

THE CHILDREN OF THE MIST

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The Children of the Mist by Archibald Campbell

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ARCHIBALD CAMPBELL

**THE CHILDREN
OF THE MIST**

THIS LITTLE PAMPHLET
IS DEDICATED TO THE MEMORY OF A MOST LOVABLE, AMIABLE, AND
ACCOMPLISHED MAN, WHO DIED BELOVED BY ALL WHO EVER
HAD THE GOOD FORTUNE TO MEET HIM,

Prince Leopold George Duncan Albert,
DUKE OF ALBANY.

He died in the noontide of life, a loss to the nation, to rich and poor alike. He cared much for things Scottish and connected with the Highlands; therefore, in the words of the Laureate—

"These to his memory
"Since he held them dear."

ARCHIBALD CAMPBELL.

PREFACE.

THE admirable and faithful copy of the picture in the Windsor collection was painted by Mr Ernest Grisct, with minute fidelity, at the Royal Military Exhibition, Chelsea, leave having been obtained from the Queen. Day after day this excellent artist was early at work on the canvas, with the result that it is now possible to get a reduced copy by colour-printing process, and to place the same in the hands of the public.

The picture of the "incident" lay long *perdu*—probably purposely put away by the successors of the Duke of Cumberland in a lumber room at Windsor Castle.

Under the direction of Sir Charles Robinson, however, it was sent to the Military Exhibition with all the other military pictures by D. Morier. Highlanders owe a debt of gratitude to whosoever unearthed this most curious picture from the Windsor Castle lumber room.

It would also not be rendering justice to the gallant officer, Colonel G. C. W. Malet, the originator of the Royal Military Exhibition at Chelsea, not to state that he afforded all possible facilities for the copying of the work.

It may here be well to give a letter written in June to the *Glasgow Herald*, which contains the extract from "Bryan's Dictionary of Painters," con-

cerning the artist, D. Morier, who painted the "Incident in the Scottish Rebellion" for H.R.H. the Duke of Cumberland.

THE TARTAN.

COOMBE HILL FARM, KINGSTON-ON-THAMES,
June 13, 1890.

SIR,—In your issue of the 12th you were good enough to find room for my letter about the picture by D. Morier of a battle incident of the '45, wherein Prince Charles Edward's men of various clans advance arrayed in the distinctive tartans of their respective clans. The importance of the picture is great to all Highlanders, and I give here the record of the artist from "Bryan's Dictionary of Painters," a thoroughly reliable work:—

"Morier, David.—This artist was born at Berne, in Switzerland, about the year 1705. He came to England soon after the battle of Dettingen, and was presented to the Duke of Cumberland by Sir Edward Faulkener, who settled on him a pension of two hundred pounds a year. He distinguished himself as a painter of battles, managed horses, etc., and also painted portraits, in which he was extensively employed. He died in 1770, and was buried in St. James', Clerkenwell."

He was, according to this, 40 years of age at the time of the '45, and would have been in his prime an experienced artist in costume and detail of arms. No more conclusive proof of distinctive clan colours has been exhibited and it silences all dispute on the question at once and for all time.—I am, &c.,

ARCHIBALD CAMPBELL.

I am indebted to Mr D. MacIsaac of Oban for a careful revision of Gaelic terms in this little book.

A. C.

ERRATA.

Page 2, line 7, *delete but.*

" 4, " 19, *for M'Calien Mhor, read MacChailein Mhòir.*

" 14, " 7, " Sherrif Muir " Sheriff-Muir.

" 15, " 15, " impassible, " impassable.

be placed in this artist as regards accuracy. He was, so to say, "correct to a button."

The Duke of Cumberland, as an officer, and having a military eye and training, would not have allowed any picture to form a part of his collection were such picture not accurate in detail. No one can for a moment doubt but that the Duke had samples of Highland Dress taken during the campaign, and it is more than probable that Morier painted from prisoners of war, who would have been the best of all available models.

THE STEWART TARTAN FROM THE BATTLE OF KILSYTH.

We have a living witness in the Reverend Alexander Stewart* of Ballachulish, as having seen a piece of Stewart Tartan taken from the corpse of a fallen clansman who fought under Montrose at the Battle of Kilsyth. This was cut off on the field of battle, taken home to the family, and by them kept from that day forth, together with a charm stone. No one proposes to assert that tartans were invented for the Battle of Kilsyth. We have ample evidence that the "Breacan" existed very many years before any action of Kilsyth. We have the Duke of St. Alban's coat, now at Bestwood, which was worn by Charles II. at his wedding, the ribbons of which are of Royal Stuart† tartan.

Elsewhere evidence has been adduced to the fact that the Jacobite Campbell of Lochnell wore the common Campbell tartan at Culloden, and this plaid used by Lochnell was often in the hands of the late Mrs Lillias Davidson, who identified the plaid worn by her ancestor as being the same worn by the Campbell Clan to this day.

The Jacobite Campbell of Lochnell was the great-

* Better known as "Nether Lochaber."

† See "Records of Argyll," page 446. Duchess of St. Alban's letter to Mrs, now Lady Millais.

grandfather of Mrs Lillias Davidson, *née* Miss Campbell of Lochnell, and the name of the Jacobite officer who fought at Culloden was Alexander Campbell of Ardsignish.

He was brother of Sir Duncan Campbell of Lochnell.

In 1700, the Rev. James Brome writing about Highland Dress says, "*they go habited in mantles striped or streaked with divers colours about their shoulders which they call pladden.*"

1640.

The writer of "Memoirs of a Cavalier" describing the Highlanders under General Leslie in 1640, mentions that "the various companies were composed of men of the same name or Clan."

1661.

"In the year 1661 there is a reference to Tartan in the ten large published folio volumes of the Acts of the Parliament of Scotland, which will be found in the seventh volume, page 186, where Tartan is valued at thirty shillings per ell."*

The Argyll documents at Inverary Castle contain constant mention of plaiding, which it were but wearisome to reproduce in detail.

THE BATTLE OF CULLODEN AND ITS CONSEQUENCES.

Many a true-hearted Highlander looks on the Battle of Culloden as a day which not only confirmed the heroism of the Highlanders, but as a day which, from its after consequences, was one full of blessing to the Scottish people, and to the Highlanders in particular. No Scotchmen of the days of Wallace or of Bruce,

* See MacIntyre North's "Book of True Highlanders."

no Highlanders under Claverhouse behaved more gloriously or died more joyously than the "Children of the Mist," whose souls took flight rushing on the bayonets of Cumberland's scarlet-coated troops.

Religious reasons caused the men of Sutherland and others to fight for the Protestant religion, and to the Campbells, at the Battle of Culloden, as a Clan, belongs the honour of fighting on that side, on which their Chiefs for generations had fought and had died.

It has been said, by the enemies of the Campbells, that they fought, and were to be found, as a rule, on the winning side. No meaner and less justifiable statement from party rancour or religious spite was ever made.

They fought on the side of Hanover as Protestants. Only a little more than a generation back the Jacobites had harried Argyllshire on all sides. Not a blanket* or petticoat had been left. The gentry had been hung in a group at the door of the castle of *M'Calien Mhor*, and his castle had been made a stable of by Athole.

Such incidents did not conduce to making the Clan agreeable to the Jacobite rule, and they, to their infinite credit as a fighting body, fought for King George and the Protestant religion.

THE OLD RULES LAID DOWN AND MARKED ON LITTLE STICKS, INDICATING THE CORRECT "SET" OR PATTERN.

It has often been mentioned elsewhere that the word Tartan is not a Gaelic word; in poems of that language the term used means spotted cloth. And here may be mentioned and noted the fact that all the oldest Tartans are unique as regards fine contrasts of colour, or rather as harmonies in colour.

No modern foreign or English firm, try as much as they like, ever could or can produce the splendid coloration to be obtained by following the good

* See "Depredations in Argyll!"