

#### IV.

##### SOME NOTES ON SCOTTISH CRUSIES — THEIR WIDE DISTRIBUTION, AND THE CONTRIVANCE FOR SUSPENDING THEM. BY SIR ARTHUR MITCHELL, K.C.B., &c.

Since the Scottish Crusie was used in the Rhind Lectures of 1876 to furnish the illustration of a point in anthropological studies, it may be said that it has been much written about; but it appears to me that everything has not yet been said regarding it which may be said with advantage. Accordingly, I propose in this paper to direct attention, first, to its geographical distribution; and secondly, to the peculiar object—the spike and hook—by which it is usually suspended.

In the course of what I have to say on these two points, I shall have to refer incidentally to some other points of interest.

##### I. THE GEOGRAPHICAL DISTRIBUTION OF THE CRUSIE.

I am met on the threshold by the need of defining what a crusie is, and I shall not find it an easy thing to do, if I am to bound the definition by hard lines. I do not feel, however, that this is necessary. The term appears to me to be elastic, and to include many modifications of the iron hanging oil-lamp, of which we think when we speak of a Scottish crusie, and which is shown in fig. 1.

I think it will be sufficient if we regard the crusie (1) as in general terms

a hanging lamp with the point of suspension over the centre of gravity when it hangs freely, which, however, it need not always do—indeed, it need not necessarily hang at all, and may even be carried by a handle ;

(2) as a lamp which has either a second vessel to catch the drip, or an arrangement by which the drip is conducted back to the vessel which feeds the wick with oil—even this I do not make essential, because in most Roman crusies it is obscurely present, if it is not absent ; (3) as a lamp in which the wick lies either in an open gutter, or in a gutter partially closed, or in a tube, or rises through a hole more or less vertically ; (4) as a lamp in which the upper vessel, when there are two vessels, usually hangs on a rack, so as to make it possible to change the position of that vessel, after the lamp has been burning for some time, in such a way as to bring more oil to the wick—in some of the crusies having only one vessel the same end being reached by a different contrivance ; and (5) as a lamp in which there may be more flames than one. I am aware that this is a wider view of what constitutes a crusie than that which is sometimes taken, but I think that it is the better view, and that it includes little which may not be Scottish.

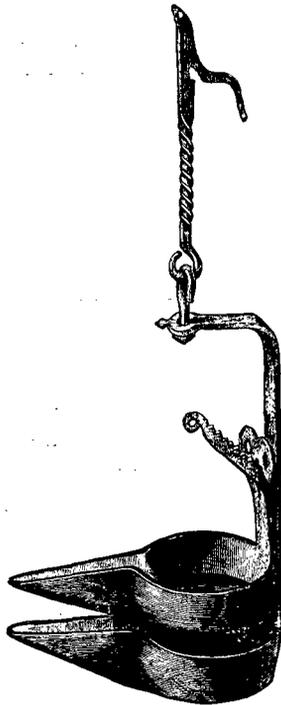


Fig. 1. Scottish Crusie from Shetland. ( $\frac{1}{3}$ .)

When iron was used for making the Scottish crusie, its characters maintained themselves steadily, and for obvious reasons. With such a material it was not quite easy greatly to modify the form and arrangements. It was easier to do this when brass was used, and still easier when the material was tinned iron. Various and considerable modifications were introduced, when tinned iron began to be employed in the

making of crusies in Scotland, in order to suit the altered environments of those using the lamp, and especially in order to render it safer and more efficient when used by persons working at certain trades. Of the first of these, the sconce crusie, and of the second, the weaver's crusie, is an illustration.

The notched rack, to which reference has been made, is sometimes spoken of as a clever and ingenious bit of mechanism. Whether there is or is not much cleverness in the contrivance, when once introduced it kept its place, and did so curiously in crusies of a form in which it was not needed, and in which it could not be used without affecting injuriously the lighting power of the lamp. This happens, for instance, in the case of the common square crusie with its four lights, one at each corner, often called the shoemaker's crusie. It was hung from the roof, and the workers sat round it. It is clear that by bringing the suspender of the upper vessel forward on the rack, the supply of oil to two of the wicks would be increased, but the supply to the other two wicks would be decreased. The use of the notched rack in such a form of crusie, therefore, represents a thoughtless repetition or perpetuation of what in the common form of one-light crusie is useful.

Its uselessness in the four-cornered crusie, however, was sometimes definitely recognised. I have a specimen made of brass, which I bought from a dealer in antiquities in Amsterdam, and in this specimen, instead of the rack, there is a necked knob or button, and the suspender of the upper vessel has a hole in it for slipping over the head of the button and getting fixed by dropping down on its neck. This particular specimen of the crusie to which I now refer is tastefully ornamented, and has the initials of the maker, I.W.H., and the date 1727, stamped on it. Mr J. R. Findlay bought another specimen in Holland, in which the upper vessel is attached in a like manner to the lower, and which has on it the initials of the maker, W.T.H., but no date. (See fig. 2.)

Before speaking of the distribution of the crusie, I have a word to say about those crusies in which there is no second vessel, but, instead of it, an arrangement by which the drip is returned to the vessel from which the wick is fed. In them there is usually no arrangement by which the wick end of the vessel can be lowered so as to bring the oil to

it when it is becoming scanty, but it must be remembered that such an arrangement is less needed in a crusie receiving back the drip into the feeding oil-vessel, than in one in which the drip falls into a second

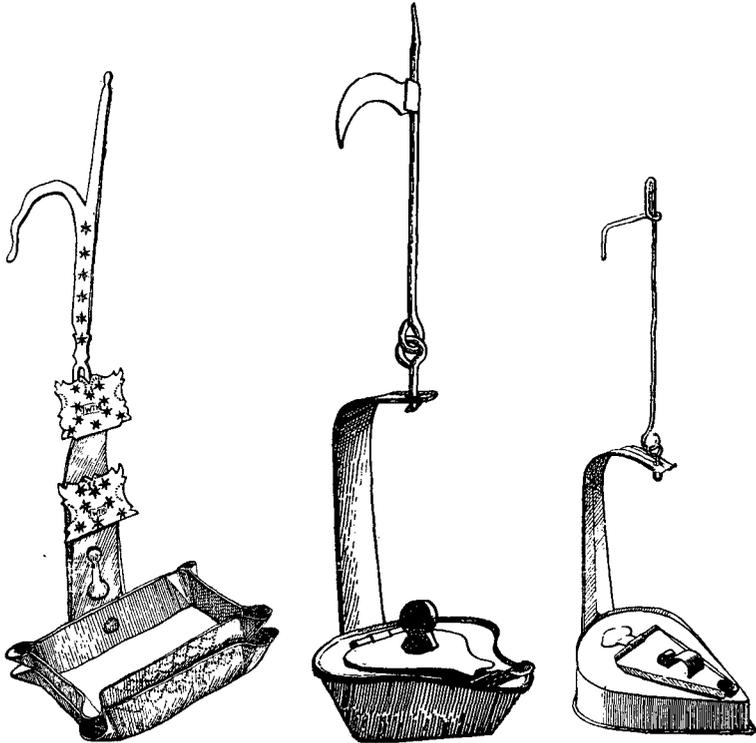


Fig. 2. Four-light brass Crusie from Holland. ( $\frac{4}{5}$ .)

Fig. 3. Tin Crusie from France. ( $\frac{3}{5}$ .)

Fig. 4. Tin Crusie from Italy. ( $\frac{4}{5}$ .)

vessel, because the change in the level of the oil in the first case will come more slowly.

I come now to speak of the distribution of the crusie as thus described and considered, and I am able either to show you or to describe—

1. A four-light crusie of brass, well made and tastefully ornamented.

It has the letters I.W.H. and the date 1727 impressed or cut on it. It consists of two vessels, into the lower of which the drip falls, but it wants the suspender. I bought it in Holland.

2. A brass four-light crusie of exactly the same kind, well made and ornamented. It has the hook and spike suspender, but the swivel is lost, and it has the letters W.T.H. on it. It was bought by Mr J. R. Findlay in Holland. (Fig. 2.)

3. A neatly ornamented brass crusie, with the wick lying in a gutter, which becomes nearly a tube where the wick emerges, and is so arranged as to let the drip return to the oil vessel. It is suspended by a spike and hook and swivel. I bought it in Belgium.

4. A tinned iron crusie, one vessel with lid; wick in open gutter; drip returns to oil vessel, which is blocked into shape, no solder being anywhere used; suspended by hook with spike and swivel; oil vessel about 4 inches long and 3 inches wide. Recently made. Bought by Mr Ivison Macadam in San Raphael, in 1884, for 40 centimes. (Fig. 3.)

5. A small tinned iron crusie (4 inches by  $2\frac{1}{2}$  inches), with round flat on bottom; has lid; wick in open gutter; one vessel to which drip returns; put together with solder; suspended by spike and hook with swivel; provided with a cap to extinguish flame. Bought by Mr J. Findlay in Perugia.

6. A small tinned iron crusie (3 inches by 2 inches), with flat bottom; has lid; wick in open gutter; one vessel to which drip returns; put together with solder; suspended by spike and hook with swivel; made out of a preserved meat can. Bought by Mr J. Findlay in Perugia. (Fig. 4.)

7. A highly decorated, four-light brass crusie; two vessels, the lower receiving the drip; lower vessel hung on a toothed rack; suspended by a spike with swivel without any hook; bought by Dr Clouston in 1896 in Tangiers; more than once repaired, and therefore not quite recently made. (Fig. 5.)

8. A small brass crusie; wick in gutter, which becomes a tube before the wick emerges; gutter made of tinned iron, probably replacing an older one; drip returns to oil reservoir; sides of oil vessel decorated with a foliaginous scroll pattern; twisted spike with hook and swivel

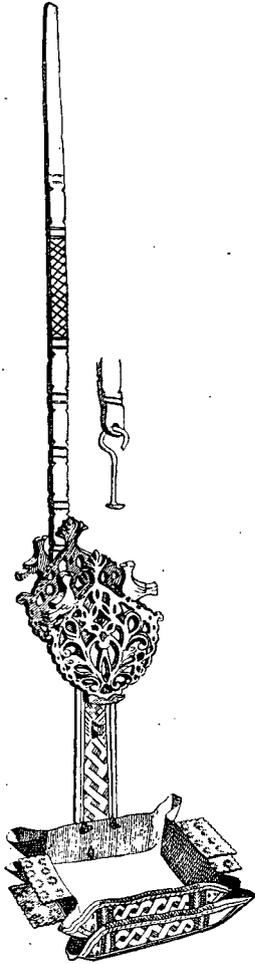


Fig. 5. Brass Crusie from Tangiers. ( $\frac{1}{4}$ .)

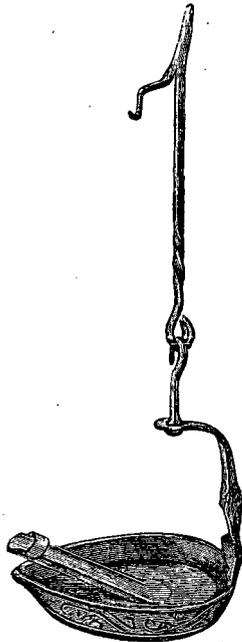


Fig. 6. Brass Crusie from Italy. ( $\frac{1}{8}$ .)

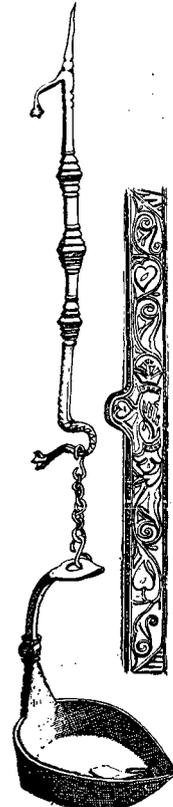


Fig. 7. Crusie from Italy, and its decoration. ( $\frac{1}{4}$ .)

suspender; seems to have been cast, and may be bronze; bought by Mr J. R. Findlay in Florence. (Fig. 6.)

9. A small cast-iron crusie; wick in open gutter; drip returns to oil vessel; sides of oil vessel decorated; pattern strongly foliaginous; hook and spike attached by chain instead of swivel; hook and spike very ornate and of exceptional form; bought by Mr J. R. Findlay in Florence. (Fig. 7.)

10. A small iron crusie; wick in open gutter; drip returns to oil vessel; hook and twisted spike with swivel suspender; flame extinguisher attached by chain; sides of oil vessel decorated with dogs pursuing and meeting what appears to be a hare; bought by Mr J. R. Findlay in North Italy.

11. A small bronze crusie, having a patinated surface; has three legs on which it can stand; cup-shaped, a set of ten flutings radiating from the centre of the bottom, and clubbed near the margin; suspended by a hook and decorated spike with swivel; gutter for wick broken off. Bought by Mr J. R. Findlay in Rome.

12. A crusie either of brass or bronze; open oil reservoir; hinged wick carrier; open spout; spike and hook suspender; no swivel; drip returned to reservoir; from Eastern Switzerland. Figure taken by permission from Mr Lovett's paper in the *Reliquary and Illustrated Archaeologist* (1896), vol. ii. p. 201. (Fig. 8.)

13. An iron crusie; one covered vessel; wick in open spout; drip returned; suspended by spike with hook and swivel; a wick dresser attached; said to have been bought in Amsterdam, but regarded as of French pattern. Figured in Mr Romilly Allen's paper, *Proc. Soc.*

*Antiq. Scot.*, vol. xxii. p. 94, and also in Mr Lovett's paper in the *Reliquary and Ill. Arch.* for Oct. 1896, p. 202. (Fig. 9.)

14 and 15. Two small crusies from Germany in the Scottish National Museum (MH 304); single vessel; wick carrier gone; spike and

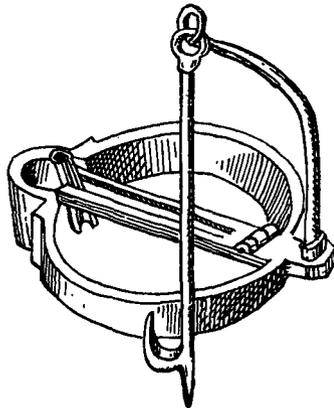


Fig. 8. Crusie from Switzerland.

hook suspender in both—in one of the usual type, and in the other a modification of that in the two crusies from Perugia.

16. A small, prettily formed iron crusie, found in the old Roman workings of the Rio Tinto mines, and given by the Rev. David Macdonald, B.D., to his brother James Macdonald, W.S.; extreme length 4 inches and extreme width 2 inches; upper and lower vessels; might be easily taken for a crusie made in Scotland; contrivance for suspending it gone, except as regards the swivel.

Mr Edward Lovett writes me that he knows that specimens of the crusie have also been found in Iceland and Norway.

The countries I have named are those in which I happen to know that the crusie has been found. Though I do not know of its having been found in other countries, that must not, however, be held as showing that it does not exist there. Indeed, it seems to me only a reasonable expectation that it may yet be found all over Europe, and also in parts of North Africa.

This area corresponds to the Roman area, and it has often been suggested that the well-known Roman lamp has given to the crusie

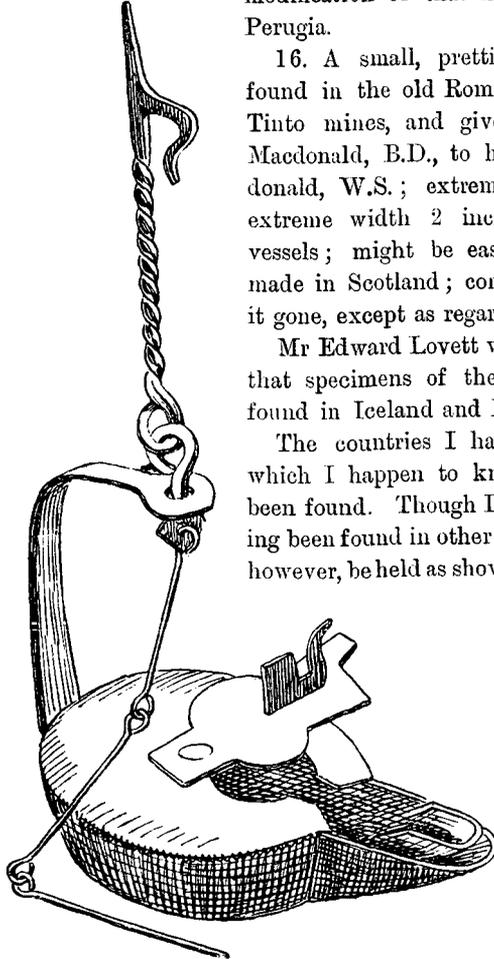


Fig. 9. Crusie from Amsterdam, but regarded as of French pattern.

its form and general character, and this may be true. Indeed, further

on in my paper I have to draw attention to a fact which gives support to such a view. At the same time I think the form of the crusie easily arises anywhere out of efforts to use oil and a wick for lighting. The user of the cupped stone, with a gutter to hold the wick, had not a long way to travel before reaching a lamp having more or less nearly the form of the Roman crusie. A still shorter way, I think, had the man to travel whose lamp was a *Fusus* or *Buccinum* shell.

I proceed now to speak of what, to a student of the crusies of Scotland, especially to one who has seen them largely in use and under various circumstances, may easily suggest a curious survival. I think it must strike any careful observer as a point of interest to find the peculiar pattern of the contrivance for suspending the crusie almost constantly the same, not only all over Scotland, but, so far as I know, with equal constancy all over Europe. I refer to the spike and hook attached to the lamp by a swivel, forming the contrivance by which it is suspended—the special object of interest being the spike and hook. The question naturally arises—What suggested this form, and what purpose does or did it serve—now, or at a former time? It is difficult, I think, to take in fully the curious and wide-spread similarity in the form of the contrivance without asking some such question. The answer, however, is not quite on the surface,—at least, I do not find it there. A quarter of a century and more has passed since I first puzzled over the matter, and took trouble both to see Scottish crusies in use and to gather specimens. If I possessed no knowledge of them beyond what I thus obtained, I might be led to a conclusion which, I think, would have the appearance of being probably correct. But a wider knowledge of hanging lamps greatly affects such a conclusion. Before indicating what that wider knowledge is—dismissing it, indeed, for the moment from my mind—I think it may be interesting if I show the Society how the study of crusies, as they are seen in Scotland, might lead to an opinion as to the origin and purpose of the hanging contrivance, which would have the appearance of being possibly correct. Having done this, I shall then show how such opinion is affected by finding similar, or

rather identical, hanging contrivances which are fifteen hundred to two thousand years old—thus obtaining another of those lessons of caution which are so useful to the student of Antiquities.

*The hanging contrivance of the Crusie.*—In the Scottish National Museum of Antiquities there are seventeen specimens of an object which was used for holding splinters of resinous fir, when these were employed to give light in the living-room of a cottage in Scotland. Such objects were at one time exceedingly numerous, and I have often seen them in actual use. All the seventeen specimens in the museum are constructed on the same plan. They are made of flattish pieces of iron, fastened together by a pin, forming a hinge. In this way the position of the lighted splinter at one of the ends can be changed, just as the position of a gas jet on a hinged bracket can be changed. The resinous splinter lies more or less horizontally in a slit or cleft at one end, and is kept in position by the grip of the yielding sides of the cleft. At the other end the last section may be described as a spike, being more or less pointed. This spike was often inserted either into a hole made for it, or simply between two stones, in the unplastered and uncemented wall of the cottage. In this way the jointed bracket, if I may so call it, was supported. Its usual position was close to the fire, partly to let the embers fall on the hearth, but partly also to allow of the easy replacement of burnt-out splinters from the cradle containing well-dried bundles of them, which was kept by the side of the fire. There was, of course, the further reason that it enabled the inmates of the cottage to gather round the fire to spin, knit, sew, or read by the light of the burning splinter.

The apparatus I have described was never hung. Even when it appeared in a modified form as part of the true *Peer-man*, it cannot be said to be hung.

The following figure shows two specimens of the object of which I have been writing. (Fig. 10.)

It is to the mode of supporting this fir-holder that I desire here to draw attention,—that is, to the fact that it is held in position by the insertion of the sharpened or pointed end into a hole in the wall. This

has a special interest, because it is known to me that the oil-lamp or crusie was sometimes supported in the same manner, though nearly all

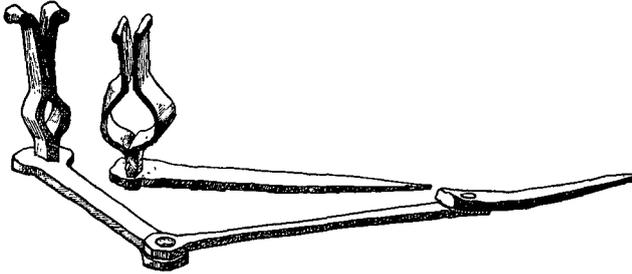


Fig. 10. Two Fir-candle Holders, of iron. ( $\frac{1}{3}$ .)

the specimens which have been preserved are furnished either with a hook and spike, or with a hook alone. I have not, indeed, seen any specimen of a Scottish crusie in which the hook was absent, but a crusie from Tangiers has come into my possession (Fig. 5), highly finished and ornamented, which has a long hookless spike attached to the oil vessels by the usual swivel, and there is thus no way of supporting this

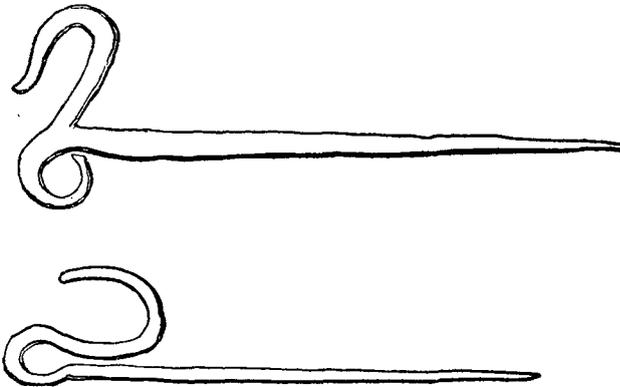


Fig. 11. Spikes, with hooks placed on them so as not to shorten them greatly. ( $\frac{1}{2}$ .)

particular crusie except by pushing the spike into a hole, either in the wall or in something else.

As I have stated, nearly all known Scottish crusies are furnished with a spike having a hook on it, but in many of them the pointed spike projects a long way beyond the hook,—that is, as much of the spike as possible is left. I have seen a crusie of this kind taken from the crook of the living-room fire (where it was hanging by the hook) to the byre or stable, where the spike was pushed between two stones of the wall—the crusie hanging from the end.

Fig. 11 shows two examples of the hook placed on the spike so as not greatly to shorten it. (Fig. 11.)

In a considerable number of Scottish crusies the blunt end of the spike is itself bent to form both the ring to which the swivel is attached and also the hook, thus leaving nearly the whole length of the spike free. This is shown in the second object on fig. 11.

But in most specimens of the Scottish crusie the position of the hook does shorten the length of the free part of the spike. Indeed, we find the hook springing from all parts of the spike—in some cases almost from the point. No spike then remains which can have such a use as that which I have indicated. But a trace of the projection of the spike beyond the hook continues, though it sometimes degenerates into what looks almost as if it had ornament for its object, and it has then the appearance of being a *survival* of the hookless spike, and of being made without thought of use. It is, at least, obstinately and curiously persistent, whether it be a *survival* or not, and whatever may be its origin or meaning.

Five hook and spike suspenders on fig. 12 show these changes in the position of the hook, and the consequent reduction of the spike, but not its complete disappearance. A vestige of it remains, and is, so far as I can see, without use or purpose. (Fig. 12.)

Perhaps the most striking illustrations of the occurrence of the spike in an altogether meaningless fashion are found in fig. 13. They are taken from an Italian and a German crusie recently made. The spike and hook are made of iron wire about  $\frac{1}{16}$  of an inch thick, and what represents the point of the spike is made by doubling back the wire, and then forming it into the hook. This makes the end of the vestige of the spike blunter and thicker, instead of sharper, than any

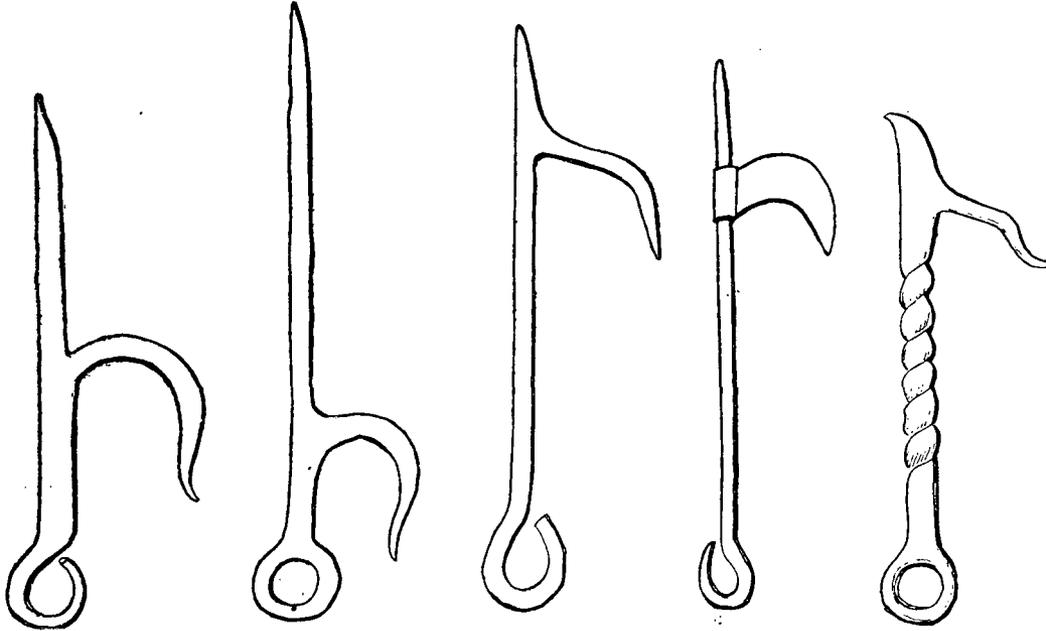


Fig. 12. Five hook and spike Crusie Suspenders, showing the varying position of the hook on the spike. ( $\frac{1}{2}$ .)

other part of it. In other words, it is not a pointed but a blunted end, but it remains as an apparent survival of the pointed spike. (Fig. 13.)

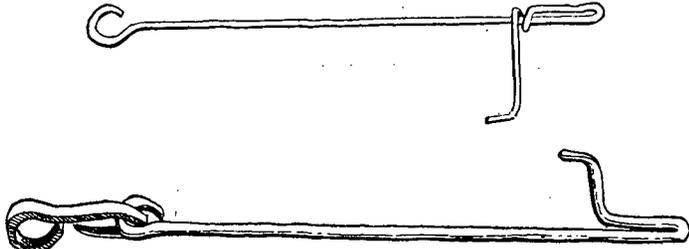


Fig. 13. Two hook and spike Crusie Suspending, made of wire. ( $\frac{1}{2}$ .)

In all the specimens which I have shown, the spike may be said still to appear, not only in the reduced projection beyond the hook, but in the whole length of the bar, still considerable, on which the hook is placed. But in some Scottish crusies which have the hook and spike

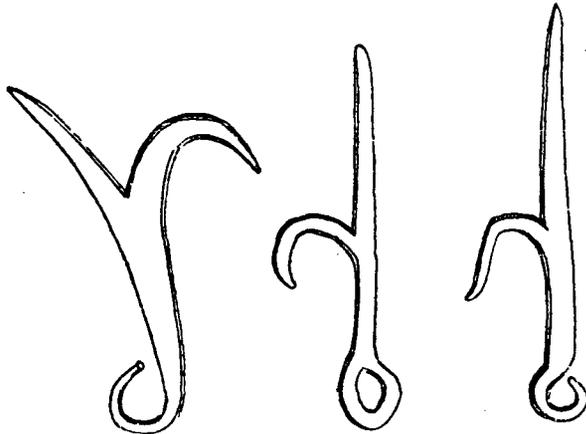


Fig. 14. Three hook and spike Suspending, showing a reduction in the length of the bar or spike. ( $\frac{1}{2}$ .)

suspender, the length of the bar is greatly reduced. Occasionally this shortening of the bar seems to get close to the character of a hook alone.

Three illustrations of this reduction in the length of the spike are shown in fig. 14.

At length, in this mode of looking at the matter, we reach the hook alone, but the number of crusies with a simple hook and swivel, as in fig. 15,—they almost always have a *swivel*, whatever may be the form of the supporting or hanging arrangement,—found in Scotland or elsewhere in Europe, is very small, as compared with those found with the spike and hook. (Fig. 15.)

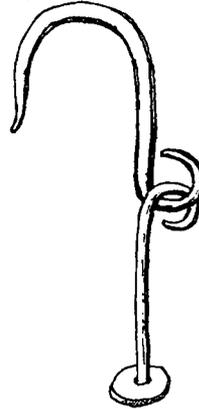


Fig. 15. Hook and swivel Suspender. ( $\frac{1}{2}$ .)

Occasionally, in Scottish crusies, the spike and hook contrivance for suspending them presents interesting peculiarities, to some of which it may be useful to refer. For instance, in a four-light brass crusie from Caithness, belonging to Professor Duns, fig. 16, the hook is obtained by passing a piece of wire through a hole bored through the spike, near its lamp end, and then bending the wire to form a hook, two-thirds of the spike projecting beyond the hook. This looks somewhat as if the hook had been an after-thought, or at least as if it had been regarded as secondary to the spike. (Fig. 16.)

In another crusie, also belonging to Professor Duns, of the ordinary one-light type, and coming from Sutherland, fig. 17, the spike springs from the hook nearly at a right angle, and is wholly free to act as a spike. This might raise the feeling that the maker provided a hook for suspending the lamp, and then provided a spike as another way of suspending it,—it appears at least to be an object which could be of no service in any other way in connection with the use of the lamp. (Fig. 17.)

I come now to the disappearance of both the spike and the hook.

From the latest form of the crusie in Scotland, as used for ordinary room lighting, both the spike and the hook disappeared. This form

differs greatly in appearance from the familiar iron or brass crusie, but nevertheless it has all the essential characteristics of a Scottish crusie. It has an upper and lower vessel, and the drip falls into the lower. The upper is hung on a rack, so as to enable the supply of oil to the

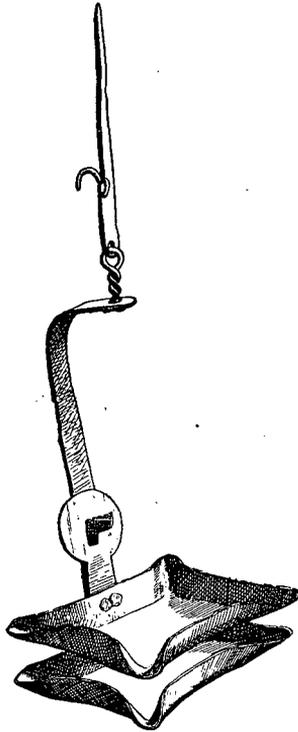


Fig. 16. Crusie from Caithness, showing peculiarity in forming the hook on the spike. ( $\frac{1}{2}$ .)

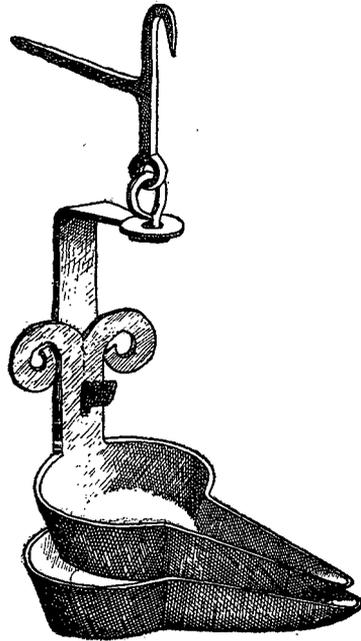


Fig. 17. Crusie from Sutherland, showing the spike springing from the hook. ( $\frac{1}{2}$ .)

wick to be kept up when the lamp has been burning for some time. But in this late form of crusie the rack on which the upper vessel hangs is fastened to what may be called a sconce. That sconce, however, may be regarded as only an expansion of the strap which rises

from the lower vessel of the ordinary or typical crusie. There is a hole in the sconce for hanging it on a nail, and the bottom of the lower vessel is flat, so that the lamp can either be hung up or can stand on a table. This kind of crusie could scarcely come into existence where tinned iron was not in ordinary use. Perhaps it was suggested by a new material. It is more perishable than the iron crusie, and will soon be even scarcer, though it existed recently in very large numbers. One such crusie is shown in fig. 18.

I bought three of these lamps in a little village in the North, and I found the three in houses which almost adjoined each other. I mention this, because they differ from each other in respects which have been regarded as important. It will be seen that in two of them the upper vessel has a hinged lid. One of these two has an open spout for the wick, like the spout of the ordinary iron crusie, and another has a spout partially cut off from the oil vessel. In the third specimen, the upper vessel has no lid, but in it the spout has become a tube. All three specimens were nevertheless used by the same people at the same time, and they were all made by the same tinsmith and offered together for sale in his shop. The differences have nothing to do with progress of any kind. As regards these three lamps, this is positively known. As regards many other things, the same would be found to be true if our knowledge happened to be as complete.

In these crusies it will be observed that, though the upper vessel hangs, the under vessel, and, as connected with it, the whole lamp of course, may stand on a table or bracket. In the greater part of this paper I have been speaking of hanging lamps or crusies, but there is

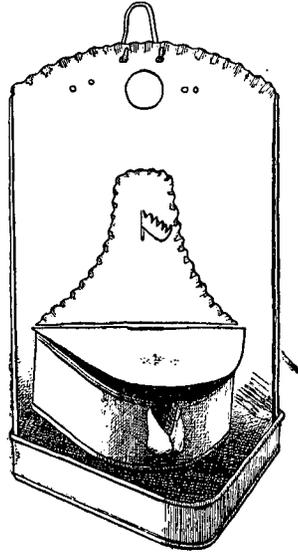


Fig. 18. A sconce Crusie. (±.)

nothing in the nature of a crusie to prevent its having its form so changed as to allow of its standing on a table, or of its being carried by a handle. It is not essential that it should be a hanging lamp. One of

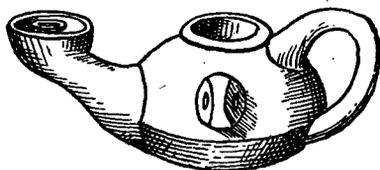


Fig. 19. Terra-cotta Crusie from Tréves. (§.)

the foreign crusies which I exhibit is provided with three feet, and another has a flat bottom. Many of the well-known Roman crusies could either be carried by the hand, or placed on a stand, or hung up. Nor is it necessary that the crusie should always be made of metal. Mr Roach

Smith, in vol. ii. p. 152 of his *Collectanea Antiqua* (8vo; Lond. 1852), figures a terra-cotta lamp made at, and used in, Tréves at the time he wrote, which is a true single-vesseled crusie, with an arrangement for returning the drip, and which could either stand on a table, be hung up, or be carried by the hand. This lamp is shown in fig. 19.

The modification of the crusie, often called in Scotland the weaver's crusie, and probably designed as an arrangement for securing cleanliness, is in the fullest sense a hanging crusie having two vessels, one for the storage of the oil, and the other for catching the drip. Figs. 20 and 21 show two of these crusies, and they sufficiently show without words the simple methods adopted for bringing a fuller supply of oil to the wick after the lamp has been burning for some time.

If I were now to attempt, from a study of Scottish crusies only, to show the genesis of the curious spike and hook by which it is ordinarily suspended, I might, without appearing to speculate wildly, propound the following view. I might hold that a far way back the lamp was suspended from a simple spike without a hook, like the Tangier crusie and the resinous fir brackets; that some change in the environments of those using the lamp led to the addition of a hook to the spike, with convenience of some kind as the object,—still, however, retaining the spike effectively, so as to vary the mode of suspension; that at first the

hook was placed at the lamp end of the spike, so that either the spike or the hook could be used, but that as the hook began to be more frequently, and the spike less frequently used, the position of the hook on the spike became less and less important, and that thus the position of the hook travelled along the length of the spike, till it sometimes almost reached the end furthest from the lamp; that the spike itself then began to be shortened, till little was left but the hook and a point

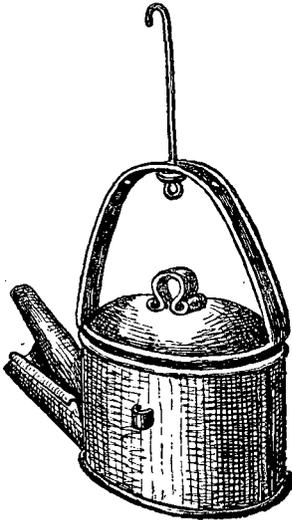


Fig. 20. Weaver's Crusie. ( $\frac{1}{2}$ .)

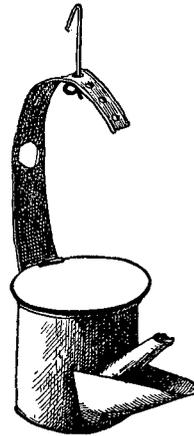


Fig. 21. Weaver's Crusie. ( $\frac{1}{3}$ .)

of the spike beyond it; and finally, that this point of the spike at last disappeared, and left only a hook.

But I cannot confine myself to the study of Scottish, or even recent European crusies, and, therefore, I am not able to put forward this view as explaining the origin and pattern of the crusie suspender.

It appears that some of the lamps found during the excavations at Pompeii were suspended by a spike and hook exactly like the spike and

hook ordinarily attached to a Scottish crusie. It is shown in fig. 22, copied from *Herculaneum und Pompeii* by Roux.<sup>1</sup>

In another plate of the same book<sup>2</sup> there is the figure of a boy supporting a lamp by the ring joining the chains—the ring passing over his thumb. The single chain of suspension attached to this ring is supported loosely by the other hand, and at its end there is the spike

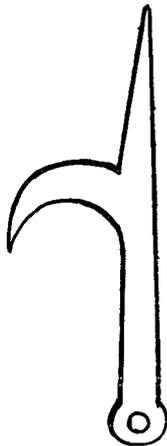


Fig. 22. Spike and Hook.  
Pompeii.



Fig. 23. Boy carrying Lamp with spike  
and hook suspender. Pompeii.

<sup>1</sup> *Herculaneum und Pompeii*. Illustrations by H. Roux aîné. Translated into German by Herman. 8vo. Hamburg, 1841, tab. 39, vol. vi. [This object is also figured under the word *aiguille*, on page 10 of the *Dictionnaire des Antiquités Romaines et Grecques*, par Anthony Rich, traduit de l'anglais sous la direction de M. Chéruel, 8vo, Paris, 1873, and is thus described: "Employée pour arranger les lampes à huile, et suspendue habituellement à la lampe par une chaîne, comme on le pratique encore en Italie. La gravure est copiée d'une lampe de bronze trouvée dans les fouilles à Pompeii . . . . Cette aiguille servait à tirer et à allonger la mèche quand elle se consumait dans le bec." That this view of the use of the object is erroneous is certain. The English edition of Rich was published in London in 1860.]

<sup>2</sup> *Op. cit.*, vol. vi. tab. 34, 3 series.

and hook—only a small part of the spike projecting beyond the hook.<sup>1</sup> This is reproduced in fig. 23.

In table 44 of the same work<sup>1</sup> there are other two bronze lamps, one of them shown in fig. 24, presenting the same contrivance for suspending them.

These three lamps are from the ruins of Pompeii, but it appears that

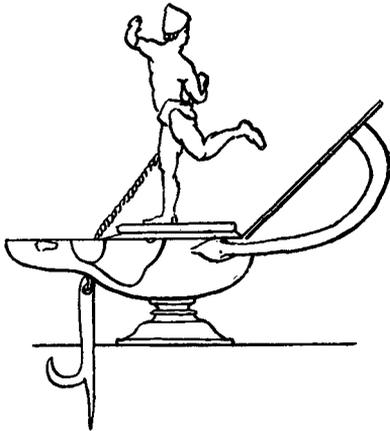


Fig. 24. Bronze Lamp with spike and hook suspender. Pompeii.



Fig. 25. Fossor carrying a Lamp with spike and hook. Catacombs.

the same thing occurs also in the catacombs. I find in Garrucci's great work on Christian Art,<sup>2</sup> a fossor<sup>3</sup> carrying a lighted lamp at the

<sup>1</sup> *Op. cit.*, vol. vi. tab. 44. The other lamp, that is, the one not figured here, is also given on pl. 38, vol. ii. of Raphael Gargiulo's collection of the most remarkable monuments in the National Museum of Naples. 4to. Naples, 1872.

<sup>2</sup> *Storia della arte Cristiana nei primi otto secoli della chiesa*, scritta par P. Raffaele Garrucci. Prato, 1873, vol. ii. tav. 50.

<sup>3</sup> The fossores were the gravediggers or sextons of early Christian times, and fossor inscriptions are frequent in the catacombs (*Boldetti*, 15, St Callistus).

end of a long rod with a hook at the end of it, exactly like the spike and hook of Scottish cruries (fig. 25). If the drawing in this case is correct, the length of the spike must have been about 3 feet.

The man shown in fig. 25 is on a panel at the side of a doorway in the catacombs. On the corresponding panel at the other side of the door there is another fossor, and on that panel also there is a lighted lamp, but in this case the hook and spike are wanting. It hangs on a long chain, with a ring at the end.

Diogenes Fossor, who was buried in the catacombs with the inscription<sup>1</sup> "Diogenes Fossor in pace depositus," has been referred to as carrying a lighted lamp, but in this case there is no spike and hook suspender. It appears to be hung from the centre of the upper surface of the lamp by a single chain.

The *Roma Subterranea* Pauli Aringhi (1659), vol. i. p. 301, gives two catacomb lamps with the hook and spike suspender, and I reproduce these in figs. 26 and 27.

Antonio Bosio in his *Roma Sotteranea* (Roma, 1650) gives on a plate at page 336 the same lamp which is shown in fig. 26.

So much for lamps with the hook and spike suspender found at Pompeii and in the Catacombs, either pictorially or as actual objects. But I have further to point out, that lamps furnished with the same curious contrivance have been found in the exploration of Roman sites in England. Mr Romilly Allen figures a remarkably good specimen<sup>2</sup> in his paper on the *Archæology of Heating Appliances*. This lamp is in the Guildhall, London, and Mr Allen writes me that it is known to be Roman "by the circumstances under which it was found." (See fig. 28.)

There is one lamp in the Scottish Museum called Roman for the same reason (DW 99). It was dug up in draining near Cockburnspath, in close association with objects of Roman time. Whether this lamp,

<sup>1</sup> *Op. cit.*, tav. 41 (and *Boldetti*, lib. i. cap. 15, and *Bottari*, tom. ii. p. 126, tav. 99).

<sup>2</sup> *Proc. Soc. of Antiq. Scot.*, vol. xxii. p. 89.

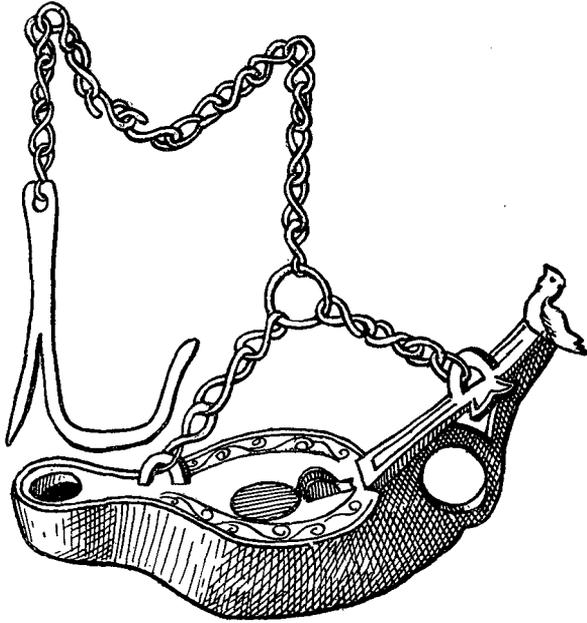


Fig. 26. Lamp from the Catacombs, showing hook and spike suspender.

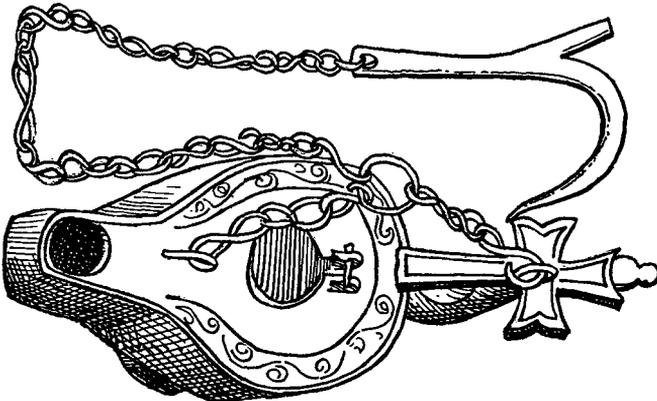


Fig. 27. Lamp from the Catacombs, showing hook and spike suspender.

which is much decayed, was at one time furnished with the hook and spike, I cannot tell.

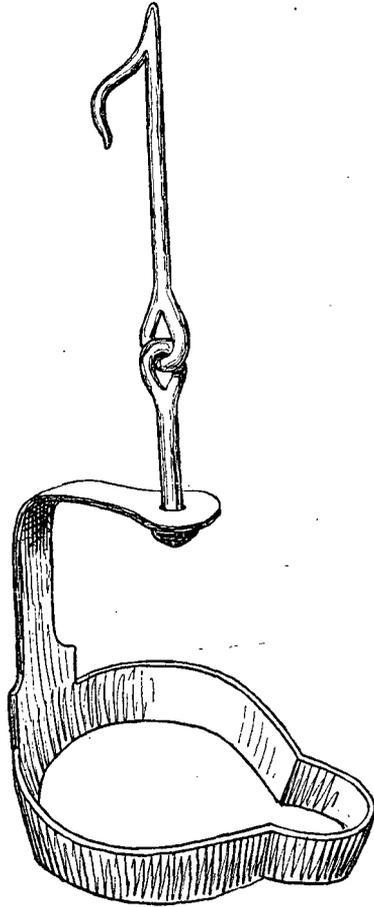


Fig. 28. Roman Crusie in Guildhall,  
London. About  $\frac{1}{2}$ .

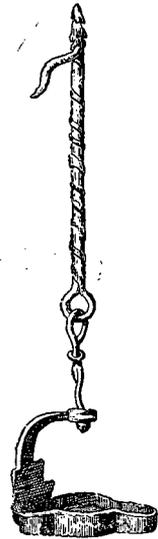


Fig. 29. Roman Crusie,  
from the Bartlow Hill  
interment. ( $\frac{1}{4}$ .)

A Roman lamp of exactly the same type was found in the Bartlow

Hills<sup>1</sup> in close association with Roman objects, with the spike and usual hook and in it the swivel remains.

I have now shown that this curiously designed contrivance for hanging oil lamps repeated itself with great frequency and persistence in recent times, not in Scotland only, but all over Europe and in North Africa, and I have also shown exactly the same design presenting itself in remote times in the ruins of Pompeii, in the Catacombs of Rome, and among the relics found on Roman sites in Britain. The area in which the object occurs, however, is not changed. It is still the Roman area. The attachment of the hook and spike to the lamps of Pompeii and the Catacombs is by a chain, and not by a swivel,—the form and character of the lamp leading, I think, naturally to this difference. But in two Roman lamps, at least, the attachment is found to be by a swivel, exactly as occurs both in our oldest and latest typical Scottish crusies. Whether other examples of this absolute identity in the pattern of the contrivance will be found, or have been found, I cannot tell. Nor can I say whether the same or a similar design may not yet be found in the contrivances for suspending lamps belonging to areas which are not Roman—in Assyria, for instance, or old Egypt.

A crusie made in Scotland less than fifty years ago would be suspended by exactly the same hook and spike contrivance or arrangement as a crusie or lamp made in the time of Pompeii, of the catacombs, or of the Roman occupation of Britain, but nothing in this remarkable fact discloses the origin or meaning of the contrivance.

It is clear, however, that the design or pattern of the object cannot be confidently explained in the way to which observations confined to Scotland might have pointed. Yet it seemed useful to show the opinion which could have been drawn, with a look of probable soundness, from observations confined to the narrow home field—the usefulness lying in the enforcement of caution. When observations from a wider field are introduced into the study of the question, the opinion referred to can scarcely be held without assuming that the progress from a simple spike to a simple hook, through all the varieties of the spiked

<sup>1</sup> *Archæologia*, vol. xxviii. pl. i. fig. 3.

hook, had occurred in South Italy before the destruction of Pompeii, and I am not able to see anything which would justify such an assumption.

There I leave the matter. I have not succeeded in answering the question I put. All I have done is to draw attention to a little and seemingly insignificant object, curious in itself, and curiously persistent both as regards area and time. The hook and spike suspender of the *crusie* remains a puzzle—an interesting puzzle, it seems to me; but in this study of it, I think that a lesson of caution has been disclosed and enforced.

*Postscript.*—Shaw in vol. ii. of his *Dresses and Decorations of the Middle Ages* figures a lamp in the collection of Mons. Dugué of Paris, almost exactly like the typical Scottish *crusie* shown in fig. 1 of this paper. He calls it a lamp of the fifteenth or sixteenth century, and he says that “similar lamps of the same classical form (which appears to have been derived through a succession of Ages from the Romans) are still used in some parts of France. The branch with notches serves to raise the hinder part of the lamp as the oil diminishes, so as to throw it forward to the wick. *The one end of the horizontal beam or rod was generally inserted into the side of a kind of wooden candlestick.*” This is said to be the way of using the spike, though not more than one-third of its length projects beyond the hook.

---

#### BIBLIOGRAPHY.

1. MITCHELL, Sir Arthur, *The Past in the Present—What is Civilisation.* 8vo. Edin., 1880.
2. ALLEN, J. Romilly, *Journal of the British Archaeological Association*, vol. xxxiii. p. 192–198.
3. ——— *Journal of the British Archaeological Association*, vol. xxxvi, 1880.
4. GARSON, Dr J. G., *Journal of the Anthropological Institute*, vol. xiii, 1884.
5. TYLOR, Dr E. B., *Journal of the Anthropological Institute*, vol. xiii. p. 348, 1884.
6. ALLEN, J. Romilly, *Proceedings of the Society of Antiquaries of Scotland*, vol. xxii. pp. 79–109, 1888.
7. GOUDIE, Gilbert, *Proceedings of the Society of Antiquaries of Scotland*, vol. xxii. pp. 70–78, 1888.
8. LOVETT, Edward, *The Reliquary and Illustrated Archaeologist*, vol. ii. p. 193, Oct. 1896.