

I.

LOCH LOMONDSIDE FONTS AND EFFIGY.

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Two examples of mediæval sculpture are described in the first section of these notes which relate to Luss parish, Dumbartonshire. They are a baptismal font and an effigial monument in remarkably good condition considering their history. Both were accidentally brought to light at the same time during the latter half of the eighteenth century when road improvements were being effected near Bandry, about a mile and a half south of Luss village. The operations, necessitating the partial or total demolition of a large cairn, long known in the region as *Carn ma-Cheasoig*,¹ or *St Mackessog's Cairn*, showed that whatever other purpose the tumulus might have served, it had at least been the hiding-place of two relics belonging to a mediæval church. Deduction makes it seem probable that these antiquities, so fortuitously exposed and fortunately preserved, came from the pre-Reformation kirk of Luss.

We learn from the *New Statistical Account*, vol. viii., footnote, p. 161, that the effigy, referred to in the parish report as "a statue of St Mackessog," must have long been exposed after discovery, for it is stated that it formerly stood at Bandry. If one may be permitted to

¹ Kessog, *Cessóc* or *Ceaság* (W. F. Watson, *Celtic Place-names*, pp. 277-8), was one of the early Scottish saints who had earned the endearing prefix *ma* or *mo* before his name. Thus has been derived the appellation *St Mackessog* by which he is perpetuated in many parts of Scotland.

judge from the more weathered appearance of the font, the report that it was allowed to lie in the bed of a stream must be credited. Howbeit, eventually effigy and font were removed to the ruined chapel and mausoleum of the Colquhoun family at Rossdhu, where for many years they remained together in the roofless structure. In their situation at the east end of the building they were drawn for Wm. Fraser's work *The Chiefs of Colquhoun*, but the plate facing p. 56, vol. ii., shows the not unusual artist's licence in the rendering. Later the effigy came to be housed inside Rossdhu, where I first saw it, and the font served as an accessory in the rose-garden. Two years ago the proprietor, Sir Iain Colquhoun, Bart., transferred the effigy to the parish church, where it now reposes on a well-constructed base of solid masonry. It is hoped that the font will soon be placed under the same roof which now protects its partner in vicissitude. Thus both font and effigy will have returned to the site whence, it is believed, they were removed centuries ago.

Since the late Mr Wm. Russell Walker, F.S.A.Scot., published his careful compilation and descriptions of ancient Scottish fonts and stone basins supposed to have been used as fonts¹ (but which cannot all be considered as baptismal vessels), little has appeared in our *Proceedings* on the subject of such ecclesiastical appurtenances to supplement the list made by this observant antiquary. The Luss example, therefore, is an addition to the record prepared for the important communication made so far back as 1887.

Closely examined in the autumn of 1932 and the summer of 1933, the font preserved at Rossdhu proves to have been hewn from a quadrate block of hard grey sandstone (fig. 1). It is 1 foot 8 inches in height, and at the top it measures 2 feet 1 inch by 2 feet 1 inch. Narrowing very gradually and evenly downward it retains its square section, and at the base its dimensions are 2 feet by 2 feet. For 3 inches on all the vertical edges a sort of ogee moulding relieves what otherwise would be a squat and plain appearance. Each face, 19 inches wide at its upper part, has been ornamented with narrow and fairly deep grooves cut parallel to the horizontal and vertical edges, but weathering and injury have been responsible for the ablation of much of these sculpturings. Portions of grooves running parallel to the edges of the horizontal surface show that the top has been treated ornamenteally in the same simple manner as the four faces.

Measuring 19 inches in diameter the receptacle for the baptismal water is practically cylindrical for the whole depth of 12½ inches. The font is provided with a drain-hole 1¾ inch in diameter at the

¹ *Proc. Soc. Ant. Scot.*, vol. xxi. pp. 346-448.

bottom of the basin, but widening like a funnel through the thickness of the stone to a width of 5 inches at the orifice.

When the font was cleared of all adhering plant growth it was found that pieces of the iron fastenings for holding down the lid and padlocking the vessel according to rule remained firmly fixed in no

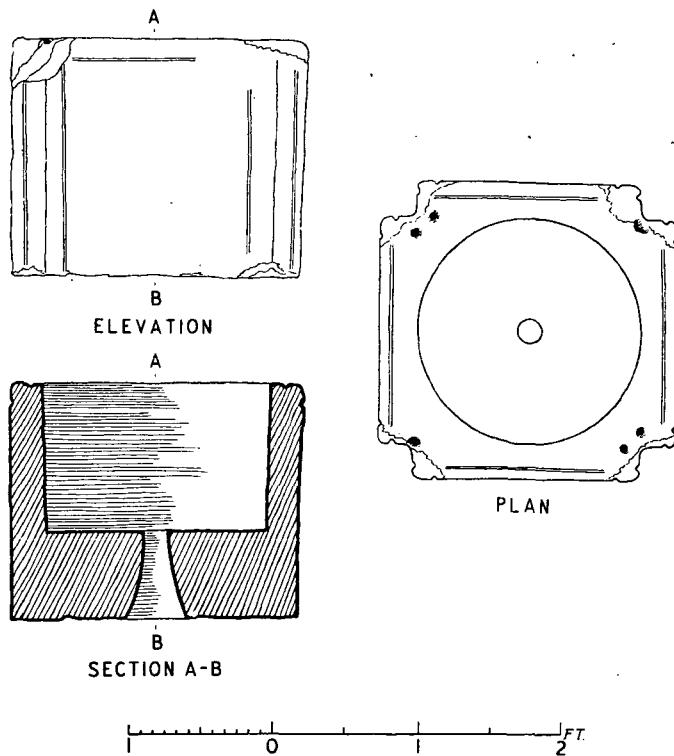


Fig. 1. Font at Rossdhu.

less than five of the six holes bored for their reception.¹ These metal fittings were disposed so that each alternate corner held either a pair of studs set 1 inch apart or but one single and larger piece of iron. What now appear to be fragments of a pair of studs may be

¹ The rule decreed that the font should be protected by some form of cover. Should the font be placed either in a baptistery, whose gates were kept unlocked, or in a church without a separate and proper baptistery, then the lid must be secured by means of a lock.—Abbé Paul Bayart in *Liturgia*, pp. 254–5.

The prevention of unauthorised access to the baptismal water kept in the font, either for fifty days or ten months according to whether it was consecrated on Holy Saturday or on the Eve of Pentecost, has its origin in the fact that frequently the liquid was stolen for those magical properties it was supposed to possess.—*Vide* Francis Bond's *Fonths and Font Covers*, p. 281.

remains of staples which passed through a wooden lid, and the single stud one of two pins, bolts or eyes, holding a bar across the covering.

Nothing exists upon the nether surface which might afford a clue to the type of base upon which the font was set.

All the corners of the font have been injured, but more particularly the upper ones. The regularity of the breaks would point, I think, not to any wilful damage, but to the manner in which the vessel was moved when it was conveyed to its place of concealment, or on its journey later to Rossdhu. This opinion is supported by the state of preservation of the effigy, which seems to have suffered by accident only. That the font and effigy should have been taken so far to hiding and safety would argue that they were deposited complete in the cairn where they were recovered ages later. It would appear that the great weight of the font was such that the easiest way to move it was by pushing it over on its corners as do porters and carmen with bulky cases.

One cannot determine with assurance to what period this font belongs as its characteristics are conflicting. The weathered appearance gives it a suggestion of archaism, and to a certain extent the simplicity of ornamentation would point to antiquity. On the other hand, the shallow mouldings indicate late rather than early mediæval sculpture. Several Scottish tetragonal ecclesiastical stone vessels, including baptismal fonts, have been illustrated and described by Mr Russell Walker, who is inclined to regard them as early.¹

Unfortunately when the effigy was removed to the parish church no photograph was taken, and its present situation between the last row of pews and the eastern wall under the memorial window, together with inadequate lighting, made it a most difficult task to obtain full-length views of the monument from above. Mr James Devine, Glasgow, was able, by placing a pair of steps on the narrow window-sill behind the effigy to take two photographs from which one composite view in plan was made. This and the side view show the principal features of sculpture and the details of the prelatic vestments in which the human figure is imaged (figs. 2 and 3).

The effigy of grey sandstone, representing a bishop, mitred, vested, and shod for the celebration of pontifical high mass, is a full-length figure. The monument measures 6 feet 10 $\frac{1}{2}$ inches from the slightly damaged tip of the mitre to the base of the footrest. Save for the missing extremity of the mitre and the mutilated fingers of each hand the monument is practically in the same condition as when it was finished by the sculptor. Whatever cleansing it underwent when taken from

¹ *Proc. Soc. Ant. Scot.*, vol. xxi. p. 346 ff.

the precincts of the ruined chapel at Rossdhu to the shelter of the house, or when the statue was presented to Luss Kirk, has effected such a restoration that the stone figure almost appears to be freshly hewn.

The body of the effigy lies on a slab $3\frac{1}{2}$ inches thick, bevelled for $1\frac{1}{2}$ inch along its full length on both sides, and the head reposes on a plain rectangular pillow $18\frac{1}{2}$ inches by $12\frac{1}{2}$ inches by $3\frac{1}{2}$ inches, also chamfered. The feet rest upon a block $18\frac{1}{2}$ inches wide and $10\frac{1}{2}$ inches high, the corners neatly angled off for 5 inches. These parts, apparently additional to the sculpturing of the prelate, are, nevertheless, integral with the whole monument which is carved out of a single block of stone. The plain finish of the pillow and footrest is not a common feature of episcopal effigies; it seems to be more usual to find the



Fig. 2. Effigy in Luss Kirk.

pillow elaborated or provided with tassels at the corners, while the footrest frequently takes the form of one or more animals symbolic of some virtue. Such particularities, nevertheless, are not sure guides to period, as examples of simplicity or elaboration of sculpture occur irrespectively.¹ Mr Fred. H. Crossley, F.S.A., suggests that quality of stone influenced sculptors,² and, no doubt, locally obtaining ideas or the memorialist's own were expressed in these modifications.

The head, like the rest, is extremely well executed, and the ascetic face wears an austere expression. This effect is enhanced by the conventionalised manner in which the mouth is represented by a mere slit, but with slightly protruding although narrow lower lip. The thin and straight nose is delicately chiselled and seems to be an added feature, having been cemented in place at the bridge, but in appearance

¹ Cf. English examples, Fred. H. Crossley, F.S.A., *English Church Monuments* (New Issue), Section iii., p. 177 ff.

A freestone effigy of a mitred abbot at Dorchester, Oxon, *circa* 1300-30, very closely resembles the Luss monuments as regards these plain features.—*Ibid.*, fig., p. 189.

² *Ibid.*, pp. 177-9.

it does not differ from the surrounding stone. A moustache is represented by two loops carved in relief, each loop coming far down upon the cheek from the nostril. The swelling extending from below each well-carved ear and round the chin may be regarded as a rendering of whiskers and beard, although they want the waviness expressed in the cut-out sculpturings representing thick locks of hair protruding under the mitre and behind each ear. Our Fellow, Mr F. C. Eeles, considers that the manner in which are shown the beard, moustache, and hair, points to work not long posterior to the thirteenth century.¹

The mitre is an example of the bishop's distinctive headgear at what is probably the most pleasing stage in its development, namely, about the beginning of the fourteenth century, or about a hundred years before the vertical sides of the cap had given place generally to

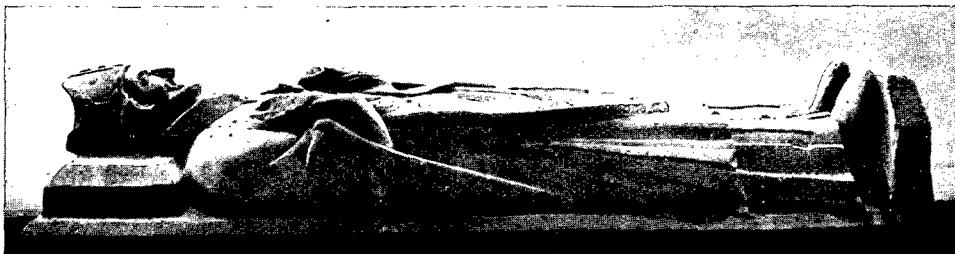


Fig. 3. Effigy in Luss Kirk.

the diagonal shape and gradual increase in height. Very evidently it was intended to portray the *precious* rather than the simpler *embroidered* or *golden* mitre.² In this case the ornament consists of the usual circular band or *circulus*, comprising a raised strip round the rim. The mitre is further ornamented with the central vertical strip, or *titulus*, together with braiding along the sides of the cap and horns; thus, slightly sunken compartments are left on either side of the upright strip. The decorative braiding bears what is intended to be a series of plain but large gems or metal plaques of lozenge or oblong shape. In each of these lateral depressions is a large boss representing a stone *en cabochon*. The mitre is devoid of the two lappets which are customary appendages of a prelate's head-dress. This instance of absence of lappets is by no means unique, although the deficiency is not common. Recently,

¹ Letter to the author, dated Minehead, 23rd November 1933.

² One may reasonably discount the alternative that an abbot is portrayed here, as only by special indult could this dignitary be permitted to wear the *precious* as well as the *simple* and *golden* mitres.—*Codex*, c. 319-27. Apparently such concession would be granted only to principal abbots of a monastic order.

however, my attention has been drawn to a few English and Continental mediæval and even later examples.

The greater vestments represented are the amice, alb, dalmatic, and chasuble, but the short tunic or tunicle, visible sometimes on effigial monuments of bishops and abbots, does not show here. Over the dalmatic is worn a long, graceful chasuble whose general character and fulness point to fourteenth century style. It will be noticed that the amice as sculptured does not differ from habitual mediæval usage in that it is worn loosely round the neck.¹ While ecclesiastical vestments have not materially changed through the ages, it may yet be observed that the loose piece of amice hanging in front is one more indication of the same period. The alb, partly covered by the chasuble and dalmatic, falls down to the ankles. It is ornamented with a raised rectangular patch near the foot, the whole thus representing the long apparelled ecclesiastical robe worn over the cassock, and it is very distinctly of the type universally worn in the British Isles before the Reformation by clerics vested for the more solemn offices. Although a recumbent monument is concerned, in accordance with mediæval practice the vestments are represented in folds such as would occur were the ecclesiastic standing. This characteristic is most apparent in the case of the chasuble which falls in seven folds on the body.

By the arrangement of its ends, the mass stole shows how it is worn by mitred dignitaries, namely, not crossed over the body as in the case of simple priests when the splays would hang more to the sides. Its ends widen slightly from below the hem of the dalmatic towards their extremity near the feet and well beyond the middle of the apparel ornamenting the alb. The maniple over the left wrist is narrower and much longer than the modern one.

The fingers of the ungloved hands have been broken, but the injuries they have sustained are not so extensive as to make their pose indeterminate. No ring appears on any of the fingers of the right hand, either on those clenched or on those raised in the characteristic attitude of giving the episcopal blessing. One can see that the clasping fingers

¹ In his *The Church of Our Fathers* (New Edition, London, 1905), vol. i. p. 383, Dr Daniel Rock, referring at length to the amice of the Middle Ages, states that, as a result of his examination of mediæval monuments imaging ecclesiastics in their sacred vestments, he has always found the amice to be shown as worn very loosely round the throat.

He knew a few exceptions, but these were Italian and only one English, and this of the Marian period, strongly influenced no doubt by Rome.—*Ibid.*, pp. 381-2.

The amice represented in the Luss monument, although wider and looser, is of the type still worn by the secular clergy of the Roman Church. In the case of the religious orders the amice forms part of the alb, and at certain times during the office it is drawn over the head. Formerly it was quite usual for the secular clergy also to wear the combined alb and amice. A present-day survival of this is recognisable in the fact that the officiating priest, when vesting, first puts the amice on his head while repeating the appropriate prayer.

of the left hand were meant to hold a crozier; but this staff, an adjunct of metal or wood and detachable from the effigy, has disappeared. What elaborations of form were taken by the long handle cannot now be conjectured, but there may have existed some emblem in addition to the crozier, because from the maniple downward to beyond the knee the stone has been worked to a perfectly straight and smooth surface, cutting away the folds of the vestments on the left side. Such preparation would scarcely seem necessary for the accommodation of a simple shaft.¹

The prelatic shoes are perfectly plain and take the typical form of slippers decreed for dignitaries of the Church having the right to wear pontifical vestments.

In a former paper to this Society I referred to the associations of St Kessog with Luss,² and this early missionary has been mentioned in a number of works. It will not be necessary, therefore, to make more than a short recapitulation of Kessog's connection with the district to establish a basis for the hypothesis that the effigy of the bishop is a conventionalised representation of the local saint, whose *cultus*, although centred at Luss, was widespread in Scotland until the Reformation.

In the cult of martyrs, ever an outstanding feature in Christendom, the British Isles were not behind the Continental countries in the veneration paid to the memory and relics of those who had laid down their lives for the Faith. To cite a single example in point, one has but to consider the numerous dedications in honour of St Thomas of Canterbury, to whose shrine thousands of pilgrims flocked from all parts of the Christian world. It is not difficult then to understand how honoured must have been the remains believed to be those of St Kessog, possibly the first in Scotland to be held worthy of the martyr's palm.

Kessog, tradition says, was martyred at Bandry and buried in Luss church, and the place near the saint's retreats became an important resort of pilgrims in pre-Reformation times.³ Luss parish abounds in place-names suggesting a connection with St Kessog, and in the neighbourhood are several ancient church sites. The outline map, prepared

¹ Assuming that the monument is a conventionalised representation of St Kessog, the patron of the parish, who was long venerated in Scotland not only as a martyr but as a warrior saint, either the broad palm of martyrdom or perhaps even a sword may have been placed against the left side. The peculiar suggestion of associating a weapon with an ecclesiastic is put forward in view of my having lately noticed in the Rhineland effigies of mediæval bishops against whose sides rest a sword. The arm, however, is symbolic of the temporal power wielded in life by the deceased.

² *Proc. Soc. Ant. Scot.*, vol. lxii. p. 85 ff.

³ *Old Statistical Account*, vol. xvii. pp. 264-5.

for this communication, shows the distribution of places related to the ecclesiology of the Loch Lomondside parishes (fig. 4). Doubtless many of the names go back to remote antiquity, but in the fourteenth century, or nearly 800 years after Kessog's death, we find positive reference to him by name. We learn that "when Malcolm, fifth Earl of Lennox, granted a charter to John of Luss (1292-1333) of various rights and exemptions, he did this 'for reverence and honour of our patron, the most holy man, the blessed Kessog.'"¹ This charter was confirmed by Robert I. in 1308,² and seven years later the same king went so far as to grant sanctuary within a circle, three miles in radius, round Luss church,³ St Kessog in all cases being specifically named in the documents. Probably it was because of the importance it enjoyed as a devotional and ecclesiastical centre that in 1429 Bishop John Cameron raised Luss church to rank as one of the six prebendaries of the diocese of Glasgow.

According to legend the cairn at Bandry was set up by pilgrims to mark the spot where St Kessog was martyred opposite Inchtavannach, his island retreat. It was then a singularly happy thought, and practical too, which prompted the choice of such a place wherein to conceal the precious effigy of the tutelar of the parish and also the font.

Esteem and the general regard in Scotland for St Kessog, the martyr, called for a monument worthy of him. With this in view the statue was carved for the tomb and shrine containing his reputed remains, but no sculptor could truly portray him as none had ever seen him. Recourse to conventionalisation was therefore necessary, for so in each age of mediæval art have been treated representations of celestial beings, the prophets and personages of the Old Testament as well as the early martyrs and saints, of none of whom could anyone know the appearance. From this fact too, and the history of their lives and deaths, are derived the conventional attributes of these different persons, the majority of whom were figured in stone and picture as belonging to the period in which was living the executing artist. It follows then that the patron of Luss parish, commemorated in the ancient Scottish calendar, 10th March, as a bishop, would be represented conventionally according to this prelatic dignity, and to honour him most he was imaged as vested for mass. Other considera-

¹ *The Chiefs of Colquhoun*, vol. ii, p. 275.

² John of Luss is referred to as "... dilecto et fidei Bachulario . . .," a title indicating that he was a court official or possibly the keeper of some relic. The full text relating to Luss is quoted in *Old Statistical Account*, vol. xvii, p. 265, from a charter dated 28th September 1308.

³ "Sciatis nos confirmasse Deo et Beato Kessogo in perpetuum illam libertatem quæ dicitur *gyrth*, videlicet, circa ecclesiam de Lusse per specium trium milliarum ex omni parte, tam per terram quam per aquam. . ." Original grant, dated 18th March 1315, preserved at Buchanan Castle.

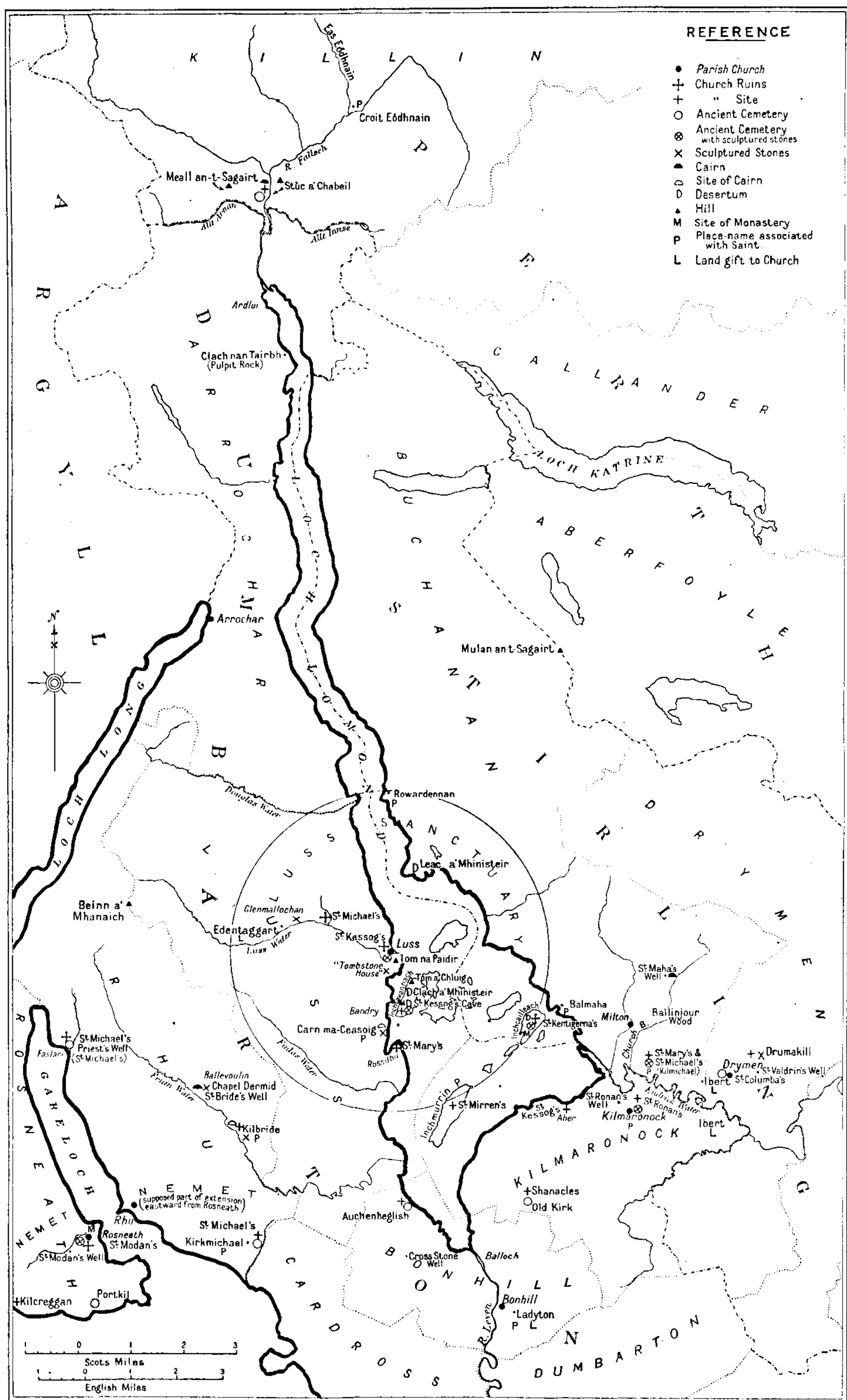


Fig. 4. Ecclesiastical Map of Loch Lomond and District.

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[To face p. 108.]

tions apart, the dating of the monument, it seems, must be deduced as much from the habiliments as from the style and rendering of the stone effigy.

Had the effigy been found near or in the cathedral church of the diocese—Glasgow—it might have been postulated that a bishop of the see had been figured in stone with the intention of placing an effigial monument on his tomb in his own cathedral, where he would be buried according to usage and his right. But it is advanced that the Luss monument can be none other than a representation, albeit conventionalised, of the parish patron imaged in the same manner as the tutelars of so many other churches, except that in this instance, where his tomb existed, there was occasion to portray him in recumbent attitude. Rare indeed were the churches which contained the tomb and shrine of the saint in whose honour they were dedicated. Few, therefore, could have other than a statue representing their patron, either in a niche or standing upon a pedestal.

According to canon law and the *Rituale* it is to be understood that effigial monuments in honour of deceased persons might only be erected in a church when these persons had the right of sepulture within the building, and were actually entombed there. The decrees, although perhaps not so rigorously applied in the past, aimed to reserve church entombment for those who had been the spiritual and temporal leaders of the people.¹

An engraving by Sandby allows one to visualise the pre-Reformation church of Luss as it was in 1751, or twenty years before it made room for a successor, in turn replaced in 1875 by the present building. While the background of mountains is fanciful, the style of the church is more definite. The print, for the sight of which I am indebted to the Rev. Alex. Slater Dunlop, B.D., formerly incumbent at Luss, figures the old kirk as a simple Gothic structure, possibly of the latter half of the thirteenth century.² This church enshrined the supposed remains of its tutelar, over whose tomb lay the effigy discussed in these notes. Considering the period to which the pre-Reformation church of Luss apparently belonged, the great disparity in point of date between its erection and the remote time, to which the death of Kessog is assigned, makes it reasonable to conclude that earlier ecclesiastical buildings stood on the site.

¹ *Liturgia*, p. 257.

² The earliest allusion to the church of Luss is in a charter of confirmation by Maldoven, third Earl of Lennox, granted about the middle of the thirteenth century (between 1225 and 1270), confirming its patronage to Maldoven, Dean of Lennox, and to his son Gulemore.—*Chiefs of Colquhoun*, vol. ii. p. 46. Wm. Fraser believes the church to be of greater antiquity.—*Ibid.* (Probably this author had in mind an earlier building which stood on the site.)

It may be that certain architectural and artistic details reached Scotland later than when they were in vogue farther south, but as a whole style made simultaneous advance. Thus, from the general character of the effigy and details of the vestments (and particularly the mitre, amice, and chasuble), the monument would be of early fourteenth century execution. Such date not only agrees with the evidence of documents attesting the veneration and esteem for the patron of Luss, but also with what was probably the time when pilgrimages were at the height of their popularity; the historical, political, and religious reasons for which are not within the scope of this communication.

In a paper to this Society the late Mr F. W. Brydall, commented upon the circumstance that all Scottish pre-Reformation effigies and statues representing ecclesiastics were mutilated.¹ In the present instance, however, the monument has suffered so little that without exception all its details are discernible. Whatever damage it received does not appear to have been other than that occasioned by careless handling in transport, and possibly by the manner of its concealment under a heap of rough stones. From the fact that a number of years after the official change in the religious system in the sixteenth century the Laird of Luss saw fit to apply for a papal dispensation to contract a second marriage, it may be inferred that the Reformation did not immediately affect the Loch Lomondside parish.² Consequently danger to the effigy at the hands of iconoclasts was not regarded as imminent. Even when at last peril did seem to threaten the statue, there was yet time to remove it and the font to a place of security. With surviving sentiments of respect for the traditional site of the martyrdom of St Kessog, marked by a heap of stones, this was chosen as the most fitting place in which to conceal two objects so intimately associated with the religious life of the inhabitants of Luss parish.

To Sir Iain Colquhoun, Bart., D.S.O., of Luss, and the Rev. Alastair Campbell, M.A., I am indebted for facilities of access to the monuments in their care. Grateful acknowledgment is due to Mr F. C. Eeles, F.S.A.Scot., for having discussed the details of these antiquities and for his valued suggestions. The comments of the Rev. Dom Cuthbert Wilson, O.S.B., Messrs F. C. Clapham, F.S.A., Jas. S. Richardson, F.S.A.Scot., and Fred. H. Crossley, F.S.A., are appreciated. My thanks are given to the Right Rev. Dom Fernand Cabrol, O.S.B., O.B.E., the Rev. Dom Louis Gougaud, O.S.B., and the members of the Benedictine

¹ *Proc. Soc. Ant. Scot.*, vol. xxix. p. 333.

² *The Cartulary of Colquhoun*, p. 461.

community of Farnborough Abbey for so generously placing their liturgiological learning at my disposal.

FONT AT BUCHANAN, STIRLINGSHIRE.

Many years spent in research and recording the antiquities of the Loch Lomond district have established the fact that only a few stone basins can be traced. Some well-executed specimens of the not distant time, when large utensils of stone were used for domestic purposes and accessories to agriculture, can be placed in this category. What may be mortars, and at least two knocking-stanes of exceptional external finish, have been noticed. Only two examples can be treated definitely as ecclesiastical vessels, and one other may also have served in a church. The Luss font described is not the only baptismal vessel left on Loch Lomondside, for a particularly good mediæval example is preserved in the parish church of Buchanan (fig. 5).

The basin, mounted on a modern column and base, is a fine octagonal font, which, upon close inspection, reveals details worthy of comment despite the weathering long suffered by the soft light brownish-grey sandstone whereof the vessel is hewn.

Each side of the octagon measures 12 inches, the diameter of the basin 1 foot 10 inches and its depth 8 inches. The bottom of the cavity is flat over a distance of 16 inches, thus the walls curve but gradually inward. In the centre of the bottom of the basin is a square drain-hole $1\frac{1}{4}$ inch wide, countersunk for $\frac{5}{8}$ inch. From $\frac{1}{4}$ inch downward below the inner rim the stone differs slightly in shade from above and from the rest. The dissimilarity is distinct although the friable stone has peeled somewhat and its weathered surface was smoothed down before the font was re-erected. The regularity of the line demarking the change of coloration inside the basin, and the very small difference of plane in the surface

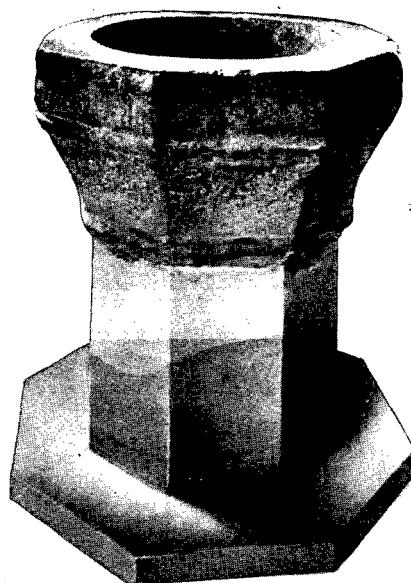


Fig. 5. Font in Buchanan Kirk.

above it, point to the basin having been lined (doubtless with lead), as would be necessary with material whose porous nature was proved in the course of my inspection.

As the lining supposed to have existed once has disappeared, there are no marks to show whether the font was divided. No holes or metal in the surface of stone between the basin proper and the outside edge indicate that the font had a lid similar to the one originally covering the Luss example. One may infer, therefore, that this font possessed a simple lid of the tightly fitting plug type or a more or less ornate and heavy movable cover.

The exterior bears plain carving, the zone below the rim is 5 inches high and finished off by a pair of mouldings. Below these, but retaining the octagonal form, the font tapers downwards to its irregularly fractured base above which are remains of similar mouldings now partly obliterated by cement binding the vessel on to its modern substructure, 1 foot 9 $\frac{3}{4}$ inches in height, conforming in respect to shape with the ancient stonework.

Between the rim and the upper pair of mouldings are vestiges of two rows of inscription similar to mediæval so-called "black-letter" which fill seven of the eight vertical faces. The eighth face is occupied by traces of two equal-armed cruciform figures described by what still appear to be lobes of a leaf, and between the crosses remains of a floral ornament are visible. All these sculpturings are incised, but efforts to determine their nature have so far been vain; only what looks like the Latin word "pace" being if anything less indistinct.

Mr Russell Walker figured no less than sixteen Scottish fonts of octagonal shape which have come down to our day.¹ All but three of the examples illustrated by him are ornate, and, to judge from their different decorative treatment, they would range over a long period, possibly from as far back as the thirteenth century until the Reformation.

It has been suggested that this font may have been brought to the mainland from the now completely ruined parish church on Inchcailleach² (from which island the former parochial name was derived), but this supposed provenance cannot be proved. Be this as it may, by 1621 access to the island was found to be so difficult, and the church there so ruinous, that the small chapel of St Mary-Kilmichael, situated on the newly acquired territorial addition to the parish consisting of the forty-pound land of Buchanan, came to be used by the people. Among the mounds denoting the site of St Mary's the font lay until 1898,

¹ *Proc. Soc. Ant. Scot.*, vol. xxi. p. 346 ff.

² *Trans. Glas. Arch. Soc.* (New Series), vol. iv., part i., p. 81.

ERRATUM.

“Font” in fig. 6 *should be* “Holy-Water Stoup.”

[*To face p. 113.*

when it was set upon a new base in the present parish church built after little more than a century's use of the chapel, which stood about a mile and a half to the south-east of the later structure now housing the relic.

Under this heading it was mentioned earlier that one more stone vessel preserved in the Loch Lomond district might have served in a church. The example in question was identified about thirty-five years ago in Drymen village by the Rev. Wm. H. Macleod, B.A., B.D., who, ascertaining that it had come from the ruins of St Mary's, Buchanan,¹ removed it for safe keeping to the parish church, where it stands within the porch.

Never described nor figured, it is now opportune to place this antiquity upon permanent record, as Mr Macleod's surmise that it is a holy-water stoup seems to be well founded, for the shallow basin and the carefully hewn octagonal block are of such a nature that it is most unlikely the object could have been employed elsewhere than in a church. This opinion is supported by the close comparison it provides with a number of mediæval stoups still serving which the writer has noted abroad. The basin, $7\frac{1}{2}$ inches in diameter, $2\frac{1}{2}$ inches deep, is cut out of the uppermost surface of an octagonal shaft of grey sandstone whose dressed vertical faces have peeled badly. Each side is 5 inches long, giving a full width across of 12 inches, while in height the simple vessel measures 14 inches (fig. 6). One side appears to have been fastened to a wall and the base to have been bracketed.

¹ *Trans. Glas. Arch. Soc. (New Series)*, vol. iv., part i., p. 81.



Fig. 6. Font from St Mary's, Buchanan.

ECCLESIASTICAL SITES ON MAP OF LOCH LOMOND AREA.

KILLIN PARISH, Perthshire, that portion lying in Glenfalloch.
Patron—*St Fillan*.

Eas Eódhnaín (*Adamnan's Waterfall*) and Croit Eódhnaín (*Adamnan's Croft*): name of natural feature and site associated with St Adamnan. (W. J. Watson, *Celtic Place-names*, p. 270.) Stùc a' Chabeil (*The Rock, or Pinnacle of the Chapel*): round cairn; remains of chapel; ancient cemetery. (*Proc. Soc. Ant. Scot.*, vol. lxiii. pp. 343-4.) Meall an-t-Sagairt (*The Priest's Hill*).

BUCHANAN PARISH (formerly INCHCAIL-LEACH), Stirlingshire.
Patron—*St Kentigerna*.

Mulan an-t-Sagairt (*The Priest's Stack*)—hill-top: in proximity to reputed ecclesiastical site. Rowardennan (probably from *Ros-ard-Eódhnaín*, *The Point of Adamnan's Cape*). (*Celtic Place-names*, p. 270.)

Leac a' Mhinisteir: *desertum*.

Balmaha: place-name associated with St Tua or Thatha.

St Maha's (Tua or Thatha) Well: remains of round cairn. (*Celtic Place-names*, p. 298.)

Ballinjour Wood (*Baile an deoir*, *The Wood of the Steading of the Keeper* (of some relic)): within its confines is supposed earthwork. (Cf. "Ballindewar," "Ballindeoir" in *Celtic Place-names*, pp. 265-6.)

Church Burn (Burn of Achlais).

St Mary's and St Michael's (Kilmichael): site of chapel; ancient cemetery; font and stoup found. (*Trans. Aberdeen Eccles. Soc.*, vol. iii. pp. 352-3.)

Inchcaillieach (*Innis nan Cailleach*, *The Island of the Nuns*): *desertum* of St Kentigerna; site of nunnery; ruins of church; ancient cemetery; remains of supposed cell; sculptured stones. (*Trans. Glas. Arch. Soc. (N.S.)*, vol. iv. pt. i. pp. 75-82; *ibid.*, 26-7.)

DRYΜEN PARISH, Stirlingshire.
Patron—*St Columba*.

Drymen: ancient cemetery.

Drumakill (*Druim na cille*, *The Ridge of the Cell or Graveyard*): ecclesiastical site; sculptured stone.

St Valdrin's Well, now covered. (The saint's name is obscure.) (*P.S.A. Scot.*, vol. xvii. pp. 201-2.) Ibert (*Jobairt*): land gift to Church. (*Celtic Place-names*, p. 245; *R.M.S.* 1591.)

Ibert (*Jobairt*): land offering to Church. (*Celtic Place-names*, p. 254; *R.M.S.* 1600.)

Kilmaronock: site of St Ronan's Church; ancient cemetery; sculptured stone. (*P.S.A. Scot.*, vol. lxi. pp. 137-8.)

St Ronan's Well.

Aber: site of St Kessog's Church. (*Trans. Glas. Arch. Soc. (N.S.)*, vol. iii. p. 355.)

Shanacles (*sean eaglais, old church*): site of church.

KILMARNOCK PARISH, Dumbartonshire.
Patron—*St Ronan*.

Old Kirk: place-name associated with *Shanacles*; site of ancient cemetery. (J. Guthrie Smith, *Strathhendrick and its Inhabitants*, pp. 126-7.) Inchmurrin (*St Mirren's Island*): site of chapel and cemetery.

ARROCHAR PARISH,
Dumbartonshire.
Formed in 1648 from
northern part of Luss
parish.

LUSS PARISH, Dumbartonshire.
Patron—*St Kessog*.

Clach nan Tairbh (*The Rock of the Bulls, or The Pulpit Rock*): meeting-place for religious services. (*P.S.A. Scot.*, vol. lxiii. pp. 333-6, and *Trans. Folk-Lore Soc.*, vol. lxi. pp. 233-5.)

Luss: remains of church; ancient cemetery; sculptured stones; resort of pilgrims to shrine of St Kessog; legend of herbs associated with the translation of St Kessog's relics. (*P.S.A. Scot.*, vol. xix. pp. 418-9; *Trans. Glas. Arch. Soc. (N.S.)*, vol. v. pt. i. pp. 23-6; *P.S.A. Scot.*, vol. lix. pp. 144-6; *ibid.*, vol. lxii. pp. 88-96, and *ibid.*, vol. lxviii. (present volume) pp. 107-11.)

Tom na Paidir (*The Hill of the Lord's Prayer*): probably a pilgrim's station. (Cf. *Celtic Place-names*, p. 269.)

“Tombstone House”: dwelling-house so called locally because stones from Luss old kirk and kirkyard are incorporated in its walls. The facts, mentioned in footnote to p. 89 of *P.S.A. Scot.*, vol. lxii., have been verified.

Bandry and Carn ma-Ceasoig (*St Mackessog's Cairn*): traditional site of the martyrdom of St Kessog; site of cairn in which were found effigy and font. (*Old Statistical Account*, vol. xvii. p. 264; *New Statistical Account*, vol. viii. p. 161 and footnote; *Trans. Glas. Arch. Soc. (N.S.)*, vol. v. pt. i. pp. 23-4.)

Rosshdu: ruins of St Mary's Chapel. (*Chiefs of Colquhoun*, vol. ii. pp. 59-60.)

Inchtavannach (*Innis tigh a' Mhanaich, The Island of the Monk's House*): Tom a' Chluig (*The Hill of the Bell*); Clach a' Mhinisteir, desertum of St Kessog; site of St Kessog's Cave, desertum; site of monastery and cemetery; sculptured stone. (*P.S.A. Scot.*, vol. lxii. pp. 85-8.)

St Michael's Chapel: ruins of chapel and built platform above it; diversion of small stream to north of site. (*Chiefs of Colquhoun*, vol. ii. pp. 60-1; *P.S.A. Scot.*, vol. lxii. pp. 96-8.)

Glenmallochan: sculptured stones from St Michael's Chapel built into farmhouse. (*Chiefs of Colquhoun*, vol. ii. pp. 60-1; *P.S.A. Scot.*, vol. lxii. pp. 97-8.)

Edentaggart (*The Priest's Hillside*): residence of priest serving St Michael's Chapel. (*Chiefs of Colquhoun*, vol. ii. p. 61.)

Beinn a' Mhanaich (*The Monk's Mountain*).

Luss Sanctuary, enclosed by circle three miles (Scots)

BONHILL PARISH, Dumbartonshire.
Patronage cannot be traced.

RHU PARISH, Dumbartonshire.
Formed in 1648 from parts of Rosneath and Cardross parishes.

ROSNEATH PARISH, Dumbartonshire.
Patron—*St. Modan*.
(Modan = M'Aedán or M'Aodhán, vide *Celtic Place-names*, p. 289.)

in radius. Granted by Robert I., 18th March 1315.
(*Chiefs of Colquhoun*, vol. ii: pp. 60-1.)

Auchenheglish (*Ach(adh) na-h-eaglais*, *The Field of the Church*): site of church and cemetery. (*New Statistical Account*, vol. viii. p. 222.)

Cross Stone Well.

Ladyton: land grant made in 1442 by Isabella, Duchess of Albany and Countess of Lennox, to St Mary's Chapel (afterwards Collegiate Church) Dumbarton.

Ballevoulin: Chapel Dermid; round cairn; sculptured stone. (*New Statistical Account*, vol. viii. p. 75; *P.S.A. Scot.*, vol. lviii. pp. 128-30.)

St Bride's Well.

Kilbride: site of round cairn, chapel and cemetery; sculptured stone. (*P.S.A. Scot.*, vol. lviii. pp. 128-30.)

Kirkmichael: place-name associated with nearby site of St Michael's Chapel and cemetery.

Faslane: ruins of St Michael's Chapel; ancient cemetery. (*New Statistical Account*, vol. viii. p. 75; MacGibbon and Ross, *The Ecclesiastical Architecture of Scotland*, vol. ii. pp. 557-9.)

Priest's Well (St Michael's).

Nemet (*Nemthor, Nevet*): supposed area of extension of sanctuary whose name is enshrined in the place-name "Rosneath" on the west side of the Gareloch, q.v. (*Celtic Place-names*, pp. 246-7.)

Rosneath (*Ros-neimhleadh, The Promontory of the Nemet or Sanctuary*). This sanctuary extended to the east side of the Gareloch, now in the parish of Rhu, q.v. (*Celtic Place-names*, pp. 246-7): ruins of church; ancient cemetery; sculptured stones. (*Early Christian Monuments of Scotland*, pp. 453-4; *P.S.A. Scot.*, vol. lix, pp. 146-7.)

St Modan's Well.

Site of monastery: foundation of the Canons Regular. (Michael Barrett, O.S.B., *A Calendar of Scottish Saints*, p. 21.)

Portkil: remains of burial found. (*New Statistical Account*, vol. viii. p. 117.)

Kilcreggan: ecclesiastical site.