

The following Communications were read :—

I.

ON THE INSCRIPTIONS UPON THE STONE AT NEWTON INSCH,
ABERDEENSHIRE, AND ON THE INSCRIPTION ON A SCULPTURED
STONE AT ST VIGEANS, FORFARSHIRE. By RALPH CARR, OF
HEDGELEY, Esq., F.S.A. Scot. PLATES II.-V.

1. THE NEWTON STONE.

In laying before the Society some observations upon the inscribed stone at Newton Insch, let me first say that I would hardly have ventured to do so if the lines there, so distinctly and deeply cut upon a hard and durable material, had not shown us an assemblage of characters analogous to those that occur upon stones in England of the Saxon period. I do not mean that we have any one instance of epigraphy cut with the same simplicity of delineation and freedom of hand as that of Newton Insch ; yet the variation is only one of manner and of taste, not of the essential forms of the letters, whether we look at those of them which are Roman or Romanesque, or at those referable to the system of runes used by the Anglo-Saxon settlers in Britain.

Undoubtedly the writing cannot be read unless we bring to the task some familiarity with mediæval epigraphy—Latin, Norman-French, and Saxon. Not only will this supply the necessary command of the Roman alphabet in its Romanesque variations, and a knowledge of the Saxon runes, which have much in common with the early Greek characters, but it prepares the patient inquirer to find the Romanesque and the Saxon signs intermingled wherever the inscriber's taste or convenience led him to prefer here the former or there the latter.

The pagan Saxons made use only of their national runes on such occasions ; and long after the conversion of the people to Christianity, their stone-cutters seem to have retained a strong liking for a mode of writing so well understood, so long cultivated, and, because of its predominating straight lines, so well adapted to the purpose.

Hence, though the Christian clergy felt an equally strong preference for Roman forms of writing, and must have schooled the men of the

chisel to execute them under precise instructions, yet a compromise was in most cases adopted, and the artist was allowed to follow his own taste to some extent, at least in the epitaphs of the laity.

Nor was this the case only in writing the vernacular Saxon. Runes are often met with among Roman letters where the whole of the writing is in Latin. In like manner they intrude most grotesquely into Norman-French compositions, showing that the invaders from beyond the Channel were not inoblivious of Saxon usages in respect to epitaphs and legends, or unwilling to adopt them occasionally.

But if, during the Saxon period in England, sentences in Latin and even in Norman French were sometimes inscribed by the help of Saxon runes intermingling with Romanesque letters, and are not a little disguised to the eyes of inquirers by this peculiarity—may not a similar cause of obscurity have befallen some Gaelic writings upon stone in Scotland during that which has been termed the Scoto-Saxon epoch? It is quite conceivable that stone-cutters accustomed to admit runes into Saxon inscriptions, should introduce them into a Gaelic one, and if so, it might be found very difficult to read at the present day.

On first receiving a photograph of the Newton Stone into my hands, and knowing the geographical situation of the district where the monument exists and was discovered, my first impression was that Celtic names of persons or places, and perhaps some other Celtic vocables, might have been inscribed in mixed and unwonted mediæval characters, which had greatly disguised them; and I was curious to see whether this idea would be supported on close examination of the writing, and whether any Celtic features indicating either names or anything like Gaelic words or terminations might be discoverable. To this intent I had recourse, first, to that cursory and general glance over the writing as a whole, which will often afford us truer inferences than any laborious application of the mind to the beginning of a composition. Skimming over the first line, which seemed to contain a proper name, and the more obscure second line, the third was reached, and it spoke intelligibly in the Anglo-Saxon phrase or formula STONO WORTH', signifying, on stone wrought.¹ The fourth line was again an obscure one, but con-

¹ In standard West-Saxon, *stáne worhten*; in Northumbrian Anglo-Saxon, *stáne worhte*.

sisted of a word of three or four syllables, ending with ISI, which is a Saxon termination. The fifth line contained only one short word, which was THUSSI, the pronoun *this*, a little varied in spelling, and with the termination belonging to a certain case and gender. In the last line there was again some uncertainty, but its three latter syllables YDUTR were distinct, another unmistakable Saxon noun, signifying daughters in the collective, and implying three or more in number.

From this moment it was no more possible to me to doubt that the inscription was a Saxon one, than to a Latin scholar to hesitate as to another being in the language of ancient Rome, if he discovered a stone upon which were six lines, exhibiting in the first a proper name, not as yet made out, but not unlike a Roman one; the second line unread; the third unmistakably Latin; the fourth a doubtful word, but with a Latin ending; the fifth a Latin pronoun; and the sixth partly unread, but terminating with *flic*, daughters.

Such was the result of a first examination of the Newton inscription in April last, during one evening of a short visit to St Andrews. After this, nothing of Gaelic could be reasonably looked for, unless in the shape of a second proper name, or the name of a locality.

The strong presumption—nay, as I conceived, the certainty—of the legend upon the Newton Stone being in the Scoto-Saxon tongue, was immediately mentioned to my esteemed friends the Rev. G. G. Milne and the Rev. R. Skinner, both of St Andrews.

About three weeks afterwards the former communicated to me by letter that, in Pinkerton's "Inquiry into the History of Scotland," edition of 1814, there is a passage in the prefatory advertisement, pp. xiii. xiv., where the author gives some interesting information concerning the Newton Stone, in which the following sentence occurs:—"This curious inscription, which is, it is believed, unique, is now submitted to the literati. The characters seem to resemble the Anglo-Saxon, as published by Hickes, especially those on the coins of the kings of Northumbria of the ninth century."

The hint thus afforded by Pinkerton has been of no small value to me, for the excellent engravings of the Saxon coinage now accessible have enabled me to verify two or three characters which could not otherwise have been so satisfactorily determined.

After an interval of about two months, during which I was misled by

a mistaken reading at the beginning of the last line, I at length perceived what will probably be established as the true one; namely, NOVO-YDUTRu, equivalent to NEFE-GEDOHTRU in standard Anglo-Saxon, which would signify grand-daughters or nieces. Henceforth it became clear that the name at the head of the epitaph was that of the deceased; that it was in an oblique case, probably the dative; and that the memorial had been erected by his or her grand-daughters or nieces collectively.

Let us now proceed to the second step of verifying the several letters or signs in these first, third, and last lines, which, as we believe, afford us the key to the general gist or bearing of the whole epigraph, for if we cannot establish firm footing here it is in vain to proceed farther.

The first letter is the Saxon rune for Æ , known by the name of *aesc*. It is carefully figured in Mr Haigh's tables of runes; and it is exemplified on the coins of Queen Caenethraeth of Mercia, where the head of it is rounded into a curve.

In the example before us, the back or stem-line turns at an obtuse angle to the left, but without losing the general figure that belongs to this character.

The next is Romanesque, and I think a combination of TL. The third, also Romanesque, is easily read as T, but I conceive must be Y capital. The fourth is again the runic *ae*, called *aesc*, assuming here more nearly its normal shape. The word, or name, will therefore be read $\text{ÆTLY}\text{Æ}$.¹ This would, in northern Saxon, be the dative of ÆTLYE . The sense would be, of course, To ÆTLYE , or Ethelie, as we would now write it.

We now come to the third line, passing over the second for the present.

The first letter here is S, and is either Runic or Romanesque, as we may choose to designate it, whilst it closely approximates also to the Greek sigma.

Then come T and O, not to be mistaken. The next sign is the Runic N, then again the Roman O. An expanded U now occurs, evidently intended to represent the W. Then come O and R (R) and then the Graeco-Roman Θ , theta, or th.

After the latter, upon the stone itself, is visible a small sign somewhat like U, which either represents that vowel, or perhaps serves as a sign of

¹ For some time I could only make of these characters $\text{ÆCT}\text{Æ}$, $\text{ÆTT}\text{Æ}$, or $\text{ÆLL}\text{Æ}$, yet each open to much question.

elision, or rather of omission, to show that the reader is to supply the final vowel. This in standard Saxon would be *e—STONO WORTH'.*

Passing over the fourth line like the second, as not to our present purpose, the fifth commences with a Runic sign for D or DH, then one representing U, then S double, and I, making up the pronoun THUSSI.

The last line begins with the Runic N, then Roman O, V, O. Then follow Y, D, U, T, all Roman or Romanesque, and after these R, written in a form to be seen both upon Saxon coins and in Romanesque manuscript. Then follows a small notch as a sign of omission where a vowel is to be supplied.

These letters form a compound term NOVO-YDUTR', in cultivated Anglo-Saxon "NEFE-GEDOHTRU," grand-daughters, in the collective, implying three or more; or nieces.

The sense thus far gives us:—

TO ÆTYLE, or Ethelie,
WROUGHT ON STONE
HER GRAND-DAUGHTERS.

The above constitutes the primary evidence that the inscription is Saxon; and it is of the same kind as would be afforded in favour of a newly-found inscription of six short lines being Latin, if four of them were legible in that language, and the words of which they were composed had the proper terminations, and were intelligible.

The second line is full of perplexity from the peculiar assemblage of characters which it contains. They happen to be those, whether Runic or Romanesque, that are least clearly defined, inasmuch as nearly all of them are open to acceptation in more than one power or sound.

The first is either a somewhat decorated form of S, or it is the rune *eoh*, that is Y consonant, or G soft, or J. The second may be either O or W Romanesque. The third might be an expanded form of the Runic sign for U, but is rather the Anglo-Saxon M in an incomplete form, or without the line down the middle.

The fourth may be either T or a variation of Y, which is far from unfrequent, for variety in the figure of letters, rather than uniformity, was sought by the old stone-cutters. The fifth character may be R, or pos-

sibly S. From the general aspect of the first syllable, I was at first led to read it SOUT or SWUT, and to think that the word might be SWUTUMYNE, a Saxon phrase which would be equivalent to *Dulci memoriae*. This conjecture, however, was afterwards set aside, as the first rune is more properly *eoh* than S, and I tried to read the first five characters as JOUTU or JOUTS, and the last syllable as CUYV', or CUYN'. This would have given JUT-woman, or Jout's wife ; the latter containing a proper name of

JOUT or GOUT.

Not feeling much confidence in this reading, I suggested the alternative of GWUTU-CUYV' for GEWITANWYFE, or for WUDUWE-WIFE.¹ But ultimately I began to think that the third rune of this line would turn out to be M. It was necessary also to try the central letter, hitherto regarded as T, in its not improbable intention as Y. This gave the very remarkable reading YOMYSCUYV', or YOMYSCUYN', uncle's wife ; which would answer with great precision to the expression in the concluding line, which, though hitherto rendered *grand-daughters*, might be understood as *nieces*.

ÆTLY Æ
EOMYSCUYN'
STONO WORTH'.
— — — —
NOVO-YDUTR'.

But still it remained to try the final character as TH, and the fifth as R ; which would produce

YOMYR-CUYTH', or EOMYR-CUYTH'.

Now this word will at once be seen to be so apposite and so probable that we can hardly doubt but that it is the very one intended. It means *sorrow-say*, *expression of sorrow* and lamentation, *sorrowful epitaph*. As belonging, too, to the language of poetry, it is in accordance with the ver-

¹ Another compound on this base was also considered (supposing the final rune to be R, in order to leave no combination untried), which gave GWITUCYRE, Wise Erse-man, or Erse-woman.

sified form of the inscription. The diction of the whole is now perceived to be poetical, and studiously inverted :—

TO ÆTLYE.
AN EPITAPH
ON STONE WROUGHTE.
— — — —
(HER) GRAND-DAUGHTERS.

The fourth line is now the only one which remains to be examined, for the fifth contains only the pronoun thussi or thissi, *this*, which clearly is in concord with some noun in the line preceding.

As oft as I returned to the attempt to read this fourth line I was for many weeks unable to solve the problem. Misled by its apparently substantival termination in lisi (as if an expansion of lse), I strove to imagine some formation which might accord with the characters.

But let us first see what these are.

First we have U or O Romanesque, then probably L Runic. The conspicuous third character is the rune for G, next that for U or W, then the Runic AE, large and prominent, and lastly, four Romanesque letters, which are easily recognised.

Assuming such to be the characters, they give us

ULGUÆLISI,

And what can it mean? At one time I was inclined to read *on gnælisi*, at the knelling; from *cnylsan*, to toll or knell. But these and other conjectures were set aside as untenable. *On-gewæfelse* might signify mourning-robæ, and *org-wæfælse* (arc, *area*) might designate a funeral pall.

The word before us might be an easy contraction of this. But if so, then the border of supposed Ogham writing would be no significant inscription at all, but a mere imitation of the fringe of a robe, coverlet, or pall. In such a solution, however plausible at first sight, it was impossible long to acquiesce. Whilst considering another conjectural formation, also substantival, with which it is needless to trouble the reader, an idea occurred to me, suggested by memories of the early Scottish poets and chroniclers, which put the question at once upon a new footing.

In the early Scottish language and orthography, those adjectives of
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nationality which in English end in *ish* (in Anglo-Saxon *isc*) are found to terminate with *is*. We may adduce Scottis, Inglis, Iris, Danis, Spanis, Wallis; this last meaning Welsh.

But the Saxons called everything belonging to the Celtic or Latin races Wælisc, or Welsh, using it, so far, much as we use "foreign" or "outlandish." It was now quite plain that GUÆLISI in this fourth line was equivalent to the ordinary WÆLISCE, and merely its Scoto-Saxon form. The preceding syllable UL is recognised as the root of our words yell, yowl, here used in the sense of loud and prolonged lamentation.

The inscription may now be read thus :—

ÆTLYÆ
EOMYR-CUYTH'
STONO WORTH'
UL-GUÆLISI
THUSSI
NOVO-YDUTR'.

ÆTHELEÆ
EPITAPHIUM
LAPIDI INSCULPSERUNT,
HOCCE LAMENTO
CELTICO, NEPTES.

TO ÆTHELIE,
AN EPITAPH
ON STONE WROUGHTE,—
IN THIS GAELIC LAMENT,—
HER GRAND-DAUGHTERS.

It is almost unnecessary to observe that the phrase "Gaelic lament," in the latter, refers to the Celtic inscription in Ogham characters.

The Saxon lines are composed with some attention to the rules of Anglo-Saxon versification dependent on alliteration, and they exhibit both line-rhyme and an imperfect final rhyme.

At the end of the second line and of the third there are signs of contraction or elision of the vowel *e* upon the stone itself, where marks of elision are placed in the transcript just given. At the conclusion of the

A LATER-REVISED READING OF THE NEWTON-STONE INSCRIPTION.

SINCE the foregoing Papers were printed off, a renewed comparison of the photographs of the Newton-Stone has shaken my confidence in the reading of the third line. A letter there, the last but one, which was conceived to be either c, or r, or rc combined, may yet in reality be a form of E not uncommon in mediæval epigraphs, that is, one without the ordinary mid-bar. But, if so, the line is not STONOWORTH, but STONOWOETH.

Now the latter would be only an orthographic variation of STANA-WOTH, which in standard Anglo-Saxon would mean stone-song, stone-stave, that is rhythmical writing upon stone.

If such be the true meaning of the third line, then it would behove us to expect a verb to be masked under the obscurities of the second, which have so long perplexed us, and for which I never expected such a solution. We have seen that its last letters are very likely YTH. And if so, the whole word has the aspect either of GUMYRCUYTH, or GUWYRCUYTH. The former would be equivalent to gemearciath, signifying in standard Saxon *they mark-out*, and would not be inapplicable in this place, with reference to the inscribing of the ogham-line, especially its marginal course.

But on the whole the second is the more likely word to have been used, since this very verb wyrcan, or gewyrcan, to work, and its imperfect worhte, geworhte, wrought, were frequent in Anglo-Saxon epigraphy. And alliteration is in its favour.

If it be present in the second line of the Newton-Stone, it is in the present tense and in the plural, and is ruled by the final word of all, signifying grand-daughters. And the meaning of the whole would be nearly as before, notwithstanding the change of construction in the second and third lines.

It will run almost word for word into an old Scottish version. But first let us give the original under this newer aspect, which I certainly incline to think the most hopeful.

ÆTLYÆ
GUWYRCUYTH
STONO-WOETH
UR-GUÆLISI
THUSSI
NOVO-YDUTR'.

—
ÆTHELÆ
INCIDUNT
IN SAXO RYTHMUM,
SERMONE HOC ANTIQUO
CELTICO, NEPTES.

* For Ethlie wyrkis
Ane stane-writt stave
I' the Yore-Wallis
(Hir) Bairnis-Dochter-Kin.

It is hoped that those who have received, and perhaps perused, the Paper to which this is a supplement, will forgive the necessity of such an addition, made somewhat late.

R. CARR.

June 27th, 1868.

* Or in English :

For Ethlie work
A stone-writt stave,
In Yore-Welsh, her
Grand-Daughter-Kin.

The Ogham inscription, mainly following the edge of the stone, in the Celtic or "Welsh" idiom, (as the Saxons termed it,) is unquestionably here indicated.

last line there is another, and here the vowel would be *u*. The last syllables of the third line, and of the sixth, form an imperfect rhyme.

It would be unwise to offer any observations on the Scoto-Saxon form of speech from this short example, without adducing the other very scanty remains of it which have hitherto been discovered. Yet, if we except the Ruthwell monument, this old grey stone at Newton Insch may be at present regarded as the earliest example of composition in the mother-tongue of Saxon North Britain which has been spared to our days; nor is it any unworthy monument for the zealous Scottish philologist to contemplate, in tracing back the existing national speech and the Lowland versification to their earliest accents.

This Scoto-Saxon inscription, if it be not here erroneously read, will establish the accompanying Celtic epigraph in Ogham character to be contemporaneous, and dedicated to the memory of the same personage interred beneath. The stone therefore is a bilingual one;—a fact easily explained when we reflect that the greater part of Aberdeenshire must have been a bilingual tract, not only throughout the Scoto-Saxon period, strictly so called, but long subsequently.¹

2. THE INSCRIPTION ON THE SCULPTURED STONE AT ST VIGEANS.

The inscription on the sculptured stone at St Vigeans is written in that variety of Romanesque characters which was in use about the 12th century, and which is found in Latin and Norman-French epigraphs, as well as in Anglo-Saxon and in Irish. The Anglo-Saxons, however, had an amplification of the Latin alphabet, in so far as they admitted some few signs from their own old Runic system—that is to say, their representations

¹ It is quite possible, moreover, that the proper reading in the fourth line on the Newton Stone may be OR-GUÆLISI, signifying Old-Celtic.

TO ÆTHELIE—AN EPITAPH
ON STONE WROUGHTE
IN THIS OLD-CELTIC (YORE-CELTIC)
HER GRAND-DAUGHTERS.

ÆTHELÆ EPITAPHIUM
LAPIDA INSCULPSERUNT,
HOCCE IN ANTIQUO
CELTICO, NEPTES.

of *w* and of *th*, together with a character like the Greek *x*, which stands for *G*. They also had a peculiar figure for *Æ*; moreover, they introduced certain marks of contraction or of ellipse, which were added to a letter when it stood for something more than itself; as where a vowel was to be understood, or where a single consonant was to be read as if doubled.

A short examination of the legend which we are considering suffices to satisfy the student accustomed to Saxon inscriptions that it is to be referred to the Saxon race settled in North Britain, and that it may be read with some approximation to certainty, and even without much margin being left for divergency of opinion among Saxon scholars as to its meaning.

Nevertheless this short and simple composition is not without considerable difficulties. The first half of the second line, and the whole of the third, are quite capable of exercising the student's knowledge of the language, and his ingenuity in its application.

The first business of one who would read and understand an unknown legend is, as has been elsewhere observed, to cast his eye over the whole of it in a general and somewhat rapid manner, and with a mind open to any impressions which may be thus produced. Whilst doing this he will not allow his attention to be called off by the difficulties he is sure to meet with, but, passing over them, he receives the light afforded by every easy and familiar word or phrase; and possibly, even on the first attempt, he thus arrives at some general conception of the meaning, or of its bearing and tendency.

In the first line will be at once perceived the familiar word *stén* (stone), preceded by *cino*, or *cinno* (for the *n* has a mark of contraction, signifying that it stands for more than its own normal power). But *cinno-stén* is plainly only a Scoto-Saxon form of *cinna-stán*, kinstone or family monument.*

The two next lines are not legible on the first cursory view, but they consist of letters and syllables nowise un-Saxon in appearance, and, therefore, do not shake the inference suggested by the first line, that the writing is in a Saxon idiom. The fourth line, *cuth*, *kith-man*, goes far to strengthen this persuasion.

Thus the general impression received on this first view of the inscription itself, or of a good photogram of it, will necessarily be that the stone is a

* It need hardly be said that *c* in Saxon is always pronounced like *k*.

monument erected to one or more members of a family. Curiosity will also be roused to see what the second and third lines may say to connect and complete the sentence. But it can only be satisfied by a very careful and patient study of the characters, and of the syllables they produce.

My endeavours to read the second line were long misled by my thinking that its last two syllables formed a preposition, namely, ofer, over. And I consequently could make nothing better of the two preceding syllables at the beginning of this line than iwett or ippet; the first unpromising, and the second at best a barbarous corruption of ipyct, ipyht, in the sense of fixed, erected; pight, or pitched.

Further investigation, renewed after a considerable interval, has, however, shown me that the syllables which I mistook for ofer, are ofnet, the *fn* being combined, and that the whole line is ipetiofnet.

The third line was for a long time very perplexing, until it was perceived that the last letter but one, which had been regarded as *o*, is really *d* or *dh*, represented by the circular theta with its appropriate line across the centre, which is still sufficiently visible.

The mystery now began to be penetrable. The Anglo-Saxon Runic character resembling the Greek *x*, and which represents *G*, will be easily recognised near the beginning of the line, where, however, it is preceded by *e*, which is elegantly blended or combined with it, forming the syllable *eg*; then comes *t*, and next another character retained from the old Runic system, and which stands for *Æ*. The final letter is easily seen to be *n*.

Thus we arrive at the word egtæd'n, which is plainly only a northern form of egtedon, the participle, *esteemed-honoured*, in the dative plural. We may observe that there is a small cross-line upon the left limb of the *n*, implying that the letter stands for something more than itself, namely, for on.

Thus this short inscription, of which the first and last lines are so easily read, has presented no inconsiderable difficulties to unravel in the second and third.

Let us now see how it stands:—

cinostén
ipe-tiofnet
égtæd'n.
cuth.

In the West-Saxon or more cultivated Anglo-Saxon:—

cinnastán
yppe-teofned
égtedon (or égtedum).
cútha.
Kin-stone
impictured
to honoured Dead.—
A Kith-man (or kith).

This inscription is cut upon a small square or panel at the bottom of one of the sides of the stone, and not in any place where it could be conspicuous. It is evidently a mere note or supplement to the principal conception, which is expressed or embodied in an elaborate sculptural composition in low relief, as the photographs and published engravings so well show. And we may learn from it that while Scoto-Saxon families were cultivating the peculiar system of sculptural epigraphy which we have still before us on the numerous sculptured stones of North Britain, they yet sometimes superadded to their descriptive imagery a few lines of alphabetic writing, in that Saxon idiom destined to become the mother-tongue of the Lowlands.

As respects the approximative date to be assigned to the present example, we may without much risk of error indicate the first half of the 12th century. The composition is in good grammatical northern Saxon, and therefore can hardly be of later production than 1150; whilst it might be 50 or 60 years older without carrying us back beyond the most likely epoch which historical information would suggest.

We may conclude the present notice by remarking that the lines have a certain rhythmical cadence, and that play of alliteration requisite to elevate them somewhat above plain familiar prose; and it is not unlikely that cíth is used instead of cútha in order to make a half-rhyme with the syllable teof.

P.S.—Whilst comparing the lithograph proofs from the photogram of the inscription taken from the stone at St Vigeans with the photogram itself, in February 1868, I observed a minor feature present upon both

which had hitherto escaped my sight—namely, a point or stop at the end of the third line.

As this, if it should be verified, would influence the construction and modify the sense of the epigraph, I immediately wrote to my friend, the Rev. Wm. Duke of St Vigeans, to ask him to re-examine the stone itself, to see whether this point did really exist in that place, as the photogram taken from it certainly implied.

Mr Duke's answer is so interesting, and its information so unexpected, that I ask permission for it to be inserted as supplementary to my own remarks on the inscription, since they would be imperfect without it. Fellow-students in Anglo-Saxon will not fail to recall to mind that three points in the figure of a triangle constitute a full stop, according to the usage of Saxon writers.

We now perceive that the short word *cuth*, in the fourth line, stands quite unconnected, and in the nominative. It betokens that the person it indicates, a kithman or relative, had inscribed the foregoing words, and doubtless also erected the stone itself, with the cross which surmounted it.

I hope at a future time to be able to offer some clear evidence that the elaborate picture upon the face of the monument is designed to convey a familiar religious formula.

ST VIGEANS MANSE, ARBROATH,
February 11, 1868.

RALPH CARE, Esq. of Hedgeley, Alnwick.

MY DEAR SIR,—I have carefully examined our monumental stone, in terms of your request, and have no hesitation in giving it as my opinion that there is a stop at the end of the third line. There are three distinct indentations after the last letter, all of which appear to form part of the original inscription, though of course it is possible that one or even two of them may have been caused by some trifling injury received at a remote period. Certainly they are not modern additions. They appear very much as follows:—

n : .

The long vacant space at the end of this line, compared with the two preceding ones, might seem of itself to indicate the completion of a sentence. The stops, you will observe, resemble a modern *colon*, followed by a *period*.—I remain, &c.,

WILLIAM DUKE.