



TCFA Chuairt Litrí (TCFA Newsletter)

Tucson Celtic Festival Association



Website: TucsonCelticFestival.org

Editor: Jack Hamilton

Email: Tonoham@comcast.net

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UPCOMING EVENTS...

The next TCFA meeting will be held on July 13, 2019 at Oro Valley Public Library, 1305 West Naranja Drive, Oro Valley, AZ.



MEMBER BIOGRAPHY

Greg Landers (Clan Lamont)

Born and raised in New York City, I attended Villanova University, near Philadelphia. I graduated with a bachelor's degree in business administration and a commission in the United States Navy and then reported for flight training in Pensacola, FL. After flight school I was assigned to fly 4-engine P-3 Orion patrol bombers, based in the San Francisco area. We cycled between 6-month deployments overseas, (Japan, Guam, Philippines, Korea and the Indian Ocean), and 12-months of training and anti-submarine warfare operations in California. I was also appointed commander for special mission aircraft operations with short-notice assignments to places such as Midway Island, and the Soviet Union Sea of Okhotsk. After seven years I transferred to the active reserves and concurrently opened a State Farm Insurance office, which I owned and operated (with great support from my team) for 26 years.

Following my active flying career in the reserves, I enjoyed two tours as commanding officer of a warfare operations unit, and as C.O. of the USS Abraham Lincoln (CVN-72) reserve unit. In my former command, I was recalled to active duty in 1990 to coordinate P-3 operations in the Persian Gulf during the Gulf War.

I retired from the Navy in 1996 as a Captain and from State Farm in 2013, whereupon I moved to

Tucson. I had volunteered with the Tucson St. Patrick's Day Committee (having commuted between Tucson and San Jose, CA for several years) and then moved up to TCFA in 2015.

In TCFA I have worked in many areas: vendors, clans, program magazine, sponsorships, field layout, and others. My philosophy is, *"No one can do everything, but everyone can do something."* While I do focus a significant amount of my time on TCFA planning (especially from July to November), my achievements are due in great part to my secret resource – my wonderful wife Joan (and daughter Sydney).

Joan provides incredible support to me and to TCFA behind the scenes, and yes – she really does bring meals so I can continue working on the computer during the high-tempo times. Thank you to Joan, Sydney and to all the TCFA members and volunteers who allow us to bring this great annual festival to our community.

Incidentally, while my responsibility is to do my best in each of my TCFA "jobs," so we can enjoy a great festival, an equal responsibility is to train others to replace me in these jobs to ensure continuity. If anyone is interested in any of these areas, please let me know. I am glad to train others and, "Pass the Torch."

Slainté



A reminder that our association is a corporate member of Tucson Kiwanis and when you get the urge to volunteer at their events, please contact Greg Landers. Their meetings are held each Friday at

the Viscount Hotel, 4855 East Broadway Blvd at noon for lunch. Any TCFA member is welcome and only pays for their lunch. You can also email them at KiwanisTucson@gmail.com.



CELTIC HISTORY AND CULTURE

Part 4: Celtic Art

Even though Polybius, who was born in Greece, wrote that the Celts lives were very simple, and they had no knowledge whatsoever of art or science, he was later to be proved a liar. Archeology has revealed the brilliance of early Celtic art and craftsmanship. Their metalwork, jewelry, weapons, utensils, wagons and other items show that they were exceptional, skilled and sought perfection in all their work. For instance, more than 2500 years ago, at a burial mound at Ins in western Switzerland, they left behind a golden globe-shaped object, less than an inch in diameter, that was 'decorated with approximately 3600 granules,' an example of the incredibly intricate gold work the Celts could produce. Ancient writers tended not to discuss Celtic artistic achievements but rather their reputation for fierceness in war.

Their skill began to evolve during the early Hallstatt period, about 800 BCE, as they began with geometric designs such as chevrons, parallel lines and concentric circles. Its advances over the preceding *Urnfield* culture are characterized more by technical rather than aesthetic improvements. Hallstatt artists tended to break up smooth surfaces, and often employed color contrast for effect. Linguists are generally satisfied that the Hallstatt culture originated among people speaking Celtic languages, but art historians often avoid describing Hallstatt art as 'Celtic'. Later they expanded into zoomorphic emblems and representations, which some considered influenced by Moslem art. This step of Celtic art ended about 475 BCE.

The next step was the La Tène style which spanned a period of 400 years commencing around 500 BCE and was considered the first

highpoint of Celtic art. The beginning of the La Tène style coincided with the Celts switching from cremation to burial and thence archeologists discovering more artifacts in the graves which then told the world more of their civilization.

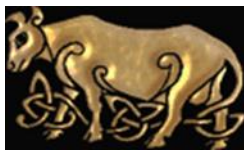
The La Tène style, as revealed in numerous excavations across Europe – including Britain and Ireland – as well as in Greek and Roman texts, was more mature type of Celtic art. According to Paul Jacobsthal in his seminal work "Early Celtic Art" (1944), the La Tène movement can be divided into four stages: The Early Style (c.480-350 BCE), The Waldalgesheim Style (c.350-290 BCE), The Plastic Style (c.290-190 BCE) and The Sword Style (c.190 BCE onwards). In general, La Tène artifacts of the Mediterranean areas of Celtic habitation, particularly France and Italy, exhibit a greater maturity and nobility of expression than the areas of Central Europe, owing to their greater contact with the Graeco-Roman world.



The reverse and trumpet decorative theme of the late "Insular" La Tène style side of a British bronze mirror, 50 BC - 50 AD

Broadly speaking, Celtic art stagnated until the fifth century. The coming of Christianity to Ireland led directly to a renaissance in Irish Celtic art. This took three forms: first, a regeneration of *Celtic metalwork*; second, the production – in association with Anglo Saxon and German

expertise – of a series of glorious *illuminated gospel manuscripts*; thirdly, the creation of understanding free standing sculptures – the so-called *High Crosses* of Ireland. Unlike the earlier pagan period of Celtic history, during which weapons and jewelry tended to predominate, most of the great artifacts created in the early Christian period relate to the religious worship. Even so, the draughtsmen, metalworkers and sculptors of the Christian era continued to make extensive use of the spirals, knotwork, zoomorphs and many other designs of their pagan past.



In ancient Celtic Society, smiths were accorded a high status. They were considered to rank with the professional intellectuals and were thus part of the intelligent caste of society. Also included in this elite class were bards, artisans, druids and metalworkers and were often heralded as ‘men of art’.

The Celts developed their own coinage by the late fourth century BCE and was probably inspired by Greek coinage which they became familiar while trading with or being mercenaries for the Greeks. Their coinage ceased in the late 1st century BCE. The images on Celtic coins varied over that term from triple spirals (a Celtic good luck symbol), some often inspired Greek symbols, a giant dragging a head held by a rope, and many animals.

In 2012, two English best friends, who had been using metal detectors on Jersey farm fields for 20 years, made a tremendous find. It started with just 2 gold coins and after repeated searches, they came upon what appeared to be a huge chunk of scaly green objects that were made of metal. It was the motherload! According to experts, the two had found more than 70,000 coins struck together. Surprisingly, some of the coins had been struck in Rome so it is believed that the coins were

placed there around the time of Caesar and the Romans time in Britain. The value of the coins is estimated to be \$15 million. Removing the coin heap from the ground proved to be a challenge: With earth still attached, it weighed over a ton," Neil Mahrer, a museum conservator with local historic trust Jersey Heritage, told *Archaeology*. "We had no idea how strong it was, in that it was only held together by the corrosion between the coins."

The issue is presently before the courts to decide who has ownership of the coins but no matter, the friends know they were the ones who found it.

Next: CELTIC HISTORY AND CULTURE
Part 5: DNA Contradiction

PATRONIZE OUR SPONSORS: Canyon’s Crown, Celtic Corner/Scottish Treasures, Dillinger Brewing, Evergreen Mortuary-Cemetery, Four Peaks Brewery, Gannon Consulting, Hampton Inn and Suites, Kiwanis Club of Tucson, Kiwanis de Amigos, KOLD-TV, Knights of Pythias, La Posada Hotel, McGraw’s Cantina, Mutts Hot Dogs & Sausages, Quail Construction, Rillito Park/Heirloom Farmers Market, State Farm Insurance – Paul Heiser, Sierra Fitness, Silent Partner Corporation, Spera Dental, StorQuest Storage, Sundance Press, The Shanty, VIP Taxi, Walkers Shortbread, Welsh Bakery, and Wylly Coyote Foods Please include our 2018 Charity of the Year – Aviva.



Part of your Celtic Experience...

May you always have a clean shirt, a clear conscience, and enough coins in your pocket to buy a pint!

An Irish toast