

II.

THE BANNATYNE OR BUTE MAZER AND ITS CARVED BONE COVER.

By J. H. STEVENSON, M.B.E., K.C., F.S.A.Scot., MARCHMONT HERALD. WITH APPENDIX: (1) NOTE ON THE PROVENANCE OF THE MAZER, BY MR LIONEL A. CRICHTON; (2) NOTE ON THE SAME, BY MR WILLIAM BROOK, F.S.A.Scot.; (3) ZOOLOGICAL NOTE ON THE WHALE BONE COVER, BY PROFESSOR JAMES RITCHIE, D.Sc., F.S.A.Scot.; (4) BOTANICAL NOTE ON THE PLANTS IN THE CARVING OF THE COVER, BY PROFESSOR W. WRIGHT SMITH, M.A., KING'S BOTANIST FOR SCOTLAND; (5) GEORGE ROBERTSON'S (ERRONEOUS) ACCOUNT OF THE SHIELDS ON THE BOWL.

The favourite and honoured drinking-cup of the Middle Ages, which is known as the Mazer, has come in our time to be an object of much appreciation and learned attention. Most, if not all of the important specimens which remain in England, and some of the survivors in Scotland, have been catalogued and described in one or other of several works;¹ but the ancient "Bannatyne Mazer,"² which may be called also, for more than one reason, the Bute Mazer has not been among them, though, in some respects, it is by far the most remarkable³ (fig. 1).

Although, obviously, this Mazer has been long out of use, it is in passing good condition,⁴ which is a matter of the first importance, as almost every feature of it calls for particular notice. I am therefore specially glad to say that in departments in which I have myself no authority to speak, I am able to give the Society the benefit of the skill of others. Thus the technical terms used in the description of the mountings of the Mazer, which are so important, have been revised

¹ *Domestic Architecture in England from Edward I. to Richard II.* (Joseph Henry Parker), 1853, p. 61; *Old English Plate* (W. J. Cripps), 1878, eleventh ed., 1926, p. 294; "On the English Medieval Drinking Bowls called Mazers," 1886 (Sir W. H. St John Hope), in *Archæologia*, vol. 1. part i. p. 129 *et seq.*; *Old Scottish Communion Plate*, 1892 (Rev. Dr Thomas Burns), p. 190; *British Museum Guide to Medieval Antiquities* (O. M. Dalton and A. B. Tonnochy), 1924, pp. 64, 173, 304; *Old English Silver* (W. W. Watts); *History of English Plate*, 1911 (Sir Charles J. Jackson), 2 vols. 4to.

² By the kindness of the Marquis of Bute, K.T., F.S.A.Scot., the Mazer and its cover were exhibited to the meeting; and with them was placed the replica of the Mazer recently presented by his lordship to the Scottish National Museum of Antiquities.

³ The only reference to this Mazer which I have found in any work occurs in George Robertson's *Genealogical Account of the Principal Families in Ayrshire* (1823), i. 60, 61. The notice there, though it is inaccurate and misleading, and cannot well be called a description, will be found below: Appendix, p. 255.

⁴ So far as can now be seen, it has only once been the victim of an accident, and that a comparatively unimportant one, involving a corner of the foot, and the corresponding corner of the boss. The first-named fracture has been repaired with soft solder or lead and that a very long time ago.

by Mr William Brook, F.S.A.Scot., who has not only examined the Mazer but kindly enables me to print his opinion on the provenance of its boss. Appendix, p. 252. Mr Lionel A. Crichton of Bond Street, London, has also been good enough to allow me to communicate his opinion on the same subject. Appendix, p. 251. The special questions, zoological and botanical, raised by the carved cover of the Mazer, which, unlike the wooden bowl, is made of bone, have been respectively considered by Professor James Ritchie and Professor W. Wright



Fig. 1. Bannatyne Mazer, outside.

Smith. The Society will be glad to find their Memoranda printed in full in the Appendix, pp. 253 and 254.

Mazers, in so far that they were vessels of wood, whether deep or shallow, and ornamented with silver or gold or not, were all alike; but, in regard of size, there were two types, the one being of comparatively small capacity, intended to satisfy the requirements of a single person, the other, of much larger dimensions, being meant to serve the whole table. The Mazer which is in question is one of the larger sort, made for a common cup to be passed round the company from hand to hand. It is, also, large of its kind, being 10 inches across the mouth.

One of the first features of the vessel to attract notice is the com-

parative depth of the bowl when its wood is considered alone, as it may of itself suggest the early period to which the bowl belongs.

On the outer side of the comparatively broad silver band which encircles the edge are engraved the names of two successive owners of the vessel—Robert and Ninian Bannatyne of Kames. These



Fig. 2. Bannatyne Mazer, inside.

names there are sufficient to account for the title—the “Bannatyne” Mazer, as well as to settle, within limits, the date of the band.

The lettering of the inscription, of which the names are a part, belongs to the period of the Renaissance, and several of the characters in it ought perhaps to be remarked upon.

The set of six silver straps which embraces the bowl is unique now. Straps at all seem to have been comparatively rarely found on mazers, perhaps on account of the strength of the material of which the bowl was made; and when found on a mazer like this, they raise the question at once, whether the antiquary is right who says that straps are an affair of taste rather than utility.

The “foot” of the Mazer, a silver circlet of 6 inches in diameter,

and $\frac{3}{4}$ of an inch depth, is connected to the band at the edge by the straps on the outside, and is soldered to the boss on the inside.

The boss, as we see, is in this case the real bottom of the vessel, and challenges the opinion of at least one scholar, that the presence of a print or boss in a mazer was a mere convention (fig. 2).

But apart from its constructional office, the boss in this Mazer constitutes a unique and most remarkable ornament. It is of silvergilt, circular, and large for a boss in a mazer, for it is 6 inches in diameter. All except its outermost edging is cast. It rises in the centre into the figure, in full relief, of a lion *couchant*. The technique of the casting, and of the subsequent engraving and chasing of the surface, and the problem of the nationality of the hands that executed the work, are matters that seem to demand more attention than they can receive in a general communication like the present.¹

The lion is the centre of a circle of six enamelled disks, each of which contains a shield of Scottish arms. Experts in old silver pronounce the boss to belong to the fourteenth century on account of its technique, already alluded to; the heraldry which it displays corroborates the view which is grounded on its art, and further restricts its period to a few years in the first quarter of that century.

The shields on which this conclusion regarding the date of the Mazer is based are of an exceptional interest of another kind; they are the most ancient surviving instances of enamels containing Scots armorial shields in their full emblazonment of metal and colour. So far as I am aware, they are also the earliest examples of the arms which they display, in their tinctures in any material.

Lastly, there is the question, how these coats of arms come to be placed in a circle round a figure of a lion, on the boss of a drinking-cup, in Scotland at a time nearly as early as the date of the battle of Bannockburn? And it demands an attempt at least at an answer; and, in default of a theory, then, at any rate, a speculation!

The steps of the history of the Mazer can be traced back from the present day to the date of its first owner, the person by whose instructions, and, perhaps, under whose eye, it was made; and these ought, naturally, to be recorded as an adjunct of the proof of its authenticity, and because what is known of its origin seems to go along with other apparent indications of its original purpose. Before it passed to its now owner, the Marquis of Bute, it had descended to the present Chief of MacGregor, into whose family it had come by the marriage of his ancestor of four generations ago with the heiress of MacLeod

¹ For the several opinions of Mr Lionel A. Crichton and Mr William Brook, see below, Appendix, pp. 251, 252.

of Bernera. The MacLeods had had it in virtue of a marriage with the sister and heiress of the last of the Bannatynes, lairds of Kames. Whether the Bannatynes handed down any tradition that the Mazer had descended to them, as it now appears that it presumably did, from the FitzGilberts, who preceded them in the lands which they held in Bute, I have not ascertained; but there is a settled tradition that they received the lands by such an inheritance; and there can be little doubt that the owners of the lands and the owners of the Mazer were the same people before the incoming of the Bannatynes, as they were after. That the originator of the Mazer was a FitzGilbert, although it is a theory which has not hitherto been advanced so far as I know, will probably be received with a very considerable amount of favour.

The cover of the Mazer, which is probably contemporary with it, is also unique among mazer-lids, in its material and ornamentation; and can be usefully considered only by specialists in zoology and botany. It is also, like the boss of the vessel, very remarkable in both its design and its workmanship.

The observations on the Mazer, which I propose to offer for the consideration of the Society, may perhaps be divided, for convenience, into sections headed as follows:

1. The wooden bowl which is the foundation of the Mazer.
2. The mazer-band and its inscription.
3. The straps.
4. The foot.
5. The boss and its ornamentation.
6. The cover: its material and ornamentation.
7. The heraldry of the boss, and its testimony to the date of the vessel.
8. The theory that the Mazer was made for John (?) FitzGilbert, or Gilbertson, Keeper of Rothesay Castle.

1. *The Wooden Bowl.*

The wood of the bowl, too dark now to be identified with certainty by the untutored, is pronounced to be "eyed" or "bird's eye" maple, the wood of which all vessels of the name were anciently understood to be made. The accepted explanation, indeed, of the name "mazer" applied to the bowl or cup is that it is a case of the transfer to the manufactured article of the name of its material¹—*mazere* wood, a term which implied that the wood was spotted or variegated, and which was applied to the kind of maple wood which was so.

¹ We have a parallel case of the transference of the name of the substance used to the particular article made of it, in the term—"a glass."

The title "mazer" has thus no reference to the size or relative proportions of the vessel; it was applied equally to the great mazer-bowl of York Minster which is over a foot in width across the mouth, and is suited only to be a common cup—a "grace cup" as it was, for a large community, and to the individual cups of Durham, of which it is recorded that each monk had one for himself.¹

The attractiveness of maple in the Middle Ages for the purpose to which it was thus put has been variously accounted for. Its suitability for the operation of the turner, and its beauty when the bowl was made and polished, have been suggested as explanations which were sufficient.

But it may be permissible to suggest also that the wood which has been popularly recognised as "eyed" may have been supposed to be a nature-made protection against the "Evil" eye. The maple wood which was in most request on account of its markings was not the most suitable wood of the maple tree for the chisel. The maple also was certainly not in all respects the tree which was most likely from a woodman's point of view to supply the wood for a bowl of any considerable size, for it was notorious for the liability of its timber to failure at the centre of the trunk.

Spenser in the first canto of his *Færie Queen* has a list of the trees under the shelter of which he tells us the thankful birds sing in spite of the tempest, and he ends it with:—

"The fruitfull Olive, and the Platane round,
The carver Holme, the Maple seeldom inward sound."

It has even been surmised that it is to that failure, or to the frequency of it, that we owe the tradition of the print or boss, which, when it is present at all, covers the centre of the bowl. And it will be seen presently, if it has not indeed been seen already in the preliminary description of the Mazer under consideration, that the boss is not always a mere ornament.

The wood here, in conformity with that in all other such vessels, is perfectly plain as regards its surface, untouched by any inscription or other carving. There is nothing about it beyond its appearance of great antiquity to indicate the century to which it belongs, unless it be that its depth in comparison with its width may afford a clue.

None of the other surviving Scots mazers is early enough in date to assist in this inquiry; but it has been ascertained in England, that there, from the earliest times of mazers with metal (usually silver) rims, down till about 1450, the wood was comparatively deep and the metal rim round its edge comparatively shallow. Fashion then began to alter their relative proportions. The wooden part became shallower, and the

¹ *Rites of Durham*, Surtees Society, xv. 68, 69.

band became deeper. From being in the main a protective edging, the band came in time to be a material portion of the wall of the vessel, and, incidentally or otherwise, a field for a great increase of ornament. This form in which the wood was shallow, and the band deep, held its place for a century, till about 1550, when taste began again to revert to the deeper bowl with a band which was shallower and simpler.¹

Mediæval Scotland in such matters of fashion usually followed the example of England, but with so little alacrity as to lag behind at times by the space of twenty years or so. According to that computation, the dates between which the shallow bowl and the deep band were in fashion in Scotland may be said to have been 1470 and 1570.

The bowl in the present case is comparatively deep; and may, on that account, belong to the long period before 1470, and if so, to the date of the boss to which it is attached. It might also, of course, be a product of the second period, if there were no reason to the contrary; but the mazer band and its inscription, which are about to be considered, constitute just such a reason. It will be found that they testify to the existence of the bowl before the advent of the second period, which took place about 1570 or so.

The experts in old silver are unanimous, I believe, in considering that the style of the inscription alone places the band in the first part of the sixteenth century; and their view is corroborated by the nature and contents of the inscription, inasmuch as it contains the name of Ninian Bannatyne—presumably the owner of the Mazer, and that he is described as the son of his father, Robert. In the history of the family there was only one laird of the name of Ninian whose father's name was Robert; and the retours and other family documents in the possession of his heir of line testify that he succeeded his father in 1522 as a young man and unmarried.

Ninian survived for a number of years, married, and fulfilled various public offices connected with his county; but the wording of the inscription, in which he is thus described merely as the son of his father, suggests a description of a young man, rather than an old one. The band thus appears on that account also to belong to the earlier part of the century.

The bowl must, therefore, belong to some date before 1470, when such bowls went out of fashion. In that case there is nothing against its having been made more than a hundred years earlier—about the date of the boss, soon after the year 1314.

¹ *Archæologia*, vol. l. part i. p. 135; *British Museum Guide to Mediæval Antiquities*, 1924, p. 175.

2. *The Mazer-band.*

The mazer-band, as the silver mount round the edge of the bowl is called, has probably succeeded a narrower band; and it is possible that if the present band were removed, marks of the fastenings of such a rim might be seen as they are on edge of the cover which is to be mentioned.

The band, which has already been partly described, is 1 inch in depth inside, and $1\frac{1}{4}$ inch outside. As is almost invariably the case, it is plain on the inside, but as is usual, at its date, it is ornamented over its whole outward surface, the ornament consisting in this case

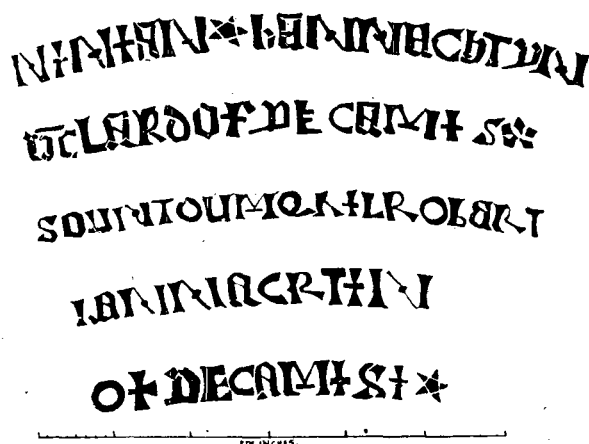


Fig. 3. Bannatyne Mazer. Reduced fac-simile of the legend on the band, divided for convenience into sections.


principally of an inscription in large letters, which has been alluded to already: NINIAN BANNACHTYN LARD OF THE CAMIS SOUN TO UMQHIL ROBERT BANNACHTIN OF THE CAMISI. The marks used in the punctuation will be seen in the illustration¹ (fig. 3).

This is the only Scots mazer which carries an inscription on its band. The characters used are of a transitional kind, marking the beginnings of the abandonment of Lombardic and Gothic characters, and the renaissance of the Roman. The inscription consists mostly of capitals of the last-named lettering, somewhat fanciful and uncertain in style, and with, here and there, a letter of Lombardic or Gothic style, which the engraver was evidently more at home with. The capital E at its first occurrence resembles the Hispano-Gothic E (É) reproduced by Mr E. F. Strange (*Manual of Lettering*, 1921, p. 43).




¹ As the inscription is engraved in a circle, the punctuation mark printed after CAMISI might as properly be printed before NINIAN.

The inscription affords incidentally a specimen of the circumstances in which the confusion between the heavy *th*, meant to be written in the form of the "thorn" (þ), derived from the Saxon alphabet, and the letter *y* may have arisen.

The word *the* occurs in the inscription twice. On the first occasion, it appears as *hæ*, which might run a risk of being transliterated by the use of the modern lower case *y* and pronounced *ye*; but close to it is an indisputable *y*, in the word *Bannachtyn*, so the character employed is not a *y*. It is thus none other but the þ, which stands for the sound of *th*.

On the second occasion of the occurrence of the word *the*, the tail of the *thorn* is made, for want of space, to lie horizontally. Thus modified, () it might stand for a good capital D. The word meant for *the* might there be transliterated as *de*; and the reading be defended by citations such as the accepted title of Hoccleve's well-known poem, *De Moder of God*, both in its English and Scots versions.¹

The punctuation marks which occur at four places in the inscription, and appear to be meant to call attention to words more than to guard the sense, may be attended to on account of their natures.

Before the word *Ninian* and after it, is a *mullet* (). After the next word *Bannachtyn* and before *Lard* [laird] of *the Camis* is the sacred monogram —  (*ihs* in Gothic lower case, the first two letters contracted); and between the last-mentioned word "*Camis*" and "*soun to Robart*" etc., is a *cinquefoil* (). This last figure is cut with perhaps as much trouble, though perhaps not with as much artistic success, as the *cinquefoils* in the spandrels on the boss to be noticed on a later page.

The Monogram, introduced as if it were a pious exclamation, is not uncommon among the surviving mazers of England of the end of the fourteenth and end of the fifteenth centuries.²

Of the *mullet* and *cinquefoil* in the inscription it may be noted that the *mullet* was the bearing of the Bannatynes, and that the *cinquefoil* was the bearing of the family from which the Bannatynes, it will be argued, had the bowl by inheritance.

The letter "I," added at the end of *Camis* on the second occurrence of that word, is possibly a mere blunder of the engraver;³ in these inscriptions such slips were not unknown. On a mazer belonging to the

¹ *Scot. Antiquary*, 1898-99, vol. xiii. p. 111.

² Sir William Hope, *Archæologia*, vol. 1. part i., 132, 146, 155. On the print of one mazer of about the year 1500 is the inscription—"robert chalker Ihesus": *Archæologia*, l. i. 162.

³ But the letter which resembles R in Robert's surname is in reality an H.

Worshipful Company of Ironmongers, London, the words *Ave Naria* occur, instead of *Ave Maria*;¹ and the Shirley bowl has *Tirnite* instead of *Trinite*.² The Galloway mazer has *mane* for *name*.

Above the flat of the band, which bears the inscription, is a narrow belt ornamented with a diaper of cross lines; and below it is a cavetto containing a close succession of pellets. Below the cavetto again is a fringe of conventional feather points, which gives the band a scalloped edge.

Both in details of these sorts, and in the assemblage of them, the band has points of resemblance to the bands of a number of English bowls of more or less the same period. The band of the Rochester mazer (A.D. 1532-33) now in the British Museum is one of these (fig. 4).



Fig. 4. The Rochester Mazer.

The presence of a sixteenth-century band on the Mazer which we are considering casts no suspicion on the greater antiquity of the bowl. Additions in aftertimes to bowls of fame and value was well known. The mazer cup which belonged to Saint Thomas of Canterbury, who died in 1170, appears in an Inventory of 1315 of the plate belonging to Christchurch Priory there, in probably a much more glorified state than it was when it was used by the Saint himself. It is entered as "the cup of Saint Thomas, silver and gilt inside, with a foot added to it" (*cuppa Sancti Thome, intra argent'et deaur'³ cum pede operato*).

The venerable Bede's mazer preserved in the Frater-house at Durham received several notable attentions in aftertimes. While the outside remained of black maple, "the inside was of silver double-gilt, the edge finely wrought about with silver and double-gilt; and in the midst of it the picture of the holy man Saint Bede, sitting as if he had been

¹ *Archæologia*, i. i. (Hope), 160.

³ *Argenti et deaurati*, *Archæologia*, i. i. 176.

² *Ibid.*

writing." It is added in the record that the mazer had "joints of silver from the edge to the foot,"¹ a strengthening device which is so late in its introduction as to be sometimes called in England Elizabethan.

3. *The Straps.*

The Mazer is distinguished by the remarkable addition of six substantial as well as ornamental silver straps, which embrace it, and connect the band and foot to each other. They seem to be of the same date as the band to which they are attached, belonging thus to some point of time only a few years at most after 1522. Their occurrence would have been deemed to be early by Sir William Hope, who pronounced straps to belong in England to the reign of Queen Elizabeth (1558-1603).

Each strap is a strip of silver plate, $\frac{1}{2}$ inch in width and $\frac{1}{8}$ inch in thickness, and scalloped at the edges to repeat the idea of the lower edge of the band.

Down the middle of the strap is a narrower strip with straight edges on which again is a still narrower pallet with edges which are counter embattled.

Each strap is connected at its finals to the band and foot respectively by means of a joint or hinge; and including these it is 4 inches long.

Straps in any number are uncommon on mazers. None of the other Scottish mazers possess them. And among the fifty or sixty mazers existing to-day in England, only three have straps, in two of these cases four straps, and in one, three.

In the case of one of the first two—the late fifteenth-century mazer belonging to the Worshipful Company of Armourers and Braziers of London, the straps are known to have been added in 1579—(*Archæologia*, l. i. 172) (fig. 5). The other mazer alluded to is the highly interesting vessel described and figured in *Archæologia*, l. i. 173 (fig. 22), where it is mentioned as belonging to the Rev. H. F. St John, and dated A.D. 1585-6.

The cup which has three straps is now in the British Museum as an item in the Franks' Collection, in the Catalogue of which it is described as "a small cup of mahogany-like wood, mounted in silver . . . the rim and foot jointed by three hinged bands with vandyked edges . . . English, late seventeenth century. . . ."²

The mazer of the venerable Bede, which was preserved at Durham, is recorded, as already said, in the *Rites of Durham*, to have been

¹ *Rites of Durham*, Surtees Society, xv. 68, 69, per *Archæologia*, l. i. 133-4.

² *British Museum Catalogue*, p. 4, and Pl. vii., left hand.

furnished with four joints of silver coming down from the edge to the foot.¹

There is reason to believe that mazers with six straps were known in England at one time. A mazer belonging to Epworth Church, Lincolnshire, has lately been found to have marks just below the edge of the band, which indicate that it had at one time six metal attachments which may have been connected to a "foot." But of the foot, if there was one, says the account, no other trace remains.²

Sir William Hope, after considering the two extant examples with

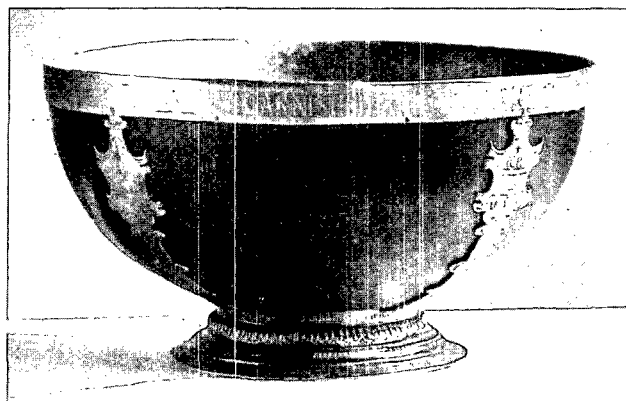


Fig. 5. The Armourers' Mazer.

four straps in England, concludes that it was taste, not their utility, that accounted for the introduction of these additions.

There seems certainly to be no evidence in the history of the mazer of the introduction of straps at any very early period. But as there was a practice of embellishing such of these vessels as had come to be venerated, as in the cases already cited of the mazers of the venerable Bede and St Thomas of Canterbury, it is only reasonable to suppose that a practice also grew as soon as it was requisite of re-enforcing such of them as were valued, and had come to be frail.

The six straps of the Bannatyne Mazer are doubtless very highly ornamental, but considering the width of the perforation of the wood under the boss, and the weight of the boss and the foot, it is difficult to say that even in 1522, or thereabout—if that is their date—the addition of these stout supports was not viewed as at least a wise precaution for the preservation of a bowl which had been in use for two centuries.

¹ *Archæologia*, vol. 1. part i. p. 133.

² *Ibid.*, p. 165.

4. *The Foot of the Mazer.*

The inner rim of the foot, on which the wood of the bowl rests, is $5\frac{1}{2}$ inches in diameter, and from it extends outwards and upwards a narrow flange of $\frac{3}{4}$ inch wide, which lies close to the bowl.

The circle on which the foot and the boss join is $5\frac{3}{8}$ inches in diameter.

The foot is $\frac{7}{8}$ inch deep. Its sides curve outwards slightly to its lower and outer edge, which ends in a narrow round moulding, and is $6\frac{1}{2}$ inches in diameter. Its whole surface is plain.

In the circumstances it may be thought to belong to the sixteenth century. I am inclined to think that it, or perhaps more probably an earlier foot, was originally completed with a floor-plate; and that the under side of the boss was not meant to be left open to view as it is now. But it would be difficult to say that any trace of such an attachment is visible now.

On the other hand, it is quite certain that at no time has any stalk been added to it, to convert the vessel, as some were converted, into a "standing mazer," the fashion of cup which was in use later, mainly in the sixteenth century. It is the only remaining Scots mazer which has not a stalk.

5. *The Boss and its Ornamentation.*

The boss, which, as usual, is circular, is larger in diameter than any other existing boss, plate or "print" known to the books; it is $5\frac{7}{8}$ inches in diameter. It has been seen already that it is an essential part of the construction of the Mazer, being the sole continuation of the bowl at its centre to which part the wood does not extend. Near its periphery it is soldered to the circular edge of the foot, which comes up to meet it. It is thus impossible to accept the theory that the idea of the boss or print had been derived from some older fashion in bowls as it was unnecessary to the Mazer.¹ It may be of no structural necessity in the case of any of the English cups or bowls which survive; but these are a very small minority of the mazers which existed once; and there are early notices of mazers which indicate that these vessels were not all identical with each other in respect of that part of them (fig. 6).

The terminology of the great Inventory of the mazers, 180 or thereby, which existed in the Refectory of Christ Church Priory, Canterbury, in the year 1328, infers that, while a number of these vessels had "plates," others were furnished with something else; for it is not said that they had "plates" but *castones*. The word *castone*, which was correctly deciphered

¹ *Archæologia*, vol. 1. part i. p. 131.

first by Sir Wollaston Franks, and which has been found, it is said, only at Canterbury, was thought by Sir Wollaston to be related to the French word *chaton* and to mean a socket. But the Inventory describes some of these *castones* as of silvergilt, some even as set with gems. So

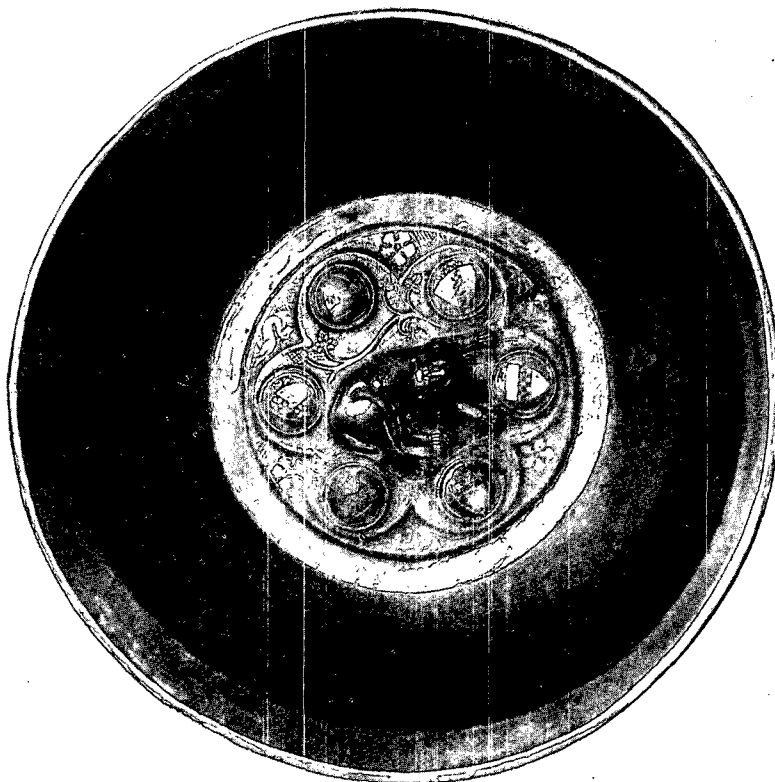


Fig. 6. The Bannatyne Mazer: direct view of the boss.

I venture to suggest that, granted the relationship of the words, the word *castone* had been transferred in the Canterbury use, from its meaning of socket to that of the disk or plug which filled the socket—was socketed. But whether the *castone* was the socket or the thing that filled the socket, a breach, artificial or natural, in the continuity of the wood seems to have been implied.

Mazers were sometimes, apparently, cut from the excrescences which grow on the maple trunk or branches. These would presumably be liable to no particular weakness at their centres; but it might be otherwise with those which had been cut from the round of the tree

with their centres coinciding with the tree centre, which the poet Spenser so doubted of.

The boss is of silver, and has been heavily gilded. Its outer rim is of flat plate $\frac{3}{8}$ inch wide and $\frac{1}{16}$ inch thick. The rest is cast, and has been made in two pieces. The first casting appears to consist, if we judge by its upper side, of two platforms. The larger of these is a disk, 5 inches in diameter and $\frac{1}{4}$ inch deep. On it lies, about $\frac{1}{8}$ of an inch higher, a smaller dais somewhat like a double trefoil in outline, its six foils being nearly complete semicircles, and forming bays which extend outwards to within an eighth of an inch of the edge of the disk



Fig. 7. Roger de Quincy, Constable of Scotland, 1220-64. Counterseal.

which they lie on. In the centre of each of the six bays is a circular area, $\frac{3}{4}$ inch in diameter, enclosed within a narrow raised edge. These will be further mentioned presently.

On the centre of the dais lies the second casting, which represents a lion *couchant*, in full relief, his body measuring a fraction under 2 inches in length. The first casting has been cut away where it would underlie the second, so far as to allow of the soldering of the two together from the under side. Both castings are excellent in their workmanship and notably thin. The lion's head is markedly erect; the fore paws well spread out; the tail gathered up between the hind legs and flexed over the loins; the eyes are crimson enamel; the mane closely curled in a style which is somewhat Byzantine, and similar to the mane of the lion on the counterseal of Roger de Quincy, Constable of Scotland, A.D. 1220-64 (Laing, *Seals*, i., pl. xi. 2) (fig. 7). On the floor of the dais, round the lion and the circles in the bays, is engraved a continuous spray of the strawberry plant, with fruit and leaves.

In the six spandrels, between the bays and the edge of the disk on which they lie, are engraved three heraldic cinquefoils, and, alternately with them, three wyverns of a medieval type.¹ The wyverns are dotted over with small marks as if to indicate *ermine*. The ground round the spray and the other figures is covered with a fine matting of flat chasing.

The plate within each of the six circles above mentioned has been cut out, leaving a circular hole in which to place a disk, $\frac{3}{4}$ inch in diameter, for the support of which a thin floor-plate has been added with a small hole punched in it for the escape of air or superfluous cement on the introduction of the disk into the little box or caisson thus formed. The disks, which are enamelled (*champlevé*), have been made separately, before being set in their places. They contain, each of them, a heater-shaped shield, of arms which are emblazoned in their heraldic metals and colours. The shape of the shields, and the drawing and proportions of their charges, are very excellent in design, and the execution of them is decisive and regular. As coats of arms, and apart from their art and present condition, they will have to be adverted to again more particularly, to ascertain what they establish regarding the date of the Mazer.

For the present it may be noted that they are the arms of Stewart, Menteith, Douglas, Crawford, Walter FitzGilbert (of Hamilton), and a FitzGilbert cadet; and the plates at p. 244, representing the boss with the shields reproduced in their colours, so far as it can now be done, is referred to. The first five of the shields are of the arms of known houses, and are probably by far the earliest extant cases that are known of the occurrence of any of them in their heraldic tinctures. The sixth is a shield which is known only by its appearance on this vessel.

The enamels, and even the metals with which the shields have been emblazoned remain in them in very various degrees of preservation. If the unaided eye can be trusted, everything which should be blue among the enamels, namely, the *chief* of Douglas, and the alternate *chequers* of the Stewart *fess*, so far as these last have lasted out at all, are now black. At the same time it has to be said, however, that the photographic camera testifies that that "black" is not the same in all lights with the black which remains in those *chequers* of the bend of Menteith, which, according to the history of that shield accepted by the heralds, were originally meant to be black. There is evidence that the *field*

¹ The wyverns in the spandrels at the sides of the shields on two of the seals of Robert Bruce, Earl of Carrick, the father of the King, A.D. 1285, figured in Laing, *Seals*, i. 140; and A.D. 1298, figured in Astle, *Seals*, vol. iii., p. 28, plate xxviii., fig. 21, are somewhat similar.—Macdonald, *Scottish Armorial Seals*, Nos. 277, 278. Eight monsters of different sorts—wyverns, harpies, etc., appear in the spandrels at the lower ends of the shields in a fourteenth-century Norse drinking horn, which will come to be mentioned presently in respect of its heraldic embellishments, p. 237, footnote 2.

and *stars* or *mullets* of the Douglas shield, which are heraldically understood to be of silver, were at one time overlaid with a thin layer of a more brilliant white metal. Traces of it still remain; perhaps it is electrum.¹ For the rest, the gold and red, and perhaps the ermine, are as they were originally.

The spaces which are within the disks, but not covered by the shields, are enamelled in dull tints of green or brown. The shield of Stewart is set in a translucent enamel of a bluish green, through which can be seen a raised spray on either side, which has small leaves at its top, and curves round a flower. Mr Edwards, who has called attention to this, also discerns through the enamel surrounding the Fitz-Gilbert shield a pattern containing a flower which may be a cinquefoil. But the enamels were presumably all translucent originally, as the floors of the compartments on which they were to rest were diapered with patterns or designs before the enamel was laid on. That this was so can be seen in the cases of those in which pieces of the enamel have been accidentally chipped off. Round the Douglas shield the diaper consists of short parallel and nearly horizontal lines. Round the Menteith shield it is *lozengy*, more or less *fess-ways*, each lozenge having a spot in its centre. At the sides of the Crawford shield it is an ogee line. At the sides of the cadet coat of Fitz-Gilbert it is a scroll or spray with leaves at its ends,² seemingly meant for the same strawberry spray that is engraved on the floor of the boss, so far as it could be repeated on so miniature a scale.

6. *The Cover; its Material and Ornamentation.*

The cover consists of a circular plate of bone about $9\frac{3}{8}$ inches in diameter. Professor James Ritchie of Aberdeen, who was good enough to examine it in the Royal Scottish Museum in Edinburgh at the beginning of October,³ pronounces it to have been "cut from the ramus of the lower jaw of a sperm whale . . . probably a whale which had been accidentally stranded on a Scottish or English coast. . . ." "The under surface of the cover," he says, "is practically the outer surface of the natural bone, whereas the carving on the upper surface of the cover has been incised upon the inner surface, which has been rubbed down, not to a very great extent, to a suitable thinness. The slight curvature of the cover, which might be mistaken for artificial warping, is the actual curvature of the sperm jaw, at a place roughly half-

¹ Gold whitened by the addition of an alloy commonly consisting, it is said, of a fourth part of silver.

² Mr Daniel Stewart of Messrs Brook first called our attention to this, which was then scarcely visible.

³ October 1930.

way between the end of the tooth row and the area of articulation with the skull."¹

A conclusion that, at the least, the whale was caught in no very distant sea, and that the cover was not only cut but carved while the bone was still new, may receive some support from the fact that the cover, though, roughly speaking, it is circular, is, by strict measurement, $\frac{3}{16}$ of an inch shorter in diameter across the grain of the bone

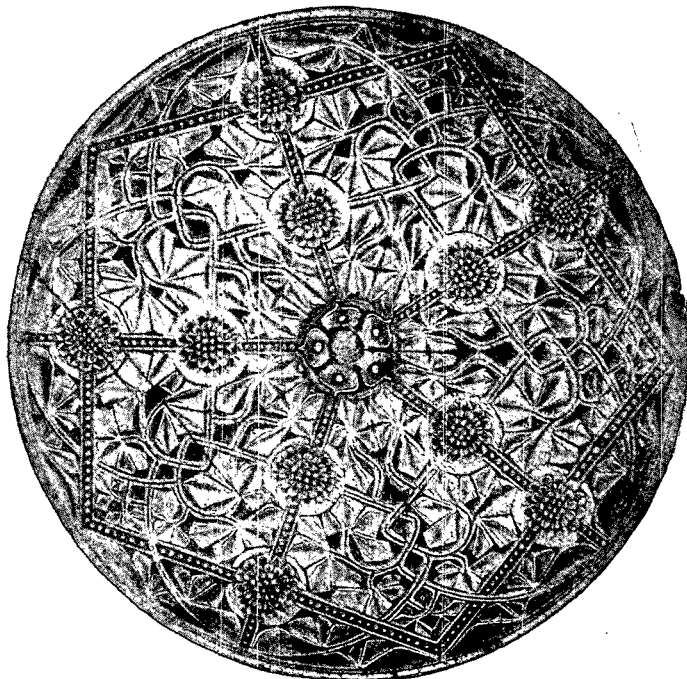


Fig. 8. The Bannatyne Mazer: upper side of cover.

than it is along it—the measurements being $9\frac{1}{16}$ inches by $9\frac{1}{2}$ or thereby—and that the ten disks which form parts of the pattern carved on it exhibit, so far as the roughness of the work allows of any decided opinion, a proportionate distortion in the same direction. In other words, the natural shrinkage of the bone was not complete before the carving was begun.

The bone, which has been left of its natural colour, is now somewhat yellowed by age. It is about $\frac{5}{16}$ of an inch in thickness at the centre, and $\frac{3}{16}$ at the circumference, where it ends with a round edge and a bead of $\frac{1}{16}$ of an inch in diameter, on its under side:

¹ For Zoological Note by Professor Ritchie, see below, Appendix, p. 253.

At its centre the cover has a small silver handle consisting of a round flat-headed knop of $\frac{1}{2}$ inch diameter, standing about $\frac{1}{4}$ of an inch high on a neck $\frac{3}{16}$ of an inch long, rising out of a small silver plate which is shaped as a cinquefoil. The plate is $1\frac{3}{8}$ inch in diameter, and stands on a disk of the same diameter which is marked out on the bone of the cover as the central spot of the pattern of the carving which covers it.

The stalk of the handle passes through the cover, and is riveted on

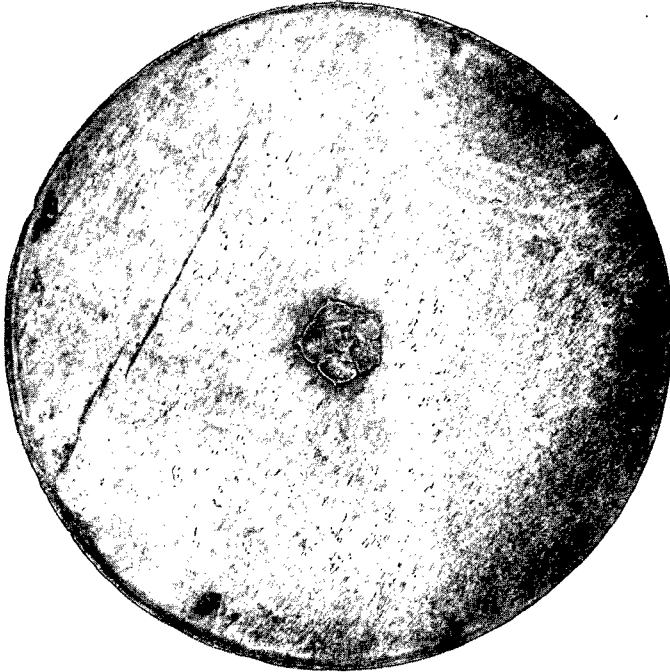


Fig. 9. The Bannatyne Mazer: under side of cover.

its under side through two silver plates. These plates lie one on the top of the other, each shaped in the form of a cinquefoil, the plate next the bone being $1\frac{1}{4}$ inch in diameter. The plate next the rivet head is $\frac{9}{16}$ of an inch across, and its points are placed on the spaces between the leaves of the larger plate. In addition, a pin is passed through each of the leaves of the cinquefoil on the upper side of the cover, and the corresponding leaves of the larger plate below, and riveted.

If we may judge by the presence of the remains of five or six small metal pins, sunk in the bone at intervals, each of them at a distance of about $\frac{1}{8}$ of an inch from the edge of the bone, the cover has been bound at one time with a narrow metal rim—presumably of silver. The rim

has left no other trace behind it; and the carving, which extends to about $\frac{3}{16}$ of an inch on the edge of the bone, suggests that the outline of the metal on its upper as well as its under side was plain, and that the rim itself was in bulk not much more than a mere beading.

The under side of the bone plate is plain. Its upper side is entirely covered with a design which is circular in its outline, but characterised mainly by the five-sectional arrangement of its ornamentation within.

A brace of narrow ribs containing between them a continuous row of small pellets reaches to the circumference from each of the five points of the silver cinquefoil at the centre, crossing, on its way, the middle of a similar brace of ribs with pellets which forms a side of a pentagon which the circular boundary of the design just clears. Over each of these intersections of the ribs is a flower somewhat of the appearance of a marigold, daisy or sunflower, consisting of two concentric circles of twelve short petals, with a parterre of seeds (usually fourteen in number, but in two cases twenty-three) at the centre. Nearly half-way up from the circumference of the cover to its centre, each brace of ribs passes under a similar flower.

Each of the ten flowers is placed on a plain disk; the inner five of the disks taking the place in a smaller pentagon which, in the larger pentagon, is taken by the outer five sunflowers.

The straight lines of the sides of this smaller pentagon, which are parallel with those of the larger figure, are formed of a brace of ribs lying close to each other without pellets between. These ribs are continued past the angles of the pentagon so as to form the branches in a conventional ramification, with angles and curves and interlacings, and end in leaves which fill the rest of the space. The leaves are generally somewhat diamond-shaped, and occur usually in sets of four.

Professor Wright Smith has been good enough to look at the ornamentation of the cover from the botanist's point of view, and classes his observations on it under three heads: (1) The silver flower at the centre. (2) The flower which occurs in the carved pattern on the bone. (3) The leaf design on the bone.

As to the first, the cinquefoil shape of the silver shield out of which the knop rises, is in the circumstances to be taken for a mere repetition of the heraldic cinquefoils of the Mazer to which the cover belongs; and as the cinquefoil idea has not been extended by the carver further beyond the knop, it calls for no further botanical reference in regard of the cover. As to the second head, the flower in the bone carving, Professor Smith considers that in its resemblance, it "comes nearest to the 'flower' of a composite, such as marigold, daisy, or sunflower." As to the third question—the leaf design "fits in best

with the leaf of the helebore or some other member of the buttercup family." Any positive identification of the carvings with any particular plants in the natural world is thus not to be insisted on; but the Society will be glad to read for itself the Professor's very learned letter.¹

The excellence of the design on the cover and the high order of its workmanship are remarkable. The date of the work, however, is difficult to determine. There is nothing about it to suggest that it is not as early as the fourteenth century. It might even be earlier. But the position on it of the cinquefoil, which is a significant decoration of the mazer-boss, and is here the decoration of the handle, lends strength to the presumption that it and the Mazer were made for the same master. I have not been fortunate enough yet to discover any carving in the museums or elsewhere which appears to be sufficiently related to the design here elaborated, either in general idea or in detail, to assist us to any further conclusion regarding it.

7. The Heraldry of the Boss, and its Testimony to the Date of the Vessel.

The heraldry of the Mazer, already noticed incidentally, has now to be examined as to its details, in order to ascertain what light if any the shields which compose it, arranged as they are in it, may be found to throw upon the history of the vessel, its date, the part of the country to which it specially belonged, and, by further inference, perhaps the very table and the company for which it was made.

The credit of the shields themselves appears to be well established when the object for which they were made, and placed where we find them, is realised. The object was the decoration of a convivial bowl² of the kind that was circulated round the table and drunk out of by each of the company as it passed.³ The shields were thus meant to be

¹ For Botanical Note by Professor W. Wright Smith, King's Botanist, see below, Appendix, p. 254.

² A similar armorial decoration of much delicacy of execution is seen on a convivial drinking horn, considered to have been made in the same fourteenth century, and to have belonged to an aristocratic guild in Norway. Round the mouth of the horn is a deep silver band on which are the shields of the "five greatest houses, royal and baronial, in Norway," and with them the shields of three houses belonging to Orkney.—"An Old Norse Drinking Horn," by J. Storer Clouston (*Proceedings of the Orcadian Antiquarian Society*, vol. viii. session 1929-1930, pages 57-62).

³ I and one or two others have thought that the design of the decoration found on the boss was too exalted to have been meant for the ornamentation of the bottom of a bowl, but had been intended for the embellishment of the cover of a chalice of some sort: but I, for my part, have relinquished that idea in face of arguments against it which, I consider, are not to be withstood. It may well be that no surviving mazer possesses a centrepiece of such distinction: but it would be difficult to say after a study of the literature of the subject, that any theme was too high or any design too ambitious to be meant for employment on a mazer boss.

seen by all, and also read by all; for, at the period to which the bowl belonged, heraldry was a living language, understood by all. The shields, in addition, as we have seen, were (all but one of them—and his presence will, perhaps, be thought to be accounted for) the shields of famous Scottish houses; and when it is remembered that they appear as the ornament of a vessel for a festive board, it must be assumed that when they were placed there they were not mere mementos of the dead, whose memories were to be honoured in solemn silence, but as the ensigns of the living—of the members of a circle of friends or allies, perhaps the feudal superior and his vassals, personages who might actually feast together, so that the bearers of the arms on the bowl might perchance drink out of the bowl themselves. In this view the shields of the boss were contemporary statements of facts, and their occurrence on it was as good as a contemporary publication of them. The facts too of personal bearings in those times were of such importance, and so near to the honour of the persons whose arms they were, that any carelessness or liberty taken with these by a friendly hand was out of the question. The shields before us are thus very excellent evidence of the accuracy of all the details of their contents.

The theme of the group on the boss is apparent. In the centre is the lion—in Scotland, in the language of mediæval symbolism, the King's beast; and round it in a complete circle are further symbols—the heraldic shields of six of his faithful vassals belonging to the Stewartry, the shields being placed with their *chiefs* toward the lion, so that the lion is above every one of them—as the Superior acknowledged by every vassal.

In the most favoured and honourable position, if any position in the circle is so, is the shield of the High Steward. On either side of it are the shield of Menteith the Lord of Arran, and the shield of the Douglas. The other three are the shield of Crawford, the shield of FitzGilbert progenitor of the house of Hamilton, and next to it the shield of another FitzGilbert, presumably, as we may see, a brother of the last, and the possessor of some title yet to be determined, to sit at table with the Steward, and the Steward's other vassals.

But though at first sight the position of the Steward's shield might be thought to indicate that he was the owner of the Mazer, further observation of the boss finds marks on it which alter the conclusion to this, that the Steward had his position in the circle not as mere lord of the Mazer but as the lord of the owner of the vessel. The ornamentation of the bowl, specially of its boss, contains emblems which favour the view that its first deviser and owner was a FitzGilbert, and it may be that he having the designing of the boss, and the disposing of the shields, placed his own shield not first, but last, and that, on account

of some peculiarity in his position. It will be convenient, however, to defer the consideration of the positive evidence of the ownership of the Mazer until, by the scrutinising of the shields in the circle generally we have ascertained what they contribute to the determination of the date of the vessel; in other words, the date to which its deviser and first owner must belong.

1. The shield of the High Steward which lies between the lion's forepaws bears—*Or, a fess chequy azure and argent*, as has been said.¹ It has to be noted that it is the shield of the Steward without the augmentation of the Royal tressure. In other words, it is here as it was borne by the High Steward from the earliest time at which he bore a *fess* as his arms, down till the year 1369, or thereby, when the Royal tressure first appeared on it.

If the boss is to be dated earlier than 1328, as we may come to think it is, the Steward whose arms it bears was Walter, one of the great leaders of the nation in the War of Independence, Regent of the Country for a time, and, it may be added here, first cousin of that other great leader, the "Good Sir James" of Douglas. He was the same Walter who married the Princess Marjory, daughter of King Robert I., and was the father of Robert the Steward who eventually ascended the throne as King Robert II.

Were the Mazer to be dated after 1328, Walter by that time was dead, and Robert his son had succeeded to the Stewartry. In 1329, by the death of Robert I., he became heir presumptive to the throne, but his arms of Steward do not appear to have received the honourable augmentation of the Royal tressure till the year 1369, about a year before the death of David II. and his own accession.

2. The shield on the dexter side of the Steward's escutcheon is the shield of the famous Douglas.

Of all the arms in Scottish heraldry to-day the shield of Douglas is, next to the shield of the King himself, the most widely known. The mark on it, which all—whether heralds or not—recognise first, is the red heart; for everyone of us knows, or ought to know, the true story of the loving deed of vassalage performed by the Good Sir James when, in the year 1330, he took the heart of his dead friend and master the King, according to the Bruce's dying command, to the Holy War, then waged in Spain, and how there he fell in the performance of his heroic part against the enemies of the Cross.

But the shield on the Mazer is the shield of the arms of Douglas before the day on which the heart was added to them—it is *argent, on*

¹ Strictly speaking, it is *argent* and azure.

a chief azure three stars of the field, and nothing more. These were the arms of Douglas as they are found on the seal of 1296, of Sir James's father William "Le Hardi." On William's death, in the following year, they descended, according to the law of Heraldry, to his son Sir James himself. It is remarkable, however, that although the seals of Sir James's successors establish the fact that the arms were actually as well as legally his in his time, the appearance of the shield on this Mazer is the only direct contemporary proof of it now left to us, so far at least as I have been able to discover.

Owing to Edward I.'s confiscation of his paternal lands in the time of his father, Sir James had no call to seal charters for many years. It is true that from 1320, or thereabout onwards, he was in the possession of extensive territories. Still no seal of his appears to have been discovered by the students of such things.¹

Note.

Most writers have been loth to relinquish the preposterous fable of the command of King Robert that his heart should be taken to the Holy Sepulchre at that date—in 1330! But the wording of the Pope's narrative which he prefixes to his mandate to the Bishop of Moray to absolve all who had been concerned in the removal of the King's heart from his body, and out of the Kingdom, from the excommunication which they had incurred is sufficiently explicit. It narrates that King Robert had left a dying injunction that his heart should be taken out of his body and carried to the war against the Saracens—"in bello contra Sarracenos" (nothing about the Holy Sepulchre), and that, accordingly, Sir James had taken it to Spain into the war against the said Saracens according to the King's wish—"in Ispaniam in bello contra dictos Sarracenos juxta voluntatem ipsius Regis."²

So the whole story of the inflexible Douglas being lured aside into Spain from the course of his duty is an idle fable. So, also, we may be sure is the civilian tale of his dramatic act in flinging his precious and defenceless charge out of his keeping.

That the Douglas shield, however, which has been placed on the Mazer on the immediate right of the High Steward's is incontestably placed there as the shield of the Good Sir James, will appear when the

¹ Laing, Birch, Sir William Fraser, Rae-Macdonald, and so on.

² Papal Mandate, 6th August 1331, *per* Theiner, *Vetera Monumenta*, 1864, p. 251, No. 498. Gray, *Scalacronica*, 1355 (Maxwell's Translation), p. 96, is also clear.

Mazer is ascertained, as it will presently be, to have been made not only before 1330 but well before 1320, and after 1314.

3. The shield on the sinister side of the Steward's bears—*or, a bend chequy sable and argent.*

The arms are those of Menteith which were in use by that branch of the Stewarts shortly after the beginning of the fourteenth century, or perhaps even earlier. They originated in the line which descended from Sir John Menteith of Rusky and Skipness, younger son of the first of the Stewart Earls of Menteith, and were probably adopted first by his son Sir John, Lord of Arran, Skipness and Knapdale. And it is probably this last-mentioned Sir John who is meant to be represented by the shield on the Mazer. He was one of the Steward's principal vassals, and in or about 1321 acted as a witness to the Steward's charter of certain lands in the Isle of Bute in favour of John, the son of Gilbert, a person who will be noticed anon.¹

The Lord of Arran's father, Sir John Menteith, the son of the Earl, had borne, it is agreed, the *fess* of Stewart with due heraldic differences.² But he had been implicated in 1305 in the taking of Sir William Wallace; and, whether on that account or on some other, his sons had altered their *fess* to a *bend*, and changed the blue in it to black, or had these things done for them. Such, at least, has been the tradition of the heralds, and it is corroborated by the shield in the Mazer. Alexander Nisbet, the herald, says of the family: "for proof that they are *Stuarts* by blood and *Monteiths* by name, they carry the *Fess chequy* of the *Stuart* bendways in a *Field Or*, with a little variation of the Colour Blue to Black for Difference."³ The shield on the Mazer is the earliest existing exemplification of the tinctures.

The arms on the seal of Sir John's grandson of the same name, appended to a precept of sasine of 21st May 1343,⁴ consist of the *bend within a Royal tressure*; and his cousin, Menteith of Rusky and Carse, bore the *bend chequy*, quartered with the arms of Stirling.⁵

The *bend chequy* alone—that is, before the addition of the *honourable augmentation* of the *Royal tressure*, and before the days of quartered arms—appears, so far as we know, only twice; and one of the two known cases is its occurrence on the Mazer which is under the present consideration. The other is its occurrence on the long pointed convex shield of a recumbent effigy in stone, of a knight in armour, unearthed

¹ Bannatyne Charters, 2.

² Macd., *S.A.S.*, Nos. 1950 and 2555, and notes.

³ *Armories*, 1718, p. 25.

⁴ Mar Charters, p. 157, 3, *per* W. Rae Macdonald, MS.

⁵ The Charter on the marriage of John of Menteith, and Marjory, daughter and heiress of the deceased John de Strevelyln, lord of Cars of Stirling, etc., 25th January 1346-7, *Great Seal Register*, vol. i., No. 125, and App. 2, Nos. 1147 and 1192.

recently from among the ruins on Inchmahome on the Lake of Menteith. Mr James S. Richardson, who is my informant of this, adds that the armour of the knight "is in the style pertaining to the end of the thirteenth century or the commencement of the fourteenth. It is of chain-mail strengthened at the knees with genouillères: over the hauberk is a sleeveless loose surcoat, confined at the waist by an ornamented belt and falling in draped folds below the knees. A narrow fillet is worn on the *coif-de-mailles*. The shield strap passes over the right shoulder, and the shield is carried on the left arm. The sword is held in the right hand in a vertical position; its quillons are straight and the pommel is lobated; the blade, which is missing, was of metal. The scabbard hangs on the warrior's left side, the strap is ornamented. The effigy has been originally coloured."

4. The shield on the sinister side of that of Menteith may be noticed next, as the remaining shields on the other side are conveniently taken together and last. It bears *Gules, a fess ermine*.

These were the arms of Crawford, lord of Loudoun, and Heritable Sheriff of Ayr. The ermine fess appears on the seal of Sir Reginald in the year 1296 or thereby.¹ But the Mazer, again, contains probably the only contemporary instance of the shield in its tinctures, and unquartered, and without any heraldic *difference*.

It cannot be said that the date of the extinction of the male line of the house is known, though one Sir Reginald is known to have been executed by the English at Carlisle in February 1307-8, and it is known that the lands and the sheriffdom were in the hands of an heiress in 1317-8.

Till 1317-8, then, the arms of Sir Reginald were the arms of the house—although not longer, seeing that Sir Duncan Campbell, on his marriage with the heiress, Susanna, on or about 4th January 1317-8, retained his paternal *gyronny of eight pieces*, and only altered the tinctures of the *gyrons* to *Gules and ermine*.²

Up till January 1317-8, therefore, the shield of Crawford was still a shield of subsisting arms, the arms of Susanna, who, though a woman, was a powerful vassal of the Steward, the heritable Sheriff of Ayr, and the possessor of a considerable barony. There is no reason in Scottish law why the lady of Loudoun's arms should not have been

¹ Macd., *S.A.S.*, No. 525.

² *Great Seal Register*, vol. i. p. 33; Nisbet, *System*, 1722, vol. i. p. 32; see Macd., *S.A.S.*, No. 358, A.D. 1610. The article in the Scots Peerage on the Earls of Loudoun gives the arms of the last known Sir Reginald as a fess between *three birds* (presumably crabs) *in chief and as many fleurs de lis in base*; and cites Macd., *S.A.S.*, No. 526. But Macdonald does not identify the bearer of the arms with Crawford of Loudoun. If he had, the tinctures of the coat of the subsequent Campbells of Loudoun would have been left without their heraldic explanation.

placed along with those of the other vassals, and no rule of etiquette imaginable at the court of King Robert, whose mother was the masterful Countess of Carrick, to prevent the lady of Loudoun herself from, indeed, forming one of the company at his High Steward's festive board and drinking out of the Mazer in her turn!

5. The fifth shield bears *gules, three cinquefoils ermine*.

These, of course, are the arms of the house which afterwards took the territorial surname *de Hamilton*, and are the arms which the ducal head of the house bears for the name to-day.

That house was represented from 1294-5 to a date something short of 1346 by Walter FitzGilbert, the father of David, who styled himself on his seal *David FitzWalter*, but who was more fully styled Sir David FitzWalter FitzGilbert. Sir David was succeeded by his son of the same baptism-name who, in 1378, was the first of the house to style himself by his territorial title alone, David de Hamilton, although Walter had been described among the lairds of Renfrewshire and Lanarkshire as "Wauter fiz Gilbert de Hameldone" as early as the Homage Roll of 1296.

Sir David's seal (as *sigillum David filii Walter*) attached to the Acts of Parliament of 1371 and 1373,¹ which settled the succession of the Crown in favour of John Earl of Carrick, bears a shield with *three cinquefoils*, and is the earliest known seal of the house; but the shield on the Mazer belongs to a generation earlier.

Walter, who had signed the Homage Roll in 1296, remained true to his oath to the English King till the position became impossible. He was captain of Bothwell Castle under Edward II. up till the eve of the battle of Bannockburn. But in respect of that decision of 24th June 1314, and of a column of Bruce's victorious army thereafter sent against him, he felt obliged to surrender.² It was then that he joined the party of King Robert.

If, then, the Crawford shield on the Mazer-boss fixes the date of the making of the vessel at no later than January 1317-8, the shield of Walter FitzGilbert, also on it, dates its making as no earlier than the end of the year 1314, or the early part of 1315. And I am not aware if the date of the making of the vessel can be fixed between narrower limits, than that it was somewhere within that period of about 3 years.

6. The sixth and last of the shields bears—*Gules, a chevron ermine between three cinquefoils or*.

The occurrence of this shield on the Mazer presents a problem of its own. The arms which it bears are not those of any of the great houses.

¹ Macd., *S.A.S.*, Nos. 1198 and 1199.

² Barbour, *The Bruce*, S.T.S. ed., xiii. ll. 406 and 674. Barbour calls the captain of Bothwell castle "Schir Walter Gilbertstone."

But, on the other hand, it is the shield of, evidently, a very senior cadet of the house of FitzGilbert; and it is placed next to the shield of the head of that house, as if in parade of its kinship. Its field is the same as that of the chief house. The *chevron*, its mark of cadency, is *ermine*, which is the distinction of the *cinquefoils* of the house, and the second tincture of the paternal coat. The tincture of the *cinquefoils* being in consequence necessarily changed, is changed to *or*, the noblest tincture available. A better coat, heraldically, for a cadet of FitzGilbert could not have been devised. But the question still remains, Who was this cadet? I cannot discover that he is known. His arms appear nowhere except on the Mazer. In default, therefore, of anything better, we must be content with a surmise. But to what seems to be a reasonable surmise the Mazer itself gives us considerable assistance.

8. *The theory that the Mazer was made for John (?) FitzGilbert, or Gilbertson, Keeper of Rothesay Castle.*

Judged by the fact of the appearance of the arms in question on the Mazer, where all the other arms are the arms of chiefs of the kingdom, the FitzGilbert cadet whom the unknown shield represents must have held some exceptional position in—at the least—the domestic world of the Mazer, or occupied an equally exceptional position with regard to the Mazer itself, or both.

The design of the decoration of the Mazer announces that the vessel was constructed to grace a table in the Stewartry, and, if so, then no table other than the board of the High Steward himself in Rothesay Castle; and, even then, it was perhaps only constructed in honour of some occasion when the King himself was to be present in the Steward's castle in special state, surrounded by his other vassals of that territory. But beyond the Steward's shield in its favoured position between the fore-paws of the lion there is nothing of Stewart in the design. On the contrary, the boss, on which any indications of the kind should, in the present case, be looked for, bears allusions to the heraldry and symbolism of another house—those, in fact, of FitzGilbert. They have been noticed already: the *cinquefoil* repeated in the spandrels near the outer edge of the boss, and the *ermine* markings on the wyverns which are the alternating charges there; and, nearer the centre, on the dais round the lion, the spray of the strawberry plant, the flower of which was one of the originals from which the *cinquefoil* of heraldry was taken. The position in which the *cinquefoil* appears on the cover, as the pattern of the silver plate in the centre, from the five points of which also, the five-part division of the pattern of the whole springs, is, if possible, an even more unequivocal announcement of the heraldry of its owner.

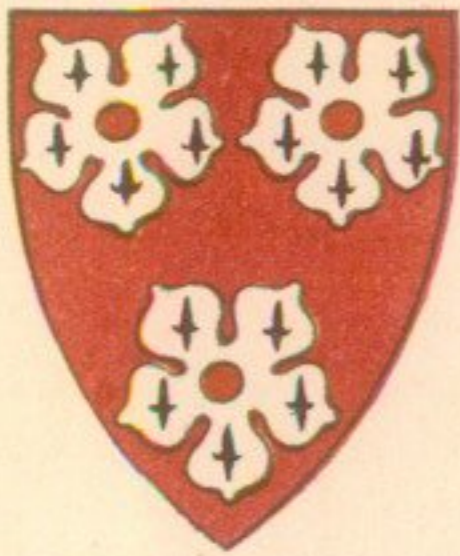


THE BANNATYNE OR BUTE MAZER.

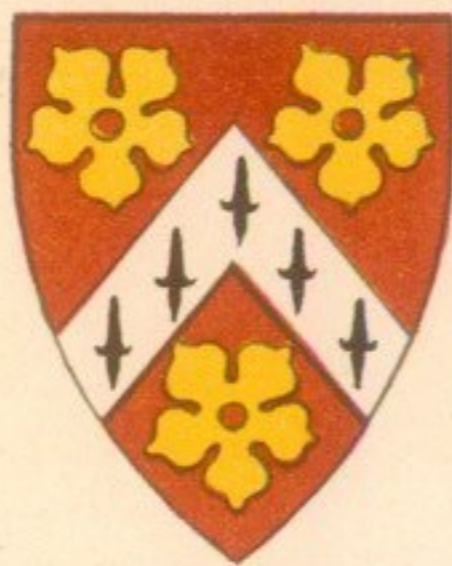
PLATE I.

The Boss as it appears now.

(Full Size.)



FITZGILBERT



JOHN FITZGILBERT



CRAWFORD



DOUGLAS



HIGH STEWARD



MENTEITH

THE BANNATYNE OR BUTE MAZER.

PLATE II.

The Heraldry of the Boss in its original Metals and Colours.

In addition to these things, there is the recurrence of the strawberry spray on the disk which contains the shield of the cadet FitzGilbert, which cannot be taken for less than a notice that the spray on the floor of the boss is his, an emblem of FitzGilbert, and nothing else.

If then it is, as it appears to be, the case that the Mazer was made for the table of the High Steward, and was, at the same time, identified heraldically as the property of one of the family of FitzGilbert, the explanation must be, that the FitzGilbert of the Mazer occupied an official position in the Steward's castle which imposed upon him the duty of furnishing the high table with the utensils of the feast—the position, which at that time was probably heritable, of Chamberlain Captain, or Keeper of the Castle, or Bailie of Rothesay or Bute.¹

The date of the making of the Mazer seems thus to have been somewhere between the end of 1314 or beginning of 1315 and January 1317-8; but, so far as I am aware, no evidence, except, perchance, that of the Mazer itself, exists regarding the Steward's household officers between these dates. Of the fact, however, that one John "son of Gilbert" was Bailie of Bute in or about 1322-5, there is the testimony of a charter, computed to belong to that time, by Walter son of Sir John of Menteith, lord of Arran, to which John the son of Gilbert, bailie of Bute, was a witness.² This "John son of Gilbert," who, in another charter, is styled "John son of Gilbert [who was] the son of Gilbert," was thus Bailie under Walter the High Steward who was lord of Bute from 1309—a date which was some years previous to the earliest possible date of the making of the Mazer, till his death in 1328. He was Bailie too, under Walter's son Robert, who succeeded his father in that year; and he is found transacting with the King's Exchequer, in that capacity, and *in nomine camerarii*, in 1329.³

He was still keeper of the castle when Edward Balliol made his desperate raid into Scotland in 1332; and as the chroniclers—Wyntoun and Fordoun—have occasion to relate something of the fortunes of the young Steward during the period of the Balliol ascendancy, it so happens that their pages throw some light on the tenure by which the Keeper of the Steward's castle held his office.

One of Balliol's measures was to declare the High Steward forfeited. The Steward's lands he awarded to the Strathbolgie Earl of Athol; but the

¹ Not many years ago, in 1897 or 8 (?), the Hereditary Keeper of the Palace of Holyrood House—the Duke of Hamilton, representative, as it happened, of the eldest line of the house of FitzGilbert—maintained against the Crown that the furnishings of that Palace were presumably his private property, and on an arbitration was awarded a portion of them.

² Charter by Walter, son of Sir John of Menteith, *circa* 1322, *per transumpt* dated in 1472. *Lamont Papers*, p. 9, No. 14; or *circa* 1325. *Ibid.*, p. 23.

³ *Exchequer Rolls* for 1329, vol. i. pp. 184, 190 *bis*, 196.

control of them he designed to keep for himself. At a Court which he held at Renfrew, he appointed a Sheriff for Bute and Cowal—Sir Alan de Lile, with Thomas of Wooler as his lieutenant; and he had the keys of the Steward's castles of Rothesay and Dunoon delivered up to himself. There is evidence that he treated Rothesay as he treated other strengths throughout the country, and "stuffit" it "with Inglismen."¹ For when the men of Bute at last arose and had caught and slain the sheriff in the open, they were unable to reduce the place, and had to be content with the Keeper's promise to surrender, which he did to the Steward but not to them.

When we come to the chroniclers' story of this stout keeper of the castle, we find that he was none other than John the son of Gilbert, the same as before—*Joannes Gilberti*, as Fordoun calls him, "John Gibson," as Wyntoun puts it, doubtless finding it more convenient for his rhyme to say Gibson than FitzGilbert or even Gilbertson.

Wyntoun's story is that when—

. . . the schiref thar wes slayne
 Johun Gibsone in handis wes tane [taken prisoner]
 That heycht [engaged] to gif up the casteill
 He helde his connande [covenant, trust] wondyr weil.

Fordoun's account differs little; he says that *Joannes Gilberti* was captured in a conflict before he gave his undertaking; but as for the rest of the tale he proceeds that it was when the captive was brought to the Steward that he "immediately delivered up the castle and became his vassal": (*et sibi fecit hominium*).²

Wyntoun says nothing about homage; but he relates that Gibson's custody of the castle was renewed. For when the Steward who had just regained possession of the Castle of Dunoon learned how things had fallen out in Bute he came with speed to Rothesay, and made the people whom he found in charge of it its keepers. He

. . . thar in made
 Keparis that it in zemsal [keeping] hade.

In short, John Gibson again retained his fee—namely, his heritable office of Keeper of Rothesay Castle.

In annotating Wyntoun's account here, the late very learned Mr F. J. Amours suggested that it was difficult to suppose that there were not two men of the name of John Gibson then at Rothesay, one of whom was for Balliol, and the other for the Steward. "This John Gibson," he says, "who now surrenders the Castle of Rothesay can hardly be the same who helped the Stewart to escape from Bute."³

¹ Wyntoun, vol. vi.

² Fordoun and Goodall, vol. ii. p. 316.

³ Wyntoun (*Scot. Text Soc.*), vol. i. p. 114; and see vol. vi., Bk. 8, line 4129.

But the Balliol incursion put Gibson, the Keeper of the Steward's castle, into a predicament in which he had powerful inducements to change sides, and even more powerful inducements to appear to change if he preserved his old allegiance in his heart; in other words, to play two parts, as many others did. If so, there is no need to have two of the same name then and there; and, indeed, there is scarcely room for more than one. John Gibson, as we have seen, was Keeper of the castle before the Balliol incursion. When Balliol demanded and received the castle keys, he got them presumably from the person who had the legal custody of them,¹ the Keeper, Gibson; and when we find a John Gibson in charge of the castle immediately afterwards we cannot but take it for granted that he was the same man, that he had done the necessary homage to his new king, and received his keys back again.

Wyntoun tells how that during the time that the keys were being given up to Balliol the young Steward was in Rothesay hiding. Mr Amours thought that he must have escaped before the Balliol party obtained possession; but the need of cunning to get him away, which is part of Wyntoun's story, infers that the enemy was already in possession. The story is that John Gibson was aware of the Steward's presence, but that the said John—whom he does not distinguish from any other John of the same name, but speaks of as if he were the only one—was a "true man"; that he had a confederate, Willok Heriot, who happened to be dwelling in the barony; and that these two arranged for the Steward's escape to the safety of the friendly Castle of Dumbarton. They

"Tretit and wrocht sa wittely
That in an evinnyng in a bait
Fra Rothissay they held thar gait
Till Innerkip,"

on the opposite coast of Renfrewshire, where they landed the Steward and his charters too. Horses were waiting, and the Steward rode through the night, accompanied only by his body-servant (his "chalmer child") and two men with the charters, till they came to a point on the south bank of the Clyde opposite to the Rock. There they were met by a little coble, and taken across to Dumbarton Castle, where the Steward was received with welcome and honour by the captain of the stronghold, Sir Malcolm Fleming, "the worthy," and John Gibson's notable service to the house of Stewart was crowned with success.

It was from Dumbarton Castle that the Steward emerged when his forces were assembled for the recovery of his territories. Wyntoun

¹ Bellenden, Bk. 15, cap. 6, narrates that the keys were produced by the newly appointed sheriff, which is difficult to imagine.

narrates that the Steward's army and fleet had hardly appeared at Dunoon before that fortress opened its gates to him; and that, when the Steward learned of the siege of his Castle of Rothesay by his adherents the men of Bute, and of John's promise of surrender, he crossed in haste to receive it. The haste may have been to save Gibson from the fate of the sheriff at the hands of men who could not know that, though he was the liege man of the Balliol, he was secretly for the Steward, and had been the planner of the young chief's all-essential escape from Rothesay to Dumbarton—a thing that could not just then be talked about. Wyntoun's judgement at any rate was favourable to Gibson, that he had kept his trust (his *connande*) well. One version of the Chronicle has it:

He helde his *connande* wondyr weil.

There seems to be no evidence nor likelihood that there was more than one John Gibson who had a hand in affairs at Rothesay at that time. But, on the other hand, his success in retaining his position, firstly on the advent of the Balliol, and again on the return of the Steward, has only one explanation which is natural, namely, that he held his office in fee and heritage, and was secure in it according to the law, whatsoever king might reign, so long as he had the address to offer that king his allegiance and the king found it convenient to accept it.

The presence, then, of the arms of FitzGilbert, Gilbertson or Gibson, on the Mazer which was made for the honour of the High Steward, has the explanation, that at the date of the bowl they were the arms of the officer who was responsible for the furnishing of the Steward's table,—though the splendour of the vessel with which he graced it is to be attributed to a loyalty and enthusiasm which transcended what was ordinarily required of such a castellan as his feudal duty.

The Mazer with its heraldry of the King's "beast," and the shields of armorial bearings around it, would be sufficiently accounted for if it were taken only to symbolise the ideal convivial company in the castle of the Steward, but it may quite as easily be taken for a celebration of some famous company that once actually met.

The time of the making of the Mazer, which we have found to be somewhere soon after the end of 1314, belonged to a period of great triumphs for the Steward, and of great promise for Rothesay Castle; the victory at Bannockburn, in which the Steward had held a high command, had opened a new era, and following on it was the marriage of the Steward with the Princess Marjory, the heiress to the throne as she was then, and the home-coming of the bride to Rothesay. If

there was any occasion more likely than another to inspire the castellan of Rothesay for the furnishing forth of a memorable cup, Royal and noble, for the Steward's high table, it was then that it arrived. There is no record of anything that was done there then; but it may be taken for certain that the King himself was present. He is found there on occasions both before and afterwards.

In or about the year before his victory, King Robert was present at Rothesay on an occasion which may have been important and may not. For all that is known of it, and the way that anything at all is known of it is that, during his presence there he was gracious enough to be a witness to a grant by his host, the High Steward, of a parcel of land in the island to one of his vassals. The scribe of the charter, according to form, engrossed in it the witnesses' names, and the charter still exists.

The witnesses were no less than—"Our lord, Sir Robert (Domino nostro Domino Roberto), the illustrious King of Scots, Sir Edward his brother, lord of Galloway, Sir Thomas of Ranulph (Domino Thoma Arnulphi), Earl of Moray, Sir William of Lindsay, Chamberlain of Scotland, James, lord of Douglas, James of Cuningham, James Stewart, Gillies of Eastwoode *et multis aliis.*"¹

Though the charter is earlier than the Mazer, it is of interest to us at present to note that the lands conveyed by it consisted of the threepenny-land of Kilmacolmoc,² afterwards the property of the Bannatynes, and that the grantee was "Gilbert the son of Gilbert" and father of the John of whom so much has just been said. And, at the same time, that neither were the lands large enough, nor the grantee, for anything that is known of him, important enough to be the explanation of the

¹ Bannatyne Charters, No. 1. This charter is undated; but the designations of some of the witnesses enable us to assign it a date which is, at least, approximate. The want of the title "Sir," or the designation of a knight, at the name of James of Douglas arrests attention at once, as the date of his knighthood is recorded by Barbour to have been that of the Battle of Bannockburn or the day before it. The absence of that one title might not be very conclusive, by itself, that the charter had been granted before the battle; but in the present case it is not alone in that testimony, for the list contains another name with a designation which properly belongs to the earlier period. Edward Bruce, the King's brother, who is styled in an unimpeachable charter of 24th October 1313, Earl of Carrick, is styled here, as he was in a charter of 1st March 1312-3—eight months earlier—merely Lord of Galloway. The charter to Gilbert must, therefore, be taken to be earlier than the above-mentioned charter of October 1313 (*Scots Peerage*, vol. ii. pp. 435-6). On the other hand, Gilbert's grant cannot be as early as 12th April 1312, as Thomas Ranulph is styled in it Earl of Moray, which he was not at that date (*Scots Peerage*, vol. vi. p. 292).

A charter of the Earldom of Carrick in favour of Edward Bruce appears in the first Roll of Charters under the Great Seal of Robert I., which the late Mr Maitland Thomson dated as of the period 1315-21. The conclusion must be, that Edward's title and dignity was originally conferred on him by personal investiture, the ceremony of "belting," and that his charter followed or, at least, was enrolled afterwards.

² The feudal return was the service of one archer in the common army of the King of Scots, and certain attendances at the courts of the barony of Bute.

gathering of personages who were present, who must therefore be considered, so far as the charter was concerned, to have been only the Steward's guests who happened to be at the castle at the time.

The next actual record, so far as I have found, of the presence of great personages at the castle is contained in a further charter by the Steward, this time in the days of the Mazer, in favour of a Gilbertson—to John himself: *Johanni filio Gilberti filii Gilberti*. John, who was thus a son of the former grantee, received then, about 1320, a larger grant than his father had had, but in presence of a smaller company. He received the fivepennyland of Attygar, the fivepennyland of Ardrossigille, and the pennyland of Cuarfaybeg called Maas Cuarfay.¹ The witnesses were “the venerable father in Christ Sir Alan, by the grace of God bishop of the Sudreys (The Isles), Sir William de Lindsay, rector of the church of Ayr, Sirs (Dominis) John of Menteith, James, lord of Douglas, and James of Conyngham, Knights, Walter son of Gilbert, Robert Symple *et aliis*.”²

In our present inquiry, which regards the Mazer and is interested in the fortunes which it has experienced, such charters are important, mainly on account of their lists of the personages who were present as witnesses when the grants were made, and for the reason that these personages, other than those of them who were resident on the island, must, in the early days with which we are concerned, have been the guests for the time of the High Steward, members of the house-party at Rothesay Castle, who sat at the table which was graced by the Mazer!

On the occasion of each of the Steward's charters just mentioned the Douglas was present. As for King Robert himself, the only question, if we could but answer it, is how frequently in his constant passages through his dominions must he have been there too? For it was the castle of his son-in-law and great counsellor, the Steward, and the home of his grandson. The records show that he was often near,—at Glasgow, Ruglen, Dumbarton, Cardross, Arran, Ayr, and so on. The 28th July 1324 is the only date on which, so far as I know, he is actually recorded to have been at the castle, during the time of the Mazer. On the 10th and 13th of June he had been at Glasgow; and on the 1st of August he was at Scone again. His visit to Rothesay is revealed by his having granted a charter there.³

¹ For the service of an archer in the common army of the King of Scots, and certain attendances at the court of the barony of Bute.

² The charter belongs to a date somewhere between 1319 and the middle of February 1321; for, as late as 1319, Sir William de Lindsay would have been designated Chamberlain of Scotland; and Alan the bishop died on 15th February 1321, if it was not the February of the year before (Dowden, *Bishops of Scotland*, pp. 280-1).

³ Buchanan House Charters, cited in Itinerary of King Robert the Bruce, by the Marquis of Bute, 1899 (*Scottish Antiquary*, vol. xiv. p. 19).

It might seem rather courageous to conclude almost entirely from the evidence which the Mazer itself supplies, namely, the heraldry which it bears—the circle of shields of arms round the lion couchant—that it is a vessel which was actually passed from hand to hand at the table of the High Steward, and drunk out of, as it passed, by the Bruce himself and his chief captains and great vassals in the Stewardry, whether lords or ladies. But for what else was it or could it have been made?

The date at which the service of the Mazer at Rothesay Castle came to an end is, perhaps, unknown. Robert the High Steward succeeded to the throne in February 1370-1. John Gilbertson was dead before 4th December of the same 1371,¹ but how long before, and whether he was alive at the date of the accession, is perhaps not now ascertainable. Nor does it appear to be known whether the male line of his branch of the family died out with him; or when exactly the office which he had held left it, as, before a date in the next century, it is seen to have done. There is some evidence, however, that the male line of the family which John Gilbertson had represented died out early. The Bannatynes of Kames were in possession of the FitzGilbert lands in the next century—lands brought to them, according to their tradition, by an heiress. The Mazer came into their possession very probably at the same time and in the same way. It certainly was in their possession, and had been repaired with a new band, and an exceptional number of silver straps, as a thing of a great sentiment, in or about 1522. It was natural that the Bannatyne of the day should inscribe his own name on it, along with his family mullets, but, as has been already observed, he placed along with them a cinquefoil, presumably for the FitzGilberts. If the Bannatyne tradition is accepted, it seems probable that it was when the Mazer passed into the hands of the heiress that it passed into private life.

APPENDIX.

I.

ON THE PROVENANCE OF THE MAZER. Note by Mr LIONEL A. CRICHTON, of 22 Old Bond Street, London, 22nd January 1930.

. . . the mounts of the bowl bear no hall or maker's marks of any description, nor should I expect to find any. They belong to a period anterior to the use of marks in Scotland, and I believe them to be of Scottish make.

¹ *Great Seal Register*, vol. i. p. 392.

Your criticism of the lettering and its crudity rather strengthens my opinion of its Scottish origin than otherwise, because had these mounts been made in England, for instance, the lettering would have conformed more nearly to the type and workmanship appearing on known examples of early sixteenth-century mazers.

As to the print, this is undoubtedly of the fourteenth century; and as to its place of manufacture that can only be conjectured, but I see no reason why it should not have been made north of the Tweed, as the design has strong Celtic influence. We know that the art of the silversmith was practised in Scotland at a very early period.

The bowl is, as you state, of maple.

II.

NOTE ON THE BOSS OF THE MAZER.

By Mr WILLIAM BROOK, F.S.A.Scot., 22nd June 1931.

Firstly, the boss was not specially made for its present position, but, at one time, either by itself or attached to some other piece, served a different purpose.

I consider there is ground for believing that at least two workmen of separate nationalities are responsible for the Mazer as we see it to-day, but if the boss had been made specially, then, in casting the plate, proper recesses would have been left for the enamels. There have been no such recesses, but there has been within the positions now occupied by the heraldic arms, some other form of ornament which it has been necessary to remove.

My own feeling is that the boss originated in the East—in what country I am not sufficiently expert to say—but it found its way to Scotland, possibly being brought by some soldier, merchant, or traveller. Its value was so highly prized, that when a mazer was required for the kingly purpose you have suggested, it was deemed proper to place it in the centre, and a Scottish silversmith was employed to render it suitable for the purpose.

To-day every workman is a specialist only in one branch of his craft, but in olden times a workman had to do everything, such as engraving, chasing, soldering, etc., and in some subjects he naturally was more expert than others.

It was he who was responsible for the removal of the first ornament, and the substitution of the heraldic shields, and his method, though ingenious, is clumsily executed.

In each case a hole about the size of a shilling has been cut out of the ground plate by means of a small flat chisel, and a thinner circle

of silver substituted behind, thus forming a small box. The enamelled shield was then dropped into this receptacle, and probably secured in position by means of some form of cement, and, to permit the escape of superfluous material, a small hole has been drilled in the centre of the back of the box.

It is impossible to reconcile the crude workmanship of the alteration with the masterly hands responsible for evolving the Lion Couchant and the plate on which he rests.

III.

ZOOLOGICAL NOTE ON THE BONE CARVING OF THE MAZER.

By Professor JAMES RITCHIE, D.Sc., Aberdeen.

There are two striking features about the ornamented bone lid of the Mazer from the zoologist's point of view. The first is its great size, nine inches in diameter, for it has evidently been carved from a single bone; the second is the very fine close texture of the bone itself, which has enabled a good polish to be obtained. The size precludes any animal other than a whale, and it is well known that the bones of whales, especially vertebral centra, the intervertebral discs, and ribs, have been made use of, in Scotland at any rate, from early historic times. The majority of these bones, however, exhibit in some part a porous texture quite different from that of the present example.

The fine "grain" of this bone shows no concentric arrangement, but runs in straight lines from one side of the disc to the opposite side, the only trace of unevenness of texture occurring at one outer margin, where the bone is very slightly porous.

It is clear that this is not one of the bones of whales generally made use of, and comparison with many different whale remains in the Royal Scottish Museum showed that it had undoubtedly been cut from the ramus of the lower jaw of a sperm whale, the porous portion being near the upper margin of the jaw bone. The under surface of the lid is practically the outer surface of the natural bone, whereas the carving on the upper surface of the lid has been incised upon the inner surface of the jaw bone, which has been rubbed down, though not to a very great extent, to a suitable thinness. The slight curvature of the lid, which might be mistaken for artificial warping, is the actual curvature of the sperm jaw, at a place roughly half-way between the end of the tooth row and the area of articulation with the skull.

The question arises as to how the jaw of a sperm whale, a native of tropical and sub-tropical seas, could be carved in Scotland. But although the sperm whale is a southern species, isolated bull sperms

occur not infrequently in the Atlantic Ocean, off the coasts of Scotland. Between 1903 and 1913, sixty-six male sperm whales were captured by whalers working from Scottish ports, but many were taken far from land. Although the Basque whale fishery was at its height in the twelfth and thirteenth centuries, and in the fourteenth the whalers are said even to have reached as far as the Newfoundland banks, the whales they sought were not sperms; and, in any case, there is no indication that at that period either English or Scottish boats took part in whale fishing. The probability, therefore, is that the Mazer lid was manufactured from the jaw of a sperm whale accidentally stranded on a Scottish or English coast.

IV.

BOTANICAL NOTE ON THE PLANT REPRESENTED IN THE CARVING ON THE MAZER LID. By Professor WILLIAM WRIGHT SMITH, M.A., King's Botanist in Scotland.

I have examined the figures on the lid with much interest. Three of these are evidently designed from various parts of a plant or plants. At first I thought that all three were closely connected, and might be intended to represent various parts of the same plant. But the central metal design (somewhat like a series of opening fruits in the *photograph*) is an illustration of one of the cinquefoils. I could not have guessed this, but I understand that, from other evidence based on the record in heraldry, you are clear that it is undoubtedly *cinquefoil*. This disposes of one of the items, and also makes it certain that the three figures are not referable to the same plant—for No. 2 (the flower) is not that of cinquefoil, nor does No. 3 (the leaf design) fit in with that plant.

No. 2 (the flower) is girt with a ring which cannot be part of the flower—unless in the artist's imagination—for there is nothing in the botanical field quite like that. But inside the ring, the design comes nearest to the "flower" of a composite, such as marigold, daisy, or sunflower. It has no resemblance to that of cinquefoil or of strawberry.

No. 3 (the leaf design) fits in best with the leaf of the *hellebore*, or some other member of the buttercup family. The number of segments is usually three or four, which runs contrary to any suggestion of cinquefoil. Just possible, but very unlikely, would be leaves of clover, or similar trefoil, but the edges of the leaflets are cut too evenly for these, though the nature of the material may have prevented the artist from indulging in serrations to the edges.

Without knowledge of the art of the period, I cannot go further than the above suggestions, and the likeliest models are—

No. 1. Cinquefoil.

No. 2. Flower of the daisy type.

No. 3. Leaves of hellebore, or close ally.

V.

(EXTRACT from "A Genealogical Account of the Principal Families in Ayrshire, more particularly in Cunninghame." By GEORGE ROBERTSON. 1823.—Vol. i. pp. 60-1.) See above, p. 217, note 3.

"There remains in the possession of Lord Bannatyne an antique bowl, bound with silver, which appears to have been the property of Ninian [Bannachtyne of Kames], there being inscribed in large letters on the silver binding round its mouth—'Ninian Bannachtyne, Lard of the Camys, son of Umqule Robert Bannachtyne, Lard of the Camys,' which, as the precept on his service bears—Robert his father to have died in 1522—must be now more than 300 years old. What was its original destination, though probably a baptismal cup, is not now known; but in the bottom is placed the figure of a lion in brass, sitting erect; and round it, in the form of an escutcheon, are placed six coats of arms, neatly blazoned in a kind of enamel, the two lower, being the arms of the family, on a plain shield without supporters. On the principle of an escutcheon, representing the alliances of the family, it is natural to suppose, that of the four upper, the two on the right represent the paternal arms of Ninian's mother and grandmother and the two on the left, the arms of their mothers; under which view it would appear that Ninian was the son of Robert, by his second wife, whose father had borne the name of Douglas, and her mother that of Crawford; and that Robert had been the son of a former Ninian, by a lady whose father carried the name of Stuart, and mother that of Menteith. He was succeeded by his son."