



Crest Badge of a
Member of Clan Hunter

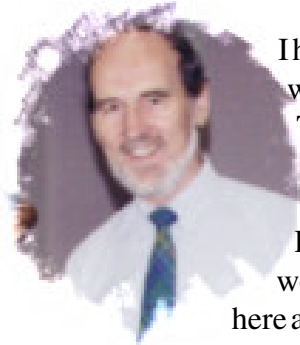
hunters' halloo

Newsletter of the Clan Hunter Association, Canada

January 2003 Vol 3,9

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I hope everyone had a wonderful Christmas and I wish every one a peaceful and blessed New Year. The big event this year is the visit of our Clan Chief in August. We would really like to have a big turn out when we march onto the field in the Clan Parade, so that she feels very welcome. So folks I would like you to read all the information supplied here and arrange to join us. We realise that cost is always a factor and we are trying very hard to control that aspect. It is most important that we know how many people are going to join us for the reception at the Ramada Hotel and Conference centre. So don't delay folks make up your mind to come and then let us know where you are going to participate. You can keep up to date with the Fergus programme by accessing their web site at www.fergusscottishfestival.com. As soon as we have a programme for 2003 we will include it in the newsletter.

Tom

From Victoria BC



Key to the Castle

BC with his son Craig and daughter Vanessa. Also on the left of the picture are John's sister Helen Hunter Stewart and her son Edward Stewart of Ayrshire, Scotland, who were also discovering the castle for the first time. Vanessa who has recently become engaged hopes to have permission to be married at the castle. John's wife, Lianne, who provided us with the information and photo, tells us that she enjoys the newsletter very much and has a friend in Victoria doing Hunter research

to thank for their discovery of the Castle and Clan Association.



Dear Clansfolk,

I wish you all the best of greetings for 2003 and hope that everyone has a good year. The winter weather has been kind to the Castle and the Garden and everything is looking good for the coming season. After the devastating winds several years ago we have been able this winter to harvest the wood. We are now having several trees planked for furniture for the Castle. I am having a table made of Hunterston Beech for the Clan Museum, which I will gift to the Castle, where it will be used for Clan meetings. Also, I have found someone who can make replica furniture for the Castle, and in due course we will have some pieces made to enhance our Castle.



I am joining with the UK Clan members at Gretna Green for their Annual Burns Supper. We are all looking forward to toasting the most famous of Scottish Bards. It is interesting that Robert Burns was from Ayrshire and one of my Hunter ancestors was a patron to Robert Burns, and gave him financial support. I feel very honoured that a Hunter should recognise and support talent.

The Kilmarnock Cheerleaders are going from strength to strength. They now have a junior branch and there are so many wanting to become cheerleaders that they have a waiting list. It is very encouraging that they should have become so successful in so short a time. The Kilmarnock Cheerleaders are planning to enter a National competition for Cheerleader groups. I have wished them good fortune in their endeavours.

All good wishes,
Pauline

Just In...Hot off the press.

I have just received an e-mail from Madam Pauline our chief, and she tells me that **provisionally** and I repeat **provisionally** the 2004 Clan Gathering at Hunterston Castle is set for 6th, 7th and 8th August 2004. The date is still to be finally confirmed by all of the Clan Officers but I wanted to give you all a "heads up" as soon as I could. Now is the time to begin making plans to join the other Hunters from around the world, Australia, New Zealand, USA, Argentina, and of course, Canada. This an excellent time for those of us coming from abroad as it allows us to extend our vacation and experience the Edinburgh Festival complete with Military Tattoo. If your only experience of the Military Tattoo if that of viewing it on television let me encourage you to see it in person and experience a thrill that is impossible to describe. Everytime I go I think it can't be as good as the last time and you know what...it always is.



Come enjoy the Hunterston Experience in August 2004

....And from Surrey BC

David and Ruth Hunter also proclaim how much they are enjoying the newsletter and tell us that they just had 2 great grand sons and are expecting 2 more this year. A hearty congratulations to both of you.

....And from Lanigan Saskatchewan

Ruth Ewing tells us that she enjoys the newsletter and that it has been an eventful year for their family. Her younger brother celebrated his 75th birthday and his 50th wedding anniversary. The big event of the year though was Ruth's 80th birthday on May 8th when she had her brothers and their wives with her own 7 children and their spouses along with 23 of the grandchildren and 2 great grand children join her in celebration. Well a very happy belated birthday to you Ruth and many more.

The Hunterston Brooch

(A paper by Jonna Beveridge, Clan Member USA)



Editor's note: I have not edited Jonna's fine piece other than to remove her extensive reference notes from the end. This was done solely in the interest of space. Anyone wishing a copy of the notes to accompany the paper may contact me directly.

The Hunterston brooch has been described as a classical piece of early medieval Celtic art, combining Celtic and Anglo-Saxon elements.¹ It is recognized as a masterpiece of art jewelry.² To date no historical evidence has been found to properly date the brooch or to place it in its truest historical context. Therefore, archeological evidence and comparisons with contemporary jewelry and manuscripts are the tools utilized to interpret and understand the brooch. These tools are used to explore not only what the brooch's designs may represent, but also why it was created.

The name of the brooch is modern. The brooch was found in the fall of 1830 on the estates of Clan Hunter. The Hunter land is located in West Kilbride, Ayrshire, Scotland.³ The brooch was discovered by two men quarrying about 200 feet below Goldenberry Hill, about 200 yards east of the sea shore. The brooch was said to have been covered by grass, though during the disturbance made in the area by the men it is possible that it was dislodged from a nearby cleft.⁴ Human bones were found near the brooch and it is thought that they are the remains of the last person in possession of the brooch.⁵

The general consensus among art historians is that the brooch was made by an artisan trained in an Anglo-Saxon workshop for a Celtic patron, or a patron with Celtic

tastes. Robert B. K. Stevenson believed that the techniques and designs found on the brooch were the result of a highly skilled Germanic metal worker who, "If not an Anglo-Saxon at birth, he had become one."⁶ The brooch indicates that the creator had experience in the designs that had developed during the second half of the seventh century in Northumbria, an area influenced by both the Irish and Roman Christian churches. Stevenson felt that the cast bird heads on the sides of the brooch were the, "most obvious link . . . [to] illuminated 'Hiberno-Saxon' [Insular] manuscripts," specifically to the Lindisfarne Gospels.⁷ The brooch, therefore, has been dated to 700 AD by Stevenson, a date generally accepted by art historians.

The date of the brooch has recently been debated by archaeologists because of jewelry molds found at Dunadd, a hill fort in the ancient Scottish kingdom of Dal Riata, now present day Argyll. The molds found at Dunadd reveal that brooches related to Hunterston were made in Scotland prior to the eighth century. Unfortunately the finds at Dunadd do not directly date Hunterston, nor can Dunadd claim to be its 'birthplace' because of its pseudo-pennanular shape. To date no mold evidence exists to prove that pseudo-pennanular brooches were made in Scotland.⁸ Though Stevenson tied his dating of the brooch to the Lindisfarne Gospels, large paneled brooches and the style of bird heads, as found on the central panel of the brooch, seem to be closer to designs of the mid-to-later seventh century. The brooch seems too refined to be an initial stage of the Hiberno-Saxon style, as suggested by Stevenson.⁹ This argument is reinforced by the connection made between metalworking prototypes for Insular illuminated manuscripts. It may be safer to date Hunterston prior to the year 700 AD, perhaps between 650-690AD.

The brooch is rather large in size. Stevenson measured it at 4 ¾ inches in diameter and gave an over all weight of 11 ¼ oz. troy. It is cast in silver with mounts of gold and silver and has amber insets.¹⁰ Brooches were used for personal ornamentation, worn as garment fasteners. Nobles often used personal objects to signify their status. A highly decorated brooch such as Hunterston was surely owned by a person of noble stature. However, Lloyd and Jenny Laing have suggested that the original owner of the brooch was the Church, due to the image of a cross on the central panel. They suggest a connection with the monastery on Iona.

Perhaps, an abbot of St. Columba's Abbey on Iona originally possessed or commissioned the brooch.¹¹

Though the artist of the brooch is unknown two owners, one of whom may have been the patron or commissioner of the work, are known to us. Carved on the back of the brooch in a runic inscription is, "Malbrigda owns (this) brooch"¹² and "This brooch belongs to Olfriti."¹³ Though the inscriptions are in Scandinavian runes, Malbrigda, or Malbride, was a common Irish name.¹⁴ As for Olfriti, nothing more has been said regarding whom he may have been. It is possible that the bones found near the brooch were one of these two men. Of course it is entirely plausible that the bones and the names on the brooch are unrelated. Also, since the bones were not "officially" buried it is hard to attach them to a culture or to that person's station in life. Thus, the brooch should not be seen as a "grave-good" or an artifact indicating the culture or ethnicity of



The Hunterston Brooch found in 1826 is believed to be dated from the 8th century

the bones, as such goods usually do indicate. Ian Finlay believed that the brooch was likely the property of a Viking while the Laings offered the possibility that Norse raiders took the brooch from Iona and engraved their names on it.¹⁵ But, to imply that the original owner was a Norseman or a Viking may be misleading. Beginning in the year 795 AD Vikings began raiding Iona, persisting with the attacks for the next 50 years or so along the west coast of the Scottish mainland and throughout Scotland's western isles. Historian John Haywood suggested that settlement most likely started as raiding bases. He noted that while the Celts in the northern islands of Shetland and

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Orkney were completely absorbed by the mostly Norwegian invaders, the Hebrides and southwest mainland produced an ethnic hybrid. Citing intermarriage as the key process to this mixture, a group of people emerged referred to by the Irish as the “Foreign Gael.”¹⁶ Thus, it has been suggested that Malbrigda could have belonged to one of the locally mixed Celtic-Norse communities.¹⁷ Regardless of how or when the inscriptions got scratched on the back of the brooch I feel it should not overshadow or confuse the piece, as its insular characteristics dominate it more than the Scandinavian script.

Neither the brooch’s ownership nor its runic inscriptions explains why it was found at the bottom of Goldenberry Hill. One theory dates the brooches deposit here to 1263. In that year King Hakon IV of Norway sailed his fleet up the Firth of Clyde, battling the king of Scotland, Alexander III, at Largs; just north of the Hunter lands.¹⁸ Some believe that the bones found near the brooch were those of a nobleman fleeing from the battle. Perhaps he was hoping to reach one of the Norwegian ships as they sailed out of the firth, not realizing a cliff was close at hand, or that he might not survive the leap. Conversely, the man could have been a thief looting from one of Hakon’s ships that had washed ashore unattended, or looting off a dead nobleman left on the field at Largs.¹⁹ Whatever the case, how the brooch came to rest at the bottom of Goldenberry Hill remains a mystery.

At its axis the brooch is symmetrical. The terminals are triangular in shape and completely joined together. It has been suggested that the terminals were closed because as brooches increased in size and weight too much stress was placed on the junction. Stevenson noted that the extra thickness of Hunterston’s central panel might be a result of that problem. He also suggested that the designer of the brooch might have simply been more familiar with disc or ring brooches, illustrating that the gap was not an essential part of the object.²⁰

The head of the pin is wedge or keystone-shaped and can move freely on the hoop. The decoration on the pin head imitates, for the most part, the terminal decoration. However, to make up for lost space the artist has reduced the compartments and omitted the rectangular cells found on the terminals for the amber insets. The edges

carry wire figure eight designs, which enclose an interlaced beast. Amber insets have been used on the pin head, as well as pellet and spiral decorations. The length of the pin is incomplete; having been broken in an area where a compartment is visible that is filled with a rope design.²¹

The precision of the design found on the brooch is, upon closer inspection, truly amazing. The designs are framed within their own cells. The framing allows the eye to focus on the minute detailing, preventing the observer from feeling overwhelmed by the twisting interlace. The compartmentalization of the designs keeps the brooch from looking ‘messy’ or overly busy. Lloyd and Jennifer Laing have explained its precision and balance by suggesting that the brooch is, “in strict conformity with an original mathematical drawing made by its designer.”²² Besides being decorated with filigree, granulation and patterns of various designs the brooch contains animal interlacing, bird heads, and a cross. This last image suggests that the brooch acted as a vehicle for religious iconography.

The beasts on the Hunterston brooch are loosely interlaced. They are considered quadrupeds, though not all four legs are shown. The beasts turn inwards, scratch playfully, bite their own bodies, and stretch forwards with tongues hanging out. All these positions are commonly found in Anglo-Saxon art.²³ The Laings, however, have suggested that the beasts on the brooch are possibly hippocamps, which are simply seahorses. This might explain why the animals are not complete quadrupeds. Upon closer inspection there does seem to be something fluid about their design.²⁴ Interlaced snakes with fish tails also decorate the brooch. Some snakes form Stafford knots while others triple coil or intersect, forming figure eight-like shapes. The amber, which has mostly decayed, seems to replace garnets, which were heavily used in Saxon workshops.²⁵ However, Stevenson believed that the empty rectangular cells that form the arms of the cross may have, at one time, contained either garnets or red glass. Because the cells are shallow, it seems unlikely that they would have been set with amber. An ancient beeswax and chalk adhesive was used to keep the amber and garnets in place.²⁶

The bird heads on the central panel of the brooch reflect the Anglo-Saxon style II ornamentation. The birds’ beaks are hooked and carpeted with twisted wire. The birds are in raptor formation and represent eagles.

This motif was commonly found in the mould findings at Dunadd, suggesting that Dunadd had a role in the fusion of artistic styles. Indeed archaeologists have asserted that, “the Dunadd moulds show clearly the process by which Anglo-Saxon motifs were adopted into ‘Celtic’ metalwork.”²⁷ Even though no mould evidence at Dunadd reveals that pseudo-pennanular brooches were made in Scotland the evidence does reveal that large paneled penannulars with Anglo-Saxon style II bird heads were evolving and/or being incorporated at Dal Riata during the seventh century.²⁸ It is important to keep in mind that clerics and noblemen of the seventh century were mobile. Monks, exiles, and war bands moved freely throughout the British Isles, bringing with them objects of various design that might be borrowed or transformed by local artists. Dal Riata was an inauguration place for kings. As such, it would have had close links not only with monasteries, such as the nearby Iona monastery, but with kings and nobles from around the isles. Hunterston, then, may be more characteristically Insular than an initial stage of the Hiberno-Saxon design, as suggested by Stevenson.²⁹

A cross makes up the image on the central panel. A large rectangular panel, which is decorated with linear S-scrolls and has been damaged, disrupts the cross. Wire carpeting frames the rectangle and that carpeting is broken up by cells that form the cross. As mentioned earlier these cells once contained either red garnets or a red glass imitation. Being the only red coloring on the brooch, they undoubtedly would have stood out. If a cross is the central focus of the brooch, how do the other images and designs relate to the cross? For that answer the importance of the brooch’s iconography needs to be analyzed.

It appears that the images on the brooch express a religiously symbolic motif. Since symbols can easily assimilate with other cultures it is unsurprising to see motifs on the brooch that are seemingly Germanic in nature, but Christian in application.³⁰ The brooch appears to represent the Resurrection of Christ and eternal life. The beasts that encircle the brooch are individually encased and are spaced by amber insets around the upper half of the brooch. Significantly, the circle represents eternity in Christianity. These beasts may act as protectors either of the wearer of the brooch or of the cross.

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Beasts appear eight times on the brooch and are contorted into figure eights. Eight is the Christian number for the Resurrection. Further, the border around the beast on the pinhead consists of wire decoration that has been looped into figure eights. The number three may also be playing a significant role on the brooch. The number three represents the trinity and the three days Christ spent entombed. Triple looping occurs twice on the brooch, and the circular amber studs on the terminals and pin head are set in threes, forming a triangular space.³¹

Serpents had numerous applications in early medieval iconography. While snakes or serpents are present on the brooch they should not be interpreted in this instance as symbols of Satan, though they traditionally do represent him. Archaeological evidence shows that Germanic peoples made a connection between snakes and the grave.³² Examples of snakes on gravestones appear to illustrate that the snake was considered a creature of the underworld. The shedding of the snake's skin could easily symbolize regeneration from death, complimenting the Christian Resurrection. In the Anglo-Saxon style II animal hybrids were common.³³ That may explain why the snakes on the brooch have fishtails. The

hybrid snake-fish could represent the re-birth and the Resurrection of Christ, who was often represented by a fish in early Christian art.

Bird motifs of the sixth and seventh centuries were equally important in Scandinavia and the British Isles.³⁴ The eagle is connected with the Resurrection and with the re-birth of strength, because of the renewal of their plumage. The Germanic element may explain the positioning of the eagles as protective symbols, flanking the cross on the brooch. However, the eagle motif also compliments the New Testament since it is the evangelical symbol of St. John. In John's gospel Christians are reminded that those believing in Christ would not perish, but attain everlasting life.³⁵ When the possessor of the brooch looked down at the eagle motif, he might have been reminded of the faith he needed to keep in Christ to ensure his own eternal life after death.

As outlined earlier, the rectangle that overlaps the cross is decorated with a design. Pattern often filled these geometric spaces when there was no crucifixion. Thus, the design may be interpreted as Christ in His risen glory. Interestingly, Stevenson compared the cross to decorated book covers that were used to hold and protect the Bible or Gospel books. He mentioned that a circular brooch from Belgium

contained a similar cross with a small hollowed box beneath, which Stevenson thought might indicate its use as a reliquary. He is especially careful to note that the Hunterston brooch is not a reliquary piece, but that it may be a prototype for such a brooch. If a raised box-like panel was implemented to hold a small relic, Stevenson feels it might render an alternative explanation as to why the gap between the terminals was closed.³⁶ Stevenson's observance that the cross looks similar to a book cover is intriguing. Since book covers were uniquely Insular³⁷ the possibility that the brooch is a prototype for one may help to firmly place the brooch in an Insular context.

Thus, the Hunterston brooch may be seen as an insular piece of jewelry, slightly predating the year 700 AD. It appears to contain iconographic symbolism, focusing on the Resurrection and the idea of eternal life through Christ, with the central eagles reminding those who gaze upon them of God's promise of everlasting life in John 3:16. The brooch reflects the immense skill of its designer and/or craftsman, and reveals not only the status of the possessor, but also the religiosity of its patron. Today the brooch resides in the National Museum of Scotland,³⁸ after having been 'resurrected' from its entombment from the cleft of rocks below Goldenberry Hill.

...And on a sadder note from Stoney Creek Ontario

We received word from Geoffrey Hunter that his father Arthur Gordon Hunter passed away on September 29, 2002. Geoffrey also wanted us to know that his father was a proud "Hunter" and very keen on his ancestry and family history. Our sincere condolences go to Geoffrey and the other members of his family on the loss of his father.

...And again from Waterloo, Ontario

We were saddened once more to hear from Mida Lecocq of the death of

husband Don's sister Marlene, at age 64 following a 6-1/2 year battle with cancer. Our thought and prayers are with them also.

...And another reminder

Are you reading this newsletter on hard copy (paper). Did you know you can have your newsletter sent to you in full colour via your e-mail? Just drop me a line at **thunter01@rogers.com** and put "sign me up" in the subject box. Be sure to give me your home address or your membership number. That's the number on your membership card that starts with **CHAC** ---

Golfshirts, T-shirts and Sweatshirts

Wouldn't it be nice to have a nice new Hunterston Castle Golfshirt to show off at the Games? Refer to previous newsletters for a picture but prices are...

Golfshirt \$30.00 T-shirt \$18.00

Sweatshirt \$35

Contact Christine for availability at cbhhunter@rogers.com

Send your submissions for the Newsletter to Tom Hunter
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Clan Hunter Association - Canada

Here are the proposed plans for the visit of our chief
Madam Pauline Hunter of Hunterston

August 7, 8, 9, 10, 2003

Preliminary plans include ...

- Sponsors Reception		7 Aug 2003	Fergus
- Fergus Tattoo & Lighting	6.45 pm	8 Aug 2003	Fergus
- Fergus Highland Games	7.am	9 Aug 2003	Fergus
- Clan Hunter reception	5.30 pm	9 Aug 2003	Ramada Hotel & Conference Centre Guelph
- Kirkin' o' the Tartan	10.00am	10 Aug 2003	St Andrew's Presb.Fergus

A limited number of rooms have been held by the Ramada Hotel and Conference Centre, Guelph for members wishing to attend the gathering. Contact the Ramada directly at (519) 836-1240 to book one of the Clan Hunter rooms. However there are lots of alternative accomodation at Fergus (please refer to the accomodations list provided with a previous newsletter)

Why not plan to attend this special gathering

Stay over in the Fergus area

Enjoy the Games - Hang out at the Clan Tent

Join in with the other Hunters in the Clan Parade - 11.30am on 9th

Enjoy the fabulous Celtic Music

Meet some Clan friends

Attend the Kirkin' of the Tartan

in St Andrews Presbyterian Church, Fergus

10 am Sunday morning

Share your genealogy with other clan members

Check out the Fergus Hughland Games web site
for up to date information

<http://www.fergusscottishfestival.com>

Clan Hunter Association - Canada

Annual Clan Gathering 7-10th August 2002

with Madam Pauline Hunter of Hunterston and of that Ilk, Clan Chief and 30th Laird

Yes I/we will be attending the Tattoo & Lighting on Friday 8th Aug		Number in Party	_____
Yes I/we will be taking part in the parade on Saturday 9th. Aug		Number in Party	_____
Yes I/we will be attending the reception on Saturday 9th Aug	\$26.00/prsn	Number in Party	_____
Yes I/we will be attending the Kirkin' o' the Tartan on Sunday 10th Aug		Number in Party	_____

Name: _____

Address: _____

cheques for the reception should be made payable to Clan Hunter