

Lerner & Loewe's
BRIGADOON

DRAMATURGY

Prepared by ARUSHI GROVER

Directed by Jennifer Delac

Pennsylvania State University | *Spring 2022*

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DEAR READER,

Hello! Thank you so much for taking the time to read the dramaturgy research packet for our production of *Brigadoon!* Before beginning, I want to note that citations to the text of the show are referencing the show's [libretto](#). Pages are referenced, indicating first the act number, then the scene number, and then the page number. For example, in citing the line, "You must really love her. You woke me up," the citation would read: "(II.5.28)" or "(2.5.28)." I would also like to note that, where I thought that a source's text was more efficient or effective at conveying a piece of information than my summary or paraphrasing could be, I have included excerpts from those sources in this document, in sections denoting them as "excerpts" with the appropriate APA citations. Thank you for your understanding! As always, please reach out to me at ajg6360@psu.edu if you have any questions about the text, context, or meaning of our production, if you have any questions about the contents of this packet, or if you would like to request additional dramaturgy materials!

– ARUSHI GROVER, *Your Production Dramaturg*

I. PRODUCTION HISTORY

The Golden Age of American Musical Theatre

The “Golden Age of American musical theatre” is a title applied by theatre scholars and practitioners to an era of American musical theatre that starts with the premiere of Rodgers and Hammerstein’s *Oklahoma!* (1945), which is considered a notable work for being the first “integrated musical,” one in which song and dance is used to propel the narrative, as opposed to being a break from which the narrative resumes.¹ The end of the Golden Age is disputed. Some say it the premiere of *Fiddler on the Roof* (1964), the first concept musical, a departure from the musical play. Others say it the premiere of *West Side Story* (1957), a tragedy that is markedly different from the sentimental musical comedy. Corinne J. Naden asserts that the end is *On a Clear Day You Can See Forever* (1965), written by librettist-lyricist Alan Jay Lerner.² Some forms of musical drama and performance that predated the musical-comedy were operetta, revue, burlesque, minstrel shows, music halls and vaudeville.³ Instead of lines of show girls or arias that break recitative, *Oklahoma!* opens with the cowboy, Curly, reveling in the beauty of the landscape and sunrise—a moment of pure poetry, and a *sunrise* on a new form of storytelling.

THAT WHICH WAS GOLDEN

by Arushi Grover

Why do we continue to produce Golden Age works? A traditionalist may assert that there is something unique and compelling about the composition of Golden Age musicals. It is difficult to generalize, but Golden Age works are often centered on romance, and they are often quite sentimental in language and musical composition. A scholar or historian may say that they are an important part of theatre history and a foundation for all contemporary theatre, the *first* integrated musicals to craft the narrative form. But, surely we have contemporary works that are also well-crafted works of narrative, song, and dance?

I offer nothing revolutionary for why we continue to produce these works. In addition to Golden Age musicals, I am passionate about Shakespeare’s work, and I find that arguments for why we reach for these canonical works over and over again usually fail when they assert that there is something special about a body of work. I believe that most anything would be worthy of consideration if you stare at it long enough, if you reason hard enough. Most every era of musical theatre has created beautiful, compelling work.

¹ Corinne J. Naden, *The Golden Age of American Musical Theatre: 1943-1965* (Lanham, Md.: Scarecrow Press, 2011), 3-4.

² *Ibid.*, 3.

³ *Ibid.*

But the Golden Age? That was the era during which musicals *were* popular culture. While musical theatre is seen as a subset of content consumed today, it was the songs of Golden Age works that played on the radio during this era, and filmic adaptations of them that graced the big screen. Musical theatre had the ability to be intimate, the goings-on between an audience and some actors in an evening in New York, and also that which was communicated in mass-media to a nation.

And yes, Golden Age works are *breathhtakingly* beautiful, sweeping orchestral scores with universal themes. And yes, understanding Golden Age works are very important to appreciating contemporary musical theatre's narrative and musical structure. And... another question: *Why do we reach for canonical works?* I would suggest that there's something in our relation to time, in how reaching for past works to reinvent them for the present and future connects us to passage of time, and our position in relation to that ever-beating clock. It's a grounding influence.

And, look—we've stumbled on the answer to another question. The past is a grounding force for an uncertain future. *Why do we do Brigadoon?*

Original Production

The original run of *Brigadoon* saw tryouts in the Shubert Theatre, New Haven (February 6–8, 1947); at the Colonial Theatre, Boston (February 10–12, 1947); and at the Forrest Theatre, Philadelphia (February 24–March 9, 1947).⁴ The original Broadway production was at the Ziegfeld Theatre, running March 13, 1947 to July 31, 1948, for 581 performances.⁵

The original Broadway production won the New York Drama Critics' Circle award for Best Musical (1947); three Theatre World awards for James Mitchell, George Keane, and Marion Bell (1947); and the first Tony Award for Best Choreography for Agnes de Mille (1947).⁶

Artistic and Production Team

Lyricist and Book Writer	Alan Jay Lerner
Composter and Vocal Arranger	Frederick Loewe
Director	Robert Lewis
Choreographer	Agnes de Mille
Scenic Designer	Oliver Smith
Costume Designer	David Ffolkes [<i>sic</i>]
Lighting Design	Peggy Clark

⁴ Alan Jay Lerner, *The Complete Lyrics of Alan Jay Lerner*, ed. Dominic McHugh and Amy Asch (New York, NY: Oxford University Press, 2018), 51.

⁵ *Ibid.*

⁶ "Brigadoon (Broadway, Ziegfeld Theatre, 1947)," Playbill.

Orchestrator	Ted Royal
Musical Director	Franz Allers
Presenter	Cherly Crawford ⁷

Cast

David Brooks (Tommy Albright), Pamela Britton (Meg Brockie), Lee Sullivan (Charlie Dalrymple), George Keane (Jeff Douglas), William Hansen (Mr. Lundie), James Mitchell (Harry Beaton), Elliott Sullivan (Archie Beaton), Bunty Kelley (Fishmonger/Dancer), Walter Schell (Angus MacGuffie), Jeffrey Warren (Sandy Dean/Singer), Edward Cullen (Andrew MacLaren), Marion Bell (Fiona MacLaren), Virginia Bosler (Jean MacLaren), Lidija Franklin (Maggie Anderson/Dancer), Roland Guerard (Sword Dancer/Ensemble), George Drake (Sword Dancer/Ensemble), John Paul (Frank), Frances Charles (Jane Ashton), James MacFadden (Bagpiper), Arthur Horn (Bagpiper), Paul Anderson (Stuart Dalrymple/Singer), Earl Redding (MacGregor/Singer). Singers: Misses Kay Barron, Wanda Cochran, Lois Eastman, Lydia Fredericks, Jeanne Grant, Margaret Hunter, Linda Mason, Virginia Oswald, Eleanore Parker, Shirley Robbins, Faye Elizabeth Smith, Betty Templeton; Messrs. Arthur Carroll, Hayes Gordon, Michael Raymond, Mark Kramer, Robert Lussier, Tommy Matthews, Keny McCord [*sic*], John Schmidt, Paul Valin, Jeff Warren. Dancers: Misses Anna Friedland, Helen Gallagher, Phyllis Gehrig, Dorothy Hill, Ina Kurland, Olga Lunick, Mary Martinet, Kirsten Valbor. Messrs. Nathan Baker, Forrest Bonshire, Richard D'Arcy, Kenneth Le Roy, Charles McCraw, Stanley Simmons, Alan Waine, William Weber.⁸

Criticism

Critics largely lauded the original production of *Brigadoon*, with minor criticisms. Brooks Atkinson of *The New York Times* praised the musical's blending of "drama, music, and dancing," especially Agnes de Mille's work—noting her contributions to the storytelling of Rodgers and Hammerstein's *Oklahoma!* and *Carousel*.⁹ Atkinson writes:

"But the real distinction of 'Brigadoon' is the development of ballet into the integral part of a musical fable, and the most distinguished performer is a dancer, James Mitchell, [who played Harry Beaton]. He has the earnest, haunted look of a fanatical dancer, which is a separate breed in the theatre. Cast as the one person of Brigadoon who rebels against the placid contentment of the village, he contributes some passionate dancing that becomes the climax of the show; and his flaming sword dance with its unearthly ferocity provides the dramatic prelude to disaster. Lidija Franklin, also a brilliant dancer, conveys the horror and foreboding of simple people in her silent funeral dance."¹⁰

⁷ Lerner, *The Complete*, 51.

⁸ *Ibid.*

⁹ Brooks Atkinson, "'BRIGADOON' ARRIVES; Drama, Music and Dance Create Unified Fantasy," *The New York Times* (New York, NY), March 23, 1947, sec. D, 245.

¹⁰ *Ibid.*



Above, a photo depicting James Mitchell as Harry Beaton in the Sword Dance of Lerner and Loewe's 1947 musical, Brigadoon, featuring the choreography of Agnes de Mille.¹¹

Notable Subsequent Productions

1963 Broadway revival — Directed by John Fearnley

The 1963 Broadway revival of *Brigadoon* opened on January 30, 1963 and ran for 16 performances, through February 10, 1963, at City Center, a venue with 2,750 seats.¹² The production saw three nominations for the 1963 Tony Awards: John Fearnley for Best Direction of a Musical, Sally Anne Howes for Best Actress in a Musical, and Julius Rudel for Conductor and Musical Director.¹³

Artistic and Production Team

Director	John Fearnley
Choreographer	Agnes de Mille
Scenic Designer	Oliver Smith
Costume Designer	Stanley Simmons
Lighting Designer	Peggy Clark
Assistant Choreographer	James Jamieson
Production Stage Manager	Chet O'Brien
Stage Manager	Bill Field
Conductor	Julius Rudel ¹⁴

¹¹ Vandamm Studio, James Mitchell as Harry Beaton in the Sword Dance of Lerner and Loewe's 1947 Musical, *Brigadoon*, Featuring the Choreography of Agnes de Mille., photograph, Playbill.

¹² "Brigadoon (Broadway, City Center, 1963)," Playbill.

¹³ Ibid.

¹⁴ Ibid.

Cast

Anne Fraser (Meg Brockie), Sally Ann Howes (Fiona MacLaren), Russell Nype (Jeff Douglas), Peter Palmer (Tommy Albright), Harry Snow (Charlie Dalrymple), Edward Villella (Harry Beaton), Virginia Allen (Dancer), Frank Andre (Sword Dancer), John C. Becher (Mr. Lundie), Robert Bishop (Dancer), Virginia Bosler (Jean MacLaren), Robert Carle (Singer), John Carver (Archie Beaton), Dennis Cole (Dancer), Jerry Crawford (Singer), Harris W. Davis (Singer), Maurice Eisenstadt (Bagpiper), James Fels (Singer), Penny Gaston (Singer), Ben Gillespie (Sword Dancer), Marvin Goodis (Singer), Helen Guile (Singer), Jose Gutierrez (Dancer), Daniel P. Hannafin (Angus McGuffie), Betsy Hepburn (Singer), Loren Hightower (Sword Dancer), Arthur Hutchinson (Sword Dancer), William Kennedy (Sandy Dean/Singer), Lucia Lambert (Dance), Loi Leabo (Dancer), Robert Lenn (Singer), Vernon Lusby (Sword Dancer), Marilyn Maso (Singer), Charles McGraw (Sword Dancer), Frank Milan (Andrew MacLaren), Diana Lee Nielsen (Dancer), Paul Olson (Sword Dancer/Dancer), Felice Orlandi (Frank), Hanna Owen (Singer), Mavis Ray (Dancer), Julie Sargant (Singer), Jane Schwerting (Singer), Dorothy Scott (Dancer), Kelly Stevens (Jane Ashton), Herbert Surface (Singer), Evelyn Taylor (Dancer), Jamie Thomas (Singer), Mona Tritsch (Dancer), Esther Villavicencio (Dancer), Ralph Vucci (Singer), Lynn Wendell (Singer), Toodie Wittmer (Dancer), Jenny Workman (Maggie Anderson)¹⁵



The playbill for the 1963 Broadway revival of Brigadoon at City Center.¹⁶

¹⁵ Ibid.

¹⁶ The playbill for the 1963 Broadway revival of "Brigadoon" at City Center, photograph, Playbill.

1980 Broadway revival — Directed by Vivian Matalon

The 1980 Broadway revival of *Brigadoon* was produced at the Majestic Theatre, opening on October 16, 1980 and running for 133 performances.¹⁷ Critic Frank Rich of *The New York Times* praised the choreography of Agnes de Mille, which he compared to American folk art, and the performances of Martin Vidnovic (Tommy Alright) and Meg Bussert (Fiona MacLaren).¹⁸ Rich, however, criticized the work's second act, characterizing it as "requir[ing] patience."¹⁹ Further, Rich wrote of the work:

"The whole show... must labor under the dated, elaborate conventions of old-fashioned musicals. Mr. Lerner's libretto not only tells of the time-warp romance between the two leads, but also provides a pair of ostensibly comic secondary lovers, as well as a scowling bad guy and several numbers about the nuptials of two exceedingly minor characters. Nor are these unwieldy elements too artfully integrated: Act 1 is almost all songs, while Act II is almost all dance and plot."²⁰

Artistic and Production Team

Director	Vivian Matalon
Choreographer	Agnes de Mille
Musical Staging	Agnes de Mille
De Mille's Choreography Re-created by	James Jamieson
Scenic Designer	Michael J. Hotopp, Paul dePass
Costume Designer	Stanley Simmons
Lighting Designer	Thomas R. Skelton
Sound Designer	T. Richard Fitzgerald
Hair Designer	Paul Huntley
Music Orchestrations	Mack Schlefer, William David Brohn
Musical Supervisor	Earl Shendell
Vocal Arrangements	Wally Harper
Production Stage Manager	Joe Lorden
Stage Manager	Jack Gianino
Assistant Stage Manager	David Rosenberg
Casting	Julie Hughes, Barry Moss
Dance Captain	John Giffin
Dialect Coach	Elizabeth Smith ²¹

Cast

Meg Bussert (Fiona MacLaren), John Curry (Harry Beaton), Martin Vidnovic (Tommy Albright), Bill Badolato (Dancer), Cherie Bower (Dancer), Larry Cole (Bagpiper), Michael

¹⁷ "Brigadoon (Broadway, Majestic Theatre, 1980)," Playbill.

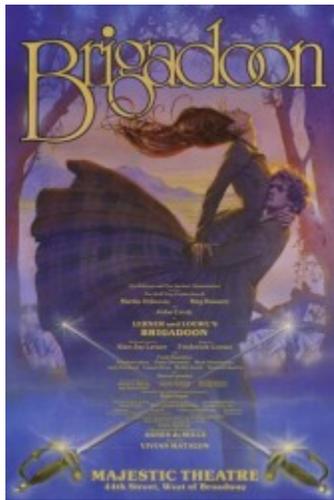
¹⁸ Frank Rich, "Theater: 'Brigadoon' Dances In," *The New York Times* (New York, NY), October 17, 1980, sec. T, 3.

¹⁹ Ibid.

²⁰ Ibid.

²¹ "Brigadoon (Broadway, Majestic Theatre, 1980)," Playbill.

Cone (Sandy Dean/Singer), Betsy Craig (Jane Ashton/Singer), Jack Dabdoub (Andrew MacLaren), Amy Danis (Dancer), Marina Eglevsky (Maggie Anderson), Tom Fowler (Dancer), Larry French (Singer), John Giffin (Dancer), Mickey Gunnensen (Dancer), Frank Hamilton (Mr. Lundie), Randal Harris (Swing Dancer/Singer), Elaine Hausman (Meg Brockie), Michael Hayward-Jones (Singer), Jennifer Henson (Dancer), Mark Herrier (Frank), Linda Hohenfeld (Singer), David Hughes (Dancer), Kenneth Kantor (Angus McGuffie), Joseph Kolinski (Singer), Phil LaDuca (Dancer), Stephen Lehew (Charlie Dalrymple), Elena Malfitano (Dancer), Susi McCarter (Dancer), Jerry Mitchell (Dancer), Eric Nesbitt (Dancer), Diane Pennington (Singer), Holly Reeve (Dancer), Dale Robbins (Dancer), Casper Roos (Archie Beaton), Cheryl Russell (Singer), Mollie Smith (Jean MacLaren), Harry Williams (Dancer), Suzi Winson (Swing Dancer/Singer), Linda Wonneberger (Singer), Mark Zimmerman (Jeff Douglas)²²



At left, the poster for the 1980 Broadway revival of Brigadoon.²³ At right, a photo of Martin Vidnovic and Meg Bussert in the same production.²⁴

2014 Goodman Theatre production — Directed and choreographed by Rachel Rockwell; revised book by Brian Hill

Performed at the Goodman Theatre’s Albert Theatre in Chicago from June 27 to August 17, 2014, director and choreographer Rachel Rockwell’s production of *Brigadoon*, featured a revised book by theatre artist Brian Hill.²⁵ Critics largely praised the production for its “revisionist” revival of a show that, like the town of Brigadoon, was in some ways lost to time.²⁶

²² Ibid.

²³ The poster for the 1980 Broadway revival of "Brigadoon," photograph, Overtur.

²⁴ Martin Vidnovic and Meg Bussert in the 1980 Broadway revival of "Brigadoon," photograph, Overtur.

²⁵ "Brigadoon," Goodman Theatre, last modified 2014; "Brian Hill," Goodman Theatre.

²⁶ Charles Isherwood, "It's Almost Like Being in Love With a Fantasy," *The New York Times*, last modified July 14, 2014; Brian Hieggelke, "Review: Brigadoon/Goodman Theatre," *New City Stage*, last modified July 8, 2014; Chris Jones, "REVIEW: 'Brigadoon' at the Goodman Theatre," *Chicago Tribune*, last modified July 7, 2014.

Charles Isherwood of *The New York Times* and Chris Jones of the *Chicago Tribune* observed the work's position in musical theatre history, noting the influences of the grief-tinged *Carousel* with a man that returns from the dead for a day on earth, and of *Oklahoma!* with the integration of dance into the storytelling.²⁷ Jones praised the production's step away from the "over-the-top" Scottish stereotypes typically associated with "Brigadoonery," for a more historically grounded period piece.²⁸

Brian Hieggelke of *New City Stage* speaks of Brian Hill's revisions to the books, praising the rewriter's grounding the historical struggle of the Highlanders fighting for the Stuart dynasty:

"Much has been made of Brian Hill's retooling of the book and, thankfully, he manages to inject some (relative) sanity into a rather irreparably bizarre story, grounding the miracle of the town as a response to genocidal impulses arising from the failed Scottish revolution of the early eighteenth century, impulses sadly too familiar to audiences in postwar America when this musical debuted, and sadly still familiar today. But fans of some of Alan Jay Lerner's wordplay and clever corny jokes need not fear—Hill's mostly left them alone, adding in a bit more salty sexual innuendo here and there perhaps."²⁹

Hieggelke also notes the relevance of the play for audience members of its original production and how audience members today may relate to the will for optimism:

"It's kind of funny, and sad, to think that utopian fiction once held such sway. That faced with the utter monstrosity of a world at war for most of a half century, folks turned optimistically, hopefully to dreams of a better world. Today, we're mesmerized by dystopian one-upmanship, where world-ending cataclysms trade positions on the box-office charts with the dark futures of 'Hunger Games' and zombies. All the while we slowly march in the direction that our escapism might warn away. I'll take silliness any day."³⁰

Artistic and Production Team

Revised Book	Brian Hill
Director	Rachel Rockwell
Choreographer	Rachel Rockwell
Music Director	Roberta Duchak
Orchestrator	Josh Clayton
Scenic Design	Kevin Depinet
Costume Design	Mara Blumenfeld
Lighting Design	Aaron Spivey
Sound Design	Garth Helm

²⁷ Isherwood, "It's Almost," *The New York Times*; Jones, "REVIEW: 'Brigadoon,'" *Chicago Tribune*.

²⁸ Jones, "REVIEW: 'Brigadoon,'" *Chicago Tribune*.

²⁹ Hieggelke, "Review: Brigadoon/Goodman," *New City Stage*.

³⁰ *Ibid.*

Projection Design
Associate Choreographer
Dramaturg
Casting
Production Stage Manager
Stage Manager

Shawn Sagady
Gordon Peirce Schmidt
Neena Arndt
Adam Belcuore
Alden Vasquez
Kathleen Petroziello

Cast

Larry Adams (Stuart Dalrymple), Jordan Brown (Charlie Dalrymple), Kevin Earley (Tommy Albright), Joseph Foronda (Archie Beaton), Rhett Guter (Harry Beaton), George Keating (Sandy Dean), Michael Aaron Lindner (Angus Macguffie), Roger Mueller (Mr. Lundie), Maggie Portman (Meg Brockie), Olivia Renteria (Jean MacLaren), Rob Riddle (MacGregor), Emily Rohm (Jane Ashton), Jennie Sophia (Fiona MacLaren), Katie Spelman (Maggie Anderson), Craig Spidle (Andrew MacLaren), Richard Strimer (Frank), Rod Thomas (Jeff), William Carlos Angulo (Ensemble), Stephanie Binetti (Ensemble), Jessica Blair (Ensemble), Courtney Cerny (Ensemble), Bryan Howard Conner (Ensemble), Tehran Dixon (Ensemble), Ann Mcmann (Ensemble), Jamy Meek (Ensemble), Drew Nellessen (Ensemble), Emma Rosenthal (Ensemble), Malachi Squires (Ensemble)



Olivia Renteria (Jean MacLaren) at left and Jennie Sophia (Fiona MacLaren) at right, in the 2014 Goodman Theatre production of Brigadoon.



Liz Lauren, Jordan Brown, left foreground, with Olivia Renteria in Brigadoon at the Goodman Theater in Chicago.³¹



Kevin Earley as Tommy Albright in Lerner and Loewe's Brigadoon at Goodman Theatre.³²

2017 New York City Center staged concert — Directed and choreographed by Christopher Wheeldon

Brigadoon was revived as part of the New York City Center's *Encores!* project, a thrice-a-year concert that has been "exhuming old Broadway musicals at New York's City Center since 1994."³³ Reviving

³¹ Liz Lauren, Jordan Brown, left foreground, with Olivia Renteria in "Brigadoon" at the Goodman Theater in Chicago, photograph, *The New York Times*, July 14, 2014.

³² Liza Lauren, Kevin Earley as Tommy Albright in Lerner and Loewe's "Brigadoon" at Goodman Theatre, photograph, *New City Stage*, July 8, 2014.

³³ Richard Corliss, "That Old Feeling: Bravo! Encores!," *Time*, last modified June 12, 2004.

little-known or little-produced works, *Encores!* saw a staged concert of the musical, directed and choreographed by Christopher Wheeldon.³⁴ *New York Times* critic Jesse Green praised Kelli O'Hara's performance as Fiona MacLaren and Robert Fairchild's performance as Harry Beaton.³⁵ Green praised Wheeldon's work "between the dances" and expressed criticism about Lerner's ending and its production:

"The first act, on a set defined mostly by props and projections, moves as fast as can be — a generally good idea not always realized at *Encores!* At the same time, he focuses on scraping the book to its most penetrating and performable essence. The romance really reads as romance, the threat as threat. The themes that Lerner presumably set out to dramatize, but that too often get lost amid all the heather and hokum, shine forth: that love can make you homeless, that happiness requires sacrifice, that time is elastic — at least in the human heart. If, in the second act, Mr. Wheeldon's invention can't outrun Lerner's creeping incoherence, he can at least abridge it. The show's awkward ending doesn't undo the gift of the rest."³⁶

Artistic and Production Team

Director	Christopher Wheeldon
Choreographer	Christopher Wheeldon
Music Director	Rob Berman
Orchestra	The <i>Encores!</i> Orchestra ³⁷

Cast

Kelli O'Hara (Fiona MacLaren), Patrick Wilson (Tommy Albright), Stephanie J. Block (Meg Brockie), and Robert Fairchild (Harry Beaton), Aasif Mandvi (Jeff Douglas), Patricia Delgado, Sara Esty (Jean MacLaren), Rich Hebert, Jamie Jackson, Ross Lekites (Charlie Dalrymple), Dakin Matthews, Mark Aldrich, Giselle O. Alvarez, Florrie Bagel, Callan Bergmann, Ward Billeisen, Peter Chursin, Peyton Crim, Christine DiGiallonardo, Rebecca Eichenberger, Anastacia Holden, Andrea Jones-Sojola, Jules-Romay Joseph, Timothy McDevitt, David Scott Purdy, Nicholas Ranauro, Lindsay Roberts, Shannon Rugani, Carly Blake Sebouhian, Lucas Segovia, Gabriela M. Soto, Madison Stratton, Emily Tate, Ron Todorowski, and Nicholas Ward³⁸

³⁴ "Lerner & Loewe's *Brigadoon*," New York City Center.

³⁵ Jesse Green, "Review: A Brief 'Brigadoon' That's Almost Like Falling in Love," *The New York Times*, last modified November 19, 2017.

³⁶ *Ibid.*

³⁷ "Lerner & Loewe's *Brigadoon*," New York City Center.

³⁸ *Ibid.*; Green, "Review: A Brief," *The New York Times*.

II. THE WRITERS: LERNER & LOEWE

Alan Jay Lerner: Lyricist and Librettist

Alan Jay Lerner (1918–1986) was born to a wealthy Manhattan family, owner of retailer Lerner Stores, “a substantial national retail chain founded by Alan Jay’s uncle Samuel A. Lerner.”³⁹ Lerner was educated at Bedales School in England, then at Choat in Connecticut.⁴⁰ He attended Harvard University, where he was a contemporary of composer Leonard Bernstein and President John F. Kennedy, and where “he began his career in musical theater, writing for the Hasty Pudding shows.”⁴¹ He attended the Juilliard School of Music during the summer of 1936 and 1937;⁴² Lorenz Hart and Oscar Hammerstein served as mentors to Lerner early in his career.⁴³ After graduation, “Lerner returned to New York City to write radio scripts.”⁴⁴ Lerner met Austrian pianist and composer Frederick Loewe in 1942 at “The Lambs, a New York social club for professionals of the entertainment industry.”⁴⁵ Lerner worked with Loewe on many theatrical and filmic projects to critical acclaim and awards; Lerner won three Oscars (one for the screenplay of *An American in Paris* in 1952, two for the lyrics and screenplay of *Gigi* in 1959) and four Tony Awards (two for *My Fair Lady* in 1957, two for *Gigi* in 1974), and he earned a number of other nominations and other awards, (including a Golden Globe for the song, “If Ever I Would Leave You” from *Camelot*.) Lerner worked with a number of other composers as well, including Kurt Weill (*Love Life* 1948), Jerome Moross (*The Adventures of Huckleberry Finn* 1960), Burton Lane (*Royal Wedding* 1951, *On a Clear Day You Can See Forever* 1965), André Previn (*Coco* 1969), and Leonard Bernstein (*1600 Pennsylvania Avenue* 1976) among them.⁴⁶ Over the course of his lifetime, Lerner had eight wives, “the last of them actress Liz Robertson, who was with him when he died of lung cancer in New York City on June 14, 1986.”⁴⁷

Frederick Loewe: Composer

Frederick Loewe (1904–1988) was born in Vienna, Austria to Edmond Löwe, “an eminent Viennese operetta star who made his home in Berlin but traveled all over Europe and North and South America.”⁴⁸ Learning to play piano by ear at age four, Loewe wrote compositions for his father’s music hall.⁴⁹ He was steeped in the Viennese musical style.⁵⁰ At fifteen, Loewe wrote a popular song, “Katrina,” that sold a million copies of sheet music.⁵¹ According to Masterworks Broadway, “He had advanced piano instruction with Ferruccio Busoni and Eugène d’Albert, and had already debuted as

³⁹ "Alan Jay Lerner," Songwriters Hall of Fame.

⁴⁰ Ibid; "Alan Jay Lerner," Masterworks Broadway.

⁴¹ Ibid.

⁴² Ibid.

⁴³ "Alan Jay Lerner," Songwriters Hall of Fame.

⁴⁴ "Alan Jay Lerner," Masterworks Broadway.

⁴⁵ Ibid.

⁴⁶ "Alan Jay Lerner," Masterworks Broadway.

⁴⁷ Ibid.

⁴⁸ "Frederick Loewe," Masterworks Broadway.

⁴⁹ Ibid.

⁵⁰ "Frederick Loewe," Songwriters Hall of Fame.

⁵¹ Ibid; "Frederick Loewe," Masterworks Broadway.

a soloist with the Berlin Philharmonic at thirteen before entering the music conservatory.”⁵² Loewe’s original dream was to become a concert pianist, and he arrived in America in 1923 with his father—he never returned to Austria.⁵³ Loewe played a recital at town hall, but after it failed to lead to more engagement, he worked as a piano instructor, a cowboy, gold miner, and a mail carrier, before “eventually returning to New York to eke out a living playing in bars and silent movie houses.”⁵⁴ Loewe was working to “master the American style in popular music.”⁵⁵ His first attempt, *Salute to Spring*, opened in St. Louis in 1937, and in 1938, *Great Lady*, with lyrics by Earle Crooker, opened. After several more attempts, he met Alan Jay Lerner, “seventeen years his junior, and from that time, although Loewe worked with only Lerner.”⁵⁶ Loewe married Ernestine Zwerline in 1931 and divorced her after twenty-six years of marriage.⁵⁷ He died due to cardiac arrest.⁵⁸



Above, a photo of Frederick Loewe (left) and Alan Jay Lerner (right) at a piano.⁵⁹

Lerner and Loewe’s Collaborations

Reportedly, “From the start of their partnership, Lerner wrote the books of the shows as well as the lyrics.”⁶⁰ The two worked on an early work, *The Life of the Party* that was “a musical adaptation of

⁵² "Frederick Loewe," Masterworks Broadway.

⁵³ Ibid; "Frederick Loewe," Songwriters Hall of Fame.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ "Frederick Loewe," Masterworks Broadway.

⁵⁸ Ibid.

⁵⁹ Yousuf Karsh, Alan Jay Lerner and Frederick Loewe, photograph, The Arts Fuse, October 18, 2019.

⁶⁰ "Alan Jay Lerner," Songwriters Hall of Fame.

twenties farce-writer Barry Conners's *The Patsy*" that ran for nine weeks.⁶¹ Their first production to be seen on Broadway was *What's Up*, which ran for sixty-three performances and was directed and choreographed by George Balanchine. It was followed up with *The Day Before Spring*, which "ran for nearly the entire 1945–46 season."⁶² The duo's "first decisive success" was the romantic fantasy, *Brigadoon* (1947). *Paint Your Wagon* (1951) "was less successful at the box office, but made a powerful impression over the popular air waves."⁶³ Their biggest hit was *My Fair Lady*, starring Julie Andrews as Eliza Doolittle and Rex Harrison as Henry Higgins, which "broke box-office records in both New York (2,717 performances in its first run) and London. It won a Pulitzer Prize and six Tonys, and was made into a movie with Audrey Hepburn (ghost-sung by Marni Nixon) in 1964, winning eight Academy Awards."⁶⁴ Lerner and Loewe's next project, the 1958 film, *Gigi*, won nine Academy Awards, including Best Screenplay and Best Song (for the title number, "Gigi").⁶⁵ Lerner and Loewe's final project, *Camelot*, was adapted for film in 1967, a time by which the partnerships had broken up, "possibly due to the stress on Loewe incurred by Lerner's addictive and compulsive personality."⁶⁶

Much of the following information on the various works that Lerner and Loewe created together that went to Broadway, unless denoted otherwise, is sourced from *The Golden Age of American Musical Theatre: 1943-1965* by Corinne J. Naden.

The Day Before Spring (1946 musical)⁶⁷

Opening and theatre	November 22, 1945; National Theatre; 167 performances
Production credits	<i>Producer:</i> John C. Wilson; <i>Director:</i> Edward Padula; <i>Composer:</i> Frederick Loewe; <i>Lyricist/Librettist:</i> Alan Jay Lerner; <i>Choreographer:</i> Anthony Tudor
Original cast	Lucille (Bette Anderson), Peter Townsend (John Archer), May Tompkins (Lucille Benson), Voltaire (Paul Best), Harry Scott (Robert Field), Leonore (Lucille Floetman), Plato (Ralph Glover), Susan (Ariouine Goodjohn), Gerald Barker (Tom Helmore), Alex Maitland (Bill Johnson), Freud (Hermann Leopoldi), Marjorie (Estelle Loring), Katherine Townsend (Irene Manning), Eddie Warren (Dwight Marfield), Christopher Randolph (Patricia Marshall), Joe McDonald (Don Mayo), Anne (Betty Jean Smythe)
Synopsis	Katherine and Peter Townsend go back to Harrison University for their tenth reunion, where Katherine is reunited with Alex Maitland, with whom she almost eloped ten years before. Stirred by a novel that he has written about her, Katherine decides to leave her husband and run away with Maitland again. This time, as before, the car breaks down. In the end, all is forgiven—at least partly.

⁶¹ Ibid.

⁶² "Alan Jay Lerner," Masterworks Broadway.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Corinne J. Naden, *The Golden Age of American Musical Theatre: 1943-1965* (Lanham, Md.: Scarecrow Press, 2011), 63-64.

Songs	“The Day Before Spring”; “God’s Green World”; “You Haven’t Changed at All”; “My Love Is a Married Man”; “Friends to the End”; “A Jug of Wine”; “I Love You This Morning”; “Where’s My Wife?”; “This Is My Holiday”
Comments	Alan Jay Lerner and Frederick Loewe were reunited in this production. The cast and music were good, but the story—which included a ballet for each of the main characters—proved to be tedious on stage. The show was revived by the York Theatre Company in New York City in 2007 and included material missing from the production since it closed in 1946.



Above, a photo of the playbill of *The Day Before Spring*.⁶⁸

Brigadoon (1947 musical)⁶⁹

Comments	Al Jolson popularized “Come to Me, Bend to Me” on his radio shows. “Almost Like Being in Love” became an instant hit.
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Paint Your Wagon (1951 musical)⁷⁰

Opening and theatre	November 12, 1951; Shubert Theatre; 289 performances
Production credits	<i>Producer:</i> Cheryl Crawford; <i>Director:</i> Daniel Mann; <i>Composer:</i> Frederick Loewe; <i>Lyricist/Librettist:</i> Alan Jay Lerner; <i>Choreographer:</i> Agnes de Mille
Original cast	Ben Rumson (James Barton), Julio Valveras (Tony Bavaar), Pete Billings (James

⁶⁸ Cover of Playbill for “The Day Before Spring,” photograph, Wikipedia.

⁶⁹ Naden, *The Golden*, 54-55.

⁷⁰ Naden, *The Golden*, 118-119.

	Mitchell), Jennifer Rumson (Olga San Juan), Edgar Crocker (Richard Aherne), Salem Trumbull (Ralph Bunker), Suzanne Duval (Mary Burr), Lee Zen (Stephen Cheng), Yvonne Sorel (Gemze de Lappe), Reuben Sloane and Raymond Janney (Gordon Dilworth), Carmelita (Lorraine Havercroft), Elizabeth Woodling (Marijane Maricle), Wait (Bert Matthews), Cherry (Kay Medford), Jake Whippany (Robert Penn), Mike Mooney (John Randolph), Sandy Twist (Jared Reed), Dutchie (Jack Sheehan), Sarah Woodling (Jan Sherwood), Steve Bullnack (Rufus Smith), Elsie (Gisella Svetlik), Rocky (James Tarbutton), Dr. Newcomb (David Thomas)
Synopsis	Jennifer falls in love with Julio, a miner who has come to town after gold is found on her father's (Ben's) land, but Ben wants better things for his daughter and sends her to school in the East. When the gold runs out and the town is deserted once more, Ben thinks of leaving but dies before he can do so. Jennifer returns, and she and Julio plan to bring the town back to life as a farming community.
Songs	"I'm on the Way"; "Rumson"; "What's Goin' on Here?"; "I Talk to the Trees"; "They Call the Wind Maria"; "I Still See Elisa"; "How Can I Wait?"; "In Between"; "Whoop-Ti-Ay!"; "Carino Mio"; "There's a Coach Comin' In"; "Hand Me Down That Can O'Beans"; "Another Autumn"; "All for Him"; "(I Was Born Under a) Wand'rin' Star"
Comments	Even though <i>Paint Your Wagon</i> had a relatively long run, it lost money. The movie version (1969) featured Lee Marvin, Clint Eastwood, and Jean Seberg.



Above, a photo of the original Broadway production of *Paint Your Wagon*, featuring the cast including James Barton and Marijane Maricle.⁷¹

My Fair Lady (1956 musical)⁷²

Opening and theatre	March 15, 1956; Mark Hellinger Theatre; 2,717 performances
Production credits	<i>Producer:</i> Herman Leven; <i>Director:</i> Moss Hart; <i>Composer:</i> Frederick Loewe; <i>Lyricist/Librettist:</i> Alan Jay Lerner; <i>Choreographer:</i> Hanya Holm; <i>Original source:</i> Based on George Bernard Shaw's play <i>Pygmalion</i>
Original cast	Mrs. Eynsford Hill (Viola Roache), Eliza Doolittle (Julie Andrews), Freddy Eynsford-Hill (Michael King), Colonel Pickering (Robert Coote), Henry Higgins (Rex Harrison), Alfred P. Doolittle (Stanley Holloway), Mrs. Pearce (Philippa Bevans), Mrs. Hopkins and Lady Boxington (Olive Reeves-Smith), Mrs. Higgins (Cathleen Nesbitt), Lord Boxington (Gordon Dilworth), Constable (Barton Mumaw), Flower Girl (Cathy Conklin), Zoltan Karpathy (Christopher Hewett), Queen of Transylvania (Maribel Hammer), Ambassador (Rod McClellan), Bartender (Paul Brown), Mrs. Higgins's Maid (Judith Williams)
Synopsis	Faithfully adapted, the show centers on the efforts of an English gentleman (Higgins) to turn a scruffy Cockney flower seller (Doolittle) into a lady. When Higgins hears the speech of the raucous Doolittle in the marketplace, he casually tells his friend Pickering that with a little time, he could make a lady of her. The girl overhears him and arrives on his doorstep to take him up on his boast. It is a long, hard, amusing struggle, but in the end, Eliza Doolittle fools even the highest of English society and captures the heart—although with great reluctance—of the stuffy Henry Higgins.
Songs	"Why Can't the English?"; "Wouldn't It Be Lovely?"; "With a Little Bit of Luck"; "I'm an Ordinary Man"; "Just You Wait"; "The Rain in Spain"; "I Could Have Danced All Night"; "On the Street Where You Live"; "The Embassy Waltz"; "You Did It"; "Show Me"; "Get Me to the Church on Time"; "A Hymn to Him"; "Without You"; "I've Grown Accustomed to Her Face"
Tony Awards	<i>Tony Awards:</i> Best Musical, Best Actor in a Musical (Harrison), Best Direction, Best Scenic Design (Oliver Smith), Best Costume Design (Cecil Beaton), Conductor and Musical Director (Franz Allers). <i>Tony nominations:</i> Best Actress in a Musical (Andrews), Best Featured Actor in a Musical (Coote), Best Featured Actor in a Musical (Holloway), Best Choreography
Comments	<i>The New York Times</i> said that the energy expended for the show might equal that for splitting the atom, "which many consider a good deal less spectacular." Many also consider <i>My Fair Lady</i> to be the finest of all American musicals of the Golden Age, a triumph for performers, writers, and the director.

⁷¹ James Barton, Marijane Maricle and cast [of "Paint Your Wagon"], photograph, Masterworks Broadway, 1951.

⁷² Naden, *The Golden*, 108-109



Above, "Rex Harrison and Julie Andrews, who made it through that first New Haven performance, in the Broadway production that followed."⁷³

Camelot (1960 musical)⁷⁴

Opening and theatre	December 3, 1960; Majestic Theatre; 873 performances
Production credits	<i>Producers:</i> Alan Jay Lerner, Frederick Loewe, and Moss Hart; <i>Director:</i> Moss Hart; <i>Composer:</i> Frederick Loewe; <i>Lyricist/Librettist:</i> Alan Jay Lerner; <i>Choreographer:</i> Hanya Holm; <i>Original source:</i> Based on the novel <i>The Once and Future King</i> by T. H. White
Original cast	Sir Dinadan (John Cullum), Sir Lionel (Bruce Yarnell), Sir Gwilliam (Jack Dabdoub), Merlyn (David Hurst), Arthur (Richard Burton), Guenevere (Julie Andrews), Nimue (Marjorie Smith), Pages (Leland Mayforth and Peter De Vise), Lancelot Du Lac (Robert Goulet), Dap (Michael Clarke-Laurence), King Pellinore (Robert Coote), Clarius (Richard Kuch), Lady Anne (Christina Gillespie), Lady Sybil (Leesa Troy), Sir Sagamore (James Gannon), Herald (John Starkweather), Sir Castor of Cornwall (Frank Bouley), Lady Catherine (Virginia Allen), Mordred (Roddy McDowall), Morgan Le Fey (M'el Dowd), Sir Ozanna (Michael Kermoyan), Scottish Knight (Paul Huddleston), Tom (Robin Stewart)
Synopsis	In this love triangle, Arthur and Guenevere are nervous about their forthcoming marriage, and once they are married, Lancelot falls in love with her. He goes away but returns to court her secretly. Mordred discovers the two and exposes the romance. When the lovers flee to France, Arthur follows and confronts them

⁷³ Friedman-Abeles, Rex Harrison and Julie Andrews, who made it through that first New Haven performance, in the Broadway production that followed., photograph, *The New York Times*.

⁷⁴ Naden, *The Golden*, 58.

	just before he is going into battle.
Songs	“I Wonder What the King Is Doing Tonight?”; “The Simple Joys of Maidenhood”; “Camelot”; “The Lusty Month of May”; “Then You May Take Me to the Fair”; “How to Handle a Woman”; “Before I Gaze at You Again”; “If Ever I Would Leave You”; “The Seven Deadly Virtues”; “The Persuasion”; “Fie on Goodness!”; “I Loved You Once in Silence”; “Guenevere”
Tony Awards	<i>Tony Awards</i> : Best Actor in a Musical (Burton), Best Scenic Design, Best Costume Design, Best Conductor and Musical Director. <i>Tony nomination</i> : Best Actress in a Musical (Andrews)
Comments	Director Moss Hart suffered a heart attack before the show opened. The costs of production had risen to more than \$500,000 even before it got to Broadway. The musical opened to mixed reviews despite the attraction of Alan Jay Lerner and Frederick Loewe, Julie Andrews, and Richard Burton. Some critics thought the production suffered because it was too often compared to <i>My Fair Lady</i> .



Above, a scene from the original Broadway production of Camelot, featuring Robert Goulet (Lancelot), Julie Andrews (Guenevere) and Richard Burton (Arthur).⁷⁵

⁷⁵ Robert Goulet, Julie Andrews, Richard Burton, and the original Broadway cast of "Camelot," photograph, Wikipedia.

III. THE MUSICAL: *BRIGADOON*

Sources and Inspiration

Lerner claimed his inspiration for the story of *Brigadoon* was J.M. Barrie.⁷⁶ However, critics note the similarities between the plot of *Brigadoon* and the Gerstaecker's German *Germelshausen*. Both stories feature "a village which [vanishes] and then reappears for a period of twenty-four hours once every century."⁷⁷ Notably, while the events of *Brigadoon* surround a wedding, end with hope for the characters, and see the protagonist of another time find the town again, *Germelshausen* takes a more haunted approach, with the true date being read in a gravestone in a cemetery, not a family Bible and with the final "separation of the lover from his maiden."⁷⁸ Ultimately, the miracle of both villages was to "preserve it from discord and strife."⁷⁹

Scene Breakdown

SCENE	SYNOPSIS
<i>Act 1, Prologue</i>	An offstage chorus foretells a tale of "two weary hunters who lost their way" ("Prologue").
<i>Act 1, Scene 1</i>	Tommy and Jeff establish Tommy's disinterest in getting married and wander upon the town of Brigadoon, during a bachelors' hunting trip in the Scottish Highlands.
<i>Act 1, Scene 2</i>	The people, including the sellers, of Brigadoon gather for a morning in the town square ("Vendors' Call" and "Down on Macconnachy Square"). Father Mr. MacLaren asks Fiona to watch her sister to make sure that she doesn't run into the groom-to-be, Charlie, before the wedding today. In an interaction with Jean, Harry Beaton expresses distress over Jean getting married today. MacLaren reminds everyone to not go beyond Brigadoon's borders; Harry speaks out against the covenant. Maggie, Meg, Fiona, and Jean bundle heather. Fiona speaks about how she is content waiting for her love ("Waitin' for My Dearie"). Tommy and Jeff happen upon the scene, asking why the town isn't on a map, why everyone is dressed in period attire, and if they can buy milk; Angus refuses their foreign currency. Jeff says that he's never been married, but Tommy will be soon, and Charlie sings about his past romantic partners and how he will now only pursue Jean ("I'll Go Home with Bonnie Jean"). Meg takes Jeff off to her shed, and Tommy helps Fiona with her basket of heather. They speak about Tommy's cynicism at love and Fiona's hope. Tommy offers to help Fiona pick more heather ("The Heather on the Hill"). Approaching the border of Brigadoon, lightning and thunder strike. The two kiss in the rain.
<i>Act 1, Scene 3</i>	In the Brockie shed, Meg makes advances towards Jeff, who truly wants some sleep. Meg sings about her past romantic affairs that have not worked out ("The Love of My Life").
<i>Act 1, Scene 4</i>	In the MacLaren, the girls help Jean pack her things ("Jeannie's Packing Up"). Harry comes by to drop off a sash for Jean, and he expresses his deep unhappiness and his feeling that the town is his prison. Charlies comes by and expresses his love for Jean without seeing her on

⁷⁶ Alan Jay Lerner, *The Complete Lyrics of Alan Jay Lerner*, ed. Dominic McHugh and Amy Asch (New York, NY: Oxford University Press, 2018), 53.

⁷⁷ John T. Krumpelmann, "Gerstaecker's 'Germelshausen' and Lerner's 'Brigadoon,'" *Monatshefte* 40, no. 7 (November 1948): 396.

⁷⁸ *Ibid.*

⁷⁹ *Ibid.*, 400.

	<p>their wedding day (“Come to Me, Bend to Me”). Charlie signs the family Bible. Tommy and Fiona enter and share a kiss. Jeff enters wearing a pair of plaid trousers. With Jean and Fiona in the bedroom, and Tommy and Jeff together in the MacLaren house, Tommy and Fiona express their love for each other (“Almost Like Being In Love”). Jeff and Tommy note that the date for today in the family Bible is 1746, and, after asking Fiona about it, she says they must go to Mistress Lundie.</p>
<i>Act 1, Scene 5</i>	<p>In Mistress Lundie’s house, Mistress Lundie explains to Jeff, Tommy, and Fiona that the Highlands were in a state of war two hundred years ago, and that the old minister Mr. Forsythe asked God for a miracle to protect Brigadoon, in which Brigadoon appears for one day every hundred years. Mistress Lundie explains that they cannot leave the town, or the miracle will end, and Brigadoon will never wake again. Mistress Lundie then leads Tommy and Jeff off for the wedding.</p>
<i>Act 1, Scene 6</i>	<p>The various clans and their clansfolk show up outside the Kirk of Brigadoon (“Entrance of the Clans.”) Mistress Lundie marries Jean and Charlie (“Wedding Ceremony”), and the townsfolk dance (“Wedding Dance”). Harry enters with swords and dances (“Sword Dance and Reel”). Harry kisses Jean violently, Charlie punches him, and Tommy wrestles a <i>sgian dubh</i> (knife) from him. Harry threatens to leave the town.</p>
<i>Act 2, Scene 1</i>	<p>The men of Brigadoon search for Harry in the forest (“The Chase”). As a result of Jeff’s actions, Harry falls and hits his head—dead. The men thank heaven.</p>
<i>Act 2, Scene 2</i>	<p>The men rejoin the wedding party, and Tommy promises Fiona that he will stay in the town. Jeff confides that his actions contributed to Harry’s death.</p>
<i>Act 2, Scene 3</i>	<p>In the glen, Meg sings about the wet festivities that were her parents’ wedding day (“My Mother’s Wedding Day”). Archie Beaton enters carrying Harry’s body, and Maggie dances “a mournful Piobrochadh” (“Funeral”). Tommy tells Fiona he must leave because this tragedy would not have happened if he had not brought trouble from the outside world. Fiona sings about the irrevocable positive effect that meeting Tommy has had on her life (“From This Day On”). Tommy leaves Fiona and Brigadoon (“Farewell Music”).</p>
<i>Act 2, Scene 4</i>	<p>In a crowded, smoky, New York bar, Jeff drinks and Tommy leaves his rehearsal dinner. Tommy expresses his dissatisfaction. Jane enters, urging Tommy to rejoin the dinner. Tommy hears Fiona’s voice, miles away, singing reprises of their love. Tommy decides that he has to go back to Brigadoon.</p>
<i>Act 2, Scene 5</i>	<p>Back in the Highland forest, Tommy and Jeff see the area that would have been Macconnachy Square. Tommy expresses how he would have been steeped in sorrow and emptiness if not for Fiona (“There But For You Go I”). The two hear the offstage chorus of Brigadoon, and Mistress Lundie enters, saying that the two woke everyone up. Fiona embraces Tommy, and Brigadoon fades into mist.</p>

Characters by Scene

The following table charts each scene that each character is in according to spoken lines; the lines specified to be spoken by “Chorus”, “Townfolk”, “Man”, “Woman”, “Men”, and “Women” are not noted:

	Act 1, Prologue	Act 1, Scene 1	Act 1, Scene 2	Act 1, Scene 3	Act 1, Scene 4	Act 1, Scene 5	Act 1, Scene 6	Act 2, Scene 1	Act 2, Scene 2	Act 2, Scene 3	Act 2, Scene 4	Act 1, Scene 5
Offstage Chorus	X	X								X		X
Jeff		X	X	X	X	X			X	X	X	X
Tommy		X	X		X	X		X		X	X	X
MacFarlane			X				X					
Sandy			X					X				
MacGregor			X				X	X				
Meg			X	X					X	X		
Mr. MacLaren			X		X		X		X			
Fiona			X		X	X			X	X	X	X
Stuart			X				X	X	X			
Jean			X		X		X		X			
Archie			X				X		X			
Harry			X		X		X					
Maggie			X									
Angus			X				X	X				
Charlie			X		X		X	X				
Kate					X							
Mistress Lundie						X	X					X
Mr. MacIntosh							X					
Mr. MacFarlane							X					
Frank											X	
Jane											X	

Why This Play Now?

The following is a statement from your production dramaturg on: “why this play now?” Examining the cultural moment in which we are creating theatre, what does it mean to be approaching this text at this moment in time?

WHY THIS PLAY NOW?

by *Arushi Grover*

“You must really love her. You woke me up!”

– MISTRESS LUNDIE

Brigadoon, Act II, Scene 5, Page 28

Lerner and Loewe’s *Brigadoon* asserts a connection between the Highland clans’ experience of the devastating Battle of Culloden and two American soldiers’ experience of the devastation of World War II. These two societies—reeling from grief, loss, trauma, and the death of a way of living for a more cynical worldview—meet our own, in our production of *Brigadoon*, as we reel from our own devastation: the COVID-19 pandemic.

We have experienced isolation and a loss of community in our social-distancing. And we have experienced yearning and the loss of expectation in seeing our future change so quickly. Remember the before? Remember what we already know? There’s a familiarity and comfort in the past that roots us in the present when the future remains uncertain, just as Tommy heeds Fiona’s words and leaves Jane’s modern forward-thinking mindset for the now and been.

We do not know how long this global pandemic will be a presence in our lives. We live out of time, an endless abyss of present, without a past to connect it to or a future to expect. Is it slipping out of our fingers, grains of sands falling through the cracks? Or is a concrete shell, encasing us with claustrophobia?

Or—is it ours to wield? The magic that allows for *Brigadoon* to exist for one day every hundred years seems unchangeable and inevitable, a steady march on. And yet... Tommy returns in the final scene, and Mistress Lundie’s remarks, “You must really love her. You woke me up!” (II.5.28). It is love, the reaching out for community, and faith that grounds us in the present, that can bend the laws of nature, the bounds of space and time, to allow for miracles... and happiness.

And Penn State, just like the town of *Brigadoon*, lives in a verdant valley, a town that pops up for a while and then disappears. What happens when we feel like we don’t belong? What happens when we want to leave? What happens when someone new comes?

Brigadoon is a chance to explore community, faith, cynicism, and desire, and we can keep in mind the final words of the musical, “In thy valley, there’ll be love” (II.5.28). We can ground ourselves and our community in the comfort of the present.

IV. LITERARY ANALYSIS

Title

On the subject of the origin of the title and name, “Brigadoon”:

An excerpt from the website of Glen Laurel, a business that offers stays at Scottish inns and cottages...

The Legend of Brigadoon *from Glen Laurel*

Definition of BRIGADOON from Webster’s [Dictionary]:
a place that is idyllic, unaffected by time, or remote from reality

The Legend: The legend of Brigadoon is the story of a mythical village in the Scottish Highlands. The village became enchanted centuries ago, remaining unchanged and invisible to the outside world except for one special day every hundred years when it could be seen and even visited by outsiders. This enchanted day is spent in joy and celebration. Those who happen upon Brigadoon may remain in this beguiling place only if they love another enough to give up the world outside.

Visitors were even allowed to stay but if anyone left the village during the enchanted day, then the miracle would be broken and it would mean the end for them all!

The most common portrayal of the legend was the 1947 Broadway musical with a book and lyrics by Alan Jay Lerner and music by Fredrick Loewe. The story involves two American tourists who stumble upon Brigadoon, a mysterious Scottish village which appears for only one day every hundred years. Tommy, one of the tourists, falls in love with Fiona, a young woman from Brigadoon....

The story behind the name of Brigadoon is a bit complex. Some people believe that the musical was named for Brigid, a Celtic goddess. Others suggest that it is named for Brig o’ Doon, a famous Scottish landmark which is referenced in a Robert Burns poem, [“Tam O Shanter.”] It may also be a compound of the Celtic words briga, for “town” and dun, for “fortifications,” suggesting a fortified or sheltered town.⁸⁰

In titling the musical, “Brigadoon,” Lerner and Loewe place the effect of the town forward and center in the audience’s perception of the story. The story is led by Tommy and Jeff’s discovery,

⁸⁰ "The Legend of Brigadoon," Glen Laurel.

interaction with, and revisit of the titular town; it is what drives the plot of the musical. Brigadoon, as a town, symbolizes:

- An ideal, simpler way of living, unlike from the meaninglessness of modernity;
- An opportunity to live in the moment, as opposed to living for the future—but also, an opportunity to live in the past, something that is familiar and known, and therefore comforting;
- Community, the mutual kindness for and dependence on others;
- The safety of, but also the question of, isolation;
- And, a manifestation of faith itself, in general but also in love itself.

Setting

Geographically, *Brigadoon* takes place largely in the highlands of Scotland and in the town of Brigadoon, with one scene set in New York City. Temporally, *Brigadoon* features a magical phenomenon comparable to time travel, transferring Tommy and Jeff from May of 1946 to May of 1746, back to May of 1946, and then transferring just Tommy back to May of 1946. The events of Act I, Scene 1 to Act II, Scene 3 take place over the course of a day, from morning to evening.

Brigadoon posits that there is a thin veil between different places and different times; for example, in Act II, Scene 4, Tommy remarks, sitting at the bar, about his rehearsal dinner, “I’m sitting in there listening to people talk and then they say one little thing and suddenly I’m miles away with her and I haven’t heard a word they’ve said” (2.4.19), his emotional and sensorial experience showing a connection between Brigadoon, Scotland in 1746 and New York City in 1946. This may speak to the feeling of love, asserting that it connects people who are in love across time and space.

The text also contrasts modernity and the past, showing a dissatisfaction with modern society. Contrasting Tommy’s two love interests, Jane, in New York City in 1946, purports a perspective of living for the future, while Fiona shares with Tommy a value of living for the present:

FIONA

My days are precious now. I do not waste them.

(TOMMY is once again miles away.)

JANE

Today? Today is simply the thing we endure for the promise of tomorrow (2.4.21).

The temporal setting of *Brigadoon* uses the past in its familiarity as a known quantity, romanticizing it and contrasting it with the meaninglessness of modernity, as Tommy explains to Jane, “We never talked. We made conversation” (2.4.23).

Tommy and Fiona are also implied to be older than Jean and Charlie:

FIONA

From the way you talk I'd say you've no romantic ideals at all.

TOMMY

I did when I was Charlie's age (1.2.31).

Thus, *Brigadoon's* temporal setting also speaks to the character's experience of having experienced a bit of life and finding that what is truly worth living is living for the present.

The following table shows the progression of the temporal and geographical setting of *Brigadoon*, by scene:

SCENE	TIME	PLACE
Prologue	<i>The offstage chorus of Brigadoon is singing, so one may presume that this takes place in Brigadoon, May, 1746. Wherever and whenever this takes place, functionally, the music and words set the scene to evoke the Scottish Highlands and suggest a timeless feel, a time and place shrouded in mist.</i>	
Act I, Scene 1	May, 1946 → May, 1746	A forest in the Highlands of Scotland; outside of the town of Brigadoon.
Act I, Scene 2	May, 1746	The Brigadoon town square, Macconnachy Square
Act I, Scene 3	May, 1746	The Brockie open shed.
Act I, Scene 4	May, 1746	The MacLaren house.
Act I, Scene 5	May, 1746	The house of Mistress Lundie.
Act II, Scene 6	May, 1746	Outside the Kirk of Brigadoon.
Act II, Scene 1	May, 1746	A forest near the border of Brigadoon.
Act II, Scene 2	May, 1746	MacConnachy Square.
Act II, Scene 3	May, 1746 → May, 1946	The glen.
Act II, Scene 4	May, 1946; presumably, a couple days to a couple weeks after the bachelor party's hunting trip.	A crowded, smoky New York City hotel bar.
Act II, Scene 5	May, 1946 → May, 1746; presumably, at least a day after the rehearsal dinner.	The Highland forest.

Themes & Motifs

Marriage, Commitment, & Oaths

The majority of the story of *Brigadoon* takes place on a single day, the day of the wedding of Jean MacLaren and Charlie Dalrymple. Woven throughout the narrative is the idea of commitment to one's loved ones. Fiona speaks to Tommy about being committed to one's romantic partner, "I

believe you get married because you love someone so much you cannot bear the thought of ever bein' apart" (I.2.31). The clan chiefs show up in Act 1, Scene 6 in an act of commitment and support to each other and the MacLaren and Dalrymple clans (I.6.63). The old minister of the kirk, Mr. Forsythe loved the parish so much that he committed his life to the cause of protecting Brigadoon from outside forces, in asking God for a miracle (I.5.59-60). Fiona makes an oath of commitment to Tommy in "From This Day On," that she will love and remember him till her death. This topic dovetails with that of faith in the spiritual basis to many character's will.

Faith (Reality vs. Illusion & Modern Cynicism)

The voice of reason in our American duo, Jeff advocates for belief in his perceived reality:

TOMMY. What do you believe in?

JEFF. Anything I can touch, hear, see, smell (I.1.5).

After running into Harry during the chase, Jeff shares his view, "It's like for one split second I believed this town was real" (II.2.8). The arc of the narrative sees Tommy, the dreamer, shift away from his friend's realism, as he realizes that Fiona can unite the realism and dream into a realized utopia. The text of *Brigadoon* posits the question of whether one can believe what the experience sensorily to be real. Over the course of the narrative, one could understand the audience surrogate to change from being Tommy to Jeff. For the modern cynic, such a fantasy as *Brigadoon* might inspire feelings of disbelief, similar to Jeff's perception of Brigadoon. As Fiona and Tommy fade into the mist with Brigadoon at the end of the musical, Jeff's watching them parallels the audience's voyeuristic relationship to the production of *Brigadoon*. Metatheatrically, the transformative, fantastical miracle is storytelling.

The Isolation and Safety of Community

In some ways, *Brigadoon* is depicted as a utopian community, a town that through a miracle protects the townsfolk from the "sufferin' of the world" (I.5.59). The townsfolk are happy in the market, and the Scottish Highlanders come out with their clans to celebrate the wedding of two community members. The actions of Harry Beaton at the beginning of Act 2 threaten that utopia, prompt a question: Are communities ever utopian, or do the threats then come from inside them?

Dissatisfaction with Modern Society

Tommy expresses dissatisfaction with modern society after he comes back from serving in World War II. The text contrasts modernity and the past in contrasting Tommy's two love interests. Jane, in New York City in 1946, purports a perspective of living for the future, while Fiona shares with Tommy a value of living for the present:

FIONA

My days are precious now. I do not waste them.

(TOMMY is once again miles away.)

JANE

Today? Today is simply the thing we endure for the promise of tomorrow (II.4.21).

The temporal setting of *Brigadoon* uses the past in its familiarity as a known quantity, romanticizing it and contrasting it with the meaninglessness of modernity, as Tommy explains to Jane, “We never talked. We made conversation” (II.4.23).

Critical Readings

The following section briefly expounds several critical approaches to reading the text of *Brigadoon*.

Feminism

Historically, the culture of Scottish Highlanders is very patriarchal. The prefix for family names, “*mac-*” denotes “son of.” Thus, “MacGregor” would indicate the son of Gregor. However, *Brigadoon* is a revisionist fantasy narrative, and the Scottish town that appears in the script is not exactly that which would have existed in the past. A notable change in Brian Hill’s revised book for *Brigadoon* is that the character of Mister Lundie has been made into Mistress Lundie. The beloved and revered elder character that guides the townsfolk is a woman; one could understand that the town of *Brigadoon* exists as a society ruled by women. We have entered the matriarchy. One can understand the town as a collectivist, as opposed to individualism, society, that values the feminized concept of cooperation, as opposed to the masculinist concept of conflict.

Queer Theory

As noted by director Jennifer Delac, there is a fluidity of gender presentation in the appearance of the costumed Highlanders. With people wearing dresses and kilts, all on stage look a bit similar, and there is less of a binarist distinction.

WHAT IS AMATONORMATIVITY? Professor of Philosophy at Rice University, Elizabeth Brake, coined the term *amatonymativity* “to describe the widespread assumption that everyone is better off in an exclusive, romantic, long-term coupled relationship, and that everyone is seeking such a relationship.”⁸¹ Modeled after the term *heteronormativity*, *amatonymativity* speaks to societal beliefs that oppress asexual, aromantic, and polyamorist people.⁸² Brake writes about *amatonymativity*, “This consists in the assumptions that a central, exclusive, amorous relationship is normal for humans, in that it is a universally shared goal, and that such a relationship is normative, in that it should be aimed at in preference to other relationship types.”⁸³ In countering *amatonymativity*, one often aims to show how non-romantic relationships and love should be appreciated or privileged over romantic ones—relationships such as friendship, family, love for one’s pets, love for nature, etc.⁸⁴

⁸¹ Elizabeth Brake, “Amatonymativity,” *Elizabeth Brake*.

⁸² *Ibid.*

⁸³ *Ibid.*

⁸⁴ *Ibid.*

Additionally, *Brigadoon* counters amatonormativity in Fiona's "Waitin' For My Dearie." She speaks about how there is an expectation for women to get married as soon as possible to the "any proposal" that is both "a man and alive":

"Many a lassie as ev'ryone knows'll
'Try to be married before twenty-five.
So she'll agree to most any proposal.
All he must be is a man and alive" (I.2.17).

Fiona, on the other hand, speaks about being willing to wait for a partner that is "for [her]," showing how she does not feel the need to be in a romantic relationship. She'd rather be an "old maid" that unhappily married:

"I hold a dream and there's no compromisin'.
I know there's one certain laddie for me.
One day he'll come walkin' o'er the horizon
But should he not then an old maid I'll be" (I.2.17).

The emphasis on community in *Brigadoon* shows how there is value for relationships and love that are not strictly romantic.

Critical Race Theory & Post-Colonialism

Brigadoon may be seen as making a caricature of Scottish Highlander culture from the mid-18th century, in the kitsch depictions of "highland landscape with lochs, mists, castles with fair maidens, warlike yet sensitive kilted men and bagpipers."⁸⁵ However, *Brigadoon* also succeeds in asserting that one should live for the natural present, not for the "perfect" future, through its highlighting of the Scottish Highlands and Brigadoon as a form of pastoral idyll. *Brigadoon* romanticizes the Scottish Highlands to show it as a superior mindset of living than the soulless cynicism of modern American.

Thus, it is important to note the politics of romanticization. That *Brigadoon* glorifies Scottish Highlander cultures and looks at it fondly is not a problem in and of itself. However, in light of the colorism, racism, and colonialism that exist in the world we live in, it must be noted that Scotland was and is a predominantly white nation and that there is a history of white cultures being given a romantic gaze, while predominantly non-white cultures are seen as either not exceptional or as lesser.

This is especially the case in American musical theatre, and especially in the Golden Age, where such musicals often glorify whiteness and "white culture", such as the American landscape in *Oklahoma!* that is portrayed as free territory as opposed to colonization of the lands of indigenous peoples, or English culture in comparison to the "sexist" Siam (now, Thailand) in *The King and I*, or the

⁸⁵ Jennifer Oates, "'Brigadoon': Lerner and Loewe's Scotland," *Studies in Musical Theatre* 3, no. 1 (2009): 91.

small-town landscape of New England in *Carousel* as opposed to a cosmopolitan, multi-cultural city, or Camelot in *Camelot* which has French and English origins. This, coupled with a history of largely white casting in Golden Age musicals, both in their original and subsequent productions, may allow for one to see the romanticization as, if not actively racist, at least passively complicit in the demonization of non-white peoples and their cultures. Romanticization is not apolitical.

One may also note how Tommy's harkening back for an idealized past may echo Trumpian sentiments like "Make America great again," and how Celtic imagery and iconography has been used by neo-Nazis in contemporary times as the banner for anti-Semitism, racism, and other forms of bigotry and xenophobia.⁸⁶

At the same time, *Brigadoon* depicts the community of Brigadoon accepting a foreigner, Tommy, showing acceptance of people from different cultures as part of the utopia of Brigadoon.

Psychoanalysis

Fantasy can be a coping mechanism for subjects who have experienced abuse or pain. In understanding *Brigadoon* as a post-war story, one can see how audience surrogate Tommy's discovery of the fantastical, magical town of Brigadoon could be a transformative way of healing from post-traumatic stress that he incurred after his service in World War II. The way that Brigadoon can bring hope back to Tommy, *Brigadoon* can bring hope back to audiences, who have experienced and are experiencing a period of stress due to the ongoing COVID-19 pandemic.

⁸⁶ "Klansmen take their lead from Scots," *The Guardian*, last modified January 29, 1999.

V. HISTORICAL CONTEXT

Brigadoon takes place, in part, in Manhattan in 1947. The United States would have been recovering from World War II; soldiers would be returning back home, families would be dealing with loss and trauma, and the nation would be adjusting to a post-war society.

American Involvement in World War II

Following the Japanese bombing of American installations in the Pacific, including Pearl Harbor, the United States of America ended their isolation from the war on December 7, 1941.⁸⁷ Days after the U.S. joined the war, Germany and Italy declared war on the U.S., the U.S. gained allies—Britain and the Soviet Union—in the fight, engaging in a world conflict.⁸⁸

The Military Experience

In December 1941, America needed to mobilize a massive military force.⁸⁹ The military had roughly 2.2 million individuals in December 1941, and President Franklin D. Roosevelt authorized the first nationwide military draft to find soldiers, sailors, airmen, and marines.⁹⁰ America's military force was mostly "civilian soldiers," individuals drawn from civilian life.⁹¹ Some volunteered, but roughly ten million were drafted.⁹² Many men chose to volunteer, rather than wait to be drafted, as they were then able to choose what branch of the service they would go to.⁹³ Training involved rigorous physical conditioning, education on how to work as a team, and specialized skills, such as to staff "paratroopers, antiaircraft teams, desert troops."⁹⁴ Specialized skills were assigned based on an aptitude assessment.⁹⁵

The Home Front

President Roosevelt noted that the military's efforts would not be possible without the millions of people "at home" in America who mobilized the war effort.⁹⁶ Employment boomed, as new war industries were forged.⁹⁷ According to the National World War II Museum, "The need for workers led manufacturers to hire women, teenagers, the aged, and minorities previously excluded by discrimination from sectors of the economy."⁹⁸ The annual economic production more than doubled, rising from a Gross National Product (GNP) of \$99.7 billion in 1940 to nearly \$212 billion

⁸⁷ "Take a Closer Look: America Goes to War," The National World War II Museum.

⁸⁸ Ibid.

⁸⁹ "Take a Closer," The National World War II Museum.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

in 1945.⁹⁹ Civilians at home experienced rations for food and materials, as industries and the government worked to supply the military.¹⁰⁰ Additionally: “Many Americans volunteered to defend the nation from enemy bombing or invasion. They trained in first aid, aircraft spotting, bomb removal, and fire fighting. Air raid wardens led practice drills, including blackouts. By mid-1942 over 10 million Americans were civil defense volunteers.”¹⁰¹

Post-Traumatic Stress for WWII Veterans

According to the National World War II Museum:

“When a person is subjected to a life or death situation, a chemical reaction occurs inside the body that heightens awareness, numbs pain, and otherwise prepares the body for escape or imminent attack. This ‘fight or flight’ response is a survival mechanism that generally gives human beings (and other creatures) an adaptive advantage. This is a healthy, normal reaction. If this survival mechanism is engaged for a prolonged period, however, side-effects such as severe trembling, dizziness, and hyperventilation can occur. The modern military refers to this condition as Combat Stress Reaction, and it is to be expected due to the emotional, mental, and physical demands of prolonged combat operations.”¹⁰²

Before this era, military medicine thought that this condition, “combat fatigue”, was seen in certain soldiers due to pre-existing conditions.¹⁰³ However, during the era of WWII, “Military medicine finally conceded that it wasn’t a question of ‘if’ a soldier would break in combat, but a question of when.”¹⁰⁴ According to the National World War II Museum, “As more American servicemen entered into combat, the number of psychological casualties steadily rose.¹⁰⁵ During the Normandy Campaign, army psychologists noted that the combat effectiveness of troops sharply declined after 30 days of combat. After 45 days, troops were in a near vegetative state.”¹⁰⁶ During World War II, it is estimated that roughly 1 million men, out of the roughly 16 million service members, experienced sustained combat, conditions which would have predictably caused combat stress.¹⁰⁷

Veterans returning home after the war reacted in different ways.¹⁰⁸ Some adjusted to civilian life well, and others pursued high-adrenaline activities for the thrill.¹⁰⁹ Still others found that their combat stress morphed into something long-lasting and impairing; combat stress can become post-traumatic

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² “WWII Post Traumatic Stress,” The National World War II Museum, last modified June 27, 2020.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

stress (PTS), which afflicts traumatized individuals after the trauma has passed.¹¹⁰ According to the National World War II Museum:

“PTS can afflict anyone, not just soldiers. In people who suffer from PTS, the fight or flight response that was so vital to their survival in combat or a traumatic situation can sometimes be triggered by the stress of everyday life. Seemingly small, non-life-threatening situations can initiate the same internal chemical reaction that individuals experienced in combat or otherwise terrible past experiences. The symptoms of PTS are very similar to those of the combat stress reaction and can range from the mild to the extreme. Intrusive thoughts make concentration difficult and simple tasks become overwhelming. Some may experience hyper-vigilance and paranoia, causing them to constantly lock doors or look over their shoulders. Others may struggle with perhaps the cruelest symptoms of all, nightmares and flashbacks that cause them to relive the traumatic events of their past as if it were happening for the first time.”¹¹¹

There is no cure for PTS, currently, but the symptoms of it are able to be managed with psychotherapy and medication.¹¹²

American Slang from the 1940s

SLANG TERM	MEANING
Moxie	“Energy; determination; courage; know-how.” ¹¹³
Hi sugar, are you rationed?	“Are you seeing someone?” ¹¹⁴
Cut a rug	“To dance, especially to the jitterbug.” ¹¹⁵
Eager beaver	“An enthusiastic person who performs their duties and volunteers for more.” ¹¹⁶
Square	“Old-fashioned, boring.” ¹¹⁷
Cool cat	“An interesting or fashionable person.” ¹¹⁸
Active duty	“A promiscuous male.” ¹¹⁹

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Isabel Sepulveda, "Popular slang words from the year you were born," Stacker, last modified October 9, 2019.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ "Forties Slang (40s)," 1940s.org.

Crumb	“A jerk.” ¹²⁰
Doll dizzy	“Girl-crazy.” ¹²¹
Dead hooper	“A bad dancer.” ¹²²
Ducky shincracker	“A good dancer.” ¹²³
Flip your wig	“Lose control of yourself.” ¹²⁴
Gammin	“Showing off.” ¹²⁵
Going fishing	“Trying to get a date.” ¹²⁶
Mud	“Coffee.” ¹²⁷
Off the cob	“Silly or goofy.” ¹²⁸
Snap your cap	“Get mad.” ¹²⁹
Take a powder	“To leave.” ¹³⁰
What’s buzzin’, cousin?	“What’s going on?” ¹³¹
Whammy	“A supernatural power [that brings] bad luck.” ¹³²
Zooty	“Anyone dressing ‘flashy in manner or style.’” ¹³³
Honcho	“A person who exercises control or authority.” ¹³⁴
Sack out	Going to bed or going to sleep. ¹³⁵ (As in, hitting the sack.) ¹³⁶
Applesauce	Expletive. ¹³⁷

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ Ibid.

¹³² Kali Coleman, "This Is the Most Popular Slang Word the Year You Were Born," BestLife, last modified October 16, 2020.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ "1940s Slang, Lingo, Phrases," Cultureify.com.

Beat me daddy eight to the bar.	“Exclamation of excitement or accomplishment.” ¹³⁸
Boondocks	“The middle of nowhere.” ¹³⁹
Bupkis	“Zero, nothing.” ¹⁴⁰
Dame	“Woman.” ¹⁴¹
Fuddy-duddy	An “old-fashioned/not mainstream person.” ¹⁴²
In my book	“In my opinion.” ¹⁴³
Merve	“Audacity.” ¹⁴⁴

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Ibid.

¹⁴⁴ Ibid.

VI. SCOTTISH INFLUENCES

A Brief History of Scotland

Ancient Times

Scotland was first occupied with human settlement in the 3rd millennium BCE, according to evidence, during the Paleolithic era, an era characterized by the original development of stone tools.¹⁴⁵ These people were hunters, gathers, and fishermen who “lived off the land, hunting wild animals and foraging for plants.”¹⁴⁶

In the first century, the Roman Empire arrived in Scotland, marking the start of the recorded history of Scotland. However, “Roman civilization, typified by the towns and villas, or country houses, of southern Britain, was unknown in Scotland, which as a whole was never dominated by the Romans or even strongly influenced by them.”¹⁴⁷ The Roman Empire attempted to “subdue” Scotland, building a structure, Hadrian’s Wall, “built between the Tyne and Solway Firth between 122 and 128...to be the permanent northern frontier of Roman Britain,” but after uprisings, the Roman Empire retreated from the region altogether by 410 AD.¹⁴⁸

There were four distinct groups of people occupying Scotland that would eventually unify into a single kingdom.¹⁴⁹ The Picts occupied Scotland north of Forth and likely spoke a non-Indo-European language—possibly, a Brythonic Celtic language.¹⁵⁰ The Scots were from Dalraida in northern Ireland and colonized the Argyll area, likely in the late 5th century; the Scots spoke Scottish and Irish Gaelic, which did not become discrete languages until the Middle Ages.¹⁵¹ The Britons occupied Scotland farther south, from the 1st century BCE onward, and spoke a Brythonic Celtic language.¹⁵² The Angles invaded from across the North Sea and spoke Teutonic.¹⁵³

Christianity was introduced to Scotland by Irish missionaries.¹⁵⁴ The Anglo-Saxon early-medieval kingdom of Northumbria had to choose, in 664, whether to follow the Roman or Celtic style of Christianity.¹⁵⁵ The Roman version was chosen, although the church in Scotland remained Celtic in many ways until the 11th century.¹⁵⁶

¹⁴⁵ Matthew James Moulton, "Scotland," Encyclopedia Britannica, last modified October 6, 2021; "The History of Scotland," National Trust for Scotland.

¹⁴⁶ Ibid.

¹⁴⁷ Moulton, "Scotland," Encyclopedia Britannica.

¹⁴⁸ "The History," National Trust for Scotland; Moulton, "Scotland," Encyclopedia Britannica.

¹⁴⁹ Moulton, "Scotland," Encyclopedia Britannica.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

At the end of the 8th century, Vikings arrived from Scandinavia to raid, pillage, trade, and settle on the western and northern isles and [in] Caithness and Sutherland.¹⁵⁷

The Unification of the Kingdom

In 834, Kenneth MacAlpin united the Picts and Scots in the unified kingdom of Alba, as King Kenneth I of Scots and the new king of the Picts. This unification was in response to Norse threats. For the next two centuries, “the Scots kings pushed their effective power north and west...until mainland Scotland became one political unit.”¹⁵⁸ Initially, during this time, Gaelic was the prevailing language, until the Middle Ages when, “the language known to modern scholars as Old English had evolved into two separate languages, now called Middle English and Middle Scots, with the latter focused on the court of the Stewart (Stuart) kings of Scots.”¹⁵⁹ The House of Alpin was maintained through the descent of kings until the death of Malcolm II in 1034, when it passed¹⁶⁰

Succession was determined by the Celtic system of tanistry, where a king could be “succeeded by any male member of the derbfine, a family group of four generations; members of collateral branches seem to have been preferred to descendants, and the successor, or tanist, might be named in his predecessor’s lifetime.”¹⁶¹ This system led to many successors killing their predecessor, such as Macbeth’s killing of Duncan I.¹⁶² Macbeth, one of the most famous Scottish kings, ruled from 1040 to 1057; he was immortalized in Shakespeare’s tragedy, *Macbeth*, which takes some liberties with its depiction of the king.¹⁶³

The Kingdom of Alba became a feudal society in the 12th century.¹⁶⁴ Feudalism is a decentralized form of government and society, in which “tenants in chief [hold] lands from the king—and [have] jurisdiction over their inhabitants—in return for the performance of military and other services.”¹⁶⁵ According to Matthew James Moulton, “The clan system of Highland Scotland became tinged with feudal influences, whereas Lowland Scottish feudalism retained a strong emphasis on the family.”¹⁶⁶

Wars of Scottish Independence

Following the death of Alexander III in 1286, and the death of his infant daughter, Margaret, four years later in 1290, Edward I of England attempted to use this situation’s uncertainty of proper succession to intervene and conquest Scotland, declaring himself overlord and ending two centuries of relatively amicable Anglo-Scottish relations.¹⁶⁷ Reportedly, “Edward saw himself not as an outside

¹⁵⁷ "The History," National Trust for Scotland; Moulton, "Scotland," Encyclopedia Britannica.

¹⁵⁸ Moulton, "Scotland," Encyclopedia Britannica.

¹⁵⁹ Ibid.

¹⁶⁰ Charles Roy MacKinnon, *The Scottish Highlanders: A Personal View* (New York: Barnes & Noble, 1992), 262.

¹⁶¹ Moulton, "Scotland," Encyclopedia Britannica.

¹⁶² Ibid.

¹⁶³ Ibid.

¹⁶⁴ Ibid.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

arbitrator but as the feudal superior of the Scottish monarch and therefore able to dispose of Scotland as a fief.”¹⁶⁸ Competition emerged between the Scottish sixth Robert de Bruce and John Balliol; Edward named John Balliol the king of Scotland and maintained control over Scotland through influencing law cases.¹⁶⁹ According to Moulton, “National resistance to English governance of Scotland grew slowly thereafter and was led by William Wallace, a knight’s son.... Wallace defeated the English at Stirling Bridge in 1297 but lost at Falkirk the next year.” Wallace, a famous figure in Scottish history, was executed in London in 1305. Meanwhile, the eighth Robert de Bruce, crowned himself Robert I of Scotland in 1306. Following the death of Edward I of England and the succession of Edward II of England, in 1320, the Declaration of Arbroath, “addressed to Pope John XXII, [was a] letter [that] asked him to recognise Scotland as an independent country and Robert the Bruce as its lawful king,” and Robert I of Scotland, in 1328, “secured from England, through the Treaty of Northampton, a recognition of Scotland’s independence.”¹⁷⁰

Scotland in the 15th Century

Robert I’s son, David, was succeeded by Robert II, the son of Robert I’s daughter Marjory, beginning the House of Stewart. According to Moulton, “A long period of monarchical weakness ensued in Scotland, accentuated by a series of royal minorities in the 15th and 16th centuries,” beginning with the early Stewart kings: Robert II, Robert III, James I, and James II. Notably, the University of St. Andrews, Scotland’s first university, was founded in 1411; reportedly, before this, “The Wars of Independence led Scottish students to go to Paris [in France] rather than to Oxford or Cambridge [in England].”¹⁷¹ Reportedly, “Despite the continuing war and unrest, there is evidence of economic recovery in Scotland during [the mid-15th century and the reign of James III].”¹⁷² The European Renaissance was happening in Scotland in 1450, as, “The cultural, intellectual and artistic movement that took hold around Europe brought significant changes to Scotland; education, intellectual life, literature, art, architecture, music and politics all advanced in the late 15th century.”¹⁷³ James IV married Margaret, Henry VII of England’s daughter in 1503; however, England became involved in anti-French schemes, and France and Scotland revived their alliance, so England invaded France, James IV of Scotland invaded England, and James IV died in battle. James V maintained an anti-English personal rule and died in 1542, a week after the birth of his daughter, Mary, Queen of Scots.

Scotland in the 16th and Early-17th Centuries

The “reign [of Mary, Queen of Scots] was marked by Catholic-Protestant conflict and civil unrest in a period known as the ‘rough wooing’. In England, worried about the possibility of a Catholic plot against her, [the Protestant] Elizabeth I imprisoned Mary and later, after almost 19 years of captivity,

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ "History," Scotland.org.

had her executed at Fotheringhay Castle in Northamptonshire in 1567 at the age of 44.¹⁷⁴ James VI succeeded Mary, Queen of Scots, continuing the House of Stewart in theory, but with a change to the French spelling, in the House of Stuart.¹⁷⁵ Queen Elizabeth I of England named James VI of Scotland as James I of England, and James ruled both kingdoms.¹⁷⁶ The House of Stuart reportedly ruled both kingdoms independently, until the Act of Union in 1707.¹⁷⁷

The Era of Union

In 1703-1704, it became apparent to the statesmen of England and Scotland that a union between the two kingdoms would be desirable.¹⁷⁸ For Scotland, this would solve the urgent problem of the need for “economic security and material assistance,” and for England, for “political safeguards against French attacks and a possible Jacobite restoration.”¹⁷⁹ Thus, the treaty, the Act of Union of 1707, united England and Scotland under the name, Great Britain.¹⁸⁰

The peace was short-lived, however. William of Orange attempted to “invade England in 1688 to overthrow King James VII, [and] would lead to decades of bloodshed and civil unrest.”¹⁸¹

James IV fled to France, and his supporters, Jacobites, fought to restore the Stuart dynasty to the Scottish throne.¹⁸² Gruesome battles took place across the country, including two Jacobite uprisings, one known as “the Fifteen” in 1715 and one known as “the Forty-Five” in 1745.¹⁸³ In the latter, James VII’s grandson, “Prince Charles Edward Stuart, known as Bonnie Prince Charlie, arrived in Scotland to try to rally the troops.... But the Jacobite cause came to a tragic end at the Battle of Culloden in 1746, when 1,500 Highlanders died in a single hour.”¹⁸⁴ The Jacobites were largely Scottish Highlanders.¹⁸⁵ Reportedly, “Shortly after the defeat of the Jacobites at Culloden, a period known as the Highland Clearances began. A number of laws were introduced in an attempt to assimilate the Highlanders; wearing traditional tartan attire was banned and clan chiefs had their rights to jurisdiction removed.”¹⁸⁶

Scottish Enlightenment

18th century Scotland saw the emergence of great minds in the Age of Enlightenment, in subjects such as “philosophy, chemistry, geology, engineering, technology, poetry, medicine, economics and

¹⁷⁴ Ibid.

¹⁷⁵ Moulton, "Scotland," Encyclopedia Britannica.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ The Editors of Encyclopaedia Britannica, "Act of Union," Encyclopaedia Britannica, last modified April 24, 2021,

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

¹⁸¹ "History," Scotland.org

¹⁸² "The History," National Trust for Scotland.

¹⁸³ Ibid; Moulton, "Scotland," Encyclopedia Britannica.

¹⁸⁴ "The History," National Trust for Scotland.

¹⁸⁵ Moulton, "Scotland," Encyclopedia Britannica.

¹⁸⁶ "History," Scotland.org.

history.”¹⁸⁷ Some great figures were the philosopher David Hume, architect Robert Adams, political economic philosopher Adam Smith, historian and clergyman William Robertson, satirical poet Robert Fergusson, lyricist Robert Burns, and novelist and poet Sir Walter Scott.¹⁸⁸

Scotland in the 19th Century

Scotland’s economy changed drastically at the beginning of the 19th century, with industrial advances and wealth accumulated from the trade of tobacco, sugar, and cotton, “based largely on the exploitation of enslaved people.”¹⁸⁹ Scotland transformed from a rural society to an urban one, with people flocking from rural communities to towns and cities.¹⁹⁰ By the 1820s, the Industrial Revolution was in full swing, and the population of Scotland was growing dramatically, from 1 million at the beginning of the 18th century, to 1.5 at the beginning of the 19th, and eventually 4.5 million by the turn of the 20th.¹⁹¹ Irish emigrants went to Scotland, in volumes of hundreds of thousands individuals. Parliamentary politics emerged.¹⁹² Highland subsistence-farming tenants or “crofters” faced problems as there was shortage of land for grazing and arable agriculture, with the increase in land for deer forests.¹⁹³ The crofting community, including Lowland sympathizers, pushed for parliamentary action that was achieved in writing but not in action.¹⁹⁴ Reportedly, “the Highlanders sought not ownership of their land but the imposition of certain standards of conduct and responsibility upon their landlords.”¹⁹⁵ The crofting agitation united the Highlanders and Lowlanders, “a key stage in the forging of a modern Scottish consciousness.”¹⁹⁶

Scotland in the 20th and 21st Centuries

74,000 Scots were killed in World War I, and industry in Scotland was mobilized in a coordinated national effort.¹⁹⁷ Scotland supplied products “from the shipyards, steel works and iron foundries [that] were vital to the war effort.”¹⁹⁸ During World War II, Scotland experienced around 34,000 combat deaths.¹⁹⁹

In the latter half of the 20th century and in the 21st century, the topic of Scottish nationalism has been prominent, as Scotland figured out where they belong governmentally and culturally. In 1997, “the Labour government of Tony Blair called a referendum for establishing a Scottish Parliament with a broad range of powers, including control over the country’s education and health systems. Supported by the [Scottish National Party] and the Liberal Democrats—but opposed by the

¹⁸⁷ Ibid.

¹⁸⁸ Ibid; Moulton, "Scotland," Encyclopedia Britannica.

¹⁸⁹ "History," Scotland.org; "The History," National Trust for Scotland.

¹⁹⁰ Ibid.

¹⁹¹ Moulton, "Scotland," Encyclopedia Britannica.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

¹⁹⁸ "History," Scotland.org.

¹⁹⁹ Moulton, "Scotland," Encyclopedia Britannica.

Conservatives—the referendum passed with more than 74 percent of voters in favour; 64 percent also approved giving the body the power to change tax rates.”²⁰⁰ Thus, in 1999, the Scottish Parliament reconvened for the first time in 300 years.²⁰¹ British Prime Minister David Cameron signed an agreement to hold a referendum in 2014 that posed a single question: “Should Scotland be an independent country?”²⁰² In the end, 55 percent voted “no” and 45 percent voted “yes.”²⁰³ In 2016, Britain’s referendum on whether Britain should leave the European Union (EU) or “Brexit” found results that the majority of voting Scots wanted to remain in the EU, but the majority of those in the United Kingdom as a whole voted to leave.²⁰⁴ A new referendum on Scottish independence is planned to be held, but has been pushed back due to various reasons, including the onset of the COVID-19 pandemic.²⁰⁵

The COVID-19 pandemic prompted the Scottish government, like the British government, to impose a lockdown “on institutions and businesses in March 2020 after the World Health Organization declared the outbreak a pandemic.”²⁰⁶ Nicola Sturgeon, a Scottish politician serving as First Minister of Scotland and Leader of the Scottish National Party, imposed more cautious measures than Boris Johnson, Prime Minister of the United Kingdom did; consequently, Scotland fared better in the pandemic than England, yielding less deaths and cases proportionally to the population.²⁰⁷

²⁰⁰ Ibid.

²⁰¹ "History," Scotland.org.

²⁰² Moulton, "Scotland," Encyclopedia Britannica.

²⁰³ Ibid.

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

²⁰⁷ Ibid.



Above, a map of Scotland, outlining the location of various districts.²⁰⁸

Scottish Monarchy

Below is an excerpt from Charles MacKinnon's *Scottish Highlanders*, outlining the succession of Scottish kings and queens and the various dynasties.

An excerpt from Scottish Highlanders written by Charles MacKinnon of Dunakin..

List of Scottish Kings and Queens

by Charles MacKinnon of Dunakin

²⁰⁸ Sateda, Map of Scotland with Districts, illustration.

It is important to remember that in the beginning there was no rule primogeniture (i.e. descent to the eldest son). This did not become established until after the reign of Malcolm III (Canmore). The first sixteen kings mentioned in the list which follows represent only seven generations, as the succession passed from brother to brother and then back and forth among the sons of the brothers and so on. Even after primogeniture became established, descent might pass to a brother or to a grandson if there was no son to inherit the crown.

Genealogy is the last bastion of male chauvinism, and each time the succession passes through a daughter's son belongs to his father's 'House' not his mother's (the Picts did it the other way round, and descent was usually through the mother's rights and not the father's.) In no ruling House in Europe and very possibly the world can or could descent be traced back from father to son (or grandson) in an unbroken male of descent leading to the first king.

HOUSE OF ALPIN:

*KING ALPIN died 834

834-60	King Kenneth I
860-63	King Donald I
863-77	King Constantine II
877-8	Aedh
878-9	Eocha
889-900	Donald II
900-942	Constantine III
942-54	Malcolm I
954-62	Indulf
962-7	Duff
967-71	Colin
971-95	Kenneth II
995-7	Constantine IV
997-1005	Kenneth III
1005-34	Malcolm H

HOUSE OF ATHOLL:

1034-40	Duncan I
1040-57	MacBeth
1057-8	Lulach (who was MacBeth's STEPson!)
1058-93	Malcolm III (Canmore).
1097-1107	Edgar
1107-24	Alexander I (The Fierce)
1124-53	David I (The Saint)
1153-65	Malcolm IV (The Maiden)
1165-1214	William I (The Lion)
1214-49	Alexander II
1249-86	Alexander III (The Great)
1286-90	Margaret

1290-92 THE CONTEST FOR THE CROWN
1292-6 John
1296-1306 THE INTERREGNUM UNDER EDWARD I OF ENGLAND
DURING WHICH JOHN REMAINED THE RIGHTFUL KING OF
SCOTLAND (which, it can be argued, he remained till his death in 1313)

THE HOUSE OF BRUCE:

1306-29 Robert I (Robert Bruce)
1329-71 David II

HOUSE OF STEWART:

1390-1406 Robert III
1406-37 James I
1437-60 James II
1460-88 James III
1488-1513 James IV
1513-42 James V
1542-67 Mary, Queen of Scots

HOUSE OF STUART

1567-1625 James VI (who was James I of England from 1603 to 1625)
1624-49 Charles I
1649-85 Charles II. (Charles did not occupy the throne till 1660 when the
monarchy was restored after Croinwen's death.)
1685-9 James VII and II
1689-94 Mary II
1694-1702 William III
1702-14 Anne

HOUSE OF HANOVER:

1714-27 George I (second cousin of Queen Anne and great-grandson of
James VI and I). Here follows the reigning dynasty of the United
Kingdom. George II was king during the second Jacobite rising of
1745-6.²⁰⁹

Jacobites and 1746

The following section reviews the history of Scotland that led to the Jacobite uprisings and, eventually, the Battle of Culloden in 1746.

Henry VIII, the Church of England, and Protestant Reformation

²⁰⁹ MacKinnon, *The Scottish*, 261-264.

King Henry VIII of England (1491-1547) wished to divorce his wife, Catherine of Aragon, over wishes to produce a male heir.²¹⁰ Over their divorce, Pope Clement VII, the head of the Roman Catholic Church, excommunicated Henry, who subsequently split England from the Roman Catholic Church, with the establishment of an independent Church of England in 1534.²¹¹ Henry intended for the church to remain Catholic, but Protestant reforms were introduced during the six-year reign of his successor, Edward VI.²¹² When Edward's half-sister, Mary, a Roman Catholic, succeeded to the throne in 1553, "her repression and persecution of Protestants aroused sympathy for their cause."²¹³ Queen Elizabeth I of England reestablished the independent Church of England when she became queen in 1558.²¹⁴

Union of Crowns

In 1603, after the death of Elizabeth I of England, Scotland and England were joined together under one crown, in an event known as the Union of the Crowns.²¹⁵ The first joint ruler was King James VI of Scotland or James I of England, from a line of Stuart kings.²¹⁶ (Bonnie Prince Charles, or Charles Edward Stuart, would be born in 1720, the great-great-grandson of James VI/I.²¹⁷ Scotland would see a long line of kings named James, of the House of Stuart, and the name "Jacobite," would come to name supporters of the house, coming from the Latin *Jacobus* for James.)²¹⁸

Charles I and Charles II

The first-born son and heir of James VI/I was Charles I, whose reign was marked "a time of social unrest, fuelled by a combination of constitutional argument, religious divides, political upheaval and financial disputes."²¹⁹ Married to the Catholic Henrietta Maria, the sister of King Louis XIII of France, Charles I was seen as supporting Catholic ideals.²²⁰ After a Civil War, Charles I was defeated, charged with high treason, and executed in 1649.²²¹ Scottish Protestants had embraced Presbyterianism, and Highland Scots remained Catholic.²²² Following the death of his son, Charles II, in 1685, the second son of Charles II, James VII of Scotland/James II of England ascended to the throne.²²³ Outwardly Anglican with Catholic sympathies, James VII/II tried to "impose Catholicism on the United Kingdom" and was deposed and exiled for efforts.²²⁴ James VII/II took

²¹⁰ The Royal Household, "Henry VIII (r.1509-1547)," The Royal Family.

²¹¹ The Editors of Encyclopaedia Britannica, "Church of England," Encyclopaedia Britannica, last modified February 28, 2020.

²¹² Ibid.

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ "Battle of Culloden – What Actually Happened," Wilderness Scotland.

²¹⁶ Ibid.

²¹⁷ Ibid.

²¹⁸ Ibid.

²¹⁹ Ibid.

²²⁰ Ibid; Maurice Ashley, "Charles I," Encyclopedia Britannica, last modified November 15, 2021.

²²¹ Ashley, "Charles I," Encyclopedia Britannica.

²²² "Battle of Culloden," Wilderness Scotland.

²²³ Henry Godfrey Roseveare, "Charles II," Encyclopedia Britannica.

²²⁴ "Battle of Culloden," Wilderness Scotland.

his infant, Catholic son, James Francis Stuart, to live abroad in France, leaving his two daughters from an earlier marriage, the older and Protestant Mary and Anne, in England.²²⁵

Mary and William

Mary and her husband, William of Orange, were invited to land an invasion army in England, which William did to popular support.²²⁶ According to the Culloden Learning team, “Not only did William and Mary’s arrival signal political change, but in Scotland religious divisions deepened and there was civil unrest. The Protestant Episcopal Church, which had been the state religion in Scotland under James VII, was overturned by the Scottish parliament and replaced by Presbyterianism.”²²⁷ James VII/II died in exile in 1701, the same year that an English Act of Parliament, the Act of Settlement, was passed, insisting that all future monarchs were Protestant.²²⁸

Early Years: 1689-91 and the Glencoe Massacre

There was an early Jacobite uprising, led by John Graham of Claverhouse, Viscount Dundee (1648–89), who won the loyalty of many Highlanders and convinced them to join the cause.²²⁹ The Jacobite army won at the Battle of Killiecrankie in July of 1689, although after Dundee’s death in battle, one Colonel Cannon eventually led the Jacobite army to a loss at the Battle of Dunkeld. This Jacobite rising ended in July, 1690, at the Battle of the Boyne.²³⁰ After the Battle of the Boyne, Highland clans were forced to swear an oath of allegiance to the king; although they did, “on the 13 February 1692, 38 men, women and children were killed by a regiment of government soldiers, soldiers who had been billeted and living with the families.”²³¹

Anne’s Amalgamation & the Act of Union in 1707

According to the Culloden Learning team, “Upon the death of Mary II in 1694 and then her husband William III 1702, the thrones of Scotland, England and Ireland passed to Anne, the only surviving Protestant child of James VII & II and his first wife Anne Hyde, Duchess of York... Under extreme pressure its parliament accepted the Act of Union in 1707, combining the parliaments of Scotland and England.”²³² When Anne, Queen of England and Scotland, died “with no living heirs,...the crown passed to the Elector of Hanover, George, after the Act of Settlement of 1701. This Act was rejected by the Jacobites, as there were more than 50 people who stood ahead of George in the traditional hereditary order of succession.”²³³

The Fifteen

²²⁵ Ibid.

²²⁶ Culloden Learning, *Culloden Learning Resource*, 3.

²²⁷ Ibid.

²²⁸ "Battle of Culloden," Wilderness Scotland.

²²⁹ Culloden Learning, *Culloden Learning*, 3.

²³⁰ Ibid.

²³¹ Ibid, 4.

²³² Ibid.

²³³ Ibid.

Following the crowning of George I in 1714, there were riots throughout Great Britain (Scotland and England) and Ireland, in favour of James Francis Stuart.²³⁴ With the support of James Francis Stuart, in 1715, there was an uprising known as “the Fifteen.”²³⁵ There was another uprising in 1719. There were successes and losses on both Jacobite and government sides.²³⁶ Ultimately, however, the Hanoverian throne was secured, and James Francis Stuart reportedly “lost heart” with the cause.²³⁷ Nearly thirty years later, however, his son would take up the charge again.²³⁸

The Forty-Five

While his father, James Francis Stuart, was referred to as the “Old Pretender,” by those who did not support the Jacobite cause, his son, Charles Edward Stuart was referred to as the “Young Pretender.”²³⁹ However, for Jacobites, Charles Edward Stuart romantically took on the name, “Bonnie Prince Charles.”²⁴⁰ Prince Charles arrived in the Highlands from abroad in 1745 and persuaded clan chiefs to take up the cause.²⁴¹ Collectively, they raised the standard in August 1745, and the 1745 Jacobite uprising had begun.²⁴² (This uprising is also known as “the Forty-Five.”)²⁴³ Throughout the rest of 1745, there were disagreements among Prince Charles and his military advisors, and while the Jacobites managed to have some wins, they ultimately “failed to build on their victories.”²⁴⁴

The Battle of Culloden

The final battle of the 1745 Jacobite uprising, led by Bonnie Prince Charles, was effectively the Battle of Culloden, which took place on April 16, 1746.²⁴⁵ The night before, on the 15th, Jacobite forces aimed to surprise the government forces, who were celebrating their commander, William Augustus, Duke of Cumberland’s, 25th birthday.²⁴⁶ That night, they stumbled forth towards the government camps, but hungry and exhausted, their pace was too slow to make it before the shroud of night would disappear, so they turned around back to the Jacobite camps.²⁴⁷ Prince Charles decided that, rather than retreat farther up north, they would fight a battle with the government forces in the moor by the Culloden house.²⁴⁸

²³⁴ Ibid.

²³⁵ “Battle of Culloden,” Wilderness Scotland.

²³⁶ Ibid.

²³⁷ Ibid.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibid.

²⁴¹ Culloden Learning, *Culloden Learning*, 7.

²⁴² Ibid.

²⁴³ “Battle of Culloden,” Wilderness Scotland.

²⁴⁴ Culloden Learning, *Culloden Learning*, 8.

²⁴⁵ Ibid, 9.

²⁴⁶ Ibid.

²⁴⁷ Ibid.

²⁴⁸ Ibid.

The battle lasted about an hour.²⁴⁹ The Jacobite forces had approximately 5,500 men, and the government approximately 8,000.²⁵⁰ In the battle between those who supported a Stuart king and those who didn't, there were Scotmen, Englishmen, and Irishmen on both sides; some clansmen fought against their own fathers, brothers, and relatives.²⁵¹

Clans fighting on the government side included: Campbell, Forbes, MacKay, Munro, and Sutherland.²⁵² Clans fighting on the Jacobite side included: Cameron, Campbell of Glenlyon, Chisholm, Drummond, Farquharson, Forbes of Pitsligo, Fraser, Gordon, Grant of Glenmoriston, MacBean, MacDonald, MacGillivray, MacGregor, MacIntosh, MacKenzie, MacKinnon, MacLachlan, MacLaren, MacLean, MacLeod of Raasay, MacNab, MacNeil, MacPherson, Menzies, Murray, Ogilvie, Robertson, and Stuart.²⁵³

During the battle:

“Government artillery was immeasurably more effective and rounds of shots began to tear into the groups of clansmen. Gunners aimed low and hoped that their cannonballs would ricochet off the ground, like flat stones skimming over the water, before ploughing through the enemy ranks. It proved a murderous tactic, killing scores of men, maiming more.”²⁵⁴

The battle resulted in roughly 1,500 dead and wounded on the Jacobite side.²⁵⁵ The government reported fifty dead for their side, but the true number is likely higher; roughly 200 government soldiers were wounded.²⁵⁶

In the weeks and months following the Battle of Culloden, the government forces “unleashed terrible bloodletting on the Highland population.”²⁵⁷ The government forces sought the Prince, who had a bounty of £30,000 on his life.²⁵⁸ He managed to evade troops for five months, left, never set foot in Scotland again, and died in Rome 41 years later.²⁵⁹

Post-Culloden: Pacification of the Highlands & Legacy of the Battle

Following the Battle of Culloden, there were many killings and prisoners taken. According to the Culloden Learning team:

²⁴⁹ Ibid, 10-11.

²⁵⁰ Ibid, 10.

²⁵¹ "Battle of Culloden," Wilderness Scotland.

²⁵² MacKinnon, *The Scottish*, 260.

²⁵³ Ibid, 260-261.

²⁵⁴ Moffat, *The Highland*, 12.

²⁵⁵ Culloden Learning, *Culloden Learning*, 11.

²⁵⁶ Ibid.

²⁵⁷ "Battle of Culloden," Wilderness Scotland.

²⁵⁸ Ibid.

²⁵⁹ Ibid.

“There are no reliable estimates of the number of individuals killed in the aftermath of Culloden. Men, women and children could be arrested as suspected Jacobites or Jacobite sympathisers on charges of treason. The records show that around 3,500 people were arrested and shipped to England to face trial after prolonged imprisonment in prison hulks; or in places like Carlisle, York and London. The conditions were terrible and overcrowding was rife. One in 20 stood trial for treason and if found guilty, they faced execution, indentured slavery or exile.”²⁶⁰

On August 1, 1746, the Act of Proscription forced Scottish Highlanders to assimilate to British culture, forbidding the wearing of tartans, the playing of bagpipes, the speaking of Gaelic, as well as the carrying of weapons.²⁶¹ It was the end of a way of life.

Highland Clans

According to Alistair Moffat’s *The Highland Clans*, the word, “clan”, comes from Gaelic word, *clann*, meaning “children.”²⁶² According to Moffat:

“Clansmen and women saw themselves as descended from common name-fathers, often distant ancestors who in some meaningful sense were the first of that name. And so the Clan Donald were originally the children of Donald. When they called themselves MacDonalds, they allowed no doubt that lineage was the exclusive concern of men, for the prefix *mac* means ‘son of.’ Alternative words for clan underscore the paternalistic history of the great names. *Sìol* means seed or sperm and *sliochd* is offspring. *Sìol Diarmaid* was an old name for Clan Campbell and the MacLeods of Lewis were also known as *Sìol Torcuil*.”²⁶³

According to Highland Titles, “Anyone who pledged their allegiance to the chief could use the clan name as their own, and this included those who worked for the clan or needed protection. When surnames came into use in the 16th and 17th centuries, many took their clan leader’s name as their own.”²⁶⁴ Clans originated around 1100 AD, and clans originally claimed to be the descendents of kings or demi-gods.²⁶⁵ Clans provided a sense of kinship, identity, and belonging, as well as help with survival through constant battles for land and resources.²⁶⁶ Scottish people also faced Norse invasions, English attacks, and Jacobite uprisings; thus, Scotland’s people sought safety in numbers.²⁶⁷

Each clan has a chief, “who acted as head of the community and controlled every aspect of clan life, from deciding who could get married to judging legal matters. Everyone who swore allegiance to the

²⁶⁰ Culloden Learning, *Culloden Learning*, 13.

²⁶¹ Ibid, 14-15; "Battle of Culloden," Wilderness Scotland.

²⁶² Alistair Moffat, *The Highland Clans* (New York: Thames & Hudson, 2013), 7.

²⁶³ Ibid.

²⁶⁴ "Scottish Clans and Families," Highland Titles.

²⁶⁵ Ibid.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

clan chief was considered part of the clan, whether related by blood or not to the chief.²⁶⁸ People living on the clan's land had to pay dues to tacksmen, which were passed on to the clan's nobility.²⁶⁹ Clan leaders would encourage marriages within the clan to "keep the bloodline pure", but also would arrange marriages between clans to make alliances.²⁷⁰ Certain people in the leading gentry of the clan were responsible for raising the children in the clan.²⁷¹ A clansman's day would mostly be spent "farming, tending to livestock or fields."²⁷²

The clan system collapsed following the Battle of Culloden in 1746.²⁷³ Reportedly:

"In what today might be considered ethnic cleansing, the ruling King of England ordered all supporters of the Jacobite cause be slaughtered, including many of the clans that populated the Scottish Highlands. This was followed by the notorious Highland Clearances and bitter disputes over land ownership, during which any final traces of Highland clans were forced on mass to the sea coast, the Lowlands or abroad."²⁷⁴

Below is an excerpt from Neil Grant's *Scottish Clans and Tartans* that gives a summary of the history of the clan system.

An excerpt from Scottish Clans and Tartans, written by Neil Grant, an illustrated guide to over 140 clans, including their histories and tartans...

Introduction to *Scottish Clans and Tartans*
by Neil Grant

THE SCOTS

The Scotii came from the kingdom of Dalriada in County Antrim, Ireland around 2,000 years ago and settled in Argyll, Scotland, establishing an offshoot kingdom about AD 500. The dominant people in Scotland north of the Forth at that time were another Celtic race, the Picts, and at first it looked likely that the Scots of Dalriada would be swamped by their more numerous neighbours, but after St. Columba had converted them to Christianity in the late 6th century, the Scots began to expand. The arrival of the Norsemen in the west in the 8th century pushed them east into Pictish territory, and in 843, Kenneth MacAlpin, King of Scots, gained the Pictish Crown also.

²⁶⁸ Ibid.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

²⁷¹ Ibid.

²⁷² Ibid.

²⁷³ Ibid.

²⁷⁴ Ibid.

Although regarded as the first king of Scotland, then known as Alba, the kingdom of Kenneth MacAlpin with its capital at Dunkeld, ended at the Forth-Clyde valleys in the south and at about the Moray Firth in the north. The Western Isles and part of the mainland remained Norwegian. It took nearly 300 years for his successors to extend the kingdom to, roughly, its present borders.

The reign of Malcolm III (1058-93) can be taken to signify a new era. Malcolm was English-educated and he married, as his second wife, a part-English part-Hungarian princess, Margaret. She was one of many prominent English refugees from the Norman Conquest and English influence was strong. One symptom of it was Malcolm's decision to move his capital to Edinburgh, in Lothian, conquered from the English as recently as 1018.

Of still greater importance for Scotland generally was the influx of Anglo-Norman barons, especially under David I (1124-53), who, like Malcolm, had spent his early years at the English court and was the premier English baron as well as king of Scots. When he returned to take up the Crown, he was accompanied by many prominent Anglo-Normans, whom he endowed with Scottish estates. From them sprang many future dynasties, including Bruce, Fraser, Grant, Sinclair and, eventually, Stewart.

THE HIGHLANDS

Malcolm III was the last king of Scots to bear a Gaelic nickname (*Ceann mór*, or Canmore, meaning 'Great Head'), and his reign also marks the growing divide between the Gaelic-speaking Highlands and the largely English-speaking Lowlands. Increasingly divided by language and custom, the Highlands, heavily forested in parts, seemed remote and inaccessible. Queen Margaret made great efforts to reorganize the Church along Roman lines, but these reforms had little effect in the Highlands, where the more easy-going customs of the Celtic Church lingered for centuries.

Feudalism on the Anglo-Norman pattern was soon established in the Lowlands. In the Highlands, its introduction was complicated by the clan system.

It seems obvious that some characteristics of what must be called the clan system (though it was not very systematic) were older than any concept of feudal law. However, it would be wrong to say that the clan system predated the feudal system, or vice versa, and wrong too to suppose that feudalism was inimical to the clans. Feudalism and the clan system, its origins in tribalism notwithstanding, were established at about the same time and, without feudal bonds the clans would not have survived.

In a feudal society, a man held his land from the landlord, who might be the king, in exchange for service, especially military service. Among the clans of the Highlands, land was held by the chief on behalf of the clan, whose members were, in theory anyway, related to him by blood. Moreover, the chieftdom depended to some extent on general consent, though in practice it soon became hereditary. The clan was held together by land no less than by blood. The concept of personal service, bonds of 'man-rent', rather than service for land, was especially suitable to the clan system, and augmented the almost absolute authority of the chief.

Conflict over land was common, and was aggravated by the lack of legal title. There was a longstanding belief that people had the right to occupy the land on which they lived, but this was not a clearly defined legal principle, and it was more than possible for a clan to lose its land and subsequently its identity to superior force. Many did. Feudalism, however, established land rights. Major clan chiefs, including many of the founders of clans, became vassals of the king, and their landholdings were confirmed by royal charter. Eventually, this strengthened the status of the clans, as well as the authority of the chiefs.

THE CLANS

In origin and in composition, clans were less homogeneous than is popularly supposed. Some were of Pictish origin, some Norse, and some sprang from the early settlers in Dalriada. The great Clan Donald, a name which in its original Gaelic version means 'ruler of the world', was descended from Somerled, a formidable 12th-century chieftain who, notwithstanding his Norse name, traced his own ancestry to Irish High Kings. He gained a large dominion in Argyll and the Western Isles, and the various branches of Clan Donald sprang from his sons. In the east and north, many clan chiefs were descended from feudal Anglo-Norman landlords, whose men adopted the chief's name when surnames came into use in the Highlands towards the end of the Middle Ages.

The names and supposed origins of many clans derived from some semi-mythical hero in a much earlier period than the historical founder, such as Somerled, who acquired the land that gave them their existence. (As in Ireland, the old Celtic genealogies cannot always be taken on trust, though where they can be checked against other evidence they very often turn out to be more reliable than might have been expected.) The Campbells are called Clan Diarmaid, after an ancient hero forever lost in antique Celtic mists, but the Campbell chief (the duke of Argyll) is called *Mac Cailein Mor*, 'Son of Great Colin, after Sir Colin Campbell, knighted by King Alexander III in 1280, a substantial historical figure whose own ancestors can be traced back, with reasonable confidence, for another six generations.

Lands were generally built up gradually, over time, by marriage, royal grant and other means, as well as conquest. But, whatever the legal title, in the last resort land had to be held by force. Clan chiefs were therefore eager to acquire men as well as land.

The military aspect of the clan system, combined with devotion to the clan homeland, reinforced the powerful spirit of clanship. Because the men of the clan believed that they and the chief were all kin, a much stronger bond existed between chief and clansman than between landlord and feudal tenant. Of course there were social distinctions, but there was also mutual respect and a lack of lordly superiority or servile humility. English visitors in the 18th century were surprised to observe that a great clan chief would talk with his herdsmen on terms of equality.

Clans were numerous and varied. While some prospered and expanded, others declined and disappeared. Large clans developed many branches, septs and dependants, including other, lesser clans that settled on their land. Members did not necessarily even share the same name, and if they did it might have been recently adopted for convenience

and, in the event of a change of allegiance, might be changed again. The extent to which they could be regarded as true clans also varied. Some, like the Gordons, were essentially the tenantry of a powerful family, held together by feudal loyalty rather than kinship.

The clan system was essentially a Highland development, but it was also characteristic of the Borders. In both regions, clan loyalties were cemented by constant conflicts, over land, cattle or other objectives, and by the ferocious, long-lasting blood feuds that they provoked. In greater conflicts, such as civil wars, different clans fought on different sides and were motivated by clan hatreds as much as political or religious animosities. During the Jacobite revolt of 1715, MacLean of Duart addressed his men at Sheriffmuir: `Gentlemen, this is a day we have long wished to see. Yonder stands *Mac Cailean Mór* (Campbell) for King George. Here stands MacLean for King James. God bless MacLean and King James! Gentlemen, charge!'

THE LORD OF THE ISLES

Gaelic culture reached its peak under the MacDonald lords of the Isles, successors to the ancient Norse- and Irish-linked kingdom of the Isles, who briefly wielded power to rival the king of Scots. From Finlaggan on Islay, they controlled a large if indeterminate region. Although the great chieftains were the Lord's feudal vassals, this was essentially a Gaelic state in which ties of kinship were dominant. There was efficient administration of justice through local judges and the lord's council, therefore comparatively little of the tribal conflict scarred the history of the clans.

The power of the lord of the Isles in the early 15th century was demonstrated by Donald, 2nd Lord (and a nephew of the king of Scots). He launched a spectacular assault on the government of the Regent Albany, who had unjustly deprived him of the earldom of Ross. Gathering the western clans, Donald swept across Scotland, meeting the Regent's army in a famous battle at Harlaw, near Aberdeen, in 1411.

Casualties were heavy, and neither side could claim a victory, though Donald was forced to withdraw to his own territory.

Ross was subsequently acquired peacefully, but King James I (reigned 1406-37) and his successors were determined to assert regal authority in the west. It was a long and bitter contest in which, arguably, the lords of the Isles brought final ruin on themselves, by internal divisions and unprofitable alliances with the English. In 1493, the lordship of the Isles was officially annexed to the Scottish Crown. John, fourth and last lord of the Isles, died in a Dundee boarding house a few years later.

THE STEWARTS

Royal authority in much of the Highlands remained nominal. James IV (reigned 1488-1513), who wore Highland dress and spoke Gaelic — the last king of Scots who did — made an effort to reconcile the clans, with some success: there were many clan chiefs among the dead in the terrible slaughter of Flodden (1513). That victory encouraged the English to renew their attempts to take over Scotland, weakened by the loss of so many of the ruling class and — an all-too-common problem — the minority of the monarch. In

the Highlands, this was a time of wars in the Clan Chattan confederation, of ferocious feuds and barbarous atrocities.

The Reformation, which made the Lowlands Protestant, had little immediate effect in the Highlands. After the disastrous interlude of Mary Queen of Scots, another royal minority resulted in more Scottish civil wars and Highland feuds. As an adult, James VI coped fairly well with dissident nobles and zealous Presbyterians, but he was relieved to inherit the English Crown (1603) and move to London.

One of his last acts before leaving Scotland was to proscribe Clan MacGregor, following a massacre of the Colquhouns. This savage reprisal, making the MacGregors outlaws, was a sign of the growing tendency to regard the Highland clans as savage barbarians, best exterminated.

A happier result of the union of the Crowns was the ending of the Border wars. The great raiders — the Armstrongs, Elliots, Johnstones, Kerrs and others — who had conducted their raids and blood feuds for centuries, turned to more productive pursuits.

One way of pacifying the Highlands was to move Lowlanders into the region. For instance, in the reign of James VI, a commercial company in Fife was granted powers in the Isle of Lewis as if it were a New World colony. However, the ‘natives’ (the MacLeods), promptly threw them out.

More subtle means were employed in the Statutes of Iona (1609). Officially designed to improve Highland welfare, they aimed at the destruction of the Highland way of life by undermining the Gaelic language and culture. They were widely ignored, but one beneficial outcome was to encourage whisky distilling, the result of banning spirits.

The efforts of Charles I to impose Anglicanism on the Scottish Church provoked the National Covenant (1638) and the Bishops’ Wars, which preceded the civil war in England in which the Presbyterian Covenanters fought on Parliament’s side. In the Highlands there was little support for the Covenant, one of whose leaders was the hated Campbell chief, the Earl of Argyll.

The most spectacular campaign of the civil wars was fought in the Highlands. The Earl of Montrose, himself a former Covenanter, changed sides, partly because he was suspicious of the ambitions of ‘King’ Campbell. His small force of irregulars, in particular a thousand or so Irish MacDonalds under a brilliant guerrilla leader, Alasdair MacColla, briefly gained control of most of the country until, with MacColla absent, Montrose was defeated by the Scottish army returning from England after the final defeat of the Royalists (1645). A long-term effect of Montrose’s activities was to exacerbate animosities between Highlanders and Lowlanders, who became all the more determined to eliminate the threat of Highland raids.

The Scots were shocked by the execution of Charles I (1649), and several Highland clans joined the national rebellion on behalf of his son. It was crushed by Cromwell’s highly professional New Model army, and Charles II escaped abroad. General Monck restored order in the Highlands with Cromwellian efficiency.

THE JACOBITES

In 1688 the English threw out James II (VII of Scots) to ensure a Protestant monarchy. James had plenty of support in both kingdoms, but squandered it by dithering, and his attempted comeback via Ireland was crushed by William of Orange at the Battle of the Boyne. The Scots who rebelled on his behalf won a famous victory at Killiecrankie (1689) under the dashing Graham of Claverhouse, Viscount Dundee, but he was killed and the rebellion fizzled out.

The new government promised a free pardon to all Highland chiefs who took an oath of loyalty to the Crown. A minor chief, Maclain MacDonald of Glencoe, through no fault of his own, missed the deadline. The result was the Massacre of Glencoe. As Highland massacres went, it was not the bloodiest, but, approved by the government and carried out by Campbell troops, it aroused widespread revulsion and intensified the alienation of the Highlands. During the next half century there were many Jacobite revolts on behalf of James III (the Old Pretender). A significant outbreak followed the Act of Union with England (1707), which was highly unpopular in the Lowlands (and largely ignored in the Highlands). More significant was ‘the Fifteen’ (1715), when the Earl of Mar raised the clans and captured Perth, but then hesitated, giving the government precious time to assemble sufficient forces to deliver a fatal check at Sheriffmuir

The Highland clans were, of course, not united. (Had they been, history might have turned out differently.) The commander of the government forces was, after all, the Earl of Argyll, chief of Clan Campbell. The Frasers held Inverness for King George and Whig (pro-government) clans—Mackay, Ross, Munro and others—commanded the north and north-east. Inter-clan hostilities were an inextricable ingredient of the national conflict.

CULLODEN

The Highland chiefs who rallied to Charles Edward, ‘Bonnie Prince Charlie’, in the ‘Forty-Five’ (1745) were motivated by loyalty and honour, but many did so with foreboding. In the event, the rebellion came remarkably close to success. The Prince and his predominantly Highland host gained control of Scotland and advanced south into England as far as Derby before discretion, perhaps fatally, overcame valour.

The dreadful end came at Culloden (1746), where the exhausted and outnumbered clansmen were decimated by the troops of the Duke of Cumberland, many of whom, of course, were also Highlanders. ‘Butcher’ Cumberland took few prisoners, and in the aftermath of the battle a campaign of terror was waged against the clans — and not exclusively Jacobite clans — in a determined attempt to destroy their way of life. Even the wearing of Highland dress was made illegal.

The clan system had been in decline long before Culloden, but the subsequent repression, followed by the Highland Clearances, when Highlanders were dispossessed for the sake of sheep pastures and sporting estates, put an end to it. The new landlords, many of them Lowlanders or Englishmen, introduced other improvements, designed primarily to increase the profits of the estate though, in a few places at least, they brought social benefits. Communications were improved and some new towns built although, on the whole, the Industrial Revolution was little evident in the Highlands.

When Samuel Johnson toured the Hebrides with James Boswell in 1773 it was still possible to see a Highland chief and his clansfolk living in the old way, or at least in what Dr. Johnson assumed was the old way. But time had passed on. Johnson himself, though not much enlightened by his glimpse of an alien culture, was not immune to the myths already gathering in the glens. For the Highlands, long regarded by southerners as the pit of barbarism, were, now that they had been rendered harmless, taking on a very different aspect. They were becoming romantic.²⁷⁵

Clans in Brigadoon

Act 1, Scene 6 of *Brigadoon* features the entrances of various clans, referenced by name.

An excerpt from the revised libretto for Brigadoon, showing the entrance of the clans...

(#16) ENTRANCE OF THE CLANS

Outside the Kirk of Brigadoon. The stage gradually fills with TOWNSFOLK. They announce their clan names as they enter.

MR. MACINTOSH

MacIntosh!

ANGUS

MacGuffie!

MR. MACFARLANE

MacFarlane!

MACGREGOR

MacGregor!

ARCHIE

Beaton!

STUART

²⁷⁵ Neil Grant, *Scottish Clans and Tartans* (New York, NY: Lyons Press, 2000), 6-11.

Dalrymple!

MR. MACLAREN

MacLaren!

Below outlines some known details about each clan mentioned.

BEATON	
<i>Name and Place</i>	<p>According to Neil Grant's <i>Scottish Clans and Tartans</i>, "Beaton is an anglicized form of the Gaelic <i>mac beatha</i> (son of life), which also occurs as Bethune or MacBeth. The name MacBeth was fairly common in Scotland in the Middle Ages, but it is a personal name, not a patronymic like most 'Macs'."²⁷⁶ (<i>Patronymic</i> means "a name derived from that of the father or a paternal ancestor usually by the addition of an affix.")²⁷⁷ The seat of the original lordship was in Islay."²⁷⁸</p> <div style="text-align: center;"></div> <p><i>Above, at left, a map of Scotland.²⁷⁹ At right, a map of Islay.²⁸⁰ An arrow connects the two images to show where the island of Islay is located within the larger Scotland.</i></p>
<i>Origin</i>	<p>Per Grant, "According to tradition, the Beatons came over from Ireland in the 13th century, following the Irish princess who married Angus, Lord of Isles."²⁸¹</p>

²⁷⁶ Grant, *Scottish Clans*, 22.

²⁷⁷ Merriam-Webster, "Patronymic Definition & Meaning," Merriam-Webster.

²⁷⁸ Grant, *Scottish Clans*, 22.

²⁷⁹ Poligrafistka, *Map of Scotland Fleece Blanket*, photograph, Photos.com.

²⁸⁰ Finchandrobin, *Printed Map of The Isle of Islay featuring Whisky Distilleries*, photograph, Etsy.

²⁸¹ *Ibid.*

<i>The Clan</i>	<p>According to Grant,” The most famous holder of the name MacBeth was the king of Scots who reigned from 1040 to 1057, eponymous hero of Shakespeare’s tragedy,²⁸² whose violent characterization, “was atypical of this mainly peaceable, learned clan.”²⁸³ Further, they explain, “The Beaton’s were distinguished as the hereditary physicians of the lords of the Isles and other West Highland chiefs.”²⁸⁴ The Beaton name has also been connected to the Church, in individuals who have been a clergyman (John Beaton, 18th century), a Cardinal (David Beaton, 1494-1546), and an Archbishop (James Beaton, d. 1539).²⁸⁵</p>
<i>Tartan</i>	 <p><i>The tartan of the Clan Beaton, designed by Dr. Phil Smith, 1986.</i>²⁸⁶</p>

MacFARLANE	
<i>Name and Place</i>	<p>According to Neil Grant’s <i>Scottish Clans and Tartans</i>, “MacFarlane country lay among the soft glens and lochs of the Trossachs, which on a summer day present a lovely and peaceful scene... But things were not always so: ‘a land of savage sheep, tended by savage people,” said [Scottish bard, Robert] Burns. The savage sheep sound a little unlikely but the people—certainly. The clan was derived from <i>Pàrlan</i> (Bartholomew), the descendants of Gilchrist.”²⁸⁷</p>

²⁸² Ibid.

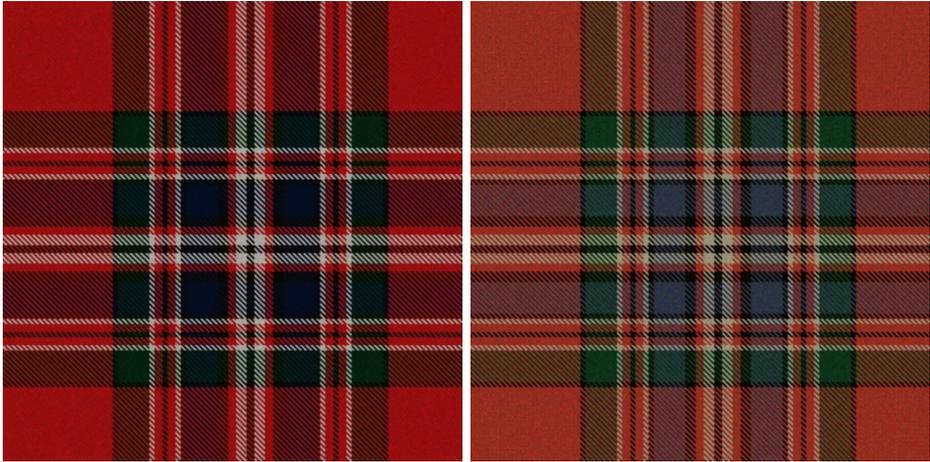
²⁸³ Ibid, 23.

²⁸⁴ Ibid, 22

²⁸⁵ Ibid, 23.

²⁸⁶ Phil Smith, Tartan of the Clan Beaton, 1986.

²⁸⁷ Grant, *Scottish Clans*, 162.

	 <p><i>Above, a photo of the Trossachs and Loch Lomond, an area of braes (steep banks or hillsides), lochs (lakes), and "sleepy forests."²⁸⁸</i></p>
<p><i>Origin</i></p>	<p>According to Grant, "Clan MacFarlane is well documented. They were a branch of the family of the old Celtic earls of Lennox, descended from Gilchrist, younger brother of Earl Malduin (a common name in the ancient royal house of Munster, from which the earls of Lennox were probably descended.)"²⁸⁹</p>
<p><i>The Clan</i></p>	<p>According to Grant, "Gilchrist received from this brother the lands of Arrochar, [a village] north of Loch Long and west of Loch Lomond."²⁹⁰ Speaking about the clan's disposition, Grant explains, "The MacFarlanes were a notably warlike clan, frequently raiding their neighbours by the light of 'MacFarlane's lantern', the moon.... They were involved in ferocious feuds at various times within the Buchanans, Colquhouns, and other neighbours on Loch Lomond," other highland clans."²⁹¹</p>
<p><i>Tartan</i></p>	

²⁸⁸ VisitScotland. "Loch Lomond & the Trossachs National Park." VisitScotland.

²⁸⁹ Ibid.

²⁹⁰ Grant, *Scottish Clans*, 162.

²⁹¹ Grant, *Scottish Clans*, 162-163.

	<p><i>At left, the modern Clan MacFarlane red tartan.²⁹² At right, the ancient Clan MacFarlane red tartan, muted because it was usually made through locally-sourced dyes.²⁹³</i></p>  <p><i>At left, the modern Clan MacFarlane hunting tartan.²⁹⁴ At right, the ancient Clan MacFarlane hunting tartan, muted because it was usually made through locally-sourced dyes.²⁹⁵</i></p>
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MacGREGOR	
<p><i>Name and Place</i></p>	<p>According to Neil Grant's <i>Scottish Clans and Tartans</i>, "Probably the patronymic derives from an early 14th-century chief, but no one would dispute that the MacGregors were the principal members of the <i>Sìol Ailpein</i>."²⁹⁶ <i>Sìol Ailpein</i> or <i>Sìol Alpine</i> is the name given to a number of clans who are, "situated at considerable distances from each other, but who have hitherto been supposed to possess a common descent, and that, from Kenneth MacAlpine, the ancestor of a long line of Scottish kings. These clans are the clan Gregor, the Grants, the Mackinnons, Macquarries, Macnabs, and Macaulays, and they have at all times claimed the distinction of being the noblest and most ancient of the Highland clans."²⁹⁷</p> <p>According to Grant, "[The MacGregors'] home was Glenorchy and adjacent glens." Glenorchy is a glen in Argyll and Bute, "a region in the western Scottish Highlands."²⁹⁸ The glen is situated between the villages of Bridge of Orchy and Dalmally and contains the River of Orchy and the Falls of Orchy, a river and waterfall, respectively.²⁹⁹</p>

²⁹² *Modern Red Tartan of the Clan MacFarlane* photograph.

²⁹³ *Ancient Red Tartan of the Clan MacFarlane* photograph; Clan MacFarlane Worldwide, "MacFarlane Tartan," Clan MacFarlane.

²⁹⁴ *Modern Hunting Tartan of the Clan MacFarlane* photograph, Clan MacFarlane.

²⁹⁵ *Ancient Hunting Tartan of the Clan MacFarlane*, photograph; Clan MacFarlane Worldwide, "MacFarlane Tartan," Clan MacFarlane.

²⁹⁶ Grant, *Scottish Clans*, 166.

²⁹⁷ William Forbes Skene, *The Highlanders of Scotland, Their Origin, History, and Antiquities* (London, UK: John Murray, 1837), II: 243.

²⁹⁸ "Glen Orchy," Mapcarta.

²⁹⁹ *Ibid.*

	 <p style="text-align: center;"><i>A photo of a river in Glen Orchy, Scotland.³⁰⁰</i></p>
<p><i>Origin</i></p>	<p>According to Grant, “The MacGregors’ motto is translated as ‘Royal is my blood.’ According to legend, the original Gregor was the brother or the son of King Kenneth MacAlpin. The original chiefly line descended from Iain, the first known chief.”³⁰¹</p>
<p><i>The Clan</i></p>	<p>The MacGregors were persecuted in the 17th and 18th century, caused by the loss of their land.³⁰² According to Grant, “There is no doubt that the MacGregors were violent and troublesome (so, invariably, were other landless clans), but it would be hard to prove that they were any worse than others, at least until circumstances forced them into a life of outlawry.”³⁰³ Due to a series of marriages in the early 14th century, the Campbells “established a foothold in the MacGregor land”, that they expanded; there was eventually tension between whether the MacGregor or Campbell chief should lead the land, and the MacGregors did not want to submit to the Campbell chief.³⁰⁴ The landless MacGregors, “continued their lawless existence,” issuing “sword” to “neighbouring chiefs,” including the Colquhoun of Luss, which resulted in the Battle of Glenfruin (1603), in which large numbers of the Colquhouns were massacred.³⁰⁵</p> <p>Just before leaving for Londin in 1603, King James VI, “furious at this latest example of the failure of his policy of pacification in the Highlands,” issued a proscription that made it illegal to bear the name MacGregor, forcing clansmen to take on pseudonyms (often, ironically, Campbell).³⁰⁶ According to Grant:</p> <p style="padding-left: 40px;">“They were not allowed to carry weapons, except a blunt-ended knife to cut their meat, and no more than four were allowed to gather in the same place. The chief and a number of leading clansmen were executed in Edinburgh, and by a new commission issued....against them in 1611, the women were to be branded in the face with a red-hot key.”³⁰⁷</p>

³⁰⁰ Jo Wolf, *A River in Glen Orchy, Scotland*, 2014, photograph.

³⁰¹ Grant, *Scottish Clans*, 166.

³⁰² *Ibid.*

³⁰³ *Ibid.*

³⁰⁴ *Ibid.*

³⁰⁵ *Ibid.*, 166-167.

³⁰⁶ *Ibid.*, 167.

³⁰⁷ *Ibid.*

	<p>Such laws were difficult to enforce; still, MacGregors were sometimes hunted with bloodhounds.³⁰⁸ Many Highlands were “sympathetic” to the MacGregors, including the Grants and Mackenzies who provided aid and shelter, “at considerable risk to themselves.”³⁰⁹</p> <p>The proscription against the clan was initially lifted in the Stuart Restoration (1660), in which King Charles II was able to return from exile, as the MacGregors had fought for Charles I and his son at Worcester in 1651.³¹⁰ However, the proscription was reimposed, “after the rebellions” against William III.³¹¹ Some MacGregors fought in the Jacobite rising of 1715 and 1745, and the proscription against the clan “was finally lifted in 1774, and when the Honour of Scotland were paraded before George IV in Edinburgh in 1822, the MacGregors were among the guard of honor.”³¹²</p>
Tartan	 <p style="text-align: center;"><i>Above, a photo of the modern Clan McGregor tartan</i>³¹³</p>

MacLAREN	
<i>Name and Place</i>	According to Neil Grant’s <i>Scottish Clans and Tartans</i> , “The general supposition is that the homeland of the MacLarens was, as it still is, the Braes of Balquhidder, the district around Loch Voil.”
<i>Origin</i>	The history of the MacLarens is, “sadly,” “shrouded in the Highland mists.” According to Grant, “Their origins are a matter of speculation; Sir Thomas Innes accepted there were two distinct clans, those of Perthshire and the MacLarens or MacLaurins of Argyll.” ³¹⁴
<i>The Clan</i>	According to Grant, “The MacLarens were at their height around the end of the Middle Ages, when they had spread beyond their original homeland...to other parts

³⁰⁸ Ibid.

³⁰⁹ Ibid.

³¹⁰ Ibid.

³¹¹ Ibid.

³¹² Ibid.

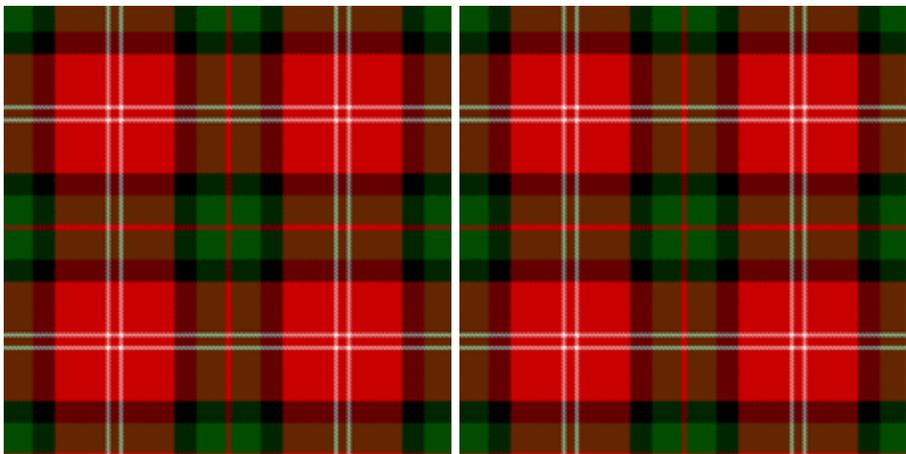
³¹³ The Scottish Trading Company, Modern Tartan of the Clan McGregor, photograph.

³¹⁴ Grant, *Scottish Clans*, 184.

	<p>also.”³¹⁵ The MacLarens were “overrun twice in the same generation by the MacGregors,” an encounter that left many dead, prompted the MacLarens to seek out the protection of Campbell of Glenorchy (another clan), and likely caused the destruction of most records of the clan.³¹⁶ In subsequent centuries, MacLarens have been prominently known in foreign military service, “due to difficulties at home.”³¹⁷</p>
<p><i>Tartan</i></p>	 <p style="text-align: center;"><i>The tartan of the Clan MacLaren.</i>³¹⁸</p>

MacINTOSH	
<p><i>Name, Place, & Origin</i></p>	<p>According to <i>The Great Scottish Clans</i>, “Probably the earliest authentic history of MackIntosh concerns Shaw or Seach MacDuff, a son of the third Earl of Fife. He was awarded the lands of Petty and Breachley in Invernesshire for his support of King Malcolm IV. He took the name ‘Mac-an-Toisch’, which means ‘Son of the Thane or Chief’, and later began his own Clan. More lands came to the Mackintosh clan after their chief supported King James 1 in 1429.”³¹⁹ Moy has been the home of the MacIntoshes since the 14th century.³²⁰</p>
<p><i>The Clan</i></p>	<p>According to <i>The Great Scottish Clans</i>, “The MackIntosh clan is part of a confederation of smaller clans, which came together in the middle-ages for mutual protection. Together, they formed a super clan called Clan Chattan. Among the many clans that have been associated with historic Clan Chattan, the MacPherson clan is the most significant.”³²¹ Historically, the chief of the MacIntoshclan has been the head of the Clan Chattan, although there has been some competition with the chief of MacPherson for that position.³²²</p>

³¹⁵ Ibid.
³¹⁶ Ibid, 185.
³¹⁷ Ibid.
³¹⁸ Scots Connection, *MacLaren Tartan*, photograph.
³¹⁹ "Mackintosh," *The Great Scottish Clans*.
³²⁰ Ibid.
³²¹ Ibid.
³²² Ibid.

<i>Tartan</i>	 <p style="text-align: center;"><i>The tartan of the Clan MacIntosh.³²³</i></p>
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MacGUFFIE	
<i>Name and Place</i>	<p>According to House of Names, “In ancient Scotland, the ancestors of the name MacGuffie lived in the Kingdom of Dalriada. In those days the name MacGuffie was used to indicate a person who dark-featured, peaceful person. The Gaelic name of the Clan is <i>Mac Dubhshithe</i>, which translates as <i>black one of peace</i>. One branch of the Clan on the island of North Uist was known as Dubh-sidh, meaning ‘black fairy,’ due to their whimsical association with the faerie folk.”³²⁴</p> <p>There are multiple variations of the spellings of the clan name including, “MacFie”, “McFey”, “MacFee”, “MacDuffie”, “MacPhee”, “MacGuffie”, “MacCuffie”, “MacPhie”, “Maffie”, “Maffey”, “MacDubh-shithe” (Gaelic).³²⁵</p>
<i>Origin</i>	The clan’s motto is “Pro Rege”, translating to “For the King.” ³²⁶
<i>The Clan</i>	<p>According to House of Names, “The surname MacGuffie was first found in on the Isle of Colonsay, where the eponymous ancestor of the Clan Dubhshith, also called Dubsidie, who was lector at the Cathedral on the sacred isle of Iona in 1164. As the name MacFee is one of the oldest of all Dalriadan surnames it appears in records as early as the reign of Alexander II, when Johannes Macdufthi was witness to a charter in Dumfriesshire. In 1296, Thomas Macdoffy swore an oath of allegiance to the king.”³²⁷</p>
<i>Tartan</i>	A clan tartan was unable to be found.

DALRYMPLE	
<i>Name and Place</i>	The name, Dalrymple, is derived from the land the clan lives on, likely from “the old

³²³ Ibid.

³²⁴ "MacGuffie History, Family Crest & Coats of Arms," House of Names.

³²⁵ Ibid.

³²⁶ Ibid.

³²⁷ Ibid.

	Saxon ‘dahl hrympel’, and the land does have a very rumped or puckered appearance.” ³²⁸ The crest of the clan features a rock, and the motto is, “Firm.” ³²⁹ The land the clan acquired is now “part of the parish of Kyle in Ayrshire.” ³³⁰
<i>The Clan</i>	“The first record of the name is in 1371 in a charter of land to John Kenedy of Dunure which includes Adam de Dalrympil,” according to ScotClans. ³³¹
<i>Tartan</i>	There are no registered tartans for the Clan Dalrymple; instead, provided below is the tartan for the Ayrshire District, from where the clan hails.  <p style="text-align: center;"><i>The tartan of the Ayrshire District.</i></p>

Scottish Dances

Traditional Scottish dances are experienced by audiences and dancers across the world and across time.³³² Written material on the dances “dates back to the 1700s.”³³³ Over time, particular styles evolved, and many geographical areas of Scotland have their own unique dance variations.³³⁴ The organization and national network, Traditional Arts & Culture Scotland, recommends, to start dancing, “Start tapping your toe to the sound of the pipes or fiddle, and you are on your way to Scottish dancing.”³³⁵ Scottish dances can be categorized as four distinct dances—ceilidh dancing, Highland dancing, Scottish country dancing, or step-dancing—that each have “certain techniques, moves, footwork and patterns common to all. Dances of the same name, for example, the Reel of

³²⁸ St. Kilda (Holdings) Ltd., "Dalrymple," Clan Finder.

³²⁹ Ibid.

³³⁰ Ibid.

³³¹ "Clan Dalrymple History," ScotClans.

³³² "The Scottish Dance Tradition," Traditional Arts & Culture Scotland.

³³³ Ibid.

³³⁴ Ibid.

³³⁵ Ibid.

Tulloch, can be performed in a different style, changing the feel and look of the dance.³³⁶ Dances features Scottish music that involves pipes, fiddle, accordion, and Gaelic song.³³⁷

Traditional Scottish Dances

CEILIDH

Ceilidh is a well-known dance that developed from “the old village hall dances in the more rural parts of Scotland and has been largely untouched by any formal attempt to standardize its execution and formations. Today it is still the case that in some rural communities what would be called a Ceilidh dance in Glasgow or Edinburgh would just be a dance.”³³⁸ It is a popular dance at weddings and festivals, and the dance is “very sociable, easy-going and good exercise when the pace increases.”³³⁹

The dance is reportedly very accessible, “with just about anyone being able to get up and join in with minimal instruction. To ensure that Ceilidh evenings can be enjoyed by all, many Ceilidhs today are run by a caller who selects the dances to be done and provides basic instruction to ensure that the evening can be enjoyed by everyone.”³⁴⁰

According to Traditional Arts & Culture Scotland, “Most dances are done in couples or in sets of three, four, six, or eight.”³⁴¹ Ceilidh dancing can happen “anywhere people want to get together and dance, from a kitchen to a large hall, and there has been a tradition of dancing on bridges and roads.”³⁴² A band is traditionally needed in ceilidh dancing, one that plays at the right tempo and plays tunes to which they are suited to be danced.³⁴³ Reportedly, “Scottish country dancing is similar to Ceilidh dancing but they are usually a little more formal, complex and better well-organized.”³⁴⁴

Some popular ceilidh dances are “The Gay Gordons,” “The Dashing White Sergeant,” “Canadian Bairn Dance,” “Highland Schottische,” “The Military Two-Step,” “St. Bernard’s Waltz,” and “Pride of Erin Waltz.”

If interested in accessing instructions on how to execute these popular dances, please refer to the following link: <https://www.rscds.org/get-involved/ceilidh-dancing/popular-ceilidh-dances>.³⁴⁵

Reference Video: [HotScotch Ceilidh Band - Traditional Scottish Ceilidh Dancing in Teviot Row, Edinburgh \(YouTube\)](#)

³³⁶ Ibid.

³³⁷ Ibid

³³⁸ "Popular Ceilidh dances," Royal Scottish Country Dance Society.

³³⁹ "Traditional Scottish Dance," Scotland.com.

³⁴⁰ "Popular Ceilidh," Royal Scottish Country Dance Society.

³⁴¹ "The Scottish," Traditional Arts & Culture Scotland.

³⁴² Ibid.

³⁴³ Ibid.

³⁴⁴ "Traditional Scottish," Scotland.com.

³⁴⁵ Ibid.

STEP DANCING

According to Traditional Arts & Culture Scotland, “Step-dancing is a form of percussive dance, danced in hard-soled shoes to music played at a particular tempo on pipes, whistle, fiddle or puirt-a-beul (mouth music). That is, beating one’s heels, toes and feet in as many ways as possible and imaginable, keeping time with the rhythms of the music in strathspey, reel and jig time.”³⁴⁶

Step dancing was rarely seen or danced in Scotland until 1992.³⁴⁷ The dance form was kept alive by Scottish immigrants who traveled to Cape Breton Island, Nova Scotia, Canada in the 1700s and, now, subsequent generations of dancers in Cape Breton.³⁴⁸ There is research being done on the origins of Cape Breton step dancing; it is notably very similar to Irish step-dancing, and similar hardshoes are used for it.³⁴⁹ Whether the origins are in Scotland, Ireland, or Cape Breton, the tradition is very much part of the Cape Breton community now and is being practiced in Scotland in recent years³⁵⁰

The dance steps of step dancing are notably meant to be “neat” and “close to the floor.”³⁵¹ According to Sheldon MacInnes, Program Director of Extension & Community Affairs at University College of Cape Breton, “[Colin Quigley, well known researcher of traditional dance] describes the body posture of the dancer with the emphasis on movement from the knees down while the upper portion of the body is more relaxed and subtle and not to be a distraction from the footwork. The dancer’s main objective is to gain equal coordination of both legs and feet, a basic requirement of a good Cape Breton step-dancer.”

Reference Video: [Cape Breton Step Dance: Mac Morin and Wendy MacIsaac perform during a Gaelic College Ceilidh \(YouTube\)](#)

HIGHLAND DANCING

Highland dancing has historically been part of training in Highland regiments. According to Traditional Arts & Culture Scotland, “The dancing requires strength to perform with continuous jumps, high leaps, intricate arm and footwork, balance and poise.”³⁵² Highland dancing has been an important part of Highland Games, events held in warm months that put on a gripping sporting spectacle of champions and celebrate Celtic and Scottish culture and heritage.³⁵³ According to Traditional Arts & Culture Scotland, “Cowal Highland Gathering in Dunoon has been host to the Scottish and World Highland Dancing Championships since 1934.”

³⁴⁶ “The Scottish,” Traditional Arts & Culture Scotland.

³⁴⁷ Ibid.

³⁴⁸ Ibid; Sheldon MacInnes, “Cape Breton Step Dancing,” Ibiblio.

³⁴⁹ Ibid; “Traditional Scottish,” Scotland.com.

³⁵⁰ MacInnes, “Cape Breton,” Ibiblio.

³⁵¹ Ibid.

³⁵² “The Scottish,” Traditional Arts & Culture Scotland.

³⁵³ Ibid; “The Highland Games,” VisitScotland.

According to Michael Newton's *A Handbook of the Scottish Gaelic World*

“Highland dancing was created from the Gaelic folk dance repertoire but formalized with the conventions of ballet, and required athletic rigor to be performed at competitions. Both of these ‘improvements’ have changed the nature and style of folk dance and usurped control from the communities which created them in their many diverse variations.”³⁵⁴

Highland dancing typically involves young, kilted dancers and traditional Scottish bagpipes. The form has become very competitive, and therefore the “levels of standards [have] gone up immensely.”³⁵⁵

Reference Video: [Great Highland Fling performance by competitors at Kenmore Highland Games in Perthshire, Scotland \(YouTube\)](#)

SCOTTISH COUNTRY DANCES

According to Traditional Arts & Culture Scotland:

“In the 1700s, many country dances were held in grand, elegant halls and attended by prosperous members of society. Techniques were influenced by the dance styles of the period and the traditions of the reels danced in the Scottish countryside. Today, care is taken to preserve the technique of the dances whilst still enjoying the social aspect of the dance. Scottish country dances are still held in castles and stately homes and in city, town and village halls....”³⁵⁶

Reportedly, “This dance form is done in sets, normally of 3, 4 or 5 couples, that arrange themselves either in two lines (men facing ladies) or in a square. During the course of the dance, the dancers complete a set of formations enough times to bring them back to their opening positions.”³⁵⁷

According to Traditional Arts & Culture Scotland, “The music of strathspeys, jigs, reels, waltzes, polkas, and hornpipes all play a significant part in Scottish country dancing.”³⁵⁸ According to Michael Newton's *A Handbook of the Scottish Gaelic World*:

“The Scottish Country Dance Society was formed in 1923 with the intention of ‘improving’ and standardizing Scottish social dance so that people could have a single corpus of dance no matter where they were. Teachers, armed with books of dance positions (influenced by ballet aesthetics) and formations, could then ‘correct’ undisciplined village dancers and iron out local variations that existed across Scotland.”³⁵⁹

³⁵⁴ Michael Newton, *A Handbook of the Scottish Gaelic World* (Dublin: Four Courts Press, 2000), 282.

³⁵⁵ "Traditional Scottish," Scotland.com.

³⁵⁶ "The Scottish," Traditional Arts & Culture Scotland.

³⁵⁷ "Traditional Scottish," Scotland.com.

³⁵⁸ "The Scottish," Traditional Arts & Culture Scotland.

³⁵⁹ Newton, *A Handbook*, 282.

Reference Video: [“Dance Scottish” with the Royal Scottish Country Dance Society \(YouTube\)](#)

Scottish Dance Styles

There are four main Scottish dance styles: the strathspey, reel, jig, and waltz. To understand the music behind each of these dance styles, it is recommended to read the following BBC article on Scottish music: <https://www.bbc.co.uk/bitesize/guides/z9h92nb/revision/8>.

Dances in Brigadoon

WEDDING DANCE

Act 1, Scene 6 of *Brigadoon* features a “wedding dance,” between Charlie and Jean, in which “everyone” eventually joins in.

An excerpt from the revised libretto for Brigadoon, showing the wedding dance...

(#18) WEDDING DANCE

STUART

The bride!

TOWNSFOLK

Huch-hi! Huch-hi! Huch-hi!

STUART

The bride!

TOWNSFOLK

Huch-hi!

*(CHARLIE and JEAN begin the wedding dance.
EVERYONE joins in.)*

According to VisitScotland, on wedding dances in Scotland:

“The Lang Reel is a traditional dance which happens in the fishing communities in the north east of Scotland. The dance sees villagers and the wedding party begin dancing from the harbour and continue through the village, with each couple leaving the reel when they pass their home. This continues until the only couple left are the bride and groom who have the last dance.

The Traditional Grand March is often the first dance to take place at a wedding reception. It begins with the bride and groom marching to the sound of bagpipes or a live band. The maid of honour (or chief bridesmaid) and the best man join in, followed by both sets of in-laws, and finally the guests!"³⁶⁰

SWORD DANCE

Act 1, Scene 6 of *Brigadoon* features a "traditional sword dance," danced by Harry Beaton and other men.

An excerpt from the revised libretto for Brigadoon, showing the sword dance...

(#18) WEDDING DANCE

(The dance is interrupted by HARRY BEATON who steps forward holding two swords high.)

(#19) SWORD DANCE AND REEL

(He places them on the ground and dances a traditional sword dance. When he has finished his solo, other MEN join him.)

TOWNSFOLK

DINNA TOUCH THE SWORD.
WATCH IT AS YE SPIN.

(HARRY approaches CHARLIE and takes his dirk. HARRY and the other MEN begin an aggressive dance of combat.)

HUCH-HI! HUCH-HI!
AH! AH!
AH! AH!
HEY MEN! GO MEN!
LEAP MEN! LIKE A SPARK!
HEY MEN! GO MEN!
LEAP MEN! LIKE A SPARK!

*(CHARLIE becomes the target of HARRY's aggression.
TOMMY tries to intervene but FIONA stops him.)*

TOWNSFOLK (CONT'D)

³⁶⁰ "Scottish Wedding Traditions," VisitScotland.

AH! AH!

(All the TOWNSFOLK join in a frenzied country dance.)

SPIN YE AN' GO
LIKE THE SNOW FLYING O'ER THE SEA!
SPIN YE AN' GO
LIKE THE SNOW FLYING O'ER THE SEA!
AH! 'ROUND AND 'ROUND AGAIN!

(HARRY pulls JEAN out of the dance.)

AH! 'ROUND AND 'ROUND AGAIN!
GO YE! GO YE!

(HARRY kisses JEAN violently. JEAN screams and falls to the ground sobbing. The music and dancing abruptly stop. CHARLIE runs at HARRY and punches him. HARRY pulls his sgian dubh from his stocking. Instinctively, TOMMY lurches forward and wrenches the knife from HARRY's hand.)

Sword dances are part of the Highland dances. According to *Historic UK*:

“The Sword Dance (*Gille Chaluim* – Gaelic for “the servant of Calum”) — One story said to originate from the times of Shakespeare’s *Macbeth*, recalls that when King Malcolm III (Canmore) of Scotland killed a fellow chieftain in battle, he celebrated by dancing over his own bloody claymore crossed with the sword of his enemy. Yet another story tells that a soldier would dance around and over crossed swords prior to battle; should his feet touch the blade during the dance however, then this was considered an ill omen for the following day. Another and more practical explanation is that the dance was simply an exercise used to develop and hone the nibble footwork required to stay alive in sword play.”³⁶¹

PIOBROCHEAD

Act 2, Scene 3 of *Brigadoon* features a “mournful Piobrochead,” danced by Maggie as part of Harry’s funeral.

³⁶¹ Ben Johnson, "The History of Highland Dancing," *Historic UK*.

An excerpt from the revised libretto for Brigadoon, showing the Piobrohead...

(#25) FUNERAL

(The dance is interrupted by the sound of pipes. A piper enters followed by ARCHIE BEATON carrying HARRY's body. Some of the MEN help ARCHIE lay the body on the ground.

MAGGIE rushes to HARRY and falls to her knees weeping. She composes herself and stands. She dances a mournful Piobrohead. At the end of the dance, MAGGIE exits and HARRY's body is carried off by some of the MEN. ARCHIE and all of the TOWNSFOLK follow the body off.)

The word *piobaireachd* literally translates to “pipe playing” or “pipe music” in Gaelic.³⁶² According to Chris Bissel:

“The term (often anglicised as ‘pibroch’) is now normally restricted...to the classical music of the Great Highland Bagpipe. Another name for it is *Ceòl Mòr*, meaning the Big Music (that is, ‘art music’), which distinguishes *piobaireachd* from other forms of pipe music (marches, reels, jigs etc.) which are referred to as *Ceòl Beag*—the Little Music (‘light music’).”³⁶³

Piobaireachd instrumentally employs the Scottish and Irish fiddle, harp, and strings.³⁶⁴

Scottish Marriage and Funeral Traditions

Scottish Marriage Traditions

The following information was sourced from Terry MacEwen’s article, “Scottish Wedding Traditions,” as published on the site, *Historic UK*, an online magazine dedicated to the history and heritage of the UK. MacEwen characterizes the traditions in heteronormative terms, with couples composed of a bride and a groom.

TYING THE KNOT or HAND-FASTING

Tying the knot or hand-fasting is a custom used to demonstrate the union of a couple in marriage in cultures around the globe; the custom is understood to have originated as a Scottish custom in

³⁶² Chris Bissell, "Piobaireachd: The Classical Music Of The Great Highland Bagpipe," Corymbus, last modified April 24, 2017/

³⁶³ Ibid.

³⁶⁴ Ibid.

medieval times.³⁶⁵ The custom involves taking two strips of cloth—usually, the couple’s clan tartans, but “scarves and even dog-leads have been used for this purpose”—and twisting them together.³⁶⁶ Terry MacEwen, of *Historic UK*, describes the custom:

“The person conducting the wedding ceremony will position the bride and groom’s hands one over the other and then tie their wrists together with the fabric, and with some impressive maneuvering and manipulating, will cause the fabric to be tied in a knot as the couples pull their hands apart and the fabric fastens tightly together in a knot.”³⁶⁷

The physical knot is often kept, sometimes framed and mounted, as a keepsake of the union.³⁶⁸ The custom is referred to as “the hand-fasting ceremony” in Scotland and is “legally recognized as part of a legitimate marriage ceremony in Scotland to this day.”³⁶⁹



*A wedding featuring the tied-knot between two tartan, with the couple in the background.*³⁷⁰

PAYING THE PIPER

The playing of bagpipes has romantic connotations at modern weddings.³⁷¹ A traditional that is beautiful and thought to be lucky, the playing of bagpipes typically accompanies the couple to dinner.³⁷² Terry MacEwen, of *Historic UK*, speaks of the reasoning of the tradition: “The skirl of the bagpipes was thought by many to scare away any evil spirits that may be hovering nearby, and in this

³⁶⁵ Terry MacEwen, "Scottish Wedding Traditions," *Historic UK*.

³⁶⁶ *Ibid.*

³⁶⁷ *Ibid.*

³⁶⁸ *Ibid.*

³⁶⁹ *Ibid.*

³⁷⁰ Terry MacEwen, Hand-Fasting Custom at a Scottish Wedding, photograph, *Historic UK*.

³⁷¹ MacEwen, "Scottish Wedding," *Historic UK*.

³⁷² *Ibid.*

way the piper's music would protect the bride and groom as they entered into their marriage and bless it with good luck.³⁷³

In order for the custom to be effective, the piper must be paid for their services with a dram of whisky, in a kind of contract.³⁷⁴ MacEwen explains, "Once he has seen the bride and groom safely to the top table he is toasted by the groom and 'paid' in a dram of whisky [in a Quaich], legitimizing the contract and thus ensuring that the protection offered by the piper's music was effective."³⁷⁵



*Roddy the Piper, a bagpiper, in a wedding procession.*³⁷⁶

HAVING A DRAM

A tradition observed in both traditional and modern Scottish weddings, drinking a dram, or a small quantity of liquid, of whisky from a Quaichs done to bless the marriage.³⁷⁷ A Quaich is "a two-handled silver or pewter dish, often given to the couple as a wedding present and engraved with the date of the wedding."³⁷⁸ Traditionally, whisky was used to fill the Quaich, but modern ceremonies feature any drink, from "Irn Burn, [a Scottish carbonated drink], to warm beer or cold tea."³⁷⁹

During the ceremony, the Quaich is filled, and after the couple is legally married, the couple "seals the wedding" with a drink.³⁸⁰ Terry MacEwen, of *Historic UK*, characterizes the custom as heteronormative, with the bride drinking first and the groom finishing whatever the bride has not consumed. MacEwen notes, about the Quaich:

³⁷³ Ibid.

³⁷⁴ Ibid.

³⁷⁵ Ibid.

³⁷⁶ Roddy the Piper in a Wedding Procession, photograph, Roddy the Piper.

³⁷⁷ MacEwen, "Scottish Wedding," *Historic UK*.

³⁷⁸ Ibid.

³⁷⁹ Ibid.

³⁸⁰ Ibid.

“A Quaich is used for a specific reason however, and not just because it represents beautiful Celtic design—no, the Quaich must be held with both hands. This is extremely important as historically a marriage would often join two Scottish clans together, and these clans were not always on speaking terms. Because the Quaich had to be drunk with both hands it showed trust in the opposite clan and was a mark of honour and respect. The reason being if both hands were on the Quaich, neither were holding a weapon! Traditionally the Quaich would have been handed round all of the clan leaders present after the bride and groom had drunk their fill. Today, it is usually passed around anyone and everyone in the wedding who wants a dram!”³⁸¹



*A couple about to drink a dram from a Quaich at their wedding.*³⁸²

Scottish Funeral Traditions

According to Tom Doran, “The ancient Celts had very deliberate rituals regarding death—they believed the best death was one earned in combat or warfare. They knew that they would be reincarnated and the ‘other’ world they went to was just a resting place till they lived again. They also believed in a Cauldron of Rebirth which could revive the dead – but it seems rather to be something happening on another plane of existence, and not an actual mechanism for reviving a corpse in this world.”³⁸³

³⁸¹ Ibid.

³⁸² Terry MacEwen, Couple Drinking from a Quaich at Wedding, photograph, *Historic UK*.

³⁸³ Tom Doran, "A Short View of Scottish Funeral Traditions," *The Scotia News*.

Bodies were washed and wrapped in a burial cloth and clothes, sometimes known as “winding sheets.”³⁸⁴ In later periods, women of the family of the deceased would wash the body and perform the wrapping.³⁸⁵

An ancient custom, the wake, prevailed:

“There are differences as to the time allowed, but most corpses were laid out for several days (a maximum of 7). There was a watch by some to stay with the body 24 hours a day—some say this was to prevent the Devil or other evil spirits from taking away the soul (and body). Sometimes a window would be thrown open to enable the soul to depart. People would come to give their regards to the family and to the deceased. This extended period allowed travelers to come from afar.

Another reason may be that they wanted to make sure the person was actually dead – and staying with the body also gave them the opportunity to observe any possible, however faint, signs of life. There have been many occasions when someone was thought dead, but sprang back to life – people's abilities to understand the conditions of dying were somewhat less scientific than today, but there are stories from today of people declared dead, only to wake up.”³⁸⁶

Food and whisky was consumed as wakes, which were followed up with dancing, in a celebration of life described as “joyful and boastful.”³⁸⁷ According to Doran, “Men often danced with men, and women with women—but sometimes they mixed.”³⁸⁸

Older traditions laid out the deceased with a “wooden plate on his chest.”³⁸⁹ According to Doran:

“On the plate were separate portions of earth and salt. The handful of earth was said to indicate that the body would be buried and return to the earth from whence it came. The salt was a representation of the eternal soul. Some think that the salt was possibly meant to be a deterrent to spirits (such as sowing the earth with salt after some evil dwelling place had been burned). Sometimes they were even buried with the plate.”³⁹⁰

Following the wake, bodies were taken by procession to be buried.³⁹¹ According to Doran, “It wasn't until the 18th century that women began to appear at the actual graveside burials. Generally they were ‘men only’ affairs and women were kept away—even a wife of a deceased husband would not

³⁸⁴ Ibid.

³⁸⁵ Ibid.

³⁸⁶ Ibid.

³⁸⁷ Ibid.

³⁸⁸ Ibid.

³⁸⁹ Ibid.

³⁹⁰ Ibid.

³⁹¹ Ibid.

be allowed to the grave site as the body was buried.”³⁹² The ringing of a bell was a common element at Scottish funerals.³⁹³

The funerals of Highland Chiefs featured enormous trains, of hundreds of clan-folk.³⁹⁴ According to Doran, “The clan historian—a *seanchaidh*—recited the genealogy of the Chief at some point in the funeral proceedings, often espousing heroic exploits – pipers played. For the more prosperous and well-known (and liked) Chiefs, thousands might easily attend.”³⁹⁵

Due to health regulations and measures, 21st century funerals in Scotland do not feature many sitting up with a body for days or hours.³⁹⁶

Scottish Tartans and Textiles

Below is an excerpt from Neil Grant’s *Scottish Clans and Tartans*, illustrating the culture and history of Scottish tartans.

An excerpt from Scottish Clans and Tartans, written by Neil Grant, an illustrated guide to over 140 clans, including their histories and tartans...

Introduction to *Scottish Clans and Tartans*

by Neil Grant

TARTAN

Tartan has been worn in the Highlands for centuries. In early modern times it took the form of the belted plaid, a versatile article in the shape of a rectangle about 5m (5.14 yd) long, which could serve as cloak and sleeping bag. It was less practicable on horseback, and gentlemen therefore adopted tartan tights, known as trews. The kilt is generally regarded as an 18th-century development, though it was probably worn earlier. Tartan was not worn in the Lowlands until the Act of Union, when it was adopted as a mark of national protest.

Tartan is ancient, but clan tartans are not. There is little evidence that clan tartans existed before the Forty-Five. Some clans may well have worn the same tartan, for instance in places where there was not much choice, and chiefs sometimes equipped their men with identical plaids for a particular expedition. The local companies that were raised in the Highlands as a kind of police force after the Fifteen were issued with a dark tartan that gave them their name, Black Watch, later passed to the regiment that replaced them.

³⁹² Ibid.

³⁹³ Ibid.

³⁹⁴ Ibid.

³⁹⁵ Ibid.

³⁹⁶ Ibid.

The act forbidding the wearing of Highland dress after the Forty-Five enhanced its appeal. Tartan became a nostalgic symbol of the past perpetuated by the Highland regiments, formed from the shattered clans, and by emigrant clan groups in Nova Scotia and other colonies. When the act was repealed, in 1782, tartan, no longer everyday wear, had become a potent symbol.

The romanticising of the Highlands, in which the novels of Walter Scott played so great a part, made tartan fashionable. Many people were now eager to claim Highland ancestry, and clan tartans proliferated. Manufacturers produced new patterns named after districts, events or persons (there was a ‘Wellington’ and a ‘Waterloo’). The famous visit of George IV to Scotland in 1822 marked the peak of the revival. King George wore Highland dress, possibly the Royal Stewart tartan, the origin of which is unknown.

The commercialization of tartan has continued. Strictly, a clan tartan should not be worn except by those whose families have a historic claim to it, but most Highlanders take a relaxed view of the matter. Anyone can wear the general tartans or the new tartans which are still being designed. Since clan-specific tartans were unknown when the clans flourished, a rigid attitude would be misplaced. In recent years the wearing of tartan has increased, and many who wore it for political reasons have discovered that it is a practicable and comfortable form of dress.³⁹⁷

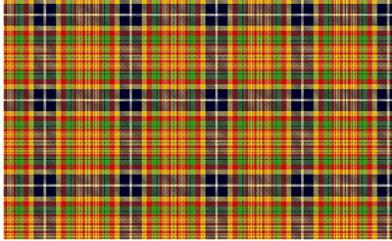
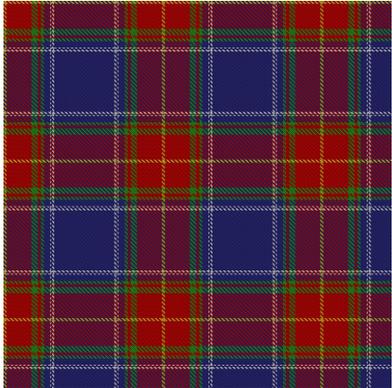
International Tartans

In addition to being a part of traditional Scottish culture, tartans and plaid textiles and patterns have been used in cultures around the world. Notably, in an attempt to make alliances between two countries, tartans have been made for various world cultures and nations that present a design that interprets significant colors and symbols from the world culture into a plaid pattern. These are intended to show the bond or friendship between Scotland and other nations, such as China, India, South Africa, etc., and many are registered officially in the Scottish Register of Tartans.

The following table compiles various designs from various collaborations between Scotland and world cultures, on behalf of advocacy organizations or governmental departments; most are designed by tartan designer, David McGill:

COUNTRY <i>Name of Tartan</i>	TARTAN	DESCRIPTION
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³⁹⁷ Grant, *Scottish Clans*, 11-12.

<p>Cameroon <i>Cameroon Tartan</i></p>	 <p>“Cameroon Tartan,” by David McGill.³⁹⁸</p>	
<p>China <i>Chinese Scottish</i></p>	 <p>“Chinese Scottish,” by Heather Yellowley, 2006³⁹⁹</p>	<p>“The tartan incorporates the colours of the Scottish Saltire together with the red and yellow of the Chinese flag. These are interwoven with green bands to symbolise the great cooperation between Scottish and Chinese botanists in the Botanic Gardens of Edinburgh—home to the world's largest collection of Chinese plants outside China itself. The yellow crosses the red in five places which signifies the five stars of the Chinese Flag, the biggest and brightest being represented by the yellow cross in the middle of the red.”⁴⁰⁰</p>
<p>Denmark <i>The Danish Tartan</i></p>	 <p>“The Denmark Team”, by David McGill.⁴⁰¹</p>	<p>“The colours of the tartan combine the colours in the flags of Denmark and Scotland.”⁴⁰²</p>

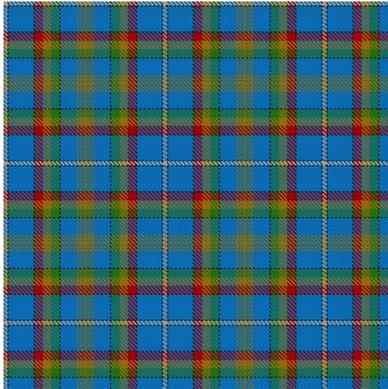
³⁹⁸ David McGill, *Cameroon Tartan*, image, InternationalTartans.co.uk.

³⁹⁹ Heather Yellowley, *Chinese Scottish*, image, The Scottish Register of Tartans, January 3, 2006.

⁴⁰⁰ "Tartan Details - Chinese Scottish," The Scottish Register of Tartans.

⁴⁰¹ David McGill, *The Denmark Tartan*, image, InternationalTartans.co.uk.

⁴⁰² "National Tartans," InternationalTartans.co.uk.

<p>England <i>The English (St. George) Tartan</i></p>	 <p>“The English (St. George) Tartan,” by David McGill.⁴⁰³</p>	<p>“The RED Cross of St. George on its WHITE field, surrounded by the three lions passant which form the Arms of England, and set in BLUE symbolising its island nature and dominance of the High Seas, laced with Royal PURPLE representing 1000 years of enduring monarchic tradition.”⁴⁰⁴</p>
<p>Ethiopia <i>Ethiopian Tartan</i></p>	 <p>“Ethiopian Tartan,” by David McGill, 2008.⁴⁰⁵</p>	<p>“One of the ‘Tartans for Africa’ collection created to strengthen the bonds of friendship between Scotland and Ethiopia and generate income for humanitarian projects in Ethiopia. The design incorporates the colours in the flags of the two nations.”⁴⁰⁶</p>
<p>Finland <i>The Finnish Tartan</i></p>	 <p>“The Finnish Tartan,” by David McGill.⁴⁰⁷</p>	<p>“The Finnish tartan combines the colours in the flags of Finland and Scotland.”⁴⁰⁸</p>

⁴⁰³ David McGill, *The English (St. George) Tartan*, image, InternationalTartans.co.uk.

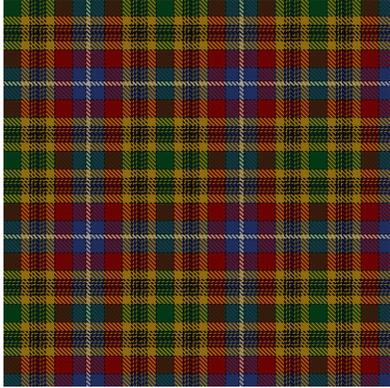
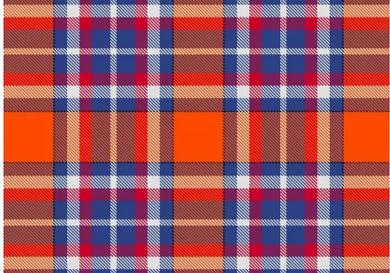
⁴⁰⁴ "National Tartans," InternationalTartans.co.uk.

⁴⁰⁵ David McGill, *Ethiopian Tartan*, image, The Scottish Register of Tartans, May 13, 2008.

⁴⁰⁶ "Tartan Details - Ethiopia," The Scottish Register of Tartans.

⁴⁰⁷ David McGill, *The Finnish Tartan*, image, InternationalTartans.co.uk.

⁴⁰⁸ "National Tartans," InternationalTartans.co.uk.

<p>Ghana <i>Ghanaian Tartan</i></p>	 <p>"Ghanaian Tartan", by David McGill, 2008.⁴⁰⁹</p>	<p>"One of the 'Tartans for Africa' collection created to strengthen the bonds of friendship between Scotland and Ghana and to generate income for humanitarian projects in Ghana. The design incorporates the colours in the flags of the two nations."⁴¹⁰</p>
<p>France <i>The Auld Alliance Tartan</i></p>	 <p>"The Auld Alliance Tartan," by David McGill.⁴¹¹</p>	<p>"The colours of the Auld Alliance tartan combine the French Tricolour with the Scottish Saltire."⁴¹²</p>
<p>Germany <i>The German Tartan</i></p>	 <p>"The German Tartan," by David McGill.⁴¹³</p>	<p>"The colours of the tartan combine the colours in the flags of Germany and Scotland."⁴¹⁴</p>

⁴⁰⁹ David McGill, Ghanaian Tartan, photograph, The Scottish Register of Tartans, February 7, 2008.

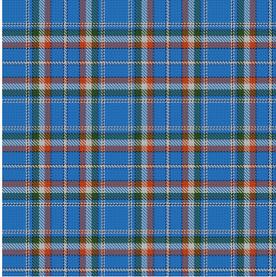
⁴¹⁰ "Tartan Details - Ghana," The Scottish Register of Tartans.

⁴¹¹ David McGill, *The Auld Alliance Tartan*, image, InternationalTartans.co.uk.

⁴¹² "National Tartans," InternationalTartans.co.uk.

⁴¹³ David McGill, *The German Tartan*, image, InternationalTartans.co.uk.

⁴¹⁴ "National Tartans," InternationalTartans.co.uk.

<p>Greece <i>The St. Andrew Tartan</i></p>	 <p>“The St. Andrew Tartan,” by David McGill.⁴¹⁵</p>	<p>“Both Scotland and Greece adopted St. Andrew as their Patron Saint, so it is only appropriate that something of him should be returned.”⁴¹⁶</p>
<p>Iceland <i>The Icelandic Tartan</i></p>	 <p>“The Icelandic Tartan,” by David McGill.⁴¹⁷</p>	<p>“The Icelandic tartan combines the colours of the national flag of Iceland with the colours of the Scottish Saltire.”⁴¹⁸</p>
<p>India <i>The Spirit of India</i></p>	 <p>“Spirit of India” by David McGill, 2012.⁴¹⁹</p>	<p>“First woven in 2010, in time for the Commonwealth Games held in Delhi that year.”⁴²⁰</p> <p>The tartan employs the colors—orange, white, and green—of the Indian national flag.⁴²¹</p>

⁴¹⁵ David McGill, *The St. Andrew Tartan*, image, InternationalTartans.co.uk.

⁴¹⁶ "National Tartans," InternationalTartans.co.uk.

⁴¹⁷ David McGill, *The Icelandic Tartan*, image, InternationalTartans.co.uk.

⁴¹⁸ "National Tartans," InternationalTartans.co.uk.

⁴¹⁹ David McGill, *Spirit of India*, image, The Scottish Registry of Tartans, August 16, 2012.

⁴²⁰ "Tartan Details - Spirit of India," The Scottish Registry of Tartans.

⁴²¹ "National Tartans," InternationalTartans.co.uk.

<p>Japan <i>The Japanese Tartan</i></p>	 <p>“The Japanese Tartan,” by David McGill.⁴²²</p>	<p>“The Japanese tartan combines the colours of the Scottish Saltire with those of the Japanese National Flag.”⁴²³</p>
<p>Kenya <i>Kenyan Tartan</i></p>	 <p>“Kenyan Tartan,” by David McGill, 2007⁴²⁴</p>	<p>“Originally commissioned by Mr. Eric Melvin of Edinburgh and the first in the ‘Tartans for Africa’ series, it was created to strengthen the bonds of friendship between Scotland and Kenya and to generate income for humanitarian projects in Kenya. Approved by the Kenyan High Commissioner to the UK. The colours of the flags of the two nations are incorporated in the design.”⁴²⁵</p>
<p>Malawi <i>Malawian Tartan</i></p>	 <p>“Malawian Tartan,” by David McGill, 2007⁴²⁶</p>	<p>“One of the ‘Tartans for Africa’ collection created to strengthen the bonds of friendship between Scotland and Malawi and to generate income for humanitarian projects in Malawi. Approved by the High Commissioner for Malawi in the UK.”⁴²⁷</p>

⁴²² David McGill, *The Japanese Tartan*, image, InternationalTartans.co.uk.

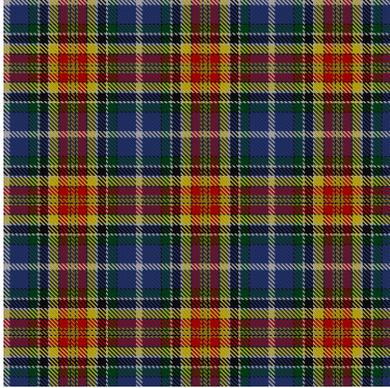
⁴²³ "National Tartans," InternationalTartans.co.uk.

⁴²⁴ David McGill, Kenyan Tartan, image, The Scottish Register of Tartans.

⁴²⁵ "Tartan Details - Kenya," The Scottish Register of Tartans.

⁴²⁶ David McGill, Malawian Tartan, photograph, The Scottish Register of Tartans.

⁴²⁷ "Tartan Details - Malawi," The Scottish Register of Tartans.

<p>Mozambique <i>Mozambican Tartan</i></p>	 <p>“Mozambican Tartan,” by David McGill, 2007.⁴²⁸</p>	<p>“One of the ‘Tartans for Africa’ collection created to strengthen the bonds of friendship between Scotland and Mozambique and to generate income for humanitarian projects in Mozambique. Approved by the Ambassador for Mozambique in the UK.”⁴²⁹</p>
<p>Nigeria <i>Nigerian Tartan</i></p>	 <p>“Nigerian Tartan,” by David McGill, 2007.⁴³⁰</p>	<p>“One of the ‘Tartans for Africa’ collection created to strengthen the bonds of friendship between Scotland and Nigeria and to generate income for humanitarian projects in Nigeria. Approved by the Nigerian High Commissioner to the UK.”⁴³¹</p>
<p>Norway <i>The Norwegian Centennial Tartan</i></p>	 <p>“The Norwegian Centennial Tartan,” by David McGill.⁴³²</p>	<p>“The colours of the tartan combine the colours in the flags of Norway and Scotland.”⁴³³</p>

⁴²⁸ David McGill, Mozambican Tartan, photograph, The Scottish Register of Tartans.
⁴²⁹ "Tartan Details - Mozambique," The Scottish Register of Tartans.
⁴³⁰ David McGill, Nigerian Tartan, image, The Scottish Register of Tartan.
⁴³¹ "Tartan Details - Nigeria," The Scottish Register of Tartans.
⁴³² David McGill, *The Norwegian Centennial Tartan*, image, InternationalTartans.co.uk.
⁴³³ "National Tartans," InternationalTartans.co.uk.

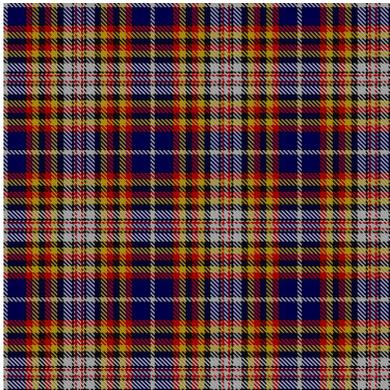
<p>Rwanda <i>Rwandan Tartan</i></p>	 <p>“Rwandan Tartan”, by David McGill, 2007.⁴³⁴</p>	<p>“One of the ‘Tartans for Africa’ collection created to strengthen the bonds of friendship between Scotland and Rwanda and to generate income for humanitarian projects in Rwanda. Approved by the Rwandan Ambassador to the UK. The design incorporates the colours in the flags of the two nations.”⁴³⁵</p>
<p>Sierra Leone <i>Sierra Leone Tartan</i></p>	 <p>“Sierra Leone Tartan,” by David McGill.⁴³⁶</p>	
<p>South Africa <i>South Africa (Hunting) Tartan</i></p>	 <p>“South Africa (Hunting) Tartan”, David McGill.⁴³⁷</p>	

⁴³⁴ David McGill, Rwandan Tartan, image, The Scottish Register of Tartans, August 1, 2007.

⁴³⁵ "Tartan Details - Rwanda," The Scottish Register of Tartans.

⁴³⁶ David McGill, Sierra Leone Tartan, image, InternationalTartans.co.uk.

⁴³⁷ David McGill, South Africa (Hunting) Tartan, image, InternationalTartans.co.uk.

<p>Tanzania <i>Tanzanian Tartan</i></p>	 <p>"Tanzanian Tartan," by David McGill, 2007.⁴³⁸</p>	<p>"One of the 'Tartans for Africa' collection created to strengthen the bonds of friendship between Scotland and Tanzania and to generate income for humanitarian projects in Tanzania. Approved by the Tanzanian High Commissioner to the UK."⁴³⁹</p>
<p>Uganda <i>Ugandan Tartan</i></p>	 <p>"Ugandan Tartan," by David McGill, 2007.⁴⁴⁰</p>	<p>"One of the 'Tartans for Africa' collection created to strengthen the bonds of friendship between Scotland and Uganda and to generate income for humanitarian projects in Uganda. Approved by the Ugandan High Commissioner to the UK."⁴⁴¹</p>
<p>Zambia <i>Zambian Tartan</i></p>	 <p>"Zambian Tartan," by David McGill, 2007.⁴⁴²</p>	<p>"One of the 'Tartans for Africa' collection created to strengthen the bonds of friendship between Scotland and Zambia and to generate income for humanitarian projects in Zambia. Approved by the Zambian High Commissioner to the UK."⁴⁴³</p>

⁴³⁸ David McGill, Tanzania Tartan, photograph, The Scottish Register of Tartans, October 26, 2007.

⁴³⁹ "Tartan Details - Tanzania," The Scottish Register of Tartans.

⁴⁴⁰ David McGill, Ugandan Tartan, image, The Scottish Register of Tartans, June 10, 2007.

⁴⁴¹ "Tartan Details - Uganda," The Scottish Register of Tartans.

⁴⁴² David McGill, Zambian Tartan, image, The Scottish Register of Tartans, October 1, 2007.

⁴⁴³ "Tartan Details - Zambia," The Scottish Register of Tartans.

<p>Zimbabwe <i>Zimbabwean Tartan</i></p>	 <p>“Zimbabwean Tartan,” by David McGill, 2007.⁴⁴⁴</p>	<p>“Commissioned by the Zimbabwe Women's Network UK, this one of the 'Tartans for Africa' collection was created to strengthen the bonds of friendship between Scotland and Zimbabwe and to generate income for humanitarian projects in Zimbabwe.”⁴⁴⁵</p>
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The above table compiles some of the available tartan designs for international cultures. If you are interested in searching for more or learning more about select tartans that have more information on them, please visit the following sites:

- Tartans for Africa: [Main Page](#) | [Countries](#)
- National Tartans: [Main Page](#)
- The Scottish Register of Tartans: [Home](#) | [Search](#)

Scottish Cultural References in *Brigadoon*

The following is a list of Scottish cultural references within the libretto of *Brigadoon*, and accompanying notes on translations, cultural context, and other information helpful for understanding the narrative and its characters. This list attempts to be as exhaustive as possible with explicit references that may be helpful to understand within the musical, while acknowledging that the narrative, the characters, and the text can, in many ways, be seen as wholly stepped in Scottish culture inseparable and essentially by virtue of the setting and history. The page numbers for each reference refer to the libretto for *Brigadoon*.

ACT 1, PROLOGUE, #2: PROLOGUE

Highlands (I.P.1)

According to Encyclopedia Britannica, “Scottish Highlands, also called Highlands, major physiographic and cultural division of Scotland, lying northwest of a line drawn from Dumbarton, near the head of the Firth of Clyde on the western coast, to Stonehaven, on the eastern coast.”⁴⁴⁶ The highlands are home to the lake, Loch Ness.⁴⁴⁷

⁴⁴⁴ David McGill, Zimbabwean Tartan, image, The Scottish Register of Tartans, June 1, 2007.

⁴⁴⁵ "Tartan Details - Zimbabwe," The Scottish Register of Tartans.

⁴⁴⁶ The Editors of Encyclopaedia Britannica, "Scottish Highlands," Encyclopaedia Britannica.

⁴⁴⁷ Brand Scotland, "The Highlands," Scotland.org.



Above, a map of Scotland, illustrating the geographical divide between the Lowlands and Highlands of Scotland.⁴⁴⁸

Brae (I.P.1)

“A steep slope or hill.”⁴⁴⁹

A forest in the Highlands of Scotland. May, 1946 (I.P.2)

The forest of the Highlands is known as the Caledonian Forest, a “unique Scottish habitat.”⁴⁵⁰ According to Rewilding Europe, “Characterised by stands of Scots pine, it includes a diverse range of other trees, including aspen and high altitude willow and birch.”⁴⁵¹

At the moment, there are multiple restoration projects happening to allow for the natural regeneration of trees and animal populations, including deer, in the Caledonian Forest.⁴⁵²

The flagship species of the area is the red deer.⁴⁵³

⁴⁴⁸ Jrockley, Lowland–Highland divide, illustration, Wikipedia, August 10, 2017.

⁴⁴⁹ Oxford University Press, “Brae,” Oxford Learner’s Dictionary.

⁴⁵⁰ “Rewilding the Scottish Highlands,” Rewilding Europe.

⁴⁵¹ *Ibid.*

⁴⁵² *Ibid.*

⁴⁵³ *Ibid.*



Above, a photo of the Caledonian Forest.⁴⁵⁴

ACT 1, SCENE 1

Auchintoul (I.1.3)

“Auchintoul is a hamlet in Aberdeenshire. Auchintoul is situated west of Aberchirder, and northwest of Fillthechap.”⁴⁵⁵



*A map showing Auchintoul on a map of Scotland.*⁴⁵⁶

⁴⁵⁴ “Trees for Life, *The Caledonian Forest*, photograph, Trees for Life.

⁴⁵⁵ “Auchintoul,” Mapcarta.

⁴⁵⁶ Map of Auchintoul in Scotland, illustration, Mapcarta.

Braemar (I.1.3)

Braemar is a region in Aberdeenshire, in the northeast corner of Scotland.⁴⁵⁷



Above, a map of Braemar in Scotland.⁴⁵⁸

ACT 1, SCENE 1, #3: BRIGADOON

Brigadoon (I.1.5)

(Please see the section, IV. Literary Analysis → Title, for information on the name, “Brigadoon”.)

Heavens (I.1.6)

Scotland is a nation that has been predominantly Christian since the Romans left the region.⁴⁵⁹ According to Rev. Danny, “In the Celtic Christian tradition there’s a saying that heaven and earth are only three feet apart, but in ‘thin places’ they’re even closer. ‘A thin place’ one person said is ‘where the veil that separates heaven and earth is lifted and one can glimpse the glory of God.’”⁴⁶⁰

⁴⁵⁷ "Braemar," Mapcarta.

⁴⁵⁸ Map of Braemar in Scotland, illustration, Mapcarta.

⁴⁵⁹ Matthew James Moulton, "Scotland," Encyclopedia Britannica, last modified October 6, 2021.

⁴⁶⁰ Rev. Danny, "When is Heaven Only Inches Away?," Saint Mark's Episcopal Church.

ACT 1, SCENE 2, #4: VENDORS' CALL

Salted meat (I.2.7)

During this time period, in Scotland, “most animals were slaughtered before the winter months and their flesh preserved. Rancid flesh could be disguised with expensive imported spices. For longer-term preservation, flesh might be salted.”⁴⁶¹

For sale or barter there (I.2.7)

According to Google Arts & Culture, “The pound Scots was the unit of currency in the Kingdom of Scotland before the kingdom unified with the Kingdom of England in 1707....In 1707, the pound Scots was replaced by the pound sterling at a rate of 12 to 1, although the pound Scots continued to be used in Scotland as a unit of account for most of the 18th century.”⁴⁶² Thus, one can assume that things “for sale” would be paid for with the currency of the pound Scots. According to Ilana E. Strauss, it is largely a myth that, before money-based economies, ancient worlds featured barter-based economies, in which goods were traded in quid-pro-quo exchanges.⁴⁶³ Interestingly, it was an 18th-century Scottish philosopher, Adam Smith, that originally “popularized the idea that barter was a precursor to money.”⁴⁶⁴ Barter was most likely used with strangers who do not have the currency of the land or with those low on money.⁴⁶⁵

Come ye from the mills (I.2.7)

Conceivably, this could be a windmill or a watermill in the 18th century⁴⁶⁶

ACT 1, SCENE 2, #5: DOWN ON MACCONNACHY SQUARE

Glen (I.2.8)

A narrow secluded valley.⁴⁶⁷

Bairn (I.2.8)

Meaning, “child” or “children.”⁴⁶⁸

Loom (I.2.8)

If interested in seeing how an 18th-century loom operates, please consider watching the following video: [How To Weave On A Traditional Loom \(YouTube\)](#)

Ken (I.2.8)

Meaning, “can.”

Candy (I.2.8)

Reportedly, in another version of the text of *Brigadoon*, in a recording, it is “toffee” that is being sold instead of “candy,” as the latter word was not used in England and Scotland.⁴⁶⁹

Laddies (I.2.8)

⁴⁶¹ "Preserving meat," National Library of Scotland, <https://digital.nls.uk/recipes/themes/meat/preserving.html>.

⁴⁶² "Pound Scots," Google Arts & Culture.

⁴⁶³ Ilana E. Strauss, "The Myth of the Barter Economy," *The Atlantic*.

⁴⁶⁴ *Ibid.*

⁴⁶⁵ *Ibid.*

⁴⁶⁶ "Mills in Scotland," National Records of Scotland.

⁴⁶⁷ "Glen," Merriam-Webster.

⁴⁶⁸ "Bairn," Merriam-Webster.

⁴⁶⁹ Michael Portantiere, "Down on (in?) MacConnachy Square," TheaterMania, last modified April 3, 2005.

Meaning, “boys” or “young men.”

ACT 1, SCENE 2

Stuart Dalrymple (I.2.11)

(For information on the Clan Dalrymple, please refer to section, VI. Scottish Influences → Highland Clans → Clans in Brigadoon.)

Mr. Beaton (I.2.12)

(For information on the Clan Beaton, please refer to section, VI. Scottish Influences → Highland Clans → Clans in Brigadoon.)

MacLaren tartan (I.2.13)

(For information on the Clan MacLaren tartan, please refer to section, VI. Scottish Influences → Highland Clans → Clans in Brigadoon.)

I was hopin’ you’d have the time to make a sash for Jean for the weddin’ (I.2.13)

(For information on how sashes are used in Scottish weddings, please refer to the section, VI. Scottish Influences → Scottish Marriage and Funeral Traditions → Scottish Marriage Traditions → Tying the Knot or Hand-Fasting.)

Mr. Forsythe (I.2.13)

“The name Forsythe comes from the old Gaelic personal name *Fearsithe*, which means *man of peace*.”⁴⁷⁰

ACT 1, SCENE 2, #6: WAITIN’ FOR MY DEARIE

Lassie (I.2.17)

A young woman or girl.⁴⁷¹

Though I’ll live forty lives / Till the day he arrives (I.2.17)

Some sects of pagan Celtic faith shows a belief in reincarnation, as in “the interconnectivity of life, of the connection to the land, of the soul’s journeys through many forms and bodies, of the doorway of death, and the various forms of reincarnation available to the spirit.”⁴⁷²

Lea (I.2.18)

A grassland or pasture.⁴⁷³

ACT 1, SCENE 2

Brogue (I.2.19)

“A stout coarse shoe worn formerly in Ireland and the Scottish Highlands.”⁴⁷⁴

ACT 1, SCENE 2, #7: I’LL GO HOME WITH BONNIE JEAN

Edinburgh (I.2.26)

⁴⁷⁰ "Forsythe History, Family Crest & Coats of Arms," House of Names.

⁴⁷¹ "Lass," Merriam-Webster.

⁴⁷² Philip Freeman, "Celts, Karma and Reincarnation," The Summerlands Public Library.

⁴⁷³ "Lea," Merriam-Webster.

⁴⁷⁴ "Brogue," Merriam-Webster.

Today, and in 1746, Edinburgh is the capital city of Scotland.⁴⁷⁵

ACT 1, SCENE 2, #8: THE HEATHER ON THE HILL

Hillside of heather (I.2.33)

Described as “an iconic Scottish plant”, heather is an “abundant plant on heathland, moors, bogs and even in woodland with acidic or peat soils” in Scotland.⁴⁷⁶

The Ayr Floral Show describes heather:

“Heather was...hardy enough for Highlanders of old to make rope and a variety of items from the tough stems, from a brush to bedding, insulation, a dye for clothing, to make rope and to make ale, though the recipe for the original ale is not known. After the second world war, the shortage of wood created an industry that made floor tiles from compressed heather stems.

Heather has also had a medicinal role, said to have restorative powers and it is still prescribed for the treatment of rheumatism and for urinary infections. Heather honey is made in hives left on the moors in summer. You can taste this honey at the Ayr Flower Show. The taste is beautiful and it also makes a great gift.”⁴⁷⁷



Above, a photo of a hillside of heather in Scotland.⁴⁷⁸

⁴⁷⁵ Michael Lynch, "Edinburgh," Encyclopedia Britannica, last modified September 10, 2021.

⁴⁷⁶ "Heather," Scottish Wildlife Trust; "Flowers In Scotland," Ayr Floral Show.

⁴⁷⁷ "Flowers In Scotland," Ayr Floral Show.

⁴⁷⁸ VisitScotland, A Hillside of Heather in Scotland, photograph, Facebook.

In the breeze (I.2.33)

Roughly [halfway](#) between Auchintoul and Braemar is the town of Kildrummy in Scotland. Using Kildrummy as a potential example for where the town of Brigadoon might be located, the weather in Brigadoon might be as follows in May. Daytime temperatures may reach 15°C (58°F), and nighttime averages might be 4°C (39°F).⁴⁷⁹ The sun is estimated to shine for seven hours a day, and it is expected for one to experience light winds, at around 10 km/h or 7 mph.⁴⁸⁰

The mist of may is in the gloamin' (I.2.33)

"Gloaming" is defined as "twilight" or "dusk."⁴⁸¹

Rill (I.2.33)

A very small brook or stream.⁴⁸²

ACT 1, SCENE 2, #8A: RAIN SCENE

Lightning flashes and thunder rumbles (I.2.34)



Above, two photos of lightning striking the Scottish Highlands. At left, Dramatic fork lightning hits the hills.⁴⁸³ At right, Lightning strikes Skye.⁴⁸⁴

ACT 1, SCENE 3

Shiel. (I.3.36)

A shepherd's hut or a cottage.⁴⁸⁵

Droukit (I.3.36)

Drenched or soaked.⁴⁸⁶

Braw (I.3.38)

Fine.⁴⁸⁷

⁴⁷⁹ "May Climate History for Kildrummy," MyWeather2.com.

⁴⁸⁰ Ibid.

⁴⁸¹ "Gloaming," Merriam-Webster.

⁴⁸² "Rill," Merriam-Webster.

⁴⁸³ Seaflower Skye, *Dramatic fork lightning hits the hills*, photograph, West Highland Free Press.

⁴⁸⁴ Seaflower Skye, *Lightning strikes Skye*, photograph, West Highland Free Press.

⁴⁸⁵ "Shiel," YourDictionary.com,

⁴⁸⁶ "Droukit," Collins Dictionary.

⁴⁸⁷ "Braw," Merriam-Webster.

ACT 1, SCENE 3, #9: THE LOVE OF MY LIFE

On the hill...So there 'neath the moon where romance often springs (I.3.40)



A picture of the moon over the hills at Glen Coe, in the Highlands of Scotland.⁴⁸⁸

Lowlands (I.3.40)

The distinction between the Highlands and Lowlands of Scotland is one that concerns geography, linguistics, and culture. The Highlands' geography has a rugged landscape, with lochs (lakes) and glacier-scoured valleys.⁴⁸⁹ Meanwhile, the Lowlands' geography "has a characteristic structure of sedimentary rocks with coal deposits."⁴⁹⁰ Historically, the Lowlands have used the "Scots language (considered a dialect or close relative of English) in contrast to the Scottish Gaelic (a Celtic language) spoken in the Highlands."⁴⁹¹

Bugle (I.3.40)

In addition to bugles, bagpipes, or "war pipes", and drums were also used in battle.⁴⁹²

Gie (I.3.46)

Meaning, "give."

ACT 1, SCENE 4

Thistles (I.4.50)

The thistle, a purple-colored flower, is the national flower of Scotland.⁴⁹³

⁴⁸⁸ Thomas Cohoon, *Midnight in Glen Coe*, photograph, Pinterest.

⁴⁸⁹ The Editors of Encyclopaedia Britannica, "Highland," Encyclopaedia Britannica.

⁴⁹⁰ The Editors of Encyclopaedia Britannica, "Lowlands," Encyclopaedia Britannica, last modified April 18, 2011.

⁴⁹¹ *Ibid.*

⁴⁹² Moffat, *The Highland*, 9-10.

⁴⁹³ "Thistle: Scotland's National Flower," VisitScotland.



Above, a photo of a thistle flower.⁴⁹⁴

On the origin of the flower's significance, VisitScotland suggests, "one legend has it a sleeping party of Scots warriors were saved from ambush by an invading Norse army when one of the enemies trod on the spiky plant. His anguished cry roused the slumbering warriors who duly vanquished the invader and adopted the thistle as their national symbol."⁴⁹⁵ There are many kinds of thistles, including the Spear, Musk, Melancholy, Old Lady's and Cotton Thistles.⁴⁹⁶

I'll confess to feeling a wee bit giddy myself—and without assistance. It must be the altitude (I.4.50)

The Highlands contain the highest point in the United Kingdom, with an elevation of 4,406 feet or 1,343 metres.⁴⁹⁷ People may feel dizziness, nausea, headaches, and/or shortness of breath, at high altitudes of around 8,000 feet or 2,400 meters.⁴⁹⁸

ACT 1, SCENE 4, #12: ALMOST LIKE BEING IN LOVE

Loch Lomond (I.4.51)

Loch Lomond is the "largest inland stretch of water in Great Britain."⁴⁹⁹ According to VisitScotland, today, "the mesmerising loch lies in the heart of the Loch Lomond & The Trossachs National Park, where you'll be surrounded by charming villages, rolling

⁴⁹⁴ A Thistle, photograph, VisitScotland.

⁴⁹⁵ Ibid.

⁴⁹⁶ Ibid.

⁴⁹⁷ The Editors of Encyclopaedia Britannica, "Highland," Encyclopaedia Britannica, last modified 2019.

⁴⁹⁸ "Acute Mountain Sickness," Healthline, last modified April 6, 2017.

⁴⁹⁹ "Loch Lomond," VisitScotland.

countryside, [and] hills.”⁵⁰⁰



*Above, a photo of Loch Lomond.*⁵⁰¹

Like a bell that is ringing for me (I.4.52)

The ringing of a bell was, interestingly, a custom seen at Scottish funerals.⁵⁰²

ACT 1, SCENE 5, #15: UNDERSCORING

Two hundred years ago the Highlands were stricken with a terrible disease. Oh, not the kind of disease you're likely thinkin'. Two hundred years ago the Highlands were stricken with the plague of war. So many of our proud sons set off to fight. But our lads' swords and high ideals were a poor match for the King's army. In one battle alone, near two thousand Highland sons were slain. Our Brigadoon fell into a deep grievin' for all those lost lads—the ones who didn't return and more for the ones who did. For those that came back did so with such emptiness in their eyes—so lost, they were (I.5.59)

Two hundred years before 1946 was 1746, the year of the Battle of Culloden, which took place on April 16, 1746.⁵⁰³ This description likely describes this battle, which devastated the Highland clan system.⁵⁰⁴ (*For information on the Battle of Culloden please refer to the section, VI. Scottish Influences → Jacobites and 1746*).

And so, late on a Sunday night when all the town was slumberin', Mr. Forsythe went out to a hill beyond the border, and there he asked God to make Brigadoon and all the people in it vanish into the Highland mist (I.5.60)

Alistair Moffat describes the disappearance of the clans, in history, in a similar way, in the introduction to *The Highland Clans*:

⁵⁰⁰ Ibid.

⁵⁰¹ Loch Lomond, photograph, *10 Adventures*.

⁵⁰² Doran, "A Short," *The Scotia News*.

⁵⁰³ Moffat, *The Highland*, 8.

⁵⁰⁴ Ibid, 14.

“In the remote and empty glens, herds of wild deer roam, and their habit of appearing as if from nowhere is described in a Gaelic phrase. Descending from the mountains and the high passes, the deer are called *Clann a' Cheo*, the Children of the Mist. Travellers in the north of Scotland might think of the clans in the same way, their history only occasionally glimpsed in the distance, fleeting, disappearing into the dense forest and the heather-clad uplands. But it is there, and it is a wonderful magical story.”⁵⁰⁵

ACT 1, SCENE 6, #16: ENTRANCE OF THE CLANS

The stage gradually fills with TOWNSFOLK. They announce their clan names as they enter (I.6.63)

(For information on the various clans named, please refer to the section, VI. Scottish Influences → Highland Clans → Clans in Brigadoon).

Mistress Lundie ties the couple's hands with a piece of MacLaren tartan during the following (I.6.64)

(For information on tying the knot of hand-fasting, please refer to the section, VI. Scottish Influences → Scottish Marriage and Funeral Traditions → Scottish Marriage Traditions).

ACT 1, SCENE 6, #18: WEDDING DANCE

Charlie and Jean begin the wedding dance (I.6.65)

(For information on Scottish wedding dances please refer to the section, VI. Scottish Influences → Scottish Dances → Dances in Brigadoon).

ACT 1, SCENE 6, #19: SWORD DANCE AND REEL

[Harry] places [the swords] on the ground and dances a traditional sword dance (I.6.65)

(For information on the Sword Dance, please refer to the section, VI. Scottish Influences → Scottish Dances → Traditional Scottish Dances).

Dinna (I.6.65)

Meaning, “do not.”

ACT 2, SCENE 3, #24A: MY MOTHER'S WEDDIN' DAY

Rye (II.3.11)

Rye is an edible grain used to make rye whiskey.⁵⁰⁶

ACT 2, SCENE 3, #25: FUNERAL

She dances a mournful Piobbrohead (II.3.12)

(For information on the Piobbrohead, please refer to the section, VI. Scottish Influences → Scottish Dances → Dances in Brigadoon).

⁵⁰⁵ Moffat, *The Highland*, 7.

⁵⁰⁶ The Editors of Encyclopaedia Britannica, "Rye," Encyclopaedia Britannica, last modified May 16, 2020.

Visual References: Scottish Highlands

Below are some photos of the Scottish Highlands, to illustrate the landscape:



Above, a photo of a cottage in Glencoe, Scotland, in front of a mountain with purple heather.⁵⁰⁷

⁵⁰⁷ A Cottage in Glencoe, Scotland, in Front of a Mountain with Purple Heather, photograph, iStock, December 11, 2020.



Above, a photo of a cottage in Glencoe, Scotland, in front of a mountain with purple heather under a cloudy sky.⁵⁰⁸



Above, a photo of sunset over the River Sligachan in the Scottish Highlands.⁵⁰⁹

⁵⁰⁸ A Cottage in Glencoe, Scotland, in Front of a Mountain with Purple Heather under a Cloudy Sky, photograph, iStock, December 11, 2020.

⁵⁰⁹ Sunset over the River Sligachan in the Scottish Highlands, photograph, iStock, October 30, 2014.



Above, a photo of a sunset over the Quiraing Mountains in the Scottish Highlands from the Isle of Skye.

Phrases from Scotland

The following compiles phrases from Scots, from English that have a Scottish Gaelic origin, and from English with use in Scotland of contemporary and/or historical usage.

TERM OR PHRASE	MEANING
Away you go!	As encouragement. ⁵¹⁰
Awright ya wee bawbag?	A form of endearment. “A bawbag being a scrotum.” Used between close friends. (“In the right context it is no more offensive than saying ‘Hello, how are you my friend?’”) ⁵¹¹
Bairn	“Baby” or “child.” ⁵¹²
Barras	A “market,” derived from the word, “wheel barrows.” ⁵¹³
Bidie-in	“An unmarried partner, of either sex.” ⁵¹⁴

⁵¹⁰ Emily Orr, interview by Arushi Grover, Pennsylvania State University, State College, PA, United States, February 28, 2022.

⁵¹¹ "Scottish Slang 1.0 (The Ultimate Guide to Help You Blend in North of the Border)," Highland Titles, last modified 2021.

⁵¹² "Appendix: Glossary of Scottish slang and jargon," Wiktionary, last modified December 12, 2021.

⁵¹³ Ibid.

⁵¹⁴ James A.C. Stevenson and Iseabail Macleod, "People Titles and Labels Parts of the Body," *Scour-oot: a Dictionary of Scots Words and Phrases in Current Use*, 2015.

Bevvy	“An alcoholic beverage.” ⁵¹⁵
Bonnie	“Pretty or beautiful.” ⁵¹⁶
Braw	“Good” or “brilliant”. ⁵¹⁷
Cannae	“Can not.” ⁵¹⁸
Cèilidh (pronounced <i>kay-lee</i>)	A “social gathering”, recently with dancing. ⁵¹⁹
Chief	Alternate for “mate”, “dude”, and “fella”. (As in, “Awrite chief, wur ye aff tae the night?”) ⁵²⁰
Didnae	“Didn’t.” ⁵²¹
Fit like?/Whit like?	“How are you?” ⁵²²
Go’an yersel’	As encouragement, “go on yourself.” ⁵²³
Gonny no dae that!	“Please don’t do that!” ⁵²⁴
Hame	“Home.” ⁵²⁵
Havnae	“Have not.” ⁵²⁶
Haud yer wheesht	“Stop talking.” ⁵²⁷
Haud yer weesht!	A not-polite way of saying, “Be quiet!” ⁵²⁸
Haw	“A quick saying to get someone's attention, quicker than saying ‘hello’. (<i>Haw, stop ya bambag!</i>)” ⁵²⁹
Hen	A “term of endearment for a woman, equivalent to ‘love’ or ‘darling’ (<i>How ye daein’ the day, hen?</i>)” ⁵³⁰

⁵¹⁵ "Appendix: Glossary," Wiktionary.

⁵¹⁶ Ibid.

⁵¹⁷ "Old Scottish Sayings, Scottish Words And Slang Your Granny May Have Used!," Scotland Welcomes You, last modified September 13, 2021.

⁵¹⁸ "Appendix: Glossary," Wiktionary.

⁵¹⁹ "List of English words of Scottish Gaelic origin," Wikipedia, last modified August 17, 2021.

⁵²⁰ "Appendix: Glossary," Wiktionary.

⁵²¹ Ibid.

⁵²² Ibid.

⁵²³ Orr, interview.

⁵²⁴ "Scottish Slang," Highland Titles.

⁵²⁵ "Appendix: Glossary," Wiktionary.

⁵²⁶ Ibid.

⁵²⁷ Ibid.

⁵²⁸ "Scottish Slang," Highland Titles.

⁵²⁹ "Appendix: Glossary," Wiktionary.

⁵³⁰ Ibid.

Himself(f)	“An oblique way of referring to the principal person in any particular circumstances—the master of a house, a farmer, an employer, and so on. <i>Is himsel’ inside?</i> It is also sometimes, with mock respect, used for the devil. A woman in a position of authority may likewise be referred to as hersel .” ⁵³¹
Howzitgoan	Greetings. (<i>Howzitgoan pal? Huvnae seen ye in ages.</i>) ⁵³²
Jimmy	“An egalitarian way of addressing a stranger: rather like the Australian <i>mate</i> . ‘ <i>Have you the right time, Jimmy?</i> ’” ⁵³³
Ken	“To know.” ⁵³⁴
Kirk	“Church.” ⁵³⁵
Lad/laddie	“A boy or young man” (<i>Aye, laddie!</i>). ⁵³⁶
Laldy	“Attitude” (<i>She gave ie laldy!</i>). ⁵³⁷
Lang mae yer lum reek	As in, “long may your chimney smoke.” Wishing a long and healthy life. ⁵³⁸
Lass/lassie	“A girl or young woman.” ⁵³⁹
Min/mannie	“Mate” (<i>Aw’right, min?</i>). ⁵⁴⁰
The morn	“Tomorrow.” ⁵⁴¹
Noo jist haud on!	“Now just hold on!” (As in, “take your time!”) ⁵⁴²
Oan yer bike	“Go away.” ⁵⁴³
Oan yer trolley	“Go away.” ⁵⁴⁴
Pure dead brilliant	“Amazing.” ⁵⁴⁵
Quine	A rare or, now, obsolete variant of <i>quean</i> ; used for a girl, a young unmarried woman. ⁵⁴⁶

⁵³¹ Stevenson and Macleod, "People Titles".

⁵³² "Appendix: Glossary," Wiktionary.

⁵³³ Stevenson and Macleod, "People Titles".

⁵³⁴ "Appendix: Glossary," Wiktionary.

⁵³⁵ Ibid.

⁵³⁶ Ibid.

⁵³⁷ Ibid.

⁵³⁸ "Scottish Slang," Highland Titles.

⁵³⁹ "Appendix: Glossary," Wiktionary.

⁵⁴⁰ Ibid.

⁵⁴¹ Ibid.

⁵⁴² "Old Scottish Sayings, Scottish Words And Slang Your Granny May Have Used!," Scotland Welcomes You, last modified September 13, 2021

⁵⁴³ "Appendix: Glossary," Wiktionary.

⁵⁴⁴ Ibid.

⁵⁴⁵ "Scottish Sayings," My Voyage Scotland.

⁵⁴⁶ Stevenson and Macleod, "People Titles".

Quinie	“Daughter.” (<i>Ab have recently seen my quinie.</i>)
Simmer	“Calm down.” ⁵⁴⁷
Whit’s fur ye’ll no go by ye!	“What’s meant to happen will happen.” ⁵⁴⁸
Yer da	“Your father.” ⁵⁴⁹
Yer maw	“Your mother.” ⁵⁵⁰
Ye’re aff yer heid!	“You’re off your head!” ⁵⁵¹
Yuptae?	“What are you up to?” ⁵⁵²

⁵⁴⁷ "Appendix: Glossary," Wiktionary.

⁵⁴⁸ "Old Scottish Sayings, Scottish Words And Slang Your Granny May Have Used!," Scotland Welcomes You, last modified September 13, 2021.

⁵⁴⁹ "Appendix: Glossary," Wiktionary.

⁵⁵⁰ Ibid.

⁵⁵¹ Ibid.

⁵⁵² Ibid.

VII. ESSAYS FROM A DRAMATURG

Our Own *Brigadoon*

We may not be producing *Brigadoon* in the Scottish Highlands, but we do have our own Brigadoon here, in State College, PA. We're a town that pops up regularly for part of the year, then sort of disappears (largely), until the next regular recurrence. We might see ourselves as a slightly insulated community, and that makes some of the questions that come up in the musical, *Brigadoon*, even more immediate and personal: What happens when we have a person of the community who doesn't feel like they belong? What happens when a stranger or foreigner comes to town? How do we experience time in a place, our college town, that only, kind of, exists for part of the year? These questions connect me with, not only the musical, but our very own Happy Valley. Thus, I have for you, some photos of, not the Highlands of Scotland, but the drive into University Park...



A photo showing where the clouds touch the hills.



A photo showing verdant pastures, blue hills, clouds, and fog or mist.



A photo showing a blue hill and some foliage.

Lays o' th' Hameland by James H. Murdoch

James H. Murdoch was a “Pittsburgh and Glassport resident who felt very strongly about his Scottish roots and his place in the Clan McDonald.”⁵⁵³ The following includes a poem that we can use as paratexts to understand the discursive unconsciousness of Scotland. (The poet is also the great-grandfather of *Brigadoon* lighting designer, Mac Miller, a student here at Penn State and our lighting designer.) “Farewell Tae Bonnie Scotlan” describes the natural beauties of Scotland and expresses the speaker’s bid farewell to them. Some of the same sights are mentioned in Lerner’s libretto and lyrics, including mentions of lakes, hills, the lea, and verdancy.

Farewell Tae Bonnie Scotlan’

by James H. Murdoch

Farewell! a loving, fond farewell!
My native land, to thee!
Fate bids my wandering feet depart
From scenes that’s woven round the heart
From earliest infancy.

Farewell, the fields where Wallace trod!—
The ferny glen—th’ hazel dell;
Thy peaceful lakes and murmuring rills,
The gowany lea and purple hills—
A loving, fond farewell!

And may the God our fathers knew,
Be aye thy guide and trust;
And may the foeman never tread
O’er sacred mound where sleeps the dead,
Our cherished patriot dust!

No more on Forth’s sweet verdant banks
I’ll watch the sunbeams quiver;
Nor trace the lark with youthful eye,
God’s tender minstrel of the sky.
Farewell, dear land, forever!

⁵⁵³ "Lays o' th' Hameland," Common Crow.

Taylor Swift and *Brigadoon*

The following is a series of playlists—divided by the overall play, setting, and character—that compares the text of *Brigadoon* to Taylor Swift’s discography. Comparisons were made both on superficial bases and with intent to uncover the deeper characterization of each categorized element. This summarizes the dramaturgical work of exploring the play’s text through comparisons to an external body of poetry. Each song is referred to in the following format: “Song Title”, *Album Title*. (Note: Lyrics from Swift’s songs are attributed to T.S., or Taylor Swift, and lines from *Brigadoon* are attributed to A.J.L., or Alan Jay Lerner.)

OVERALL <i>Brigadoon</i>	SONG
	“the lakes”, <i>folklore</i>
	ALBUMS
	 <p style="text-align: center;"><i>At left, the album cover for Taylor Swift’s album, folklore (2020). At the right, the album cover for Swift’s album, evermore (2020).</i></p>

SETTING	
Brigadoon, Scotland (1746)	New York City, NY, (1946)
“the lakes”, <i>folklore</i> “Style”, 1989	“Welcome to New York”, 1989

CHARACTERS (by individual)		
<i>Character</i>	<i>Song</i>	<i>Lyrics & Lines</i>
TOMMY ALBRIGHT	“hoax”, <i>folklore</i>	“Stood on the cliffside / Screaming, ‘Give me a reason’ / Your faithless love’s the only hoax / I believe in” –T.S. “I saw a man walking by the sea / Alone with the tide was he, / I looked and I thought as I watched him go by: / There but for you go I.” – A.J.L
	“Everything Has Changed”, <i>RED (Taylor’s Version)</i>	“All I know is we said, ‘Hello’ / So dust off your highest hopes / All I know is pouring rain / And everything has changed” –T.S.
	“Message In A Bottle”, <i>RED (Taylor’s</i>	“Cause you could be the one that I love / I could be the one

	<i>Version</i>	that you dream of / Message in a bottle is all I can do / Standin' here, hopin' it gets to you / You could be the one that I keep, and I / Could be the reason you can't sleep at night / Message in a bottle is all I can do / Standin' here, hopin' it gets to you" –T.S.
	"Getaway Car", <i>reputation</i>	"I'm in a getaway car / I left you in the motel bar / Put the money in a bag and I stole the keys / That was the last time you ever saw me" –T.S.
	"State Of Grace", <i>RED (Taylor's Version)</i>	"And I never saw you coming / And I'll never be the same" –T.S.
	"Nothing New", <i>RED (Taylor's Version)</i>	"How can a person know everything at 18 but nothing at 22? / And will you still want me when I'm nothing new?" –T.S.
	"Cornelia Street", <i>Lover</i>	"And baby, I get mystified by how this city screams your name" –T.S.
	"Daylight", <i>Lover</i>	"I've been sleeping so long in a 20-year dark night / And now I see daylight, I only see daylight" –T.S.
	"exile", <i>folklore</i>	"You were my crown, / Now I'm in exile seeing you out" –T.S.
	"invisible string", <i>folklore</i>	"And isn't it just so pretty to think / All along there was some / Invisible string / Tying you to me?" –T.S.
	"betty", <i>folklore</i>	"But if I just showed up at your party / Would you have me? / Would you want me? / Would you tell me to go fuck myself? / Or lead me to the garden? / In the garden would you trust me / If I told you it was just a summer thing? / I'm only seventeen, I don't know anything / But I know I miss you // I was walking home on broken cobblestones / Just thinking of you when she pulled up like / A figment of my worst intentions / She said 'James, get in, let's drive' / Those days turned into nights / Slept next to her, but / I dreamt of you all summer long // Betty, I'm here on your doorstep / And I planned it out for weeks now / But it's finally sinkin' in Betty, right now is the last time / I can dream about what happens when / You see my face again" –T.S.
	"willow", <i>evermore</i>	"I'm like the water when your ship rolled in that night / Rough on the surface but you cut through like a knife" –T.S.
FIONA MACLAREN	"22", <i>RED (Taylor's Version)</i>	"Yeah, we're happy, free, confused and lonely at the same time / It's miserable and magical" –T.S.
	"cardigan", <i>folklore</i>	"You drew stars around my scars / But now I'm bleedin' // 'Cause I knew you / Steppin' on the last train / Marked me like a bloodstain, I / I knew you / Tried to change the ending / Peter losing Wendy, I / I knew you/ Leavin' like a father / Running like water, I / And when you are young, they assume you know nothing // But I knew you'd linger like a tattoo kiss / I knew you'd haunt all of my what-ifs / The smell of smoke would hang around this long / 'Cause I knew everything when I was young // I knew I'd curse you for the longest time / Chasin' shadows in the grocery line / I knew you'd miss me once the thrill expired / And you'd be standin' in my front porch light / And I knew you'd come back to me" –T.S.

	“Lover”, <i>Lover</i>	“You’re my, my, my, my lover” –T.S.
	“I Bet You Think About Me”, <i>RED (Taylor’s Version)</i>	“But it turned out I’m harder to forget than I was to leave / Then, yeah, I bet you think about me” –T.S.
	“Come Back, Be Here”, <i>RED (Taylor’s Version)</i>	“Come back, be here / Come back, be here” –T.S.
	“Nothing New”, <i>RED (Taylor’s Version)</i>	“How can a person know everything at 18 but nothing at 22? / And will you still want me when I’m nothing new?” –T.S.
	“Cruel Summer”, <i>Lover</i>	“And I screamed for whatever it’s worth ‘I love you,’ ain’t that the worst thing you ever heard? / He looks up grinning like a devil” –T.S.
	“King of My Heart”, <i>reputation</i>	“Say you fancy me, not fancy stuff / Baby, all at once, this is enough” –T.S.
	“peace”, <i>folklore</i>	“Would it be enough if I could never give you peace?”
JEFF DOUGLASS	“Paper Rings”, <i>Lover</i>	“The moon is high / Like your friends were the night that we first met” –T.S.
	“I Knew You Were Trouble”, <i>RED (Taylor’s Version)</i>	“I knew you were trouble when you walked in” –T.S.
	“I Almost Do”, <i>RED (Taylor’s Version)</i>	“It takes everything in me not to call you” –T.S.
	“exile”, <i>folklore</i>	“You were my crown, / Now I’m in exile seeing you out” –T.S.
MEG BROCKIE	“Blank Space”, <i>1989</i>	“But I’ve got a blank space / And I’ll write your name” –T.S.
	“End Game”, <i>reputation</i>	“I wanna be your end game” –T.S.
	“Don’t Blame Me”, <i>reputation</i>	“Don’t blame me / Love made me crazy” –T.S.
	“Shake It Off”, <i>1989</i>	“I stay out too late / Got nothing in my brain / That’s what people say, mm, mm / That’s what people say, mm, mm // I go on too many dates / But I can’t make ‘em stay / At least that’s what people say, mm, mm / That’s what people say, mm, mm / But I keep cruising / Can’t stop, won’t stop moving / It’s like I got this music in my mind / Saying it’s gonna be alright” –T.S.
CHARLIE DALRYMPLE	“...Ready For It”, <i>reputation</i>	“Some, some boys are tryin’ too hard / He don’t try at all, though / Younger than my exes but he act like such a man, so / I see nothing better, I keep him forever” –T.S. “Knew I was a robber first time that he saw me / Stealing hearts and running off and never saying sorry / But if I’m a thief, then he can join the heist / And we’ll move to an island, and” –T.S.
HARRY BEATON	“Speak Now”, <i>Speak Now</i>	“Don’t say yes, run away now / I’ll meet you when you’re out of the church at the back door / Don’t wait, or say a single vow / You need to hear me out / And they said, ‘Speak now’” –T.S.
	“my tears ricochet”, <i>folklore</i>	“And if I’m dead to you, why are you at the wake? / Cursing my name, wishing I stayed / Look at how my tears ricochet”

		–T.S.
	“All Too Well (10 Minute Version), <i>RED (Taylor’s Version)</i>	“And maybe we got lost in translation / Maybe I asked for too much / But maybe this thing was a masterpiece ‘til you tore it all up / Running scared, I was there / I remember it all too well” –T.S.
	“Look What You Made Me Do”, <i>reputation</i>	“Look what you made me do” –T.S.
	“Bad Blood”, <i>1989</i>	“Did you think we’d be fine? / Still got scars on my back from your knife / So don’t think it’s in the past / These kind of wounds they last and they last” –T.S.
	“this is me trying”, <i>folklore</i>	“I just wanted you to know, that this is mean trying” –T.S.
JEAN MACLAREN	“Paper Rings”, <i>Lover</i>	“I like shiny things, but I’d marry you with paper rings” –T.S.
ANDREW MACLAREN	“Invisible”, <i>Taylor Swift</i>	“We could be a beautiful, miracle” –T.S.
MISTRESS LUNDIE	“Holy Ground”, <i>RED (Taylor’s Version)</i>	“And right there where we stood was holy ground” –T.S.
	“False God”, <i>Lover</i>	“We might just get away with it / Religion’s in your lips / Even if it’s a false god / We’d still worship” –T.S.
ARCHIE BEATON	“Lover”, <i>Lover</i>	“Take me out / And take me home” –T.S.
STUART DALRYMPLE	“Girl At Home”, <i>RED (Taylor’s Version)</i>	“Don’t look at [her], / You’ve got a girl at home / And everybody knows that” –T.S.
FRANK	“this is me trying”, <i>folklore</i>	“But I didn’t pour the whiskey” –T.S.
	“ivy”, <i>evermore</i>	“And drink my husband’s wine” –T.S.
	“King of My Heart”, <i>reputation</i>	“Drinking beer out of plastic cups” –T.S.
	“Gorgeous”, <i>reputation</i>	“Whisky on ice” –T.S.
JANE ASHTON	“Begin Again”, <i>RED (Taylor’s Version)</i>	“But on a Wednesday in a café, I watched it begin again” –T.S.
	“Getaway Car”, <i>reputation</i>	“I’m in a getaway car / I left you in the motel bar / Put the money in a bag and I stole the keys / That was the last time you ever saw me”
KATE	“Cornelia Street”, <i>Lover</i>	“I packed my bags” –T.S.
MAGGIE ANDERSON	“my tears ricochet”, <i>folklore</i>	“We gather here, we line up / Weepin’ in a sunlit room, and / If I’m on fire, you’ll be made of ashes too” –T.S.
SANDY DEAN	“Sweeter Than Fiction”, <i>Sweeter Than Fiction</i>	“This life’s sweeter than fiction” –T.S.
	“All Too Well (10 Minute Version)”, <i>RED (Taylor’s Version)</i>	“Oh, your sweet disposition” –T.S.
MACGREGOR	“Our”, <i>Speak Now</i>	“People throw rocks at things that shine” –T.S.
ANGUS	“invisible string”, <i>folklore</i>	“You used to work at to make a little money” –T.S.

MACGUFFIE		
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DEAR ENSEMBLE,

This playlist is based off of the text, the lyrics and libretto, of *Brigadoon*. I would absolutely love to work with you to find songs and lyrics that fit the character you are developing; if interested in chatting or discussing, please reach out to me at ajg6360@psu.edu or (704) 941-7092 (via text)!

With love, Your Production Dramaturg

Cottagecore

THE COTTAGECORE MANIFESTO

by Arushi Grover

Cottagecore is an aesthetic movement that celebrates an idealized, rural, simpler way of living. Cottagecore is related to other nostalgia-based aesthetic communities, including countrycore, teacore, grandmacore, faeriecore, farmcore, and goblincore. (According to Isabel Slone of *The New York Times*, “The suffix ‘-core,’ derived from 1980s hard-core punk music, is now used to delineate a type of genre or category.”) The defining image of the movement is the dappled light falling on the thatched roof of a country cottage, nestled on verdant hills while a brook babbles on. Originating as a trend on Tumblr, the term *cottagecore* was first named in 2018, describing an aesthetic and movement that centers around fiber arts, baking, and reveling in nature. Think long, flowing dresses and skirts; puffed sleeves; handkerchiefs wrapped around one’s head. But cottagecore is less an action or something realized, and more a state of mind—it’s the idea of escapism.

The movement reached new heights, finding popularity on TikTok in 2020 during the COVID-19 pandemic. As a response to stress and trauma, people gravitated towards cottagecore’s interpretation of isolation as “romantic instead of terrifying.”

Capitalism

Cottage

2020 cottagecore

Taylor Swift

Animal crossing

Irony of online - but isn’t why the fantasy is all the more powerful now

Feminine things

Aesthetics are demonizing as the vapid

Romanticization of European aesthetics

Romanticization is not apolitical

Progressive

I stand to

Pandemic made alone time a necessity

Romanticism response to industrial revolution

Longing and queer identity

Puritanical vein to American that pleasure is bad

Romantics

VIII. ANNOTATIONS

The following section contains notes on the cultural context and meaning of the text of libretto of *Brigadoon*. Note: All Scottish cultural references can be located solely in section *VI. Scottish Influences* → Scottish Cultural References. The page numbers for each annotation reference refer to the libretto for *Brigadoon*.

ACT 1, SCENE 1

Before the war (pg. 4)

This line references Tommy's experience in serving in World War II. (*For more information on World War II, please refer to Section V. Historical Context.*)

Antediluvian (pg. 5)

"Of or relating to the period before the flood described in the Bible."⁵⁵⁴

ACT 1, SCENE 1, #3: BRIGADOON

Sable (pg. 5)

"A dark brown or black color."⁵⁵⁵

ACT 1, SCENE 2

Shilling (pg. 21)

"Former English and British coin, nominally valued at one-twentieth of a pound sterling, or 12 pence."⁵⁵⁶

ACT 1, SCENE 4

Trousseau (pg. 42)

"The personal possessions of a bride, usually including clothes, accessories, and household linens and wares."⁵⁵⁷

Is it informal, or should I wear my three-cornered hat? (pg. 56)

This may be a reference to the 18th century dress of American colonists.

ACT 1, SCENE 6, #19: SWORD DANCE AND REEL

HARRY kisses JEAN violently.

Considering that this occurred on Jean's wedding day and by force, one can understand this as an act of non-consensual assault.

ACT 2, SCENE 2

Shangri-La (pg. 8)

⁵⁵⁴ "Antediluvian," Merriam-Webster.

⁵⁵⁵ "Sable," Cambridge Dictionary.

⁵⁵⁶ The Editors of Encyclopaedia Britannica, "Shilling," Encyclopaedia Britannica, last modified July 20, 1988.

⁵⁵⁷ "Trousseau," Merriam-Webster.

A fictional utopian lamasery high in the Himalayas in Tibet in James Hilton's novel, *Lost Horizon*.⁵⁵⁸

ACT 2, SCENE 4

A crowded, smoky New York City hotel bar (pg. 17)

Notably, the “mist” of the Highlands presents as the hazardous smoke of the New York City hotel bar.

ACT 2, SCENE 5

All right, Tommy, you've said your old lang synes. You ready to go now? (pg. 27)

At the end of a wedding evening, after the celebration and after the couple has “quietly and secretly” departed, guests at Scottish weddings often gather in a circle and sing “Auld Lang Syne,” a song literally translating to “Old Long Since,” that was based on a 1788 poem by Scottish poet and lyricist Robert Burns.⁵⁵⁹

⁵⁵⁸ The Editors of Encyclopaedia Britannica, "Lost Horizon," Encyclopaedia Britannica, last modified February 19, 2020.

⁵⁵⁹ "Traditional Scottish Wedding," Electric Scotland; Robert Lewis, "Auld Lang Syne," Encyclopedia Britannica.

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