

## **SADDELL CASTLE**

### **History Album**



**Written by Clayre Percy, 1997**  
**and re-presented in 2015**

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## **BASIC DETAILS**

**Saddell Castle was bought by the Landmark Trust in 1975 and restored in 1976-78. It was furnished in March 1978 and let for the first time in the late spring of that year.**

**Architect:           David Carr FRIBA FRIAS  
                          43 Manor Place  
                          Edinburgh EH3 7ES**

**Builders:           Robert Beatson & Son (Builders) Ltd  
                          Whiteyetts  
                          Sauchie  
                          Alba  
                          Clackmannanshire**

**Campbell & Smith Construction Co Ltd  
Marketgate  
Main Street  
Ormiston  
East Lothian**

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## Summary

In 1508 James IV, King of Scotland, granted the lands of Saddell Abbey to David Hamilton, Bishop of Argyll, with licence to "build castles ... and fortify them with stone walls". Saddell Castle was the result, a tower-house typical of the period. It was probably completed by 1512, and used by the Bishop as an occasional residence.

Of this 16th-century building there remain only the outer walls, including the entrance doorway, the great fireplace on the first floor and a small fireplace on the second floor (where there is also a garderobe closet), together with a short stretch of the original barmkin wall to the south of the tower, and some carved stone panels. In 1556 Saddell had been transferred to James Macdonald, who was busy annoying the English army in Ireland. In retaliation the Earl of Sussex mounted a raid on Kintyre in 1558, during which he burned and sacked the Castle, which he described as "a fayre pyle and a stronge".

The Castle seems to have been left as a ruin for the next hundred years, even after it was granted to Archibald Campbell, Earl of Argyll, in 1607. Then in 1650 the Earl, in turn, granted Saddell to William Ralston of that ilk, a fugitive from religious persecution in the Lowlands, on condition that he made it habitable within two years. The Castle was given a new roof, and floors, and the walls and parapet were extensively repaired. The arrangement of the rooms is mostly of that same date.

William Ralston soon moved elsewhere, and by the end of the 17th century the estate had been granted to a junior branch of the Campbell family, who became known as the Campbells of Glensaddell. During the 18th century they tried to make the Castle more comfortable, by lining the bedroom walls with panelling for example; and they smartened up the sitting room with a new fireplace, alcoves and a moulded plaster ceiling.

They must have felt they were fighting a losing battle, however, because in about 1774 the Campbells built themselves a new and more convenient home, which they called Saddell House. The castle became a farm, and was lived in by estate employees. Stone from the Abbey was used for the farm buildings that cluster around the foot of the tower.

In 1890 the Castle once again became, for a few years, the chief residence of the estate, after Saddell House was damaged by fire. At that time it belonged to Colonel Macleod, who clearly had great fun restoring the castle. It was he who put up the heraldic shields in the dining room, which contain heraldic jokes and puns; and he made several other minor alterations, such as the ceiling in the top bathroom, and fireplaces in several of the bedrooms.

Once Saddell House was repaired the castle went back to being an estate farmhouse. In the 1930s it was given another new roof, but after the War there were no longer the funds to repair it. In 1939 the Saddell estate had been bought by Lt Col and Mrs Moreton, and it was they who in 1975 sold the Castle, with Shore Cottage (built in the 19th century) and Cul na Shee (built in the 1920s), to the Landmark Trust. In 1984 the Trust bought the remainder of the estate, and in 1990 Ferryman's Cottage.



## RESTORATION OF SADDELL CASTLE

The walls of the Castle were in surprisingly good condition, only needing minor repairs to the stonework. There was one crack, in the south east corner, which had to be tied together, and some trees had to be removed from the parapet. The walls were then harled in the traditional way, which consists of applying a thin coat of lime plaster. The roof was reslated. The roofs of some of the outbuildings were unsafe, and these were taken off; some of the walls, including the entrance archway and cupola, were rebuilt.

Inside the Castle, almost total repair was needed - to floors, walls, doors and windows. These last were copied from some casements that survived, which were probably 18th-century. Where possible existing materials were retained, and there were no structural alterations; only a few later partitions were moved or removed, and two bathrooms and a new kitchen were inserted.

On the ground floor a floor was inserted over the original well chamber, to fit in the bathroom.

On the stairs, the original arrow slits were discovered, but they were too fragile to reopen. The inner reveals were opened up, however, and now serve as niches for the electric lights. The larger windows were inserted in 1890. The original stone steps had been replaced in concrete at the same time.

The dining room had a floor of concrete and cobbles, and this was replaced by old stone paving. The shields on the ceiling had been removed for safekeeping to Campbeltown Museum some years before, and these were reinstated.

In the sitting room the 18th-century moulded plaster ceiling was collapsing; in 1975 a new plain ceiling was inserted, but in 1986 this was replaced with a copy of the original. One of the alcoves also had to be renewed. The pitch pine floorboards, like the other wooden floors in the castle, came from the Scotia Distillery in Campbeltown, which was being altered at the time the restoration work was being carried out. By the window on the left as you come into the sitting room there is a carving by Maxwell Allen of Edinburgh. It contains the numbers of the three architects who were involved in the restoration: David Carr, A.V.J. Tod and Stewart Tod.

One wall of the big second floor bedroom had to be rebuilt, and while work was going on the garderobe closet was discovered. In the smaller bedroom the 16th-century fireplace was found behind a Victorian one. The tartan is Argyll Campbell.

On the third floor the 18th-century Scots fir panelling of the bigger bedroom was mostly rotten, but enough was saved to cover one wall, behind the bed heads. The rest of the room was panelled in new Douglas fir. The top floor had some attic bedrooms, but it was decided to remove these, to make somewhere to run about in wet weather. On the roof the wall walk was reinstated, but bars were placed over the openings of the machicolation for safety.

## Saddell Castle

### **The building**

Saddell Castle is a good example of the Scottish tower house, a type of building that first appeared in the fourteenth century and which proved so practical, so simple to build and so easy to defend that it remained in fashion for the next four hundred years.

Saddell was built in 1508-12 by the Bishop of Argyll. In 1558 it was burnt by the English but the outside walls and the barmkin remained, also the great fireplace in what is now the dining room and the fireplace in the small bedroom on the second floor.

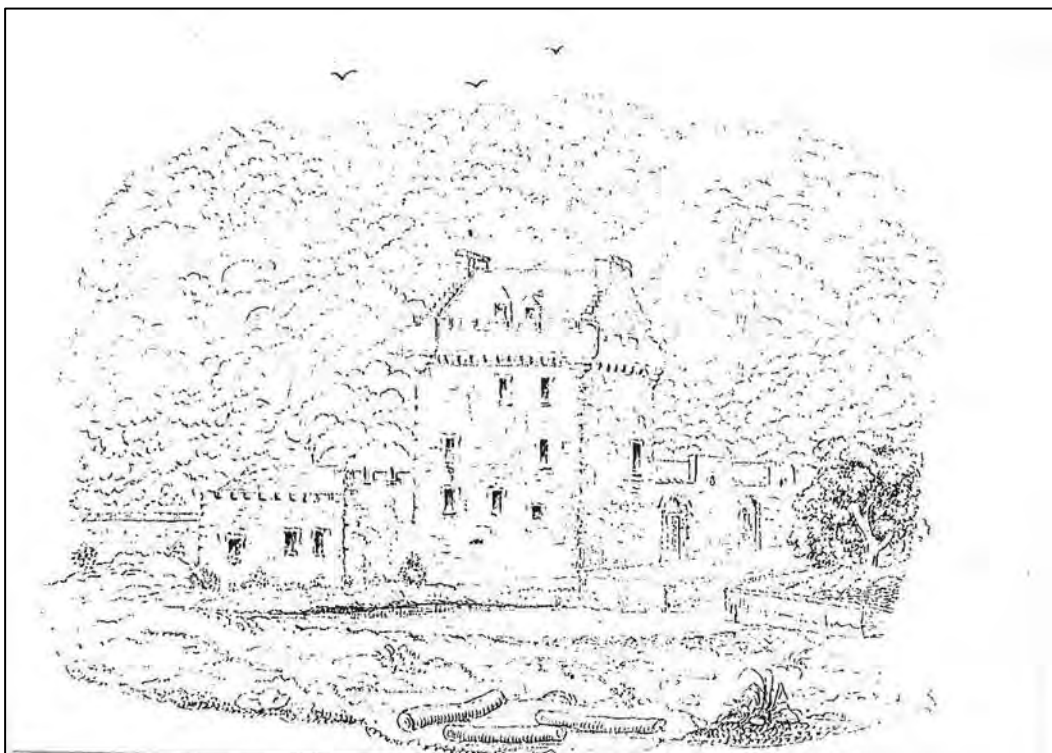
When, in 1650, the Castle was made habitable again, it was an extensive repair job but not a build. William Ralston, the occupier, mended the walls, put in new wooden floors, re-roofed it in "firr and sklait" (i.e. fir boards and slates), glazed the windows and fixed iron bars over them. The work was to be "Perfytet at the sight of craftsmen of skill" and the completion date was 1 November 1652.

The new stone work was carried out in a different, darker red stone from the original, and tis visible particularly in the parapet. There are no early pictures of Saddell, but the windows in the Castle were probably enlarged in 1650.

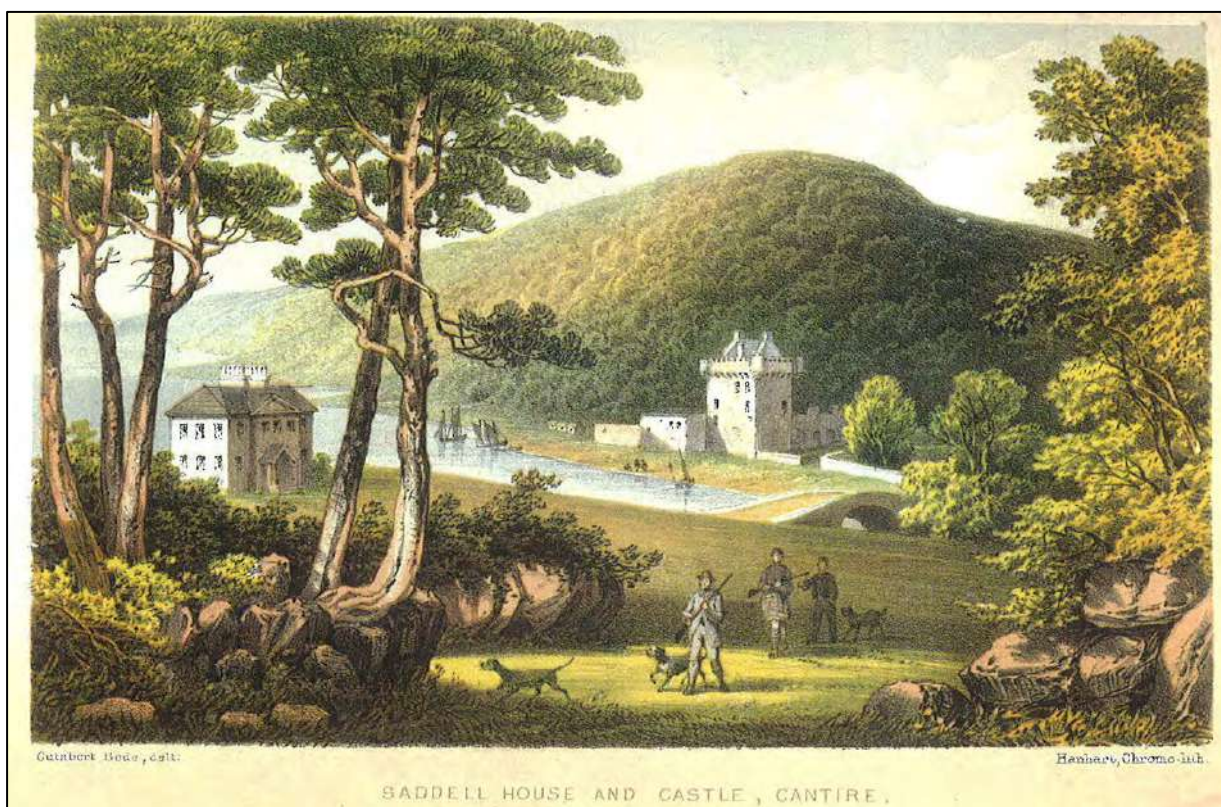
Sometime during the eighteenth century, most likely before the building of Saddell House in 1774, the great medieval fireplaces in the sitting room and in the second and third floor bedrooms were partially filled in, and contemporary fireplaces were installed. The sitting room was given a new plaster ceiling and alcoves and the bedroom on the third floor was panelled.

After Saddell House was built the Castle and the barmkin became the home farm. Stones from the ruin of Saddell Abbey were used to build the farm court and are still visible in the walls. The Castle was inhabited by farm workers and retired





**Saddell Castle in 1833 by William Dobie, illustrating his  
*'Perambulations in Kintyre'***



**Saddell House and Castle in 1861, illustrating '*Glenreggan Our Highland Home in Cantire*' by Cuthbert Bede**

employees and so, luckily for us, was not enlarged, or encased in Victorian baronial.

The first picture of Saddell that we know of is the drawing made by William Dobie in his *Perambulations of Kintyre* of 1833. By then the farm court had replaced the barmkin and the picture shows a stable crenellated in the gothic manner attached to the north side of the Castle. There are two large doors in the wall that now has the cupola above it, but there is no cupola. The windows are as they are today, but Dobie does not show the massive chimney stack which must presumably have been there. He described the interior of the Castle, which seems to have been left much as it was when the family moved out:

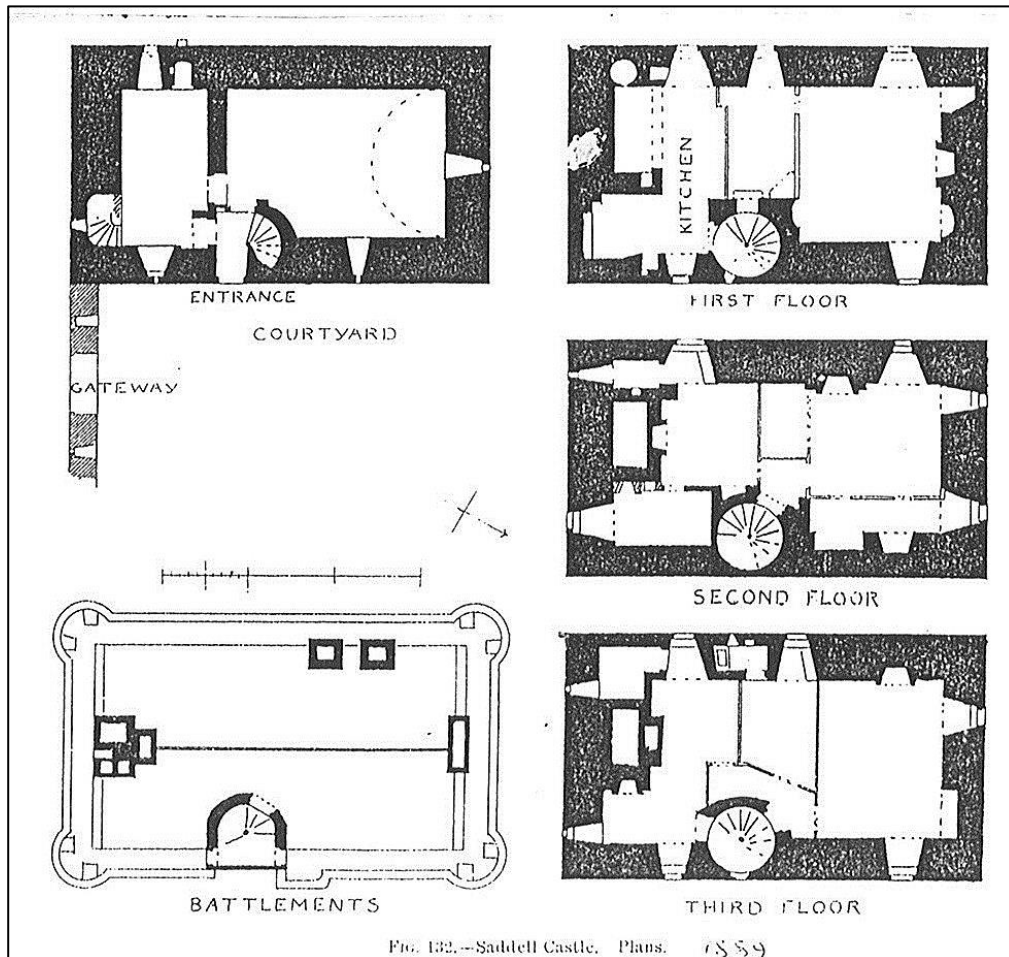
“Went over its principal apartments, and was gratified to find so perfect a specimen of the accommodation furnished by one of our most ancient kinds of Scottish baronial residence. This accommodation, though not in accordance with the manners, nor suited to the fastidious wants of the present day, is far from being contemptible, and two hundred years ago must have been considered superb. Some of the apartments are of respectable dimensions, and in the last century several Scottish noblemen were occasional residents within them. The kitchen chimney conveys a good idea of the plentiful hospitality of feudal times, as the dungeon on the ground floor, now flagged over, does of their violence.”

A print of Saddell, published in 1861, illustrates *Glencreggan, a Highland Home in Cantire* by Cuthbert Bede. Several cottages are shown west of the Castle, one of which is probably the cottage that was replaced by the present Ferryman's Cottage.

In 1889 McGibbon and Ross described Saddell in their *Castles and Domestic Architecture in Scotland* Volume III, with both a drawing and a plan. It is interesting because it shows Saddell as it was before the restoration of 1891. By 1889 the service staircase from the well-room in the basement to the present kitchen is shown at the lower level but was already blocked up. The staircase windows were still slits. There were no windows on the south side of the second



floor. The garderobe on the second floor does not appear at all and must have been blocked up.



In 1890 the then laird, Colonel Macleod, moved into the Castle while Saddell House was being repaired after a fire. He was a keen antiquarian, delighted no doubt at having an excuse to live in his castle. He made some quite minimal alterations in 1891-3, mainly romanticising the interior, but he also put a cupola over the arch as you arrive and housing for his flagpole on the roof. The front door, with its cable moulding and date (1508) above it was renewed; the human head on the stone corbels in the cellar were carved, as were the corbels re-dressed as shields on the second floor bedroom. He put in several new fireplaces, also the gothic ceiling into the top bathroom. He opened up new,

larger windows to light the spiral staircase, and he commissioned the heraldic panels now in the ceiling of the dining room.



**Saddell Castle in about 1910.**

In 1938 the Castle was re-roofed but by then it was superfluous to the needs of the estate and it gradually deteriorated.

In 1971, when Saddell was described in detail in the Kintyre volume of the *Argyll Inventory* by the Royal Commission on the Ancient and Historic Monuments of Scotland, it was noted that “the tower house and out-buildings are derelict and rapidly becoming ruinous”.

The Landmark Trust bought the Castle in 1975.



**Saddell Castle before restoration**

## Restoration by the Landmark Trust

Work on Saddell Castle started in May 1976 and lasted for just under two years. It was furnished and let by Easter 1978.

### **Work on the Outside**

Trees were moved from the roof of the Castle and it was re-slatted. When first built it would probably have been roofed in turf – thatch was too easy to set alight to use of a fortified house – but ever since the restoration of 1650–52 the Castle roof was slatted, the slates laid on boards of Scots fir.

The roofs of the farm buildings within the old barmkin wall were taken off where they were unsafe. Then trees that were growing out of the walls were removed and the walls rebuilt where necessary.

The Victorian chimney pots were removed as being an unnecessary weight.

There was a crack running from top to bottom of the Castle at the south east corner. It looked serious but when tests were made it was found that the wall was only an inch out of true, and it only needed to be tied back.

When the old harling was removed the original slits were discovered, which were the only stair lighting before the bigger windows were made in the 1890s. The slit between the second and third floors can just be seen in the 'before' photograph. The bigger stair windows do not appear on the McGibbon and Ross plan of 1889. The stone surrounds of the slits were so soft that they had to be harled over again, or they would have crumbled away. All the other windows were replaced.

The archway into the courtyard was unsafe and the wall had to be taken down and rebuilt. The nineteenth century cupola was replaced.





## **The Harling**

When it came to the harling of the exterior the Landmark Trust had a slight difference of opinion with the Historic Buildings Council for Scotland. The Trust would have preferred to have left at least the dressed stone uncovered, but the Historic Buildings Council was adamant that the whole surface should be harled and their original demand was that the harling should be trowelled on an inch thick. In the end a compromise was reached: the Castle was harled but the harling is so thin that in a comparatively short time it will fall off the sound stone, remaining only in the cracks, and the walls will look as they did before.

The recipe for the harling is as follows:

Specification for one coat of harling for Saddell Castle

### Preparation

The walls to be thoroughly brushed down all loose stone and mortar removed and the whole surface wall to be thoroughly wetted before harling is started. Any holes or deep joints to be filled not quite flush, using 1:2:9 mortar (Portland cement, Limbux lime and sand).

### The Dashing Coat

The Harling should finish at approx  $\frac{1}{4}$  inch thick in all. It should consist of 3 parts clean gritty sand and 1 part Limbux lime. Prepare by mixing and then leaving to cure for 48 hours and then breaking it down thoroughly into a crumbled mixture. Then using this crumbled mixture take 10 parts of it and add 1 part Portland cement immediately before applying this as a single dash coat.

### Application

The whole harling to be executed carefully and finished to an even coated surface so that the joinings cannot be seen.





## **Work on the Inside**

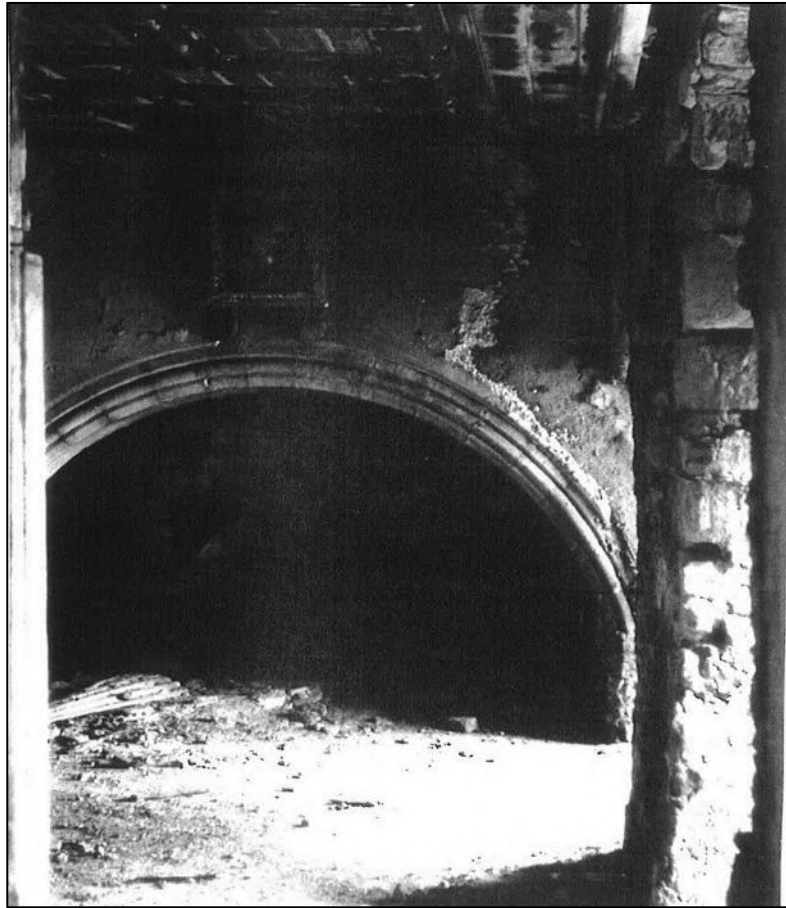
Inside everything – walls, floors, ceilings, windows, doors – had to be repaired, or if there was nothing left, remade. The wood for the floors came from the Scotia Distillery in Campbeltown, which was being altered at the time that the work was being done at Saddell Castle. They are pitchpine and are of particularly good quality. Two bathrooms were put in and a modern kitchen. A few partitions were moved (see the plan of 1971), but there were no structural alterations.

**The ground floor.** A new floor was put in covering the stairs down to what was the well-chamber in order to house a bathroom.

A Victorian fireplace was removed from the corner of what is now the cloakroom and part of an old stone staircase was discovered which used to go up to the kitchen on the first floor. The fire used the stairway as its chimney and then the flue emerged part of the way up the chimney in the dining room. If you stand in the great fireplace and look up you can see the mark in the plaster where it came out. What remains of the staircase can be seen above the electrics cupboard in the cloakroom.

**The stairs.** The old stone stairs had been replaced with concrete in the nineteenth century, and this was left. The reveals to the slits that originally lit the stairs had been blocked up during the nineteenth century restoration. These were opened up and left as alcoves, containing the electric lights for the stairs.

**The first floor.** The partition between the kitchen and the dining room was moved. The old kitchen included half the dining room, the other half being a lobby. The present dining room floor, which was part cobble and part red concrete, has been paved in old stone slabs.



The ceiling is decorated with wooden coats of arms, put there by Colonel Macleod. They are rather crudely carved, which is not surprising as they were only meant to last the family's short stay there of two or three years. When the Castle was left empty they began to disintegrate through damp, and they were removed and stored in the Campbeltown museum. The Landmark Trust retrieved them from there and put them back.

The stone carving above the fireplace commemorates the 1891 restoration.



The alcove to the right of the door as you come into the sitting room had to be renewed; the other one was more or less intact.

The words over the fireplace – Ronald Rooght, 1893 – were found when the room was being replastered. A message from the builders was also found in a bottle



**The sitting room**

Saddell  
 March 12<sup>th</sup> 1891  
 We the undersigned  
 Ronald Stewart Joiner  
 Hugh Mc Cormack Mason  
 Repaired this Castle for  
 Col. M. Leod a good Land  
 & true Christian I am sure  
 He will get a Bitter Place  
 when the Gaffer of all takes  
 him from here no Doubt-Who  
 you get this one bottle which  
 we are after drinking a full  
 oot oot You will Be saying  
 they have-na as saer heed  
 Noo  
 take it too yourself  
 Where will you be in a Hundred  
 Year from now

Message found in a bottle during repairs in 1976

The bathroom on the mezzanine floor used to have a fireplace but it was removed to make room for the bath. The ceiling is nineteenth century gothic.



The little bedroom below the bathroom had a fireplace too but it was removed to make more room. The bed is on a plinth because the beams of the ceiling below extend several feet into the room above floor level.

**The second floor.** The garderobe which (by slightly moving the partition) has now been connected to the big bedroom, had been bricked up. It does not occur in the plan of 1889, but is on the plan of 1925, though it was not opened up. The shaft from this closet and from the one above it on the third floor comes out of the wall below at the level of the cellar. On the parapet there was a vent for both garderobes, which has now been covered up.

One of the chief difficulties occurred in the north east wall of this bedroom. During the seventeenth or eighteenth centuries, when the present fireplace was put in, the wall was studded for panelling. This was done in a way not uncommon in Scotland at that date, which was to insert planks of wood 6 inches broad and about 1½ inches thick and 18-inch internals up the wall. The wood had rotted, and the wall had dropped and was in a precarious state. That part had to be rebuilt.

In the smaller room on the second floor the fireplace with carved shields on either side dates from the sixteenth century. A Victorian fireplace had been placed in front of it.



**The big bedroom as it was**



**The big second floor bedroom after its wall had been rebuilt**

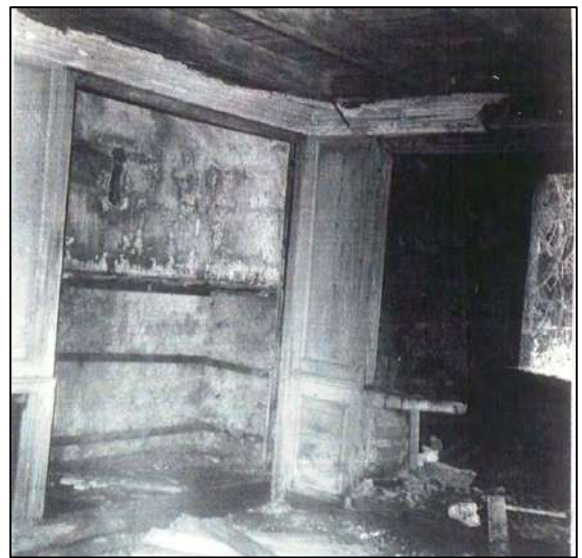


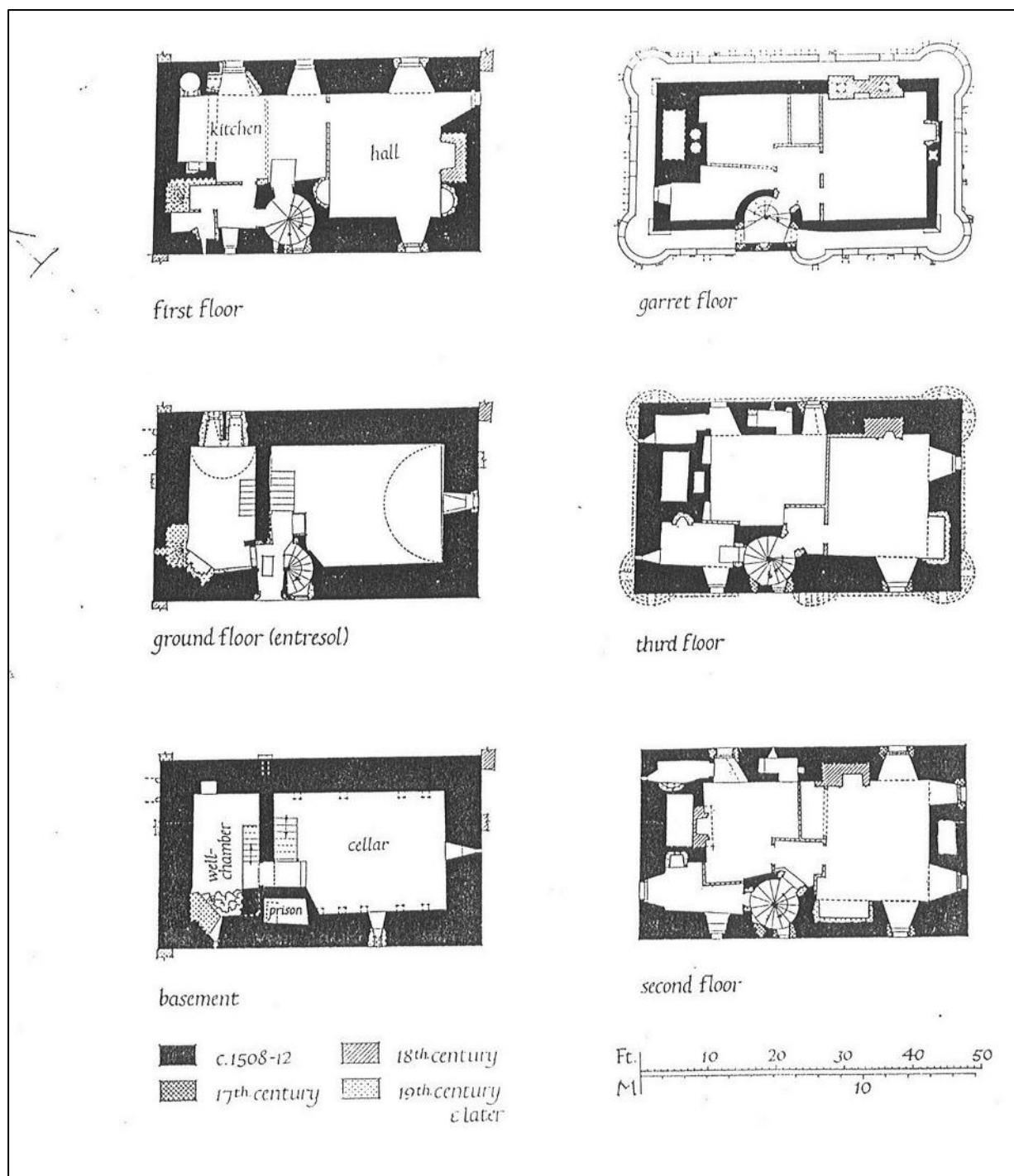


**In the smaller room on the second floor the fireplace with carved shields on either side dates from the 16<sup>th</sup> century. Before, there was a Victorian fireplace in front of it.**

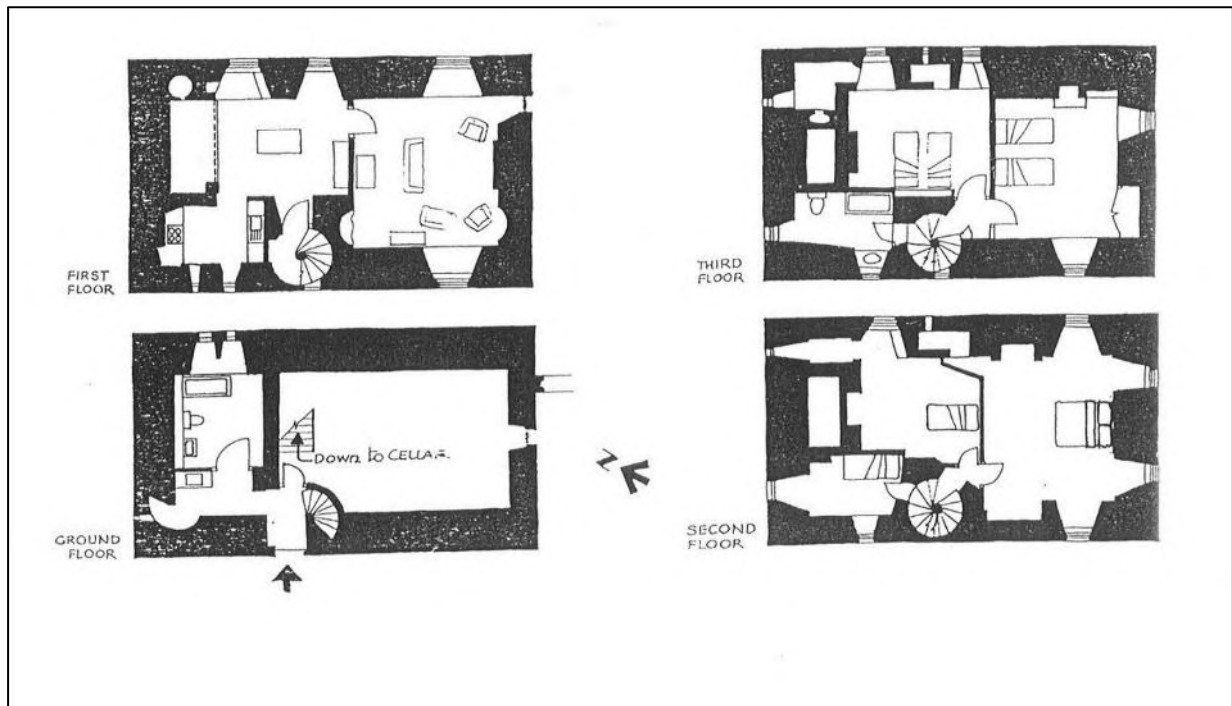


**The third floor.** The painted door into the big bedroom is Victorian. The panelling dates from the eighteenth century. It was found to be in a very bad state when it was repaired, and only enough to line one wall could be saved. The rest of the room has been panelled in new Douglas fir. The old Scots fir panelling is on the internal wall behind the bed.





**Plan of Saddell Castle in 1971. (Royal Commission on Ancient Monuments of Scotland, Argyll Vol. 2 Kintyre)**



**Plan of Saddell Castle as it is now**



## The Owners and Occupiers of the Castle

You might expect that Saddell, a small, remote castle with its own private dungeon, would have a history limited to the quarrels of rival clans in the peninsula of Kintyre. In fact its owners have been far from provincial. In the sixteenth century they suffered from supporting their allies the Irish against the English, in the seventeenth they stood out against Charles II's suppression of the Covenanters, in the eighteenth they played a courageous part in India in the early days of the British Raj and in the nineteenth century a fashionable spendthrift lost all.

Saddell Castle was built between 1508 and 1512, when the King of Scotland was strengthening his position in the west. During the fifteenth century the western highlands and islands were ruled in effect not by the King but by the Macdonalds, celebrated in Sir Walter Scott's poem *The Lord of the Isles*. Saddell Abbey was the Macdonald burial ground. But by the end of the fifteenth century the situation had changed: the Macdonalds forfeited their land and the castles of Kintyre were in the hands of the King's supporters.

At the same time the monks left Saddell Abbey, and the estate was deserted and vulnerable. In 1506 James IV made it over to the bishopric of Argyll, giving the Bishop – at that time David Hamilton, his firm supporter – licence to build a castle, which he duly did.

In 1556 the Bishop was again a Hamilton, James Hamilton, half brother of the Earl of Arran. The Bishop sold the whole Saddell estate, of 48 merklands, to his half brother (a merkland being a farm worked by one plough drawn by four horses). Arran exchanged it for a property on the Island of Arran belonging to James Macdonald, whose family had now regained their possessions. At that point the Saddell estate lost its ecclesiastical status and became an ordinary

secular barony, though subject to the Bishop's right to stay in the Castle whenever he wished.

Two years later disaster struck. Thomas Radcliffe, Earl of Sussex and Lord Deputy of Ireland, was instructed by Mary Tudor to proceed with the conquest of Ireland begun by her father, Henry VIII, and to oust the Scottish highlanders who had settlements along the east coast of Ireland. Pre-eminent among the highlanders were the Macdonalds, cousins and allies of the Macdonnells of Ulster. Sussex decided that the best way to get rid of them was to attack their home base in Scotland, so in September 1558 Sussex set sail from Lambay, near Dublin, and landed on the west coast of Kintyre. He wrote back to London: "I landed and burned eight myles of leynght, and therewith James McConnelles [Macdonald's] chief house called Saudell, a fayre pyle and a stronge." In November he returned with his booty to Ireland.

Saddell remained a ruin for nearly a hundred years. Perhaps it was because it looked so sinister and ancient, and perhaps because the gravestones at Saddell Abbey, which have knights of the fourteenth century carved upon them, were connected wrongly with the Castle, that stories were spun round it that have a grain of historical truth. They are mostly folk tale, however. The best known is about "The Great Macdonald" who seems to be a cross between Sir Walter Scott's medieval hero, who lived long before Saddell Castle was built, and James Macdonald, who owned Saddell from 1556 and who was killed in Ireland in a local feud in 1565:

"The Great Macdonald took captive from Ireland a man called Thompson, who had a beautiful wife. He brought them both back to Saddell. The woman he locked up in the Castle and hoped to have her as his concubine, but she steadfastly refused him. The man he threw into a barn and hoped to starve to death, but the man kept himself alive by eating the grain off the barn floor. Macdonald then put him into a bare shed, but every day a hen came to the shed and laid an egg, and that kept the man alive for many weeks. Eventually the hen stopped laying and the man became so hungry That he ate his left arm right up to the elbow, and then he died. His keepers took up the body and carried it past the Castle to the burial ground. As they passed by the woman called down from the battlements: 'whose body is that you are taking to the grave?' 'Thompson,' they said. 'Is it my

Thompson?' she asked. 'Yes,' they said. 'Wait while I come down and give him my last farewell,' she said; and at that she flung herself over the battlements and they took her, with Thompson, to the grave."



**The 8<sup>th</sup> Earl and 1<sup>st</sup> Marquis of Argyll**

Another story has a firmer historical base. The Macdonald this time is Angus Macdonald, James's son. Angus had a feud with his brother-in-law Sir Lachlan Maclean over land on Islay. They devastated each other's country, even employing Spanish mercenaries from the wrecks of the Armada to do battle for them, and the resulting period of anarchy and misery for the inhabitants lasted for several years. Finally, in 1589, the King of Scotland intervened and Angus Macdonald's son James was retained in Edinburgh as a hostage. By this time Saddell was a ruin but the dungeon was in good order, as it is now, and may well have been used in those lawless times:

"The Macdonalds and the Macleans of Mull were enemies and the Macleans, being the stronger, forced Macdonald to give them his son as a hostage. Macdonald then asked the Macleans to a banquet in the midst of which the Macdonalds overpowered their guests and threw them into the dungeon in Saddell Castle. The next morning, to amuse his men, Macdonald had one of the Macleans brought out of the dungeon and hanged. This he repeated each day till the King heard of it and stopped him, but nearly all were hung."

In 1598 the estate changed hands. Macdonald's land, including Saddell, was made over by the King to the 7th Earl of Argyll.

In 1650 the 8th Earl and 1st Marquis of Argyll, a shrewd politician whose seat was Inverary, wanted a secure home base. He set about filling Kintyre with supporters from the Nonconformist south of Scotland, and he chose his friend William Ralston, a laird with estates near Beith in Renfrewshire, to pioneer this enterprise.

Ralston was a Covenanter of the extreme sect known as Remonstrants. Argyll made him tacksman of Saddell, with 23½ merklands. A tacksman was a head teanant who paid rent to the chief, in this case to the Marquis of Argyll, while the working farmers paid rent to him. A tack usually lasted for 19 years. The estate, which was now about half the original ecclesiastical estate, seems to have run for roughly two miles north and two miles south of Saddell along the coast and



inland up the Saddell burn. In the agreement place names are mentioned, some of which are the same, or nearly the same, as they are today. For instance, Plock is now Pluck, the wood near Saddell House; Leppincorach is still the name of a farm to the north near Torisdale and Leppinbeg is an adjacent wood; Iferman is Ifferdale up Saddell Glen, and Ugadilluachtrach must be Ugadale south of Saddell. Other names not on the modern 1:25,000 map are Guystell, Kilmichell, Bradifern, Ullodill and Tortisell. The Forestry Commission's blanket planting of conifers has probably obliterated some of the names, as well as the features of the old estate.

William Ralston, on his side, was to restore the Castle. He agreed to repair the masonry, put in new wooden floors, a new roof of "firr and sklait" and glaze the windows, fitting them with iron stanchions. The work was to be "perfyted at the sight of craftsmen of skill" before 1 November 1652. For this work the Marquis of Argyll advanced 5,000 merks, to be paid back in three instalments. The renovation was carried out and when finished the Castle must have looked much as it does today.

When, under Charles II, the Covenanters were persecuted, William Ralston was imprisoned in Dumbarton Castle for two years from 1665. The 9th Earl of Argyll, son of Ralston's old friend, was in command of the King's forces and used Saddell and Skipness Castles as garrisons for his troops.

In 1668 William Ralston signed a bond in Edinburgh, saying that he would keep the peace. Argyll at this point proved as good a friend to Ralston as his father had been. The tack on the Saddell property had run out and was not renewed but Ralston was made tacksman of a larger and richer estate, of 44 merklands, south of Campbeltown. He died in about 1691 and is buried at Kilcolmkill.

When Ralston left Saddell in 1669, the Saddell estate was granted to Dugald Campbell of Lindsaig. Towards the end of the seventeenth century a younger son of Campbell of Stack was living there, and by the turn of the century those Campbells were known as the Campbells either of Saddell, or of Glensaddell.

When Campbeltown, which had been founded by the 7th Earl of Argyll, became a Royal burgh in 1700, the first provost of Campbeltown was John Campbell of Saddell.

The first Campbell owner of Saddell who is more than just a name is Colonel Donald Campbell (1726-1784), whose tomb is in the graveyard at Saddell Abbey. In Sir Duncan Campbell's *Records of Clan Campbell in the Military Service of the Honourable East India Company 1600-1858* we are told that as a subaltern in the Guards Donald Campbell served in Germany under the Duke of Cumberland. The Duke admired him so much both for his great personal beauty and for his military talents that he had a portrait drawn of him.

In 1753, aged twenty-seven, Donald Campbell went out to Madras to join what later became the Indian Army, then part of the East India Company. At the siege of Madura in 1763 he commanded the cavalry, and received fourteen sword wounds and a musket ball in the body. He continued fighting gallantly, but eventually his men withdrew and he was left on the ground and stripped of his clothes by the enemy. Yusuf Khan, leader of the enemy troops, saw him lying there and is said to have burst into tears, saying he wished it had been anyone rather than Donald; taking him to the fort, he had his wounds dressed and sent him out again to his friends.



Roy's Map of Scotland of 1745, the Saddell area

In 1764 he was “esteemed an exceedingly good officer” by the Court of Madras and was given a Colonel’s commission in the 1st Regiment of Foot. In the same year he was specially chosen by the Nawab of Arcot from among a number of British officers to be commandant of Madras. In 1768 he played a major part in several military operations, taking three enemy Indian forts.

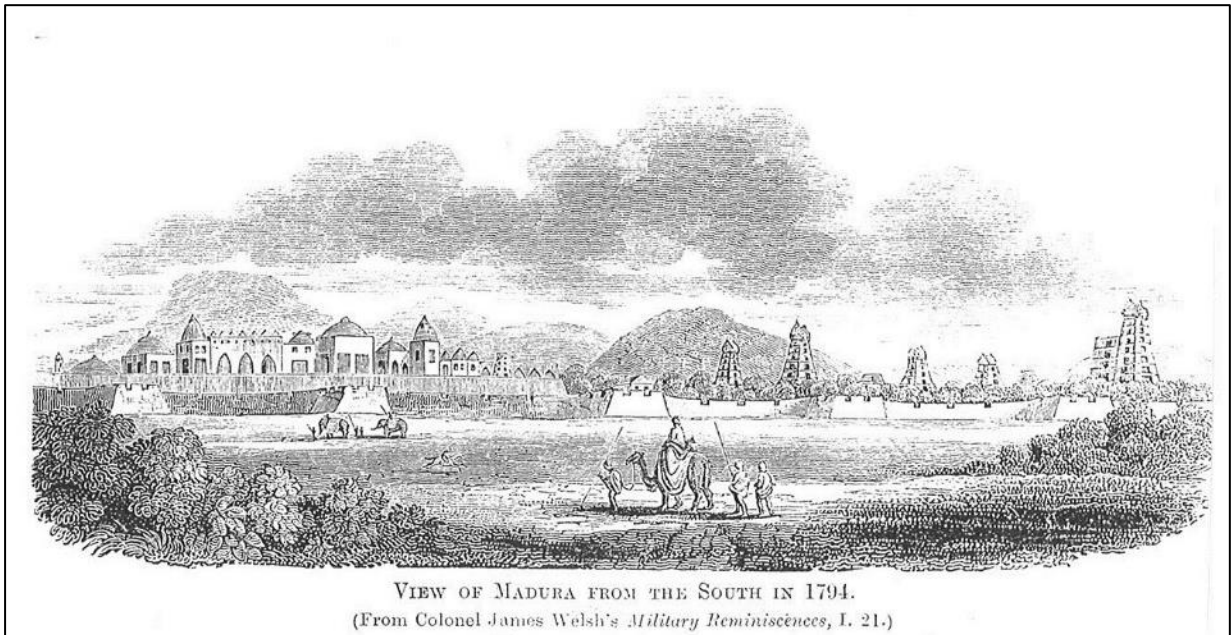
But his wounds continued to trouble him and in 1771 he returned to Scotland. In 1772 he asked permission of the Government to take a reward from the Nawab of Arcot; this was granted and his widow continued to receive an annuity until her death in 1803. In 1774 he built Saddell House and it seems very probable that the Nawab’s reward and the building of the house were connected. His return from India as a rich man would also explain his being in a position to build the house before inheriting the estate, which became his only in 1781.

Donald also rebuilt the barmkin, making it into a farm court. To do this he – insensitively – used stones from the ruins of Saddell Abbey, which enraged the locals. Feelings still ran high 60 years later, when William Dobie described the Castle in 1833, in his *Peregrinations in Kintyre*:

“The pulling down of the crazed walls of the Religious Edifice [Saddell Abbey] were regarded by the good folks of the district at the time, as acts of the most daring impiety, and the general belief was, and still is, that he thereby brought a curse not only on himself, but on his posterity likewise. The curse, it is said, did soon overtake him, for he died by an accidentally self-inflicted wound and though it has hung thus long over his descendants, it is now about being consummated, inasmuch as the present Laird of Glensaddell is merely nominally such, and it would require little skill in Palmistry, to foretell he shall be the last of his line.”

Exactly how Donald Campbell died we do not know.





Dobie remarked that the Castle was inhabited by farm labourers and retired servants, and that the hamlet of Glensaddell had “a chetif inn, a school, a smithy and two or three cowhouse-looking tenements”.

Of Donald Campbell’s three sons, Donald and then John succeeded him. The younger Donald did not marry, but John married Matilda Lockhart of Largee in 1797 and they had a son the same year. Soon afterwards John and his wife had identical dreams. They dreamt that two great oak trees disappeared, leaving one young one growing between them. Matilda asked a fortune teller what was the meaning of the dream, and she replied that both would die but their child would flourish. John died in September and Matilda in December of the following year, 1798. The pathetic tale is commemorated by the poet in *The Dream*, a romantic ballad written in 1826:

Two fair oak trees most caught her eye;  
The one looked proudly up to the sky,  
The other bent meekly, as if to share  
The shelter its proud boughs flung on the air.  
There came no cloud on the face of day;  
Yet even as she look'd they passed away,  
Unmark'd as though they had never been,  
Save a young green shoot that had sprung between.  
And while she gazed on it, she could see  
That sapling spring up to a noble tree...

In an introductory note Letitia Landon wrote that "the vision, the prophecy, and ultimately the death of the youthful pair are actual facts; and the present Campbell of Saddell Esq, Laird of Glensaddell, Anglice Melancholy Valley, is the very child whose health and prosperity have realised the prediction of his birth." (Letitia Landon's etymology is doubtful; the name Saddell is more probably derived from Samhdail, meaning peaceful plain.)

The orphan, another John Campbell, grew up to be fun loving and a big spender. For his twenty-first birthday party he filled Saddell Castle and Saddell House with his guests, and no one was allowed to cross the burn between the two without partaking of a dram.

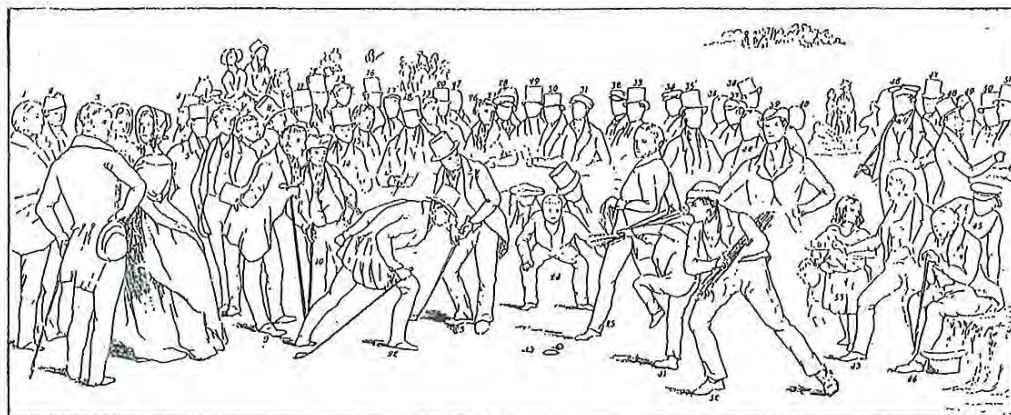
But John found Saddell was too remote, and as a rich young bachelor he had a flat in London, another in Paris and a yacht. He was also a keen hunting man, with a hunting box in Melton Mowbray; he must have kept a horse in Edinburgh too, because there is a story of his riding 20 miles back to Edinburgh after hunting one day and 30 miles to a meet the other side of Edinburgh, the next. Locally he was known as "The Rider".

By 1824 he had seriously overspent, and was forced to sell outlying parts of the Saddell estate. In 1836 he sold the rest, including the house and Castle, to Lieutenant-General Robert Campbell of Kintarbert. He continued, however, to call himself Campbell of Glensaddell.



*The Golfers*

From the painting by Charles Lees, the property of Mr. Alexander Ogilvy Cheape of Strathgrym by whose permission it is reproduced here  
(See page 105)



Charles Lees R.S.A.

C.F. Waggstaffe Engraver

**THE GOLFERS,**

A Grand Match Played on St. Andrews Links,

By Sir David Baird Bart. & Sir Ralph Anstruther Bart. against Major Playfair & John Campbell Esq of Saddell.

- |   |  |   |
|---|--|---|
| 1 Sir John Muir MacKenzie of Delvin, Bart.    | 19 J. Wolfe Murray, Esq., of Cringlettie | 37 Col. Moncrieff                       |
| 2 Sir John Murray Macgregor, Bart.            | 20 J. Ogilvie Fairlie, Esq., of Coodham  | 38 Lord Viscount Valentia               |
| 3 O. Tyndall Bruce, Esq., of Falkland         | 21 John Hay, Esq., of Morton             | 39 John Campbell, Esq., of Glensaddol   |
| 4 Sir Charles Shaw                            | 22 Sir David Baird, Bart., of Newbyth    | 40 Henry Macfarlane, Esq., M.D., Perth  |
| 5 Col. Playfair of St. Andrews                | 23 Major Playfair of St. Andrews         | 41 W. Pirrie—a Caddie                   |
| 6 The Earl of Eglinton                        | 24 Thomas Patton, Esq.                   | 42 Sir John Campbell of Airds           |
| 7 Robert Lindsay, Esq., of Straiton           | 25 Sir Ralph Anstruther, Bart.           | 43 Honble. Henry Coventry               |
| 8 James Hay, Esq., Leith                      | 26 John Balfour, Esq., Balbirnie         | 44 George Cheape, Esq., of Wellfield    |
| 9 Earl of Leven and Melville                  | 27 Honble. David Murray                  | 45 W. Dun, Golf Club Maker, Musselburgh |
| 10 A. Robertson, Golf Ball Maker, St. Andrews | 28 John Stirling, St. Andrews            | 46 Captain David Campbell               |
| 11 Sheriff Gordon                             | 29 James Condie, Esq., Perth             | 47 W. Peddie, Esq., of Black Ruthven.   |
| 12 John Sligo of Carnyle                      | 30 Col. Murray Belshe of Invermay        | 48 W. Wood, Esq., Leith                 |
| 13 Hamilton Anstruther, Esq.                  | 31 James H. Dundas, Esq., W.S.           | 49 G. Dempster, Esq., of Skibo.         |
| 14 John Whyte Melville, Esq.                  | 32 James Blackwood, Esq.                 | 50 W. Goddard, Esq., Leith              |
| 15 Lord Berriedale                            | 33 James Oliphant, Esq., W.S.            | 51 Robert Patullo, Esq., St. Andrews    |
| 16 F. Blair, Esq., of Balthayock              | 34 Charles Robertson, Esq.               | 52 Sandie Pirrie                        |
| 17 The Master of Strathallan                  | 35 Sir N. M. Lockhart, Bart., Carnwath   | 53 Ginger Beer Girl                     |
| 18 John Grant, Esq., of Kilgraston            | 36 Robert Chambers, Esq.                 |   |

In 1839 he prepared to take part in the Eglinton Tournament, going as the Black Knight, on a black horse, dressed in black armour with four black-suited retainers. Unfortunately, at the rehearsal he bravely but foolishly allowed himself to be charged to test the force of a spear. Sitting motionless on his horse, with only a breastplate for protection, he received a direct blow from a lance which glanced off the breastplate, pierced his elbow and unhorsed him. He was so badly hurt that he could not take part in the tournament itself. A wit remarked that he had lost his family seat, which was of course all too true. He was the only casualty of the tournament.

He appears as the jaunty figure in *The Golfers*, the painting of the game that took place at St Andrews in 1844, when John Campbell of Saddell and Colonel Playfair played against Sir Ralph Anstruther and Sir David Baird, both lairds from Fife. John was a great gambler on the game, as well as a rather poor player. He was challenged by a Mr Messieux, a Swiss and an excellent player, to a game in which he could use any club he liked, while Messieux used only a putter.

At about this time John Campbell fell in love with Henrietta, daughter of the Macleod of Dunvegan. Not unnaturally the Macleod disapproved of his daughter's choice, and to meet her secretly it was said that John used to swim the loch with his clothes wrapped in a bundle on his head. Eventually Henrietta's father relented and they married in 1846. They lived for part of the time at least in a house in St Andrews called the Priory, in South Street.

John Campbell's only surviving son, Jock, who was brought up in St Andrews and was a scratch golfer, had a son named Ian who went to South Africa and called his farm Saddell.

To return to the Castle: Robert Campbell of Kintarbert made Saddell over to his nephew, Dugald MacNeill of Drumdrissaig, son of his sister Margaret. In 1858



the Duke of Argyll gave up the head lease on Saddell in favour of Dugald MacNeill, who became the freeholder of Saddell, no longer tacksman. Dugald died in 1874 and Saddell went to his sister Isabella.

Dugald and Isabella MacNeill had a link with the Campbells of Glensaddell. Donald Campbell, the builder of Saddell House, had a younger sister Anne, who in 1745 married Donald Macleod, tacksman of Swordale, who lived near Dunvegan in Skye. Their grandson Norman Macleod, minister in Campbeltown and later Dean of the Chapel Royal, married Agnes Maxwell in 1811. She was the daughter of Maxwell of Aros in Mull, and her mother was a MacNeill, Dugald and Isabella's aunt.

Agnes Maxwell spent most of her childhood at Drumdrissaig, brought up by her uncle and aunt Mary MacNeill. In a memoir of Agnes's son, another Norman Macleod, a distinguished minister in the Church of Scotland, Dean of the Order of the Thistle and friend of Queen Victoria, a passage is quote in which Agnes describes her childhood:

"My aunt Mary was a woman of strong sense and judgment, very accomplished and cheerful, and while most exacting as to obedience and good conduct, was exceedingly loving to me while I was with her. She gave me all my instructions, religious and secular; and used in the evenings to take her guitar and hum over to me old Scotch songs and ballads, till I not only picked up a great number, but acquired a taste for them that I have never forgotten ... I fear that some of the fine young ladies of the present day, attended by their nursery-maids, would have thought me a demi-savage had they seen me helping the dairy-maid to bring in the cows, or standing in a burn fishing for eels under the stones, climbing rocks, or running a madcap race against the wind."

There was also a romantic connection with Saddell on the Maxwell side. A Maxwell ancestor of Agnes's, in the time of the persecution of the Covenanters by Claverhouse, fled from his home in Galloway to Kintyre and hid for several weeks in the woods of Saddell. When discovered, he was chased to the south end and, nearly overtaken, rushed into a farmhouse where the farmer was

carding wool. The farmer, realising what was happening, threw his apron over him, gave him the cards and the soldiers, when they came in, never suspected the industrious young man combing the fleece by the fire. Maxwell stayed in Kintyre, and one of his descendants was Agnes's father.

When Isabella died unmarried in 1885 she left Saddell to her cousin, Colonel John Macleod, younger son of Norman and Agnes Macleod, and great-great-nephew of Donald Campbell who built Saddell House.

Colonel Macleod is the delightful character who appears in D. T. *Holme's Literary Tours in Scotland*. Holmes describes how, in 1908, he stayed at Saddell House with Colonel Macleod, son of "the never-to-be-forgotten Dr Norman Macleod":

"The Colonel was born in 1820, was present at the Eglinton Tournament, and is today in spite of his eighty eight years, hale in body, sound of wind, and perfectly clear in intellect. He is a walking encyclopaedia of all the social and political changes that have come about since the accession of Victoria. He is also an authority on livestock, and it is intensely amusing to see his horses scampering from the far end of the field when they see him, in the hope of getting some bits of sugar he always carries in his pocket for their benefit."

Mr Holmes gave his lecture "in the dungeon of the old castle, a spacious and airy place quite near the beach ... There were no windows in the overhanging vaulted roof, and the long stone stair leading to the ground above was filled with the audience." They were obviously in the cellar, not the dungeon.

Colonel Macleod was one of the last of the Gaelic-speaking lairds, a scholar, and the owner of an important Celtic library. He lived at Saddell House, but about 1890 there was a bad fire, the house was gutted and the library destroyed. While the house was being rebuilt he decided to live in the Castle, and it was to house him for a year or two that the Castle was renovated. He was a great lover of the learned pun, and in the Castle he extended this to heraldry. The dining room

ceiling was his work and shows how he enjoyed inventing coats of arms and mock mottoes. He was the last owner to live in Saddell Castle. He died in 1909, leaving the estate to his daughter Isabella.

Isabella's husband, who was a Campbell cousin, died young and Isabella lived in Saddell House with her son Jack. He predeceased her, as did her daughter Anne, who had married Colonel Robert Craig MC. Their daughter, another Anne, who married John Burrie, inherited Saddell from her grandmother. Anne Currie sold Saddell to Dr Andrew Macleod of Johannesburg.

In 1938 Dr Macleod sold about 5,000 acres of hill land on the estate to the Forestry Commission. He re-roofed the Castle but he never lived there. He had a son, who was killed while flying and is buried in Brackley cemetery near Carradale.

In 1938 Captain (later Lieut-Colonel) Pat Moreton, OBE, MC, formerly of the 1st King's Own Dragoon Guards and one of the most skilful salmon fishermen of his day, bought the Saddell estate and moved into the house. The estate was then four merklands in the centre of the old property. While Captain Moreton was away during the 1939-45 war his wife Rosie provided a house both for her own four children and for up to twenty evacuees from Glasgow.

In 1975 the Landmark Trust bought Saddell Castle, Shore Cottage and Cul na Sythe from Colonel and Mrs Moreton. In 1984 the Trust bought the remainder of the estate, and in 1990 Ferryman's Cottage.

## THE SPRIGHTLY TAILOR

*Joseph Jacobs*

A sprightly tailor was employed by the great Macdonald, in his castle at Saddell in Kintyre, in order to make the laird a pair of trews, as used in olden time. And trews being the vest and breeches united in one piece, and ornamented with fringes, were very comfortable, and suitable to be worn in walking or dancing. And Macdonald had said to the tailor as a sort of a dare, that if he would make the trews by night in the church, he would get a handsome reward. For it was thought that the old ruined church was haunted, and that fearsome things were to be seen there at night.

The tailor was well aware of this; but he was a sprightly man, and when the laird dared him to make the trews by night in the church, the tailor was not to be daunted, but took it in hand to gain the prize. So, when night came, away he went up the glen, about half a mile's distance from the castle, till he came to the old church. Then he chose him a nice gravestone for a seat and he lighted his candle, and put on his thimble, and set to work at the trews; playing his needle nimbly, and thinking about the prize that the laird would have to give him.

For some time he got on pretty well, until he felt the floor all of a tremble under his feet; and looking about him, but keeping his fingers at work, he saw the appearance of a massive human head rising up through the stone pavement of the church. And when the head had risen above the surface, there came from it a great, great voice. And the voice said: 'Do you see this great head of mine?'

'I see that, but I'll sew this!' replied the sprightly tailor; and he kept stitching away at the trews.



Then the head rose higher up through the pavement, until its neck appeared. And when its neck was shown, the thundering voice came again and said: 'Do you see this great neck of mine?'

'I see that, but I'll sew this!' said the sprightly tailor; and he kept stitching away at his trews.

Then the head and neck rose higher still, until the great shoulders and chest were shown above the ground. And again the mighty voice thundered: 'Do you see this great chest of mine?'

And again the sprightly tailor replied: 'I see that, but I'll sew this!' and he kept stitching away at his trews.

And still the monster kept rising through the pavement, until it shook a great pair of arms in the tailor's face, and said: 'Do you see these great arms of mine?'

'I see those, but I'll sew this!' answered the tailor; and he kept stitching hard at his trews, for he knew that he had no time to lose.

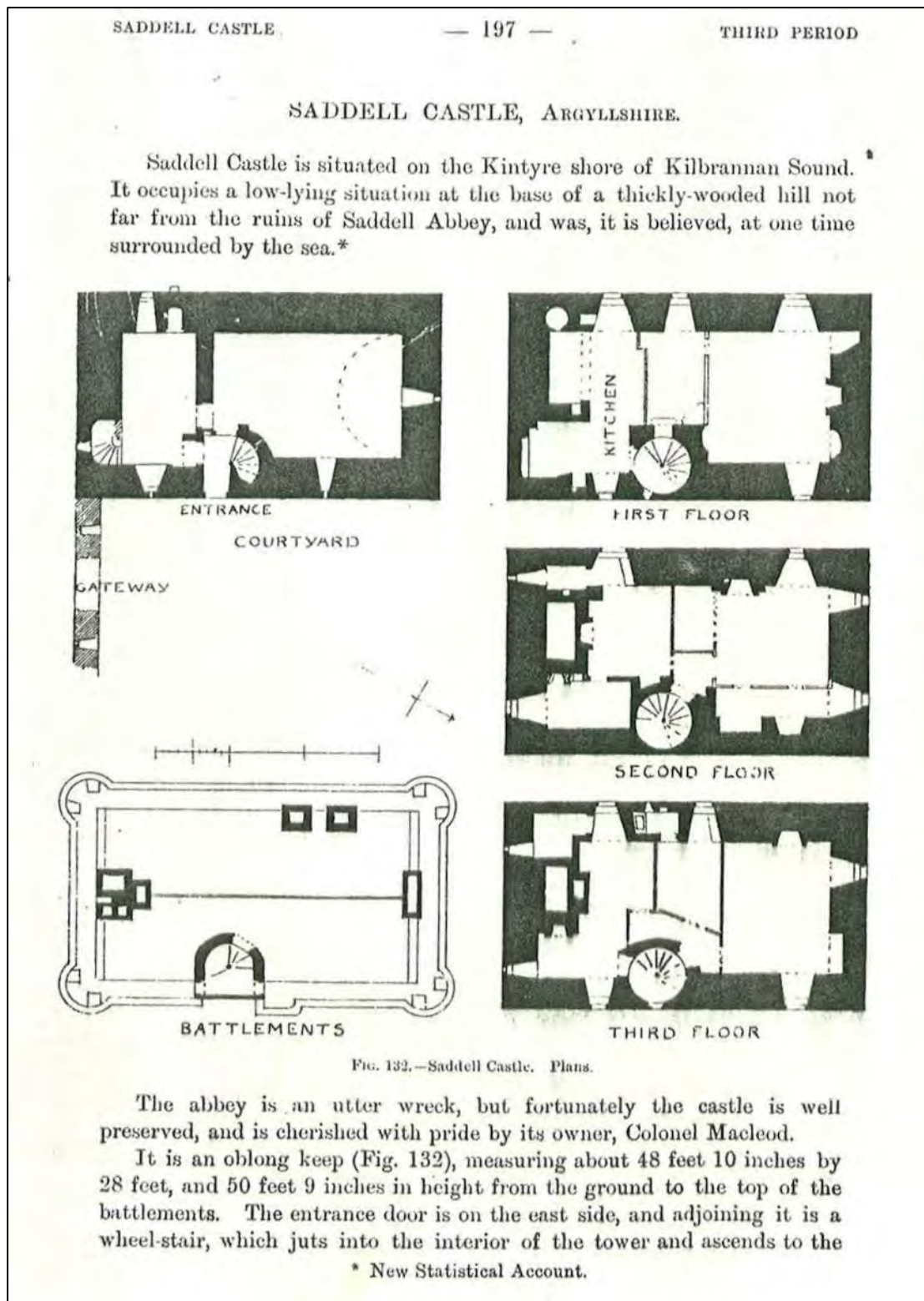
The sprightly tailor was doing the long stitches, when he saw the monster gradually rising and rising through the floor, until it lifted out a great leg, and stamping with it upon the pavement, said in a roaring voice: 'Do you see this great leg of mine?'

'Aye, aye: I see that, but I'll sew this!' cried the tailor; and his fingers flew with the needle, and he made such long stitches, that he was just coming to the end of the trews, when the monster was taking up its other leg. But before it could pull it out of the pavement, the sprightly tailor had finished his task; and, blowing out his candle, and springing from off his gravestone, he buckled up his coat, and ran out of the church with the trews under his arm. Then the fearsome thing gave a loud roar, and stamped with both his feet upon the pavement, and out of the church he went thundering after the sprightly tailor.

Down the glen they ran, faster than the stream when the flood rides it; but the tailor had got the start and a nimble pair of legs, and he did not choose to lose the laird's reward. And though the thing roared to him to stop, the sprightly tailor was not the man to be restrained by a monster if he could help it. So he held his trews tight, and let no darkness grow under his feet, until he had reached Saddell Castle. He had no sooner got inside the gate, and shut it, than the monster came up to it; and, enraged at

losing his prize, struck the wall above the gate, and left there the mark of his five great fingers. You may see them plainly to this day, if you'll only peer close enough.

But the sprightly tailor gained his reward: for Macdonald was impressed by his courage and paid him handsomely for the trews, and never discovered that a few of the stitches were somewhat long.

*The Castellated House in Scotland, McGibbon and Ross 1887*



top of the building. The ground floor is vaulted, and is about 4 or 5 feet below the level of the passage at the entrance door. It contains two cellars, from the smaller of which—that on the left hand—a private stair leads up to the first floor. This cellar also contains a garde-robe with shoot.

The arrangement of the first floor, with the kitchen cut off from the end of the hall, recalls other examples above described, also situated in the locality of the Frith of Clyde—viz., Little Cumbrae, Law, Fairlie, and Skelmorlie. In these cases, however, the arrangements can only be made out from the ruins, while at Saddell they can still be seen in their entirety. The kitchen is 7 feet 6 inches wide, with an arched fireplace extending to 5 feet 6 inches more. It contains the usual oven and various ambries. Beside the kitchen, and to the south of the staircase, there has been a small apartment, and the hall probably occupied all the space north of the kitchen partition, although it is now divided into two apartments.

The second floor is divided into four apartments, three of which have original fireplaces; and one of the windows on this floor has a stone seat, with a garde-robe entering from the ingoing.

The third floor is divided into three apartments; the centre room, which is without a fireplace, has a seat in the window and a garde-robe, while the irregularly-shaped south room has a mural closet entering from its window. Over the east recess off this room two arches are thrown, so as to give increased thickness for carrying the masonry of the battlements above.

The partitions dividing the various floors into the rooms just described are probably of a later date than the keep, as are also most of the fittings. The gable of the capehouse over the staircase is seen in the view (Fig. 133). It was fitted with doors, and access is obtained from it right round the battlements, which are laid with stone. At the four corners of the tower there are round open bartizans supported on large corbels, having openings in the spaces between for defence. A similar turret occurs at one side of the capehouse, and it is likely that originally a corbelled defence of the doorway was continued across in front of the capehouse, but this seems to have been altered in the seventeenth century. The parapet round the tower is 4 feet 8 inches high, and is carried on large corbels, but of a lesser size than those of the turrets, while the spaces between are closed.

The Bernardine Cistercian abbey, which is almost all destroyed, is situated in a beautiful valley shut out from the sea. It was founded by Reginald, Lord of the Isles (son of Somerlid), between 1166 and 1207.\* It remained an independent foundation till about the year 1520, when David Hamilton, Bishop of Argyll, obtained its annexation to his See. Previous to this, however, in 1508, "the abbey lands were made a barony, and license to build castles within Kintyre, and fortify them with stone

\* *Proceedings of Society of Antiquaries of Scotland*, Vol. x. p. 205.



SADDELL CASTLE

— 199 —

THIRD PERIOD

walls, ditches, &c., including what is termed *le Muchcoling*, was given to Bishop David," who received from James IV., for the maintenance of its keepers, the "fermes, bere, and aitis" of "Kilyownane and Lochea."\*

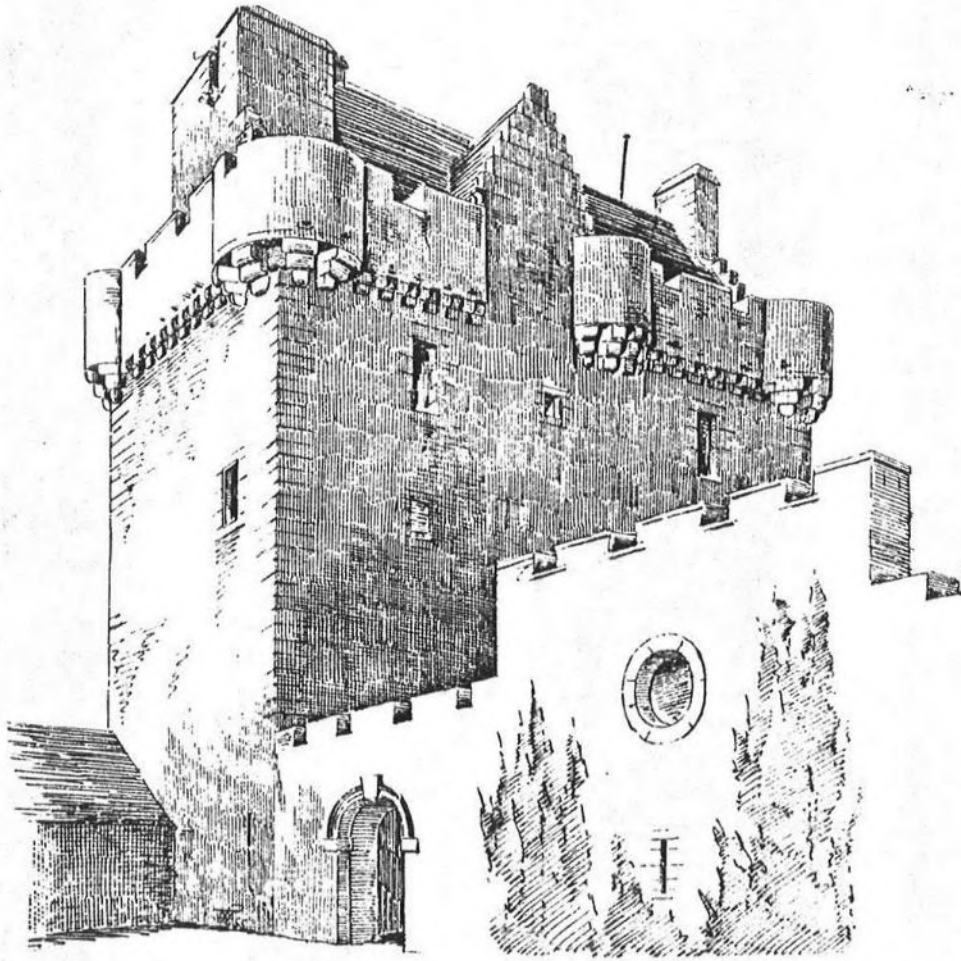


FIG. 133.—Saddell Castle, from South-East.

From the following account† the castle had apparently become ruinous in the seventeenth century:—

"Betwixt the years 1640 and 1674, William Ralston of that ilk, who married Ursula Mure, daughter to William Mure of Glanderston, was forced to seek shelter from the rage of persecution which at that time prevailed in the Lowlands of Scotland; came to the bay of Saddell, about eight miles from Campbelton, and having built the ramparts which still remain on the Castle of Saddell, there resided for some time. She lies interred in the churchyard of St. Colinkeil."

It was probably at this time that the present internal fittings were put in.

\* *Proceedings of Society of Antiquaries of Scotland*, Vol. VIII. pp. 125 and 128.

† *Robertson's Ayrshire Families*, Appendix, Vol. III. p. 51.

## The Royal Commission on Ancient Monuments of Scotland, Argyll. Vol I Kintyre

No. 313

CASTLES, TOWER-HOUSES AND FORTIFICATIONS

No. 313

of the castle survived,<sup>1</sup> and that the remainder of the area was occupied by the farmsteading of High Rhuna-haorine. This farmsteading, apparently a structure of late 18th- or early 19th-century date, has since become completely ruinous and its fragmentary remains now incorporate no recognisable portions of an early castle.

The MacDonalds of Largie, descendants of the MacDonald Lords of the Isles, have been in possession of estates in Kintyre since about the middle of the 15th century.<sup>2</sup> The site now under discussion was presumably an early seat of the family in this locality, but since at least as early as the end of the 18th century the principal family residence has been situated at Tayinloan.<sup>3</sup> Old Largie Castle is said to have been "merely a fortified house, strong but plain in character, and of small size".<sup>4</sup>

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August 1965

**313. Saddell Castle.** The castle (Pls. 54, 55b) stands on the western shore of Kilbrannan Sound about 13 km N. of Campbeltown and rather less than 800 m SE. of the ruins of the Cistercian abbey of the same name (No. 296). The remains comprise a well-preserved tower-house of early 16th-century date standing within an extensive complex of later out-buildings which incorporate portions of an original barmkin-wall. A number of repairs were made to the tower during the course of the 17th and 18th centuries, and a further scheme of restoration was undertaken during the last decade of the 19th century, when the building was consolidated and re-roofed and the interior remodelled. The tower was again re-roofed shortly before the Second World War.<sup>5</sup> The existing out-buildings are mainly of late 18th- and 19th-century date, their erection having in all probability coincided with the removal of the greater part of the original barmkin and of any early buildings that it may

have contained. Both tower-house and out-buildings are now derelict and are rapidly becoming ruinous.

## ARCHITECTURAL DESCRIPTION

The tower is oblong on plan and measures about 14.5 m from N. to S. by 8.5 m transversely over walls having a thickness of 1.65 m at ground-floor level. It incorporates four main storeys and a garret, the walls rising to a height of 14.3 m at parapet level. The masonry is of harled random rubble, the original sandstone dressings being for the most part either pink or yellowish brown in colour. The mid-17th-century alterations were carried out largely with the use of a dark red sandstone similar in character to that seen in some portions of the out-buildings, and probably emanating from the Isle of Arran or from Ayrshire.<sup>6</sup> Nearly all the original openings, both inside and out, have plain chamfered arrises. A number of windows were inserted and others enlarged during the 17th-century alterations, and these modifications are shown in detail on the plans (Figs. 164, 165). Some of the windows show traces of glazing-grooves, and many of the larger ones have been barred.

Externally the most interesting feature of the tower is the parapet (Pl. 55c). This projects upon a single course of individual stone corbels, beneath which a second and similar corbel-course is set chequer-wise. The lower group of corbels is not load-bearing and may have been

<sup>1</sup> Name Book, No. 13, p. 8.

<sup>2</sup> *Burke's Landed Gentry* (1952 ed.), 1616.

<sup>3</sup> Cf. G. Langlands' draft map of about 1793 (B.M., Add. MS 33632A).

<sup>4</sup> Bede, *Glencreggan*, ii, 229.

<sup>5</sup> Kintyre Collections, MS 370, "The Story of Saddell, Kintyre", by the Rev. J. Webb, p. 12.

<sup>6</sup> Information from Mr. G. H. Collins, Institute of Geological Sciences.

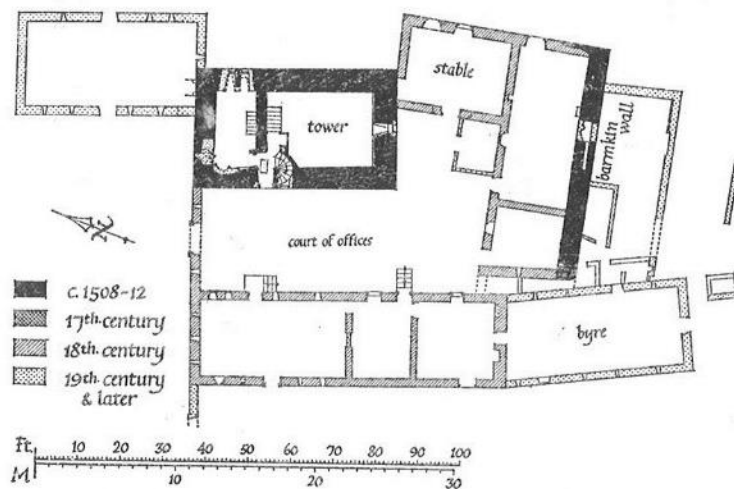
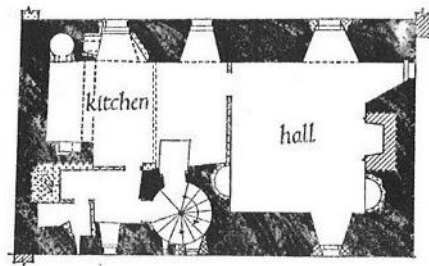
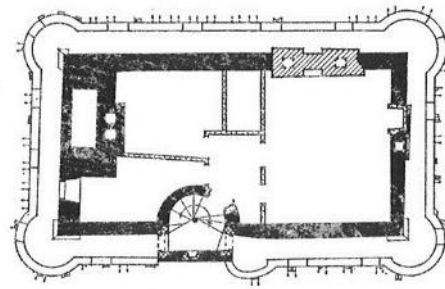


Fig. 164. Saddell Castle (No. 313); general plan

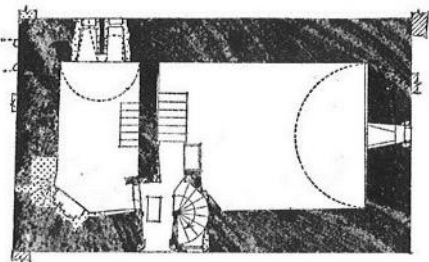
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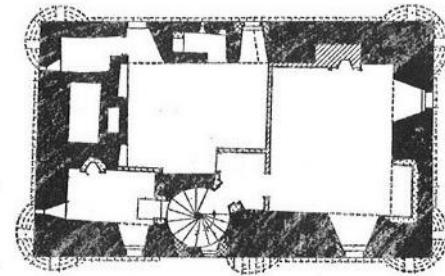
first floor



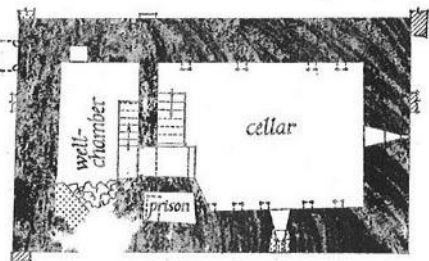
garret floor



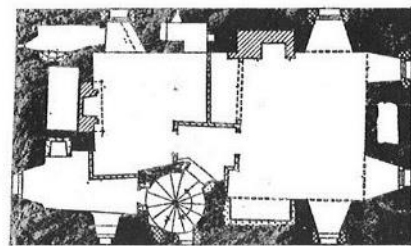
ground floor (entresol)



third floor



basement



second floor

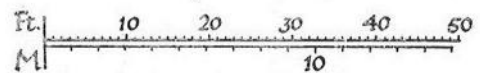
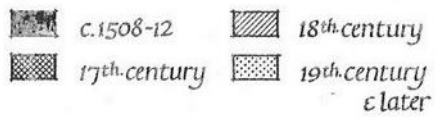


Fig. 165. Saddell Castle (No. 313); floor plans of tower-house

designed solely for decorative effect. The parapet is crenellated and is carried round each angle of the tower as an open turret or round, while a fifth round projects midway along the W. side of the building; the walk is drained by stone spouts placed at frequent intervals along its length. The rounds are carried upon corbel-courses of three members, and each incorporates a triple slot-machicolation. The parapet is continuous, except at a point on the W. side of the tower where it is interrupted by the cap-house of the main stair, and while there is some evidence to suggest that this cap-house was partially reconstructed in the 17th century there is none to corroborate MacGibbon and Ross's suggestion<sup>1</sup> that "originally a corbelled defence . . . was continued across in front of the caphouse, but this seems to have been altered in the seventeenth century". Had such a feature, in fact, been designed to extend across the front of the cap-house an original stair-window (now superseded by a 17th-century one) would not have been placed at this level. Within the parapet there rise the crow-stepped gables of the tower roof, the N. gable carrying a particularly massive chimney-stack.

The present internal arrangement of the tower is attributable almost entirely to the late 19th-century restoration already mentioned, but the salient features of the original plan are still apparent. In addition, MacGibbon and Ross's drawings<sup>2</sup> of about 1889 show a number of features that are not visible today, and this information has been incorporated in the present survey.

The entrance doorway of the tower is placed at ground-floor level towards the N. end of the W. wall. The surround is wrought with a multiple cable-moulding and the lintel incorporates a cable-bordered stone panel bearing the incised date 1508. Above the lintel a second cable-bordered panel contains a representation of a double-headed eagle displayed, surmounted by a galley sails furling—perhaps a reference to the traditional association of the castle with the MacDonald family.<sup>3</sup> All these features, with the possible exception of the heraldic panel, appear to be of late 19th-century date, the lintel and rybats of the original entrance-doorway having evidently been renewed or re-dressed at that time. The doorway opens on to the foot of the main turnpike-stair, which rises to give access to each of the upper floors and terminates in the cap-house already mentioned. There is some variation of the treads in the ascent, those of the two lower flights running in to bisect the newel and those of the two upper flights running tangentially to the newel. The stair was originally lit by a series of slit-windows in the W. wall, but these were blocked up when larger openings were made alongside them during the 17th-century alterations.

Immediately within the entrance doorway a hatch in the floor provides the only means of access to a small unlit pit-prison, a rectangular chamber measuring about 3 m in length by 1.5 m in width. This is one of the few features on the ground floor to have escaped substantial alteration during the late 19th-century restoration, although the original subdivision of this storey into two main barrel-vaulted apartments is also

preserved. The vault of the northern chamber springs from N. to S., and that of the southern from E. to W. In the original arrangement both apartments incorporated entresol floors, the northern one being entered by means of a doorway from the stair-lobby. The upper floor of the N. apartment was lit by means of a slit-window in the E. wall, and to the S. of the window embrasure there was a mural garderobe, one of a vertical series in this position, of which a common discharge-shaft pierced the external E. wall of the tower at a point now indicated only by a shallow projecting sill some 0.6 m above ground level. In the NW. corner of the apartment a mural service-stair rose to the first floor, while a second stair, perhaps of timber, presumably descended against the N. wall to give access to the basement. This lower room appears to have been a well-chamber, the well itself now surviving as a mural recess in the E. wall; the shaft of the well has been partly filled in, the water-level at the date of visit being about 0.3 m below the original floor-level of the apartment. The well-chamber was lit by a slit-window in the W. wall, while a doorway in the S. wall seems to have provided the only means of access to the adjacent basement-apartment in the southern division of the tower. This latter room, a cellar, was lit by slit-windows in the S. and W. walls. The entresol floor above it was carried upon plain stone corbels, most of which were recarved as human heads in late Victorian times. The entresol was lit by a window in the S. wall, and access from the stair-lobby was probably obtained by means of a doorway occupying the position of the existing roll-moulded doorway of late 19th-century date.

Like the ground floor, the first floor originally comprised two main divisions, the northern one being a kitchen and the southern a hall. Each apartment had its own doorway opening on to the turnpike stair, and a timber screen situated immediately to the N. of the hall doorway probably served to divide that apartment from the kitchen. The kitchen retains its original segmental-arched fireplace (Pl. 55D), though the existing voussoir-mouldings are of Victorian origin; in the E. jamb there is a brick-lined oven. Nothing can now be seen of the service-stair in the N. wall, and MacGibbon and Ross's drawings<sup>4</sup> indicate that this was already sealed off at first-floor level in 1889. There are some traces of what may have been a mural chamber in the NW. corner of the apartment. The hall itself retains no original features, apart from its widely embrasured window-openings; an 18th-century fireplace-surround in the S. wall is set within an original opening of very much larger dimensions.

Originally the second floor also seems to have contained two main apartments. The northern one retains the massive corbelled lintel of its original fireplace in the N. wall, the opening itself having been contracted

<sup>1</sup> *Cast. and Dom. Arch.*, iii, 198.

<sup>2</sup> *Ibid.*, fig. 132.

<sup>3</sup> M'Intosh, *Kintyre*, 33.

<sup>4</sup> *Cast. and Dom. Arch.*, iii, fig. 132.



by the insertion of a bead-moulded fireplace in the 18th century, and the original corbels re-dressed as armorial shields in late Victorian times. The nearby window in the E. wall retains traces of a stone window-seat in its S. embrasure, while its N. embrasure contains an original doorway opening into a small mural chamber in the NE. angle of the tower; a similar mural chamber may formerly have existed in the NW. angle. Another doorway in the E. wall gives access to a mural garderobe containing a stone seat, now covered over, and a lamp-recess. At least one other window embrasure on this floor appears to have been equipped with a stone seat, and this arrangement may originally have prevailed throughout the principal floors of the tower. The southern apartment at this level retains no features of interest apart from an 18th-century fireplace in the E. wall which, like the one in the hall, occupies an original opening of much larger dimensions.

The arrangement of the third floor seems to have been much the same as that of the second. The northern apartment contains a mural chamber and a garderobe corresponding to those below, while the fireplace, of which no traces are now visible, may likewise have been situated in the N. wall. The southern room retains some 18th-century panelling, and the bead-moulded fireplace in the E. wall may be ascribed to the same period. Immediately to the S. of this fireplace there may be seen a portion of the plain chamfered surround of the original fireplace-opening.

No early features are visible in the garret apart from a small window-opening in the N. wall, and the original arrangements at this level are uncertain. At the stair-head doors open southwards and northwards on to the parapet-walk. This was originally continuous round all four sides of the tower, but the circuit is now interrupted at the SE. angle by a flagpole-mounting. The parapet itself is evidently an original feature although, like the cap-house, it may have been partially renewed in the middle of the 17th century.

**BARMKIN AND OUT-BUILDINGS.** The relationship of the surviving fragment of barmkin wall to the existing out-buildings can most readily be grasped by reference to the site plan (Fig. 164). The barmkin wall is constructed of large boulder-rubble masonry with pink sandstone dressings, and measures about 1.4 m in thickness and about 3.7 m in height; it may originally have been somewhat higher. The S. face of the wall shows traces of a segmental-headed postern-doorway having plain chamfered arrises; there is provision for a draw-bar. On the N. face of the wall, and immediately to the E. of the blocked-up doorway, the upper portion of the wall displays part of a splayed ingo, but the significance of this feature is uncertain. The original extent of the barmkin is not known, but the enclosure wall is likely to have run south-eastwards from the SE. angle of the tower, thence returning progressively westwards, northwards, eastwards, and again southwards, to join the N. wall of the tower close to the NE. angle at a point where tusks of masonry may be seen protruding from the wall-

face. The tower would thus have been enclosed upon all but its eastern, or seaward, side.

The only portions of the later out-buildings that call for special mention are the courtyard gateway on the N. side, and the adjacent NW. range, both of which (though not strictly contemporary in date) can be ascribed to the latter part of the 18th century. The gateway is segmental-headed, its moulded arch-head springing from rectangular impost-blocks supported by plain offset jambs (Pl. 55A). Some of the stones bear large crudely-incised masons' marks.<sup>1</sup> The crenellated parapet that surmounts the gateway is of late 19th-century date, as are also an associated belfry and two carved stone panels.

The NW. range is of interest by virtue of the fact that its masonry incorporates a large number of carved stones deriving from the nearby ruins of Saddell Abbey (No. 296).<sup>2</sup> These fragments are composed of yellowish and pink sandstone similar in character to the dressed stonework of the original portions of the tower-house. The majority of them appear to be architectural details, such as doorway and window mouldings, but what seems to be a recumbent tombstone, with a roll-moulded margin, occurs in secondary use as a window-sill on the E. side of the range.

**LADY MARY'S WELL.** This is the name given to a small spring which issues from beneath a massive rock-boulder about 400 m S. of Saddell Castle and some 45 m above the tidal high-water level.

#### HISTORICAL NOTE

In January 1508 the lands of Saddell Abbey (No. 296) were annexed to the bishopric of Argyll and erected into the free barony of Saddell, with power to the bishop to build castles for its defence.<sup>3</sup> David Hamilton, Bishop of Argyll, must have begun the construction of the present castle shortly afterwards, for the building appears to have been completed before February 1512.<sup>4</sup> In 1556, when the bishopric was again held by a member of the Hamilton family, the lands of Saddell and the keeping of the castle were granted to James MacDonald of Dunnyveg, subject to certain rights of the bishop, James Hamilton, and his natural half-brother the Earl of Arran.<sup>5</sup> Two years later the castle, described in a contemporary document as "a fayre pyle and a stronge", was burned by the Earl of Sussex during his raid on Kintyre, but the extent of damage caused on this occasion is not known.<sup>6</sup> After the forfeiture of the MacDonalds of Dunnyveg at the end of the 16th century, Saddell, in common with other lands in the lordship of Kintyre, passed to the Earls of Argyll. In 1650 the 1st

<sup>1</sup> White, *Kintyre*, pl. xxxviii.

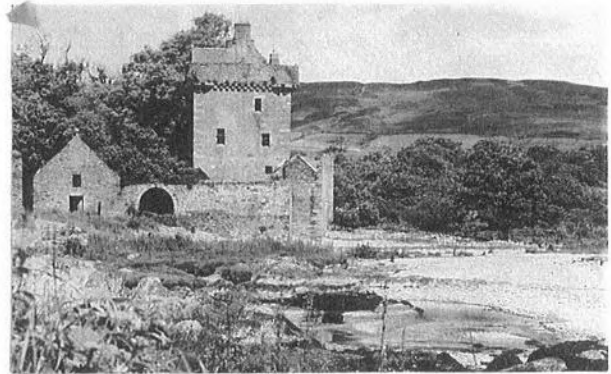
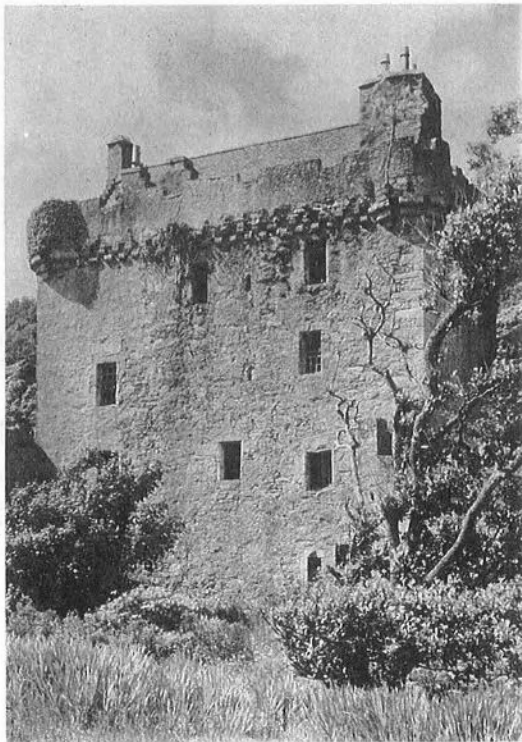
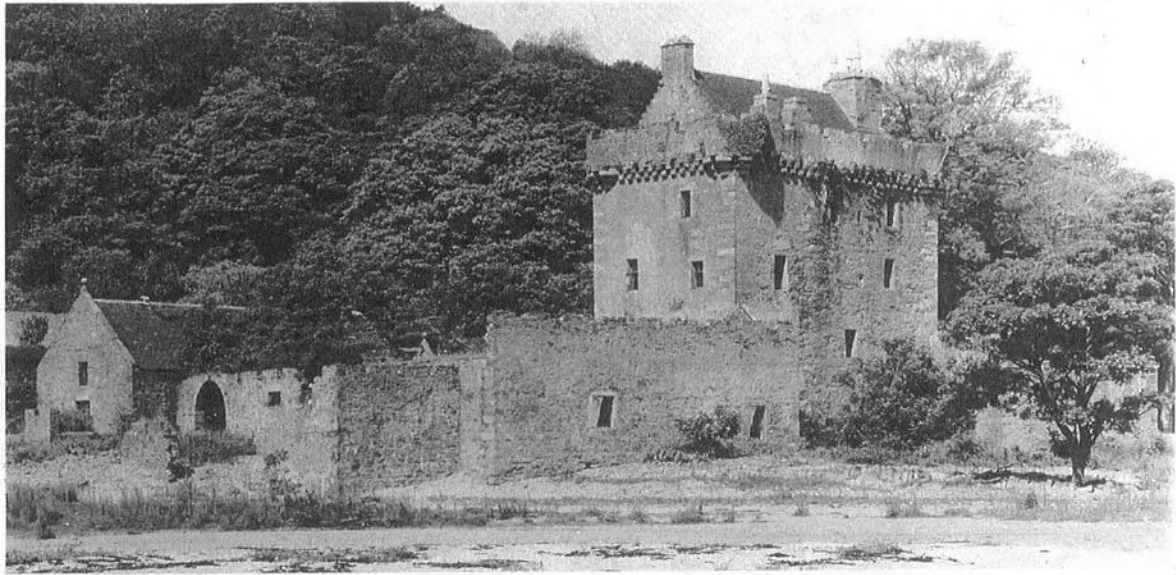
<sup>2</sup> A number of these stones were removed to Campbeltown Museum in 1966.

<sup>3</sup> *RMS*, ii (1424-1513), no. 3170.

<sup>4</sup> *RSS*, i (1488-1529), no. 2369.

<sup>5</sup> *PSAS*, lxxxvi (1951-2), 119.

<sup>6</sup> Hamilton, H. C., *Calendar of the State Papers relating to Ireland*, i (1509-1573), 149.

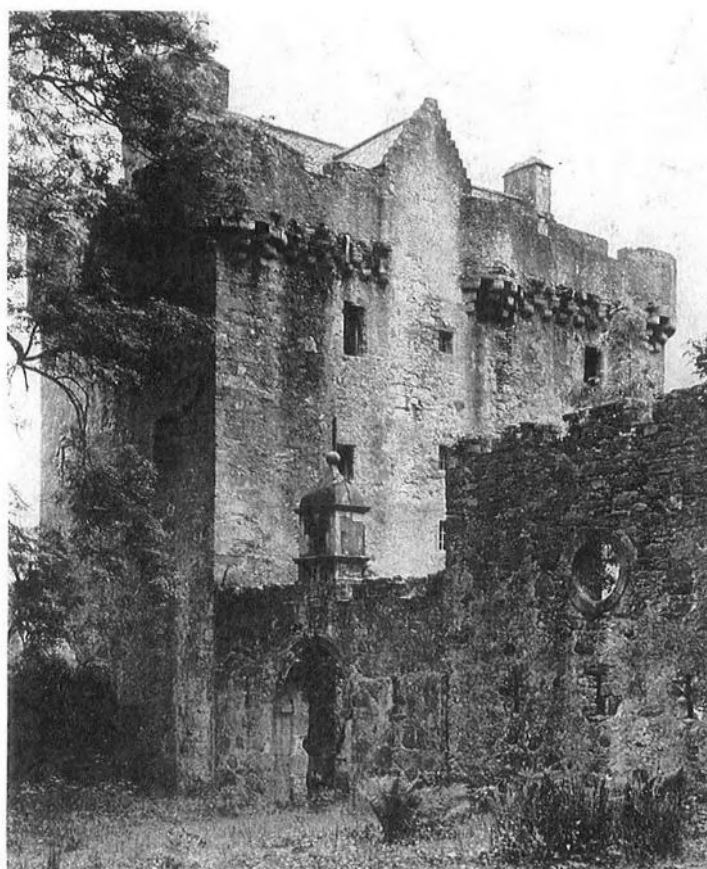


SADDELL CASTLE (313);  
A. view from SE  
B. tower-house from NE  
C. general view from S

Marquess of Argyll, in furtherance of his policy of encouraging Lowland Covenanting lairds to settle in Kintyre, leased Saddell to William Ralston of that Ilk (cf. p. 149). The castle was evidently in a decayed condition at this time, for Ralston undertook to carry out certain repairs, including the provision of a new roof and floors and the reparation of breaches in the masonry. Most of the existing 17th-century features in the building described above are likely to date from this period.<sup>1</sup>

The property passed to another branch of the Campbell family towards the end of the 17th century and it was one of the Campbell lairds of Glensaddell who laid out the existing court of offices round the tower-house in about 1770, making use of building materials from the nearby ruins of the abbey for this purpose—an action greatly resented by the local inhabitants.<sup>2</sup> At about the same time the adjacent mansion-house of Saddell (No. 333) was erected as a principal residence, the castle itself thereafter being utilised to house estate workers and servants.<sup>3</sup> The late 19th-century restoration of the castle was carried out by the then proprietor, Colonel Macleod Campbell.<sup>4</sup>





SADDELL CASTLE (313);

A. courtyard gateway

B. tower-house and courtyard gateway  
from NW

C. detail of tower-house parapet

D. kitchen fireplace

D

entrance in the centre of the NW. wall. About 9 m to the SE. of this building there is a small mound covered with turf, through which several large stones protrude; some of the stones appear to be set on edge. This is evidently the "grave-mound" noted by Captain White before 1873,<sup>1</sup> and indicated on the O.S. 6-inch map.

Nothing seems to be known of the history of this chapel, concerning which White records the following information: "Tradition points out the place as the site of an ancient chapel, but nothing beyond its generic designation of Lag-na-Cloiche (the hollow of grave-stones) has been preserved".<sup>2</sup> The same author states that the site is to be identified with the "Kattikil" of the Pont-Gordon Map of about the second quarter of the 17th century,<sup>3</sup> and suggests that the dedication was to St. Cathan. "Kattikil", however, is indicated by Pont and Gordon as standing on the other side of the Breackerie Water, the name evidently being preserved today in the farms of High and Low Cattadle, about 3 km E. of Lag nan Clach.

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cclxv &amp; cclxvii

May 1961

**296. Saddell Abbey.** The fragmentary remains of this Cistercian abbey stand near the mouth of Glen Saddell, about 13 km NE. of Campbeltown. The site chosen for the erection of the monastery lies on the S. side of the glen and comprises a slightly raised promontory situated immediately above the confluence of the Saddell Water with one of its tributaries, the Allt nam Manach. The proximity of the conventual buildings to this latter stream suggests that it was utilised for drainage purposes.

The buildings have evidently consisted of a church, comprising an aisleless nave and choir and N. and S. transepts, together with three main ranges of conventual buildings grouped around a cloister on the S. side (Fig. 142). Today, however, only the presbytery and N. transept of the church, and part of the S. claustral range, survive as standing remains (Pl. 45), the other buildings being represented by turf-grown mounds of debris. All the exposed masonry is constructed of random rubble laid in lime mortar. Few of the original sandstone-dressings remain *in situ*, but to judge from such fragments as are preserved elsewhere (*infra*) these were light yellowish grey or red in colour. This sandstone probably emanates from the Isle of Arran, the yellowish-grey dressings possibly deriving from the Permian of Machrie Bay.<sup>4</sup>

The presbytery measures 7.5 m in length and 5.5 m in width within walls some 0.9 m in thickness. Part of the S. wall rises to a height of 4.6 m, but elsewhere the walls are reduced to a height of between 0.9 m and 1.5 m above the existing ground-level. The masonry shows considerable traces of fairly recent reconstruction, particularly at the E. end. Within the presbytery, and at a height of about 0.31 m above the present floor-level, there may be seen traces of an original moulded string-course of sandstone, which formerly returned along all three walls. The position of this string-course indicates that the present floor-level is considerably higher than

the original one, and there has evidently been a corresponding rise in the external ground-level. The niches formed in the N. and S. walls to accommodate sculptured effigies do not appear to be original features, while that in the E. wall, which incorporates a war-memorial, is likewise of comparatively recent origin. The splayed ingoes of this latter niche embody a number of carved stones (Pl. 46c), including the base of a late 12th- or early 13th-century nook-shaft and some fragments bearing Romanesque chevron-and-roll decoration similar to that seen on the carved stones from the abbey now preserved in Campbeltown Museum (*infra*). A panel bearing the names of Somerled and Reginald, incorporated in the inner face of the S. wall, is of late 19th-century date. The S. wall of the presbytery extends westwards into the crossing for about 2.5 m, but the internal wall-face is set back several centimetres, apparently as a result of reconstruction carried out within medieval times. The low wall that separates the presbytery from the crossing is of 19th-century date. Externally tusk-stones mark the return of the E. wall of the S. transept.

The N. transept (Pl. 46b) measures 7.2 m in length by about 6.1 m in width within walls some 1.2 m in thickness. The masonry is generally similar in character to that of the presbytery. Freestone quoins appear not to have been employed, however, the surviving quoins comprising dressed rubble slabs set mostly on edge. Apart from the remains of a large window-opening in the N. gable, there appear to have been two smaller windows in the E. wall; the latter may have illuminated the altars of transeptal chapels. The discrepancy in thickness between the walls of presbytery and transept, coupled with the fact that the E. wall of the transept abuts the N. wall of the presbytery, indicates that the transept is an addition.

The S. transept appears to have been slightly smaller than the N. one, but its exact dimensions are not known.<sup>5</sup> Nothing now remains of the nave, but the overall external length of the church, as recorded by the author of the *Statistical Account*,<sup>6</sup> was 136 ft. (41.5 m), from which it may be deduced that the nave, exclusive of the crossing, had an internal length of about 26.0 m. Since the nave appears to have been of the same width as the presbytery it cannot have been aisled.

In 1861 an observer reported that the cloister measured about 23 m from E. to W. by 15.5 m transversely,<sup>7</sup> and these dimensions correspond approximately to the disposition of the existing surface-remains. Of the

<sup>1</sup> White, *Kintyre*, 91.

<sup>2</sup> *Ibid.*

<sup>3</sup> Blaeu's *Atlas* (Kintyre).

<sup>4</sup> Information from Mr. G. H. Collins, Institute of Geological Sciences.

<sup>5</sup> The author of the *Statistical Account* states that the transepts and crossing had an overall length of 78 ft. (23.8 m) (*Stat. Acct.*, xii (1794), 484).

<sup>6</sup> *Ibid.*

<sup>7</sup> White, *Kintyre*, 166, quoting *The Argyllshire Herald*, 22nd August, 1861.



A



B



C

SADDELL ABBEY (296);

A. refectory from NE

B. interior of N transept

C. carved stones in E wall of presbytery

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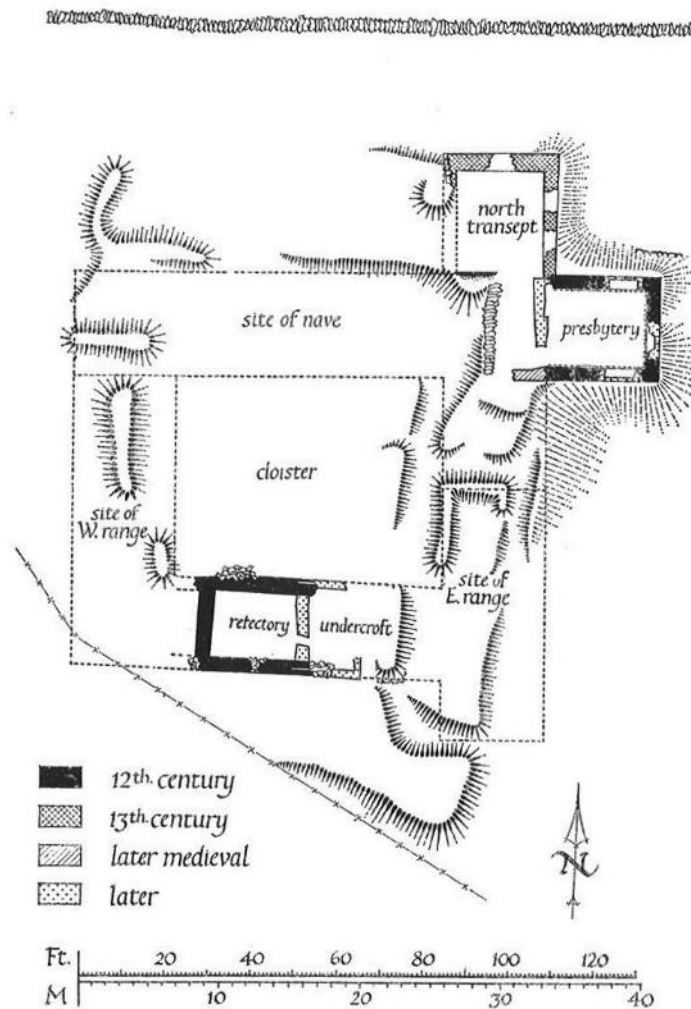


Fig. 142. Saddell Abbey (No. 296); plan

claustral buildings only the central portion of the S. range now survives (Pl. 46A), and this no doubt owes its preservation to the fact that it was utilised as a burial-place in the post-Reformation period. This structure, which probably represents the undercroft of the refectory, measures about 7.0 m from E. to W. by 4.6 m transversely within walls some 1.1 m in thickness. There are the remains of a small deeply-splayed window in the S. wall and of opposed entrance-doorways at the E. end, where a transverse wall has been built at a comparatively recent period. The N. doorway is represented by its W. jamb and draw-bar socket, together with part of the arch-springing. The S. doorway, too, retains its W. jamb and draw-bar socket, the rybats being wrought externally with plain 0.09 m chamfer-mouldings.

Apart from the N. transept, the existing lay-out and buildings at Saddell, including the presbytery and the S.

claustral range, probably belong to the second half of the 12th century, and some of the architectural fragments now preserved in Campbeltown Museum (*infra*) show an affinity with Irish Romanesque work of this period (cf. p. 22).<sup>1</sup> The N. transept itself may have been built to provide space for additional chapels, and its erection can be ascribed to the 13th century on the evidence of moulded rybats formerly visible in the N. window.<sup>2</sup> Since Cistercian churches were invariably laid out on a cruciform plan, however, it is likely that this transept supersedes an earlier one of smaller size.

What little is known of the history of Saddell Abbey comes largely from a 16th-century confirmation charter

<sup>1</sup> Cf. Leask, H. G., *Irish Churches and Monastic Buildings*, i (1955), 96 ff., 129 ff.

<sup>2</sup> White, *Kintyre*, 167 and pls. xxxviii and xl.



of a number of early writs.<sup>1</sup> The founder is usually said to have been Reginald, son of Somerled, who succeeded his father in the lordship of Kintyre in 1164 and died in 1207. A 13th-century list of Cistercian houses, however, which in other respects seems to be reliable, attributes the foundation to the year 1160,<sup>2</sup> when the founder would presumably be Somerled himself, while the character of the Romanesque ornament mentioned above suggests that building operations began well before the end of the 12th century. A late 14th-century document in the Vatican archives shows that Saddell was a daughter-house of Mellifont, in the diocese of Armagh, itself founded in about 1142.<sup>3</sup> The community was probably small in numbers and the recorded endowments are not extensive. Most of the property held was in Kintyre, but the monastery also had possessions in Gigha, Knapdale, Carrick and Arran.

In or before 1507 James IV proposed that the Abbey should be united to the bishopric of Argyll, claiming that the place had seen no monastic life within living memory and that the fruits barely amounted to £9 sterling. This step having been taken, the lands of Saddell were erected into a free barony and David Hamilton, Bishop of Argyll, promptly began the construction of a castle (No. 313) on a site adjacent to the monastery. A further proposal was made by James IV to Pope Julius II in 1512, requesting that the see of Lismore should be transferred to Saddell and a new cathedral erected there, but this came to nothing. Considerable remains of the abbey buildings appear to have survived until about 1770, when they were extensively quarried to provide building materials for a court of offices at Saddell Castle (cf. p. 164) and for other estate purposes.<sup>4</sup>

#### FUNERARY MONUMENTS AND OTHER CARVED STONES<sup>5</sup> *Medieval*

In this section the stones described under (1) are all in Campbeltown Museum, numbers 2-13 are in the presbytery of the abbey, and numbers 14-15 are in the burial-ground.

(1) Carved stones of light yellowish-grey or red sandstone which were incorporated in the fabric of the early abbey-buildings. Groups (i) and (ii) were removed from the NW. range of out-buildings at Saddell Castle in 1966 (cf. p. 164), and (iii) and (iv) from Saddell Abbey itself in 1967. Group (i) can be ascribed to the second half of the 12th century and the remainder to the 13th century.

(i) Six fragments of an arched opening, probably a doorway, wrought with edge-roll and chevron ornament. Two of these fragments show plain chevrons (Fig. 143D), and three multiple-grooved chevrons (Fig. 143C), one of the latter group also incorporating a six-petalled marigold design (Fig. 143A). In the case of the sixth fragment the chevron incorporates foliateous ornament (Fig. 143B). (ii) Three fragments of an arched opening wrought with multiple roll-and-hollow mouldings (Fig. 144A-C). These probably derive from the N. window of the N. transept<sup>6</sup> (cf. p. 141). (iii) A

fragment wrought with a keel-moulded shaft, probably part of a door-jamb or window-jamb (Fig. 144B). (iv) A fragment of tracery (Fig. 145).

(2) The upper and lower portions of a cross-shaft which have been joined together and erected on a modern base. The shaft measures 0.28 m wide by 0.10 m thick at the foot, and 0.20 m wide by 0.08 m thick at the neck. From the degree of taper it can be estimated that the original height of the cross was about 2.6 m. It is evident from White's drawing<sup>7</sup> that the upper part of the shaft has been mutilated since his time, partly by deliberate trimming to make a neat joint with the lower fragment and partly by flaking. In shape, the missing cross-head was probably similar to that of the well-known cross-head at Inveraray,<sup>8</sup> having projecting lugs at the top of the shaft. *Front.* At the junction of the head and neck of the shaft there was a representation of the Crucified Saviour, and immediately beneath this a double-beaded square plait similar to one on a gravestone at Kilkivan (p. 129, no. 5). On the lower part of the shaft there is a sword with the point uppermost: it has a lobated pommel, inclined quillons and a large langet. To the right of the blade are a hound and the letters DRI in Lombardic capitals; a drawing by Dobie<sup>9</sup> shows that these are the last letters of the word [A]LLEXANDRI. On either side of the hilt is a bird, and below the sword a galley with a heater-shaped shield set between the prow and the rigging. *Back.* The back of the cross-head formerly bore a hand and a trefoil on what may have been an heraldic shield. Double intertwined foliateous stems springing from the tails of two beasts fill the greater part of the shaft, and at the foot there is a mounted warrior with spear and sword. *Right Edge.* A foliateous scroll with dragon's-head terminal changing as it ascends to a three-cord, and then a two-cord, plait. *Left Edge.* A strip of four-cord ribbon plait changing to a three-cord plait and then to a simple T-fret. (White, *Kintyre*, pls. xxxix and xl, 3; Drummond, *Monuments*, pls. lxxxv, 1-2 and lxxxvi-lxxxvii). *Kintyre school, 15th century.*

(3) Tapered slab, 2.08 m long by 0.71 m wide at the head, bearing the full-length effigy of a knight in high

<sup>1</sup> RMS, ii (1424-1513), no. 3170.

<sup>2</sup> *Journal of the British Archaeological Association*, xxvi (1870), 361.

<sup>3</sup> Reg. Vat. 306, folios 26v-27 (microfilm in the Department of Scottish History and Literature, University of Glasgow). The Commissioners are grateful to Dr. A. L. Brown, University of Glasgow, for bringing this entry to their notice. Cf. also *The Innes Review*, xx (1969), 130 ff.

<sup>4</sup> McKerral, A., "A Chronology of the Abbey and Castle of Saddell, Kintyre", *PSAS*, lxxxvi (1951-2), 115 ff.; Easson, *Religious Houses*, 66; *NSA*, vii (Argyll), 445 f.; Dobie, "Perambulations", p. 109.

<sup>5</sup> In addition to the monuments described below, attention may be drawn to the existence at Shiskine, Arran, of an effigy which may represent one of the abbots of Saddell (Balfour, J. A. and MacKenzie, W. M. (edd.), *The Book of Arran*, i (1910), 233 ff.).

<sup>6</sup> White, *Kintyre*, 167 and pls. xxxviii and xl.

<sup>7</sup> *Ibid.*, pl. xl, 3.

<sup>8</sup> Cf. *PSAS*, lxi (1926-7), 156 and figs. 15-16.

<sup>9</sup> Dobie, "Perambulations", opp. p. 113.

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relief. He wears a conical bascinet, an aventail or coif of mail, and a quilted tunic (aketon) reaching to the knees. The couters are richly decorated, the hands are gauntleted, and the feet, which rest against a projecting

nine-line inscription in Lombardic capitals which, with the help of a drawing made in 1833,<sup>1</sup> can be partially restored to read: + DONALDVS / ..... / ..... / ..... / ..... / .....ET / [N]EGELI ME/CNEYR

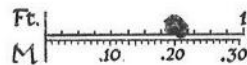
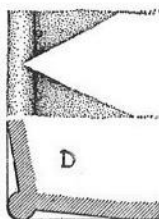
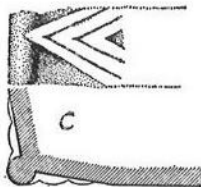
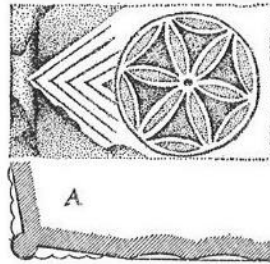


Fig. 143. Saddell Abbey (No. 296); carved fragments

ledge at the base of the stone, are encased in pointed sabatons. With his right hand the figure grasps a spear, while his left hand rests on a sword which is suspended from a belt at the waist. To the left of the head there is a

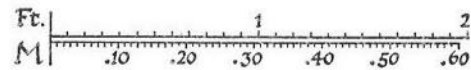
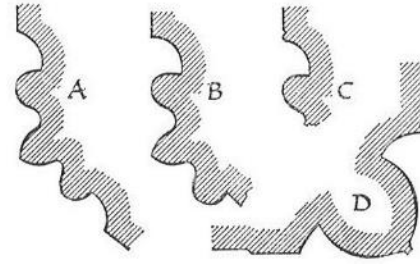
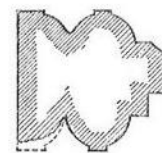
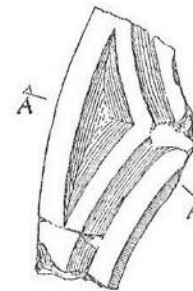


Fig. 144. Saddell Abbey (No. 296); profile mouldings



section A-A

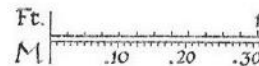


Fig. 145. Saddell Abbey (No. 296); fragment of tracery

SV/I PATRIS ("Donald ..... [made this for] ..... and of Neil MacNair, his father"). (White, *Kintyre*, pl. xlii, 1-2 and 4-5; Drummond, *Monuments*, pl. lxxxviii). *Iona school*, 14th or 15th century.

<sup>1</sup> *Ibid.*, p. 170.



(4) Tapered slab, 2.06 m long by 0.61 m wide at the head, bearing, in a cusped niche, the effigy of an ecclesiastic in low relief. He is clad in full eucharistic vestments, but the rich embroidery recorded by White is no longer visible. Under the joined hands of the figure is a sacramental chalice, and in an arched recess below the feet is what appears to be a second chalice. The remaining spaces at the head and foot of the stone are filled with foliaceous tracery. (White, *Kintyre*, pl. xli, 1). See Addenda, p. 211.

(5) Tapered slab, pointed at the head and measuring 1.75 m in length by 0.46 m in maximum width; a large area of the surface at the top has broken off or been hacked away. The stone bears the effigy of a monk in low relief. He wears a cowl and a tunic or cassock, and holds a book in his hands. Over the head was a cusped and crocketed canopy, now almost entirely destroyed, and at the foot of the stone there is a cross-pattée followed by a four-line inscription in black letter. Only the initial words *hic iacet* are now legible. (White, *Kintyre*, pl. xlv, 1; *PSAS*, lxxviii (1943-4), 86 and fig. 2). The use of black letter in a West Highland inscription indicates a date after 1500.

(6) Tapered slab, 1.85 m long by 0.48 m wide at the head. It has been richly ornamented, within a double roll-moulding, but is now in a very worn condition. In the upper third of the stone the decorative motifs include a galley with a dragon's head at the stem and a banner between the prow and the rigging, a casket, a comb, a strip of plaitwork and a pair of shears. In the lower two-thirds the dominant feature is a sheathed sword having a lobated pommel, a large langet, and inclined quillons with expanded terminals; the scabbard ends in a chape. To the right of the sword are two intertwined foliaceous stems, terminating at the top in twin beasts, and a stag pursued by hounds. To the left is a mermaid and a narrow band of three-cord plaitwork and looped foliage which is linked to the antlers of the stag at one end, and to the tail of a lion or dog at the other. (White, *Kintyre*, pl. xlii, 3; Drummond, *Monuments*, pl. lxxxv, 4). *Kintyre school*, 15th century.

(7) Tapered slab, 1.98 m long by 0.58 m wide at the head. Like (6) it has been richly decorated but is now very worn. The principal element in the decoration is a huntsman holding a pair of dogs on a leash: he wears a head-dress with a liripipe, and is armed with a sword which is slung from a belt at the waist. In a niche there is a second figure, probably that of a woman, in an attitude of prayer. The remaining spaces are occupied by a variety of motifs including a stag with antlers changing into plaitwork, three other pieces of plaitwork (one of which incorporates ring-twists), two more quadrupeds, a casket and a pair of shears. (White, *Kintyre*, pl. xli, 2). 14th—early 16th century.

(8) Tapered slab, 1.93 m long by 0.61 m wide at the head, bearing the effigy of a knight in high relief. He is attired in similar fashion to the effigy described under number (3) and carries a sword but no spear—the right hand in this case grasping the end of the waist-belt. To the right of the head there is a small figure, while the

flat spaces round the effigy are decorated with foliaceous ornament. (White, *Kintyre*, pl. xlv). *Iona school*, 14th—15th century.

(9) Tapered slab, 1.96 m long by 0.61 m wide at the head; very worn. The border consists of two plain mouldings enclosing a debased form of dog-tooth ornament, with the addition of a chevron-shaped moulding at the top. In the upper half of the stone there is a crocketed niche crowned by a pair of dragons' heads and containing the figure of a knight: he wears a conical bascinet and aketon, and is armed with a sword and spear. The lower half of the stone is decorated with a crude diaper of interlaced foliage which terminates at the top in a pair of beasts. (White, *Kintyre*, pl. xlv, 2). *Loch Awe school*, c. 1500.

(10) Tapered slab, 1.70 m long by 0.46 m wide at the head; very worn. It bears a galley with furled sail and two swords with a foliaceous scroll between them. Both the swords are of the same type, having lobated pommels and inclined quillons. (White, *Kintyre*, pl. xlv, 2). 14th—15th century.

(11) Rectangular slab in two pieces and very worn: it is 0.41 m wide and was originally about 1.73 m long. Within a double roll-moulding, and to the left of the main axis of the stone, there is a sheathed sword similar to the one described in (6) above. To the left of the scabbard is a pair of shears, an otter pursuing a salmon, and a strip of plaitwork, while to the right there are two intertwined foliaceous stems. Above the right quillon is a rectangular object, possibly a casket or a plaited knot. (White, *Kintyre*, pl. xxiv, 1). *Kintyre school*, 15th century.

(12) Two fragments comprising together the upper two-thirds of a tapered slab. At the top there is a panel which formerly contained five lines of inscription in raised Lombardic capitals; this has now been obliterated, but the first three and a half lines appear from a photograph<sup>1</sup> to have read [H]IC IACET / [?]B[?]ARTAL[?]POME]VS / DVGALLDI F[?]ILIVS [.... / .....] ("Here lies Parlan, son of Dougal ....."). Below the inscription there are two niches, the upper of which contains a knight similar to the one described in (9) above, while in the lower one there is another figure, probably female, in an attitude of prayer. The border of the stone consists of a plain outer margin, and a narrow inner moulding adorned with trefoils. 15th century.

(13) Tapered slab, 1.98 m long by 0.69 m wide at the head, bearing the effigy of a knight in high relief. The head and left hand have been damaged and the stone is heavily worn. The figure is very similar to that described under (8) above, and carries the usual sword. In the top right and bottom left corners there are small attendant figures—the former representing a priest in alb, amice and chasuble—while the blank space in the top left corner presumably once carried an inscription. (White, *Kintyre*, pl. xliii). *Iona school*, 14th—15th century.

<sup>1</sup> *PSAS*, lx (1925-6), 131, fig. 13; fig. 14 illustrates the second fragment of the same slab.

(14) Tapered slab, 1.65 m long by 0.46 m wide at the head; very worn. Down the centre there is a sword of uncertain type with a wheel-cross beneath it, while on each side is a foliaceous scroll. (White, *Kintyre*, pl. xlvii, 1). 14th—early 16th century.

(15) Part of a tapered slab 1.02 m long. Within a double roll-moulding there is an overall pattern of interlaced stems with leaves of demi-palmette shape. *Iona school*, 14th—early 16th century.

#### Post-Reformation

(16-17) The only other identifiable tombstones of a date earlier than 1707 appear to be a group of late 17th-century recumbent stones situated just outside the S. and E. walls of the presbytery. One of these (16) incorporates a central panel carved in relief with a weaver's shuttle, the name JOHN BEARD, the initials E I and the date 1664. A continuous marginal inscription, set within a roll-moulded border, reads: BEHOLD AY SH[EW YOV] A MYSTERY VE SAL NOT AL SLEEP BV[T VE SAL AL BE] CHANGED FOR THE TRVMPET SAL SOVND AND THE DEAD SAL BE RAISED (1 Cor. 15, verses 51-2). A second stone of the same type (17) incorporates a central panel carved in relief with a cordiner's knife, the initials H[?] and V H, and the date 166[?]. The insignia and inscriptions upon the remaining stones of this group are now illegible.

(18) Among the later memorials the only one that calls for mention is the mural monument of the Campbells of Saddell situated at the W. extremity of the churchyard. This comprises an inscribed marble panel flanked by Doric pilasters supporting a full entablature (Pl. 47). The panel is carved in relief with trophies, and the inscription commemorates Colonel Donald Campbell of Glensaddell, who died 10th June, 1784, aged 58. The tympanum of the pediment incorporates the family coat of arms.

WELL. This spring is situated about 65 m S. of the abbey and on the right side of the Allt nam Manach. The stone drinking-basin wrought with a Latin cross that is set into the mouth of the well is of early 19th-century date, but is said to replace an earlier feature of similar type.<sup>1</sup>

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June 1967

SADDELL ABBEY (296);

A. Campbell monument

B. detail of Campbell monument



PLATE 47



A



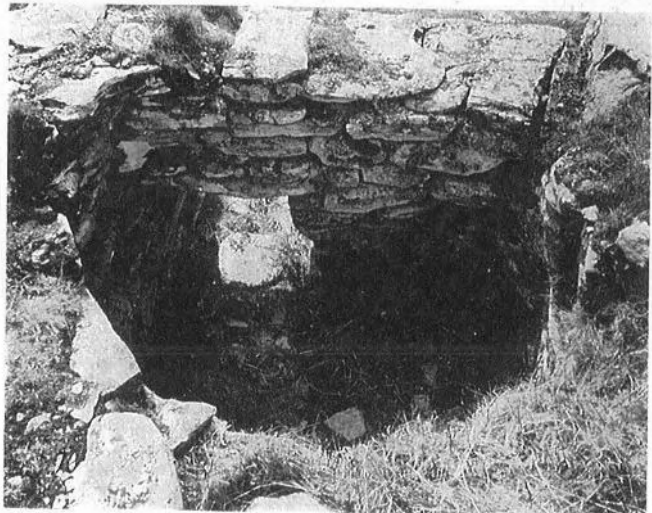
B

**220. Dun, Kildonan Bay.**<sup>2</sup> This well-preserved dun (Pls. 14, 15) crowns a rocky knoll (12 m O.D.) 23 m W. of the shore of Kildonan Bay and 640 m NE. of Ballochgair farmhouse. Excavations were carried out between 1936 and 1938, when some rebuilding, particularly of the outer face of the W. wall of the dun, was undertaken. The following description and the plan (Fig. 91) are based on the published report.<sup>3</sup>

<sup>1</sup> *PRIA*, liii (1950-1), Section C, 141.

<sup>2</sup> Mis-spelled "Kildonald Bay" on the O.S. map.

<sup>3</sup> *PSAS*, lxxiii (1938-9), 185 ff.



C

DUN, KILDONAN BAY (220);

A. mural gallery

B. twin staircases

C. mural cell



No. 220

DUNS

No. 220

The dun measures 19.2 m by 13.1 m within a wall 1.5 m to 4.3 m in thickness which is composed of a rubble core faced with boulders. Owing to the fact that it is set on sloping ground, the base of the wall is at a higher level on the inside than on the outside. On the N. the inner face is still standing to its original height of a little over 2.1 m, but elsewhere it is only about 1.2 m high. The outer face, which exhibits a marked batter, is now not more than 2.4 m high, but it may originally have been 3.7 m high at the entrance, and as much as 4.6 m in places along the E. side. An unusual feature was the presence within the body of the wall of an inward-facing revetment constructed of small stones: the excavators concluded, however, that the wall was of one build, the revetment (or "median face" as they termed it) being designed simply to consolidate the core. For a distance of 5.5 m S. of the entrance to the dun the "median face" is replaced by a narrow curving gallery, open at either end. Varying in width from 0.15 m at its S. end to 0.6 m at the entrance, its function appears to have been to provide greater strength to the wall in a sector where, owing to the extreme unevenness of the bedrock and its proximity to the entrance, exceptional precautions to ensure stability were desirable.

The entrance, on the SW., consists of a paved passage, 4.1 m long, equipped with door-checks and bar-holes half-way along the side walls. It measures 1.65 m in width at the outer end and 2.59 m at the inner end. There are two further openings in the inner face of the wall. On the NE. a short passage leads to a cell, measuring 1.78 m by 1.42 m, which has now lost its corbelled roof. A second opening, on the W., gives access to twin staircases built against the "median face". A slab (X on the plan) which projects from the inner face of the wall on the ESE. may represent the lowest step of a "ladder", also designed to provide access to the wall-head.

In the first phase of the occupation the interior of the dun was levelled by filling some of the irregularities in the bed-rock with earth and small stones, and a pavement was laid from the entrance to the centre of the enclosure. Around the paving there were at least three kerbed hearths and what were thought to be the foundations of about half a dozen small huts. After what may have been only a short interval of time considerable structural alterations were made. The outer part of the entrance was constricted and the staircase blocked up, while within the interior the arrangement of paved passages and other structures was modified and new hearths built. The lack of conclusive stratigraphical evidence made it impossible to separate the relics belonging to the two structural phases just described, and consequently they must be considered together. The finds include fragments of a coarse reddish domestic ware having rounded rims, and one small sherd of samian ware; a penannular bronze brooch and fragments of a bronze needle; an iron awl, part of a spearhead, tanged knives, nails and other tools and objects of iron; clay crucibles and moulds and quantities of iron slag, indicating that iron-working had taken place on the site;

a small yellow enamel disc; glass beads; and a large assemblage of stone objects including whetstones, plain and perforated flat discs, rotary querns and a considerable collection of flint chips, three of which showed

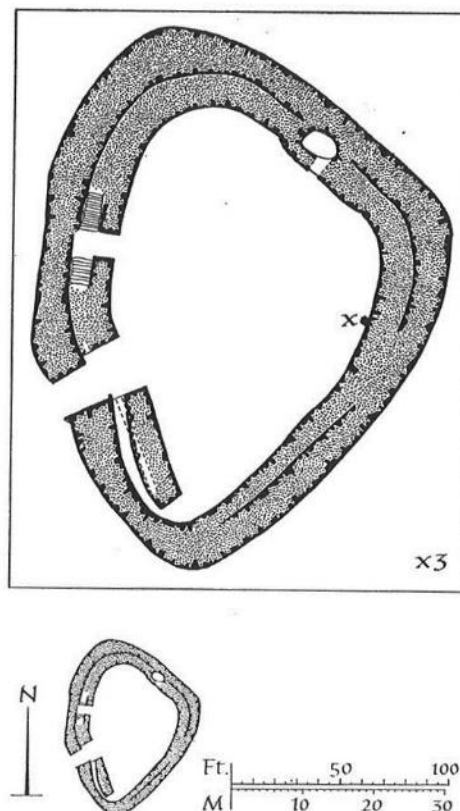


Fig. 91. Dun, Kildonan Bay (No. 220); after H. Fairhurst

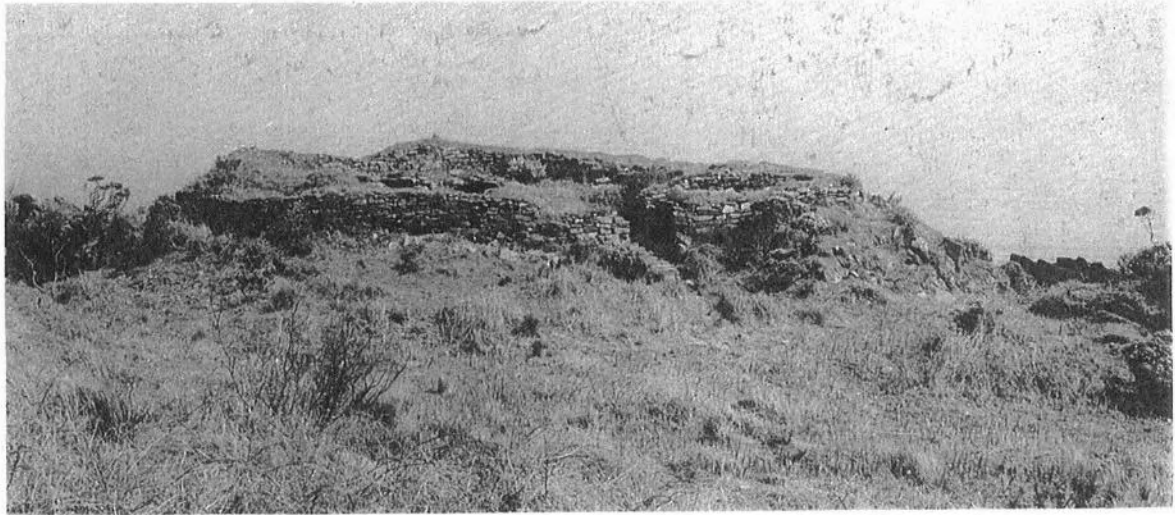
signs of secondary working. In view of the dating evidence now available from other comparable sites that have been excavated in recent years at Castlehill Wood, Stirlingshire,<sup>1</sup> Stanhope, Peeblesshire,<sup>2</sup> and Kildalloig, Kintyre (No. 219), it seems probable that the original construction of the dun took place in the late 1st or early 2nd century A.D. The penannular bronze brooch, dated to the 9th century A.D.,<sup>3</sup> indicates that the dun was also occupied during the Dark Ages, but it cannot be assumed that this implies a continuous occupation from the 2nd century.

After a relatively long period of abandonment, indicated by a sterile layer of soil, the site was re-occupied in medieval times. The entrance was restored

<sup>1</sup> *Ibid.*, xc (1956-7), 24 ff.

<sup>2</sup> *Ibid.*, xciii (1959-60), 192 ff.

<sup>3</sup> The Commissioners are indebted to Mr. R. B. K. Stevenson for his assistance in dating this object.



DUN, KILDONAN BAY (220);  
A. view from w  
B, C. details of entrance

to its original width, and access to it from the outside was made easier by the provision of stone steps. The interior was roughly levelled and re-paved, huts and hearths were constructed in its N. half, and the narrow mural gallery was filled in. This occupation can be dated between the late 12th and early 14th centuries A.D. on the evidence provided by the pottery associated with it. Similar pottery has also been found in the later occupation of Dùn Fhinn (No. 203).

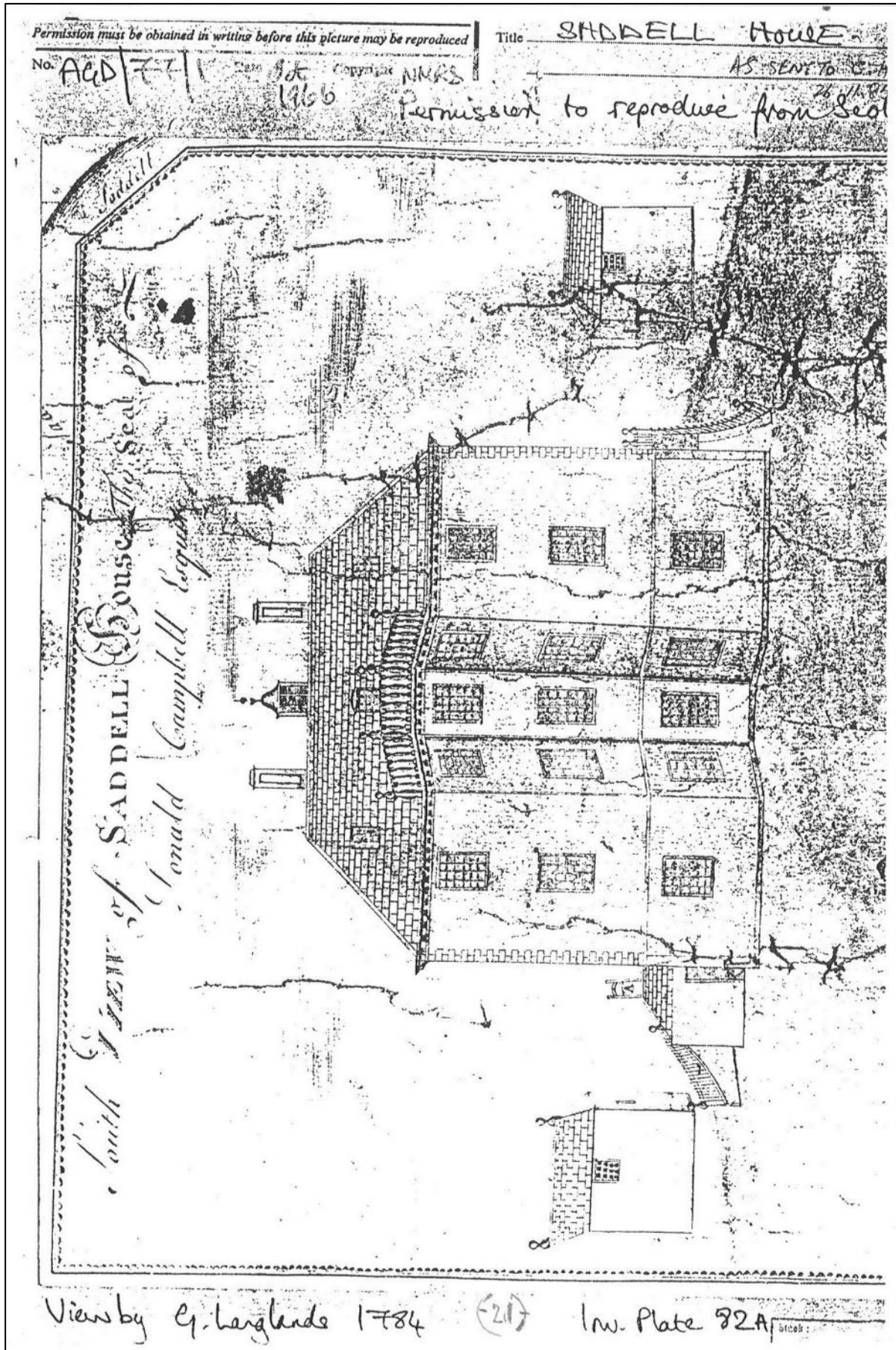
In a final phase, which cannot be dated with certainty, the interior of the dun appears to have been adapted for use as a stock enclosure.

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cclii ("Fort")

April 1960





From: *Domestic Architecture from the 16<sup>th</sup> to the 19<sup>th</sup> century*

**333. Saddell House.** Saddell House appears to have been built by Colonel Donald Campbell of Glensaddell in 1774,<sup>1</sup> its erection in all probability coinciding with the abandonment of the nearby castle of the same name (No. 313) as a principal family-residence. The interior of the house was completely remodelled in 1900, following a fire, but the exterior (Pl. 82) retains much of its original character.

The building comprises a sunk basement, two main storeys and an attic. It is oblong on plan with a semi-octagonal bay projecting from the centre of the rear elevation. The central portion of the front, or NW., elevation is also advanced and terminates in a triangular pediment having a square lug-moulded window in the tympanum. The asymmetrically-placed Doric entrance-porch is probably a 19th-century addition. The masonry is of harled rubble with dressed margins and rusticated quoins. There is a plain stone band at ground-floor level and another at the wall-head, this last serving as a frieze to a bracketed eaves-cornice. The roof, which is hipped, was formerly surmounted by a cupola<sup>2</sup> (Pl. 82A). The windows are symmetrically disposed and have plain offset margins, except in the central portion of the NW. front, where they are simply moulded.

Langlands' plan indicates that the NW. front of the house was originally flanked by advanced pavilions.

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July 1964

**Dobie's *Perambulations of Kintyre*  
Description of Saddell Castle in 1833**

It is an edifice nearly square in plan, and four stories in height. There is a small machicolated turret over each of its angles, which are likewise embattled, as are the connecting parapets between them. It would, in the days of old, be a place of considerable strength, for in addition to massive walls it then possessed some outworks of defence, which were displaced, at a comparatively recent period, by a Court of Offices, built, as already noticed, from the ruins of the Abbey. A ditch of water still bathes one side of its base, and probably in more auspicious times encompassed three fourths of its petty circumferences. This fortlet, as before stated, is still perfectly entire, and has been inhabited upwards of fifty years by labourers and superannuated servants.

Went over its principal apartments, and was gratified to find so perfect a specimen of the accommodation furnished by one of our most ancient kinds of Scottish baronial residence. This accommodation, though not in accordance with the manners, nor suited to the fastidious wants of the present day, is far from being contemptible, and two hundred years ago must have been considered superb. Some of the apartments are of respectable dimensions, and in the last century several Scottish noblemen were occasional residents within them. The kitchen chimney conveys a good idea of the plentiful hospitality of feudal times, as the dungeon on the ground floor, now flagged over, does of their violence.

**The legends attached to saddell Castle as told by Cuthbert Bede in '*Glenreggan or A Highland Home in Cantire*' 1861**

MACDONALD AND HIS CUCKOO. 51

of the spring." There is a legend extant that this prior of "the cuckoo" went to Ireland, and not only fell in love with the wife of another man, but brought her back by force to Saddell Castle. The husband followed, and Macdonald made him a prisoner (without the wife's knowledge), and endeavoured to rid himself of the encumbrance by the tedious process of starvation. So he shut him up in a barn; but the poor fellow kept himself alive by eating the grain. Then Macdonald moved him to another place, where a generous hen came daily, and charitably laid an egg for him, by means of which diurnal gift he sustained life. Macdonald then shut him up in the deep dungeon of the castle, where no aid could reach him, when the poor wretch died miserably, after gnawing his hand and arm. But Macdonald gave him burial; and his widow saw the funeral from the top of the castle, and asked whose it was. "It is Thomson's," said Macdonald. "Is it *my* Thomson?" she asked. "Yes!" was the reply. "Wait a little, and I will be with you," she said; and she leapt from the battlements. So they buried her in the same grave with her husband.

This little mishap, however, did not prevent Macdonald's Irish friends from paying him a visit. One day three of them came, and were hospitably entertained. They were housed in the barn, where their host went early next day to wish them a good morning.

E 2

50 GLENREGGAN.

rich in sculptures of abbots, and warriors, and Lords of the Isles, more or less mutilated.

Among the monuments are some in memory of Macdonalds, the former possessors of Saddell. Although the worldly possessions of these Scottish chieftains were so extensive and varied, and their power so great, yet, so far as money went, their income must have been no larger than that of a merchant's clerk. This chiefly arose from their rentals being generally paid in produce—beef, and mutton, and meal, and malt, and cheese, and geese, and poultry, taking the place of pounds, shillings, and pence. The rent-roll of one of the Macdonalds, who was Lord of Cantire, and Lord also of Islay and Rhéinds, in the year 1542, was scarcely equal to 140*l*. sterling. And yet these Macdonalds of Saddell were some of the greatest among the great. Our Prince of Wales still bears the title that they held, and in future pages we shall have occasion to make frequent mention of them. Many are the legends of their prowess and power, though the tales told of one of them are more peculiar than pleasing. It is said of this chieftain, surnamed "Rìgh Fiongal," that he was accustomed to amuse himself by keeping watch from the battlements of his castle, and firing at any suspicious-looking person, with a gun that he called "the cuckoo," the notes of which, as may be imagined, were listened to with less delight than those of the "blithe new-comer

He found them asleep, lying close beside each other, with their necks bare. Now, for a long time past, Macdonald had greatly wished to try the strength of his arm and the temper of his blade. Here was a chance not to be thrown away; so he tried the experiment, and found that it answered his most sanguine expectations; for, with one swishing stroke of his sword, he decapitated his three Hibernian friends. It is also told of this disgrace to the Lords of the Isles, that having had to make peace with the clan of M'Lean, he invited M'Lean and his principal chieftains to a feast, in order to cement their friendship. But when they came he threw them into his dungeons; and hung one of them every morning after breakfast, until, the King of Scotland hearing of it, forbade him to gibbet the small remnant of the M'Leans, and to come to the Parliament at Campbelton and answer for his misdeeds. Macdonald went, and was very humble, and swore allegiance; but no sooner had the king sailed away, and before he was out of sight, than Macdonald hoisted a flag of defiance. But one of his ancestors was a man of a far different stamp. This was —

"The heir of mighty Somerled, —  
Ronald, from many a hero sprung,  
The fair, the valiant, and the young,  
Lord of the Isles, whose lofty name  
A thousand bards have given to fame:"



From: *The History of Kintyre* (1861) by Peter Mackintosh

### SADDELL BURIAL GROUND.

Saddell, calm and mournful spot,  
Thy history is near forgot;  
Thy singing monks, and nuns so chaste,  
Sleep in this spot—death holds them fast.  
The singing stream which moves along,  
Affects to imitate their song.

THIS burial place is ten miles north-east of Campbeltown, and on the east side of Kintyre. It was the most noted place of worship and burial ground in the whole

district at one time, being consecrated in the popish fashion, and contained a monastery of monks and nuns. The church was not erected by St. Columba, but is of a more modern construction, though the date of its erection cannot be ascertained. Its traditional history may not be uninteresting. It has been repeated to me many times by old people, who received it from their ancestors. It says, that a certain individual murdered his stepfather, and after having committed such a horrid deed, he always imagined, both by night and by day, that he saw the murdered man before him, and, let him try what he would, it was impossible to banish the apparition. He at length went to Rome to confess his sin to the Pope, who ordered him to go home and build a church between two hills and two waters, and that then his troubled mind would be relieved. He made choice of Saddell, it being between two hills, and dividing the water of the glen, it formed an island, and there he built the church of Sand-dail, as the name signifies. It is a quiet spot, where many sleep in their calm beds until they hear the sound of the last trumpet, when all must appear before Christ's judgment seat. A small part of the building now remains; but the place is truly sublime and solemn. Large trees grow around it, through which the monuments are seen, and the sound of the vast number of crows, as if refusing admittance to the passenger on the highway, makes it truly picturesque. Mr. Campbell of Saddell lies buried here, a beautiful monument being placed over his remains, and also the laird of Carradale. The great Macdonald, or Righfuinthal, is buried here under a flagstone, with the figure of a man in armour on it. The inscription is not legible. Another stone is near to it, likewise with the figure of a man in armour, and a boy cleaning his toes. Gille-lair—it is not known what great personage lies under it. Alas! false motto, "Here lies the great."

It is likely, from tradition, that the monastery of Saddell was under the jurisdiction of the Pope about the 13th or 14th century, when the Culdees were on the decline; but whether this church adhered to all the superstitions of the Church of Rome at that time cannot now be ascertained. It is said that Saddell is mentioned in the catalogue of sainted places kept at Rome, and prayers offered for it unto this day.

An anecdote in connection with this church may not be uninteresting. It was customary to keep here a human skull, exposed in a prominent place, to keep the congregation in remembrance of death.

A farmer above Barr was, one winter's night, with his family and servants comfortably seated round a cheerful peat fire, amusing themselves, it being very stormy both with wind and drifting snow, which was howling terrifically around the dwelling. The farmer understood that his son and the servant girl were much attached to each other, and he, wishing her to be out of the way, proposed that if she would bring him, before the next day, the skull from Saddell church, she should have his son. The girl made ready, and went away among the snow, over hill and glen, until she reached the church, a distance of several miles. Having found the door open, and knowing the place where the skull was deposited, she groped her way in the dark, and seized it with both hands, all the time hearing a tremendous noise. With the skull in her grasp she made for the door, and closing it after her, reached home in safety. The farmer would not believe that she had taken the skull from the church amidst such a storm, and sent men next morning to ascertain if such was the fact. When they opened the door, they saw that it had been removed, and that a number of wild deer, having found the door open, had taken shelter from the storm, which caused the great uproar the girl heard. The farmer being convinced, consented

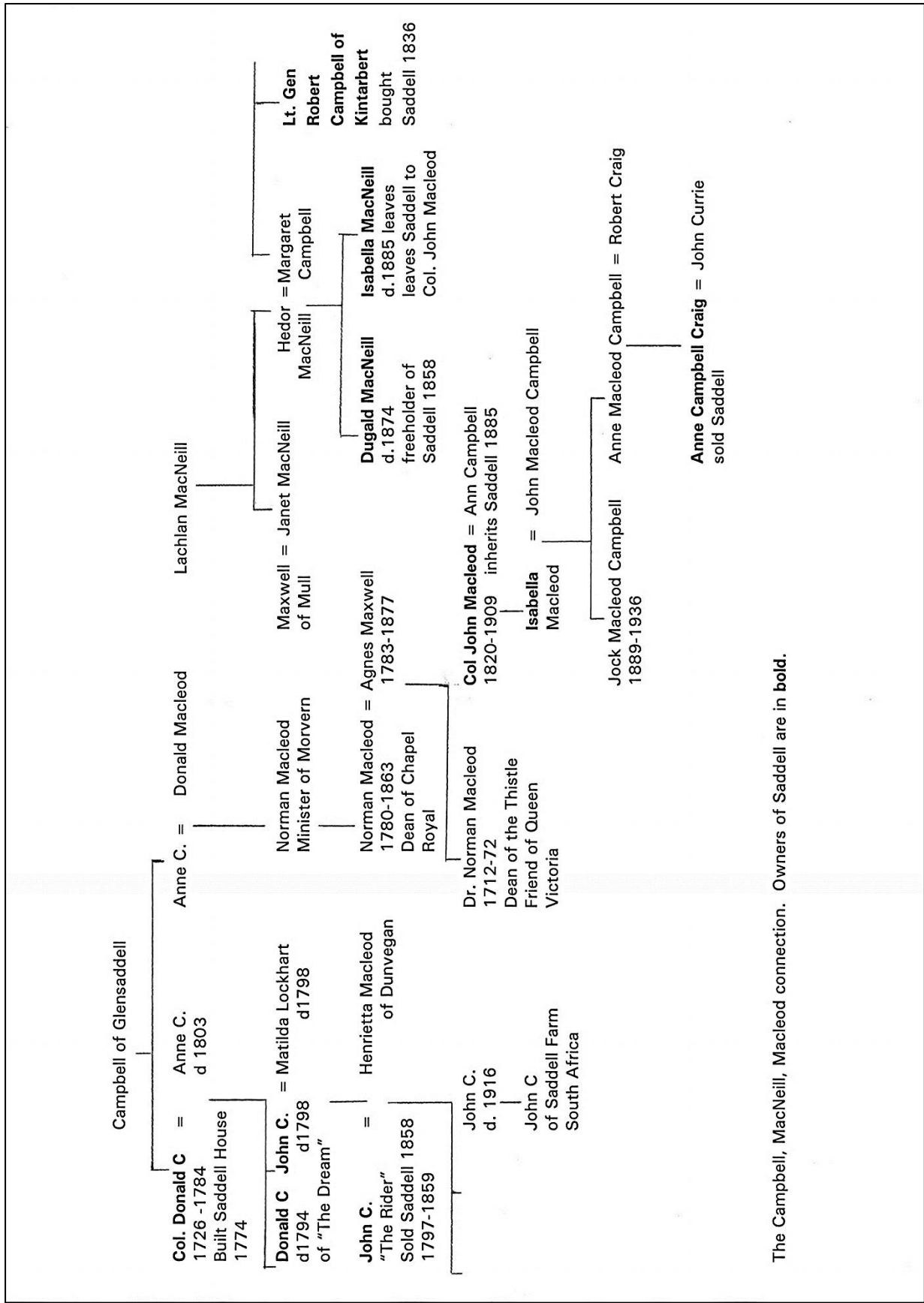
to the match, and they had a hearty wedding, with plenty of fine venison, the deer having been killed and carried home, which proved very serviceable to them at the time.

From: *Literary Tours in Scotland* by D.T. Holmes, 1909

LECTURE IN A DUNGEON, Etc.

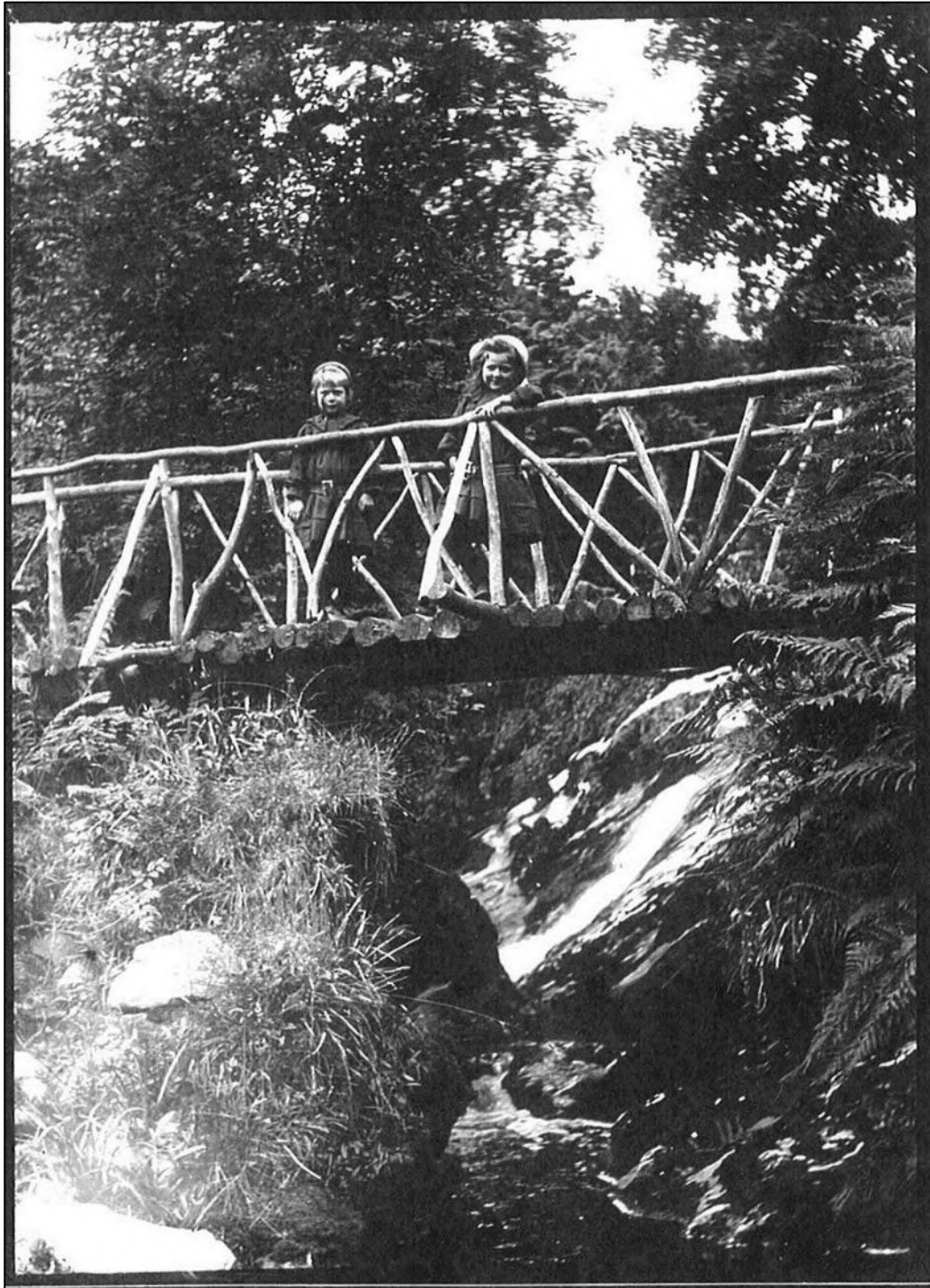
I have an agreeable recollection of my stay in Saddell, on the coast of Kintyre, as the guest of Colonel Macleod, son of the never-to-be-forgotten Dr. Norman Macleod. The Colonel was born in 1820, was present at the Eglinton Tournament, and is, to-day, in spite of his eighty-eight years, hale in body, sound of wind, and perfectly clear in the intellect. He is a walking encyclopædia of all the social and political changes that have come about since the accession of Victoria. He is also an authority on live stock, and it is intensely amusing to see his horses scampering from the far-end of the field when they see him, in the hope of getting some of the bits of sugar he always carries in his pocket for their benefit.

The school-house being badly situated for the convenience of the people, the meeting was held in the *dungeon of the old castle*, a spacious and airy place quite near the beach. Altogether, I reckon this meeting as the drollest in all my experience. There were no windows in the overhanging vaulted roof, and the long stone stair leading to the ground above, was filled with the audience that could not get accommodation below. The aged Colonel presided over about one hundred prisoners, and humorously remarked that the table at which he was standing, was really a *patent incubating apparatus*, under which four dozen of Mrs. Macleod's chickens were coming to maturity. He hoped these embryo fowls would not interrupt the lecture by any unseemly remarks. At the risk of wearying the chickens, I spoke for an hour and a half, dealing in the course of my remarks (to be as apposite as possible) with the dungeon scene in "The Legend of Montrose," where Dugald Dalgetty squeezes the windpipe of the Duke of Argyll.



The Campbell, MacNeill, Macleod connection. Owners of Saddell are in bold.

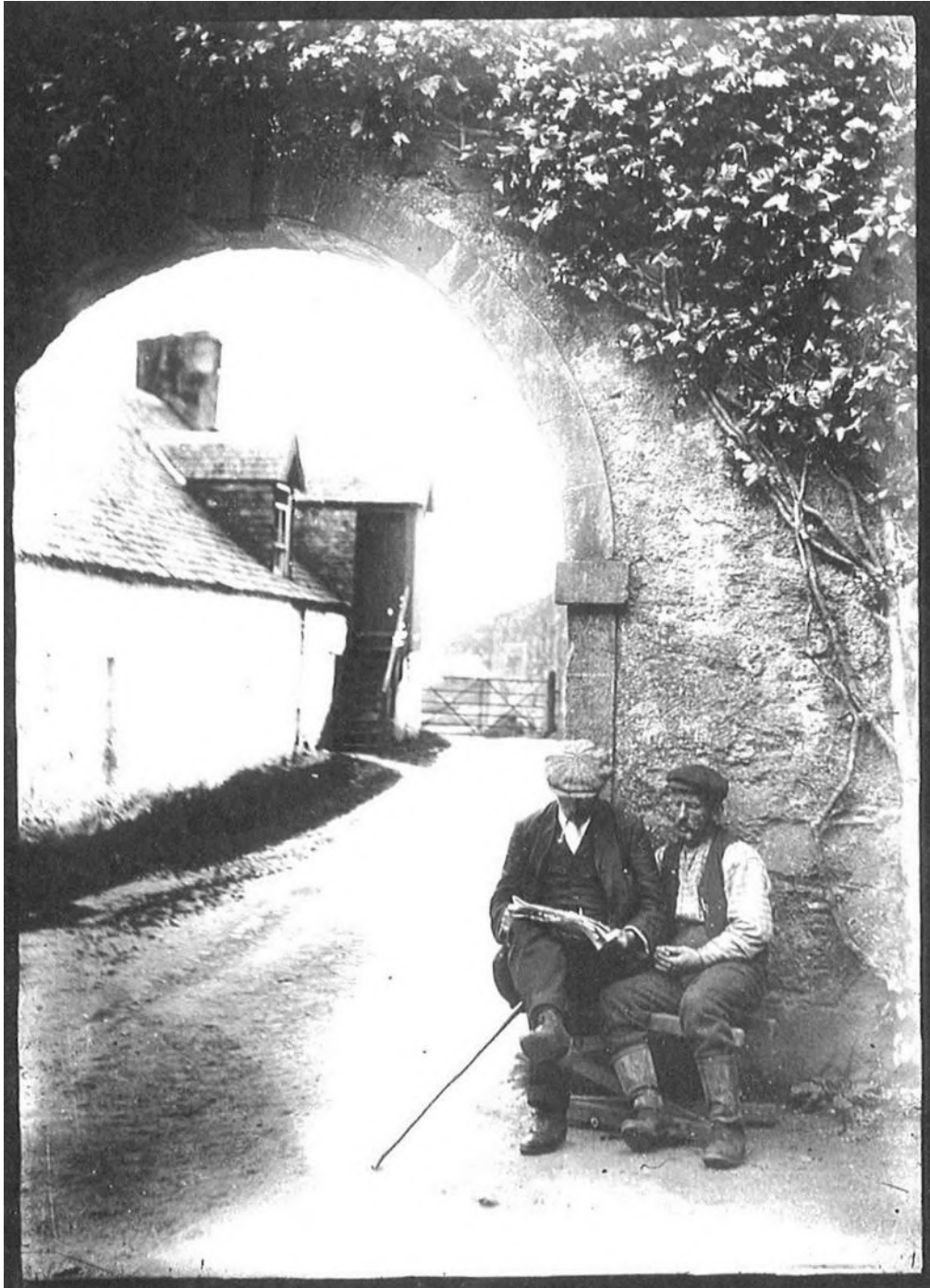
Pages from Mrs Martin's Saddell Album, taken about 1910











*The Dream*, by Letitia Elizabeth Landon, 1826

## THE DREAM: †

## THE LAY OF THE SCOTTISH MINSTREL.

THERE are no sounds in the wanderer's ear,  
To breathe of the home that he holds so dear:  
Your gales pass by on the breath of the rose,  
The vines on your sunny hills repose;  
And your river is clear as its silver tide  
Had no task save to mirror the flowers beside.

Thou art fair, Provence, but not fair to me  
As the land which my spirit is pining to see,  
Where the pine rises darkly, the lord of the wood,  
Or stands lone in the pass, where the warrior has stood;  
Where the torrent is rushing like youth in its might,  
And the cavern is black as the slumber of night;  
Where the deer o'er the hills bound, as fleet and as free  
As the shaft from the bow, as the wave of the sea;  
Where the heather is sweet as the sleep that is found  
By the hunter who makes it his bed on the ground;  
Where the might of the chieftain goes down to his son  
In numbers as wild as the deeds that are done;  
Where the harp has notes caught from the storm and the  
flood,

When foemen are gathering together in blood;  
Yet has others that whisper the maiden, of love,  
In tones that re-echo the linnet and dove;  
Where the mountain-ash guards us from elfin and fay,  
Where the broom, spendthrift like, flings its gold-wreath  
away;  
And the harebell shines blue in the depth of the vale.  
Oh! dear country of mine, of thee be my tale.

The lady awoke from the slumber of night,  
But the vision had melted away from her sight.  
She turn'd to her pillow for rest, but again  
The same vision of fear became only more plain.

She dream'd she stood on a fair hill side,  
And there lands lay beneath in summer pride,

## THE DREAM.

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The sky was clear, and the earth was green,—  
Her heart grew light as she gazed on the scene.  
Two fair oak trees most caught her eye;  
The one looked proudly up to the sky,  
The other bent meekly, as if to share  
The shelter its proud boughs flung on the air.  
There came no cloud on the face of day;  
Yet even as she look'd they pass'd away,  
Unmark'd as though they had never been,  
Save a young green shoot that had sprung between.  
And while she gazed on it, she could see  
That sapling spring up to a noble tree.  
Again she woke, and again she slept,  
But the same dream still on her eyelids kept.  
The morning came at last, but its light  
Seem'd not to her as her mornings bright.  
A sadness hung on her lip and brow,  
She could not shake off, she shamed to avow.

While the hounds that chase the stag and roe  
Were gathering in the court below,  
She walk'd with her lord, and mark'd that on him  
A somewhat of secret shadow lay dim;  
And sought she the cause with that sweet art,  
Which is the science of woman's fond heart.  
That may not bear the loved one to brood  
Nor aught of sorrow in solitude;  
And with gentle arm in his entwined,  
And witching cheek on his reclined,  
The source of his gloom is to her made known —  
'Tis a dream, — she starts, for she hears her own.

† This tale is founded on more modern tradition than that of the distant age to which my minstrel belongs: the vision, the prophecy, and ultimately the death of the youthful pair, are actual facts; and the present — Campbell, Esq., Laird of Glensaddaell, *Anglicæ*, Melancholy Valley, is the very child whose health and prosperity have realised the prediction of his birth.

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## THE GOLDEN VIOLET.

But his cares, at least, to the summons yield  
 Of the baying hound and the cheerful field ;  
 At the horn's glad peal, he downwards flung  
 From the terraced wall, and to stirrup sprung.  
 And the lady forgot her bodings too,  
 As his steed dash'd aside the morning dew,  
 So graceful he sate, while his flashing eye  
 Seem'd proud of his gallant mastery.  
 But the swell of the horn died away on the air,  
 And the hunter and hounds were no longer there ;  
 Then MATILDA turn'd to her loneliness,  
 With a cloud on her spirit she might not repress.  
 She took up her pencil, unconscious she drew  
 A heavy branch of the funeral yew ;  
 She reach'd her lute and its song awoke,  
 But the string, as she touch'd it, wail'd and broke ;  
 Then turn'd she the poet's gifted leaf,  
 But the tale was death, and the words were grief ;  
 And still, with a power she might not quell,  
 The dream of the night o'er her hung like a spell.  
 Day pass'd, but her lord was still away ;  
 Word came he was press'd to a festal array ;—  
 'Twas a moment's thought—around her was thrown  
 The muffling plaid, and she hasten'd alone  
 To the glen, where dwelt the awful maid  
 To whom the spirits of air had said  
 Unearthly words, and given a power  
 O'er the wind, and the stars, and the midnight hour.  
 She reach'd that glen ; not till then she took  
 One moment's breath, or one moment's look.

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When paused she in awe—'t was so lone, so still ;  
 Silence was laid on the leaf and the rill,—  
 It was stillness as that of the tomb around,  
 The beat of her heart was the only sound.  
 On one side, bleak rocks the barrier made,  
 As the first great curse were upon them laid ;  
 Dread and desolate, stern and bare,  
 Tempests and time had been ravaging there.  
 And there gather'd darkly the lowering sky,  
 As if fearing its own obscurity ;  
 And spectre like, around the vale,  
 Pale larches flung their long arms on the gale,  
 Till the sward of the glen sloped abruptly away,  
 And a gloomy lake under the precipice lay.  
 Never was life or sound in its wave,—  
 An abyss like that of the depths of the grave.  
 On yet she went ; till, sudden as thought,  
 By her stood the seer whom she wildly sought.  
 She had heard no step, seen no shadow glide,  
 Yet there the prophetess was by her side.  
 As the skilful in music tone their chords,  
 The lady had arm'd her with soothing words ;  
 But she look'd on the face that fronted her there,  
 And her words, and their substance melted in air.  
 Pale as the corpse on its death-bed reclining ;  
 And hands through whose shadow the starbeam was shining,  
 As they waved from her forehead the raven cloud  
 Of hair that fell to her feet like a shroud ;  
 And awful eyes,—never had earth  
 To their fearful wanderings given birth



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## THE GOLDEN VIOLET.

Their light and their haunting darkness came  
 From gazing on those it is sin to name.  
 She spoke, it was low, but it sank on the soul  
 With deadlier force than the thunder's roll;  
 Yet her voice was sweet, as to it were left  
 The all of human feeling not reft:  
 "I heard the words come on the midnight wind;  
 They pass'd, but their message is left behind;  
 I watch'd the course of a falling star,  
 And I heard the bode of its cry from afar;  
 I talk'd with the spirit of yonder lake;  
 I sorrow'd, and, lady, 'twas for thy sake.  
 Part from thy face the sunny hair,  
 So young, and yet death is written there.  
 No one is standing beside thee now,  
 Yet mine eyes can see a noble brow,  
 I can see the flash of a clear dark eye,  
 And a stately hunter is passing by.  
 You will go to the tomb, but not alone,  
 For the doom of that hunter is as your own.  
 Hasten thee home, and kiss the cheek  
 Of thy young fair child, nor fear to break  
 The boy's sweet slumber of peace; for not  
 With his father's or thine is that orphan's lot.  
 As the sapling sprang up to a stately tree,  
 He will flourish; but not, thou fond mother, for thee.  
 Now away, for those who would blast thy sight  
 Are gathering fast on the clouds of night;  
 Away, while yet those small clear stars shine,  
 They'll grow pale at the meeting of me and mine."

## THE DREAM.

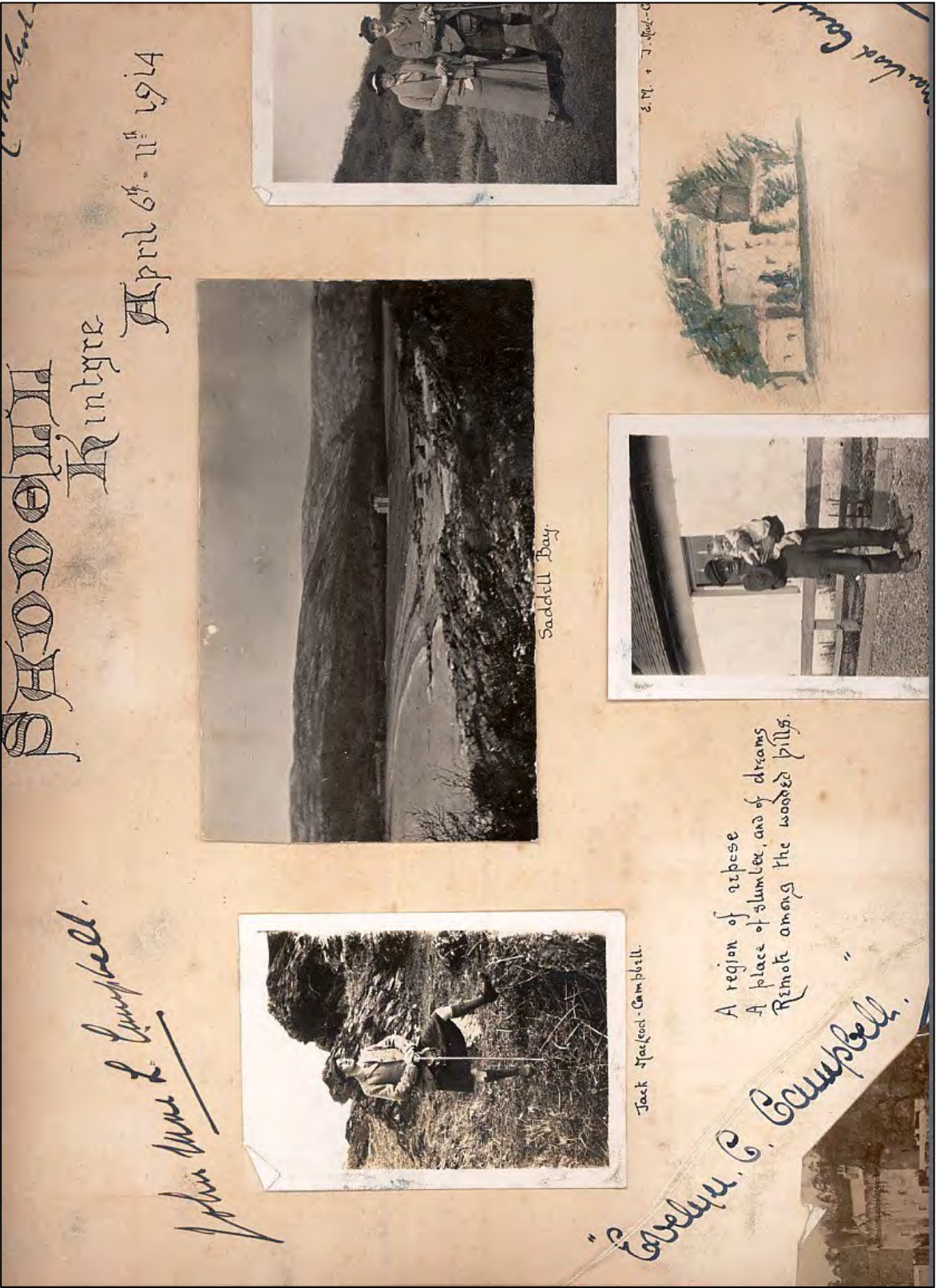
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Alas, for the weird of the wizard maid!  
 Alas, for the truth of the words which she said!  
 Ah, true for aye will those bodings be  
 That tell of mortal misery!  
 I've seen my noble chieftain laid low,  
 And my harp o'er his grave wail'd its song of woe;  
 And again it wail'd for the gentle bride  
 Who with hastening love soon slept by his side.  
 He pass'd away in the early spring,  
 And she in the summer, whose sun could bring  
 Warmth and life, in its genial hour,  
 To all save the drooping human flower.  
 I left the land, I could not stay  
 Where the gallant, the lovely, had pass'd away;  
 Yet now my spirit is pining to greet  
 My youthful chief in his parent's seat.  
 I saw him once in a foreign land,  
 With plume on head, and with spear in hand;  
 And many a lady's eye was bent  
 On the stranger knight in the tournament;  
 He had his father's stately brow,  
 And the falcon eye that flash'd below;  
 But when he knelt as the victor down  
 (Fair was the maiden who gave the crown),  
 A few low words the young warrior said,  
 And his lip had his mother's smile and red.  
 He is dwelling now in his native glen,  
 And there my harp must waken again;  
 My last song shall be for him young, him brave,  
 Then away to die at my master's grave!

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LED by a child, whose sunny air  
And rosy cheek young Health might wear,  
When rising from the mountain wave,  
Fresh as the stream its freshness gave ;  
But gentle eyes, with softness fraught,  
As if their tenderness they caught  
From gazing on the pallid brow  
Whose only light was from them now.  
Beautiful it was to see  
Such love in early infancy.  
Far from the aged steps she led,  
Long since the guiding light had fled ;  
And meek and sad the old man grew,  
As nearer life's dark goal he drew ;  
All solace of such weary hour  
Was that child's love, and his own power  
O'er music's spirit, and the store  
He treasured up of legend lore.  
She led him gently to his seat,  
And took her place beside his feet,  
Up gazing with fond fixed eye,  
Lest sigh should pass unnoticed by.  
A clear rich prelude forth he rang,  
Brighten'd his look as thus he sang ;  
The colour lit his forehead pale,  
As the master told his ancient tale.



From the Macleod-Campbell family photo album (reproduced by kind permission of Max Macleod).

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The "before" photographs are reproduced by kind permission of the architects.

## LAND

### An installation by Antony Gormley in celebration of Landmark's 50<sup>th</sup> anniversary

In 2015, Saddell Bay is one of five Landmark sites chosen by artist Antony Gormley for an installation called LAND, a collaboration with Landmark in its 50th anniversary year. From May 2015 to May 2016, five different representations of a human figure in cast iron are placed to represent the four compass points - Saddell Bay, Martello Tower, Clavell Tower and SW Point on Lundy, with Lengthsman's Cottage as the fifth, anchoring the whole installation near the centre of Britain, a quiet site on a manmade waterway in marked but complementary contrast with the wide horizons of sea and cliffs at the other four sites.

The Saddell work is called GRIP. It was specially created for the site using 3D body scanning techniques, produced in an edition of 5 plus artist's proof.

Landmark's role as Exhibitor of the works was funded by three very generous Landmark supporters who wanted to support this high profile initiative to celebrate Landmark's work across Britain. The cost of fabrication of the five works was funded by the White Cube Gallery, who will sell them on behalf of the artist at the end of the installation year.

Landmark also received a development grant from Arts Council England for scoping and developing this public art work in celebration of our 50th anniversary.





**Antony Gormley's GRIP on the day of its installation,  
Wednesday 22<sup>nd</sup> April 2015.**

## LAND – Artist's Statement

Antony Gormley

The prospect of making five works for five very distinct locations around the British Isles, to celebrate the 50th anniversary of The Landmark Trust, was an intriguing one. I am always interested in how a work might affect a given environment and possibly add a dimension, a point of focus in a landscape or room. The challenge posed by the Trust's invitation was not simply to offer some form of decoration for the range of historical layers that their buildings embody. The Trust saves buildings that would otherwise disappear and allows us to live within their history. Many of these buildings are detached from their original context of use and social matrix, and are sometimes remote. Some of these buildings were built as follies and towers, made to stand apart, using their isolation as a point of punctuation in the landscape, making a landmark or a point from which to look out at the world at large. This isolation promotes thinking about human history and power relations, and wonder at the very variety of habitats that the human species has created for itself. This being in the world but not exactly of it, through distance in time or isolation in space, is precisely the position that I aspire to occupy in my work. A certain distance is necessary in order for sculpture to encourage or evoke contemplation. It was important to find sites in which the work would not simply become an unnecessary addition, but where it could be a catalyst and take on a richer or deeper engagement with the site.

Each of the five works made for this commission tries to identify a human space in space at large. Where do we live primarily? We live in a body. The body is enclosed by a skin, which is our first limit. Then there is clothing, that intimate architecture of the body that protects us from the inclemency of the weather. But beyond a set of clothes are fixed shelters. We live in a set of rooms. A room coheres into a building and buildings cohere into villages, towns and cities. But, finally, the limit of our bodies is the perceptual limit of the horizon, the edge of a world that moves with us.

In searching for positions to site the five body-form sculptures, I have looked for locations that are not simply conventional places for sculpture (the grotto, the glade, the lawn, the niche or on the axis of an avenues of trees). I have found the most potent places to be where the horizon is clearly visible, and that has often meant the coast. So, I have been drawn to places where the vertical nature of the sculpture can act against the relatively constant horizon of the sea: the promontory on Saddell Beach near Saddell Castle in Argyll; Clavell Tower, the folly on the South Dorset coast; the promontory above Devil's Leap, Lundy; and the Martello tower near Aldeburgh in Suffolk. The work is a register for our experience of our own relative positions in space and time, which has led me to choose positions on the edge; the liminal state of the shoreline.

Of course, all of this relates to our identity. The buildings of The Landmark Trust are detached from their original social function and, mostly, from the city. I think that they connect with the characteristics and psychology of the British as an island people. The British Isles are set somewhat adrift from the great Eurasian continent, with our various associations with the Norse and Scandinavian countries, the Baltic and indeed our friends across the Atlantic. Despite being very aware of our own insularity and separation from the rest of the world, the trading relationships with distant lands - that relationship with the sea, with self and other, with home and the world - has led to water: our identity as an island nation is moulded by our relationship with the sea.

I have selected four coastal sites that are countered by the siting of a fifth body-form that will look down at the water in the lock next to Lengthsman's Cottage in Warwickshire, in the centre of England. The towers and defensive sites on the coastline are here, inland, parried by a state of intimate, domestic exploitation of water as a containable means of transport. I have tried to associate all five works with both their social contexts and the geology of site, using the language of architecture and geology, while acknowledging the skin as a 'weathered edge'.

The challenge was to make every work distinct, to allow its verticality to be a focus, as a kind of rod or conductor for thoughts and feelings that might arise at a site. They are not representations. They are simply displacements, identifying the place where a particular human body once stood and anyone could stand. In that respect they are open spaces, void of ideological or narrative content but waiting for your attention. The works are made of iron: the material that gives this planet its magnetic field, its density, something that maintains it in its particular course through the heavens. Although these works are temporary placements, I would like them to act as catalysts for a reflexive engagement with site: both body and space. In the context of The Landmark Trust's 50th anniversary, it is an occasion to think and feel the nature of our species, its history and future, and its relationship to the huge biodiversity of living beings that exist on the surface of this extraordinary blue planet.