Ancient Times to 1600 — léine and brat](#)" for quotes).

Covenantors/ Weapons

Battles of the 16th and 17th Century were concerned with king and church, typified by the Covenanters who refused to take an oath to the king acknowledging that he was the head of the church. Conscripts to the covenanting armies were issued with weapons such as the [Long Pike](#) and [Steel Cap](#) but most self respecting highlanders carried a [Claymore](#) or [Broadsword](#). The effectiveness of firearms had ended the use of body armour and Scotland had identifiable designs such as the brass [Snaphaunce Pistol](#) and the curved butt of the [Fowling Piece](#). The covenanting regiments carried their aims clearly on the wording of their [Infantry Colour](#) and becoming now familiar was the skirl of the [Highland Bagpipes](#) leading the highland charge.

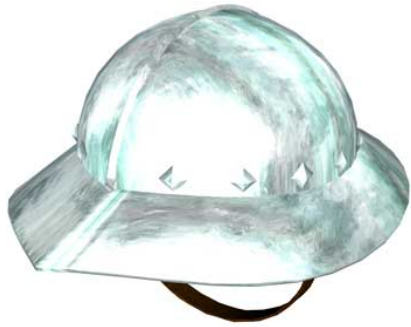


The simple pike or spear was popular with Scottish regiments. It was a simple weapon to manufacture and required little skill to use on the battlefield. This Long Pike from the 17th century is typical of the type of pike commonly available. The features are similar to the Lochaber Axe, though this format is more commonly known as the Irish style "Tuagh". The front cutting blade and the rear spike were used in a cutting action and the top spike used for thrusting and defence. Approx. Period: 1660



The broadsword could be used as single, but more usually as double handed weapons, relying on the weight and strength of the blow rather than the agility of the swordsman. Many examples of locally built swords have been found but the higher quality blades are usually of German origin.

The broadsword design has a simple construction of iron with downturned quillions and curved shell covers protecting the hands. The wooden handle is leather bound and the square tapered pommel of iron secures the assembly with a threaded connection to the sword tang. 1650.



upper seam. The helmet is fastened with a simple leather strap and a padded leather cap is used to make the wearer more comfortable.1650.

As the use of firearms increased, body armour proved ineffective as a defence. Musket balls easily penetrated mail and plate armour. Heavy armour was also an impediment to the legendary highland charge. One item that was considered essential for the trooper was a steel cap or "steill bonnet".

The Steel Cap shown is constructed of shaped iron plates. The plates are assembled with rivets and a strengthening bead added to the



Muskets and fowling guns from early Scottish manufacturers had a distinctive design with a large paddle-shaped butt and deeply carved flutes set in the curve of the stock. This design was also known as the "Heron Butt". The guns were usually fitted with large snaphaunce lock mechanisms.

The word 'Snaphaunce' is said to be derived from the Dutch 'Snap-haens' or chicken thief. Another theory is that it refers to the falling cock or hammer being a similar action to a cock pecking. This in German is 'Schnapphann'. With this type of mechanism the flash-pan has to be uncovered by hand before firing. In later flintlock designs the pan is opened automatically by the flint striking the cover.1680.

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Regiments carried a flag or colour to represent their origin or allegiance. Many regiments used the white saltire on blue background and others more symbolic heraldic devices and symbols such as the lion rampant of the king. A number of colours were captured at Preston, Dunbar and Inverkeithing and accurately recorded by a Royalist officer.

This linen colour has the white saltire on blue background. It also incorporates a symbol of the thistle in the centre. Many of these flags included inscriptions such as shown here, "For the Couenant Religone King and Kindomes".1650





Because of their use for leading Highland regiments into battle, Bagpipes were regarded by the British government as a weapon of war. More widely adopted in the Highlands during the fifteenth and sixteenth century.

The Bagpipes have two drones, a chanter and a mouth piece. Carved from hardwood and set with ivory fittings. Later Great Pipes are fitted with an additional extended drone. The bellows from a pig bladder are covered in coarse braided cloth. 1650. <http://www.scottishmist.com>

RINGS



Playing Cards



Bone-Ace: an early 17th century relative of blackjack (and a variant of One-and-Thirty)

<http://jducoeur.org/game-hist/game-rules.html#card>