

**THE CHILDREN OF THE
MIST: OR, THE SCOTTISH
CLANSMEN IN PEACE AND
WAR. [EDINBURGH-1890]**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649546626

The Children of the Mist: Or, The Scottish Clansmen in Peace and War. [Edinburgh-1890] by
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Edited by Trieste Publishing Pty Ltd.
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ARCHIBALD CAMPBELL

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NOTES COLLECTED
BY
LORD ARCHIBALD CAMPBELL

[The above Border or Frame is a facsimile of the title on
Blaeu's Map of Scotland, 1654]

W. & A. K. JOHNSTON
EDINBURGH AND LONDON

1890

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 **Reginald George Dunstan Albert,**
DUKE OF ALBANY.

He died in the noon tide 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 Griset, 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 uncarthcd 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.

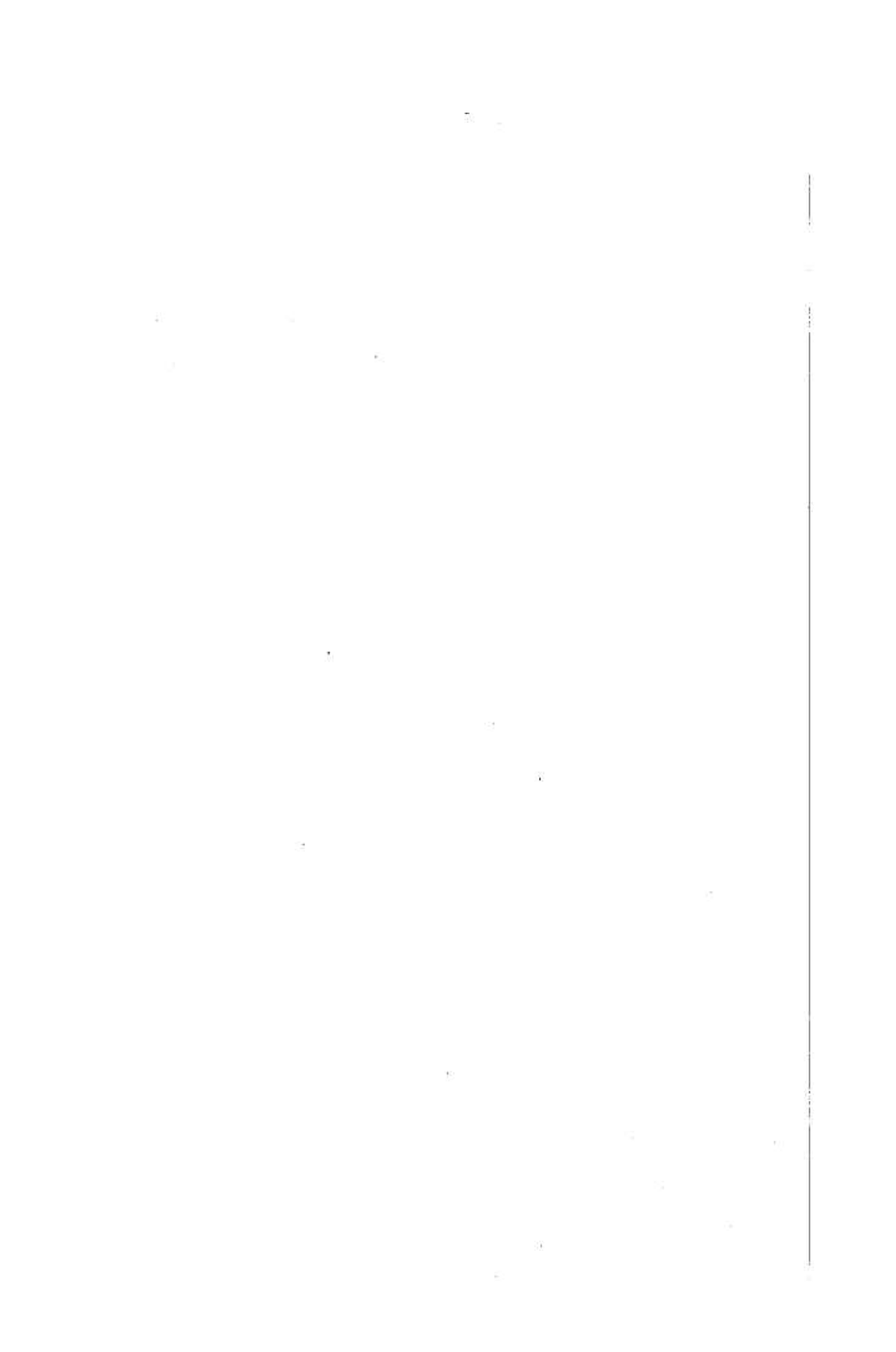
ERRATA.

Page 2, line 7, *delete but.*

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

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

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





"Hark! the whirlwind is in the wood!
A low murmur in the vale,
It is the mighty army of the dead returning from the air."

—*MacPherson's Poems.*

IF we cannot wholly tear aside the veil which, cloud-like, hangs over the scenes of the past, yet the mists "lift" now and again revealing much of interest. Such a rent in the clouds of doubt and speculation occurred in 1890 regarding the scenes enacted during the rebellion under the Duke of Cumberland, and curiously enough we owe it to him that we have a faithful record of costume in the "*Incident in the Scotch Rebellion.*" The incident took place during the campaign of 1745.

Whether the incident relate to Culloden or not is not of the first importance. We have here a group of Prince Charlie's "*Children of the Mist*" rushing on the Grenadiers. These are clothed in the "Breacan" or spotted cloth so often alluded to in Gaelic prose and song. The "Breacan" means spotted—*i.e.*, striped cloth commonly known as Tartan, which, however, is not a Gaelic word. These men are all clothed—be they in truis or in the kilt—in *their respective Clans' colours, or the Breacan of their respective Clans.* That is the point of interest to the Clansman of to-day.

Let us see how much reliance we can place on the accuracy of the painter, D. Morier, who came over to England, was introduced to the Duke of Cumberland, and by him employed to paint the uniforms of his army, and also noteworthy incidents which took place during the campaign. By those familiar with the dress and uniform of the epoch full reliance can undoubtedly