MONDAY, 8th January 1906.

DAVID CHRISTISON, M.D., Vice-President, in the Chair.

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

Dr John Aitken, Ardenlea, Falkirk.
Andrew Edward Murray, W.S., 7 Eton Terrace.
James Lyle, Waverley, Queen's Crescent.

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

(1) By the Daughters of the late John Buchanan, Esq., LL.D., Glasgow.
Collection of antiquities of various kinds, comprising—
Two fragments of decorated "Samian" ware and a fragment of an Inscribed Stone, with II in one line and V in the line below, from Cadder.
Base of a small Vessel of soft red ware, from New Kilpatrick.
Fragment of decorated "Samian" ware Bowl, small shallow Vessel of "Samian" ware 2\(\frac{5}{8}\) inches in diameter and 1\(\frac{1}{4}\) inches in depth; two small decorated fragments of the same ware; portion of large shallow Vessel of reddish ware 9 inches in diameter by 3\(\frac{1}{4}\) inches in depth; handle and portion of Vessel of smooth greyish ware; handle of Amphora, with potter's stamp VMEDIC; portion of small terra-cotta Bust of Female Figure, described in Stuart's Caledonia Romana, p. 348; six fragments of Tiles; small portion of the rim of a glass Vessel,—all from Castlecary.
Fragment from arch of gateway at Garscadden, with inscription "OMNIA FIRMAT."
Stone Cup, slightly oval, measuring over all 5\(\frac{1}{4}\) x 3\(\frac{5}{8}\) inches, across the
hollow $2\frac{3}{4} \times 2\frac{1}{2}$ inches, and $\frac{7}{8}$ inch in depth, with short rounded handle at one side, from a tumulus at Gallowflat, Rutherglen.

Four blue, decorated, glazed Tiles, 5 inches square, from Slatefield.

Pocket Sun-dial, with Compass and hinged Gnomon, in brass case, with lid to screw on.

Embroidered Satchel, lettered in red silk thread — I LIEVE AND DEY IN CONSTANCIE. ABSENCE NEVER PARTS LOYAL [HEARTS]—the last word being symbolised by the figure of two hearts entwined.

Flat piece of lead, 8 by $5\frac{1}{2}$ inches, pierced for seven nails, found underneath one of the dug-out canoes discovered in May 1852 at Clydehaugh, near Govan.

Piece of Mosaic from Hadrian's Villa; and fragment of the Arm of marble Statue, with the Hand of a child resting on it, from the Baths of Constantine, Rome.

Small slab of grey sandstone, with figure of Hindoo Goddess, from Sangor, Central India; and brass Figure of Krishna, from Benares.

Bridle-bit of iron, from Cawnpore.

(2) By the MASTER OF THE ROLLS.


There was exhibited:

(1) By Mr C. O. DUSSEL, 8 Danube Street, through Mr JAMES URQUHART, F.S.A. Scot.

An ornamental horse-crupper from Kirkwall, Orkney (fig. 1), consisting of thirty brass plaques affixed to two longitudinal straps of leather,
with a lozenge-shaped centre-piece consisting of a central boss flanked by two side-pieces of triangular curvature. The length, including the buckles at the end, is 21½ inches, and the breadth from point to point of the lozenge-shaped part is 14½ inches. The terminal plaques are oblong, those at the posterior end being 1⅜ inches in length by 1½ inches in breadth, and those at the anterior end 2⅔ inches in length by 1⅔ inches in breadth. The other ten plaques on the longitudinal straps are 1⅔ inches square and placed half an inch apart. Twelve similar square plaques are similarly placed on the straps which make the lozenge-shaped part, and the two terminals on the outer side angles of the lozenge are heart-shaped. The central boss is 3⅜ inches in diameter, surrounded by a flat border half an inch in width. The flanking plaques of triangular curvature measure 3⅜ inches along each side. The oblong and square plaques are chased with a floral device in an oblong or square panel in the centre of each, surrounded by a border crossed at intervals by groups of parallel lines. The heart-shaped plaques have each a bear seated upright, and looking out of the floral scroll with his fore-paws clasped round two of its branches. The plates of triangular curvature which flank the boss have an elaborate floral scroll filling the space within a border of the same character as that of the other plaques, but studded with small boss-like nail-heads at intervals of ¼ of an inch. There are similar nail-heads in the angles of the margins of the oblong and square plaques, and round the margin of the heart-shaped plaques. The central boss has four such studs round the margin and one on the top, and the whole of its convexity is chased with an elaborate pattern of interlaced work, with incipient leafage at intervals. Round the flat margin of the boss is an Icelandic inscription incised in the old black-letter character, which Mr Eiríkr Magnússon of the Cambridge University Library, in a letter to Dr Anderson, discusses and explains as follows:

"The inscription of which you send me a rubbing and a correct transliteration proves the boss on which it is engraved to have been an ornamental affixture to a crupper attached to a saddle given to a bride on the occasion of her bridal ride, or procession on horseback, with her party to the church, or
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to the place where the wedding feast was to be given. This the translation
of the quatrain will bear out inferentially.

"The quatrain is in Icelandic. In form it is an absolutely perfect piece of
poetry, and yet of an elaborate technique. The language is remarkably pure,
and, in want of any data, may belong to any time from, say, 1600 to 1800;
but must belong to the time when ladies' saddles and harness decorated with
ornamental plaque-work in brass were most in vogue—the 18th century.

"I will now give you a copy of the quatrain such as will exhibit at a glance
the technique of its poetical form:

<table>
<thead>
<tr>
<th>Reidin Gagni</th>
<th>Brudi Best</th>
</tr>
</thead>
<tbody>
<tr>
<td>Byrinn Frægda Dafni</td>
<td></td>
</tr>
<tr>
<td>Leidinn Fagni Mooti Mest</td>
<td></td>
</tr>
<tr>
<td>Meður Þægda Safni</td>
<td></td>
</tr>
</tbody>
</table>

"The vertical arrangement shows the assonantic syllables, the letters in italic
type show the alliteration. Reduced to ordinary 18th century spelling, the
verse reads:

Reiddinn gagni brúdi best,
Byrinn ðragða dafni,
Leiddinn fagni móti mest,
Meður þægða safni.

Before interpreting the verse, I must call attention to the assonantic first
words of lines 1 and 3: reiðinn, leiðinn—I use the normal spelling of to-day.
At the end of a word the unstressed syllable in has the same sound volume
as the (unstressed) syllable in ; therefore:

1st, Reidinn may stand for reiðinn or reiðin,
2nd, Leiðinn " leiðinn or leiðin.

"Both words stand in nom. case with definite article hin in or ina = Engl. the
suffixed. Therefore: Reið-inn = reiðínn (reiði hin in, reiði inn) may be nom.
of reiði, m. (=a crupper), meaning the crupper; or it may be nom. of reið, f., a
ride, reiðinn (in = the fem. of the article hin, 'in) = the ride. Now both crupper
and ride suit the sense of the first line equally well; so I take it the author
meant reiðinn(n) to have the double meaning I have pointed out.

"Leiðinn can stand for leiðinn, m., the tedious, the weariness (unfulfilled desire
of a love-lorn heart); or it may stand for leiðin, f., which I think has here the
sense of best, assembly, wedding party. Accordingly the translation of the
quatrain will be:

Let the { ride } suit the bride in the best manner,
Let the { crupper } suit the bride in the best manner,
Let the { weariness } rejoice at its most in the meeting (of bride and
wedding party),
With a collection of comforts (wedding presents).
"gagni = pres. subj. of gagna, be of gain, suit; brúðr, dat. s. of brúðr, bride; Byrr, 'bearing,' fair wind; best, superl. of göðr, best; freyða, gen. pl. of freyð, fame, renown, deed worthy of fame; dafni, subj. of dafna, to thrive, increase; fagni, subj. of fagna ('fawn' upon), rejoice; mest, most; medur, prep. with dat. with; þegða, gen. pl. of þegð, f., an obliging act, gratifying deed, comfort conferred upon a person, winning gift; safni, dat. sing. of safni, n., collection.

"In his Reise iðlandin Island, 1772, pt. i. p. 44, Eggert Olafsson gives a description of the 18th century lady's saddle in Iceland as follows:—

"In other places of the country the ladies ride by themselves in a lady's saddle, somewhat resembling those in use in Denmarke. Yet the Icelandic saddles are much more decorated. They are lined by blue or green cloth, covered by brass work, and here and there ornamented by large bosses of the same metal, engraved by foliate designs, animals and birds. The bridle, crupper, and breast-strap are also thickly set with bosses of brass.'

"This antiquarian curiosity is very valuable, now that all traces of brass-bound ladies' saddles seem to have vanished in Iceland."

As the crupper has been thus shown to be undoubtedly a product of Icelandic handicraft, probably of the 18th century, it would have been interesting to have known how and when it came to Kirkwall; but unfortunately, although it is known to have been there for at least fifty or sixty years, no traces of its previous history appear to be obtainable.

The following Communications were read:—