

at Iona, and a few other typical examples given with the eastern series, the rich group of slabs on the west coast, centering in Argyllshire, appear to be as yet comparatively little known. They form of themselves a distinct class, much later in date than those in the east of Scotland; indeed, the west country has scarcely any of the earlier type. In almost all the old burial-grounds of Argyllshire may be found abundant specimens, both of crosses and slabs, ornamented, as Mr Mure has remarked, "with figures of ecclesiastics, warriors, crosses, swords, galleys, and animals of various kinds, and multiform patterns of reticulated, intertwined, and floriated work."<sup>1</sup> The slabs or oblong tombstones are by far the most numerous, but standard crosses are also frequently met with, of pretty much the same age and style of decoration as the slabs. All this class of sculptured monuments are popularly called by the country people Iona Stones, from a prevalent idea that they originally came from Iona—a literal impossibility, of course, though their prototypes may be said to exist there.

In his Preface to Vol. II. of the work already mentioned, Mr Stuart makes the following remark:—"The crosses and slabs in Argyllshire and the Hebrides, which have been introduced in this volumé, are only specimens of a very large and interesting class; and I must express an earnest hope that some of those who are more immediately connected with the districts where they occur may be induced to combine for their publication in a shape worthy of the object. As the style of the early monuments is peculiar and national, so is that of the beautiful crosses and slabs just referred to, which range in date from the end of the fifteenth to the middle of the sixteenth century; and as the former are peculiar to the east side of Scotland, so the latter are confined to the west; for the slabs in other parts of Scotland, of the same period as the *late* Argyllshire crosses, differ from them both in tone and design. In a few districts there is a link of connection between the early monuments on the east, and the later ones on the west coast; but the latter are generally covered with foliage of a graceful and somewhat unusual form, while the early Celtic sculptors rarely attempted foliage, and when they did so, their attempts are stiff and conventional." Mr Mure and others assign a some-

## II.

NOTICE OF SAUDELL ABBEY, IN KINTYRE, ARGYLLSHIRE; WITH ITS SCULPTURED SLABS. BY CAPT. T. P. WHITE, R.E. (PLATES VIII. to XIII.)

A good deal of attention has of late been drawn to the Sculptured Stones of Scotland, mainly through the medium of the Spalding Club's beautiful and elaborate work, edited by Mr Stuart; but with the exception of those

<sup>1</sup> Old Church Architecture of Scotland.

what earlier date to many of the western monuments. Mr Howson, for example, the contributor of an interesting series of papers to the Cambridge Camden Society on the Antiquities of Argyllshire, considers that the very tapering slabs, those with figures of the smaller kind cut in low relief, and those, again, bearing the long broadsword, are probably older than the full-length effigies in high relief. Who were the originators of this western branch of stone sculpturing, which only attained to its highest point of excellence in its latter days, seems to be another of the archaeological puzzles. The more general opinion attributes it to a Scandinavian race; but I think there can be no doubt that both eastern and western styles have a common fatherhood, far back out of the region of history. At the same time, the higher finish of the western style may safely be attributed to the influence of the Catholic Church, and her intense reverence for Gothic art. A certain influence, doubtless, was also exerted in earlier times upon the art by the Columban branch of the Church, which would account for the curious tradition of the stones having originated at Iona. It has been suggested that these beautiful stones correspond in western Scotland to the English monumental brasses;<sup>1</sup> and it seems reasonable to suppose that, like the brass engravings and illuminated missals, they were the work of the monks. One thing especially striking is the abrupt disappearance of this distinctive class of carving at or shortly after the Reformation. No gradual transition presents itself, but a line of separation as sharply defined as if we had stepped out of one geological district into another. Go into any of these West Highland churchyards, and the memorials of Catholic art, with their venerable weather-worn faces, are at a glance unmistakably distinguishable from the more modern tombstones, even those as far back as the beginning of the seventeenth century. The depth of the carving, the richness of design, the ever-graceful curves, the decision and yet irregularity of the drawing in the one, are suddenly, as it were, murdered out of art, and succeeded in the other by a style for the most part bald and inartistic, which has left us nothing better than florid escutcheons, or grotesque imitations of death's heads and crossbones. No doubt, this was owing to the same reactionary impulse which superseded or destroyed the ancient churches, and erected in their places edifices divested of every trace of

<sup>1</sup> I am indebted to the Rev. Mr Mapleton for this suggestion.

ornamentation. Unfortunately, the spirit is not yet extinct, and the beautiful slabs of the west are fast disappearing from the desecrated burial-grounds they once adorned. The best that could happen to them is to have lain unnoticed and undisturbed among the grass and nettles. More often their broken fragments—perhaps with a new name or initials cut over the old carvings—are set up to mark some more modern grave, or, worse still, carried away, and built up into neighbouring walls and cottages. I have found sheep and cattle grazing amongst the old graves and ruined churches; and Mr Campbell, in his "Popular Tales of the West Highlands," even mentions an instance of an old chapel having been used as a piggery.

I have here selected for illustration the ancient foundation of Saddell, in Kintyre, as a good example, for two reasons—the sanctity and importance of the place,<sup>1</sup> second to none in the county perhaps but Iona; and because no drawings of its beautiful relics have, I believe, as yet been given to the public. I add the following brief account of what little is known of its history, including some particulars in the lives of its founders which may be found interesting.

The Abbey of Saddell is situated about midway along the east coast of the peninsula of Kintyre, in a lovely spot hollowed out among hills richly wooded, and close to the sea-shore. It appears to have been founded about A.D. 1160 by Somarled, the first Lord of the Isles who comes prominently forward into authentic history. To him must be assigned an important place in Scottish annals as the head of the great tribe Mr Skene calls Gallgael, or the "Siol Cuinn," for a long time the dominant race in the Western Highlands, and also as the ancestor of the great families "De Ergadia" and "De Insulis," or the clans Dugall and Donald, whence have sprung a multitude of offshoots, representing a large proportion of modern Highland surnames. Many incidents in the life of Somarled are given in early MSS. From a Gaelic source we learn how his father Gillibrìde returned to Scotland after an enforced exile, and secured a footing in Argyll, and how the son at the first favourable opportunity expelled the Norwegians from Morvern, and made himself master of a large territory. Then, in the "Orkneyinga Saga," it is told how

<sup>1</sup> "Here are some of the most interesting tombstones in the kingdom."—*New Statistical Account.*

he married Ragnhilda,<sup>1</sup> daughter of Olaf the Swarthy, King of Man and the Isles, and how well he improved the advantages obtained by the marriage. In the Manx Chronicle, written in the thirteenth century, he appears as "Regulus Herergaidel," and several chapters are devoted to his exploits, giving details of great interest;—how, at the instigation of Thorfinn Ottarson, a Manx noble, who rebelled against his sovereign Godred the Black, Dugall, the eldest son of Somarled, makes the circuit of the Isles, and is proclaimed king; how the fleets of Somarled and Godred engage in a sea-fight on the night of the Epiphany of our Lord A.D. 1156,<sup>2</sup> and as the result of the battle, the King of Man agrees to yield up all the Sudoreys, or southern half of the kingdom of the Isles, except Man itself; how Somarled afterwards invades Man with a fleet of fifty-three ships, defeating Godred, who escapes to Norway, and invokes the aid of St Machutus; what happened to one of Somarled's chiefs at the port of Ramsa, and the vengeance taken on him by the saint, the same Machutus, on the violation of his shrine; how Somarled quits the island in dismay; and how, finally, A.D. 1164, four years after the rise of Saddell Abbey, he assails Renfrew with a fleet of 160 galleys, and is there defeated and slain in an action with the forces of the Scottish king. The "Orkneyingá Saga," it is true, differs somewhat in its account of Somarled, who is there called "Somarled Haulldr." After stating his marriage, and the names of his sons, so far in accordance with the other versions, it details his death in a sea-fight with one Sweyn, described as an old pirate. In Gregory's history, again, mention is made of a tradition that Somarled was assassinated in his tent, and not slain in action; and the writer adds, that modern inquiries point to Saddell as the place where his corpse was conveyed for burial.

On the death of his father, Reginald, the second son, whose inheritance appears to have been that part of the newly-acquired Sudor Isles, consisting of Yla and Kintyre, completed and endowed the Monastery of Saddell. One account says that Reginald sent to Rome for consecrated dust, and "made the building commensurate with the extent to which it could be scattered."<sup>3</sup> Another, that his son Donald made a pilgrimage

<sup>1</sup> Elsewhere called Affrica.

<sup>2</sup> The 6th of January, according to Dr Oliver's "Monumenta."

<sup>3</sup> New Statistical Account.

there, to procure absolution for a long catalogue of misdeeds, which was granted; and on his return, added to the grants of land already bestowed upon the abbey.<sup>1</sup> Reginald is variously styled "Dominus Insularum," "Rex Insularum," "Dominus Inchehal," and "Dominus of Ergile and Kintyre." He is also, in the Harleian MSS., included among the kings of Man as "Reginaldus filius Sumladi," distinct from Reginald, the son of Godred, who was also king; but this is not confirmed by the "Chronicle of Man." Mention, however, is there made of a battle fought between him and his brother "Engus" in 1192, where many were mortally wounded, and where, says the Chronicle, "Engus, tamen, victoriam obtinuit." This fratricidal strife on the part of Reginald, and the violent deeds of his son, are certainly in curious contrast with their liberal endowments to the monastery. Among the Paisley chartularies is one concerning Reginald, "bestowing on the Abbey of Paisley a penny for every house on his property from which smoke issues, and one-tenth of everything which his wife Feria sells, in return for which he and his wife are to be held as a brother and sister of the house."<sup>2</sup>

Saddell, it appears, became a place of much note for sanctity. I was told of a tradition in the locality that the house is still among the religious establishments prayed for at Rome. The monks were of the order of Bernardine Cistercians,<sup>3</sup> commonly called "white monks," to distinguish them from the Benedictines or black monks. The writer of the "Origines Parochiales," quoting from the "New Statistical Account," identifies them with the "grey friars," who made peace with Haco of Norway during his celebrated expedition against Alexander III. (A.D. 1260), and gave burial to his chaplain Simon, who died in the island of Gigha. The Cistercians had thirteen monasteries in Scotland.<sup>4</sup> The church was cruciform, a shape usually adopted by this order. The parish account gives the dimensions as follows:—"Length from east to west about 136 feet by 24, and of the transept from north to south, 78 by 24. South and west of the transept there was a square 58 feet wide, forming the cloisters." I made the length 134, and width of transept 26 feet, very nearly the same thing.<sup>5</sup> Early in the thirteenth century the abbey

<sup>1</sup> Skene's "Highlanders."

<sup>2</sup> Howson, Trans. Camd. Society.

<sup>3</sup> See Spottiswoode's "Religious Houses."

<sup>4</sup> *Ibid.*

<sup>5</sup> The outline is shown in our 25 inch plan (Ordnance Survey).

was presided over by Thomas, called Thomas Sandalius, renowned for his austerity and learning, many of his works having been anciently preserved in the library of St Andrews.<sup>1</sup> It remained an independent foundation till about the year 1520, when David Hamilton, Bishop of Argyll, obtained its annexation to his see. A little later (1575), we find James Hamilton, another bishop, natural son of the Duke of Hamilton, becoming a Protestant, and figuring as "Commendator of Saddell."<sup>2</sup>

Of the state of the ruins, Mr Howson, writing in 1839-41, remarks,— "The demolition of the buildings is so great, that it is utterly impossible to ascertain the architectural character of any portion of the monastery. The apertures of the windows are narrow, and appear to denote an early English character, but the hewn stones were taken by an ancient proprietor of the estate to build the house of Saddell." The Statistical Account adds, that this proprietor even paved some of the offices with gravestones, and that he shortly afterwards lost his life by a trifling accident, which, with the consequent passing of the estate into other hands,

<sup>1</sup> Hay's "Scotia Sacra."

<sup>2</sup> Since this paper was read I have been favoured by Mr H. Macdonald, F.S.A. Scot., with some original extracts from the Register of the Great Seal, wherein King James IV. (A.D. 1507) confirms to the abbey all previous grants. The Latin enumeration of the parcels of land made over by successive Lords of the Isles is curious. Bishop David's name appears as one of the parties certifying the evidences produced in support of the abbacy's claim—"per Reverendum in Christo patrem et conciliarium nostrum dilectum David Lismorensis Episcopum modernum." In this deed Mr Macdonald draws attention to the fact, that Reginald is termed the founder ("fundator"), and not Somarled; which, he thinks, establishes that the originating of the abbey was an "in memoriam" act, on the part of the son, after his father's death. In this view, the body of Somarled was destined for Iona; but, in the event of contrary winds or storm, the transport might be unable to weather the Mull of Kintyre, and the nearest landing-place have to be run for. Saddell would be a likely spot for the purpose, and here the burial would take place, and the site be fixed of the new house. Such a view appears not improbable; but it may well have been that, even though Reginald got into the 1507 charter as the nominal founder of the establishment, his father may have had a hand in its inauguration notwithstanding. Mr Macdonald endorses the assassination story, and gives the name of the assassin as one Maurice M'Neil; but he does not add the source of this information.

I have to thank Mr Macdonald for his courtesy in supplying some fuller particulars and suggestions of interest respecting the "De Insulis" family, besides the points just referred to.

was traditionally looked upon as a punishment for his sacrilege. The wall enclosing the choir still remains, but in a ruinous state, together with portions of the north transept, the gable wall of which contains two moulded stones near the springing of a window arch. There are also two sculptured oblong blocks, originally belonging to the abbey, built into a window in one of the modern offices of Saddell Castle. (Plate IX., No. 3.)

The origin of the name Saddell, Sandale, or Sagadull, as it variously appears in ancient chartularies, may either be a corruption of "Sandy Dale," in reference to the lovely bay which fronts the castle and abbey; or, as some have thought, signify plain or dale of peace (Gaelic "Saimh-dail"). I would suggest another possible derivation in the form "Sagadale," or "Sagadull," from the Gaelic word "Sagart," a priest; and thus the name would stand as "the priest's dale." Almost all etymologies in Argyllshire are Celtic, with but a very slight intermixture of Norse, due to the early incursions of the Scandinavian vikings.

It may be interesting here to note that from the eleventh to the end of the thirteenth century, and nominally prior to that period, the Isle of Man and the whole of the Scottish isles were held under the sovereignty of Norway; and as Kintyre came to be classed as one of the Sudor Isles, through the well-known stratagem of Magnus Barefoot, Saddell, of course, fell within Norwegian territory. About the year 1265, however, these dominions were finally made over to the Scottish Crown by King Magnus, son and successor to the renowned Haco, already mentioned, whose descent on the Ayrshire coast, and subsequent defeat at Largs by Alexander III., are well-known matters of history.

Description of the plates.

*Plate VIII.* represents the lower portion of a sculptured cross. On one face is a cross-handled sword, part of which has been broken off, and by its side are a dog, an object like a bird or fish, and the initials in Gothic capitals D.B.I. or D.R.I. Below the hilt a bird on one side, with the fragment of something indistinguishable on the other, and, in the space next the socket, a galley with furled sail and shield. On the reverse face is a mounted warrior with sword and spear, and above a graceful interlaced scroll-work carried out of the tails of a beast and dragon-like

bird apparently in combat. The edge is filled in with the usual form of tapering ornament, terminating in the head of an animal.

*Plate IX. No. 1*, is the upper portion of the same cross. On one side a defaced crucifix and knot underneath, and on the other the scroll of the lower part continued, with the stump of what may have been an animal above. In the edge the stem and foliage from below pass into the cable pattern. The middle portion of the cross is missing, but its length, obtained from the taper of the other pieces, must have been about  $2\frac{1}{2}$  feet, which gives the total length of the cross, allowing a trifle for the defective bit at the top, as 8 feet or thereabouts.

The designs here are strikingly similar to those figured on the cross at Kilkerran, Kintyre.<sup>1</sup>

*Plate IX. No. 2*.—The two moulded stones in transept wall already referred to.

*Plate IX. No. 3*.—The two sculptured stones now removed from the abbey. The trefoil, enclosed in an incised equilateral triangle, is a well-known symbol of the Trinity. The circle, with inscribed six-foil and segmental hexagon, is the same as that on a cross at Millport, in the Cumbræ, Buteshire, and also on an incised stone in St Kieran's Cave, near Campbelton, pointed out by tradition as having been used for a seat by this Columban saint. A similar design is traced on a stone at Aberlemno in Forfarshire, the six-foil in this instance being inscribed in both discs of a "Spectacle and Z" ornament.<sup>2</sup>

*Plate X. No. 1*, is a beautiful example of the sculptured slab, representing an ecclesiastic in full eucharistic vestments. Above the alb or rochet, which is distinguished by its folds, appears an elaborately figured robe, namely, the chasuble, which was worn over the alb, and fringed at the neck as indicated. The transverse band, which was brought across the shoulders and continued to the pointed extremity of the garment, is known as the "Y Orphrey," and was sometimes supplemented, as in the present example, by a corresponding V-shaped bar below the waist. The chasuble is defined by Archbishop Cranmer as typifying the purple robe which the soldiers of Herod placed upon our Saviour, and also as

<sup>1</sup> *Sculpt. Stones of Scot.*, vol. ii. pl. 54.

<sup>2</sup> *Sculpt. Stones of Scot.*

emblematic of charity in the celebrant of the eucharist.<sup>1</sup> The pattern of the figuring is a good deal worn down, but can be made out to consist of floral and foliated scroll-work. Under the joined hands is the sacramental chalice, and by its side what appears to be one end of the maniple, which generally hung over the left arm. At the neck showing above the chasuble we have the amice, and the head of the figure is bare. The figure is carved in medium relief under a cusped canopy, and the space above is filled in with foliated work. The bottom panel is divided into two, and a good deal obliterated. On one side, what has been taken for a sand-glass,—but which I imagine to be another chalice,—with a small object on either side, surmounted by an ornamental arch, and some figuring beneath. On the other side is more foliated work. Much of the pattern on this and other stones was not traceable till they had been thoroughly washed and the incisions picked out. This is probably "the abbot's tombstone, which lies somewhere among the ruins, described as a remarkably fine one," and mentioned in the Statistical Account.<sup>2</sup>

*Plate X. No. 2* represents another slab which, with the effigy (*Plate XI. No. 1*), is within the choir. Here we have a warrior holding a leash of dogs, a stag, with horns carried into a scroll, and a curious leaf ornament above the warrior's head. In the middle an arched niche occupied by a female figure surrounded by scroll-work, and terminating in a knot; and below that another intricate knot of very artistic form. The remaining space at the foot is filled up with shears and a tablet. The warrior's helmet has its visor closed, and is fastened to the waist in a peculiar manner, similar, perhaps, to what is represented on the Kilmorie Cross,<sup>3</sup> and appears on old English brasses.

*Plate XI. No. 1*.—Situated in the choir is an effigy in high relief, carved out of a slab 7 feet long, representing a knight in armour with helmet, sword, glaives, and elbow-plates. An inscription of nine lines in Gothic character, of which only a letter here and there can be made out, occupies an incised panel in one corner of the slab.

In the wall just above where it lies, and corresponding to its size, is an arched recess, where it may at one time have rested.

<sup>1</sup> Blunt's *Annotated Prayer-Book*.

<sup>2</sup> The detail there given is not quite correct, however.

<sup>3</sup> *Sculpt. Stones of Scot.* vol. ii. pl. 33.

*Plate XI. No. 2.*—A slab of a rich pattern, a good specimen of the very numerous class, with the sword as the principal object upon them.

The galley here is of rather different shape from what is shown in Mr Stuart's examples, the stern terminating in something like a beast's or dragon's head, and what may have been intended for a banner planted at the prow being added. In reading an account of Haco's expedition to Scotland,<sup>1</sup> translated from the Flatey and Frisian MSS., I was struck with certain points of resemblance in the description of the royal ship "that great vessel" which the king "had caused to be constructed at Bergen," to the form of galley here pictured. We are told "it was ornamented with heads and necks of dragons, beautifully overlaid with gold;" and, in the detail of the fleet and crews, mention is made of the quarter-deck in the king's galley, which was reserved for himself, four chaplains,<sup>2</sup> his master of the horse, and other distinguished officers. A main and fore deck are also specified. Such a separation into three decks is, I think, clearly traceable in the galley on this slab. Of the small objects near the shears one is an animal, and that next the galley resembles a greyhound's head. The other two are not clear. The figure on the right side of the sword hilt is also puzzling. Mr Campbell mentions the mermaid as being sometimes found sculptured on the slabs, and this may be an instance<sup>3</sup> (as on the Campbelton Cross, &c.)

The drawings, with the exception of No. 1, Plate XI., and Nos. 2 and 3, Plate IX., which I sketched on the spot, are from rubbings made in 1866-7.<sup>4</sup>

There are two more effigies in the choir besides the one drawn, evidently of the same character, though differing a little in detail. In one, the arms of the knight meet under the sword hilt, and in the top left hand corner appears a small figure of a priest in alb and chasuble, with hands joined in prayer. At the foot, in the opposite corner, is what seems a naked figure, with its arms to the warrior's right heel, probably buckling on the spur, as in the effigy at Oronsay.<sup>5</sup> The other has a small

<sup>1</sup> A.D. 1263.

<sup>2</sup> One of these may have been the Simon already spoken of, supposed to have been buried at Saddell.

<sup>3</sup> Popular Tales of the Highlands.

<sup>4</sup> These rubbings were exhibited at the Meeting along with the drawings.

<sup>5</sup> Sculpt. Stones of Scot. vol. ii. pl. 60.

human figure to the left of the effigy's head, with a sort of circular band or girdle passing round the body, the two ends carried up into a scrolling. In the right hand corner is an animal with more tracery. A writer, who contributes a brief account of Saddell in a letter to the "Argyllshire Herald" of 22d August 1861, assigns these effigies to the 14th century.<sup>1</sup>

There are also three other slabs more or less obliterated. One is interesting from its striking similarity to a stone at Kilmodan, Argyllshire; and both bear a strong resemblance to the slab with warrior and galley at Kilmichael Glassary, in the same county,<sup>2</sup> which, Mr Stuart thinks, exhibits traces of the older characters of the eastern monuments. In another we find two swords depicted side by side, the space between being filled in with a serpentine foliated stem, and at the head a galley of the usual type. The third has a single sword, with surrounding circular tracery nearly effaced.

All the slabs, ten in number including the cross, are within the burial-ground of the abbey. There must, at one time, have been many more from all accounts, and if none of them had been destroyed, we might confidently have looked for memorials of the two great founders of the monastery, as well as of their descendants, some of whom are doubtless represented by the stones which remain.

Near the abbey building is a fine spring, of the class known throughout Scotland as "wishing wells," which has always borne the name of "Holy Well." It had the usual virtues and wishing powers ascribed to it. A pretty little pillar with cross cut upon it, which has been mistaken for one of ancient date, is scooped out into a small basin to catch the drip of the water. It was erected by a Bishop Brown when residing at Saddell in the beginning of the present century, to replace an older one that had formerly stood there. Beside it flows a stream called "Allt nam Manach" (the Monk's Burn), and this, with the spring, no doubt formed the water supply of the monastery. A short distance along the shore to the south is another spring, which goes by the name of "Lady Mary's Well," so called in honour of a noble lady of the house of Saddell, who, according to the tradition, "would drink no other water."

The Castle of Saddell is a square tower of great strength, with project-

Rev. Mr Jonas of Coatbridge, I believe.

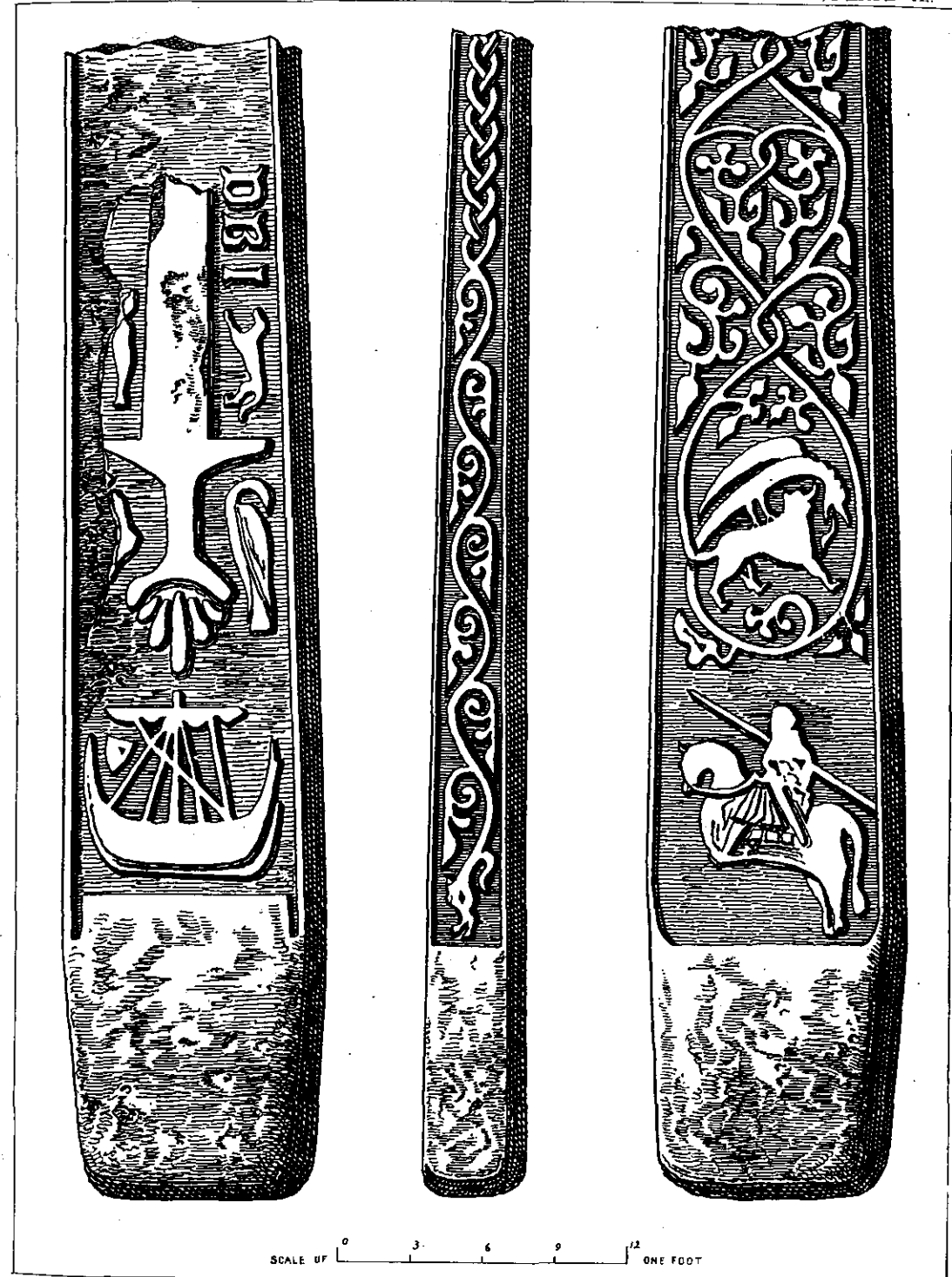
<sup>2</sup> Sculpt. Stones of Scot. vol. ii. pl. 59.

ing bastions at the angles, and an alure with machicolated parapet round the top. A fifth projection occurs over the entrance on the west side. The arches turned throughout the building are large and massive. The fire-place of the ancient kitchen is a semicircle of 10 feet diameter, and depth in proportion. There are three floors in the building, communicating with the parapet by a newel staircase, and two small vaulted chambers with loopholes underneath. The one on the south side is that known as "The Dungeon," where, it is said, the husband of a certain Irish lady was confined by a Macdonald, and starved to death. Many tales of treachery and violence are told of the lords of Saddell. In the wood near the tower are the foundations of a small building, which is pointed out as the ancient prison used by the Macdonalds. The age of the castle appears uncertain. In 1508 the abbey lands were made a barony, and license to build castles within Kintyre, and fortify them with stone walls, ditches, &c., including what is termed "le machcoling," was given to Bishop David.<sup>1</sup> Mr Cosmo Innes thinks the present castle may have been built by the same bishop, who received from James IV. for the maintenance of its keepers the "fermes, bere, and aitis" of Kilyownane and Loched.

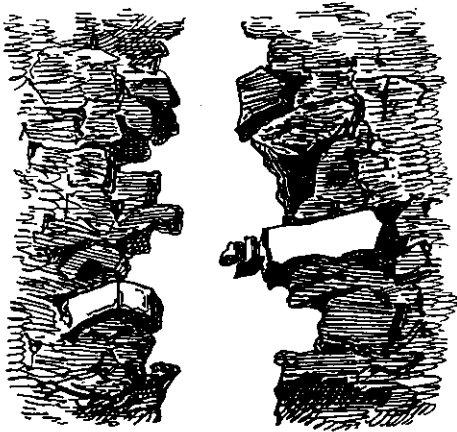
*Plate XII.* is a sketch of the bay and castle.

Two names of interest in the locality I may also mention. On the burnside, near the abbey, is a spot called "Bealach na Mairbh" (pass of the dead), doubtless so named after the burial ground to which in ancient times, on account of the great sanctity of the place, the dead were often brought long distances—even from the neighbouring isles. The other name is "Port-rioh," or the king's port, given to a pretty little bay about four miles to the north, which can be entered with safety at all times of the tide, and where, according to tradition, Robert the Bruce landed, doubtless when escaping from the low country to the Western Isles. And, as a similar spot is pointed out on the west shore of Kintyre nearly opposite, we have thus two probable points in the king's line of flight after leaving Arran. This is confirmed by the existence of two monoliths, known as "Mackay's Cross" and "Bruce's Stone," on the hills intervening, both commemorative of the king's appearance in the locality.

<sup>1</sup> *Origines Parochiales.*

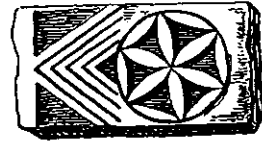


SCALE OF 0 3 6 9 12 ONE FOOT



Springing of arch of transept window showing moulded stones.

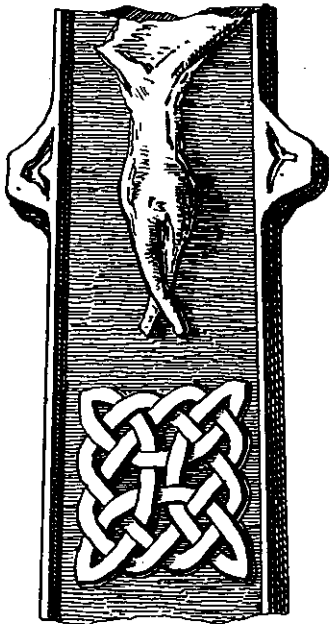
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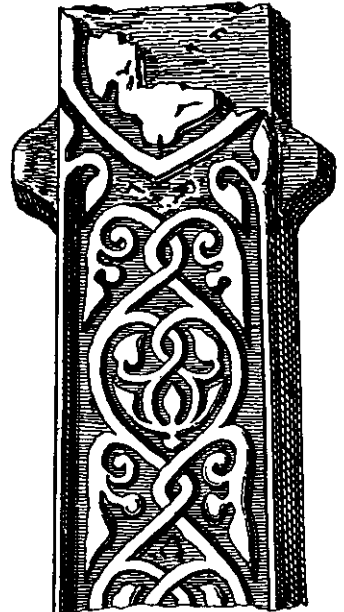
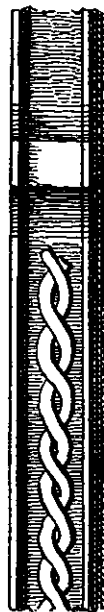
Sculptured stones taken from Abbey building

No 3

Scale of  $\frac{1}{10}$  1 2 3 4 5 6 7 8 9 10 One foot



No 1



UPPER PORTION OF SCULPTURED CROSS.





No. 2



No. 1

One Foot

SCALE OF  $\frac{0}{1}$   $\frac{3}{2}$   $\frac{6}{1}$   $\frac{9}{1}$   $\frac{12}{1}$  ONE FOOT.



N<sup>o</sup> 1

One Foot

SCALE  
for  
N<sup>o</sup> 2

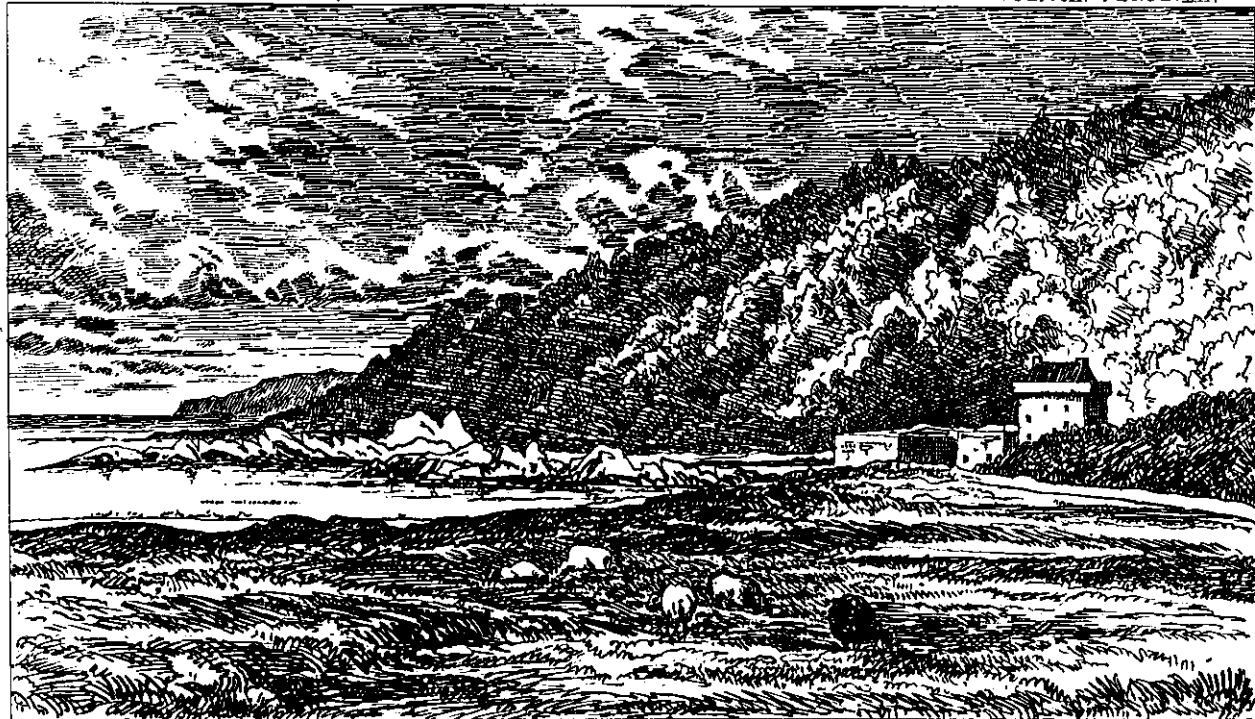


N<sup>o</sup> 2

DRAWN BY CAPT. T. P. WHITE, R.E.

W. & A. Johnston, Edinburgh.

SCULPTURED SLABS AT SADDLE, ARGYLLSHIRE.



SKETCHED BY CAPT. T. P. WHITE, R.E.

W & A. K. Johnston Edinburgh

VIEW OF THE BAY AND CASTLE AT SADDELL, ARGYLLSHIRE.

In concluding this notice, I may remark that it is in contemplation by Sir Henry James, Director-General of the Ordnance Survey, to publish, from time to time, as a series of Survey Records,<sup>1</sup> selections from the notices and drawings of the national antiquities supplied to him by the officers of the department. Meanwhile, he has kindly consented to my placing the present contribution at the disposal of the Society.