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BACHELOR THESIS

An Unusual Approach to Scottish History as Seen in The Great Tapestry of
Scotland

Neobvyklé ztvárnění skotské historie v podání Velké tapiserie Skotska

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I hereby declare that this thesis *An Unusual Approach to Scottish History as Seen in The Great Tapestry of Scotland* is my own work and that no other sources than those listed on the works cited page were used in this compilation. I also declare that this work was not used to obtain any other or the same university degree.

Prague, 12 July 2016

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Adéla Procházková

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Foreword

Gatehouse of Fleet
Scotland

Like Alphonse Mucha's great paintings, the 'Slav Epic', the 160 panels of The Great Tapestry of Scotland tell the story of the country's history, not in paintings but, like the Bayeux Tapestry, in crewel work embroidery. The panels illustrate the development of the landscape, the historical and political events, its artists and writers, famous inventors and well-known people of the present day, up to the re-establishment of the Scottish Parliament at Holyrood in 1999.

Those of us who were involved in the embroidery are delighted that our young Czech friend, Adela Prochazkova, has chosen the Tapestry as the subject of her university dissertation. We hope that anyone who may read it will be encouraged to visit our beautiful country to discover for themselves its interesting past and present.

Helen Keating
The Stewartry Branch of the Embroiderers' Guild,
Castle Douglas

Galloway Broderers
Panel 31

ANNOTATION

The theme of the thesis is the unusual depiction of the history of Scotland in a tapestry made by more than a thousand contributors from all around the country. The thesis deals not only with the origins of the tapestry and the way it was made, but also with its current significance. The aim of the thesis is to introduce a remarkable and uncommon work of art, which shows the history of one nation in an unusual way and extent, and to evaluate its influence on the public and its possibilities to be used for educational and didactic purposes. It also looks at the impact of the artwork on the perception of Scottish history, the meaning of nationhood and national pride.

KEYWORDS

Scotland, Scottish history, national identity, tapestry, The Great Tapestry of Scotland, embroidery

ANOTACE

Tématem práce je neobvyklé zobrazení historie Skotska v tapiserii vzniklé za účasti více než tisíce tvůrců z celé země. Práce se zabývá jak vznikem tohoto díla a způsobem jeho vytvoření, tak jeho aktuálním významem. Cílem práce je představit zcela mimořádné a ojedinělé výtvarné dílo, které zpracovává v neobvyklém provedení i rozsahu historii jednoho národa, a zhodnotit jeho účinek na veřejnost a možnosti jeho výchovného a vzdělávacího využití. Dále se zamýšlí nad dopadem díla na vnímání skotské historie, významem národní příslušnosti a hrdosti na ni.

KLÍČOVÁ SLOVA

Skotsko, historie Skotska, národní identita, tapiserie, Velká tapiserie Skotska, výšivka

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INTRODUCTION

The Great Tapestry of Scotland is a unique work of art which was finished in 2013 in Scotland as the longest existing tapestry in the world. It depicts the whole history of Scotland and shows a wide range of themes connected with Scotland and its people.

In order to study this subject more deeply, it is necessary to clarify what a tapestry is. According to the Oxford Dictionary, a tapestry is “a piece of thick textile fabric with pictures or designs formed by weaving coloured weft threads or by embroidering on canvas, used as a wall hanging or soft furnishing” (“Definition of Tapestry in English”). The Tapestry was actually not designed as a tapestry, but rather as an embroidery work. “The Great Tapestry of Scotland has been created – like the Bayeux Tapestry – on embroidered cloth, rather than as a woven tapestry. It is annotated variously in English, Gaelic, Latin and Scots, with surface stitching in a variety of yarns, creating a wonderfully rich and tactile artwork.” (“Scotland in Stitches”).

The Great Tapestry of Scotland consists of 160 panels which appear in two sizes – square-shaped 100 × 100 cm or rectangular 100 × 50 cm. The Tapestry project was realised by a quartet of artists, who have contributed to the creation of a plan which was then fulfilled by more than a thousand stitchers from all around Scotland who partook in the stitching (“Scotland in Stitches”). These four people are the bestselling author Alexander McCall Smith, historian Alistair Moffat, artist Andrew Crummy and the Head Stitcher Dorie Wilkie (Mansfield).

This thesis looks into the subject of the identity of the Scottish people and into which phenomena have played an important role in shaping it. In order to show the development of the Scottish national identity it also includes a summary of Scottish history.

Furthermore, the aim of this thesis is not only to raise awareness of Scotland and the Tapestry itself, but also to show how the Tapestry can be used in education. The thesis shows the possible ways of how the Tapestry can be split into various groups of panels which could be dealt with more easily, when either individual tapestry panels or groups of them could be used in classes.

1 The Great Tapestry of Scotland

The Great Tapestry of Scotland has already inspired a large number of people. These were not only the creators themselves and subsequently the participating stitchers, but also many people from education, be it teachers or their students. The Tapestry has had a wide reach and this thesis will attempt to establish this project more firmly within an educational context. Apart from this, there are other reasons for choosing this topic.

1.1 The Inspiration

The decision to choose this topic was based on several reasons. Firstly, I have always been interested in Scotland and its culture. I have been visiting Scotland since my childhood, and I have always enjoyed exploring the country and learning as much about it as I could. Thanks to my frequent visits, I have met many locals and I learned about their experience of Scotland and their attitude towards her. Interestingly, these people were not always ‘ethnic’ or ‘true’ Scots—often times they were people of English origin, who have simply moved to Scotland for work or retirement. Some of the people I met actively took part in creating the Great Tapestry of Scotland, giving me yet another reason to choose this topic. With some of the partakers I conducted interviews, which are featured in Chapter 3 of this thesis.

Further inspiration for this decision comes from the focus Scotland has received in the last few years. Throughout Scottish history, the idea of a Scottish nation has been both suppressed or opposed, and bravely fought for. However, Scotland’s voice and the voice of the proud Scottish people have never been heard so loudly as in recent history. National feelings have been stirred, culminating in the 2014 Scottish Referendum on Independence, which resulted (by a small margin) in Scotland’s remaining a part of the United Kingdom ("Scottish Referendum: Scotland Votes 'No' to Independence"). These strong feelings gained even more strength, however, after the recent Referendum on the UK leaving the European Union, in which Scotland clearly demonstrated its pro-EU orientation, while people in England and Wales voted overwhelmingly in favour of leaving the Union (Phipps). This has put Scotland yet again in the focus of world media, as another referendum on Scottish Independence might soon be a reality (Phipps). The whole issue at hand is very much about the Scottish identity, and as this question has repeated itself

throughout Scottish history many times, similar struggles are represented in the Great Tapestry of Scotland.

Another point of interest is the scale of this project. The Tapestry shows the ability of the Scottish people to take part and cooperate in something so special and vast in size. The fact that more than a thousand people wanted to join this undertaking and spend long hours on creating individual panels stitch by stitch is something unique ("Scotland in Stitches"). The contributors have shown a great deal of patience and skill. It is remarkable that so many devoted and talented people volunteered to work on a project of such importance and outreach. Their strong will to present who they are as nation and to show what stands behind the formation of the Scottish nation is evident. Compared to the large number of other tapestries around the world, the Great Tapestry of Scotland holds a number of records. For one, it is the only tapestry to show the entire history of one nation. Its most significant record, however, must be the sheer scale of it; with its 160 individual panels, it is the longest tapestry in the world ("Scotland in Stitches").

Apart from the aforementioned personal reasons, as a student of Education, I see a tremendous educational potential in this project. The Great Tapestry of Scotland depicts the most important events and influential personalities of the Scottish history in a unique and entertaining way. Consequently, the Tapestry can inspire and teach large audiences in an unobtrusive and original manner. This educational potential is further analysed and explained in later chapters, together with specific suggestions for how the Tapestry can be used in the educational context to teach about Scotland, Scottish history, and the Scottish national identity.

Despite the driving force behind this project being the presentation of Scotland and of what it means to be Scottish, a significant number of the embroiders are of English origin (Galloway Broderers). Admittedly most of the originally English embroiders have lived in Scotland for several years, some even had Scottish ancestors; still, it is interesting to observe this fact. This demonstrates that the Scottish people is a large community that is both able and willing to welcome strangers into its ranks, given they show interest in being Scottish.

1.2 Scottish National Identity

The Great Tapestry of Scotland is a project which depicts the identity of the Scottish nation. This depiction is not only done, however, by the portrayal of a succession of historical events. Alongside battles and great acts of bravery, the Tapestry shows that the Scottish identity was moulded by the way ordinary people, not only the warriors and nobility, lived. Of great importance is *how* these people lived, what they did for a living. Furthermore, what is a nation without a culture? Artists, scientists, and craftsmen alike are shown as pivotal to the creation of the Scottish identity. However, not even this would complete the picture; therefore, religion and faith are the main theme in a whole series of tapestries. The Tapestry does a brilliant job in reminding us of this important fact. Moreover, it brings forth a more general question: What is it that builds an identity? When it comes to defining the Scottish identity, there is no one right answer, as it is a complex question.

Depending on which field we operate in, the term 'identity' has multiple meanings. According to the Oxford dictionary, "identity is the fact of being who or what a person or thing is" ("Definition of Identity in English"). Even after that definition, this term remains quite ambiguous. For the purposes of this thesis, it is more beneficial to focus on a more concrete type of identity; that is, the national identity. In the Oxford dictionary, national identity is defined as "a sense of a nation as a cohesive whole, as represented by distinctive traditions, culture and language" ("Definition of National Identity in English"). This entry is already sufficient for our purposes, illustrating the elements shared between nations, while underlining the traits specific to each nation.

The Great Tapestry of Scotland is a brilliant example of a nation presenting and explaining its own identity in a single work of art. In the case of this specific tapestry, there is the great benefit that it consists of individual panels, as opposed to a single one, which facilitates showing how diverse the various aspects of the Scottish identity really are.

So far we have defined what national identity is, but if we asked any person what nation they identified with, we still would get a wide range of answers even in a similar demographic. This is partly because many people define themselves with more than one identity; for example, one might feel both Scottish and British at the same time, some even European on top of those two. So what is it that makes an identity? Naming and defining all the features that shape our identities is not an easy task to accomplish. Most people

found their national identity on the place (country) of their birth, some on their mother tongue (Smith viii). However, national identity is not necessarily something one is born with. One can develop a feeling of belonging to a nation over the course of their life. Still, it is more likely than not that a person inherits their identity from their ancestors, which makes heritage a major part of the puzzle.

Heritage and history are partly to be blamed even for the various referenda that were mentioned in the introductory paragraphs. Different attitudes toward the question of how to define the 'Scottish nation' within a broader 'British nation' and finding the fine borderline between the two have often been a source of disagreement throughout history. However, the aim of this thesis is not to look at nationality and national identity as a reason for misunderstanding and conflict, but rather to explore how the Scottish nation itself understands what elements make up the Scottish national identity and how it incorporates these individual elements into a single work of art.

As there is a number of views on what it means to be Scottish, we shall take a clue from the Scottish Government as to where to start with the process of drawing up the basic elements of 'Scottish-ness'. The Scottish Government does a great deal in addressing this issue. The following information is taken from a page on their website that is entirely dedicated to the question of identity. According to the Scottish Government, the national and cultural identity is defined by the sense of place, sense of history, and sense of self ("We Take Pride in a Strong, Fair and Inclusive National Identity"). This agrees with the general definition of national identity that was discussed earlier. The Scottish Government seems to recognise two fronts on which the building of the Scottish identity should take place: domestically and internationally.

The Government believes that if Scotland is to prosper, and if it wants to achieve sustainable economic growth, then not only the quality of life has to be high, but also the national identity of Scottish citizens has to be strong, fair, and inclusive. In fact, the website offers a whole list of factors that influence the national identity and, through it, the wellbeing of the Scottish people. To illustrate this, the Government puts emphasis on the educational system, a vibrant cultural life, languages, and *heritage* among others. Several other detailed descriptions of what can be done, not only to have, but also to sustain a modern and living identity are offered. One of the most important features according to the Scottish Government is, however, the chance and ability to *participate* in Scottish society

and to have an affinity to Scotland. The focus is then, rather pragmatically, shifted towards the international scene ("We Take Pride in a Strong, Fair and Inclusive National Identity").

It is rightly pointed out that whether people find Scotland a suitable place for life, education, employment, tourism, retirement, or even business and investment, depends on the reputation of the country abroad. Therefore, while the international role of Scotland depends on the ambitions, ability, and self-confidence of the Scottish people, the way Scotland is perceived internationally depends on the beliefs and assumptions of the people abroad. This perception can, and is, changed by the Scottish people, and by the way they present their cultural, societal, and scientific achievements. For that reason, the Scottish Government puts a lot of emphasis on the presentation of Scotland and everything Scottish, building a strong, fair, and inclusive national identity along the way ("We Take Pride in a Strong, Fair and Inclusive National Identity").

Principles from both the domestic and international strategy of the Scottish Government can be found in the project of the Great Tapestry of Scotland, and in the Tapestry itself. Domestically, the Scottish Government is focusing on building of an identity, with a strong emphasis on heritage and ability to participate in public life. The Great Tapestry of Scotland *is* the Scottish heritage in physical, embroidered form. The other domestic principle was one of ability to participate - the openness and inclusivity. As was mentioned before, this particular project is a result of work of over one thousand people with various backgrounds, political convictions, family histories. Some of these people were not even born Scottish. As such, the Great Tapestry of Scotland is an ode to inclusivity and coming together. Perhaps most importantly, however, the Tapestry serves as a tool for the international strategy mentioned by the Scottish Government - presentation. This unique, record-breaking work of art is the best advertisement for Scotland. Thanks to its relatively easy mobility, the potential number of people that could see this is huge, the scale greater than that of Mucha's Slav Epic, *and* hand stitched by thousands of people in Scotland.

The Great Tapestry of Scotland is a wonderful example of mixing these goals in one work of art. Scotland's history, identity, and culture are beautifully depicted in this unique project. The Tapestry is, thanks to its clever design and beautiful realisation, understandable to a large number of people, be they Scots or not. Furthermore, at the exhibition itself, every panel is accompanied by its detailed description, in order to provide detailed explanation or necessary historical background (Moffat). The Tapestry can be moved from one exhibition place to another and so it allows for spreading of the awareness

of the rich heritage that Scotland has to offer. A lot of emphasis has been put on heritage and history by the main author of the Tapestry, by the Scottish Government, and even by the author of this thesis. Thereupon it seems necessary to provide the basic overview of the Scottish history, with relation to how it formed the Scottish nation and that nation's identity.

2 The History of the Scottish People and the Scottish Identity

The Great Tapestry of Scotland is an undertaking which has the Scottish identity at its heart. Although there is a variety of topics used for the individual tapestries, a significant part of those topics has to do with history of the Scottish people. As such, a short overview of the most important historical events that shaped the Scottish identity is key to understanding how it came about to be. As will be evident, this discussion is a narrative of a proud nation, that has never let go of its identity.

One can get the sense of where the pride in the Scots originates from the Roman historian Tacitus and his portrayal of the Battle of Mons Graupius. Tacitus recounts the speech of Galgacus, the leader of the Caledonians (the Scots), which he gave just before the battle. In it, Galgacus calls his people “fresh and unconquered,” encourages his fellows to “show forthwith at the very first onset what heroes Caledonia has in reserve” (Tacitus ¶ 31). Historian Peter Heather argues that Roman imperialism is to be “blamed” for this trait that is present even in modern day Scots (Heather). Then a still fragmented Caledonia came together to fight against “the other” (the Romans). The Romans built several structures in ‘Scotland,’ including the Antonine Wall, which for some time served as ‘Scotland’s’ southern border (“Roman Frontiers,” antoninewall.org). They were not able to hold this limes for long, however, and moved further south into today’s England, where they built Hadrian’s Wall (Moffat, *Before Scotland*).

After the Romans left the British Isles altogether, Caledonia was still separated between several groups, mainly the Gaelic-speaking Scoti in the West, a people with Strong ties to Ireland from whom Scotland gets their name, and the several Pictish nations in the east (Smyth). The spread of Christianity facilitated the gaelicisation of Scotland, which served as the basis for the uniform Scottish nation that would come later. Eventually, the Gaelic and Pictish crowns were merged, and *Cínaed mac Ailpín* (Kenneth MacAlpin) got to power, starting the house of Alpin, whose *Domnall mac Causantín* (Donald II of Scotland) would be the first man to hold the title of *ri Alban*, or the King of Alba (Wormald 33). This meant that now we had a kingdom of Scots, a base for a Scottish nation, when the idea of nation-states spreads around the world, and a base for a Scottish identity.

De facto independence would not come until 1314, when Robert the Bruce of Scotland defeated Edward II of England at the Battle of Bannockburn (Wormald 70). We have to

remember that at this time Robert I (the Bruce) was excommunicated from the Catholic Church, on the account of avenging his father, John Balliol (Wormald 80). King John was deposed by Edward I of England, whose claim over Scotland was officially recognised by the Pope (Wormald 47). In 1320, the Declaration of Arbroath—often recognised as one of the cornerstones of Scottish identity—was sent to the Pope by Robert I, tens of Scottish nobles, and four bishops ("Declaration of Arbroath"). This piece of medieval diplomatic art sought to secure Scotland's independence and overturn the prior excommunication. It is filled with convincing, patriotic language such as:

"As long as only one hundred of us remain alive, we will never on any conditions be brought under the English rule." ("Declaration of Arbroath")

In fact, the language of it was so convincing that Pope John XXII both reversed the excommunication and recognised the sovereignty and independence of Scotland. Interestingly, the Declaration of Arbroath served as a precedent not only for the Scottish case for independence, but even for the American one, as was recognised by the US Senate Resolution 155, which states that the US Declaration of Independence was modelled on this inspirational document ("Resolution 155," DCtartanday.org).

Under these circumstances; that is, the Papal recognition of Scottish independence and the defeat of Edward II at Bannockburn, Edward III signed the treaty of Edinburgh–Northampton in 1328, formally recognising the independence of Scotland under the rule of Robert the Bruce (Wormald 298). This recognition, albeit challenged after King Robert's death, was reinforced when David II—King Robert's son—put a stop to this effort (Wormald). Halfway through the fourteenth century we already have a strong idea of independent Scotland and a strong feeling of enmity towards the English, only further widening the "us" and "them" schism, thus strengthening the Scottish identity. This would only advance under the next dynasty to rule Scotland, and later England, too—the Stewarts.

Robert II—David II's nephew—founded the house of Stewart. This house changes the course of Scottish history, when James IV—descendent of Robert II—marries the daughter of Henry VII, Margaret Tudor, laying ground for the Union of the Crowns later in the seventeenth century (Wormald 93). Moreover, under the rule James IV, Scotland goes

through a cultural and educational advancement, strongly influenced by the European Renaissance (Dawson 117). King James did not focus purely on domestic policy, however. His political alliance with France, focused against the English, not only kept the English in check, but also had an important byproduct. James' granddaughter, Mary, who would become the Queen of Scots, as a result of this alliance grew up in France and married the French dauphin (heir apparent to the French throne) (Wormald 105). While she was in France, the Scottish Reformation took place back home, abolishing the Roman Catholic religion. Consequently, Protestantism, more specifically Presbyterianism, became a part of the Scottish identity (Wormald).

Having known this, when she returned to Scotland after the death of her husband, who was then King of France, Mary, despite her being Catholic, refused to impose Roman Catholicism on her mainly Presbyterian subjects (Wormald 93). She angered much of the Catholic nobility in Scotland by doing that. After several battles, her opponents from the Catholic nobility were able to force her to abdicate in favour of her infant son, James VI (Wormald 93). It is under him that for the first time England and Scotland have the same ruler, when James IV of Scotland inherits the English throne in 1603 and becomes also James I of England (Wormald 93). In an effort to bring his two kingdoms closer, King James tried to bring Anglicanism into Scotland, an effort taken even further by his son Charles I (Wormald 132). This angered many, and a series of events led to the beginning of the Civil War in the second half of the seventeenth century. Charles I, trying to save himself, enters into an agreement with moderate Scottish Presbyterians, wherein he promises to implement Presbyterianism in England in exchange for their support (Wormald). This effort was first marred and then completely finished when Oliver Cromwell defeated him.

This defeat famously ends in the execution of the Charles I, something that was unheard of until then (Wormald 138). Following were years of Cromwell, under which Scotland lost its independence, parliament, etc. After several years of political turmoil, Charles II—Charles I's son—ascends the throne, and re-establishes the independent Scotland. He is succeeded by his Catholic brother James VII (II of England), who puts Catholics in key positions in the government (Wormald 149). His subjects, angered by James' actions, support his daughter Mary's claim to the throne, and it is she indeed who ascends it together with her husband William of Orange during the Glorious Revolution (Wormald). It is her sister, however, Queen Anne—who takes the throne after Mary's death—who

transforms the nature of the union of the two kingdoms. Until now, the union was a personal one; that is, two separate kingdoms that happened to have the same monarch. With the Act of Union of 1707, this personal union is transformed into a political one: now Scotland and England were two parts of the same kingdom (Wormald 156). This was unpopular at first, as is evident by several efforts, such as the Jacobite movement, to revoke this union, all of which failed, however (Roberts 193-5). Laws from London were imposed to stabilise the situation, and in one generation's time they fulfilled their purpose and were revoked.

Queen Anne died without an heir, and the right to the throne of the Kingdom of Great Britain went to the House of Hanover, who remain in power to this day, with the deliberate change of name to House of Windsor. At this time, the only way for the Scottish nation to grow was culturally, now that the political situation was relatively stable, and Scotland did not disappoint. Scottish authors were integral to the Enlightenment movement. So much that Voltaire himself proclaimed that "we look to Scotland for all our ideas of civilisation" ("Enlightenment Scotland"). To illustrate the impact Scottish thinkers had on the development of humankind, only two names need be mentioned: David Hume, one of the foremost philosophers, and Adam Smith, universally considered the father of modern economics. In the world of science it is James Watt, James Clerk Maxwell, Lord Kelvin; in the world of literature, Walter Scott, Arthur Conan Doyle. All these men helped build the Scottish identity not only by contributing to the Scottish influence on the world, but also by using their words to reinvent what it meant to be Scottish in the first place. The nineteenth century saw a romanticisation of the Scottish Highlands, and consequent popularisation of anything Scottish (Sievers). This craze did not limit itself to the regular working people, but rather went right through the aristocracy like a plague, all the way to the monarchs themselves, something evident in Queen Victoria's obsession with Scotland, and her choosing Balmoral in Aberdeenshire as the summer residence of the royal family, which it remains to this day.

With the rise of the British Empire, nationalism in Scotland was present, but it was not the main moving force. In fact, albeit not represented enough in the Parliament of Great Britain and later in the Parliament of the United Kingdom, Scottish businessmen were one of the most successful ones, Scottish officials formed a third of the governors in the Empire. Voices for Home Rule could be heard before WWI, but those were mainly from Ireland. In both world wars Scots fought under the premises of British patriotism, precisely

for aforementioned reasons. However, once the British Empire started to decline, the need for self-accomplishment of the Scottish people arose. The ‘winds of change’ were not felt only around the world, but back home too. As the Empire grew smaller, all the positions that the Scots held slowly disappeared in favour of local presidents and parliaments. Eventually, the Scottish people found themselves in a position wherein they lost their influence and were reduced to being simply underrepresented in the Parliament. Scottish nationalism was on the rise, its growth only underpinned by the discovery of oil reserved in the North Sea, that was cunningly used in one of the first nationalism-based campaigns “It’s Scotland’s Oil.” Remembering the call for Home Rule for All from the beginning of the century, there were several efforts to establish a Scottish Parliament, that would decide on Scottish issues instead of the one in London. Having such a body was perceived as instrumental to the Scottish identity. These calls would be finally answered in 1999, when under Prime Minister Tony Blair, Edinburgh became the seat of the Scottish Parliament. The rise of Scottish nationalism did not stop there, which can be seen through a call for an independence referendum which took place in 2014 (“How did it come to this?”).

3 The Creation of the Panels

A project of such grand scale could not have been a result of a single person's work. And indeed, the Great Tapestry of Scotland brought together a group of experts and specialists, and hundreds of dedicated stitchers, whose hard work created both something aesthetically pleasing and something which conveys a clear message—one of pride, persistence, and community. Such an undertaking required a vision and a leading hand, both of which were found in the fiction writer Alexander McCall Smith (Moffat, *Tapestry* xi).

It is thanks to him that the Great Tapestry saw the light of day. The first idea came to McCall Smith after seeing the Prestonpans Tapestry. This tapestry, first presented in 2010, is a work of more than two hundred stitchers, and depicts the Battle of Prestonpans of 1745. McCall Smith was inspired not only by the Tapestry itself, but also by the impact he felt it had on those who observed it. He wanted to have the same impact on people, this time, however, with a much broader of a topic than a single event in Scottish history, that is, the Scottish history itself. Thus he embarked on a long journey from that first vision to the presentation of the Great Tapestry in 2014. His vision being one of a collection of tapestries, McCall Smith needed an artist, who would put his vision onto paper (Moffat, *Tapestry*).

Given the impact the Prestonpans Tapestry had on him, its designer, Andrew Crummy, was a logical choice. Thanks to his “passionate inherited interest in community arts,” which Mr. Crummy got from his mother, Mrs. Helen Crummy—an influential figure of the Community Arts Movement since the 1960s—he was quick to accept the challenge. Next, McCall Smith needed someone, who would accompany this extensive work of art with the written word of a similar artistic quality. Even in this domain the choice was not too difficult. Alistair Moffat was called to the project. An author of several popular books on Scottish history, Moffat showed a profound understanding of Scottish history and Scottish national identity, and as such was the perfect choice for this project (Moffat, *Tapestry* xii).

Having assembled the entire creative team, Alexander McCall Smith also needed somebody who would be in charge of the physical creation of the Tapestry. At 160 panels, the number of people that would have to work on the Tapestry was going to be very large, and so somebody was needed to oversee all these people, and control the work that was being done. This task would fall onto Dorie Wilkie, the Head Stitcher (Moffat, *Tapestry*

xv). She visited the individual groups of stitchers throughout the creation process, and was there to answer questions about both technique and design.

3.1 Interviews with the Galloway Broderers

These four people mentioned above were essential to the process of coming up with the idea itself, designing both the general theme and the individual panels, and overseeing the making of them. An equally important (if not more important) group of people were the hundreds of volunteers who hand-stitched every single panel, putting thousands of hours into this majestic project. Without them there would be no Great Tapestry of Scotland. That is why interviews with the volunteer embroiderers are important to be included in any text about the Tapestry. Perhaps even more important, however, is what these people represent—a community coming together to create something both patriotic and beautiful.

With one of these groups interviews were able to be conducted. Specifically, five women from a nine-member group of women, called the Galloway Broderers, agreed to answer a few questions. Galloway Broderers is an embroiderers' guild in, as the name suggests, Galloway, in the South of Scotland. These women, some of Scottish and some of English origin, are neither complete beginners nor embroidery professionals, but rather have embroidery as their hobby, making them an ideal group to interview, as most of the participants fall into this category.

Given the theme of the Great Tapestry of Scotland that was presented up to this point; that is, the national identity of the Scottish people, the questions for the embroiders were designed to seek answers that have to do with the reasons for joining this project, individual expectations, etc. Bearing in mind the educational aspect of this work, questions about the connection of the Tapestry to education were asked as well.

The first area of questions had to do with how the embroiders came to find out about the project, and how and why they joined. This particular group's story begins with Jane, who had read about the Great Tapestry on the BBC News website. In the article, she said, there was some basic information about the Tapestry, and a call for action—they were looking for volunteers who would be interested in getting involved and stitching. Jane recounts that at first, she understood that she would be joining an already existing local group. Intrigued and appealed by the possibility of getting to know people from the area a bit better and

working together on something meaningful, she expressed her wish to partake in the project (Jane).

To her surprise, the response from the organisers was not a location of the local groups embroidering meetings, but rather a package with an empty cloth with a design drawn on it, technique booklet, and the necessary wools. She was to start her own group. Feeling uneasy about what she had just inscribed herself into, she reached out to her friend, and a fellow resident of the city of Gatehouse of Fleet, Mrs Helen Keating. Helen, an experienced embroiderer and a member of Galloway Broderers, offered her help, and involved her embroidering friends in the project. The package had arrived in August 2012 with the instructions to mail the finished panel to the Tapestry team by April 2013. With only eight months to go, Jane was lucky to find an enthusiastic group of women with reasons of their own to take part in this project (Jane).

All the ladies in this particular group were originally English but most of them had Scottish ancestors. They did not see this project only as an opportunity to come together to work on something that would become a piece of Scottish history—at that point in time, they had no idea the Great Tapestry would be remembered that way. Rather, they perceived this as a unique opportunity to connect with their Scottish roots, and learn something about the beautiful and proud country their ancestors came from and about the ancestors themselves. It was a chance to explore this part of their identity that was otherwise very difficult to explore in an area of Scotland that is, demographically speaking, not even close to being uniform, so much of the population being either ethnically English or ethnically Scottish (Galloway Broderers).

Apart from this noble reason, the Galloway Broderers joined out of sheer interest in the project itself. Linda, a member of the Galloway group, knew about the project even before Jane reached out to Helen. She had met Alistair Moffat and Alexander McCall Smith at a literary festival in Northumberland, at which her friend informed her about Moffat's and McCall Smith's plans for the Tapestry. From the very beginning, she found herself gravitating towards this project, because of her liking of the Prestonpans Tapestry—the Tapestry that stood behind Alexander McCall Smith's initial inspiration for the entire project. Linda further mentioned her appreciation for the scale of the project. She confessed that she believed it was a bold project. After all, the subject of the entire undertaking was the whole of Scottish history. Lorraine, another volunteer from Kirkcudbright, added that not only was the project bold, but it was very educational. She

remembered how much she had learned during its creation, and then later, at the exhibition, where she was a steward, she reported that many people would come to her and tell her how much of the events, personalities, and objects they did not know (Galloway Broderers).

The educational value was something the whole group appreciated. Going into the project, they knew they would learn a lot, but were still surprised at the amount of new information they learned. What they also appreciated was the technical ‘education’ they received from working on their panel. Out of the guild, one could find participants that have never embroidered before, so all the stitches and techniques they learned were new to them. And being a part of an embroidery guild, the Galloway group, who enjoyed this craft very much, appreciated how many people would learn how to embroider, and consequently get an appreciation for this art-form (Galloway Broderers).

Another area of questions had to do with the process of creating the panel itself. Jane remembers that the package she had received had all the basic things necessary for embroidering the panel, such as the silks, and the instructions. She was also asked to keep a record of who worked on the panel, for how long they worked on it, and then send this record book to the Tapestry team. She recalled that the Galloway group spent over four hundred hours of work on the panel. This book was sent specifically to Dorie Wilkie, the Head Stitcher for the project. Dorie had travelled around Scotland and kept an eye on the individual groups. She was there to make sure everything went according to plan and to answer any questions the embroiders might have (Jane).

Linda had first hand experience with Dorie’s help. She was so interested in the topic behind the Galloway group’s panel, that she went online and did more research. To her surprise, she found that a coat of arms that was to be embroidered on their panel had the wrong colour in the instructions and the design sent by Crummy, the chief designer. “You see,” she said, “in the design that was sent to us, the coat of arms at the top of the panel was blue.” (Galloway Broderers). However, during her research, she found that it should in fact be red. Dorie, who was otherwise strict about changing the original design, agreed that the design was wrong, and on the panel number 31, called “The Rain at Carlisle,” which the Galloway group worked on, the coat of arms can be seen in the correct red colour (Galloway Broderers).

There was room left for a certain ‘personal touch’ on each panel. When Helen was describing the panel, more specifically, the four circles, one in each corner, she mentioned

that “the bottom two were to relate to us” (Galloway Broderers). These blank spaces were intended really to put forth the fact that these panels were finished by groups of people around Scotland, to let the people of Scotland put their personal mark on what is to depict them as a nation. The two circles Helen mentioned, were left for the group as a place in which they can put their initials or other symbols somehow important to the group (Galloway Broderers).

Another perspective from which to look at the personal touch intended by Crummy et al, is in the redistribution of topics itself. While space was left in the designs themselves for the groups to add their personal touch, a different, more subconscious level of ‘personal’ was added to the panels. Every panel was sent into a community which was closest to the theme of the said panel. The Galloway group being mainly ethnically English, they were sent a panel that had to do with a historic event in the city of Carlisle, a city geographically close to Gatehouse of Fleet, but more importantly, a city in England (Galloway Broderers). This demonstrates the impeccable design process that reaches well over the appearance of the individual panels.

A whole different area of study is the Tapestry’s application in an educational context. The ladies of Gatehouse agreed that the Tapestry had a huge educational potential. They did see its scale as a problem, however. With 160 panels, the Great Tapestry of Scotland simply could not be taken to school all at once. The older children, as they said, could always be taken on an excursion to wherever it was showed, but the younger ones would be more difficult to manage in such a situation. Individual panels would have to be taken into lessons with the younger students (Galloway Broderers).

Linda was instrumental to this part of the interviews, as she teaches at the local school, and already has some experience with using the individual panel in lessons. She assembled a group of nine students, aged five to eleven, and allowed the students to put a few stitches into the panel. Some of the children had already had some experience with stitching from their craft classes, some were completely new to the art. What they all shared, however, was an enthusiasm about it. The children saw the panel unfinished, and later, when they went to see the entire Tapestry, she noticed how much that personal contact with it influenced the way they perceived the panel itself and the whole installation. She remembers how open to learning her students were at the exhibition. She noted that they knew all the answers to the questions about the historical event portrayed on the panel they had worked on (Galloway Broderers).

3.2 Interviews with the Tapestry team

The author also contacted Alexander McCall Smith, Dorie Wilkie and Andrew Crummy via email, and asked them some questions concerning the creation of The Great Tapestry of Scotland. As they were the ones to come up with and oversee the entire project, it was deemed relevant to add their commentary as well.

As has been mentioned before, The Great Tapestry of Scotland was inspired by the Prestonpans Tapestry. Andrew wrote in his email that he valued the experience from creating such large-scale projects such as the Prestonpans Tapestry, which he could further deepen in the making of The Great Tapestry of Scotland. Andrew emphasised the role of research in the designing of each panel of the Tapestry, since each visual reference had to be sourced and also verified, which was a complex job to do. He wrote that the project surpassed his expectations in that it raised so much interest, with more than 300,000 visitors seeing it since it was launched. He was humbled by the approach of the stitchers and by their skills and creativity (Crummy).

Dorie Wilkie wrote about the technical side of the actual creation of the panels. The designs were transferred onto the linen using light boxes, which were made specially for the team, and then traced on using indelible ink fine line pens. The linen, which was researched by Dorie and Andrew, was made in Kirkcaldy, Scotland. Like Andrew, Dorie said she was delighted by the high standard of stitching and the stitchers' good ideas for additions to the panels, as well as the way the groups organised themselves and helped each other. Dorie said she was busy delivering talks around Scotland about The Great Tapestry of Scotland and about stitching in general (Wilkie).

Finally, thanks to Lesley Winton, Alexander McCall Smith's personal assistant, the author could add answers from the initiator of the project himself. The idea itself and the first steps towards the Tapestry were described by Alexander as follows: "I visited the Prestonpans Tapestry at the Dovecot Studios in Edinburgh and was so impressed with it. It occurred to me that it would be a very good idea to have a tapestry depicting the whole history of Scotland. I contacted the artist, Andrew Crummy, and the historical writer, Alistair Moffat, and they immediately agreed. Everyone was very inspired and eager to begin work. Dorie Wilkie co-ordinated the hundreds of stitching groups, from the Islands to the Borders, who undertook the painstaking work of embroidering the design into being." (McCall Smith).

Alexander's expectations were also surpassed, mentioning the visitors who were often very moved by the beauty of the images they saw in the panels. The author also inquired about future plans for the Tapestry, to which Alexander said they are hoping that a permanent exhibition building would be built at Tweedbank in the Scottish Borders, of which the development and planning process was being carried out in September 2015 (McCall Smith). This process is unfortunately being stalled by reasons not connected to the Team.

Since the Tapestry is already very long, there is no intention of adding too many panels to it. However, since its debut in 2013, there was one panel created, called the People's Panel, to which visitors were encouraged to add stitches (McCall Smith). The panel was launched in March 2016 and is on permanent display in the main foyer in the Scottish Parliament in Edinburgh. More than 10,000 stitchers contributed to it during the 18 months, while the Tapestry toured Scotland ("The People's Panel"). According to Alexander, there are also plans to add another panel which would represent the Borders (McCall Smith).

Alexander's estimation was that around 31,000 copies of the hardback and paperback books about The Great Tapestry of Scotland had been sold. He believes that the project has raised interest in Scotland's culture and history, and he mentioned the wide educational programme during the touring of the Tapestry, with a number of events and visits organised for groups of school children. Alexander also wrote about Allan Burnett's children's book about the topic, which is further mentioned in this thesis in Chapter 5 (McCall Smith).

4 Individual Panels

The project of the Great Tapestry of Scotland consists of a large number of panels, specifically 160, each of which carries a story of its own. Some of them tell a story of a single event in history; amongst these are mostly the panels commemorating a battle or those depicting an invention. Quite different are those panels which show a longer period of time and, therefore, have a different approach to their themes.

The author took the liberty to divide all the panels into several categories, so that it is easier to describe what they are about. Some of the panels fall into more than one category, since their topics could be viewed from various angles. Certain panels open such elaborate and complicated issues that analysing them in greater detail would have amounted into enough material to fill a whole book. However, the aim of this chapter is to subdivide a project of this size into sections, which can be helpful not only for people who want to learn about the Tapestry in more detail, but also for those who are searching for a specific theme in the Tapestry or for those who want to use the Tapestry for education. The groups which are included in this chapter only show a rough categorization of a complex project. The categories that the author decided to mention in the thesis are Everyday Life, Famous and Important People, Arts and Games, Religion, Inventions, Battles, WWI and WWII, and Invasions. The author is aware of the fact that The Great Tapestry of Scotland could be divided in a different way and sees this following chapter as a suggestion of how to approach a project like this.

4.1 Everyday Life

This is one of the most numerous groups. From the very beginning, the Tapestry Panels talking about everyday life are generally more varied, exactly as people's everyday lives are. However, the panels included in this group share the idea that all of them depict something that has influenced a large number of people for a longer period of time. The panels of the Tapestry are arranged more or less chronologically, and therefore it is interesting to follow the development in certain fields. Other, like for example those describing a certain kind of sport, depict the most important phases, people or events in the

sport's history in a single panel. The panels and their related articles do not show only the historical facts, but also the way in which these immediately influenced the Scots.

4.1.1 Work and Style of Life

The first panels deal with the way people lived in Scotland thousands of years ago when the population of Scotland was small - how they obtained their food, where they lived, and how they spent their free time. This can be seen in panels No. 6 and 7, called "Tents and Tipis" (Moffat, *Tapestry* 12) and "The First Farmers" (Moffat, *Tapestry* 14).

Later, in the panels depicting more recent history, the types of jobs and the developing trade is shown. Work is a part of everyday life for most people and therefore there is quite a large source of topics to talk about. The Great Tapestry of Scotland does not of course show any job that the Scots have done over the past years, but it depicts those jobs that are unique for an area or a certain period of time. Panel No. 23 talks about the prosperity of Scotland in early medieval times. The development was so great because of the wool trade, which was stimulated thanks to the more effective and intensive textile production in Flanders and Italy (Moffat, *Tapestry* 46). Specialised jobs connected to animals are waulking, which is shown in panel No. 39, during which women worked with fabric, cleaned it and thickened it using special techniques. In order to keep the same pace and to be in unison they sang very rhythmic songs some of which became famous (Moffat, *Tapestry* 78). Another of these specialised jobs is droving, as seen in No. 51. Sheep, geese, but mainly cattle were driven to be sold. Especially the small breed of cattle from the Highland was in great demand during the 18th century for the British army. It can still be seen in the countryside where these roads once were in the Highlands (Moffat, *Tapestry* 102).

Another panel connected with work is No. 73, "Weaving and Spinning". In this special craft men generally worked on looms, since more strength was needed during the process, and women generally made yarn on a spinning wheel. More variation of colour was brought first in the 19th century, when the characteristic tartans were invented. Until then most home-made woollen cloth had the colour of "hodden grey" (Moffat, *Tapestry* 146).

Panel No. 78 depicts the state of workers, namely a mill manager Robert Owen and his changes at the New Lanark mills at the end of the 18th century. He established a mill shop where his workers could buy quality goods at good prices and he also supported infant childcare and education for the children of his workers (Moffat, *Tapestry* 156).

It is obvious that an important part of Scotland's economy is sheep, with wool and the trade surrounding it. Panel No. 88 is connected with work and animals, as it shows the typical activity of sheep shearing, the work and the customs connected with it (Moffat, *Tapestry* 176).

Wool and the woollen fabrics were then further worked on. Apart from the plain fabrics it was the more elaborate patterns that become popular. One of these is "The Paisley Pattern" as seen in panel No. 105. It is a very fashionable pattern which was brought from India by the soldiers returning from wars in the late 18th century. The weavers in Paisley could produce shawls with this design thanks to their sophisticated looms, and as the popularity of the Paisley Pattern arose, it was later also printed on cotton and wool (Moffat, *Tapestry* 210).

Another panel connected with the same industry field is the "Mill Working", panel No. 107, which talks about spinning and weaving being industrialised with the growing popularity of the Paisley pattern and other designs. The workers moved from working at home to mills. Gradually the mills also accepted more women with the mills being powered first by water and later by steam, which made the hard work easier (Moffat, *Tapestry* 214).

Panel No. 109, "Workshop of the Empire", is more general, as it shows the various fields that made Scotland an important source of goods and an industrial centre. Glasgow was an important industrial port and this gave rise to shipbuilding, railway locomotive and carriage building. It was not only steelworks and other heavy industry, but also textile and coal mining that flourished in the 19th and some till the early 20th century (Moffat, *Tapestry* 218).

However, it is not only Glasgow that is given special attention in The Great Tapestry of Scotland. Panel No. 114 talks about what made Dundee such a prosperous city during the industrial revolution. Jute, a vegetable fibre imported from India, was spun in Dundee; this difficult process was made easier by lubricating the jute fibres with whale oil. Thanks to this, many products from jute were manufactured in Dundee. Another speciality is

marmalade, which was invented in 1797, and along with jam made Dundee famous (Moffat, *Tapestry* 228).

The miner's strike as portrayed in No. 151 marks a change not only in the heavy industry, which has been seriously reduced since the strike in 1980s, but also in Scottish politics, which has also been altered since. It shows the political pressures between the government and the National Union of Mineworkers, which have had long-term consequences (Moffat, *Tapestry* 302).

Another couple of panels talking about the everyday hard life of people are these two. Firstly, panel No. 112 shows "The Herring Girls", who were women gutting the herring fish catch and packing the fish into barrels. They worked at a tremendous speed and often sang songs while working (Moffat, *Tapestry* 224). Secondly, panel No. 115, "Shetland, the Isbister Sisters", depicts the hard work many Scottish women in the rural areas had to do every day. Men generally did work associated with horses, women did the muscle-work of weeding, milking and bringing in fuel for the fire. This changed in the 20th century when people moved from the land and therefore changed the traditional view of women's work (Moffat, *Tapestry* 230).

A different branch of industry, whaling, is the topic of panel No. 124. Whaling was driven mainly by the demand for whale oil used for lighting. By the end of the 20th century, due to serious reduction of number of whales, the industry had to be stopped in order to allow the species to recover (Moffat, *Tapestry* 248).

Panel No. 126 talks about a small isle called the Fair Isle, which is best known for its traditional style of knitting. A colourful geometric pattern was made famous in the 1920s when the Prince of Wales wore a sleeveless jumper to play golf, and it is still fashionable (Moffat, *Tapestry* 252).

When it comes to work, women's labour and their community life, panel No. 139 shows one of the traditionally women's jobs that underwent a major change in the past. "The Washer Women" shows the decline of a typical feature of each town, when with the invention of washing machines women no longer had to take their clothes to communal washhouses, which also served as places of communal life of a neighbourhood. This decline also caused redundancy of professional washerwomen (Moffat, *Tapestry* 278). "Tenement Life" in panel No. 130 was not only more favoured in Scotland by the working people than it was elsewhere, but it also offered many by-products of community life, such

as various social and sporting clubs, a sense of mutual support and thriving political discourse (Moffat, *Tapestry* 260). “Women Get the Vote”, panel No. 123, is connected with women and their right to vote. The panel shows the most important suffragettes of Scotland and tells their story of the demanding journey towards the year 1918, when all women over the age of 30 were given the right to vote in general elections and to stand as MPs (Moffat, *Tapestry* 246).

4.1.2 Fashion, Food and Drink

Work with fabric comes hand in hand with fashion and with various types of clothing. Panel No. 59 shows probably the most widely known symbol of Scotland, the kilt. It shows the uncertain history of who thought of changing the original large kilt into the smaller version, worn these days mainly at special occasions. Historically it was worn by men at work, whether it was in the forests felling trees or smelting iron. The change for smaller kilts was most probably a natural one, although it can be dated in the 1720s (Moffat, *Tapestry* 118). Panel No. 86 is also connected with clothing, this time with Borders Tweed. What made the mills in the Borders busy with the manufacture of tweed was the rise of men wearing trousers instead of the more common breeches, and later also suits, which were made from the so-called Shepherd’s Check or Shepherd’s Plaid. In 1830 a London tailor, James Locke, visited Galashiels and demanded colour pattern books of tweed and tartan to show to his customers. He gave the fabric a new name when he sold it, very successfully, as tweed (Moffat, *Tapestry* 172).

It is not only work that fills a day of a person. Food and drink also play an important part and it reflects the place and standard at which people live. Since Scotland is surrounded by islands, fish are a common ingredient in a number of recipes. This connection can be seen panel in No. 75. Smoked fish is a dish typical for many seaside places. This panel deals with different ways of smoking fish and with the influence of James Boswell on this treatment of fish (Moffat, *Tapestry* 150).

Being connected both with food and drink and with a typical symbol of Scotland, panel No. 85 shows the Glenlivet distillery and the story of its founder, George Smith. He founded it in 1824 and it was unusual for being entirely legal, since until then most of the whisky production was illicit. The tapestry panel shows where the ingredients come from,

and it also mentions the great and still lasting success of the Glenlivet Distillery (Moffat, *Tapestry* 170).

4.1.3 Sports

After people spent a part of their day at work, they could allow themselves to relax and occupy themselves with something more pleasant, for example with some sports. There are a number of panels in the Tapestry that talk about a certain kind of a game or sporting activity. One of such panels is panel No. 63, which deals with a world-wide-known activity, entitled “The Royal and Ancient Golf Club”. As the name suggests, it talks about the history of this sport, how it happened that the Old Course in the town of St Andrews is a result of natural development - the first dunes having been created by sheep and not artificially - and how the changeable weather conditions can make each shot different (Moffat, *Tapestry* 126).

Another panel connected with sport and a favourite pastime, football, is No. 97, “Fitba”. First mentions of a similar game, futeball, date back to 1424. The first laws and associations are much younger, from the second half of the 19th century. This tapestry panel mentions the most famous Scottish football clubs, Rangers and Celtic, the first matches, famous victories and losses (Moffat, *Tapestry* 194). One of the phenomena that make Scotland famous worldwide is depicted in panel No. 101, “Highland Games”. The Highland Games as a whole, along with Highland dancing, bagpiping and much more, date back to the Victorian times. However, the individual sports and events are much older. These days the Highland Games are mostly held north of the Highland Line, with more than a hundred being organised each year in the USA, and one in Switzerland (Moffat, *Tapestry* 202).

Another sport associated with Scotland is rugby. As seen in panel No. 102, it depicts the history of this sport in Scotland and is thematically similar to the panel on football (Moffat, *Tapestry* 204). The next panel of the Tapestry deals further with the topic of sport, namely with Shinty and Curling. Both of Scottish origin, shinty can be described as a robust form of hockey. It was popular in England in the 19th and early 20th century but nowadays it is played mainly in the Highlands. Curling is the more international of the two, and it is also an Olympic sport. The material for the curling stones, granite, is only from Ailsa Craig, a

small island in the Fifth of Clyde. These days, in harsh winters when lochs and rivers freeze, many people seize the opportunity and go curling (Moffat, *Tapestry* 206).

Mountain climbing or, more specifically, Munro bagging is seen in Panel No. 117, “The Munros”. It depicts this favourite pastime as well as the Scottish countryside. Named after Sir Hugh Munro, Munros are Scottish mountains over 3,000 feet, and munro-bagging is the attempt to climb every one. Ben Nevis is probably the most famous Munro as it is the highest mountain in Britain (Moffat, *Tapestry* 234).

Another panel connected to sport is No. 150, “Scotland’s World Cup in Argentina”. It shows the important campaign around the World Cup, the high hopes, ridiculed by the first losses and followed by a memorable win of an important match against the Dutch team. It is not just the sports side of this event, but also the national pride which rises to the surface during sports matches and with which comes some great optimism and belief in the nation’s abilities, on the sports field in this case (Moffat, *Tapestry* 300).

4.1.4 Culture

Not only sports but also culture fill the everyday life of ordinary people. The following panels definitely are a part of the group of panels dealing with the culture of Scotland. However, the author decided to list them in here as well, since they show cultural events which have reached a wide number of people, being part of their lives sometimes on daily basis. Panel No. 144 is a good example of this, since it depicts a favourite field of culture, namely Pop Music. It shows the most famous artists connected with Pop music from the 1960s onwards. It also mentions the change of understanding the market, that young people have spending power and therefore become a new marketing target (Moffat, *Tapestry* 288).

The culture-oriented panel No. 147 shows the connection of music and Scottish comedy. There are a large number of Scottish comedians, whose humour is understood worldwide, thanks for example to Billy Connolly (Moffat, *Tapestry* 294). These people have opened Scotland to the world in terms of Scottish comedy and modern culture.

“Scotland at the Movies”, panel No. 149, shows the wide range of film actors, directors and films with Scottish themes, places or stories. It opens the story of whether a Scottish

setting or an actor of Scottish origin make a film Scottish. Especially thanks to mentioning films like *Braveheart*, this panel deals not only with Scottish culture, but also with Scottish national identity and history (Moffat, *Tapestry* 298). At the mention of this Hollywood movie, a connection can be made with panel No. 38, which is called “Blind Harry”, who is the author of an epic poem about William Wallace. It shows the great patriotic sentiment, which arose among people after the movie premiere. Neither film nor poem is totally factual; they serve mainly for entertainment purposes, but nevertheless they stir national emotions and show Wallace’s bravery (Moffat, *Tapestry* 76).

Panel No. 25 is about one of the most important philosophers of Scotland, Duns Scotus, born probably in 1266, and his followers. He and his works were hugely influential and widely admired at his time and again in the 20th century, when his immense contribution to western thought was acknowledged by a number of philosophers (Moffat, *Tapestry* 50). On the topic of education, panel No. 64 depicts the first school in Britain which was designed to teach deaf and dumb children. It was set up in Edinburgh in 1780, and in some ways, as in some of the regional differences of the sign language, it differs from the English version. From Edinburgh this pioneering system spread further to London and to Virginia, USA (Moffat, *Tapestry* 128).

The Great Tapestry of Scotland does not show only the positive parts of Scottish history. In the late 16th century the life of many people was influenced by the newly passed acts outlawing witchcraft. In panel 49, “Witches”, the terrible and cruel history of persecution of witches is dealt with (Moffat, *Tapestry* 98).

Other turning points in the history of Scotland, which brought great changes to people’s lives, are seen for example in panel No. 95. “The Railway Boom” shows the development of the railways in Scotland and the link with England in the 19th century. The dominating part of the panel is the Forth Bridge, the first structure in the world to be built of steel, in 1890 (Moffat, *Tapestry* 190).

4.2 Famous and Important People

There are a number of fields in which Scottish people gained fame and importance. This group of panels includes well-known writers, painters as well as politicians, kings and

queens and clergymen, and it is hence also quite large in number. Some of the panels overlap with the preceding group. When this happens, these panels are only mentioned and not further elaborated on in detail, in order to avoid repetition.

4.2.1 Religion and Nobility

Panel No. 11 talks about the religious history of Scotland. “Ninian at Whithorn” shows early Christianity and the life of Saint Ninian, who was a preacher from the fifth century. The historical sources are unsure, but he probably was sent to southern Scotland, namely to Dumfries and Galloway, to convert the people living there to Christianity. He had a church built at Whithorn, which was special thanks to having been built of stone (Moffat, *Tapestry* 22). Another chapter of the oldest Christian history of Scotland is depicted in panel No. 13, “Cuthbert and the Gospels”. It shows the life of a bishop called Cuthbert, who was canonised shortly after his death and who was claimed both by the English and the Scots, which is based on a complicated part of history. Durham Cathedral was raised on his bones and brought not only pilgrims, but also gifts and money, to those who tended his tomb. The panel also shows the beautiful Lindisfarne Gospels and the Book of Kells, which was written in the monastery at the isle of Iona (Moffat, *Tapestry* 26).

Panel No. 18 is important in terms of Scottish national identity, and the forming of a united nation. This panel, “Constantine Climbs the Hill of Faith”, shows Constantine on the throne. He was the first one to call himself King of Alba, which is to this day the Gaelic name for Scotland. One of the interpretation of Constantine’s and his bishop’s climbing the Hill of Faith at Scone, which was then a royal city, was his vision of unity for the parts of a new kingdom. The dialects of at least six languages were spoken in Scotland in the 10th century, and it was not until the late Middle Ages that the name of Scotland was widely used for the whole nation (Moffat, *Tapestry* 36). Another important figure on the throne was King Macbeth. In panel No. 20 is the whole story of a king, whose life and destiny was very different from the one of Macbeth in one of the most famous Shakespeare’s plays. King Macbeth ruled in the 11th century first over Moray, “an ancient polity around the shores of the Moray Firth” (Moffat, *Tapestry* 40), and later ruled over Alba for fourteen years. He was known to be a good and generous king, who went on pilgrimage to Rome (Moffat, *Tapestry* 40).

A famous woman of the 11th century was a princess of the English royal house of Wessex, who fled to Scotland after the Norman Conquest in 1066. St Margaret married Malcolm III Canmore and had five sons and two daughters with him; three of their sons reigned as kings of Scotland. However the queen is best remembered for her faith, since she took steps to make easier the pilgrimages which were becoming very popular at her time. The panel shows for example the ferry for pilgrims who went to visit the great shrine of St Andrew and other important achievements concerning the Scottish or the Celtic church (Moffat, *Tapestry* 42).

Panel No. 44 shows another important woman and one of the most recognisable figures from Scottish history. Mary, Queen of Scots, had a life rich in events which ended when she was beheaded for plotting against her cousin, Elizabeth I of England. The years in captivity and her death are well known, but the panel shows some of the less famous periods of her life, like, for example, her interesting husbands (Moffat, *Tapestry* 88).

Panel No. 23 was mentioned in the group on Everyday Life, but it fits into this group as well, since it talks not only about the prosperity of Scotland in the early medieval times, but also about King David I and his successors, who created royal burghs. These helped to stimulate the wool trade and thanks to them Scotland became a part of the European mainstream economy in the 12th century, where it prospered until the Wars of Independence (Moffat, *Tapestry* 46). Duns Scotus, the famous Scottish philosopher, is already mentioned in the group Everyday Life, under panel No. 25 (Moffat, *Tapestry* 50).

Panel No. 26, “Sommerled, Lord of the Isles”, depicts the rich history of a ruler of many of the islands of the Southern Hebrides and Argyll, and the way he rose to power thanks to marriages and an important technological change in warships. Smaller and more easily-manoeuvrable ships allowed Sommerled and his captains to go into the shallow and rocky waters between the islands and therefore proved invaluable in naval battles, many of which Sommerled won. He died in a disastrous battle against Scotland’s King Malcolm IV (Moffat, *Tapestry* 52).

Another important historical event and the people involved in it are depicted on Panel No 29, “William Wallace and Andrew Moray”. The battle at Stirling Bridge in 1297 saw a brilliant victory of the allies, who joined in rebellion under Andrew Moray and a minor nobleman from Ayrshire, William Wallace, after the English invasion. Moray died soon after the battle and Wallace fought a year later at Falkirk, where he was defeated by the

English. After years of evading capture, he was betrayed and he suffered a terrible traitor's death in London (Moffat, *Tapestry* 58).

4.2.2 Literature

Scotland has a list of famous writers and poets. Two people who received a royal licence to print books in Scotland in 1507 can be seen in panel No. 37, "Chepman and Myllar". The further specifications of the licence as well as the influence of the King were most probably an attempt at modernisation and nation building. The press lasted only a couple of years, but still it marks the beginning of a long tradition of printing and publishing in Edinburgh (Moffat, *Tapestry* 74).

One of the best known personalities of Scottish history is undoubtedly Robert Burns, a brilliant poet and lyricist of the second half of the 18th century. The panel on which he and his work are the topic is No. 79, called "Robert Burns and 'Tam o'Shanter'". This poem is recited all over the world each year at Burns Suppers, and it is probably one of the most energetic poems ever composed (Moffat, *Tapestry* 158). Burns is in the centre of the panel and pictures of topics from his other works and poems are in small squares around the edges of the panel, like for example the mouse from his poem "To a Mouse", or a red rose as in "My Love is like a Red, Red Rose", as well as short quotations in the centre of the panel.

In the literary field Scotland has another famous figure. Walter Scott was a writer, who was born in Edinburgh in 1771, and whose contribution to the list of Scottish literary works include the novel *Waverly* as well as *The Minstrelsy of the Scottish Border*, a collection of ballads in three volumes, which had been mainly an oral tradition until then, or his own composition *The Lay of the Last Minstrel*. It is not only his literary work that influenced Scotland, even though his novel brought a large number of tourists to Scotland. As seen in panel No. 82, when Scott organised the state visit of George IV to Scotland in 1822, he increased the demand for tartan thanks to making tartan an important feature of the visit (Moffat, *Tapestry* 164). This stately visit is seen as a turning point thanks to the King wearing tartan, which was viewed as a claim that King George is the King of Scots, and it also reinforced Scotland's position, under the King, as part of Great Britain (Fladmark 168). Tartan also became a symbol of the whole of Scotland, the national dress

uniting the Highlands and the Lowlands, Hanover and Jacobite, and not just a symbol of a smaller group or of a part of the country as it was before (Fladmark 168).

Another monarch who not only visited Scotland on a state visit, but in her case spent many happy moments at her Balmoral Estate, is Queen Victoria. In panel No. 91, “Queen Victoria at Balmoral”, a rising popularity of all things connected with the Highlands and tartan is seen, just as the British aristocracy followed the court, and along with the railway age introduced more tourists to the North of Scotland. This changed the look of the countryside, by, for example, the so-called shooting lodges becoming fashionable and being built by lochs, as well as causing many Highlanders to leave their land, in some cases by force (Moffat, *Tapestry* 182).

A well-known Scottish writer, who led a short but fruitful life, is Robert Louis Stevenson. Panel No. 108 shows his most favoured works like *Treasure Island*, *The Strange Case of Dr Jekyll and Mr Hyde* or *The Black Arrow*. For a long time he was considered by the critics to be a children’s literature author, but later his works were recognised by many as true masterpieces (Moffat, *Tapestry* 216).

Hugh MacDiarmid is a Scottish literary genius, who lived a deeply individual life in poverty, working as a journalist, but also as a writer and a poet. His masterpiece, *A Drunk Man Looks at the Thistle*, is a combination of invective and humour and deals with a collection of themes. He was born in Langholm and throughout his life he was a supporter of both the Communist Party and the Scottish National Party, out of both of which he was expelled for being a member of the other. His work and important passages of his life are depicted in panel No. 127 (Moffat, *Tapestry* 254).

4.2.3 Arts and Science

Not only in the literary genre, but also in other forms of art have the makers of the Tapestry found people who are famous and important enough to be named and depicted. Probably the greatest Scotland’s artist, who was trained as an architect, but designed all the features of the houses he built, including the fabrics, furniture and cutlery. Charles Rennie Mackintosh was later in his life also a brilliant watercolourist, but his best achievement is the Glasgow School of Art, which was built very skilfully on a sloping and difficult site.

He also worked closely with his wife. However, due to the First World War, and also to personal reasons, his talents could not be used to their full extent (Moffat, *Tapestry* 232). His famous design of a rose – known as the Glasgow rose – is seen in panel No. 116.

Another Scottish artist who produced a large number of valued works of art is the painter Henry Raeburn, as seen in panel No. 81. He is probably best known for his superb portraits of Walter Scott or Alastair Ranaldson Macdonell of Glengarry, in which he managed to capture the expression in both the men's faces, which is very telling of the true nature of the portrayed person. Thanks to his great skill and high quality of his works, Raeburn's portraits can be read as a commentary of the age, namely between 1790s and 1820s (Moffat, *Tapestry* 162).

The scientific field is rich on people who come from Scotland. Adam Smith is probably one of the most influential thinkers of the Scottish Enlightenment and his works have been read and interpreted by many to this day. He was born in 1723 in Kirkcaldy and the panel, No. 70, shows, apart from other important features of his life, his most famous work *An Inquiry into the Nature and Causes of the Wealth of Nations*, published in 1776. This book is considered to be the first modern treatise on economics and includes Smith's famous "dictum of the play of self-interest in economic life" (Moffat, *Tapestry* 140).

Another important figure of the Enlightenment is James Hutton, to whose Theory of the Earth panel No. 74 is dedicated. He is known to be the founder of geology as a scientific discipline, since he freed the thoughts about the making of the Earth of religious dicta and tradition. He used the term *superorganism* to describe the Earth, since he observed that it is being perpetually formed by natural processes like erosion, sedimentation or volcanic activity. Hutton's life story includes his great interest in other fields, too, like, for example, the building of a Forth and Clyde canal or his partnership in a chemical company (Moffat, *Tapestry* 148).

It is obvious that James Hutton is a noteworthy person of the Scottish history, since he is again mentioned in panel No. 76, "The Forth and Clyde Canal, Burke and Hare". The building of the canal began in early 19th century also thanks to his contribution. However, another two interesting figures are mentioned in this panel, whose stories are not just positive. William Burke and William Hare were Irishmen, who worked as navigators at the building site of the canal, and who committed a series of unusual murders. They sold the 16 corpses to Dr Robert Knox, who needed them for his studies of anatomy at the

Edinburgh University. Burke was sentenced to death and this whole story gave inspiration to a number of artworks like films, novels, plays or songs (Moffat, *Tapestry* 152).

James Boswell's influence on the fish market, as seen in panel No. 75, is already mentioned in the Everyday Life group, and so is Robert Owen and his changes at the New Lanark mills, shown in panel No. 78 (Moffat, *Tapestry*).

James Clerk Maxwell, seen in panel No. 99, was a great scientist in many fields. His observations, equations and experiments about electricity, optics and magnetism led into his consistent theory of these three phenomena being manifestations of the electromagnetic field. Although he is sometimes underestimated as a scientist, it is clear that his studies and observations have proved to be highly influential over the time in the many scientific fields he pioneered in. For example his studies and research of colour vision made colour photography possible (Moffat, *Tapestry* 198).

4.2.4 Politics

A political figure, who rose from being a miner to top political positions, is depicted in panel No. 111. Keir Hardie was elected as MP for West Ham South in London in 1892 and he and others formed the Independent Labour Party. Labour later grew into a powerful political force, but Hardie resigned as Labour leader and became involved in the campaign for votes for women. He was a pacifist and made numerous anti-war speeches at the time of the First World War (Moffat, *Tapestry* 222).

In panel No. 128 another important figure connected with the Labour party is depicted. "Ramsay MacDonald and the Rise of the Labour Party" shows the first Labour Prime Minister, who was a pacifist and a great speaker. He led a very rich political life, being Prime Minister on three separate occasions, seeing his party both win and lose, and especially he himself rising from a cottage in Lossiemouth to 10 Downing Street (Moffat, *Tapestry* 256).

4.3 Arts and Games

This group of panels is one of the more numerous ones. It includes a variety of sports and games as well as cultural events, like the Edinburgh Festival, or people active in the artistic field. However, with the decision of many of sports and games being a part of people's everyday life, many of the panels have been mentioned in the previous groups. Some of them are also a part of the group on Famous and Important people. In order to sustain the clarity of which panels are included and what topics are dealt with in which group, the panels which are repeated from the previously mentioned groups are only listed.

Probably the most important achievements of the reign of King James I is shown in panel No. 47, "The Making of the King James Bible". It was completed in 1611, after 47 scholars had worked on it for seven years, translating the Old Testament from Hebrew and the New Testament from Greek. Its original intention was to show the structure and particular beliefs of the Church of England. However, the King James Bible managed not only that, but it also became one of the most influential literary works, which can be proved, for example, by the fact that a large number of phrases in common use come from the King James Bible (Moffat, *Tapestry* 94). Some of these are quoted in the panel itself.

The kilt can definitely fit into this group on art, since it is a piece of art which is not only a part of the nation's identity, but also of many people's everyday use. It is depicted in panel No. 59, and has already been mentioned previously. A similar role is played by Borders Tweed, as can be seen in No. 86 (Moffat, *Tapestry*).

These three important figures of Scottish art history and their works have already been elaborated on in the chapter on Famous and Important People. Their panels are No. 79 – "Robert Burns and 'Tam o'Shanter'", No. 81 – "Henry Raeburn" and No. 82 – "Walter Scott" (Moffat, *Tapestry*).

The newspaper, which was named Newspaper of the Year in Scotland for 2012, is *The Scotsman*, and The Great Tapestry of Scotland deals with in panel No. 84. It was founded in Edinburgh as a weekly by a lawyer, William Ritchie, and a customs official, Charles Maclaren. The motto of the newspaper was 'impartiality, firmness and independence' (Moffat, *Tapestry* 168). It became popular in the east of Scotland, with *The Herald* newspaper having later a similar role in Glasgow and the west. In 1850 *The Scotsman* changed into a daily newspaper, which is known for a distinguished history under several

influential editors. The newspaper plays a particularly important role in Scotland's culture as it includes rich news about arts, namely the Edinburgh Festival and Fringe (Moffat, *Tapestry* 168).

The panel on Glasgow, namely No. 87, "The Growth of Glasgow", shows Glasgow as a city which grew in size and in importance thanks to shipbuilding and heavy engineering, as well as textile and carpet manufacture, printing and publishing and much more. By the end of the 19th century Glasgow was named 'The Second City of the Empire' (Moffat, *Tapestry* 174). However it is because of the famous Kelvingrove Art Gallery, the Mitchell Library and the City Chambers that this panel is included in the group Arts and Games. These buildings mark their beginnings in the 19th century, and it is largely thanks to Glasgow for creating the opportunities for their builders to gain a fortune large enough for such magnificent projects. One of such daring and fortunate people was William Burrell, who made a fortune in very clever ship trading, which allowed him to build an incredible art collection, which he bequeathed to the city of Glasgow, together with the money to build a gallery to house the collection, after his death in 1958 (Moffat, *Tapestry* 174).

Panel No. 96 shows how the educational system in Scotland spread, attracted more students and changed the culture of the society. "The Caithness School, 1851" depicts the goal of reformers, who fought for the spread of literacy in Scotland, being achieved with the counties of Caithness and Berwickshire having the highest literacy levels in Britain. The establishing of school boards in 1872 took over much of the education from the church and helped the standards of education to rise. The topic of this panel includes information about Scotland's universities and how they, especially at Glasgow University, helped students from an urban and middle-class background; as well as the first women being allowed to study in 1890s, St Andrews University pioneering (Moffat, *Tapestry* 192).

The games and types of sport that have already been mentioned, and can be found in the previous chapters, include panels No. 63 – "The Royal and Ancient Golf Club", No. 97 – "Fitba", No. 101 – "Highland Games", No. 102 – "Scottish Rugby" and panel No. 103 – "Shinty and Curling". An important sports event is described in panel No. 150 – "Scotland's World Cup in Argentina" (Moffat, *Tapestry*).

Panels which depict a certain cultural field, literal or visual arts, are also No. 105 – "The Paisley Pattern", No. 108 – "Robert Louis Stevenson" No. 114 – "Dundee, Jute, Jam and Journalism", No. 116 – "Charles Rennie Mackintosh", No. 126 – "Fair Isle", which shows the special knitted design, and panel No. 127 – "Hugh MacDiarmid" (Moffat, *Tapestry*).

A panel connected with sports and games as well as arts is No. 122, in which the famous personality of amateur sport, Eric Liddell, is portrayed. His golden victory in 400 metres running at the 1924 Olympic Games in Paris made him a legend. He ran at an incredible speed despite his “idiosyncratic running style, with his head flung back, his mouth wide open and his arms flailing” (Moffat, *Tapestry* 244), which was remembered by many. Liddell also played rugby for Scotland, but at the age of 23 chose a missionary career in China over the sports one. His sports achievements inspired people also in the visual arts, and so an Oscar-winning film, *Chariots of Fire*, was made (Moffat, *Tapestry* 244).

A very important part of Scottish cultural life is without doubt the Edinburgh Festival. “The First Edinburgh Festival”, as seen in panel No. 135, took place in 1947 as a project of Rudolf Bing, the director of Glyndebourne Opera, and Lord Provost Sir John Falconer, and it was immediately joined by the Festival Fringe. The Fringe consisted of mostly amateur performances, but it has largely dominated the festival since, and has helped it to become the largest and best arts festival in the world. Each August the city of Edinburgh welcomes a rich variety of orchestras, ballet, theatre and exhibitions, the performers and creators of who may join the Festival Fringe Society. Thanks to the openness and lack of any central artistic control, the Fringe has given a chance to a number of beginning artists, many of which have made successful careers since, like Tom Stoppard, Hugh Laurie, Stephen Fry or Emma Thompson. Each year there are The Scotsman Fringe First Awards for new drama, along with many other awards that the artists can compete for (Moffat, *Tapestry* 270).

“Television Arrives”, panel No. 138, shows the 1950s and the spreading of new TV channels. After BBC it was STV that spread in Scotland along with other more local channels being set up in the 1960s, like for example Grampian Television or Border Television. These three news services were, along with the BBC, the most important in Scotland for a long time and presented the people with a large variety of news, drama and local features. However, after the series of regulations and changes in 2008, most of the regional coverage provided by these three channels was dropped (Moffat, *Tapestry* 276).

Connected with the arts, and also partially with television, are these three panels, which have already been described in detail previously, namely No. 144 – “Pop Music Booms”, No. 147 – “Stop Yer Ticklin’, Jock!” and No. 149 – “Scotland at the Movies” (Moffat, *Tapestry*).

Even though the Gaelic language had only a very small number of speakers, there are now initiatives to ensure that it does not fade away completely. One of these was the surprising creation of a fund to pay for Gaelic television programmes, which were to be broadcast by the Scottish ITV companies, STV and Grampian. Panel No. 152, “Gaelic Resurgent”, shows the cultural projects which helped the Gaelic language re-gain its popularity in Scotland, like for example *Machair*, a Gaelic-language soap opera, or Runrig, a band from Skye playing Gaelic rock music (Moffat, *Tapestry* 304). Now there are several schools where Gaelic is taught (McIvor).

A very important event in Scottish history, in which both arts and national and European identity mingle together, is shown in panel No. 153, “Glasgow – European City of Culture”. The city held this important title in the year 1990. The idea of the project, to show both the diversity and commonality of cultures of the European states, was formed by Melina Mercouri, the Greek Minister of Culture, and Jack Lang, her French counterpart. Despite Glasgow being traditionally an industrial city, it proved to have a large cultural potential when all of the galleries and theatres of Glasgow took part in this project, and some new ones were specially opened (Moffat, *Tapestry* 306).

4.4 Religion

Religion has played an important role in the lives of Scottish people and that is why there is a whole group devoted to panels which include people or events connected with religion.

Religion is undoubtedly connected with people, who have for example helped to spread a religious belief or have devoted their lives to actively supporting a church, and these have been previously mentioned in the group on Famous and Important People. Panel No. 11 – “Ninian at Whithorn”, Panel No. 13 – “Cuthbert and the Gospels” and No. 21 – “St Margaret of Scotland”. Panel No. 47 – “The Making of the King James Bible” is already described in some detail in the group on Arts and Games (Moffat, *Tapestry*).

Panel No. 14, “The Crosses and the Angles”, depicts the arrival of the Angles in the period from the 7th to the 9th century. Apart from this time when warriors coming to Scotland were followed by artists and holy men, it shows the artistic side of their religion. Early Christian sculpture can be seen at Bewcastle, on the moors east of Carlisle, and at

Ruthwell, in Dumfriesshire, where there are scenes from scripture carved on crosses and then brightly painted. The Ruthwell Cross also includes two extracts from one of the earliest surviving poems written in English, *The Dream of the Rood* (Moffat, *Tapestry* 28).

The rich history of one of the best known cathedrals in Great Britain, St Andrews Cathedral, is beautifully depicted in panel No. 24. The cathedral took more than a century to be built, the project being set up in order to hold the relics of Apostle Andrew. The relics of the Apostle were, according to legend, brought by St Regulus, a Greek monk. By 1070 the relics were kept in St Regulus' Church, which stood in the area where the cathedral was later built. Certainly by the 13th century St Andrew was acknowledged as being Scotland's patron saint, and the possession of his relics motivated the building of a national church. The cathedral was dedicated in front of King Robert the Bruce in 1318, and its position played an important role in the town plan of St Andrews, which put it in the centre. Despite the cathedral's significant role, it was ruined during the Scottish Reformation, in the 16th century, and afterwards (Moffat, *Tapestry* 48). Today there are only walls and separate towers to be seen, which mark the former glory of the cathedral.

Another important religious building is shown in panel No. 36. Rosslyn Chapel was founded in the 15th century by William Sinclair, the Earl of Orkney and Caithness. The interior of the chapel is beautifully and richly decorated, and has attracted many visitors. Another reason for the popularity of the Rosslyn Chapel is that Dan Brown set a part of his novel *Da Vinci Code* into this chapel, and the subsequent film was also partially shot in there (Moffat, *Tapestry* 72).

The Scottish Reformation has already been mentioned, and despite being relatively peaceful and quick in comparison to the reformation movements on the Continent, it has brought a large number of changes. As can be seen in panel No. 43, after the break from the Catholic Church, acts abolishing the old faith were passed in 1560. Education was set as a priority and therefore the long and demanding journey towards the goal of each parish having its own school was begun, in order to enable a majority of people to read the Bible for themselves. John Knox played an important role in the reformation, for example as being one of the authors of *The First Book of Discipline*, which contains the education goals. The new church also struggled with relative poverty and lack of ministers (Moffat, *Tapestry* 86).

The National Covenant was signed in 1638 and it "was, in essence, a covenant between God and Scotland or Christ's Kingdom of Scotland" (Moffat, *Tapestry* 100). As a reaction

to Charles I's intentions to bring the church in Scotland and the Church of England into conformity, it demanded for example a Scottish Parliament and a General Assembly free from royal interference. Royalist forces were defeated by the army of those supporting the National Covenant, but subsequently the War of Three Kingdoms was started, and until 1650 the Covenants held the power in Scotland. After times of persecution, followed by some lenience from James II, only small sects remained at the end of the 16th century (Moffat, *Tapestry* 100).

Panel No. 93 shows further troubles within the Church of Scotland, with the central issue being who had the right to appoint a minister to a parish. After a turbulent time of debates, 474 ministers out of about 1,200 left the Church of Scotland and formed The Free Church of Scotland. One of the results of this split, which happened in 1843 and is generally referred to as "The Disruption", was a massive increase in church, church hall and manse building. This historical moment is interesting also from the artistic point of view, since it is the first great public event to be recorded by photography (Moffat, *Tapestry* 186).

4.5 Inventions

This group could also be called Technical Wonders, since there is a number of inventions and discoveries in various fields that were made in Scotland. Many of them had a wide reach and did not influence only the lives of the Scottish people, but also the development around the world. Some panels in this group show the founding of crucial institutions or projects which changed Scotland.

Technically, the very first panel of the Tapestry shows an invention, which is the Tapestry project itself. As described before, the project is the result of an original idea of Alexander McCall Smith, who created the Tapestry with the help of a team of artists and historians, as well as thousands of stitchers from all around Scotland (Moffat, *Tapestry*).

Panel No. 55, "The Bank of Scotland Founded", presents not exactly an invention, since the Bank of Scotland was not the first bank in the world, but it was the first bank established in Scotland, and since 1695 has gained a stable reputation. It holds another record, which is that of the Bank of Scotland being the first in Europe to issue its own banknotes. The panel also shows the rich and complicated history of the Bank, which saw

its competition with the Royal Bank of Scotland, which culminated in the so called Bank Wars, or the taking over of other Scottish banks, like for example the British Linen Bank, in the 20th century. Since the year 2008 both the Bank of Scotland and the Royal Bank of Scotland found themselves in trouble and were only saved by the government guaranteeing their debts (Moffat, *Tapestry* 110).

“The Ordnance Survey”, panel No. 61, played an invaluable role in the Scottish and British history, since it was a force that stood behind the complex mapping of Scotland and later also other countries. Decent mapping was strategically vital especially during battles, which gave advantage to those who could orientate themselves in the area well. Lt Col. David Watson suggested that “reliable maps of the Scottish Highlands be made to ensure that rebellious clansmen could not simply disappear into an uncharted wilderness or use local geographical knowledge to their tactical advantage” (Moffat, *Tapestry* 122). Threats of war worked as a strong stimulus for further mapping, especially in the South of England, but during the First World War also of Belgium, France and Italy. The Ordnance Survey produced beautiful and detailed maps, which were at first mainly done on the scale of one inch to a thousand yards (Moffat 122).

An invention that changed the lives of many Scottish people, as it made their work on the fields more comfortable, is the swing plough. It was invented by a blacksmith, James Small, in 1770, and it meant the change from a highly unreliable and insufficient old plough to the new invention, which was all made of iron. Along with the plough managing to turn the soil completely, thanks to its screwed shape, it also needed less animal power to be pulled through the soil and only one man to operate it. Panel No. 65 shows also the spreading of this magnificent invention to the USA and Canada, where it caused great changes in land cultivation, which was a stimulus to these regions becoming the “breadbaskets of the world” (Moffat, *Tapestry* 130).

The Enlightenment period, depicted in panel No. 66, saw the city of Edinburgh in the second half of the 18th century as a place pulsating with life and creating wonders. One of these is Encyclopaedia Britannica, which was established in Edinburgh by William Smellie, between the years 1768 and 1771. This time gave rise to numerous intellectual clubs, for example The Select Society, which partially transformed later to The Poker Club, founded by the painter Allan Ramsay and the philosophers David Hume and Adam Smith, who lived in a society which had, with 75 per cent, the highest mass literacy in the world (Moffat, *Tapestry* 132).

A remarkable Scottish personality, who is known worldwide, is James Watt, the highly regarded inventor and engineer. He did not invent the steam engine, but he made observations on how ineffectively it worked, and therefore suggested alterations, which made the steam engine work better and also cost less to manufacture. He introduced rotatory power to the working of the steam engine which was then used in old steam trains. The unit of electricity is named after James Watt, and his concept of horsepower is still used as a means of measurement. He and his productive life are depicted in panel No. 68 (Moffat, *Tapestry* 136).

A large number of panels that bear the picture of an invention or a pioneering project have already been mentioned in the previous groups. These include panels No. 63 – “The Royal and Ancient Golf Club”, since golf is known to be a Scottish invention, and No. 64 – “The First School for Deaf and Dumb Children”. In addition, panels No. 75 – “James Boswell and Smoked Fish”, No. 84 – “*The Scotsman*, Founded in 1817”, No. 85 – “George Smith and the Glenlivet”, No. 86 – “Borders Tweed”, No. 103 – “Shinty and Curling”, No. 105 – “The Paisley Pattern”, No. 128 – “Ramsay Macdonald and the Rise of the Labour Party” and panel No. 138 – “Television Arrives” (Moffat, *Tapestry*).

Panel No. 94 sees the first photographic record of life in Scotland. David Octavius Hill and Robert Adamson were the first ones to create a photographic studio in Scotland. As mentioned previously, they recorded the Disruption, but their work also focused on portraits and outdoor photography of landscapes and working people, especially the fishermen of Newhaven (Moffat, *Tapestry* 188).

The National Health Service was founded in 1948, as seen in panel No. 137, with the National Health Service (Scotland) Act having the intention of medical care being free at the point of need. There are no charges in Scotland, yet there are some prescription charges remaining in Scotland. As well as having an ever-rising cost, the NHS also provides the most workplaces in Scotland. The panel shows the history of the NHS long with some very interesting statistics (Moffat, *Tapestry* 274).

“Linwood and the Hillman Imp”, No. 143, is a colourful panel which commemorates an exceptional period in the history of the British car industry. The Rootes Group decided to create a small car which could compete with the Mini, and in order to do so built a plant at Linwood, near Glasgow, in 1963. At first the sales were high, the car attracted people thanks to its affordability and good looks, but they began to drop when it proved to be unreliable, and in the end the Linwood plant closed in 1981. Despite its short chapter of

fame, the Imp is seen as a Scottish car and models may still be found in Scottish garages (Moffat, *Tapestry* 286).

Glenrothes is a town in Fife, situated in the area which can be compared to Silicon Valley in the USA, as it served under the name Silicon Glen as a place for the establishment of hi-tech industry in Scotland. Originally set up to house miners, the town changed into a technological centre due to troubles with the coal mines, and it became a centre for a number of electronics and hi-tech companies. One of the achievements reached in this area was the 3.5-inch hard disk drive, which was first made in 1983 by Rodime of Glenrothers (Moffat, *Tapestry* 290).

Shipbuilding on the river Clyde has a rich history, a part of which can be seen in panel No. 146. “The Upper Clyde Shipbuilders” was established as a group in 1968 in order to sustain a better position in the competitive market. It struggled to get enough money in loans, but finally succeeded with the help of the government in 1972, which allowed the shipbuilding on Clyde to continue (Moffat, *Tapestry* 292).

The group on inventions is concluding with probably the most famous invention from Scotland in the world. Dolly the Sheep was born in July 1996 as the first cloned mammal in the world. Her birth, at the Roslin Institute near Edinburgh, proved the theory that a cell from a specific part of the body is enough to create a complete individual. Since then, successful cloning of other large mammals followed (Moffat, *Tapestry* 308).

4.6 Battles

As has been stated in the previous chapters, The Great Tapestry of Scotland offers a rich variety of topics. This group on famous battles and wars offers a brief overview of the panels that depict these conflicts, that were fought either on Scottish ground, by Scottish people, or both. Most of the contents of this group has been already elaborated on in the second chapter of this thesis, and therefore this group offers the list of panels which depict those battles and wars.

Panel No. 10, “The Coming of the Legions”, depicts the Roman legions fighting their way through the country towards North, until Julius Agricola, the governor of the province of Britannia, led an invasion force into Scotland, which included the famous battle at the

Graupian Mountain, Mons Graupius. It also shows the building of the famous Hadrian's wall which served as a borderline between Britannia and the North (Moffat, *Tapestry* 20). Another battle is not only shown in panel No. 15, but it was also commemorated by an artist, as scenes from the battle were carved onto one of the Pictish stones. The Battle of Dunnichen was fought in 685 and it marks the victory of the Picts led by Bridei against the Angles, with Ecgfirth as their leader, who died in this battle. Had it not been for this glorious victory, Scotland would have most probably been under the influence of the Northumbrians and would have developed in a completely different way (Moffat, *Tapestry* 30).

Vikings and their colonisation of parts of Scotland can be found in panel No. 16, which also shows the outstanding Viking dragon ships, thanks to which the Vikings were very versatile in terms of moving on the sea as well as on some rivers, and hence could deliver warriors more easily even to less accessible places (Moffat, *Tapestry* 32). Panel No. 17 commemorates the history of the Dumbarton Rock, which was an ancient fortress. For example, in 870, after a four-months-long siege, the Strathclyde aristocracy was forced to surrender, due to lack of water supply, and was enslaved by the Vikings, namely by the Norse kings of York and Dublin (Moffat, *Tapestry* 34).

Further setting of borders in the South was marked by the battles fought for the Tweed Valley. Malcolm II and King Owain of Strathclyde decided to take this valley away from the English cultural, religious and overall influence, and fought against Uhtred, Earl of Northumbria, to make the Tweed Valley a part of the kingdom of Scotland. The battle was fought in the summer of 1018 near the town of Carham, and English and Scottish views on the significance of this historical moment vary (Moffat, *Tapestry* 38).

This following couple of panels has been mentioned before in the group on Famous and Important people, namely panels No. 26 – “Somered, Lord of the Isles” and No. 29 – “William Wallace and Andrew Moray” (Moffat, *Tapestry*).

Panel No. 27 marks the battles of the kingdom of Scotland, whose kings wanted the Atlantic coastlands and islands to be a part of their kingdom, against the Norwegian fleet. In 1263, the Norwegians led by King Haakon of Norway struggled not only against the Scottish warriors but also with the fierce weather conditions. The result of the battle at Kyleakin on the Isle of Skye was inconclusive, and so it was only three years later when the Treaty of Perth was signed and the Hebrides, the Atlantic shore and the Isle of Man

were settled in Scotland's favour. However, Shetland and Orkney remained outside of the kingdom of Scotland for another two hundred years (Moffat, *Tapestry* 54).

The Battle of Bannockburn, in June 1314, is probably one of the most famous victories of the Scottish army, which was much smaller in number than its opponent's, but had the advantage of choosing the battleground, against the English. King Edward II against the King of Scots, Robert the Bruce, fought a memorable battle, in which the English army was struggling on the soft terrain of the boggy ground while the flexible and brisk Scots managed to move deep into the army already on the first day of the battle, as panel No. 30 shows (Moffat, *Tapestry* 60). After this battle, King Robert laid siege to the old Roman city of Carlisle in England. However it was not thanks to much fighting that the city survived, it was more due to the weather conditions of the time. The early 14th century saw the beginning of the Little Ice Age, which spread all over Europe and caused serious troubles with crops and subsequent famine. In 1315, as panel No. 31 "The Rain at Carlisle" shows, the persistent rain changed the area around the castle into a bog, in which Bruce's army and equipment got stuck and ruined (Moffat, *Tapestry* 62).

Panel No. 40 shows a bloody battle, during which more than 10,000 men died in the battlefield, on both the English and Scottish sides, thinning the numbers of nobility of the latter. The Battle at Flodden is also where the Scottish king James IV died, in 1513, as he led his army to face the English troops, which were under the charge of the Earl of Surrey (Moffat, *Tapestry* 80). Flodden is also seen as the beginning of the age of the Border Reivers, during which the royal authority, since it was either weak or remote, could not keep the society under control, and it therefore became criminalised. Family loyalty was more important than law and a large number of thieves spread in Scotland. Panel No. 45, "The Reivers and the Rescue of Kinmont Willie", as the name suggests, depicts the last major deed of the Border Reivers in 1596, when they organised a rescue of one of their most famous, and at that time imprisoned, thieves. Thanks to the changes on the throne, with James of Scotland soon to become the King of England, the raging of the Reivers ended (Moffat, *Tapestry* 90).

One of the notable personalities of the Scottish military history is James Graham, the Marquis of Montrose, who despite very good tactic steps was defeated at Philiphaugh, near Selkirk, in 1645. As seen in panel No. 52, his Royalist army was surprised by a Covenanter army, led by General David Leslie, and even though Montrose's outnumbered army bravely fought their foes, they lost (Moffat, *Tapestry* 104). The conflict between the

Royalists and the Covenanters went on during the 17th century and lead to the 1680s, the period know as “The Killing Times” - panel No. 53 - during which Covenanters had to disguise themselves, many being killed or executed for their interpretation of the Protestant faith (Moffat, *Tapestry* 106). The Massacre at Glencoe, which saw the violent death of 38 men and about 40 women and children dying subsequently in the winter after their houses were burned, was a result of the demand from the government in London for oath of allegiance after the uprising in the Highlands. Due to the snow conditions, which held up the messages of agreement coming from the Highlands, and a series of actions at the court, William of Orange finally signed the order for the execution in Glencoe, which happened in 1692 (Moffat, *Tapestry* 108).

“The Jacobite Rising of 1715”, panel No. 58, shows the times after the Act of Union was signed in 1707, namely the confusing and chaotic Battle of Sheriffmuir (Moffat, *Tapestry* 116). A panel closely linked to the previous one in No. 60, “The Jacobite Rising of 1745”, which depicts the series of battles led by Charles Edward Stuart, known as Bonnie Prince Charlie, for example the Battle of Prestonpans or the Jacobite siege of Carlisle. It all ended with the Battle of Culloden in 1746, when the Jacobites were finally defeated by the Government forces (Moffat, *Tapestry* 120).

This group is concluded with a panel, No. 80, which shows what could have been a great battle, but was in fact just a mistake. As Napoleon threatened to invade Britain in the early 19th century, a set of steps was taken in Britain regarding the warning system. The one in the Scottish Borders was by mistake started when a volunteer sergeant mistook flames in the darkness for warning flames and hence, by lighting the Hume balefire, triggered action in the Borders. Volunteers gathered and Napoleon and his army were expected, but never arrived on that January night of 1801 (Moffat, *Tapestry* 160).

4.7 WWI and WWII

A relatively small group of panels, which for clarity is not included in the group on Battles, is this one on Scotland being in the two World Wars.

Panel No. 118 remembers the First World War, which was fought between the years 1914 and 1918. It commemorates the large number of casualties, probably as many as a quarter

of all Scots who fought were killed, as well as Field Marshal Douglas Haig, the 1st Earl Haig of Bemersyde, who was the commander of the British Expeditionary Force, and who is remembered controversially (Moffat, *Tapestry* 236). More detailed report of the WWI can be found in panel No. 119, which talks about the building of the HMS Hood, which was a heavily-armed battlecruiser, as well as about the Battle of Ypres, Belgium, in 1917. This battle caused a large number of casualties and the German army fought back with strength (Moffat, *Tapestry* 238). Another yacht is depicted in panel No. 121, “The Sinking of HMY *Iolaire* off Stornoway, 1919”. It shows the tragedy of the yacht returning from the warzone with 280 sailors, of which 205 drowned after the yacht hit a reef only twenty yards from the shore. Many of the surviving sailors got safely to the shore thanks to the bravery of John F. MacLeod of Ness (Moffat, *Tapestry* 242).

The Second World War is depicted in panel No. 131 along with strategic points like Scapa Flow in Orkney or the Shetlands, which were vital for the connection with Norway. Topics from WWII worth mentioning are of course not only the battles, but also other projects, like the invention of radar or the agricultural campaign of ‘Dig For Victory’, set up by Professor John Raeburn from Aberdeen, as a result of which people grew vegetables and kept chickens and pigs in their back gardens (Moffat, *Tapestry* 262). Panel No. 132 shows the Clydebank Blitz, which was a Luftwaffe attack on the town of Clydebank and especially on its shipbuilding yards. Despite the hundreds of dead and hundreds of wounded people and the terrible devastation of thousands of houses, the main targets - the John Brown shipyard and the Beardmore’s Diesel Works - did not suffer such damage as to be unable to continue to work (Moffat, *Tapestry* 264).

Since Scotland did not have enough soldiers to defend their exposed shores during WWII, various devices were built on the shores to stop, or at least slow down, the German invasion forces. An example of such a device are the series of earthworks and concrete obstacles built along the coastline near Stonehaven, or concrete obstacles built directly on the beaches to impede tank movement (Moffat, *Tapestry* 266). The D-Day invasion, 6 June 1944, involved a number of Scots during the preparation and training, but also during the fight itself. One story stands out, and it is the one of the Scottish piper, Bill Millin, who was asked to play his pipes during the landing of the troops. He was the only soldier to wear a kilt on that day, and in 2009 Millin received the Croix d’Honneur for gallantry from the French government (Moffat, *Tapestry* 268).

4.8 Invasions

This group on famous invasions shows some of the important invasions the Scottish land, which were triggered by various reasons.

Pytheas, a Greek traveller coming from Marseilles probably around the year 320 BC, was the first one to make records of Scotland in his book *On the Ocean*. He is depicted in Panel No. 9 as he circumnavigated Britain and went probably as far as Orkney and Shetland, maybe even beyond. Most importantly however, he gave this country its name, calling it Pretannike, the land of with Pretannikoi, which means the People of the Tattoos. This probably refers to the habit of body decoration, no longer usual on the Continent at that time. The name was altered to Britannia four hundred years later by the Romans during their conquest (Moffat, *Tapestry* 18).

The panel bearing the name “Dalriada”, No. 12, refers to the collective name of the land of newcomers from Ireland, whose kings later became powerful in the whole of Scotland. Irish war bands had been invading and settling mainly in the North, probably since the fifth century AD, and apart from other things they introduced the Gaelic language, which replaced the Pictish dialects of the locals (Moffat, *Tapestry* 24).

These panels have been elaborated on in some of the previous groups, and are therefore simply listed here. These panels in question are No. 10 - “The Coming of the Legions”, No. 15 – “Dunnichen”, No. 16 – “The Vikings”, No. 18 – “Constantine Climbs the Hill of Faith” and panel No. 27 – “Haakon at Kyleakin” (Moffat, *Tapestry*).

Panel No. 98 shows the reasons for the rise in immigration to Scotland in the half of the 19th century. During the famine that followed the potato blight in Ireland, tens of thousands of Irish people searched for better life opportunities in Scotland. Glasgow was probably the most influenced city as the heavy industries in North Lanarkshire offered jobs to many of the immigrants. Moreover, this panel depicts the tensions between Protestants and Catholics, as well as the founding of the Celtic Football Club by an Irishman (Moffat, *Tapestry* 196).

This Chapter does not include all the panels of the Tapestry, and there are other groups into which both these remaining and those already mentioned panels could be sorted. Some of

these groups could be on the themes of Scots Emigrating, Industry, Natural Wonders, Women's Rights or Modern History. However, should anyone want to work with the Tapestry this way, the author believes this thesis can serve as a source of inspiration.

5 Teaching

This chapter follows one of the aims of the thesis since it shows the possible ways of working with The Great Tapestry of Scotland as a teaching tool, be it for students in schools under the guidance of a teacher, or for anybody who wants to learn more about Scotland and its rich history.

5.1 What Has Been Done So Far

The Great Tapestry of Scotland has already inspired teachers in the United Kingdom. There have been lectures held in most of the places where the Tapestry was shown, with the creators of the project and local stitchers talking about the project, as well as various workshops. One example of such a workshop is the one that took place in New Lanark in 2014 during the time when the Tapestry was hosted by New Lanark Visitor Centre. The workshop was called “Meet the author: Family event with Allan Burnett author of “The Story of Scotland” the children’s book inspired by the Great Tapestry of Scotland”, and it was just one of a number of such workshops which were organised during the five-week-long exhibition of the Tapestry (“Great Tapestry Events at New Lanark”).

The book which is mentioned in the name of the workshop is another masterpiece which would not have been written had it not been for the Tapestry. A well-known author of history books for young readers, Alan Burnett, published a book called “The Story of Scotland: Inspired by the Great Tapestry of Scotland” in 2014. “In this book, specifically designed for younger readers, bestselling children's author Allan Burnett tells the story of Scotland through the Tapestry itself - a thing of wonder, full of magic and adventures and mysteries.” (“The Story of Scotland: Inspired by the Great Tapestry of Scotland”). This book can be either read by children at home, or it could be purchased for schools in order to be used in classes. It is clear that the Tapestry does not have any limitations concerning the age of those who wish to approach it and learn something new from it. Allan Burnett and Dorie Wilkie had a session at the Edinburgh International Book Festival in 2013, where they presented the Tapestry as a tool for teaching subjects from across the curriculum, and did so directly to teachers and people involved in education, who could see the potential of the Tapestry for their own lessons and students (“Will the Tapestry Have an Educational Role?”).

Projects inspired by the Tapestry have already been organised, and some have also used it straight as a tool for creating another piece of art. One such event was held during a festival, at which historians brought history closer to primary pupils thanks to making it more playful and vivid. Two artists from *Electric Voice Theatre*, Frances and Joe, used the Tapestry during their workshops in Aberdeen in 2014. “Their festival workshops worked with children on a mapped floor grid to create a musical score using The Great Tapestry of Scotland as resource and inspiration. Both creative projects encouraged a highly interactive and physical approach which the pupils and teachers found enjoyable and stimulating” (“Week 4 at the CreativiTEA Rooms: History, Myths and Truth”).

School groups can travel to see the Tapestry, however if they are not lucky enough to be situated within a short distance from the exhibition area, the price of a longer trip can rise easily, and unfortunately not all schools can afford to take their pupils on such expensive excursions.

5.2 The Idea

The thesis does not attempt to claim that it is the only possible way of working with the Tapestry. However, the author saw the great potential within the Tapestry and believed that it could be a brilliant device for many people. A device for people to learn from, be inspired by it, spread the knowledge about Scotland into other countries, too.

Thanks to the fact that it shows the panels of the Tapestry re-organised into groups by the themes, it could make working with the tapestry, and learning from it, more easily accessible. Since The Great Tapestry of Scotland is such a large project, it could easily be too overwhelming for anyone who wants to approach it with some concrete intentions. The most prominent group of people who see the Tapestry naturally take it as a piece of art, which they go to see in a gallery, and even though they enjoy looking at it, they will not come back to it in the future. What is known from the exhibitions, many people have been struck by the beauty of the tapestries as well as by the stories they tell (Ailes).

However, the groups that this thesis is potentially aiming at is different. These people have not completely left the Tapestry behind when they left the exhibition area, they have understood that the project could be useful for them in the future. Some of these visitors

are teachers, and since good teachers never really manage to step out of their roles, they see possible materials and sources of information for their students where others may not. Therefore they might have chosen the Tapestry as one of these sources and now look at the project in greater detail, searching for the ways of working with the Tapestry.

Each of the panels tells a story of a period of time, of a battle, of a personality or a movement. Teachers therefore could choose just one of the panels and use it in their lessons. Thanks to the panels being beautifully descriptive, students would find working with them a good accompaniment of the information they receive during the rest of the lesson.

Since the panels are stitched, they look the best in real life since photos necessarily take away their plasticity and richness of material. However, it would be very difficult and expensive to travel to see the Tapestry each time a teacher wanted to use it in their lessons. The ideal alternative is therefore either the book on The Great Tapestry of Scotland, written by Alistair Moffat and published by Birlinn in 2013, which includes not only wonderful photographs of all the panels of the Tapestry, but also the comments which come with each panel. Some photographs can be found on the internet, too.

5.3 Lesson Plan Suggestions

This chapter shows some concrete ideas of using the Tapestry in classes. It could be used at the beginning of a lesson as an introduction for the topic planned for the lesson, or it could be enough to fill a whole lesson. Some specific examples are included in this chapter.

A single panel of The Great Tapestry of Scotland could be used at the beginning of a lesson as a warm-up activity. Students would see just the panel without the related article, and could come up with ideas of what it is they see in the panel. Most of the panels have inscriptions directly in them, which would set the panel in a period of time, sometimes they state the main protagonists or mention the most important parts of the story the panel tells. This would make it easier for the students to approach the panel so they could then start working with it, either by recalling what they already know about the topic of the panel, or by describing the details of the whole picture in front of them, and deduce their

significance. The teacher could ask questions, the answers to which the students could find in the panel. These could be for example:

- What can you see and why do you think it is depicted in the panel?
- What are the people doing and why?
- Judging from what you know about the topic, and from the facial expressions of the people, what do you think they could be thinking of?
- Can you explain any of the surrounding symbols?
- What kind of emotions does the panel evoke in you?

After this short activity, there are basically two possibilities. Either the teacher continues with the lesson plan in their usual way or, should the warm-up activity stir the students' imagination and inspiration, the rest of the lesson could be spent in a fruitful discussion with the teacher adding important information and answering the students' questions.

This suggests that a whole lesson could be based on a single panel, or possibly more of them, which are somehow interconnected (see Chapter 4 for details). For example panel No. 79, "Robert Burns and 'Tam o'Shanter'", could be used in a variety of lessons, which include English literature, History, English language, Music - in Malcolm Arnold's overture 'Tam o'Shanter', and also English as a foreign language. The range of lesson activities connected to Burns and his works may be based on the topics he wrote about – mainly love, country life and national pride, on discovering the typical features of his poetry, or on comparing the Scots dialect to contemporary English. These ideas, when elaborated on, could offer enough material to sustain a whole lesson, during which the teacher and the students could refer to the panel. Thanks to the students not only listening to the teacher talking about Burns, but also seeing him portrayed in the panel and talking about him, the learning process would be smoother and more enjoyable, and the effect of the learning would be long-lasting. A possible ending of the lesson could be listening to a recording of "Auld Lang Syne", and possible singing along. The Scottish bard is not only loved and well-known in his own country, but some of his works like "Auld Lang Syne" or "My Love is like a Red, Red Rose" are sung worldwide, and therefore some of the students might already be acquainted with them.

This example of a follow-up activity could inspire the students to create something of their own. Depending on the type of the lesson, on the students' abilities, and the desired output,

this exercise could be realised either as an essay, an in-class debate or a picture. The instructions could be as follows:

- If you were the artist, how would you express the idea which is depicted in the panel? Would you omit or add something you find relevant? Would you change it completely?

Should the teacher not want to use the panels as actively and thoroughly as has been suggested, they could of course always be used only as an illustrative part of the lesson. However the Tapestry has such a potential in them that it would be a shame not to seize it and use it as a clever tool for spreading knowledge about Scottish history.

A whole group of panels, or its major part, could be used during a number of subsequent lessons, which would correspond with the topic in question, would offer a useful part of a course, and would inspire the students more effectively than just bare lecturing.

As has been suggested earlier, thanks to its complexity and high level of credibility, The Great Tapestry of Scotland offers a wide range of usage in the school system. It could be used in almost any subject, depending on the approach the teacher wants to take. The most obvious subject of which the Tapestry could be a part of is History. As almost every panel of the Tapestry depicts a historical event or a time period, it offers the most versatility to history teachers. Similarly could work for example the group on Famous and Important People from Chapter 4, which shows famous kings, queens, nobility or warriors.

Another subject which could benefit from the Tapestry is English literature or English as a foreign language, as has been shown above on the example of Robert Burns, Panel No. 79. Social sciences likewise have wide possibilities of working with the Tapestry, whether the teacher decides to use the main topics of the panels or if they search for the connected themes, which may be just hinted at in the panels, but could offer stimulating ideas to accompany their lessons. The obvious choice for example for Philosophy classes could be panel No. 71, “David Hume and Jean-Jacques Rousseau”. Economics classes could find information in panels No. 55, “The Bank of Scotland Founded”, in No. 70, “Adam Smith”, or in No. 129, “The Great Depression”. Art classes could not only use the information in the panels, but could also find the panels as such thought-provoking for students’ own projects.

It would have amounted to a long list of subjects and related panels should this thesis aspire to list them all. It is in the end up to the teachers, and their students, to find for themselves what best fits their intentions, interests and situation.

5.4 Specific Theme Ideas

Therefore, in addition to this chapter there is one more social topic which is still current and information about which can be found in several panels of the tapestry. Since it is a more concrete topic, it is not included in Chapter 4, but is suggested here as a suggestion of a possible approach. The topic is Women and their Role in Society. Women's rights have changed significantly over the past hundred years or more. All throughout the Scottish history there have been significant women, like for example St Margaret of Scotland or Mary, Queen of Scots, but also women from a common background, who have played a crucial role while doing their everyday jobs. Some of these jobs, which are typical of the Scottish area, as mentioned in Chapter 4, are waulking, spinning, weaving and spinning in the mills, preparing the herring catch for preserving, and many other jobs. Panels which are dealing with these topics are for example No. 107, "Mill Working", No. 111, "Keir Hardie", who was involved with campaigning for votes for women (Moffat, *Tapestry* 222). Panel No. 112, "Herring Girls", depicts a demanding job done exclusively by women (Moffat, *Tapestry* 224), and similarly so does panel No. 139, "The Washer Women". The spreading use of the invention of washing machines has changed society a little, with a part of community life disappearing and a number of women losing their jobs (Moffat, *Tapestry* 278). It is also a good example which shows that a society is not only changed by important battles and contracts, but also by seemingly minor changes in everyday life.

Panel No. 115 offers an overview of the jobs which were traditionally divided between men and women, and how the situation was altered during the last century (Moffat, *Tapestry* 230). A significant change in the women's role in society and their long and strenuous struggle towards achieving their status is described in panel No. 123, "Women Get the Vote" (Moffat, *Tapestry* 246).

Another example of an up-to-date topic is panel No. 124, "Whaling" (Moffat, *Tapestry* 248), which could be used in a lesson concerning the protection of wildlife, sustainable

fishing, endangered species etc. These current topics are pressing and the students have probably already come across them. Therefore they could relate to them, express their own opinions in a subsequent debate, and possibly also compare the situation a hundred years ago and today. Such debates could easily raise connected topics, which the students could find interesting to learn more about. One of these in the panel No. 124 could be for example the history of lighting in households.

5.5 More People Learning

This chapter concludes with the facts about not only students, but also other people learning from The Great Tapestry of Scotland. These may not necessarily be from Scotland but, as is suggested in this chapter, the Tapestry's influence could possibly reach other countries, too. Not only teachers and students, but anyone who is interested in what is happening around the Tapestry, what projects are currently held or where the Tapestry is, can either visit the Tapestry official website or its Facebook page, which offer up-to-date information.

Many people have already learned from the Tapestry. Firstly - apart from the Tapestry team who have done a lot of research - these are the stitchers, who were directly involved in the creation of the Tapestry. Even though they have been given the plans and pictures of what their panels should look like, they were given some kind of freedom to influence the panels themselves, as mentioned in Chapter 3.

Secondly, the tapestry can be a universal tool for anyone who wants to widen their knowledge on Scotland and its history. People could also take part in the making of the People's Panel, which is mentioned in Chapter 3.

The Great Tapestry of Scotland is a project about which there is not much known in the Czech Republic. It could serve as a useful way of spreading knowledge about Scotland and its history in an amusing and exciting way. The boldest project, and probably the most difficult to achieve, would be that of bringing the Tapestry to the Czech Republic and displaying it here. It would certainly attract not only Czechs, but also tourists from elsewhere who would come to see the Tapestry exhibition.

Another way of using the Tapestry in the Czech Republic, which would be more easily achievable, and therefore possibly more widespread in schools, would be a project which would inform people in the Czech education system about the Tapestry and the numerous possibilities that lie within it. In doing so, teachers from all around the country could use the panels in their lessons, similarly to the way that has been suggested above. The panels, when adequately chosen, could be used in a whole range of subjects, similar to the way it could be used in Great Britain. The articles which accompany each of the panels could be simplified or possibly used only by the teachers to gain information, which would then be passed to the students, who could work only with the tapestries and not the texts, which could be difficult especially for younger pupils, whose level of understanding the English language might not yet be high enough as to allow them to understand such complex texts.

CONCLUSION

This thesis showed The Great Tapestry of Scotland as a bold project, the way it was created as well as the impact it has had since its launch.

The aim of the thesis was to find out what constitutes the Scottish national identity and how it may influence people's behaviour. It was shown that the Scottish national identity has been evolving for generations during the long, rich Scottish history, and that the results of it can be seen to this day. A large number of the Scottish population decided to devote their time, skill and energy to a special project which taught them something about their country as well as giving them the opportunity to create something that can teach and inspire others.

To explore what motivation the volunteers had, what they learned during the process, and what experience they had with stitching the Tapestry, personal interviews were included in this thesis. It was deemed important to include feedback from people who actually worked on this project. Of the same importance was the reaching out to the team that stood behind the preliminary design and organisation of the Tapestry. Email interviews with the Tapestry team are, therefore, also included.

An important part of this thesis was the educational aspect of the Tapestry. Firstly, it showed what role the Tapestry has played in education in Scotland so far. Secondly, it offered a view on dividing the Tapestry into sections which could be used in education. Thirdly, it presented possible concrete ways of using the tapestry in lessons.

The Great Tapestry of Scotland is a unique project, as the author hopes to convey through this thesis. The premise of having ordinary people volunteer in creating something that explores who these people are as a nation, what influences them, what created them, is something unprecedented. It is a refreshing return to art being not only for a purpose but inherently beautiful in the world of art that requires increasingly more brainpower to appreciate it. After some reflection, however, one also begins to understand the more "intellectual" subtext. Apart from its beauty at face value, the Tapestry gains even more meaning and beauty when imagining the thousands of hours spent by volunteers around Scotland who devoted their free time and energy to something so noble. Now it is up to us to approach this effort, that taught so many so much, and to learn a lesson of our own.

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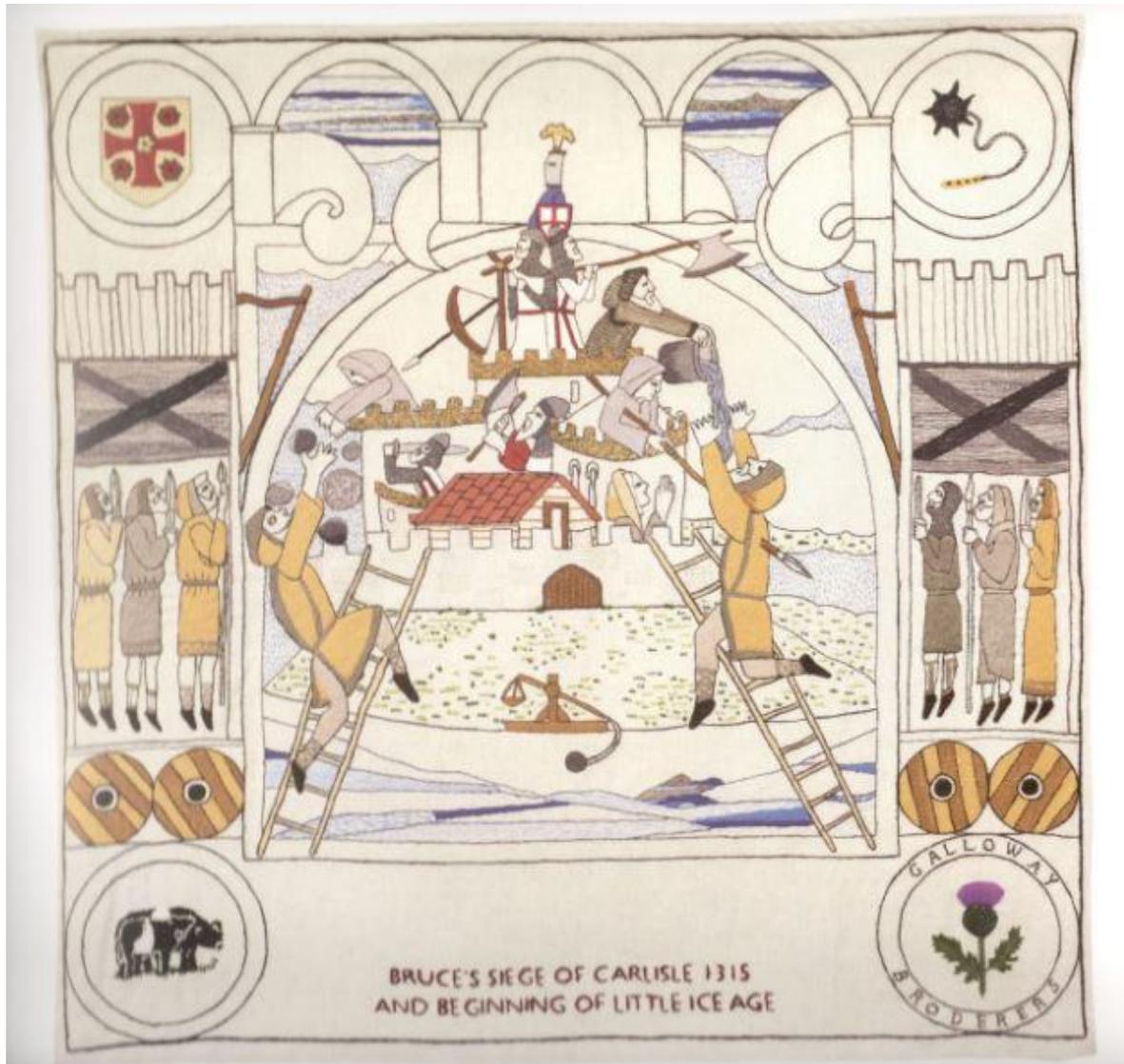
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APPENDICES

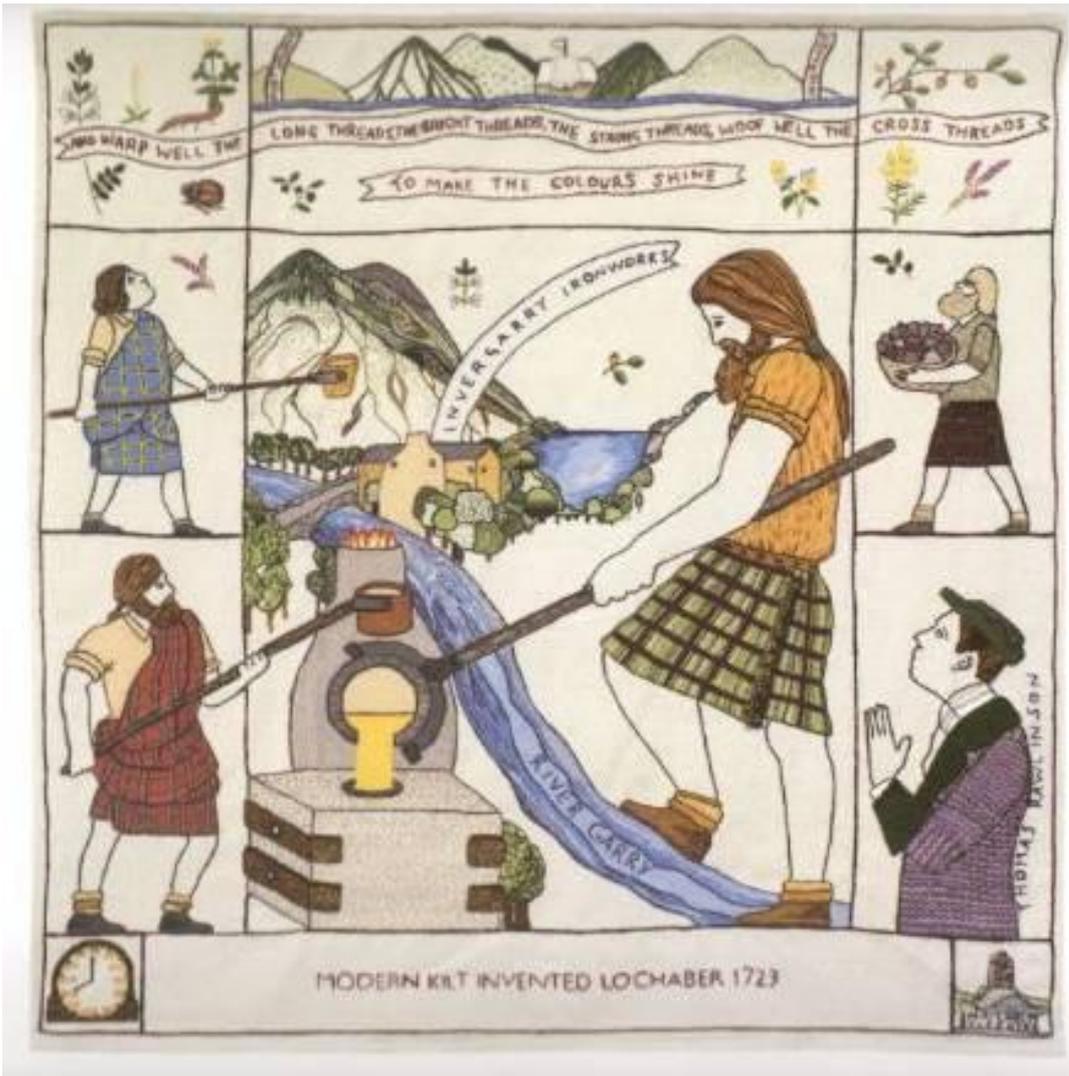
Examples of the panels of The Great Tapestry of Scotland follow:



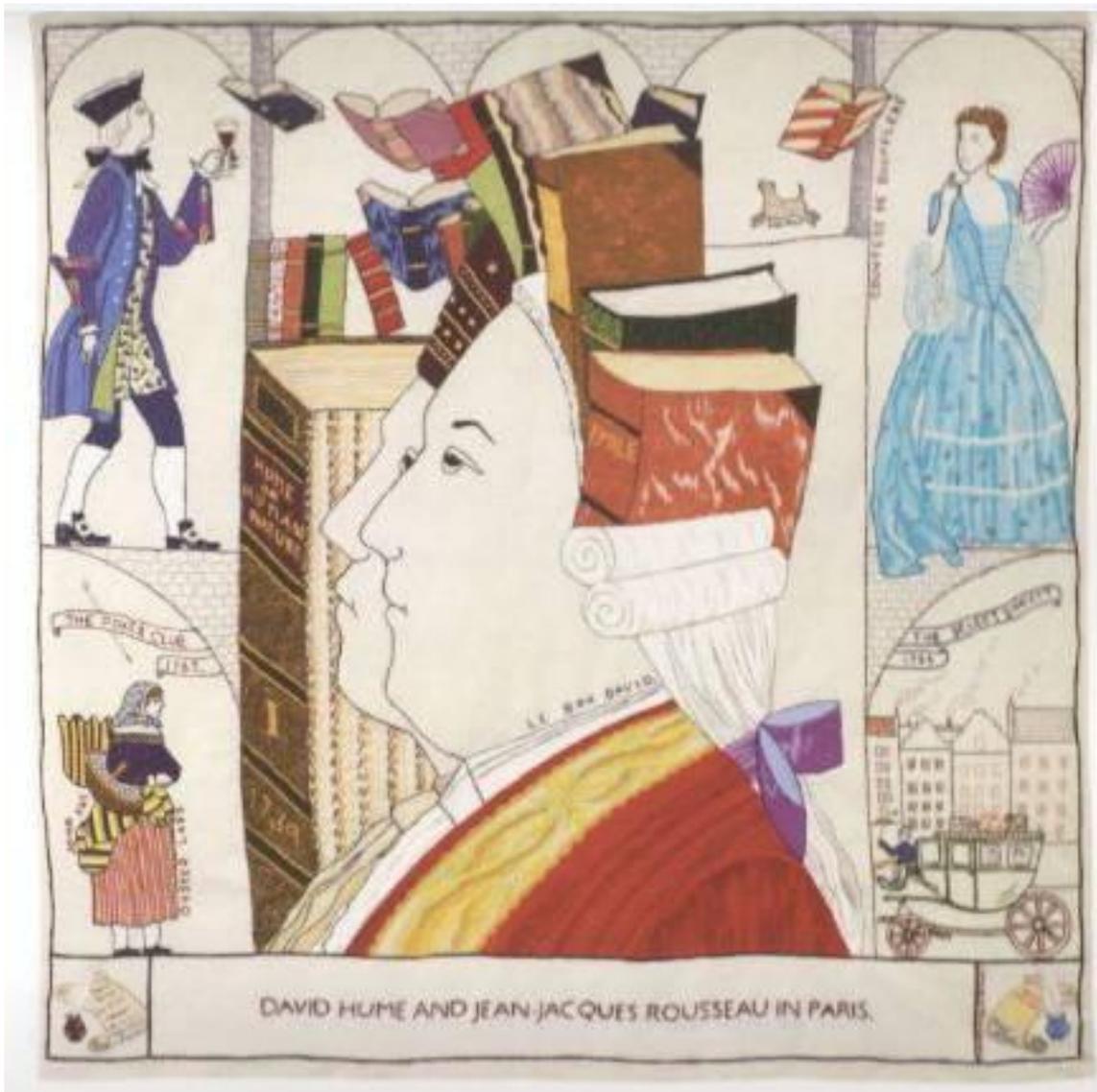
1 - Panel 31 – “The Rain at Carlisle” (Moffat 62)



2 - Panel 44 – “Mary, Queen of Scots” (Moffat 88)



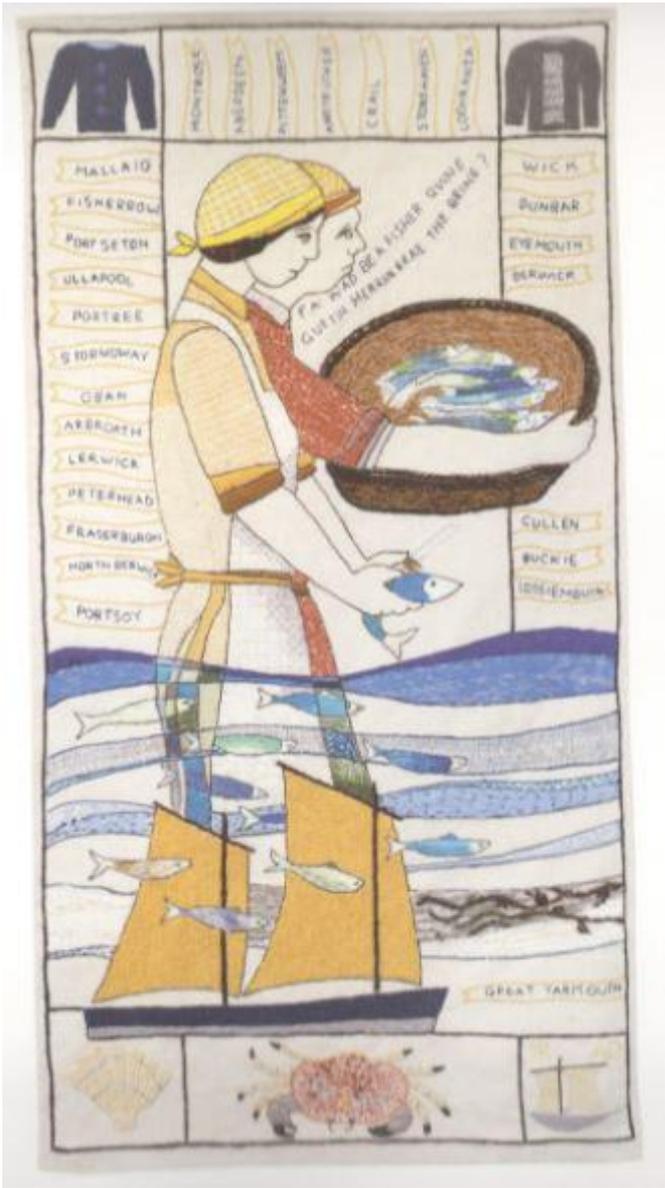
3 - Panel 59 – “The Kilt” (Moffat 118)



4 - Panel 71 – “David Hume and Jean-Jacques Rousseau” (Moffat 142)



5 - Panel 79 – “Robert Burns and ‘Tam o’Shanter’” (Moffat 158)



6 - Panel 112 – “The Herring Girls” (Moffat 224)



7 - Panel 124 – “Whaling” (Moffat 248)

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- 1 - Panel 31 – “The Rain at Carlisle” (Moffat 62)
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- 3 - Panel 59 – “The Kilt” (Moffat 118)
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- 7 - Panel 124 – “Whaling” (Moffat 248)

SOURCE OF APPENDICES

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