NOTICE OF SIX PAINTINGS ON WOOD, REPRESENTING THE SIBYLS, RECENTLY FOUND AT WESTER LIVILANDS, STIRLING. BY THOMAS ROSS, F.S.A. SCOT. (PLATES IX.-XV.)

It will not be expected that I should enter into the history of those weird sisters whose forms loom mysteriously through the history of the ancient world. The attempt to do so would be on this occasion quite out of place. Suffice it to say that some five centuries before the birth of Christ the Roman Sibyl appears before Tarquin with her books, and from thenceforward the Sibylline Oracles were held in repute more or less in the Roman world, from which they finally disappeared, only to reappear in a new form in the early history of Christianity.

The pagan idea of divinely-gifted women whose years far exceeded the years of men—who lived in remote places, pondering on the past and the future, and who were held in the greatest awe and veneration—was first turned to account in what we may call a Christian sense by an unknown Jew of Alexandria in the second century before Christ. This writer, in the character of a pagan Sibyl and a Hebrew prophet, denounces the iniquities of the Gentile world, and gives a glowing account of the future Messianic kingdom.

"The Great Deliverer was about to arise, and the warning voice of the
Sibyl is lifted up by God's command to call on the natives to anticipate the wrath that is to come, by abandoning their false gods and returning to the worship of the one true God.\(^1\)

This, which forms the theme of the first of the Sibylline books, was followed in the first century by a second and third great poem. In the second the burning of the Temple and the destruction of Herculaneum and Pompeii\(^2\) are referred to as events of recent date. In the third poem of the same period the writer assumes the character of an Egyptian Sibyl. During the next four or five centuries we find, to quote the same writer, Jews putting on the guise of the heathen Sibyl in order to propagate among the heathen under that accredited name the fundamental doctrine of the unity of God and the hope of its universal diffusion and triumph by the hands of the great Deliverer, promised through the Jewish people to all the nations of the earth. On the other hand, we have Christians, under the same assumed name, proclaiming to Jews and Gentiles alike the fulfilment, in the person of Christ, of the promised hopes of both. Thus there grew in the course of a few centuries a great Sibylline literature, which was appealed to as divinely inspired by many of the Fathers during the second century and afterwards. The tradition of the Sibyls survived all through the Middle Ages; and in the popular hymn of the "Dies Irae," written not later than the middle of the twelfth century, they rank with authority equal to that of David.

And as showing how widespread was this belief, I may refer to the epitaph of Devorgilla, the foundress of Sweetheart Abbey, written by a prior of Loch Leven, who compares her to a Sibyl.

But what contributed most to keep the subject in the public view was the great fame enjoyed throughout the Middle Ages by Virgil. For no part of his book was better known than the prophecy by the Cumean Sibyl of the new Golden Age. And Gavin Douglas merely gave it a Christian interpretation as having been fulfilled by Christ, born of a Virgin, when he wrote:

\(^{2}\) Ibid.
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"Thow art our Sibill, Christis modir deir, 
  Prechit by prophetis and Sibilla Cumane; 
Thow brocht the hevinlie lynage in erd heir 
  Modir of God, ay virgine doith remane, 
Restoring vs the goldin warld agane."¹

The existence of the paintings of the Sibyls now exhibited before the Society was first made publicly known by the late Mr J. Maidment in 1866. The paintings are from the house of Wester Livilands, Stirling, and Mr Maidment's account of their discovery is that the proprietor, James Morrison, Esq., "having had occasion to make certain alterations in the interior of the house, was under the necessity of removing a wooden staircase which led to the garrets. This caused the disclosure of a passage, at the end of which was a small aperture to admit light. On each side were depicted the Ten Sibyls, with verses in black letter below," etc.² No further notice appears to have been taken of the paintings till last year (1898), when the house and property of Wester Livilands passed into the hands of James M. Drummond, Esq., Stirling. Mr Drummond made intimation to the Society about the paintings of the Sibyls, and through his kindness they are here to-night. He has also permitted them to be copied for the Proceedings, and for these favours the thanks of the Society are due to Mr Drummond.

The house of Wester Livilands was an almost featureless building, and of no value as a specimen of Scottish architecture, and but for the existence of the Sibyls would hardly have been worth describing. It was a long narrow two-storey building, with attics, the rooms extending from back to front (see the Plan on Plate IX.), and had evidently undergone many alterations, including an addition at a lower level at the north end (see Plan). On the first floor at the south end there was a room between two thick cross walls, measuring about 21 feet long by 19 feet 4 inches wide. A space of about 6 feet wide, called the Oratory on the

¹ Prolong of the Sext Buik of Eneados.
² Notes and Queries, 3rd series, x., Dec. 15, 1866, p. 467. This description is not quite accurate—there are only six paintings of the Sibyls.

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Plan, was partitioned off this room, and on this partition the Sibyls were painted, showing towards the oratory. It is quite evident that considerable alterations have been made just at this part of the house. A large portion of the thick cross wall was cut away to provide room for the principal stair (quite a modern insertion). This stair passing on to the attic caused a good deal of damage to the paintings.

The partition containing the Sibyls (Plate X.) was rather a handsome one; it was constructed of oak, and was divided on the side next the Oratory by Corinthian pilasters into six compartments in the length, a Sibyl occupying each compartment above the frieze and cornice of the pilasters. It will be seen that some of the pilasters had suffered in the many changes and repairs to which the house had been subjected.

The paintings represent the following Sibyls:


Although they are all in a damaged condition, still, on the whole, the first three are fairly well preserved.

The Sibyl Persica (Plate XI.) is represented (as she usually is in paintings) as an old woman, with high rounded shoulders and large features. She holds her book beneath her right arm, while her left hand, beautifully drawn, is in a raised position to emphasise her message, viz.:

"The Mother of the eburnal Father and Sonne,
A mayd shall be. His Birth Salvation
Shall bring the world and life: yet fare from pride,
Though King of all, He on an Ass shall ride
Into Hieroslem, where with wrongfull wreath,
Condemn'd by wicked He shall suffer Death."

The Sibyl Libica (Plate XII.).—A grave and reverent-looking woman, dressed in a scarlet hood or cloak which covers her head. The cloak where exposed on the underside is green; beneath it she wears a light dress having sleeves and cuffs with indications of strings of beads; round her neck she has a light blue neckerchief. In her left hand she holds her book closed against her breast, while with her right hand she seems pointing to it as the source of her prophecy, viz.:
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"A King of Israel shall the Redeemer be
Just gentle; guiltless, for the guilty He
Shall suffer much, the Scribes with scornful brow
Still him forbid his father to avow
Within their Synagogue: yet shall He preach
The way of life, and it the people teach."

_The Sibyl Delphica_ (Plate XIII.).—This Sibyl is represented as a young and sprightly woman, having bare neck and arms, with full bust. She wears a light green dress edged with a yellow border, and, like the fourth and fifth, she wears a red belt or waist-band. She wears a remarkable head-dress, from which a long gauze veil streams down her back. Her right arm appears resting on her book, and with the forefinger of her left uplifted she tells her story:

"After long years due Revolution past,
God, of a virgin borne, to Man dis-Grac't
Shall make the Hope of Sinners Remission shine:
And though Almighty (and his throne divine
Have him for Ay in Heaven) yet, His to save
From Death will He both suffer Death and Grave."

_The Sibyl Cumcaea_ (Plate XIV.).—This Sibyl presents a curious appearance. In some of the alterations of the building the partition shown by dotted lines on Plate X., and the attic stair, have been erected against the painting, and have thus protected considerable portions of the proper left side of the figure: This portion is now as fresh as the day it was painted, while the right half of the figure is almost gone. This Sibyl was thus situated partly in the stair and partly in the Oratory, and the latter part has disappeared, all except a mere outline. Sibyl Cumcaea looks back towards her three sisters just described. She is clothed in a blue dress, having a narrow red edging round the neck and shoulders, with a green cloak, yellow in the underside. Her book is under her left arm with her right hand stretched forth with the fingers apart. Her prophecy is:

"An age shall shortly bring about the Day,
When the great king of kings shall lodge in clay,
Three kings conducted by a glorious starre,
Vnto his Cradle, shal from Eastward farre
Come to adore Him and right humble Sould
To Him shall offer Incense Mirrh and Gold."

The Sibyl Erythreæ (Plate XV.).—The mark of the stair across this Sibyl is painfully evident. The picture is considerably faded all over, the colour of the dress being generally gone with a whitish ground left, but where it remains it shows a light green with a blue hood. The drawing of the figure with the bent attitude of the head recalls the kind of work one sometimes sees in illuminated manuscripts, and agrees with the conventional style of painting Erythreæ, which is to make her aged and like a nun. She wears a string of red beads round her neck, and appears to read in her open book held against her breast with her clasped hands. Her lines are:

"I see the Sonne of GOD come downe from Heaven,
Held in an Hebrew Virgins armes; and euen
Sucking the milke of her pure mayden breests,
He, in his Man-age manifold distrests
Shal beare for those Whome His he dained to mak
Shewing to them a Fathers care to take."

The Sibyl Samia.—This panel, the sixth and last of our series, has suffered worst of all, and is now little better than bare boards, and therefore need not be illustrated. It is probable that its position at the top of the stair landing has exposed it to the influence of the weather, and to the draught up the stair, while the sunshine from the window alongside would be sure to tell in the course of long years. Traces of the first, second, and last letters of the Sybil’s name can be seen, and also of her upturned chin and mouth, with her extended hand, and the dot of red colour which occurs on the cheek of every Sibyl. Her legend is likewise almost all gone, only about the first word of every line and a few letters here and there remaining, the word “Ordnance” can also be made out in its place, and by the aid of these remains it is seen that it must have corresponded with the legend of Samia in the Cheyney Court Sibyls (to be noticed further on), which runs as follows:
The Mother of Heaven, Father of men;
She is the High Birth, Salvation
In all song of the world, and life; she farre from pride
(Though sing of all) she on the vessel ride
Into his...sh...where with wrongfull breath
Committ'd in wicked. He shall suffer Death.
A king of lewes shall he receive as a gentle guest, for the quittance
Thou shall much the same with sorrow shall,
Shall him forth his father to a tow
Within their Synagogues, ye shall hear preach
The way of it the people first.
After long decreas due stamina, on night,
God, of abing donne, in Man and Grace's
Lmeye the Hope of Sinne's Armillion sins.
And, though Almighty and his throne remaine
Have him for ay in Heaven yet, His to take
From death, will He both initer Death and Graves.
Awaft shortly bring about the day, when the great king of kings did lodge in clay. Three kings conducted by the w. starre, out his cradle, that from Edward farre
Come to adore him and his humble birth. In him that offer in true ry and gold.

CUMÆA
I see the Sonne of God come from H men,
Held in an Hebrew Virgins armes; and e n
Sucking the milke of her pure maiden breasts.
He, in his man age manifold difficulty
Sent desire for those Whome His he da ind, me.
Shewing to them, a Father.

ERYTHRÆA
"Heavens sacred Ordinance is now compleat
Of brightest dayes, this is the most repleat
With goodly rays, which shining gloriovse
Dispel all darkness. God sends downe to vs
His Sonne to clear ovr sight. Behovld the Immortal
Coverd with thornes, for vs becommeth Mortal."}

The paintings are on wood and measure 2 ft. 10 in. wide by 2 ft. 5\text{\textfrac{1}{2}} in. high. The disposition and arrangement is the same in each. A narrow border runs all round, and the lower portion of the panel is occupied with its verse in six lines. Above this and in the centre is the Sibyl enclosed in a border with a rounded top. At each side of this border there is a scroll strap ornament of the kind so common in sixteenth and seventeenth century work, and between this scroll and the top a Cupid’s head with wings occupies the space on each side. The ground of the verses and borders is a light yellowish tint, at the Cupid’s head and scrolls a dark blue, and behind the figures of the Sibyls the ground is black. On the borders, and at the same places in all, there are scroll ornaments; these with the lettering are black. The capital letters are all Roman and the small letters are of the ordinary Old English type. The \textit{a}'s are peculiar, being serrated on the left side. The pencil marks ruling off each line are still quite visible.

Regarding the technical process employed in the production of these pictures, the following valuable notes were prepared by Mr Thomas Bonnar, viz.: "The preparation of the ground and the medium used for the production of these panels was according to the most ancient process known, viz., \textit{Tempera} painting. We know from testimony that it was in use by the Pharaohs, which gives it a more than sufficient antiquity for our present purpose. It was certainly the principal medium used in Scotland for fully a century after the oil medium was invented by the Van Eycks in Germany. The process is a simple one, although most

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1 Mr Maidment refers to a Spanish book which he was told was in the library of Sir William Stirling Maxwell of Pollok and Keir, Bart., as containing the Sibyline verses.
effective for its purpose, and with due care in the preparation it can be made very enduring, as we can witness by the examples of decorative work that have survived to the present day. It is, I regret to say, chiefly through gross neglect that most of these are now in a ruinous condition.

"In treating wood-work with this process, it was first of all essential that it should be quite dry. The surface was then passed over with a coating of size in a slightly congealed state. After that the panels were coated with whiting well washed and mixed with size. This was laid on with a full brush so as to fill up the inequalities in the wood, the surface afterwards being rubbed down until the ground became smooth and the whiting was mostly removed, because, if the whiting was left in a full body, it would be apt to become brittle and crack or flake off. When this preparation was carried out satisfactorily the work was ready for the decorator. Another medium employed in the Middle Ages was composed of fine whiting mixed with egg, the yolk being used as well as the white of the egg. This was all carefully beaten up and a little vinegar added to prevent putrefaction. It was then diluted as required with juice from the shoots of the fig-tree. This process was used by the Italians in special cases."

Mr Louis Boeder, artist, has also made a careful examination of the pictures and sends the following notes:

"The wood panels have, first of all, been prepared by coating them with a mixture of whiting and size, the latter probably of vegetable origin. Upon this ground the subjects were traced and painted in dis-temper colour, the binding medium again being size, but albumen appears to have been employed as well. For the reds, however, oil colour has been used. The absence of gloss may be explained by the absorbing nature of the ground or the use of turpentine. The golden browns are produced by an earth, probably raw siena. The black, requiring a greater amount of the "binding medium," has in time become rather brittle and peeled off, the softer ground below being unable to resist the curling up of the colour above, which is the result first of dampness and then a sudden
drying up. In some parts the ground has become so soft, probably by decomposition, that the black in peeling off has carried it completely away, exposing the wood below.

"The decorative panels on the back are also in distemper, but curiously, while all the bands and lines are in this medium, the subjects of the panels, conventional plant forms, are done in oil colour, and some of the semi-transparent browns seem to indicate the use of a resinous substance. The blues are, however, again in distemper (tempera) colour."

The reverse of the panels, seen in the south room, are decorated as noted above with conventional plant forms, placed saltire-wise, as shown in Plate IX. The stalks, leaves, and berries are brown, with red flowers on one and blue and white on another, the ground being white with lines of brown shades enclosing the design.

This circumstance of the principal paintings being towards the little room or closet, and the simpler ones towards the large room, appears to show that it was not a mere decorative motive which called the former into existence, as they could not be seen to advantage in a closet only 6 feet wide. It therefore seems that in all probability this was a private oratory.

I may here observe that the joists over the room and oratory were originally painted with conventional patterns, but these were very much destroyed, the ceilings having at a later period been lathed and plastered.

The date 1629 is cut on the frieze of the partition, and there need be little hesitation in saying that this is also the period of the paintings. It is interesting to remember that just about this time Sir William Alexander, Earl of Stirling, was about to begin the erection of his famous house in Stirling, and that he was issuing his ponderous and lengthy poems—poems entirely founded on the history and mythology of the ancient world, and containing three or four allusions to the Sibyls—so that the subject was, it may be said, in the air at this time. There are also numerous indications and examples to show that a genuine delight in art and colour decoration prevailed throughout Scotland about this period; and in the above year (1628–29) there was a con-
siderable amount of work being done at Stirling Palace and Chapel Royal\(^1\) by one Valentyne Jenking, or, as he is called in the accounts, "Valentyne the Painter." He was evidently an artist decorator in business in Glasgow, and came to Stirling by command of the Master of Work. Great quantities of "Calk, Oyle, Gold, and Cullouris" were provided for him, as well as an assistant, "Andrew Home, Painter."

A great amount of heraldic painting was done by him both on stone-work and boards. In the Queen's chamber the panels were to be "fair wrocht with armes, antikis, and thair af-sets," and so far as I know there is nothing to prevent us from supposing the latter to be such subjects as our Sibyls. And it is interesting to note in connection with Livilands, that Valentyne was to paint the joists of the Chapel Royal, "the field thairof blew with flouris going all along thame and antikis." He further painted three great "brodis" for Falkland.

Considerable preparations of an artistic kind were contemplated to be made at Holyrood for the reception of James VI., and the Lords of the Privy Council, having resolved that these should be "In such decent and comlie forme and maner as is aggreable to his Majesties princelie estaite," found, we are sorry to say, that "this work could not be gottin so perftylie and well done within this country as is requesite."

So they were obliged to enter into a contract with Mathew Guidrick, "Citienair and paynter in London," for painting and "gylting of his Majesties Chappell of Haliruidhous," and with Nicolas Stone, "carver and citienair of London," for wood-work for the same. It appears that Guidrick was to do a lot of painting—portraits of the apostles, evangelists, and such-like subjects, which were to be carved by his friend Nicolas Stone.

These preparations made a great talk both here and in London, and in a gossipy letter from Mr Chamberlain in London to Sir Dudley Carleton, he says that "Inigo Jones tells me" that he has charge of the

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\(^1\) See Extracts from the Compt of James Murray of Kilbaberton, Master of Work, *Miscellany of the Maitland Club*, vol. iii. p. 369.

\(^2\) Register of the Privy Council, vol. xi. p. 66.
whole affair, “with pictures of the Apostles, Faith, Hope, and Charity, and such other religious representations, which, how welcome they will be thither God knows.” We know that they were not welcome, and Spottiswoode tells us that as the English carpenters were fixing the portraits of the Apostles, a rumour went round among the people, who protested, and to prevent an outrage (which would have been very inconvenient) the Bishops wrote asking the king “to stay the affixing of these portraits.” This the king did with great reluctance, telling them “you can endure lyons, dragons, and devills to be figured in your churches, but will not allow the like place to the Patriarchs and Apostles.”

This incident, if not conclusive on the lack of artistic ability in Scotland, shows us by a striking example that caution was required in setting up in one’s house such works as those we have before us. Their position in a narrow closet, probably an oratory at Livilands, appears to indicate that the proprietor was aware of this.

The existence of an oratory in this house seems to indicate that the proprietor adhered to the old Church, but, as we shall see later on, fourteen years after the date assigned to the paintings he was evidently an upholder of the Reformed Church, and as such would certainly not have had an oratory in his house.

We may here note that about 1533 Robert Reid, Abbot of Kinloss, had his chamber and oratory at Kinloss painted by one Andrew Bairhum or Bairtrum, in the light style peculiar to Scotland, as well as pictures of the saints and evangelists for the Church.¹

The chapel in Stirling Castle was rebuilt about 1593–94 by James VI. for the baptism of Prince Henry. It was decided to make it “more large, long, and glorious” than the old one was. And Robert Johnstone, a contemporary writer, tells us “that the ceiling was garnished with gold, and that the walls were magnificently adorned with pictures, sculptures, and other ornaments.”² The chapel was allowed to fall into a

state of comparative ruin, and Dr Rogers states that its internal decorations were defaced and scattered. Mr Bonnar has suggested that these panels may have been part of the decoration of the chapel. But in view of the careful design of the screen it appears as if the whole partition had been arranged for its position, and that it is not a haphazard collection of pilasters and panels, the spoil of some other place.

But perhaps the best kind of evidence we have that there was an appreciation and interest for the art of painting in Scotland is to be found in the numerous painted ceilings which have come down to us from this period—ceilings of houses and churches, painted on boards, and in a fixed situation, showing that the artists, if not always Scotsmen, were at least resident here; and the art of the ceilings generally had a very striking resemblance to that displayed on this Sybil partition at Livilands.

I have previously referred to paintings of the Sibyls at Cheyney Court, Bishop's Frome, Herefordshire. Their date appears to be fixed by the arms on a quartered shield to about the year 1611. There are twelve of them (the complete number of the Sibyls) painted on panels divided by columns; on one side of the room (which is a large one) there are paintings of the prophets. The Sibyls have verses below them which almost agree word for word with those of the six verses at Livilands, thus showing that the verses are traditional—handed about from province to province and generation to generation. These other six Sybils and their verses are:

ÆGIPTIA.

"... e Immortl Word shal sinnles flesh become,
His Birth shal be from a pure Virgins wombe,
Christ sinne shal check and stubborn sovles shal chase
In vter exile from before His face;
But whome to Him Repentance bringet backe
In theyr extremes shal never comfort lacke."

1 Notes and Queries, 4th series, vol. v. pp. 152, 243; also The Mansions of Herefordshire, by Rev. Charles John Robinson. Hereford, James Hall. Cheyney Court Mansionhouse was destroyed by fire a few years ago when in the occupancy of Mr Alfred Monson, and the Sibyls' room was totally destroyed. I am indebted to Mr D. J. Vallance in regard to the Cheyney Court Sibyls.
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Hellespontica.

"These people have not what the future shall
A rich and plentiful harvest over all,
A Sacred Virgin Mother Mayd shall be,
Son of Immortal Power conceive shall she,
He shall be God of Peace and shall restore
Salvation to the world forlorn before."

Phrygia.

"The Almighty Faters dears only Sonne
Once suffering death shall coldly languish on
His woeful Mothers feeble lap, she thrilled
With sight of his deare carcass so beheld
Shall have His soule with sorrows terrifid
But, but He died we in our sinnes had did."

Cumana.

"God to redeeme vs humaine flesh shall take,
Noth holding dearer than vs whole to make
Peace at His comming to the earth shall com,
Rest then shall flourish, warre shall have no roome
In all the World to toile it as before,
The Golden-Age He glorivs shall restore."

Tibertina.

"At Bethleem in base and homely tod,
A Mayd shall be the Mother of a God.
He as an infant borne of Mortal lap,
Shall sooke the pvre milke of her virgin pap,
O treble blessed thow which shalt have grace
Gods sonne to novrce and in thine arms embrace."

Europe.

"In little lowly cote open forlorne
In povertie shall King of Kings be borne,
He whose sole power all riches doth dispose,
Shall but on hay His naked flesh repose,
He from belowe shall the good fathers free,
Then reaseend to Heaven triumphantly!"

In June 1888 there was exhibited to the Society of Antiquaries of
London a set of twelve trenchers, 5\(\frac{3}{4}\) inches in diameter, with coloured engravings of the Sibyls with printed titles, surrounded by verses written on the wooden margin. The date of these trenchers is late-sixteenth century. The verses are in four lines, with catchwords and phrases similar to those of the verses just quoted, and the differences confirm the statement that the verses are traditional, being just such variations as are characteristic of our ancient ballads and of all oral poetry.

Generally speaking, the same theme and catchwords appear under the same Sibyl in each set, but not always; for instance, in the Liviland and the Cheyne Court Sibyls Persica refers to the incident of the riding on an Ass, and so does Persica in the London Sibyls; but it is not till we come to the Erythaea of the last paintings that we really get the corresponding verse of the first series. Then the Libica of Livilands changes with the Cymna of London, as does Cumæa with Samia. The Delphica, the Ægiptia, the Hellespontica, the Phrygia, the Tibertina, the Europa of the sets generally agree, sometimes very closely. Thus in the Europa of Cheyne Court we have the line:

"Shall but on hay His naked flesh repose."

In the London Sibyl:

"And but on hay his flesh repose."

Somewhat in the same manner as the verses differ do the emblems in the various representations of the Sibyls differ from each other, but this subject we need not pursue, as the Livilands Sibyls have all the same emblem, and probably the most correct—an open or a closed book.

On the screens of many churches in Devonshire there are numerous painted panels containing representations of the apostles, prophets, and saints; and at the churches of Bradninch, Ugborough, and Heavitytree, the Sibyls are believed to be represented. ² The figures bear the

emblems of the Nativity, Passion, and Resurrection of our Lord, which are frequent attributes of the Sibyls in mediæval art, and the belief is founded on the strength of a similar figure bearing one of the attributes with the name “Sibilla” below it being found on the screen of Ipplepen Church.

So far as I have been able to ascertain, there are no other paintings of the Sibyls on any buildings in England.

There is a series of ten paintings of the Sibyls in the library of King’s College, Aberdeen. They are painted on canvas, and are believed to be the work of George Jamesone (born 1587, died 1644). An interesting description of them will be found in the biography of the artist. Mr Bullock supposes them to be copies made by Jamesone when studying art at Antwerp. If this is so it is curious that nothing should be known regarding the originals. The name of each Sibyl is painted along the top of the picture thus—S. Lybica, the one mentioned being represented by a negro woman with upturned eyes, and her hands folded on her breast. Generally speaking, it may be said that the series of figures have not much of a Sibyline character about them, but have more the appearance of half-length portraits, to which the Sibyline names have been given; and although painted about the same time as those at Livilands, they bear no resemblance to them. There do not appear to be any other Sibyl paintings in Scotland.

Mr Maidment, in continuation of his note, says that while writing he had before him “a thin volume of extreme rarity, printed in small 4to, at Frankfort, m.d.xxxi., in German.” He goes on to say that the volume contains seven portraits, and that those of Persica, Libica, and Delphica “are just counterparts of the Sibyls of Livilands.”

It is probable that Mr Maidment wrote his account in his library, and that he had not the pictures before him, as Mr Sidney Colvin, on

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1 George Jamesone, by John Bullock. Edinburgh, David Douglas. I beg to express my indebtedness to Mr P. J. Anderson, University Library, Aberdeen, and to Mr Webster, No. 5 Chanonry, Aberdeen, for photographing certain of the paintings for me.
comparing the woodcuts in this German book (Zwölf Sibellen Weissagungen, 1531) with photographs of the Livilands pictures, informs me that they have no relation to each other. Nor, he further adds, have our portraits any relation to the Florentine or Roman engraved series of Sibyls. "They are," he says, "on the contrary, quite independent compositions."

And Professor Baldwin Brown, who kindly compared them for me in the British Museum, writes to the same effect.

Besides this Frankfort book, Mr H. Krebs, M.A., Librarian of the Taylorian Institution, Oxford (to whom I am greatly indebted for assistance and information on this subject), informs me that in the Taylorian Library there is a book entitled, Opusculum de Vaticiniis Sibilarum; it bears on the last page "Impressum Oppenheim," no date, and consists of nineteen leaves. Another edition of this work was printed at the same place, and has the date 1516. It consists of twenty-two leaves, and bears the title, Offenbarung der Sibyllen, Weisssagungen. This work contains figures of the twelve Sibyls, but they are likewise quite different from those of Livilands.

There is a series of Sibyls by a Florentine engraver, printed at Rome in 1481, and reproduced by the late Mr Malcolm of Poltalloch in 1886, in which Persica has a head-dress somewhat resembling that of Delphica of Livilands. And in Mr Colvin's book, A Florentine Chronicle, Persica again appears with a somewhat similar head-gear, but the resemblance in both cases is somewhat remote.

The Sibyls of 1481 have verses in mediæval Latin and early Italian, and from the comparison of these with the verses of the Livilands Sibyls made by Mr Krebs, it is evident that the latter do not owe their inspiration to the Roman verses. They have the same theme—the coming of Christ—but the mode of expression and the thoughts are quite different.

The property of Livilands belonged, in the seventeenth century, to a family of the name of Murray. On the 11th September 1599, Oliver Murray of Levilands, Elizabeth Hart, his spouse, and Robert Murray, their son, on one part, and Walter Cowane, burgess of Stirling, Janet
NOTICE OF SIX PAINTINGS ON WOOD, REPRESENTING THE SIBYLS.

Alschunder, his spouse, and Christian Cowan, their daughter, on the other part, enter into a contract for a marriage betwixt the said Robert and Christian.\(^1\) Christian Cowan at this date was a widow, as in 1597 she is referred to as the wife of James Short.\(^2\) Robert Murray is designated as an advocate, and it is his initials and those of his wife that are carved on the partition (Plate X.). And it was doubtless for them that the paintings of the Sibyls were made.

In 1643 Robert Murray of Livilands, out of his zeal for the propagation of the true reformed religion, left money for the supply of another minister to the kirk of Stirling.\(^3\) And in 1666 John Murray of Levyland was admitted to the liberty and freedom of Stirling.\(^4\) General Monk was evidently quartered in the house in 1651, when the magistrates supplied him with wine, pipes, and tobacco.\(^5\)

The property of Livilands seems to have remained in the possession of the Murrays till about the end of the eighteenth century, as at the time of building the Episcopal Church in Stirling, about 1793, Mr Murray of Livilands was one of the two managers who stood at the "plate" on alternate Sundays.\(^6\) But in 1809, at a meeting in connection with this same church, although two Mr Murrays were present, a Colonel Rind is designated as of Livilands.

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\(^1\) Calendar of the Laing Charters, Nos. 1395 and 1397.
\(^2\) Ibid., No. 1336.
\(^3\) Burgh Records, 1519–1666, p. 185.
\(^4\) Ibid., p. 52.
\(^5\) Ibid., p. 310.
\(^6\) Stirling Natural History and Archaeological Society, 1892-93, p. 8.
MONDAY, 8th MAY 1899.

SIR ARTHUR MITCHELL, K.C.B., M.D., LL.D., in the Chair.

A Ballot, having been taken, the following Gentlemen were duly elected Fellows:—

ARCHIBALD CAMPBELL, Springfield Quay, Glasgow.
JOHN GUTHRIE, Solicitor, Town Clerk of Crail.
W. M. ORMISTON, Architect, Hamilton House, Restagas Road, Edinburgh.
CHARLES SANFORD TERRY, M.A., Lecturer in History, Aberdeen University.
Rev. DAVID IMRIE, St Andrew's Free Church, Dunfermline.
Sir ALEXANDER MUIR MACKENZIE of Delvine, Bart.

The following Donations to the Museum and Library were laid on the table, and thanks voted to the Donors:—

(1) By Sir ARTHUR MITCHELL, K.C.B., M.D., LL.D.
Collection of Pins with heads of twisted wire, found on the Reay Sands, and specimens of hand-made Pins from Carlsbad. Bodkin made of the Wing-bone of a Goose. [See the subsequent Communication by Sir A. Mitchell.]

(2) By Mr D. B. RICHARDSON, Haregills, through JAS. BARBOUR, F.S.A. Scot.
Circular Disc of Stone with indented hollows on both sides, found on the farm of Haregills, Dumfriesshire.

(3) By J. M. MACKINLAY, F.S.A. Lond. and Scot.
(4) By the Trustees of the late Sir William Fraser, K.C.B., LL.D., F.S.A. Scot.

The Cartulary of Colquhoun. Privately printed. 4to; 1873.
The Cartulary of Pollok-Maxwell. Privately printed. 4to; 1875.
The Pollock-Maxwell Baronetcy. Privately printed. 4to; 1866.
Memorials of the Montgomeries, Earls of Eglinton. Privately printed. 2 vols. 4to; 1859.
Decennial Indexes to the Services of Heirs in Scotland. 4 vols. folio.

(5) By the Master of the Rolls.


Annals of Colinsburgh, with Notes on Church Life in Kilconquhar. 8vo; Edinburgh, 1896.

(7) By Jas. W. Dunlop, through Mr. Robert Hepburn.

Hand-bell 5\(\frac{1}{2}\) inches high, by 3\(\frac{3}{4}\) inches diameter across the mouth, bearing the following inscription:—"Part of the Great Bell of the Tron Church, Edinburgh, destroyed by fire 16th December 1824. On the Great Bell was inscribed—'John Clyfton made mee 1633.'"

(8) By Miss L. M. Galloway.

Fish-spear of iron, being a flat spear-pointed rod 18\(\frac{1}{2}\) inches in length let into a handle of ash 7\(\frac{1}{2}\) inches in length, and shaped like the bent head of a walking-stick, used chiefly for spearing flat fish in the sandy pools of Luce Bay, Wigtownshire.

(9) By Erskine Beveridge, F.S.A. Scot.

Charter by Patricius de Rynd, burgess of Edinburgh, in favour of vol. xxxiii.
Adam Suordsleper, burgess of Edinburgh, of certain lands in the said burgh, 1348.

Sciant tam presentes quam futuri quod ego Patricius de Rynd Burgensis de Edynburgh vendidi resignavi et pro me et heredibus meis et meis assignatis quibuscumque in perpetuum totaliter quietum clamavi Adamo dicto suordsleper burgensi dicti burgi de Edynburgh totam illam terram meam cum omnibus suis pertinentiis et cum omni jure meo terre ejusdem quam per conquestum meum tenui in feodo in predicto burgo de Edynburgh ex parte aquilonari ejusdem in magno vico prout jacet in longitudine et latitudine per suas rectas metas et divisas inter terram Willelmi de Maloct ex parte orientali ex parte una et terram quondam Mariote Broun ex occidentali parte ex altera parte pro quadem summa pecunia quam prefatus Adam michi prae manibus tradidit atque totaliter pacavit de qua teneo me bene esse pacatum per presentes Ita quod ego dictus Patricius heredea mei et assignati quicumque in dictam terram cum pertinentiis nec in jus aliquod ejusdem jus aut clamencia de eotho exigere minuere portionibus aut vendicare quod modo Et si contingat quod abit me heredes meos vel assignatos quoscunque contra hanc venditionem resignationem et quietam clamationem venire movere aut quovis modo attemptare Obligo me et contravenientem seu contravenientes in centum libris bonorum sterlingorum per omnia bona nostra mobilia et immobilia habita et habenda ubicunque locorum existentia vel extra foro restringenda capienda detinenda et ad libitum voluntatis dicti Ade heredum suorum vel assignatorum vendenda sine alicujus ministri ecclesiastici seu ballivi secularis licencia optenta vel optinenda tam ad solvendum dicto Ade heredibus suis vel assignatis nomine damnporum laborum et interesse quam fabricae ecclesie Sancti Andree Cathedralis nomine pene dictas centum libras sterlingorum per equales portiones primo die litis moti presenti tamen venditionem resignationem et quietationem mea in perpetuum in suo vigore rata manente subjiciendo me et dictos contravenientem seu contravenientes jurisdictioni et cohortationi domini Archidiaconi Laudonie vel ejus vicegerentis qui pro tempore fuerit ut nos per omninomad censuram ecclesiasticam tam majoris excommunicationis quam minoris tam ad hujus pacti inviolabilem observationem quam ad dictas centum libras sterlingorum ut promissum est solvendum de die in diem licite valeant compellere Renunciando in hac parte remediis subsidiis privilegiis indulgentiis sine remissionibus papalibus seu regalibus ac omnimodi exceptionibus cavillationibus dilationibus oppositionibus seu propositionibus juris ecclesiastici aut secularis quo michi et heredibus meis et assignatis quibuscumque in aliquo poterunt prod esse et dicto Ade et heredibus suis vel suis assignatis in contrarium presencium obesse Et ego dictus Patricius et heredes mei et assignati quicumque dicto Ade et heredibus suis et suis quibuscunque assignatis venditionem resignationem et dicte terre cum pertinentiis quietam clamationem
The following Articles acquired by the Purchase Committee for the Museum and Library, during the Session 30th November to 6th May 1899, were Exhibited:—

Two Brass Highland Brooches, one small Silver Brooch, and Purse ornamented with pierced brass. [See the previous Communication by Dr Joseph Anderson, in which the two Brass Brooches are figured, pp. 64, 65.]

Polished Axe of flintstone, found at Dalpatrick, near Crieff. It measures 12\(\frac{3}{4}\) inches in length, by 3\(\frac{1}{2}\) inches in breadth across the cutting face, tapering to 2\(\frac{1}{2}\) inches at the butt, which is similar in shape to the cutting end but with its edge ground flat to a thickness of \(\frac{1}{8}\) of an inch, the side edges also ground flat to a thickness of \(\frac{1}{4}\) an inch at the widest part, thinning off to both ends. This fine specimen (fig. 1) was obtained through the good offices of Mr A. G. Reid, F.S.A. Scot., Auchterarder, who sends the following account of the circumstances in which it was discovered:—The Axe was found on the Farm of Dalpatrick near Crieff, in cutting out the bottom of a potato pit at a depth of about 3 feet from the surface. It was brought to me by Mr Bryden, Crieff, who bought it from the labourer who discovered it. About forty years ago a large sepulchral urn standing about 18 inches high was found on the same farm on the side of the Earn opposite to the Roman Camp of Strageath. It was full of burned bones. The farmer gave the urn and bones to a medical man of this place who left long ago. He is now dead, and it is not known what became of the urn.

The following is a list of the negatives:

Nos. 1 and 2, Irregularly-shaped Slab with concentric circles and other figures roughly picked on both surfaces, Monreith; No. 3, Half of a circular Cross-head with perforations in the quadrants, Whithorn; No. 4, Cross-shaft with interlaced work, Whithorn; No. 5, Cross-shaft with interlaced work—reverse of No. 4; No. 6, Heater-shaped shield of arms bearing lion rampant and two cloaked figures as supporters; No. 7, Fragment with very rudely picked frets of T-shape; No. 8, Portion of broken Disc-head of cross; No. 9, Cross with central boss very roughly picked; No. 10, Cross-shaft with interlaced work of two strands with
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circles interlaced, Whithorn; No. 11, Figure of a Bishop from Ferries House; No. 12, Figure of a Bishop in carved oak, Glasserton House; No. 13, Cross-shaft with interlaced work, Whithorn; No. 14, Fragment with interlaced work of four strands having circles interlaced, Whithorn; No. 15, Cross with part of shaft and disc-head entire, with boss in centre and four sunk discs in the quadrants, the shaft ornamented with interlaced work, Whithorn; No. 16, Part of Cross-shaft having two human figures in a bordered panel underneath interlaced work; No. 17, Rounded Stone with carving so much worn as to be indeterminable; No. 18, Cross-shaft with one panel of interlaced work in relief and another incised in lines roughly picked out—Manse stone; No. 19, Fragment with carving of human figures much defaced—Manse stone, No. 3; Nos. 20 and 21, Inscribed early Christian Monument of Latinus and his daughter, and enlargement of the inscription, Whithorn; No. 22, Inscription sanct, etc., in St Ninians Cave, Glasserton; Nos. 23 and 24, Font, Isle of Whithorn; No. 25, Cross with disc-head having a central boss and four perforations in the quadrants, the shaft ornamented with interlaced work in relief, Whithorn; No. 26, Cross-slab with rudely picked out circular cross with central boss surrounded by two circles, and circular depressions in the quadrants, the shaft having a rope border and rude interlacing, Whithorn; No. 27, Portion of Cross-shaft with interlaced work of parallel strands and circles, Whithorn; No. 28, A duplicate of No. 11; No. 29, Portion of Cross-shaft with interlaced work, Whithorn; No. 30, Cross with central boss, smaller bosses on the arms, and bossed hollows at the intersections, Whithorn; No. 31, Cross-shaft with interlaced work in relief, the disc-head broken away, in the centre of the shaft a shield-shaped space roughly cut into the carving bears the letters AM over a double chevron in relief, Whithorn; No. 32, Part of a Slab with an equal armed cross in a circle; No. 33, Reverse of erect Slab in Rothesay Churchyard, Proceedings, vol. xxv. p. 411; No. 34, Portion of Cross-shaft with interlaced work over a panel containing a cross incised standing on an oval pointed leaf-shaped base and having two circles with central dots over the arms, and under the arms two circles without dots;
No. 35, Slab with rudely picked cross of peculiar form with central boss, the shaft rising from a square base with double diagonals dividing it into four triangles and in the centre of each triangle a small incised equal armed cross; No. 36, Portion of Slab with equal armed cross, the arms widening from the intersections, and a spike-like projection along the centre of each of the ogee spaces between the arms, Kirkmadrine; No. 37, Stone with incised cross in centre and a smaller incised cross on each side of the shaft, Whithorn; No. 38, Duplicate (spoiled) of No. 29; No. 39, Duplicate of No. 20; No. 40, Cross-slab with incised interlaced work and circular cross-head incised, Whithorn (broken plate); No. 41, Right side of stone (No. 43) with human face at top—Old Church, Minnigaff; No. 42, Obverse of Stone at Minnigaff; No. 43, Stone with equal armed cross with bird on top of cross—Minnigaff; No. 44, FLORENTIVS Stone at Kirkmadrine; No. 45, The two inscribed Stones at Kirkmadrine; No. 46, Duplicate of No. 45; No. 47, Stone with rude incised cross, Kirkmadrine; No. 48, Cross on No. 47, enlarged; No. 49 Stone with rudely picked cross of peculiar form with central boss and four bosses in the intersections; No. 50, Foundation Stone in Old Church, Kirkmadrine; No. 51, Inscription on the viventivs Stone at Kirkmadrine; No. 52, Effigy (No. 21), and three carved monumental Grave-slabs at Oransay Priory; No. 53, Two carved monumental Grave-slabs, Oransay Priory; No. 54, Two carved monumental Grave-slabs, Oransay Priory; No. 55, Slab with interlaced work of double strands in low relief, Whithorn; No. 56, Carved monumental Grave-slab, and slab with effigy, Oransay Priory; No. 57, Three carved monumental Grave-slabs, Oransay Priory; No. 58, Three carved monumental Grave-slabs, Oransay Priory; No. 59, Three carved monumental Grave-slabs (Murchardus Macduffie, and two others), Oransay Priory; No. 60, Two carved monumental Grave-slabs, Oransay Priory; No. 61, Two broken portions of carved monumental Grave-slabs with pointed ends, Oransay Priory; No. 62, Stone Bowl or Font; No. 63, Cross with human head, Kiloran, Colonsay; No. 64, Slab with figure of nun; No. 65, Left side of Skull, Colonsay; No. 66, Three carved monumental
Grave-slabs, Oransay; No. 67, Front view of Skull (Cist No. 1), Colonsay; No. 68, View of Skeleton on slab, Colonsay; No. 69, Three carved monumental Grave-slabs, Oransay (Murchardus Macduffie, and two others, different from No. 59); No. 70, Duplicate of No. 64; No. 71, Standing-stone with incised cross, and four small crosses in the quadrants, Laggangarn; No. 72, Similar Standing-stone with similar crosses, Laggangarn; No. 73, Lower part of effigy, with two cloaked figures crouching at the feet; No. 74, Urn of food-vessel type; No. 75, Upper part of effigy of which No. 73 is the lower part; No. 76, Lower part of carved cross-shaft, Oransay; Nos. 77 and 78, Obverse and Reverse of stone called "The Dumb Proctor" at Lochwinnoch; Nos. 79 and 80, Duplicates of Nos. 77 and 78 (Archaeological Collections of the County of Lanark, vol. ii. p. 213, and pi. iv.); No. 81, Top of great Cross, Oransay, showing crucified figure; No. 82, Three carved Slabs, one with figure of nun (Nos. 64 and 70), one with two figures above a ship (No. 61), and the Celestinus inscribed stone; No. 84, Wall of Chapel in St Medan's Cave.

Two Finger-rings, one of silver, flat in section, and inscribed on the outside IESVS NAZA, the other of brass, silver gilt, with two hands clasped, the outside divided into raised panels, in each of which is a letter of the inscription IESVS NA.

Three-handled Quaich or Ale-cap, 5½ inches in diameter and 2 inches in depth, made of twelve segments of dark brown wood hooped together by withes, the base encircled with a hoop of silver, and a shilling of Charles II. inserted in the bottom of the bowl inside.

Two Beggars' Badges of pewter, one circular, 3 inches in diameter, with slightly raised circular edging, and bearing in capital letters KIRKCALDY POOR, No. 10; the other, oblong in shape, 2½ inches in length by 1½ inches in breadth, bearing DYSART POOR, No. 3.

Pair of Scotch Flintlock Pistols of steel from Skibo Castle, 13 inches in length, richly ornamented with engraving and silver inlay, bearing
the Sutherland crest—a cat, with the motto SANS PEUR—and a shield, bearing a lion rampant within a double tressure. The maker's name, MACLEOD, is stamped on the lock.

Bronze Spear-head (fig. 2), 5\(\frac{7}{8}\) inches in length, the socket 2\(\frac{1}{8}\) inches, and the blade 3\(\frac{3}{4}\) inches. The socket is \(\frac{7}{8}\) of an inch in diameter, and cored to beyond the middle of the blade, when it loses its rounded out-

Fig. 2. Bronze Spear-head found at Nethermuir Moss, New Deer. (½.)

line externally, and is continued as a mid rib of triangular section on both sides to the point of the weapon. The blade is leaf-shaped from the point backwards to the shoulder, where it is 1\(\frac{3}{8}\) inches in width, and then curves rapidly inwards to the socket. The loops, which are placed on each side of the socket in the plane of the blade at a distance of \(\frac{7}{8}\) of an inch from the base of the socket, and \(\frac{1}{2}\) an inch below the base of the blade, are \(\frac{3}{4}\) inch in length, and project so as to make an opening of
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an eighth of an inch wide. They are oval when seen sideways, and fully ¼ of an inch in greatest width. The spear-head was found in Nethermuir Moss, New Deer, Aberdeenshire.

Collections of Flint Implements, from Culbin Sands, Genluce Sands, and Tannadice, Forfarshire.

The following Books for the Library:—

The Crosses of Castle Dermot and Durrow. By Miss Margaret Stokes, Folio; 1898.

Corpus Inscriptionum Latinarum, vol. x. pts. 1 and 2; vol. xi. pt. 1; vol. xiii. pt. 1, fasc. 1; vol. xiv.; vol. xv. pt. 1; vol. xv. pt. 2, fasc. 1; and vol. iv. (Suppl.) pt. 1; completing the set to date.

The Native Races of Central Australia. By Baldwin Spencer and F. J. Gillen.

Ellice's Place-Names in Glengarry; Maclagan's Catalogue of Rubbings of Sculptured Stones; The Lake of Menteith and its Islands; The Saga of King Sverri; Bugge's Home of the Eddic Poems.

Publications of the Surtees Society—the set of 99 volumes.

There were also Exhibited:—

(1) By the Hon. MARY M. MAXWELL SCOTT, of Abbotsford, through Mr JAMES CURLE, Jun., Librarian.

Bronze Mask or Chanfrein of "Late Celtic" style, found in a moss at Torrs, parish of Kelton, Galloway, in 1820, now preserved at Abbotsford. This remarkable object has been described and figured in the Proceedings, vol. vii. plates xlv. and xlv. A facsimile of the mask made by Messrs Brook & Son for the National Museum, by permission of the Hon. Mrs Maxwell Scott, was also exhibited.

(2) By Mr W. GUTHRIE, Perth, through Dr R. de BRUS TROTTER.

Highland Brooch of brass, 4½ inches in diameter, ornamented with interlaced work, foliage, and animals, in relief.

The following Communications were read:—