

it is curvilinearly pointed, constructed of chiselled limestone, is 4 feet from the ground $6\frac{1}{4}$ inches broad, and 3 feet 3 inches high. A quadrangular recess measuring 1 foot 4 inches in every direction, and the same in depth, is placed in the N. wall at the East-Corner of the window below.

On a stone placed on the extreme top of the S. wall at S. West angle, is carved the figure of a woman in bas-relief, rudely done, but whose attitude and expression conspire to impress the grossest idea of immorality and licentiousness in reference to the character intended to be exposed to the condemnation of ^{an} uncompassionating and merciless Judgeyclept society, the people, or the world, whichever name be the more agreeable.

Oral information says that this ill-executed piece of sculpture, which is while it endures a memorial of the unskilfulness of the artist who produced it, represents a woman who was known by the name

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of Sile m 313, a person described as having plunged herself into all kinds of excesses, and having precipitated herself by her follies into the gulph of destruction. She is, in fact, represented in the language of the censorious narrators of the incidents connected with her life, not as a human being, but, to make use of their own term, which is the finishing touch of their much, it is to be feared, exaggerated picture, at least with regard to the individual, in all respects a brute. Indeed, however, the figure itself suggests such a character - as would merit in common opinion the name imposed on its subject; and it is a complete mystery why such a figure should be placed at a house of public worship, being ^{in its way} in direct opposition to the sentiment of any class, or sect of people professing the Christian faith, whose doctors have at all periods most

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energetically/cried down the Priapud-
-worship of the good old Pagans, and
whose teachers in our own time ex-
-claim against, not only, any external
image that might excite any feelings
tending to, animal indulgence, but also
-give instructions to their auditors to the
effect that, even all thoughts of such
character as would lead to this indulgence
in the way that should affect the
salutary state of the soul, or the moral
state of society, - are to be extinguished
-at the very moment that gives them
birth. Not only, are any representations
of immoral tendency, not permitted,
but even any shapes or forms made by
-art to keep in memory, those beings, who
are by creation endowed with the highest
-acme of perfection, according to the sus-
-ceptibility of their nature; or who came
by predestination, or by, actual merit
-given, by the creator, through indulgence
to human weakness, to a well led
life, - are dangerous in the opinion

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of some, and are not allowed to be made use of, by any who receive their precepts, lest they should intercept the glowing emanations of the soul's ardent love in the creature towards the Creator, and set up their subjects, or even themselves as the objects of worship to the devious spirit, wandering in its own naturally, misguiding, ^{and} yet, criminal, and therefore, punishable, self-love and slavish fear.

Under these circumstances it cannot for a moment be admitted that the above spoken of figure has been set up in its present situation for producing any good effect on the minds of a Christian congregation; for this is not the mode for checking vice and promoting virtue, practised since the setting in of the Christian era. The probability is that the figure was never intended to be placed in this building, and that it belongs

to one of a different sort, say a Castle, the stone which bears it, having been removed from its proper place, and laid in its present situation by some one who delighted in inconsistencies. This must certainly have been done - after the Church had fallen into disuse, and not previously to that period. If this be not the case, the chisel must have shaped it some time since that period. It appears to owe its origin to the wantonness of some loose mind.

That such a design, but hardly such an execution, might have been the production of Pagan times, could be admitted on the grounds of analogy. Not, however, in reference to the character of the subject, with which it is associated by local information, for the good old philosophic Pagans - are not to be supposed to make use of monuments of lewd and dissolute characters for purging the mind, of ^{an} improper degree of passion. The design, however, might have been used, though not representing any individual, but relatively to a certain conception having utility for its object. The Pagans, who have been, perhaps,

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surrouned in many points by Christians, had
 always in view, some utility derivable by society,
 from whatever means they adopted and recommended
 for improving its moral condition. And all such
 means were got up, suggested by effects
 admitted to be produced through certain medical
 processes, ^{which had been} closely studied, and compared. It is noticed
 in the preliminary observations to Samson
 Agonistes, a dramatic poem, composed by
 John Milton, that: "in physic things of melan-
 cholic hue and quality, are used, against me-
 lancoly, sour against sour, salt to remove
 salt humours." Before these words it is ob-
 served that "Tragedy, as it was anciently com-
 posed, hath been ever held the gravest, moralest,
 and most profitable of all other poems; there-
 fore said by Aristotle to be of power by raising
 pity and fear, or terror, to purge the mind
 of those and such like passions, that is, to temp-
 per and reduce them to just measure with
 a kind of delight, stirred up by reading
 or seeing those passions well imitated."

Solon established exercises in which
 the youth, both male and female
 went through their manauvres

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with their bodies naked. The object was to moderate the desires of both sexes, by having their persons exposed to one another's view, which would have the effect of removing from the mind, the curiosity, raised in it, by the concealment of the person when clothed. This was suggested by the habits of the several classes of animals, who go about unencumbered with any garments concealing their external appearance from the eye, even of one of their own kind. The procession-worship of old Priapus had utility, for its object too.

It may not appear ^{strange} then, that the figure called now Theela ni Ghig is of Pagan origin, as might be admitted on an-
-logical grounds, as before observed, at least, ^{as} far as regards design, as be-
-fore observed. But, then, it must be considered in its way, as intended to pro-
-duce some good, the possibility of which may be granted, if the above means of improving the mind among the venerable pagans, be granted to have their intended effects. The good effect was perhaps ex-

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spected in the present instance, by, raising
a disgust in the mind against, all
excesses in the indulgence of animal
passion. Christians had and have a right
to give a fair view, as far as ~~it is~~ in
their power, of the pagans, all whose
systems, were built on principles as phi-
losophical, as it was in their power to es-
tablish: and not to represent them as
horrible and detestable Characters, be-
-cause, in some instances their ways seem
balt, ~~because~~ ^{since} their systems did not some-
-times produce the intended good. But they
-are not to blame, for they did their best,
as far as the powers of the mind under
such circumstances aided them, and
Christians, if Religion be left out, are much
indebted to them for many improvements
in the ways of life. Surely Christians
have no great cause, ^{for} being so proud
in considering themselves superior to those
of the old world; for they are in some
respects inferior; and if they pride them-
-selves on Religion, they ought to
thank God through whose revelation
they have been gifted with it. But

to conclude with; an observation, or two, it would be much more creditable if the claim might (the figure so called) could be proved as of Pagan origin; for, as such there would be every excuse for its existence. But it is much to be feared, no such thing is possible. And it is highly discreditable to a Christian Congregation to have ^{had} before their eyes a representation of the kind. For the sake of supporting decency and consistency, the figure must, if it be not considered of pagan origin, ^{or of later date than the pagan} and suppose it ^{period} to have been placed in its present situation by mere accident; be regarded as being a production of a period subsequent on the time when the Church had, as has been above observed, fallen into disuse.

|| A short distance to the east of the Church, at Mr. Cook's House, stands a Circular Castle, built of limestone and lime and sand mortar. It contains 3 stories, and has a modern roof on it, and measures 23 feet in diameter. The height is about 40 feet, and the thickness of the wall 7 feet. The floor to be seen next over the ground one rests on a stone