



# MEMOIRS of an ISLET

by Robert Louis Stevenson

Chapter VIII from:

**Memories and Portraits**

Robert Louis Stevenson.

1887 Chatto and Windus



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W.E. Henley



Long John Silver from  
*Treasure Island*

THOSE who try to be artists use, time after time, the matter of their recollections, setting and resetting little coloured memories of men and scenes, rigging up (it may be) some especial friend in the **attire of a buccaneer**, and decreeing armies to manoeuvre, or murder to be done, on the playground of their youth.

But the memories are a fairy gift which cannot be worn out in using. After a dozen services in various tales, the little sunbright pictures of the past still shine in the mind's eye with not a lineament defaced, not a tint impaired.



Goethe

**GLUCK UND UNGLUCK WIRD GESANG**, if Goethe pleases; yet only by endless avatars, the original re-embodying after each. So that a writer, in time, begins to wonder at the perdurable life of these impressions; begins, perhaps, to fancy that he wrongs them when he weaves them in with fiction; and looking back on them with ever-growing kindness, puts them at last, substantive jewels, in a setting of their own.

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One or two of these pleasant spectres I think I have laid. **I used one but the other day:** a little eyot of dense, freshwater sand, where I once waded deep in butterburrs, delighting to hear the song of the river on both sides, and to tell myself that I was indeed and at last upon an island. Two of my puppets lay there a summer's day, hearkening to the shearers at work in riverside fields and to the drums of the gray old garrison upon the neighbouring hill.

And this was, I think, done rightly: the place was rightly peopled - and now belongs not to me but to my puppets - for a time at least. In time, perhaps, the puppets will grow faint; the original memory swim up instant as ever; and I shall once more lie in bed, and see the **little sandy isle in Allan Water** as it is in nature, and the child (that once was me) wading there in butterburrs; and wonder at the instancy and virgin freshness of that memory; and be pricked again, in season and out of season, by the desire to weave it into art.

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David Balfour in *Kidnapped*

There is another isle in my collection, the memory of which besieges me. I put a whole family there, in **one of my tales**; and later on, threw upon its shores, and condemned to several days of rain and shellfish on its tumbled boulders, the **hero of another**. The ink is not yet faded; the sound of the sentences is still in my mind's ear; and I am under a spell to write of **that island** again.

The little isle of **Earraid** lies close in to the south-west corner of the Ross of Mull: the sound of Iona on one side, across which you may see the **isle and church of Columba**; the open sea to the other, where you shall be able to mark, on a clear, surfy day, the breakers running white on many sunken rocks.



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I first saw it, or first remembered seeing it, framed in the round bull's-eye of a cabin port, the sea lying smooth along its shores like the waters of a lake, the colourless clear light of the early morning making plain its heathery and rocky hummocks. There stood upon it, in these days, a single rude house of uncemented stones, approached by a pier of wreckwood. It must have been very early, for it was then summer, and in summer, in that latitude, day scarcely withdraws; but even at that hour the house was making a sweet smoke of peats which came to me over the bay, and the bare-legged daughters of the cotter were wading by the pier.



Fiddler's Hole, Erraid, Mull

The same day we visited the shores of the isle in the ship's boats; rowed deep into **Fiddler's Hole**, sounding as we went; and having taken stock of all possible accommodation, pitched on the northern inlet as the scene of operations.

For it was no accident that had brought the lighthouse steamer to anchor in the Bay of Erraid.



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Thomas Stevenson  
Robert Louis' father



Fifteen miles away to seaward, a certain black rock stood environed by the Atlantic rollers, the outpost of the Torran reefs. Here was a **tower** to be built, and a star lighted, for the conduct of seamen. But as the rock was small, and hard of access, and far from land, the work would be one of years; and my **father** was now looking for a shore station, where the stones might be quarried and dressed, the men live, and the tender, with some degree of safety, lie at anchor.



The Quarry on Earraid

I saw Earraid next from the stern thwart of an Iona lugger, Sam Bough and I sitting there cheek by jowl, with our feet upon our baggage, in a beautiful, clear, northern summer eve. And behold! there was now a pier of stone, there were rows of sheds, railways, travelling-cranes, a street of cottages, an iron house for the resident engineer, wooden bothies for the men, a stage where the courses of the tower were put together experimentally, and behind the settlement a great gash in the hillside where granite was quarried.

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The Quarry on Earraid

In the bay, the steamer lay at her moorings. All day long there hung about the place the music of chinking tools; and even in the dead of night, the watchman carried his lantern to and fro in the dark settlement and could light the pipe of any midnight musser. It was, above all, strange to see Earraid on the Sunday, when the sound of the tools ceased and there fell a crystal quiet. All about the green compound men would be sauntering in their Sunday's best, walking with those lax joints of the reposing toiler, thoughtfully smoking, talking small, as if in honour of the stillness, or hearkening to the wailing of the gulls. And it was strange to see our Sabbath services, held, as they were, in one of the bothies, with Mr. Brebner reading at a table, and the congregation perched about in the double tier of sleeping bunks; and to hear the singing of the psalms, "the chapters," the inevitable Spurgeon's sermon, and the old, eloquent lighthouse prayer.

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The Building of Dhu  
Heartach Lighthouse

In fine weather, when by the spy-glass on the hill the sea was observed to run low upon the reef, there would be a sound of preparation in the very early morning; and before the sun had risen from behind Ben More, the tender would steam out of the bay. Over fifteen sea-miles of the great blue Atlantic rollers she ploughed her way, trailing at her tail a brace of wallowing stone-lighters. The

open ocean widened upon either board, and the hills of the mainland began to go down on the horizon, before she came to her unhomely destination, and lay-to at last where the rock clapped its black head above the swell, with the tall iron barrack on its spider legs, and the **truncated tower**, and the cranes waving their arms, and the smoke of the engine-fire rising in the mid-sea. An ugly reef is this of the Dhu Heartach; no pleasant assemblage of shelves, and pools, and creeks, about which a child might play for a whole summer without weariness, like the Bell Rock or the Skerryvore, but one oval nodule of black-trap, sparsely bedabbled with an inconspicuous fucus, and alive in every crevice with a dingy insect between a slater and a bug.



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The Dhu Heartach Lighthouse  
with the remains of the workers  
shelter to the left

No other life was there but that of sea-birds, and of the sea itself, that here ran like a mill-race, and growled about the outer reef for ever, and ever and again, in the calmest weather, roared and spouted on the rock itself. Times were different upon Dhu-Heartach when it blew, and the night fell dark, and the neighbour lights of Skerryvore and Rhu-val were quenched in fog, and the men sat prisoned high up in their iron drum, that then resounded with the lashing of the sprays. Fear sat with them in their sea-beleaguered dwelling; and the colour changed in anxious faces when some greater billow struck the barrack, and its pillars quivered and sprang under the blow. It was then that the foreman builder, Mr. Goodwillie, whom I see before me still in his rock-habit of undecipherable rags, would get his fiddle down and strike up human minstrelsy amid the music of the storm.

But it was in sunshine only that I saw Dhu-Heartach; and it was in sunshine, or the yet lovelier summer afterglow, that the steamer would return to Earraid, ploughing an enchanted sea; the obedient lighters, relieved of their deck cargo, riding in her wake more quietly; and the steersman upon each, as she rose on the long swell, standing tall and dark against the shining west.

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But it was in Earraid itself that I delighted chiefly.

The lighthouse settlement scarce encroached beyond its fences; over the top of the first brae the ground was all virgin, the world all shut out, the face of things unchanged by any of man's doings.

Here was no living presence, save for the limpets on the rocks, for some old, gray, rain-beaten ram that I might rouse out of a ferny den betwixt two boulders, or for the haunting and the piping of the gulls. It was older than man; it was found so by incoming Celts, and seafaring Norsemen, and Columba's priests. The earthy savour of the bog-plants, the rude disorder of the boulders, the inimitable seaside brightness of the air, the brine and the iodine, the lap of the billows among the weedy reefs, the sudden springing up of a great run of dashing surf along the sea-front of the isle, all that I saw and felt my predecessors must have seen and felt with scarce a difference.

I steeped myself in open air and in past ages.

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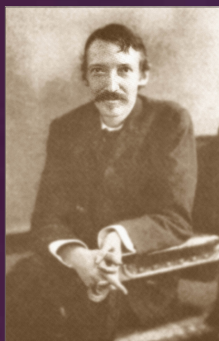
Delightful would it be to me to be in UCHD AILIUN  
On the pinnacle of a rock,  
That I might often see  
The face of the ocean;  
That I might hear the song of the wonderful birds,  
Source of happiness;  
That I might hear the thunder of the crowding waves  
Upon the rocks:  
At times at work without compulsion -  
This would be delightful;  
At times plucking dulse from the rocks  
At times at fishing.

So, about the next island of Iona, sang Columba himself  
twelve hundred years before.

And so might I have sung of Earraid.

And all the while I was aware that this life of sea-bathing and sun-burning was for me but a holiday. In that year cannon were roaring for days together on **French battlefields**; and I would sit in my isle (I call it mine, after the use of lovers) and think upon the war, and the loudness of these far-away battles, and the pain of the men's wounds, and the weariness of their marching.

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Portrait of R.L.S. etched by William Strang  
from a photographic portrait by Falk of Sidney.  
Published in *Vailima Letters* in 1895

And I would think too of that other war which is as old as mankind, and is indeed the life of man: the unsparring war, the grinding slavery of competition; the toil of seventy years, dear-bought bread, precarious honour, the perils and pitfalls, and the poor rewards. It was a long look forward; the future summoned me as with trumpet calls, it warned me back as with a voice of weeping and beseeching; and I thrilled and trembled on the brink of life, like a childish bather on the beach.

There was another young man on Earraid in these days, and we were much together, bathing, clambering on the boulders, trying to sail a boat and spinning round instead in the oily whirlpools of the roost. But the most part of the time we spoke of the great uncharted desert of our futures; wondering together what should there befall us; hearing with surprise the sound of our own voices in the **empty vestibule of youth**. As far, and as hard, as it seemed then to look forward to the **grave**, so far it seems now to look backward upon these emotions; so hard to recall justly that loath submission, as of the sacrificial bull, with which we stooped our necks under the yoke of destiny.



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I met my old companion but the other day; I cannot tell of course what he was thinking; but, upon my part, I was wondering to see us both so much at home, and so composed and sedentary in the world; and how much we had gained, and how much we had lost, to attain to that composure; and which had been upon the whole our best estate: when we sat there prating sensibly like men of some experience, or when we shared our timorous and hopeful counsels in a western islet.



Robert Louis Stevenson, on his horse 'Jack', Vailima, Samoa

The End