II.

THE SCULPTURES IN ST MIRREN'S CHAPEL, PAISLEY ABBEY, REPRESENTING THE ACTS AND MIRACLES OF ST MIRIN; ALSO INCISED SEPULCHRAL SLABS, RECENTLY DISCOVERED IN THE ABBEY CHURCH, PAISLEY. BY THOMAS ROSS, ARCHITECT, F.S.A. Scot.

The acts or miracles of St Mirin, illustrated by the accompanying drawings, are sculptured on the inside of the east wall of the chapel dedicated to St Mirin, adjoining the south transept of the Abbey Church of Paisley. The chapel, which originally opened into the transept by two wide arches, is a building of considerable importance, being 48 feet 3 inches long by 22 feet 2 inches wide, vaulted with a stone roof, imitative of groining, in the manner so frequent in Scottish buildings of the fifteenth century. It is lighted by two traceried windows of four lights each, one in the east gable and the other in the west. Beneath the east window (as shown in fig. 1), at the height of about 6 feet above the floor, are the sculptures to be described. The acts are represented in ten panels or scenes, framed at top and bottom with continuous mouldings running from side to side of the chapel. The scenes are thus all of one height, but they vary in width, and they do not cover the whole space. Beginning at the north side, or the left hand, there are three scenes occupying a space of 3 feet 11 inches, then a blank of 8 feet 2 inches, after which the remaining space of 10 feet 1 inch is occupied with seven scenes.

In the blank space the masonry is made up of two courses of polished stones, but the sculptures are cut out of single stones in the height.

What these sculptures might represent was for long a subject of uncertainty. Charles Mackie, in his *History of Paisley*, says of them: "On comparing these figures with other Catholic relics, I am of opinion that they represent the works of Charity and Mercy, which not unfrequently ornament the altar-pieces of Catholic chapels." ¹ He further

¹ *Historical Description of the Abbey and Town of Paisley*, by Charles Mackie, p. 69.
Fig. 1. Chapel of St Mirin, Paisley Abbey, showing position of the Sculptures.
quotes a detailed description of each scene from Crawford, the Renfrewshire historian, who saw in them scenes from the confessional, priests administering extreme unction, a priest pardoning a transgressor, a man holding by the horns of the altar, the holy family, etc.

The writer of the notice of the abbey in the *Baronial Antiquities* failed to discover what they represented, even although he refers to the miracles of St Mirin as recorded in the Aberdeen Breviary. He characterises them as the work of "an ancient and rude age," and "probably," he says, "they existed before the chapel itself, and were fragments of an earlier edifice."

To the Very Rev. Dr Cameron Lees belongs the credit of first detecting the real meaning of these sculptures by showing that they illustrate the legend of St Mirin as narrated in the Aberdeen Breviary, compiled by Bishop Elphinston about 1484.

The history of St Mirin (Merinus or Meadhran) has grown very dim, but from what is known, mostly wrapped up in fable, from the lives of some of his better-known contemporaries, and from the topography of Scotland, some idea can be obtained of the man; but we need not dwell much on this, as, beyond what is told by Dr Lees and Cosmo Innes, there is nothing to add. Suffice it here to say that St Mirin was of noble birth. While still a youth he was taken by his mother to the Monastery of Bangor, in County Down, and placed under the care of St Congal, its abbot and founder. In course of time St Mirin became prior, and the date of this is approximately fixed by the following circumstance. St Finian of Moville, County Down, visited Bangor, and in the absence of St Congal was received by St Mirin, then prior. St Finian died in 578, so that St Mirin was prior before this date. It is supposed that he came to this country about the end of the sixth century, and there are six places bearing his name in Scotland—viz. (1) Inchmurrin, an island on Loch Lomond; (2) St Mirin's Well, Kilsyth; (3)

2. Ibid., p. 26, and Appendix IV.
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Knock Mirren, Coylton Parish, Ayrshire; (4) Kirk Mirren, Kelton Parish, Kirkcudbright; (5) The Burn of Mirran, in the Parish of Edzell; (6) Paisley; where, according to the Breviary, "At length, full of sanctity and miracles, he slept in the Lord at Paisley, in whose honour the church there is dedicated to God." His day is the 15th September.

Coming now to the sculptures and beginning at the left hand, and identifying them as Dr Lees has pointed out, we have (fig. 2) in the centre of the panel St Mirin's mother presenting her little son to St Congal; her rank and importance are indicated by a crown or coronet on her head, a richly embroidered cloak and some four attendants behind. St Congal has only one attendant.

The subject of the second panel is St Congal putting the religious habit on St Mirin (fig. 3). St Mirin is represented on his knees before the mitred saint, who is about to put the habit over his shoulders. Behind St Congal is a monk bearing a crozier and another reading the office from a book; behind Mirin is a monk as if in the attitude of saying Amen, and between him and St Congal there is a reliquary or ambry divided into small compartments. Three other figures fill up the background.

In the third scene (fig. 4) we see St Mirin taking oversight of the Monastery of Bangor. He is represented with a nimbus, standing beside the west front of a handsome Gothic church, with a lofty canopied doorway, on which the iron straps of the hinges and the large lock are wrought with minute care. In the gable, which is surmounted with a carved finial, is a large traceried window. A carved finial terminates the line of buttresses on the one side, and on the other side in the corresponding place a head crowned with a mitre looks out from the church. Above the clouds over St Mirin are two angels, and behind him a monk stretching his arm to St Mirin. Between these two there is a most curious figure—the grotesque bust of a man standing on a pedestal. May this be the representation of a heathen god, or of the heathendom which the Church was to overthrow?

The blank space occurs here, and then we have certain sculptures
Fig. 2. The Mother of St Mirin presenting her little Son to St Congal.
Fig. 3. St Congal putting the religious habit on St Mirin.
Fig. 4. St Mirin taking oversight of the Monastery of Bangor.
relating to St Mirin's encounter with an Irish king, which forms the fourth lesson of the Breviary, and is thus translated by Dr Lees:

"Miran afterwards proceeded to the camp of a certain king of Ireland for the purpose of establishing the Catholic faith upon a firmer footing, where the wife of the king, at the time being near her confinement, was sorely distressed by various pains and sufferings. The king having heard of Mirin's arrival, would not permit him to enter his camp; but (on the contrary) treated him with utter contempt; which the blessed Mirin perceiving, he prayed God that that accursed king might feel the pains and pangs of the suffering wife, which immediately happened, as he had besought the Lord; so that for three days and as many nights he ceased not to shout before all the chiefs of his kingdom. But the king, seeing himself so ignominiously humbled by God, and that no remedy was of any avail, sought Mirin's lodging, and most willingly granted all that he had previously desired. Then blessed Mirin by his holy prayers freed the king entirely from his pains."

In the first scene of this grotesque and laughable incident (fig. 5) we have a youth stepping briskly out of the palace door with a birch in his hand to beat St Mirin away, who is kneeling in front of him. There are two mutilated figures behind; over what has been the head of one of them there appears something like a crown.

In the next scene (fig. 6) we have the king crowned and arrayed in a splendid robe; he is contorted with pain and dancing with despair, so that there is no doubt as to what is the matter with him. On his left hand a man with grave face administers what comfort he can, and on the other a robust figure with rounded face, from which the features are gone, seems tickled with the absurdity of the incident. The whole of this scene is represented within and beneath the palace gate, a really fine piece of architecture, most beautifully wrought out in all its details. This panel is separated from those on either side with pilasters of a renaissance character, and most carefully and minutely executed in the foliage and the moldings.

The sixth of the series (fig. 7) contains two scenes. In the lower part we have first the queen lying in bed occupying the whole length of the panel, with a nurse bending over her administering comfort, and in the upper part we have the child lying in its cot and the mother giving her breast. Two guardian angels with outstretched wings occupy the upper portion of the panel.
Fig. 5. St Mirin being driven from the door of the Palace.
Fig. 6. The King suffering the pains transferred to him by St Mirin's Prayer.
Fig. 7. The Queen Mother and her Child.
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This picture recalls two other Scottish mediaeval sculptures—that of the Birth of Christ on the Rood Screen of Lincluden (fig. 8), where Mary is shown lying on a bed with the Infant in a separate cot beside her. The drapery of the bedclothes is carefully wrought in both cases, and disposed in very much the same manner. The other is a sculptured stone in the Museum (fig. 9), found in excavating the foundation of a house at the foot of Mary King’s Close in Edinburgh when Cockburn Street was being made. It represents a man lying in bed to whom the last sacrament is being administered. We have in this fine sculpture an ambry in the background from which the mediciner is taking out something. This suggested that the large object in fig. 3 was an ambry or reliquary.

In the seventh scene (fig. 10) we see the king, with the crown on his head, on his knees before St Mirin imploring relief. He is being assisted in his movements by a man behind. There is an ecclesiastic beside St

Fig. 9. Death-bed Scene—Sculptured Panel from a house in Mary King's Close, Edinburgh.
Fig. 10. The King supplicating St Mirin.
Mirin, with a cloak having clasps across the breast, and he seems to be holding a book; other figures of the king's party are in the background. On the right is St Mirin's lodging, a richly-battlemented building of two storeys, with three traceried windows above, and an arcade of four arches below, with a very massive projecting base. A pilaster separates this from the next scene.

The eighth scene (fig. 11) represents the reconcilement of all parties. We have the king seated beside his palace; a projection of its cornice forms a canopy over his head; St Mirin kneels in front of him; both stretch out their arms in sign of mutual forgiveness, and overshadow the queen, who is seated on the ground between them with her infant on her lap. There are three other conspicuous figures. One has probably had a book on his knees.

The ninth scene forms the fifth lesson of the Breviary as follows:

"On a certain occasion the blessed St Mirin, remaining in his cell past the usual time, the brother who waited upon him went to ascertain the cause of the delay. On approaching the cell he instantly stood in rapt amazement, for through the chinks and fissures he beheld a celestial splendour. That night the blessed St Mirin did not join the brethren at the psalmody in the church according to their wont. But understanding by Divine inspiration that the brother had been witness to such stupendous wonders, he took him apart in the morning, and charged him to tell no one during his life what he had seen on the previous night, and that in the meantime he should not presume to approach his cell."

This subject is rendered with unmistakable fidelity. In the panel shown as fig. 12, a monk stands with bowed head in front of an arched doorway, at the top of which there is a chink to which he is applying his eye. On the other side of the door we find St Mirin (unfortunately very much mutilated), seated behind a huge open book which rests on a richly-carved arched stool. He is seated in an oratory, the roof of which is indicated in a distinctly architectural manner. Over the monk there is a conventional representation of a cloud with rays of light proceeding from the celestial regions, which penetrate the walls of the oratory and rest on the head of St Mirin. Behind the monk there is another representation of a church front.
Fig. 11. The reconcilement of the King and Queen with St Mirin.
Fig. 12. The Monk spying on St Mirin.
SCULPTURES IN ST MIRREN'S CHAPEL, PAISLEY ABBEY.

The subject of the tenth and last sculpture (fig. 13) is the sixth lesson of the Breviary, which tells us that on another occasion, whilst the brethren of St Mirin were at work near the valley of Colpadam, one of them quite overpowered by fatigue and thirst, falling down upon the ground, expired and lay lifeless from noon till none. But blessed St Mirin was very much grieved that the brother should have been removed by such an untoward and sudden death. He besought the Lord, and immediately the dead man was restored to life. Here we have the dead man apparently resuscitated and lying in a comfortable attitude. Behind him is a monk on his knees with outstretched hands thanking and praising St Mirin, who stands bending over him. The head of the saint has, unfortunately, been quite obliterated. Four monks looking on in wonder fill up the background.

There can be little doubt but it was the intention to fill up the whole space of the wall with the acts of St Mirin, as there are more incidents recorded in the Breviary, but as they have not been illustrated they do not concern us.

The chapel of St Mirin was founded and built by James Crawfurd of Kylwynet, a burgess of Paisley, and his wife Elizabeth Galbraith. The foundation deed provides an endowment for a chaplain who was to reside in the chapel, and his house still exists in a storey above the chapel, consisting of a curious long, narrow, stone arched apartment provided with a fireplace; and a window in the east and west walls with a stair leading down to the chapel. The charter of endowment is dated 1499, but, as pointed out by Dr Lees,\(^1\) the building was probably finished before this year.

As to the date of the sculptures, there is no reason for supposing with Billings that they existed long before the chapel was built; indeed, it may be asserted with confidence that they belong to the same period. The dress of abbots and monks remained very much the same for centuries, so that little guidance is obtained from these, but it was quite different

\(^1\) The Abbey of Paisley (1878).
Fig. 13. St Mirin resuscitating a Dead Monk.
with architectural details, which changed from age to age, and we have a considerable amount of this kind of evidence here. The church represented in the third scene (fig. 4) in its upper part is a reminiscence of what is to be seen in the west front of the Abbey Church, which was certainly built in part, about the middle of the fifteenth century. Also, the church shown in the ninth scene (fig. 12) is of quite a late type. The interesting gateway introduced into the fifth scene, and beneath which it takes place, cannot be earlier than the end of the fifteenth century. The palace in the eighth scene (fig. 11), with its small window divided with astragals, must also belong to this period. Taking all these indications into consideration, there is good ground for attributing these works to Thomas Hector, sculptor to the abbot of Paisley—of whom there are two notices in the Rental Book of the Abbey,¹ and to whom certain sculptures in the Abbey Church are attributed.² The first notice of Hector is in a lease to him of the place and land of Cross-flat adjoining Paisley, which he received “with the subjoined condition, that the said Thomas will hold himself ready and prepared to the said abbot and convent in all that concerns his art as a sculptor, and shall receive no other work pertaining to his art without obtaining leave of the abbot and convent, and while he is required by the abbot and convent to perform the work of a sculptor at the monastery, he shall entirely lay aside whatever he has in hand and come back within a month to the work at the monastery, under pain of forfeiting this, his lease, and, besides, a penalty of a hundred shillings.” This lease between Abbot Henry Crichton and Hector is dated in 1460. And the next notice that we have of him, forty-two years later, is in the lease to his successor of the same land, probably sometime after his decease. It begins: “Crossflat, that Ald Hector brukyt,” and proceeds with details to someone else.

From the precise terms of the first lease, and the affectionate “Ald Hector brukyt” of the second, it is evident that his ability as a sculptor was fully appreciated by the abbot and convent of Paisley, and it

is not likely that between these years any sculpture at the abbey was undertaken without his assistance or advice at the least.

_Sepulchral Slabs with Crosses at Paisley Abbey._

The work connected with the restoration of the tower, the transepts and the choir of Paisley Abbey was begun at the beginning of the year 1900. New foundations were put in for the four piers of the crossing to support the new central tower, and in the course of this operation the two sepulchral slabs, now to be described, were found forming part of the lowest course of masonry of the old south-west pier. They were lying at a depth of 12 feet 6 inches below the level of the nave floor, on a bed of sand face downwards. The smaller stone was first lifted, and no special care was taken with it, nothing being expected to be found on it, so that it was broken into five or six pieces, but when it was found to be carved, the larger stone was carefully taken up, but notwithstanding it was broken in two about the middle.

The larger slab (fig. 14) measures 5 feet 5½ inches long by 22½ inches at the head, and 19½ inches at the foot, by 12 inches thick.

The smaller slab (fig. 15) is the same length as the other, by 20 inches at the head and 16½ at the foot, 11 inches thick.

The large one is bevelled along its four sides, the smaller on three sides only; the cross heads, enclosed in a circle, occupy the full space of the flat surface; and are exactly alike in design. Their stems differ; the large one has a narrow tapering stem, slightly rounded on the surface, enclosed by incised lines, with three steps at the base; the smaller one has a broad tapering stem flat on the surface, enclosed with incised lines, and has two steps at the base.

The design of these crosses is in no way remarkable. They are chaste and beautiful, and resemble many examples of the thirteenth and fourteenth centuries to be found figured in the _Proceedings_ of the Society, and elsewhere. Nor is there anything singular in the use to which they were put, as examples of sepulchral slabs being taken and used as building material are of frequent occurrence. This was done
Figs. 14, 15. Sepulchral Slabs at Paisley Abbey.
with several stones in the foundations of St Andrew's Cathedral in the twelfth century, and at Torphichen Church, probably in the fifteenth century, a cross slab was used (and can still be seen) as a window lintel. In each of these cases the appropriated stones are of much earlier date than the building in which they are found, and in a manner it may be said that they had served their purpose. But here at Paisley it seems to me to be somewhat different: having seen the stones shortly after they were found, I formed the opinion that they must have been placed, face downwards, on the bed of sand shortly after being wrought, as over the whole surface there was the freshness which recently-wrought stone has. The stones themselves are typical examples of grave slabs.

In conclusion I have to thank the architects employed on the restoration of the Abbey for giving me every facility in preparing this note, and the drawings of the cross slabs.

III.

NOTICE OF ARCHAIC SCULPTURINGS OF CUPS AND RINGS, ETC., ON ROCK SURFACES ON THE STRONACH RIDGE, NEAR BRODICK, ARRAN. BY REV. J. E. SOMERVILLE, F.S.A. SCOT.

[This paper is postponed to a subsequent part of the volume.]
MONDAY, 14th January 1901.

DAVID MURRAY, M.A., LL.D., Vice-President, in the Chair.

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

ALEXANDER THOMSON ARTHUR, Physician, Blair-Devenick, Cults, Aberdeen.
LORD BALCARRES, M.P., 74 Brook Street, London.
Rev. JAMES DICK, 32 Buckingham Terrace.
SIR JOHN R. GLADSTONE, Bart., of Fasque, Laurencekirk.
RICHARD W. MOULD, Librarian and Secretary of the Borough of Southwark Public Library.

Before proceeding to the ordinary business, the Secretary made the announcement of two very handsome gifts to the Society which had come very opportunely to relieve them from the necessity of being obliged to suspend their excavations, viz.:—A gift of £50 from The Right Hon. Sir Herbert Maxwell, President of the Society, for the excavation of the Camp at Rispaum in Galloway; and a gift of £100 by the Hon. John Abercromby, Foreign Secretary, for excavations, to enable the Society to continue its investigations with the view of ascertaining the nature and extent of the Roman occupation of Scotland, and of extending these operations in other directions if possible.

It was unanimously resolved to record the cordial thanks of the Society for these most generous gifts.

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

(1) By JOHN YOUNG BUCHANAN.

A collection of Weapons, Implements, and Ornaments from the Admiralty Islands, comprising:—Large Food Bowl (fig. 1), hollowed out of a single block of hard, dark brown wood, approximately circular, measuring 27\(\frac{3}{4}\) by 26\(\frac{1}{2}\) inches in diameter at the rim, and-standing 12\(\frac{1}{2}\)
Figs. 1, 2, and 3. Food Bowls of wood, from the Admiralty Islands. (‡.)
Food Bowl (fig. 2), a twin bowl in shape of two birds placed back to back, each bowl being 8½ inches in diameter at the rim, and standing like the others on four short feet.

Food Bowl (fig. 3), of similar wood, oval in shape, and measuring 12 by 10½ inches from rim to rim, the bowl being shaped like the body of a bird, the wings forming side handles, the head projecting, and the tail spread out horizontally and carved with open work.

Food Bowl of dark hard wood, similar in shape to No. 1, 15½ inches in diameter, with four short feet and scroll handles.

Food Bowl (fig. 4), of dark hard wood, 14½ inches in diameter, with four short feet and scroll handles, which curve over inwardly and rest on the heads of two grotesque human figures with animals' heads. A band of simple linear decoration surrounds the rim.

Oval Baling-dish of light brown wood, plain, and measuring 19 inches in length by 12½ inches in breadth and 4½ inches in depth.

Dipping Cup made of half a cocoa-nut with an upright handle of carved wood 7½ inches in length fastened to the side.

Eight Spears, with heads of hard black or brown wood, from 10 to 12
inches in length, fastened on to the shaft with a lashing of cord covered with gum.

Fig. 4. Food Bowl, from the Admiralty Islands. (¼.)

Twenty-six Spears, with heads made of obsidian flakes, flat on what was the under side of the flake, triangularly ridged on the upper side and tapering to a very sharp point, which is the natural result of the formation of the flake and rarely shows retouching. The mode in which these obsidian heads are attached to the shaft is peculiarly ingenious and interesting, and has been thus described by Sir Arthur Mitchell

"The shaft is a piece of tough wood, often a natural stem, but sometimes a light but rigid reed forms the staff. The edges of the flakes are sharp, and one end is pointed. If the other end is not naturally blunt and rounded, a piece is broken off. Between the flake and the shaft (see fig. 5, 6) there is a bit of wood, much wider at one end than at the other. In the wider end a deep socket is cut for the reception of the flake. In order to facilitate the scooping out of this socket, a slot is cut across the bit of wood. In this way a socket of considerable depth is easily

obtained, better for its purpose, indeed, than if its walls had been continuous. In the narrow end of the bit of wood a deep slot is cut for

Fig. 5. Obsidian Spears. Fig. 6. The Flake mounted on the shaft.
Fig. 7. Section of mounting of Flake on the shaft. (¼.)

the reception of the shaft. Between the socket for the flake and the
slot for the shaft a solid bit of wood is left, to give strength. Sometimes
this solid bit of wood is perforated for the purpose of ornament.

"A very hard and solid gum is used to bed the flake and the shaft in
their respective positions (as shown in the section, fig. 7). This gum is
the same as that which is used for caulking the seams in their canoes,
which are deepened by the addition of a plank to the sides. It is
obtained by pounding the brown ovoid fruit of the *Parinarium laurinum*,
which is about the size of a goose's egg.

"The flake and shaft are then further bound in position by well
executed 'whipping' with a finely made strong twine, which at certain
points, so as to form a pattern, is made to pass through the pretty seed
of the *Coix lacryma*.

"Sometimes the 'whipping' is made to yield a pattern, as is so
ingeniously done by our saddlers. In nearly all cases the connection of
the flake and shaft is coloured in patterns of white, red, and black.
Additional ornamentation is sometimes got by making the twine at
certain points secure little bunches of small feathers, or tufts of the hair
of the *cuscus.*"

Butching Knife of obsidian (fig. 8), being a flake 3\(\frac{3}{4}\) inches in width,
flat on one side, and with four flakes struck off from it on the other

Fig. 8. Obsidian Butching Knife, from the Admiralty Islands. (4.)

side so as to meet in the centre, thus giving a sharp edge all round.
The butt end of the flake is inserted in a wooden handle 6 inches in
length and whipped with cord.

Knife of obsidian, being a long narrow flake, in its wooden handle, as
made for sale by the natives, when it was found there was a demand for such articles.

Polished Axe of dark-coloured lava-like stone set in a groove in the under part of its handle of wood (fig. 9). The axe is small, measuring only 3 inches in length by 1$\frac{3}{4}$ inch in breadth at the cutting edge, and tapering to a somewhat lenticular butt. It is merely jammed into the groove on the under side of the handle, which extends lengthwise for 2$\frac{1}{2}$ inches, so that it could accommodate an axe-head of very much greater breadth.

**Fig. 9. Stone Axe in its handle of wood, from the Admiralty Islands. (1/2.)**

Polished Axe-head of black basaltic stone, measuring 3$\frac{1}{2}$ inches in length by 2 inches across the cutting face, the sides rounded, the butt bluntly lenticular.

Polished Axe-head of dark basaltic stone, 2$\frac{5}{8}$ inches in length by 1$\frac{5}{8}$ inch across the cutting face, the edges roughly rounded, the butt irregularly lenticular.

Polished Axe-head of dark basaltic stone, broken, 2$\frac{3}{4}$ inches in length by 2$\frac{1}{8}$ inches across the cutting face, the edges roughly rounded, the butt wanting.

Adze of *Tridacna* shell (fig. 10), fixed in the split end of a kneed handle of wood 19$\frac{3}{4}$ inches in length and strapped with a thong of bamboo. The handle has a knob at the free end and a circularly convex ornament at the crook. The figure below shows the cutting face of the adze and the manner of its attachment to the handle.

Two shells of *Ovulum ovum*, one plain, the other decorated with
engraved triangles of straight line ornamentation, worn on the glans penis by the men.

Thirteen Armlets cut from the *Trochus niloticus* shell, and ornamented on the convex circumference with straight-line patterns of groups of parallel lines arranged in triangular or lozenge-shaped figures. These are worn by the men, seven or eight being occasionally seen on each arm.

Three flat circular discs of shell perforated by a small hole in the centre and worn as ornaments on the breast and sometimes on the front of the head. One of these is larger than the others and not quite circular, measuring 6½ inches by 5½ inches in diameter. Of the other two, which measure 3½ inches in diameter, one is ornamented round the rim with crossed parallel lines in triangles and faced with a smaller open-work circular disc of tortoiseshell, cut into an elaborate pattern (fig. 11), which shows up to great advantage on the pure whiteness of the shell. The tortoiseshell disc is kept in place simply by a knot on the cord which passes through the small central opening in both discs. The second disc of shell has a similar marginal ornament of triangles filled with obliquely crossing parallel lines, but wants the central facing of tortoiseshell,
A Gourd for carrying lime used in the chewing of betel. It is 10\(\frac{1}{2}\) inches in length, smaller in the waist than at the ends, pierced with a small hole at one end, through which the spoon-stick is inserted, and ornamented with a pattern burnt in on the outside.

Spoon-stick for taking lime from the gourd, 10\(\frac{3}{4}\) inches in length, with a carved open-work head.

Three long cylindrical and pointed style-like ornaments of *Tridacna*

Fig. 11. Ornamented Disc of shell, from the Admiralty Islands. (\(\frac{1}{4}\).)

shell worn dependent from the nose. They are attached to loops of string on which are strung minute beads.

Nose ornament made of a cluster of dogs' teeth strung together.

Necklace of five strands of twine closely strung with innumerable small and very thin discs of shell, intermingled with black and blue beads, and pendants made of teeth ornamented with incised lines.

Four charms made up of bunches of bones, human and animal, and
feathers. Some of the bones are decorated with a covering of plaited fibre. These charms are worn hanging between the shoulders.

Set of Pandean Pipes made of six reeds, varying in length from 6 to 3½ inches.

Model of a Canoe of the Admiralty Islanders with its outrigger.

From the Fiji Islands—

Polished Axe of basaltic stone, 7½ inches in length by 2¾ inches in breadth across the cutting face.

Polished Adze of basaltic stone in its handle of wood. The handle is of the usual form of a kneed branch.

War Club, 3 feet 7½ inches in length, cylindrical in form and finely carved.

War Club, 3 feet 10 inches in length, carved only on the handle part.

(2) By Miss Gillon-Fergusson.

Ornament of Bird’s-tail Feathers, used in the native dances; War Decoration of the hair of men’s beards; Piece of Cloth, made from the inner bark of the bread-fruit tree,—all from the Marquesas Islands.

(3) By Rev. Reginald A. Gatty, LL.B.

Twenty-four very minute Flint Implements, from Scunthorpe, Lincolnshire, and South Yorkshire. [See the subsequent Communication by Rev. R. A. Gatty.]

There were also Exhibited:—

(1) By Rev. David Landsborough, LL.D., Kilmarnock.

Rubbings of both faces of an erect Incised Cross-slab, at Tullypowrie, near Grandtully, Perthshire.

Dr Landsborough sends the following notes descriptive of the cross-slab:—

“When staying at Aberfeldy in September last, my son and I observed the cross standing among the ruins of a small hamlet situated about three
quarters of a mile from Grandtully on the north side of the old hill-road which crosses the moor from Grandtully to Pitlochry. The cross (fig. 12) is of the rudest character, consisting of a schistose slab 30 inches in length, 11\(\frac{3}{8}\) inches in width at the top, about half an inch wider at the bottom, and about 4\(\frac{1}{2}\) inches in thickness. It is roughly squared at the top and sides, but at the bottom the base is unsquared, one side being longer than the other. On both faces of the slab a cross is formed by a shallow incised sinking, a little more than an inch in breadth, with circular sinkings slightly deeper than the rest of the outline at each corner of the shaft and summit of the cross, and at the intersections of the arms with the shaft and summit. The cross on the east face of the stone has its top almost level with the top of the slab, but the shaft does not reach nearly to the bottom. The top part of the cross above the arms is 4\(\frac{1}{2}\) inches high by 4\(\frac{1}{2}\) inches in width. The arms
reach across the whole width of the slab, and the shaft is little more than the length of the part above the arms, the base being somewhat rounded. Below the termination of the shaft are two slight circular sinkings almost in line with the perpendicular outlines of the sides but at unequal distances from their terminations, the one being 1\(\frac{1}{2}\) inches and the other 2\(\frac{1}{2}\) inches below the similar sinkings which mark the corners of the shaft. The cross on the west face of the slab is in every way similar, except that the shaft is longer, reaching to a length of 10\(\frac{1}{2}\) inches below the arms, and the circular sinkings at the top are nearly effaced. It has, however, the curious feature of a slight cut-off at about the same length as the shaft of the other cross, but the circular sinkings occur at the top and bottom, and at the intersections as in the case of the other cross. The slab is not fastened in a socket, but is kept nearly erect leaning against a large stone, while smaller stones keep it firm at the back. I have since been told by the Rev. Mr M'Lean of Grandtully that the place where it stands is the site of an old and very little chapel, the south wall of which may still be recognised by its remaining foundations. About two hundred yards further on are the remains of a small dam which fed an old meal-mill."

(2) By Rev. Reginald A. Gatty, LL.B.

Collection of very minute Implements of Flint of peculiar types from Scunthorpe, Lincolnshire, and South Yorkshire, 120 specimens. [See the subsequent Paper by Rev. R. A. Gatty.]

(3) By Mark Faed.

Large Arrow-head or Spear-head of greyish flint, measuring 3\(\frac{3}{8}\) inches in length by 1\(\frac{3}{4}\) inches in breadth across the base. It is barbed and roughly serrated along the edges, and has a short stem rounded off at the butt. From the nature of the flake from which it has been made, it is considerably thicker at one end than at the other, and while the one side is smooth the other has the roughened surface of the chalky exterior
face of the nodule from which the flake has been struck. It was dug up in Mr Faed's garden at Medwynhead, Peebleshire.

The following Communications were read:—