

I.

NOTICES OF THE ARBUTHNOTT MISSAL, PSALTER, AND OFFICE OF THE BLESSED VIRGIN. BY WILLIAM MACGILLIVRAY, W.S., F.S.A. Scot.

These three MS. volumes, which, by the kind permission of Viscount Arbuthnott, are now on the table of this Society for the inspection of the Fellows, are of exceptional interest and importance.

They were all written about the same date in a careful and distinct hand, and they bear internal evidence of common authorship, as I shall immediately explain.

The Missal, as will be seen, is a large, beautifully preserved folio volume of 246 leaves of vellum, each page being in double columns. It is in the original binding, except that a comparatively new back has been put on it.

Many of the principal festivals have illuminated borders, and illuminated initial letters, there being twenty pages with illuminated borders. These border illuminations are very elegant, and the flowers shown in them are extremely beautiful, some of them of a French conventional type, but others are wonderfully true to nature.

There is a striking full-page miniature of St Ternan in his archiepiscopal robes facing the commencement of the Canon, where a picture of

the Crucifixion is usually inserted. The face has in it much individuality and force, and it has all the appearance of a portrait, probably that of the Archbishop of St Andrews of the time, William Chevez, who died in 1496 or 1497. He was the second Archbishop of St Andrews, and Primate of the Scottish Church. He was a man of great learning, and exercised high authoritative functions of various kinds, while he professed extreme reverence for St Palladius, making a special pilgrimage on one occasion to his shrine at Fordoun. It is highly probable, therefore, that the writer of the Missal selected him as the most suitable representative of St Ternan, who is described both in the calendar of the Missal and also in the collect for the festival of St Ternan as the first Archbishop of the Picts. This view is rather confirmed on comparison of the portrait with a medal of the Archbishop (the oldest Scottish medal in existence) dated 1491, showing a fine profile of the face. Mr Way, in the *Catalogue of the Museum of the Archaeological Institute*, page 221, expresses the opinion that this medal is Flemish workmanship.

The writer of the Missal, as of the other two volumes, was James Sybbald, Vicar of the Church of St Ternan of Arbuthnott, in the diocese of St Andrews, for the special use of which church it was written.

He is named as the joint donor of it, along with Robert Arbuthnott, in a dedication of it to St Ternan, dated 1491, which has been inserted immediately before the Canon; and I propose to take the liberty of reading it towards the end of this paper.

In a note in a subsequent, but still ancient hand, opposite 22nd August in the calendar of the Missal, James Sybbald is described as formerly Vicar of Arbuthnott, "a notary public, and a very correct writer, as testified by the Missals of the Church of Arbuthnott." His death is stated in the same note to have taken place on 9th September 1507.

One of the leaves of the extremely interesting excommunication service, to which I shall after refer, bears James Sybbald's signature, and is clearly in the same handwriting as that part of the service. The remainder of the volume is in a different form of character, but is, no doubt, also in Sybbald's hand.

THE PSALTER of the Chapel of Our Lady in the same Church is an

octavo volume of 142 leaves of vellum. It also is in the original binding, and has seven pages of illuminated borders with fine illuminated initial letters. It, like the Missal, is beautifully written. James Sybbald was the writer of this volume also, as appears from the colophon at the end of it, which is as follows:—"The Honourable Robert Arbuthnott of Arbuthnott, son of David Arbuthnott of the same, of good memory, and devoted to God, made this Book to be written and finished on 4th March 1482 by the hand of James Sybbald, chaplin; to the souls of whom may Jesus Christ be merciful. Amen."

It thus appears that the Psalter was written nine years before the Missal, and that the same Robert Arbuthnott was the donor of it to the chapel.

In an inscription on a blank leaf at the beginning of the Psalter, under date 1506, this Robert Arbuthnott is again mentioned as the donor of the book to the chapel, and as the founder of the latter.

The chapel had been endowed by him, as appears from a charter in the Register of the Great Seal, dated 30th May 1505; and one of the witnesses to this charter was "James Sybbald, Vicar of Arbuthnott, and notary public." Notwithstanding the date of the charter, it is probable that the chapel had been actually built by Robert Arbuthnott, and had been in use a considerable time before that date, both its Psalter and its Office of the Virgin, just to be mentioned, having been completed more than twenty years earlier.

On the last page of the book the following inscription in Latin occurs:—"May this book remain here until an ant shall drink all the waters of the ocean, and a tortoise shall perambulate the whole globe."

It bears the signature of "Robert de Arbuthnott," and it appears to be in the same handwriting as the inscription at the beginning, no doubt the writing of Robert Arbuthnott.

There is an interesting note on the margin of the calendar of the Psalter opposite 9th September. It is—"James Fourth, King of the Scots, at the Battle of Flodden, 9th September, in the year 1513. Pray for him." This note is in a later but still ancient hand.

Robert Arbuthnott died on 8th November 1596.

The third of the interesting volumes on the Society's table is *The Office*

of the *Blessed Virgin*, which was used in her chapel above referred to.

It is a small folio of 80 leaves of vellum in the original binding, and it is covered with the original linen slips, which, although considerably the worse of the wear, is still in a wonderful state of preservation, and forms an interesting specimen of linen manufacture of the time.

Some of its larger miniatures, occupying the full extent of the page, are also still protected by their original silk veils.

This volume contains six of these full-page miniatures, viz. :—(1) St Ternan in his robes; (2) the Salutation; (3) the Virgin and Child; (4) the Rich Man and Lazarus; (5) the Passion; and (6) the Holy Eucharist. It has also eleven pages with illuminated borders and illuminated initial letters.

The authorship of this volume has also been ascribed to James Sybbald; and from the style of its caligraphy, its general appearance, and other circumstances, it is very probable that it has been rightly ascribed to him. It bears internal evidence of having been written some time during the pontificate of Sextus Fourth, as that Pope is referred to in a rubric towards the end of it as “Noster Papa modernus;” and his reign extended from 1471 to 1484. It is thus probably the oldest of the three volumes, or it may have been written about the same time as the Psalter; and it may, like it, also have been the gift of Robert Arbuthnott to the chapel.

James Sybbald was evidently a man of considerable accomplishment, and it is very probable that, like the patron saint of his church, and the honourable and pious founder of the chapel, and donor of the books to the church and chapel, he also was a native of the Mearns. There was an ancient Mearns family, the Sybbalds of Kair, whose estates lay close to Arbuthnott, and it may almost be assumed, I think, that James Sybbald belonged to that family. These Sybbalds were in former times extensive landowners in the district; Inchbreck, in the neighbouring parish of Glenbervie, having been part of their possessions. The present representative of the family is Alexander Stuart, Esq. of Inchbreck, who is the lineal descendant of the last of the Sybbalds,—the then heiress of the family having become the wife of one of Mr Stuart's

ancestors, but no part of the ancient possessions of the Sybbalds now remains to him.

There is an interesting obituary of the Arbuthnott family at the end of the Office of the Virgin, the earliest death mentioned in it being that of Duncan Arbuthnott in 1314, and the last "Andrew Arbuthnott, Person of Pitcarlis and Principal of the College of Aberdeen," who died in 1583.

With regard to the history of these ancient volumes, there is no doubt that they have been in the possession of the noble family of Arbuthnott since the Reformation. They would naturally, on the occurrence of that event, come into the possession of the successor of their original donor, the patron of the church and founder of the chapel, and it is most fortunate that they did so, and that they have been thus so well preserved.

The existence of the Arbuthnott Missal was probably first made publicly known by Father Innes. In the beginning of last century, after having been long resident abroad, Father Innes returned for a time to his native country; and in the course of his investigations into early Scottish ecclesiastical history, in which he was specially interested, or rather when on a biographical tour in the east and north of Scotland, he discovered this Missal in the possession of Viscount Arbuthnott. In his treatise on the *Salisbury Liturgy used in Scotland*, he says:—"I have seen an old MS. Missal entire belonging to my Lord Arbuthnott, containing the ordinary service of that church, entirely conformable to the uses of Sarum;" while in his *Civil and Ecclesiastical History of Scotland*, he says:—"St Ternan is recorded as first Bishop of the Picts, in the calendars of the ancient Liturgy Books of the Church of Scotland, particularly in the *only copy remaining*, which I could hitherto meet with, of the Metropolitan Church of St Andrews, carefully preserved with some other liturgical books in the ancient noble family of the Viscounts of Arbuthnott, which the present Viscount was pleased to allow me to peruse."

In 1864 a careful and beautiful print of this Missal was made by the late Bishop Forbes, to which he prefixed an elaborate and learned preface, in which he discusses with great judgment several important questions connected with the ritualistic uses of the early Scottish Church,

He appears to establish clearly, as Father Innes had done before him, that the Missal which was in general use in Scotland at the end of the fifteenth century, when the Arbuthnott Missal was written, and which indeed had been in use for several centuries before, was the "Sarum usus," that is, the Roman liturgy of the English-Saxon Church, as reformed by Bishop Osmund in 1085.

It has never been clearly ascertained, and probably never will be, what the "barbarous rite" was which Queen Margaret found to prevail in the Scottish Church when she arrived in Scotland, and which she sought so zealously to reform; but considering the different sources from which Scotland derived its earliest Christianity, it is probable that at least two different liturgical forms prevailed in different sections of the early Scottish Church.

It may be doubtful what liturgical use had been brought to the south of Scotland by St Ninian in his missionary enterprise, which emanated from the Roman-British Church; but it was probably the Roman use, or a liturgy nearly allied to it. St Palladius, however, having, according to tradition, come on a mission direct from Rome, the ancient Roman liturgical forms would naturally be introduced by him into those churches in the Mearns which were founded by him and his disciples; and there is, I think, some tradition which supports this view.

On the other hand, St Columba and his disciples, in their later missionary enterprise, brought with them, it may be assumed, the *Gallican* form of liturgy, which before their time had been accepted by the Church in Ireland from which they emanated.

The Church of St Ternan at Arbuthnott is in the richest and prettiest part of the valley of the river Bervie, within seven miles of Fordoun, where St Palladius planted his missionary church in the midst of the heathen Picts of the Mearns. Fordoun, which is close to the foot of the Grampians, is situated in a district which, however attractive now as the result of modern civilisation, had then presented a dreary and inhospitable aspect, with limited resources in itself; and therefore the convenience to St Palladius of a subordinate station in the neighbouring fertile and sheltered valley, with abundance of fish in the river, and a seaport within three miles of it, must have been great, if it was not even a necessity.

So St Ternan, the disciple, was placed at Arbuthnott with its natural and convenient resources, while his master continued to labour bravely away in the wilder uplands.

It is with the greatest deference and respect to the learned historian of Celtic Scotland that I venture to continue to adhere to the ancient tradition which brought St Palladius to the Mearns as a living Christian teacher, and as a patron and instructor in useful industries,—to which the fair, said to have been instituted by him on that high moorland plateau, for purposes both of Christian teaching and trading, still annually bears witness with its white tents seen shining from afar in the July morning sun. If, however, everything with regard to this famous Saint is to be treated as mythical, I prefer the ancient myth of the living man to the new and ingenious one of his dead bones brought to Fordoun by St Ternan.

St Ternan is said to have been a native of the Mearns and of noble origin—that is, the son of a Pictish Toschach; and I trust I am not presuming too far in the direction of a pious credulity in associating, in my own mind, the selection by him of Arbuthnott as his first and principal missionary station, with the idea of his paternal home having been there.

Arbuthnott, however, was not the only scene of his missionary labours, for his name is associated with various other places in the Mearns and north-east Lowlands, which affords permanent testimony to the successful vigour and zeal of this noble native Christian teacher of his fellow Pictish tribesmen. Yet his name has never been directly associated with Fordoun, while that of St Palladius has always been so, and with no other part of that Scottish Lowland district, so far as I know.

The most ancient liturgy used in St Ternan's churches, considering the origin of the Christian mission to the Mearns, was probably Roman; and although the Columban churches which used the Gallican form naturally resisted Queen Margaret's efforts to substitute the Reformed Gregorian Roman ritual, as then used in the English-Saxon churches, still those Pictish churches (including the churches of the Mearns), which had used the early Roman liturgy, would probably be more ready to adopt it than the Scottish Columban churches with their rival Gallican use, which had always been less fixed in form than the Roman.

It may be, however, that the liturgies of all the churches in Scotland had, by Queen Margaret's time, undergone more or less change as the result of local influences,—degenerating probably to some extent into the vernacular. They would naturally therefore all alike present to Queen Margaret and her rigid ecclesiastical systematisers very much the same barbarous aspect.

The latitude allowed by Pope Gregory the Great, in his instructions to St Augustine with regard to liturgical forms, in which he directed him to have regard to the circumstances and the prejudices of the country, had probably led for a time to the encouragement of many local divergences, which the subsequently developed spirit of order and uniformity that had grown up in the church in sympathy with the growth of the feudal system would not tolerate.

Was this Arbuthnott Missal, so carefully prepared by James Sybbald, the first Missal “*secundum Usum Sarum*,” which had been used at St Ternan's Church, Arbuthnott? That is at least doubtful, as, according to Father Innes, there is evidence of the Sarum use having been authoritatively adopted in the Bishoprics of Aberdeen, Moray, and Dunkeld fully 200 years before, while it was adopted a century earlier in the Bishopric of Glasgow, under the sanction of successive papal bulls and at least one royal mandate.

Still there does appear to be some ground for Bishop Forbes' suggestion that the Arbuthnott Missal contains evidence of the form of service being to a certain extent in a transition state at Arbuthnott Church at the time the Missal was written.

There are certain remarkable discrepancies between the Calendar and the Sanctorale which can scarcely be explained on any other assumption, while the frequent express directions in the rubrics to follow the Sarum use would appear to imply the same thing.

It is not difficult to imagine that there would be long and persistent opposition, especially in rural and provincial districts, to any innovation having, like the Sarum use, its origin in England, even although but a modification of the earlier Roman use; and it may have been that spirit which gave rise to the necessity for papal bulls and royal mandates, as compulsors for the adoption of the *Usus Sarum* in the Bishopric of Glasgow.

Besides these discrepancies, the principal difference between the English Sarum use and the Arbuthnott Missal consists in certain alterations in the Sanctorale, so as to adapt it to the previous Scottish use and prejudice, such as the substitution of services for prominent Scottish Saints for those of English Saints. Indeed, the writer would appear to have been, to a certain extent, guided in his work by the spirit of Pope Gregory's instructions to St Augustine.

There are two other peculiarities in the literary part of the Missal which I may notice as also specially interesting. The one is the excommunication service in a different form of caligraphy from that of the MS. written in the Scotch dialect on three leaves at the beginning of the volume. In this service all classes of evildoers are anathematised and consigned to "the deepest pot of hel, ever to remain with cursit Nero, the wikkyt emperour and his cursit falowship." The other is the dedication of the book to St Ternan, already mentioned, with a prayer to him for protection and an anathema against the abstraction of the book from the church. The dedication immediately precedes the Canon, and may be translated as follows:—"Robert Arbuthnot, son of David, a man to be remembered, and James Sybbald, sometime Vicar of Arbuthnot, both devout men, have presented this Missal to the high altar of the pious Bishop St Ternan.

"Be careful, O Saint, to defend with your assiduous prayers your aforesaid servants and all those devoted to you, so that after this life they may be able to ascend to that seat where, with thee, they may receive the rewards of the eternal kingdom.

"May anyone selling, or changing, or taking away, or retaining or alienating this book from the said church, be cursed wherever he is, unless he repents and restores it immediately. So let this book remain in Arbuthnot Church.

"This book was finished at Arbuthnot, praise be to God, at the feast of St Peter's Chair in the year of Christ 1491."

I notice that the rubric which immediately precedes this dedication has no reference whatever to it, while the concluding words of it have special reference to the "Te igitur" of the Canon which immediately follows it. Yet, although the dedication has no natural connection with

what either precedes or follows it, there can be no doubt, from the appearance of the page on which it occurs, that it is no after insertion, but must have been deliberately put where it is when the book was originally written. It was no doubt intended to be an addition to the prefaces, although not well fitted into its place.

The art of these volumes is an extremely interesting and important feature of them, and well deserves to be treated of by one who is specially qualified for the purpose, which I am not. Yet I will venture to offer the few observations on it which have occurred to me.

The most interesting question which it suggests is, whether it is native art or not? In determining this question, we naturally in the first place compare it with other specimens of Scottish illumination of the period, ascertained to be such; but I have been unable to find any examples of Scottish 15th century art except a small Psalter in the Advocates' Library, beautifully written and illuminated on three pages. Certain peculiarities of the Calendar and the Red Lion introduced into the illumination of the first page appear clearly to indicate that it is of Scottish origin. This Psalter is believed to have been written for the Aberdeen Cathedral, and to be 15th century work.

There are no specimens of such Scottish art in the British Museum. Mr Scott, who is at the head of the MS. department there, in answer to an enquiry, writes me as follows:—"After a careful search through our Class Catalogue, I can confirm the truth of your statement about Scottish illuminated MSS. of that date, for we have none."

Mr Quaritch, the well-known antiquarian bookseller in London, said to me that Scotch illuminated MSS. are extremely rare, and that he did not recollect of ever having seen one of the period referred to, although there are abundance of Irish illuminated MSS.

The Murthly Missal, now in the possession of the Marquis of Bute, is a fine specimen of 13th century illumination, but there appears to be no certainty of that MS. being really Scottish; and there is an illuminated Psalter in the Advocates' Library, which bears to have been written for Ricardus Mareshal, Abbot of Culross, and so is evidently 14th century work.

A comparison of the art of the Arbuthnott MSS. with the three

illuminated pages of the Aberdeen Psalter, shows that the style of art of both is the same. The principal feature of their border illuminations is the ivy foliation, which originated in France early in the 15th century, and which is shown in perfection in the famous Bedford Missal of the British Museum, which was completed in 1430. The flowers on the borders also are in the same style in both sets of MSS.

Still, however, the question remains, whether the Aberdeen Psalter, although presumably written in Scotland, as well as the Arbuthnott MSS., although written at Arbuthnott, were not illuminated by foreign artists?

The presumption surely is, that as Scotland could produce native penmen so accomplished as the writers of these volumes, she could also produce artists capable of illuminating the works of these penmen, if indeed the penmen themselves were not the artists.

It appears to me, however, that there are special features common to both the Arbuthnott and the Aberdeen MSS., which go far to prove that their art is the work of Scottish artists.

But before referring to these features, it may be worth while to compare the art of these MSS. generally with the work of the various foreign illuminative artists of the 15th century.

I have examined a considerable number of English, French, Flemish, and Italian MSS. of that period, and I have had no difficulty in distinguishing it in the main features of its style from all these except the French. The art of each of these countries has more or less distinctive features of its own; but so far as I have been able to observe, the Arbuthnott and Aberdeen MSS. have nothing in them which is specially characteristic of English, Flemish, or Italian art. When, however, we compare it with French art, we at once see that it must have been produced under the influence of French education and example. Its border illuminations are, as I have said, in the ivy foliated style of France, while many of the flowers which fill up these borders are the same as these which are found in French ivy foliated borders, with the same conventionality of form.

That French influence and example should specially have influenced Scottish illuminative art towards the end of the 15th century is not to be wondered at, considering the intercourse which by that time had sprung

up between the two countries, while the long sustained hostile relationship between Scotland and England sufficiently accounts for the absence of any peculiarly English features in that art.

Scottish ecclesiastical art of the period derived its character much in the same way and from the same source as its ecclesiastical architecture. Although the perpendicular style of architecture had then almost completely superseded the earlier florid style in England, Scottish architects were almost entirely uninfluenced by it, and in place of it they adopted the French flamboyant style.

Many Scotsmen, and especially the secular clergy, then went to France for the completion of their education, and they naturally brought back with them to Scotland the various elements of culture and refinement which were then prevalent in France.

It is not improbable that French and other foreign artists came to Scotland from the earliest times, and did good artistic work here ; and it may not always be easy to determine whether a special piece of early Scottish work is by a native or a foreign hand.

In the case of the art of the Arbuthnott MSS., however, I am satisfied that the preponderating considerations are in favour of its being the work of native hands.

In all the French MSS. which I have seen, the ivy foliation has leaves at the termination of the branchlets of a distinct ivy form, although as time went on these leaves gradually became less natural and more conventional ; while in the Scottish MSS. the ivy leaf has entirely disappeared, although the long, gracefully flowing and curved branchlets are continued with a uniform conventional leaflet not the least like ivy growing out of the main stems, and a small conventional twirl at the end of each branchlet. These branchlets, also, although not deficient in grace in their flowing outline, are traced with a heavier hand than those of French art, which are always specially light and elegant.

In the French MSS., a French conventional form of thistle is introduced into the border, while in the Arbuthnott MSS. there has been substituted for it a well-formed Scotch thistle. The Scotch blue bell, perfectly drawn and coloured, is also characteristic of the Arbuthnott Missal, and the blue corn flower, and the blue and yellow wild violet,

are also carefully drawn and coloured to nature. The wild strawberry and several other varieties of wild flowers, more or less perfectly drawn and beautifully coloured, are much the same as in the French MSS., and with the same conventionality of form, thus indicating that they had been copied from a French example, and not from nature, as in the case of the native Scottish flowers which I have mentioned.

The miniatures in the Arbuthnott MSS. show a stronger contrast with French work than even the border art. The French miniatures are always well drawn and very carefully painted, while most of those of the Arbuthnott MSS. are rather deficient in drawing and finish—especially the miniatures in the Office of the Virgin, which cannot be otherwise than Scotch,—following in spirit more the earlier hieratic style than the then prevalent continental tendency towards a refined realism.

The St Ternan of the Missal, as I have already mentioned, has all the appearance of a portrait, as the French miniatures of the period also have,—and indeed are well known to be portraits; but the St Ternan is altogether different in style from the French portraiture. The artist has apparently been satisfied to realise the main features of his subject, and to express the force and character of the original, without any attempt at French refinement. It is more like Flemish art of the time than French art; and as it had been painted about the time that the medal to which I have referred was struck (1491), it is not improbable that both may have been produced in the same school of art. Mr Quaritch's very learned and accomplished antiquarian expert says of it—"This is a work of art of no ordinary character, resembling Flemish work. If it be Scotch—as a note next to be quoted might be thought to indicate—it is a valuable monument in itself." The note to which he refers is the one which I have quoted with reference to the death of James Sybbald, and his authorship of the Missal.

There is one element of the art of the Aberdeen MS. which unmistakably indicates its Scotch origin. The characteristic Scottish lion has been introduced into the border in a way that would not have occurred to a foreign artist, and it is drawn and painted in a style which shows that the national heart was in the work.

Other two questions of interest in connection with the art of the

Arbuthnott MSS. are, whether all the volumes have been illuminated by the same artist, and whether the same artist executed the borders, the initial letters, and the miniatures—that is, the whole of the illuminative work.

This is a difficult question. There are, as I have said, certain general features common to all these MSS., and at the same time peculiar to them; but their common Scottish origin might account for this, even if more hands than one had been employed on the work.

It is extremely difficult to imagine that the very careful and finished work on the borders of the Missal and Psalter are by the same hand as that which had previously executed the border illuminations of the Office of the Virgin. Still there is so great a general resemblance in the borders of all these volumes as to suggest that they may all have been the work of the same hand, and that greater experience and greater care account for better work in the later volumes.

It is difficult to suppose that the initial letters in the Office of the Virgin were the work of the artist who executed the borders of that volume, or that the full-page miniatures were by the hand that drew and painted either the initials or the borders; but yet the difference there too may be accounted for by different degrees of care and of experience in the different departments of the work.

All the illuminations in the three volumes are exceedingly effective as regards colour. The reds, greens, and blues are as fresh and beautiful as on the day the work was done, and they are always in perfect harmony. The general effect of colour in the illuminated page of the Missal, facing the miniature of St Ternan, is specially striking and brilliant.

Although the drawing in the miniatures and borders in the Office of the Virgin is inferior to that in the other two volumes, the colours are equally beautiful and effective. The gilding in the Psalter and the Office of the Virgin is specially bright and fine. It is also good in the Missal, but has less body, and is not so highly burnished as in the other two volumes.

The illuminated initial letters in all the volumes are very fine features in the MSS. They show considerable variety of design and boldness of execution, and all are extremely beautiful and effective, especially those

of the Psalter and the Office of the Virgin, which are painted on a bright burnished gold ground.

The Arbuthnott Missal appears to have been the only complete Scottish service, *secundum usum Sarum*, which Father Innes had been able to discover, with all his industry and zeal; and there is, I believe, no room for doubt that it is now the only one in existence. This fact, with those interesting peculiarities of it to which I have referred—its beautiful caligraphy, its interesting examples of the Scottish illuminative art of the period (indeed, I may venture to say, the only remaining examples of any importance), and the perfect state of its preservation—constitute it one of the most important and valuable ecclesiastical reliques in this country.

There are, of course, certain well-known Missals in Scotland of a much earlier date than this Arbuthnott Missal, such as the Drummond Missal at Drummond Castle, and the Rosslyn Missal in the Advocates' Library; but these are undoubtedly of Irish origin, and they can, of course, in no sense compete with this one and only complete remaining Scottish Missal, *secundum usum Sarum*, as exemplifying the Scottish Church Service at the date of its production.

The other two ancient volumes which have been noticed are so closely associated with the Missal in their origin, their style of art, their use in the venerable old church of St Ternan and its Lady Chapel, their subsequent ownership, and their equally perfect condition, that they, along with the Missal, form so unique and beautiful a trio that they ought, if possible, to be preserved permanently together as a triune national treasure.

May I be pardoned for adding to these notes, which have already extended to too great length, a few words with reference to St Ternan's Church and its Lady Chapel.

The church, which is picturesquely situated on the wooded banks of the Bervie, about a mile below Arbuthnott House, was burned some years ago, but has been beautifully restored as the Parish Church of Arbuthnott, the old walls still being preserved. It is of the early pointed order, the windows in the chancel being in the narrow lancet style. The Lady Chapel, on the south side of the chancel, was built about the end of the 15th century, and is still complete. It has an apsidal eastern termination, with three massive buttresses surmounted

by turrets. It is in two storeys; the under storey (now the burial place of the Arbuthnott family) was properly the chapel, and the upper storey (which is reached by a turnpike stair in a tower at the south-west corner) was in all probability a chamber intended for the accommodation of the priest. As Bishop Forbes suggests, it is not improbable that it may have been in this chamber where James Sybbald wrote the Missal. The windows in the lower storey are narrow and round-arched, suggesting Norman, although much later, while one window in the south side of the upper storey is almost square. The masonry is beautiful and perfect, and altogether it is in an excellent state of preservation. But both church and chapel have so many interesting features that they would be well worthy of a separate notice.