

II.

THE COLLEGIATE CHURCH OR CHAPEL OF ROSSLYN, ITS BUILDERS, ARCHITECT, AND CONSTRUCTION. BY ANDREW KERR, Esq., F.S.A. SCOT. (PLATES XI.-XVII.)

Before directing attention to the Collegiate Church (or Chapel, as it is usually called) of Rosslyn, it may be of advantage to glance briefly at a few particulars in the life of the founder, Sir William⁷ St Clair, third Earl of Orkney, &c.

He succeeded his father about 1417, and is described by Mr Richard Augustine Hay, in his "Genealogie of the Saintclairs of Rosslyn" as being "a very fair man of great stature, straight and well proportioned, humble, courteous, and given to building of castles, palaces, and churches."

In a work entitled "Voyages of Nicolas Zeno," a contemporary, Sir William is mentioned as a "patron of the arts;" and in a history of Orkney he is also noticed as being "probably the most liberal patron of Scottish literature and art then living." He was one of the hostages for James I. of Scotland in 1424, and was Lord Admiral of the Scottish Seas: he also held the offices of Lord Chief-Justice, Great Chancellor, Chamberlain and Lieutenant of Scotland. In 1434 he also accompanied Lady Margaret, daughter of James I., king of Scots, to France; was present at her marriage with the Dauphin; and shortly afterwards returned to Scotland. He was married first to Elizabeth (but often called Margaret) Douglas, daughter to Archibald, fourth Earl of Douglas, and first Duke of Touraine, in France. She was the widow of the Earl of Buchan, Constable of France, who was killed, along with her father at the battle of Verneuill, in Normandy, on 17th August 1424, which occasioned her return to Scotland.

It is stated that after her marriage with Sir William St Clair, they were separated because of consanguinity and affinity; but a dispensation being obtained from the Pope, they were again married in St Matthew's Church, in which they had been separated, being probably the one then existing in the burying-ground at Rosslyn, the present Chapel not having been erected for some years afterwards. In tracing the relationship it appears that they were second cousins. A large portion of the Castle was erected during their lifetime, and the Collegiate Church was also commenced.

About 1452 Lady Margaret Douglas died. By her first husband, the Earl of Buchan, she had one daughter, who married Lord Seton; and by her second, a son and four daughters.

Sir William St Clair was married a second time, about 1454, to Marjory Sutherland, daughter of Alexander Sutherland of Dunbeath, by whom he had four sons. He resided chiefly in Scotland, and having taken part with his son-in-law, Alexander, Duke of Albany, against James III., his estates were forfeited, but the King restored them to his children. He died about 1484, and was interred in the Collegiate Church, which was still unfinished; but it was to some extent completed by his son, Sir Oliver St Clair.

Sir William was distinguished for his virtue, piety, and military talents; and he was greatly averse to the use of the rack, the tortures of which wrested confessions of crime from many innocent persons, for which they often suffered death.

These general notices show him to have been a nobleman of ability, observation, and refinement, ardently attached to his native country; and from the varied numerous public and responsible duties which he was called upon to discharge, evidently much appreciated by his countrymen.

Two churches—one in the Castle and the other in the old burying-ground—existed in Rosslyn previous to the erection of the present building, which consists only of the choir and transept wall of the intended Collegiate Church. The foundation of the entire edifice appears to have been laid, as I was informed by a workman who had been employed, with others, in taking up the western portion of it, for building purposes, about the beginning of the present century.

After considerable inquiry and research I have been unable to discover any notice of the origin of the Collegiate Church except the following, as given in the "Genealogie of the Saint Clairs of Rosslyn." Referring to the founder it is stated, that "his age creeping on him made him consider how he had spent his time past and how to spend that which was to come; therefore, to the end that he might not seem altogether unthankful to God for the benifices he had received from Him, it came into his mind to build a house for God's service of most curious work, the which, that it might be done with greater glory and splendour, he caused artificers to be brought from other regions and foreign kingdoms,

and caused daily to be abundance of all kinds of workmen present, as masons, carpenters, smiths, barrowmen, and quarriers, with others, for it is remembered that for the space of thirty-four years before he never wanted great numbers of such workmen. The foundation of this rare work he caused to be laid in the year of our Lord 1446, and to the end that the work might be more rare, first he caused the draughts to be drawn on Eastland boards and made the carpenters to carve them according to the draughts thereon, and gave them for patterns to the masons, that they might thereby cut the like in stone. . . . He rewarded the masons according to their degree, as to the master mason he gave forty pounds yearly, and to every one of the rest ten pounds, and accordingly he did reward the others, as to the smiths, and the carpenters, with others."

This narrative has apparently been compiled from memoranda and accounts extant during the last ten years of the 17th century, and it is to be regretted that more ample use had not been made of them at the time. We have, however, much to guide our inquiry regarding the erection of the building. It was commenced by Sir William St Clair "when age was creeping upon him, as a thank-offering to God for benefices he had received from Him." It was to be "of most curious work, and, in order that it might be done with greater glory and splendour, he caused artificers to be brought from other regions and foreign kingdoms, and caused daily to be abundance of all kinds of workmen present." It is therefore evident that he intended from the first that the church he was about to erect should excel those which had recently been completed in Scotland, or were in course of erection about that period. Bothwell Church was erected in 1407; Lincluden College in 1424; Corstorphine Church, near Edinburgh, in 1429; St Michael's Church, Linlithgow, 1436; Crichton Church, 1449; Seton Church in 1450; St Salvador's Church, St Andrews, in 1456; Holyrood existing chapel in 1457; and the Trinity College Church, Edinburgh, in 1460. Throughout these buildings there is a general unity of style. Though exhibiting a considerable variety of detail, and in some cases peculiar features, yet none of them have the same variety or profusion of decoration, nor the extent of peculiarities in construction and detail, which are to be found in the Collegiate Church of

Rosslyn, where a special effort appears to have been made to produce them.

There is no doubt from the statement that artificers were brought from other regions and foreign kingdoms, and also from the character of several parts of the work executed, that foreigners were employed both in designing and erecting the building; but much diversity of opinion has been expressed regarding the region or kingdom from whence they came. Some have suggested that they were brought from Italy or Spain, others from France. An old mason, a native of Rosslyn, informed me that he was descended from a family who, it was said, came from Normandy to aid in building Rosslyn Chapel, and also described the method of obtaining the orientation, which was by fixing the site of the altar, and sighting a line from the central point of it, to the disc of the rising sun, as it appeared above the horizon on the morning of the day on which the building was founded. Fergusson, in his "Handbook of Architecture," states that "Sir William St Clair did not employ his countrymen to erect the Chapel at Rosslyn, but brought men from other regions and foreign kingdoms, and that there can be no doubt that the architects came from the North of Spain, and there is no detail or ornament in the whole building which may not be traced to Burgos or Oviedo, and that the tunnel vault of the roof with only transverse ribs is such as those found in almost all the old churches in the South of France."

The artificers, however, may not all have been brought from one country, but, in the plain language of the statement, from "other regions and foreign kingdoms,"—from all those named, and perhaps more, carrying with them recollections of the features of the varied styles of the buildings upon which they had been employed, and thus they may have suggested to the master-mason many details which distinguish the building at Rosslyn. This may to a considerable extent also account for the peculiar character which pervades it. But it is to be observed that this is not an example of the ordinary progress of a style, but the result of a special effort by a single individual, assisted by an architect and experienced workmen to produce a "most curious work," necessarily differing largely from the ecclesiastical edifices erected in different parts of the country in accordance with the prevailing style of the period.

As the native workmen could not be supposed to be acquainted to

any great extent with other forms or decorations beyond those of the buildings in their own country, Sir William St Clair would naturally desire to procure the aid of artificers from countries where he had seen structures which attracted his admiration, but they do not appear to have been the only workmen employed at Rosslyn, as we are also informed that "he caused abundance of all kinds of workmen to be present, such as masons, carpenters, &c.," who would be selected according to their experience and ability. A master mason was employed at a yearly salary of forty pounds, but it is not stated whether he was a native or a foreigner. "To the rest he gave ten pounds a year, and accordingly he did reward the others, as the smiths and carpenters." Of the workmen whom he caused to be daily present, the masons are the first named, and all both native and foreign are classed under the same rate of payment, viz., ten pounds a year.

From all the circumstances noticed it is not unreasonable to conclude that the building was not erected exclusively by foreign workmen.

We have noticed Sir William St Clair as a patron of the arts, and much given to building, yet he did not take upon himself entirely the duties of architect for this building, but evidently realized the idea of its character so distinctly, as to enable him to instruct the master-mason or architect whom he employed, to prepare a general plan, and also from time to time the necessary designs and models or patterns of details for his consideration and approval ; hence there is no contract mentioned for the work, either with reference to a plan or existing building.

It would be difficult to account for carpenters being named next to the masons, as being daily in attendance on the erection of a building entirely of stone, were it not that we are informed of the manner in which they were employed. "He caused the draughts to be drawn out on Eastland boards, and made the carpenters to carve them according to the draughts thereon, and gave them for patterns to the masons that they might thereby cut the like in stone." Had the carpenters' operations been confined to the details only, where carving was required, a very few skilled woodcarvers might have soon prepared all that was necessary, but patterns prepared by carpenters conveys the idea that portions of the building were modelled full size of the timber framed together and fitted in position, in order that the effect might be correctly ascertained. It was a practice in

use long before this period to execute mason work according to pattern, as appears from the contract, dated 1387, for erecting five chapels on the south side of the parish church of Edinburgh, wherein it is stipulated that they be "voutyt on the manner and the masounry as the voute obovyn Saut Stevinys auter standand on the north syde of the parys auter of the Abbay of the Halyrudehous, the quhylk patronne they haf sene." At that period such works did not proceed rapidly, and the erection of the building was not completed, after a period of thirty-four years, at the founder's death.

A considerable quantity of Eastland boards must have been used for the patterns. These boards were what are now known as Norwegian deals, which Sir William St Clair had facilities for obtaining. Mr Joseph Anderson, Curator of the Museum of National Antiquities, has drawn my attention to the fact that in the 15th century Norway is frequently designated the Eastland and its inhabitants Eastlanders. On a recent visit to Shetland I found the natives speaking of the timber of which their boats were constructed as "Eastland strands;" and in 1541 there is an entry in the Lord Treasurer's Books "for Eastland buirds" for shrouding a roof, or in modern language, covering the rafters with shrouding or sarking deals, to fasten the slates upon.

The Collegiate Church or Chapel was founded upon St Matthew's Day, 21st September 1450, and dedicated to St Matthew the Apostle and Evangelist. The establishment consisted of a provost, six prebendaries, and two singing boys or choristers. It is stated in the "Genealogie of the St Clairs of Rosslyn" that the chapel was founded in the year of our Lord 1446; Spottiswood gives the same date; Slezer, in his "Theatrum Scotiæ," states 1440; and the continuator of the "Scotichronicon, circa 1447," in his list of "Præfecturæ sive Præposituræ" notices that "Lord William St Clair is erecting an elegant structure at Rosslyn," which indicates that the work was then in progress; but the inscription upon the Collegiate Church itself, along the top of the north clerestory wall (see Plate XVI.) gives the initial letters of the following sentence and the date, rendered thus by Mr Thomas Dickson of the Historical Department in the General Register House: "*Wilzame Lorde Sinclare Fundit Yis College Ye Zeir Of God M iij L (1450)*," which appears to be the correct date of its foundation. This is to some extent corroborated by Father Hay's remark, "that for the

space of thirty-four years before he never wanted great numbers of such workmen." In a sketch of the life of Sir William's father, it is stated that he died before 1418. Thirty-four years previous to 1450 would give the date 1416, when Sir William was probably engaged in managing the Rosslyn estate, to which he succeeded about 1417. The dates 1440, 1446, and 1447, previously noticed, may refer to the addition to the Castle, erected by Sir William about that time, which included a church or chapel (both designations being used) with "rounds and fair chambers and galleries thereon," the greater portion of which was destroyed by General Monck in 1650.

Dr Daniel Wilson, in his "Prehistoric Annals of Scotland," observes "that many of the most remarkable features of Rosslyn Chapel are derived from the prevailing models of the period, though carried to an exuberant excess," and "even the singular arrangement of its retro-choir, with a clustered pillar terminating the vista of the centre aisle, is nearly a repetition of that of the cathedral of St Mungo at Glasgow."

Although there were examples in the country at that period embracing buttress, pinnacle, and flying buttress, with various forms of arches and vaulting, it must be admitted that the stone diapered roof of the central aisle shows a considerable amount of French character, and the pillars of the aisles have also a striking resemblance to those of Siguenza cathedral in Spain. But the distinguishing features of Rosslyn, both externally and internally, will be found to consist chiefly in the variety and richness of design, and vigorous execution of the decoration, based largely on natural foliage, and the extent of its application.

The height of the eastern portion of Rosslyn, like that of Glasgow, is restricted to the line of the side aisles, to enable the great east window to be placed immediately over the central terminating pillar, to admit the light directly into the centre aisle of the choir.

On comparing the plans of the choir of Rosslyn and the Cathedral of St Mungo at Glasgow, it will be observed that the clustered pillar terminating the central aisle is not the only point of resemblance, but the entire plan is almost a repetition of that of Glasgow. The treatment of the retro-choir is a feature in both which is worthy of some consideration, especially in connection with Rosslyn, as it formed the subject of a discussion in 1846, at a meeting of the Royal Institute of British Architects, and also of a

correspondence between the late David Roberts, R.A., and Mr Britton, architect. Mr Roberts contended "that the east wall of Rosslyn had been pulled down, and set further back, to give three feet more room." Mr Britton says "the subject is very curious and perhaps unparalleled in architectural construction, and recommends a careful examination of the eastern wall in conjunction with those of the north and south sides, and particularly the positions and foundations of the angular buttresses, and also to ascertain if there be any remains of foundations between the east wall and the three pillars."

The choir of St Mungo's Cathedral in Glasgow was erected about a century before Rosslyn, and the rich effect produced by the double row of pillars at the east end would have been seriously deteriorated, had the east wall been finished similar to the side walls of the aisles, but to obviate this, the jambs of the windows are richly shafted and decorated. The windows are also divided and formed into small lancets by a strong pier corresponding to the jambs, from which springs a moulded rib forming an additional division of the groining of the roof, thus continuing the clustered forms of shafted pillars and moulded ribs, until the vista is terminated by a rich contrast of alternate lines of light and shade, enhanced by the brilliant effect of the light admitted by the lancet windows behind.

This arrangement has evidently been most carefully studied and effectively carried out in the retro-choir at Rosslyn, by terminating the groining in a transverse rib, and repeating the pointed arch between it and the east wall, the pillars attached to it being boldly corbelled at the top, to form a rest for the intermediate ribs of the groined roofs: these discharge their thrust at the side walls opposite to the buttresses, which are placed so as to effectively resist any outward pressure. On carefully examining this part of the building no indications appear of pulling down or deviating from the original plan, but it is to be observed that the sloped joinings of the side and end buttresses are not finished at the top by a cornice, in the same manner as the side and east walls. The treatment of these may possibly have been reserved for further consideration along with the general parapet, which appears never to have been completed, and exists now in a fragmentary state. The retro-choir is used as the burial-place of the Rosslyn family, and consequently the ground is occasionally opened, but no cross building has been discovered between the three pillars and the

east wall, the entire area being a platform of solid masonry. On looking at the arrangement of the groining, the transverse crown rib is in its proper place, over the apex of the side windows which are centred between the buttresses. A thick wall being indispensable at the line of the eastmost pillars, to terminate the vaulting of the side aisles upon, reduces the space on that side of the crown rib. Had the east wall been built in line with the side buttresses the space between it and the crown rib would have had a very cramped and distorted effect, but by keeping the spaces between the buttresses of the same width and introducing the transverse rib already noticed opposite to their centre, and also adding to the thickness of the eastmost buttresses, the proper heights and forms are preserved, the space enlarged, and a graceful effect produced, in accordance with the terminal arrangements already described.

Considerable care has also been bestowed in treating the outside eastern corners. From the back of the angle moulding of the side buttresses a splay is continued to the outer surface of the east wall, defining the proper projection of the end buttresses, and equalizing so far as possible the sides of both, which otherwise would have differed so largely in extent as to present a very unsightly appearance. Doubtless a difficulty was encountered, but it has been very successfully overcome.

These various circumstances favour the opinion, that the retro-choir was erected as originally designed, which is also substantiated by the fact that the general ground-plan is governed by two intersecting circles, the radii of which are equal to the width of the building and contain two equilateral triangles. The east one being divided into three equal parts gives the position and spacing of the pillars, and half of the space between this triangle and the intersecting curved line gives the side of a larger triangle, embracing the entire building, as shown by the illustration in Plate XI. It will be observed that the middle space of the triangle extends to the outside of the two eastmost pillars; one fifth of the width of this space gives their diameter, and a line drawn through their centre, intersected by a circle equal in diameter to the base of the triangle described from its apex, gives the width of the aisles at the centre of the pillars, and thus completes the outline of the plan.

A geometric figure based upon a circle, the diameter being equal to the width of the building, applies to the section, defining not only the propor-

tions but the construction of the edifice. Like the plan it is also governed by a larger triangle, the application of which can only be understood by referring to the diagrams, which are confined to the outlines of the building, omitting as far as possible all minor details that might obscure the geometric lines. (See Plate XII.)

Various designations have been applied to the lower chapel, such as The Crypt, Sacristy, Vestry, and Chapel of the Blessed Virgin. Although latterly used as a sacristy, it appears to have been originally designed for a distinct chapel or oratory, dedicated to the Virgin Mary, and fitted with a stone altar, ambry and piscina, also a small vestry on the north side, an entrance apartment on the south, and probably a priest's chamber above. The square recesses in the walls may have been for placing lamps or lanterns during night services. The fire-place has been remarked upon as being an unusual feature, but as the west end abutted upon an earthen bank, it was almost indispensable to render the chapel comfortable. There was a corresponding example of an original fire-place in the small chapel which was attached to the Trinity College Church, Edinburgh, and in the course of taking it down the base of a stone altar was discovered at the window. I am inclined to believe from the appearance of the masonry of the entrance chamber at Rosslyn, that this chapel was attached to an older building, or perhaps some old materials were used in its construction. The entrance chamber and vestry are now nearly torn down, and the external upper portion of the side wall of the chapel has been rebuilt in plain rubble work. This lower chapel is 36 feet long, 14 feet wide, and 13 feet high, lighted by a single window at the east end. Inside there are two stone corbels at the springing of the window arch, the one on the north side bearing an enrailled cross for Rosslyn: the other on the south side, is couped Orkney and Rosslyn, and the second part couped of three, Douglas and Touraine; in the first, three stars, in the second, three fleurs de luces, and in the third, a heart, being the arms of Lady Margaret Douglas, first wife of Sir William St Clair. Lady Margaret is said to have erected this lower chapel, and, from the style of the masonry and its position, it appears to have been completed before the commencement of the upper one, in the base of which, at the south-east corner, there is an original window, lighting the connecting stairs, showing that the lower chapel was taken into account while preparing the design for the upper one.

The roof is a round stone vault, with a band at the top, divided into five compartments by others resting upon carved corbels, forming a repetition of the ragged or engrailed cross.

There are some markings of cusped arches and pinnacles upon the ashlar of the walls inside the lower chapel, and also of a window at the south-west corner, next the transept in the upper chapel, which is at present covered by the organ. Various opinions have been expressed regarding them, but I consider that they could not have been made when the building was in progress, as such markings would greatly disfigure the surface of the newly finished ashlar work. They have probably been made by some thoughtless workmen, when the building was being repaired by General St Clair about 1720. One group of the markings, however, represents very nearly the section of the first cross arch from the north wall of the retro-choir, which was destroyed in 1688 and was not restored until about the beginning of the present century.

The Collegiate Church is 69 feet 8 inches long, 35 feet wide, and 41 feet 9 inches high. There are sixteen supporting pillars inside: the three eastern ones in the retro-choir are each of a different plan. The one on the south side is known as the Apprentice Pillar, and that on the north as the Earl's Pillar. The remaining thirteen, including those built into the west wall, are all of a uniform plan. On the faces of twelve of these there are crosses 3 inches high, formed of crosslets about $4\frac{1}{2}$ feet from the floor, all neatly and distinctly cut.

The principal or high altar was placed in front of the east pillar of the central aisle, but there are four others placed at the east windows of the retro-choir. In some accounts the one at the south side is designated the high altar, apparently from its being placed on a raised platform, to admit of an entrance below to the sacristy or lower chapel. The other three are represented as dedicated to St Matthew, St Peter, and St Andrew. In another account, the one on the north side is stated to be dedicated to St Matthew, the others respectively to St Mary, St Peter, and St Andrew. This latter arrangement appears to be the most correct, as it places the pendant with the figures representing the Star of Bethlehem, the Virgin and Child, three Eastern kings, and other figures, in front of the altar dedicated to the Virgin.

The roof of the central aisle of the Chapel is an obtuse pointed stone

vault, divided on the inside by strong transverse ribs into five compartments, each being boldly diapered by different ornaments. Externally the surface is finished quite smooth and plain. In the course of executing some repairs a few years ago, the stones near the top of the roof arch were found to be about 9 inches thick.

The roof of the retro-choir is divided into four compartments by strong richly-decorated cross arches, filled between with quadripartite ribbed groins, having deep floriated pendants in the centre of each. The arrangement of the roof of the north and south aisles is peculiar, and is evidently designed to admit of the windows in the side walls being formed to any desired height. It consists of a series of pointed arches, resting apparently upon straight stone beams or lintels extending between the pillars and outside wall. These straight beams, or more properly arches, are formed of several stones with radiated joints, which are not readily observed amongst the carved and moulded decorations; they are also hollowed out inside, in order to render them as light as possible. The real support of the roof arches is a flat segmental arch which forms the spring course. It is fully 6 inches clear of the stone beam in the centre, and some inches thinner to admit of a moulded cope resting on the sides of the beam, to conceal the segmental supporting arch.

The west gable is extended on each side, and defines the length of the transepts. Three openings to the choir are formed at the end of the aisles having straight arches corresponding to those of the side aisles. Over the central opening is a large arched space, in which the rood was usually placed, but all of these are now built up.

The constructive features shown upon the outside are well designed and effectively carried out. The thrust of the roof upon the clear-story walls is transmitted by the flying buttresses to the side wall, which are sustained by buttresses terminating in double pinnacles, connected by two light arches. The buttresses around the eastern portion receive only the thrust of the groined vaulting of the retro-choir, and have single pinnacles of a circular form and lighter character, with a space in front to admit of an ornament or statue being placed there. The roofs of the side aisles and east end, formerly slated, are now paved with stone, evidently in accordance with the original design. A cornice is laid along the wall heads with a gutter behind. In some places a cope is laid over the cornice, but as the forms

of the latter vary considerably, it can scarcely be concluded that this was the finish originally intended, especially as there are plain spaces at the sides of some of the pinnacles, indicating something more elaborate, perhaps an open crested parapet of varied design.

The external decorations consist of effective forms of mouldings, niches, flowers, foliage, animals, birds, and other figures in a variety of attitudes, which it is unnecessary to describe, as the Chapel has already been so largely illustrated, and the subjects can only be properly understood by referring to the illustrations or the building itself. Indeed the decoration embraces so wide a field, that it should be treated as a separate subject. It may not, however, be out of place to refer to some of the more prominent features. The varied forms and peculiar decorations of the pinnacles, especially the double one at the north-east corner of the clear-story forming a triple crown, are worthy of careful attention and comparison with Continental examples; also the corbel, and shafted corbel, placed alternately on the face of the buttresses. The inscription with the date already referred to is along the north side cornice only, while the shields on the south side remain plain, perhaps with the intention of having them filled with the date when the building should be completed. On the top of two of the pillars on each side of the opening at the west end are two figures—one representing St Christopher carrying the Infant Saviour upon his shoulder; and the other the Martyrdom of St Sebastian, who was bound to a tree and shot to death with arrows, by order of Diocletian, the Roman emperor. There are also two corbels at a considerable height above these, with groups sculptured on the under side, the subject of one being the Finding of Moses; the other is stated to represent an incident in the history of Elijah the Prophet, but its dilapidated state prevents it from being properly defined.

There is a peculiarity on the surface of the masonry at the south end of the east wall, which it may be well to notice, to prevent any unnecessary investigation in future. It was recommended to the late Earl of Rosslyn to have the whole external surface of the Chapel made uniform, by inserting pieces of new stone where the old was decayed, and about a superficial yard was done at the place mentioned as a specimen; but his Lordship on seeing it did not approve of the recommendation, and it was not carried further.

It has been noticed that the Chapel was not completed at the death of the founder. Some raglets on the walls and pinnacles indicate that this work was latterly brought to a hasty termination, and the lower parts covered by a temporary roof of timber and slate, extending from the cornice to about 8 feet upon the wall of the clear-story, covering half the height of the windows. Beyond the east gable the roof was made of a double or M-form, with pavilion ends, to admit of a sufficient space between for the large east window.

Over the north aisle the mouldings and ornaments on the sides of the pinnacles are carried down to the line of the cornice, but upon those over the south aisle they are stopped at the sloped line or raglet of the slated roof, thus showing that the temporary roof was decided upon before the masonry was completed.

The internal ornaments are composed of subjects somewhat similar to those described for the exterior. They are, however, carried out to a greater extent and are more minutely detailed. The choir being well lighted enables the whole to be distinctly seen in harmonious combination.

The cross ribs of the roof have considerable projection, with fleur-de-lis and other pointed flowers carved on the lower edge. The diaper surfaces of the five intermediate spaces have each a different ornament of a rose or star pattern; but in the west compartment, where the diaper ornament consists chiefly of stars, there is on the north side at the lowest corner next the wall, a *figure of the moon in crescent*, and a *small star*. Upon the first block above is a *dove with outspread wings*. On the third block up and next the rib, is a *figure of the Sun radiated*, and below is an *open hand*. On the south side, at the wall near the bottom of the arch, there is the *figure of an angel*; on the second block above, an *angel with a sword*; next the rib, a *group of two figures*; and on the third block an *angel with both hands uplifted*. On the apex of the rib next the west wall, there is also a *head with a cut over the right temple*. These figures had been almost forgotten, and it was only a few years ago that several of them were again discovered. The dove is a common symbol of the Holy Spirit, but as it is associated here with so many other figures, it can only be considered as one of a group, and it would therefore be imprudent at present to venture an opinion regarding the subject which they are intended to represent.

Upon the spaces between the clerestory windows are twelve richly carved corbels which supported figures of the Apostles with canopies above, but the figures were removed about the period of the Reformation; a portion of one of them is still preserved in the grounds. A figure of the Virgin and Child is said to have occupied the niche below the east window, but this was also removed along with the others.

At the west end, about half way up the wall, are three heads. One in the south-west corner is that of a man with a cut above the left eye, described as the head of the apprentice who finished the Apprentice Pillar; in a line with it, over the second pillar of the south side, is the head of a woman weeping, popularly designated that of the mother of the apprentice; and in the north-west corner is the head of an old man frowning, representing the master mason, all of which refer to the tradition connected with the "Apprentice Pillar."

The model of this pillar was taken from an original in Rome. On its arrival in this country, the master mason distrusted his ability to finish it without seeing the original, and therefore went to Rome to examine it. In his absence one of his apprentices dreamt that he had finished the pillar, and undertook the task, which he finished with the most complete success. On his return the master mason's envy was so inflamed that he seized a mallet and killed him by a blow upon the head.

An almost similar tradition is preserved at Melrose, in connection with the building of the east window of the abbey church. It is curious to find such legends associated chiefly with ecclesiastical buildings, but they are not exclusively confined to them. There is one connected with the building of a bridge over the Danube at Ratisbon, where Satan himself was said to have been employed, his hire being the lives of the first three creatures who crossed the bridge. He of course expected human beings, but the tradition represents him as having been cleverly cheated by the substitution of a wolf-dog, a cock, and a hen, the figures of which may still be seen carved upon the bridge.¹

The carvings upon the lower parts of the Chapel, including the capitals of the pillars, the arches connected with them, and the aisle windows, seem to have been designed to illustrate a series of Scriptural subjects, although in some parts apparently incomplete, perhaps from the work having been

¹ Such legends were also associated with the builders, or masonic fraternity, and

interrupted and the original intention lost sight of, or from parts being broken or defaced and restored by persons not acquainted with what had previously existed.

It has been noticed that the niche over the east central pillar was filled with figures of the Virgin and Child. Above the capital at the back is a tree with two figures advancing towards it and two retiring from it, apparently referring to the Fall of man. In the south side are palm leaves, in the north a monster beast with a man lying upon its back. It is secured by a chain collar and has a cord in its mouth, extended from the foliage of the arch above.

The sculptures in the retro-choir appear to represent the mission of the Saviour. Upon the pendant in front of the altar of the Virgin, is carved the Star of Bethlehem, with eight figures around it. At the south point of the star is the Virgin and Child; at the other points are the manger, the three kings with their sceptres, and other figures; and on the capitals of the pillars, looking towards the star, thirteen angels, some represented singing, others with musical instruments of different kinds representing the Heavenly Host. On the ribs of the groin springing from the south and east walls are a series of figures, about 8 inches high, beginning at the wall corbel and rising upward. The first is a warrior with helmet, sword, and spear; second, a monk drinking; third, a figure of Death crouched

still linger in some localities of our country. Burns' allusion to them in his "Address to the Deil" is well known:—

"When masons' mystic word or grip,
In storms and tempests raise you up,
Some cock or cat your rage maun stop,
Or, strange to tell,
The youngest brither ye wad whip
Off straught to hell."

About fifty years ago, an old mason residing in the village of Stow, who used to communicate the mysteries of the craft to the candidates for admission to the lodge at that place, had become so infirm as to be unable to attend at the usual place of meeting. On one occasion a candidate was brought to his house, but his goodwife would allow no such meeting there in future. She said: "It was a fine quiet nicht before they cam, but nae sinner had they begude their cantrips, when the wind rose like to tear the roof aff the house; and as for my bonnie black Tabby, puir beast, the Foul Thief maun hae gotten him, as I hae ne'er seen a hair o' his tail frae that day to this."

together; fourth, a man with a dress having peculiarly wide sleeves. Upon the opposite rib above the wall corbel is first, a figure of a queen; second, a lady seated in a chair; third, another in the attitude of prayer; and fourth, a warrior.

On the north side, the diagonal ribs rising from the corner are ornamented in a similar manner. Above the wall corbel there is the figure of an abbot; second, an abbess; the third is too much mutilated to be recognisable; fourth, a lady admiring her portrait; the fifth is obliterated; sixth, a bishop; seventh, a cardinal; eighth, a courtier; and ninth, a king. On the opposite rib, above the pillar, is first, a ploughman; second, a carpenter; third, a gardener with a spade; fourth, a sportsman; fifth, a child; sixth, Death parting a husband and wife; and seventh, a farmer. The figures rising from the north wall have a figure of Death behind most of them, and upon the opposite sides are doves in pairs with olive leaves in their bills. It has been suggested that these figures represent "a dance of Death," but viewing them in connection with the representations of the Star of Bethlehem, the Infant Jesus, and the Heavenly Host, and considering that the figures of Death only occupy a secondary position, it is possible that the composition as a whole may be susceptible of some other explanation.

On the corbels of the niches upon the jambs of the four east windows are figures of angels. Upon the first, at the north side, is an angel with a book, and one opposite with a scroll; on the second are two angels with scrolls; on the third is an angel with palm branches crossed, and one opposite with a laurel crown; on the fourth is an angel with a St John's cross, and opposite to it is another holding a shield charged with an engrailed cross.

Of the three eastmost pillars already noticed the one at the south side, being the first from the wall, is the "Apprentice Pillar." The shaft represents a bundle of rods with four floral wreaths twisted in a spiral form around it: on the base are a series of dragons entwined and bound at the mouth by cords passing down from the top and reascending through the floral wreaths. On the south side of the capital is a figure of Isaac lying upon an altar, at the side of which is a ram caught by the horns in a thicket. Formerly there was also a figure of Abraham, but that is now destroyed.

On the east end of the straight arch, or lintel, connecting this pillar

with the one second from the east wall, is the figure of a king crowned ; at the west end a figure with bagpipes. Upon the top of the second pillar is another figure extended asleep, by the side of which is a large animal gnawing bones. The crowned figure and the one asleep are supposed to represent Darius, King of Persia, and to refer to the inscription upon the lintel over the south aisle, which connects the Apprentice Pillar with the south wall, where there is a scroll inscribed as follows :—
 “ From 1st Esdras, chap. 3, ver. 10-12 ”—“ *Forte est vinum, Fortior est Rex, Fortiores sunt mulieres ; super omnia vincet veritas,* ” being the three sentences proposed in a trial of wisdom, by the three youths who formed the body guard of King Darius, while he slept. Each was written out and placed under his pillow and presented to him when he awoke. He had them explained before his council by the youths, when the pre-eminence was given to Zerobabel, who as his reward was allowed to prefer a request, that Darius would perform his vow to rebuild Jerusalem and the Temple, which was done, and ultimately terminated the Babylonish captivity of the Jews.

On the lintel connecting the first pillar west from the Apprentice Pillar with the south wall, are two lines of well-cut figures, nine on each side, described as representing the virtues and vices, or, according to the catechism of the Roman Catholic Church, the seven corporal works of mercy and the seven deadly sins. By leaving out the first and last figures in each line these may be stated as follows :—

The figures carved on the East side of the lintel, representing the Virtues, are—

1. A cardinal bishop.
2. A cripple on crutches leading the blind.
3. A man clothing the naked.
4. A man visiting the sick.
5. A man visiting another in prison.
6. A female attending the fatherless.
7. A man feeding the hungry.
8. Men burying the dead.
9. A cardinal bishop.

The figures on the West side, representing the Vices, are—

1. A bishop in his robes in the act of warning.
2. A man in a proud attitude.
3. A man with a flagon at his mouth.
4. Two men with a cup and flagon.
5. A man with a halbert.
6. A man smiting his breast.
7. A man with clusters of grapes around him.
8. A man and woman embracing.
9. A devil issuing from "hell's mouth," represented as usual by the mouth of a dragon or crocodile, and stretching a triple hook towards the whole group.

Upon the corbels of the niches at the sides of the aisle windows are a number of figures worthy of attention.

On those of the first window from the east end of the south aisle, are figures of angels, one with a scroll, and the other with hands clasped in the attitude of prayer.

Over the arch of the second window are twelve human figures, several of them with books in their hands, and below upon the sides are two figures, one with a mantle and cup, and another with a scroll.

The remaining lintels over the south aisle westward are ornamented with foliage only. The space over the capital of the third pillar from the east end is ornamented with varied forms of foliage.

Over the arch of the third window are nine human figures, described as representing the nine orders of angels; and on the sides below are the figures of an angel holding a heart, and a bearded figure representing Moses with a stone tablet on one arm and a roll on the other.

Over the capital of the fourth pillar is a group of human figures and animals much defaced and broken.

The jambs of the fourth window have figures of angels with scrolls.

Opposite the fourth pillar, and upon the top of a small one at the wall, on the east side of the south door, is a group, including a representation apparently of the Conception, approaching the form of an aureole, which is the only example of the kind that I have met with in Scotland. Over the corresponding small pillar on the west side of the door is another group, representing the Presentation of the Infant Jesus in the Temple.

Above the capital of the fifth pillar, which is opposite to the group of the Presentation, is a female figure kneeling, and looking towards it, with human figures on either side, much broken. On the other sides are figures of animals also broken. Those on the north side appear to be a lion and a horse in combat, the horse having a chain and ring hanging loosely around it.

The south door occupies the space of the fifth window. On one side of the sixth is a figure of a man clad in mail, riding on horseback, and armed with a spear. Seated behind is an angel holding a cross, and on the opposite side is a figure unrolling a scroll, and another in the attitude of prayer.

Above the capital of the sixth pillar is a group engaged as carpenters, with a central figure having a nimbus much defaced. Adjoining is that of a man fighting with a lion, and on the other side are two figures upon their knees, apparently struggling.

Over the small opposite pillar at the south wall is a circle of flowers bound with a cord, and on the pillar attached to the west wall is a crowned figure with a sword in his right hand looking eastward.

Around the north side of the arch, over the second space between the pillars at the west end, there is a line of figures which are stated to represent the Twelve Apostles, and four of the primitive martyrs, each with a nimbus. Some of the former are readily recognized, such as St Andrew with a cross, but the individuality of several of the others is not so easily ascertained.

Passing over to the west end of the north aisle, there are upon the west pillar, attached to the wall, figures of dragons entwined with an angel holding a scroll looking east. Upon the capital of the sixth pillar from the east end, there is a figure of the Prodigal in his lowest state of degradation, feeding a sow, also two doves and foliage.

On the jambs of the sixth window from the east end of the north aisle, an angel is represented bearing a cross; on the opposite side Satan is shown scowling angrily upon a man and woman, who are kneeling with their faces towards it.

Over the small wall pillar on the west side of the north door, is a group of nine figures representing the Crucifixion; and upon the pillar opposite, being the fifth from the east end, are three figures looking towards the

Crucifixion. At the side are two animals, one chained and the other held by a man ; on the opposite side are two animals struggling, bound with a cord.

On the fourth pillar the group is much broken. Two figures are apparently engaged in rolling away the stone from our Lord's sepulchre, and on either side are large animals bound with cords. Upon the capital of the opposite wall pillar is a plaited crown.

Upon one side of the fourth window is an angel with a cross upon his head, holding a scroll, and upon the opposite side is an angel with a scroll only.

On the third pillar are representations of Samson killing the Lion, a plaited crown, an elephant, and a group much defaced and broken. On the opposite wall pillar is a shield with the Lamb and pennon within a double tressure, above is the end of the stone lintel over the north aisle, upon which, close to the wall, is a crowned figure playing upon a harp, while a demon is pulling his arm and snatching the crown from his head. Upon the opposite side is a dog leading a blind man, and at the other end of the lintel is a dragon's mouth, the space between being filled in with foliage. The figures at the ends suggest the idea that originally they may have been intended to be continued along the entire lintel.

The jambs of the third window have on one side an angel with an open book, and on the opposite side another with a shield charged with an engrailed cross.

The principal ornament on the top of the second pillar has originally been a group, but it is entirely destroyed. Adjoining the group is a plaited crown and some foilage ; on the other side are two figures covered with basket-work. Upon the wall pillar opposite is a shield quartered, and supported by two men kneeling. The first and third quarters have a ship and an engrailed cross, representing Orkney and Rosslyn ; the second quarter a lion passant ; and the fourth a heart upon a quarre with tears on each side. There is some difficulty in explaining this shield, but it is possible that it may be the arms of Sir William St Clair, when a widower, impaled with those of his first wife Elizabeth Douglas. On the dexter side, Orkney and Rosslyn, on the sinister, the lion of Galloway, and a heart for Douglas upon a quarre with tears.

Over the arch of the second window are twelve human figures representing the Apostles, with a nimbus round the head of each. Upon the jambs

of the window are an angel with a scroll and another with a closed book in his arms.

The lintel or straight arch between the second pillar and the shield just described has upon the east side eight figures. Seven of them with crowns are lying horizontally, including one with a harp. Near the centre is the eighth, sitting upright, with a nimbus round the head, and the hand raised in the attitude of blessing. On the lintel from the second pillar, over the east aisle, is a figure pressing through the foliage with the hands resting upon it, described as Samson pulling down the temple of Dagon, but which scarcely seems to admit of this interpretation.

The first window, like the one adjoining, has two angels at the sides, one with a scroll and the other with his hands crossed upon his breast.

It has already been noticed, that the several carvings inside the building seem to have been designed to illustrate a series of Scriptural subjects, and a glance at the general description given appears to confirm this opinion. Commencing with the Fall of Man, which is represented at the pillar behind the altar; followed by the Birth of Christ, and continued by the prophetic reference to the Sacrifice of Isaac, over the Apprentice Pillar; the power of truth, the contrast of virtue and vice, the representation of the Conception, the Presentation of the Infant Jesus in the Temple, Christ engaged as a carpenter, the parable of the Prodigal Son, the Crucifixion, the rolling the stone from the sepulchre, and last Christ triumphant, with seven kings at his feet, embrace continuously many of the leading points in Bible history. Although many of the carvings are broken and much mutilated, yet there are sufficient remaining to induce a careful examination of the whole, noting the forms of dresses, instruments, armour, and symbols, which are displayed by many of the figures.

We have already noticed the armorial bearings in the lower chapel, and the shield with the lamb and pennon within a double tressure, and that with the heart upon a quarre with tears on each side, the two last being in the north aisle. There is another shield over the pillar behind the high altar, quartered, Orkney, Caithness, and Rosslyn, and a similar one of smaller size immediately over it, close to the roof. Upon a monument now placed against the wall at the west end of the north aisle, erected in memory of George, Earl of Caithness, who died upon the 9th September 1582, his arms are rather rudely carved, quartered as follows: first, a ship under sail within a double

tressure; second and third, a lion rampant ; fourth, a ship under sail. The quarters are divided by a ragged cross, and the supporters are two griffins. Above the coronet, which has seven points, is a dove, with the motto "Commit thy work to God." (See Plate XVII., fig. 6.) This monument was originally placed in the second space between the pillars, eastward from the north door, and in front of the incised slab where several members of the Sutherland and Caithness families have been interred. Father Hay notices that it was a little defaced by the rabble on the night of the 11th December 1688.

In the first space eastward from the north door is a slab fitted into the floor between the pillars, marking the entrance to the founder's tomb, which descends by a series of steps into a vault below the centre aisle. In 1837 this slab was removed, but as two coffins lay across the inner opening, preventing access to the vault, they were not allowed to be interfered with, and the entrance was again closed. Afterwards, in the course of repairing the pavement of the floor, it was discovered that the arch had been broken, and one of the workmen descended and found the vault built in polished ashlar, arched from east to west, and the two coffins lying across the opening as described. The end of one of them was let into the side wall, and a considerable quantity of bones were piled against the wall at the back, but no remains of any other kind, and no inscription or armorial bearing, could be discovered. The earliest notice of this tomb is found in the testament of Alexander Sutherland of Dumbeath, father of the founder's second wife, dated 15th November 1456, where he says: "My body to be gravyt in the college kyrk of ane hie and mychtie Lord, William, Earl of Caithness and Orkney, Lord Sinclar, &c., in Rosslyng ner quhar himself thinks to ly." From this extract and from the Sutherland and Caithness burying-place being next to the vault described, which has hitherto been known as the founder's tomb, there is little doubt that it is correctly named; but from the way in which the following notices are expressed, it appears doubtful whether this may not be both the founder's tomb and family Vault of the St Clairs of Rosslyn, or if there may not be a separate vault for the family. Father Hay, writing about 1700 with reference to the founder states, "I have seen at his mantle, on his tomb, a medal which appeared to represent Saint Michael, yet, being a little defaced, I cannot positively certify the business." Again he states, with reference

to his son, Sir Oliver St Clair : " He finished the Chapel, as appears by his escutcheon in the vault ;" and in speaking of Sir William St Clair, who was interred in the Chapel of Rosslyn on the day that the battle of Dunbar was fought, he states : " When my godfather was buried, his corpse seemed to be entire at the opening of the *cave*, but when they came to touch his body it fell into dust. He was lying in his armour, with a red velvet cap on his head, on a flat stone—nothing was spoiled except a piece of white furring that went round the cap, and answered to the hinder part of the head. All his predecessors were buried after the same manner in their armour."

From these statements we learn that he had been in the place or places of burial which he describes, first as a vault, and again as a cave. He saw the tomb of the founder and a body which he describes as lying in armour upon a flat stone, apparently not buried in the earth.

Slezer, in his " *Theatrum Scotiae*," published in 1693, states that in the Chapel " is buried George, Earl of Caithness, who lived about the beginning of the Reformation, " Alexander, Earl of Sutherland, great grandson of King Robert the Bruce, three Earls of Orkney, and nine Barons of Rosslyn. The last lay in a vault so dry that their bodies have been found entire after fourscore years, and as fresh as when they were first buried." This statement infers that the nine barons lay in a separate vault from the founder, who was the last Earl of Orkney.

There are several parts in the floor of the Chapel that sound as if there were vaults underneath, but that described is the only one known to exist at present. Some of the bodies may have been buried under the pavement, and others laid upon it, which would require to be removed in preparing for future interments, and thus the bones piled up in the vault would be accounted for.

Seeing that three Earls of Orkney are mentioned as having been buried in the Chapel, though it was only founded by the last earl in 1450, and as the St Clair family had resided at Rosslyn several centuries before that date, it is possible that some building containing a burial-place may have existed upon the site, previous to the erection of the Chapel, and this would account for the statement referred to.

Upon the adjoining space eastward, described as the original site of the Earl of Caithness's monument, there is a flat stone incised with the figure

of a man in armour, having a dog at his feet, and a shield on each side of the head, charged with a lion rampant (see Plate XVI. fig. 4.) This has been described as the monumental stone of Sir William St Clair, who was killed in Spain in 1330. But it scarcely can have any reference to him, as his death occurred upwards of a century before the Chapel was founded. It has also been considered to represent Alexander, Earl of Sutherland, grandson of Robert the Bruce, or William St Clair, second son of the founder by his second marriage. The latter was created Earl of Caithness; and in 1513 accompanied James IV. to Flodden with 300 of his followers, where he was killed.

The latter suggestion may have arisen from the lions on the shields cut upon the stone, which form two of the quarters of the shield of Caithness; and there is a probability of this earl having been buried here, as the body of Lord Seton, who was also killed at Flodden, was carried from the field of battle and buried in the choir of Seton church, and a similar attention may have been bestowed upon the remains of the Earl of Caithness.

The masons' marks upon the stones of the building, especially upon the interior, remain very distinct, and are considerably diversified in form, but do not represent a large number of masons; those upon the remains of the four altars of the retro-chapel were triangles only. These marks were used to show the work done by the respective workmen, and corresponded to a name or signature. When not descending from father to son, they were selected according to the desire of the workman, but were sometimes also given by the master to the apprentices. They usually embodied some Christian symbol or masonic implement, such as a cross and spear, a trowel or compass, and were read or interpreted as a motto sometimes even extending to a sentence.

The marks of the craftsmen and apprentices were distinguished by points of difference. When a stranger workman came having a mark similar to that of a mason already employed, he was required to add a point of difference, which he dropt on leaving to work elsewhere. It was an indispensable rule that the whole marks be registered in the roll or book of the lodge, and no craftsman was allowed to change his mark without formal authority being granted.

It is worthy of notice that considerable economy has been observed at Rosslyn in the application of carving, by omitting it in such places as are

not readily seen from ordinary points of view, such as the back and lower parts of the sides of the pinnacles and other similar situations.

Dr Daniel Wilson remarks, in his "Prehistoric Annals of Scotland," that "it is altogether a mistake to regard the singularly interesting church at Rosslyn, which even the critic enjoys while he condemns, as an exotic produced by foreign skill, and its counterparts will be more readily found in Scotland than in any other part of Europe." He also shows by a tabulated statement that the Scottish decorated period, to which Rosslyn Chapel belongs, prevailed between 1306 and 1500, while the English decorated period prevailed from 1272 to 1377, and that the English period parallel to the Scottish decorated is the perpendicular, which existed from 1377 to 1546. Therefore the latter style does not admit of being assumed as a standard of comparison with Scottish architecture during the same period.

It has already been shown that the entire plan of this Chapel corresponds to a large extent with the choir of Glasgow Cathedral, and the peculiar porches formed between the buttresses resemble those of St Salvador's Church, St Andrews, and the Trinity College Church, Edinburgh. The general forms of the arches, buttresses, and pinnacles also existed in this country.

The plan and section are designed upon, and defined by certain principles of geometric proportion, in accordance with what is believed to have been the general practice of the period.

The spaces available for traceried windows, though of limited extent, are also treated in circles, in accordance with the spirit of existing examples, excepting in cases where the engrailed cross is introduced, which produces an abrupt and arbitrary effect.

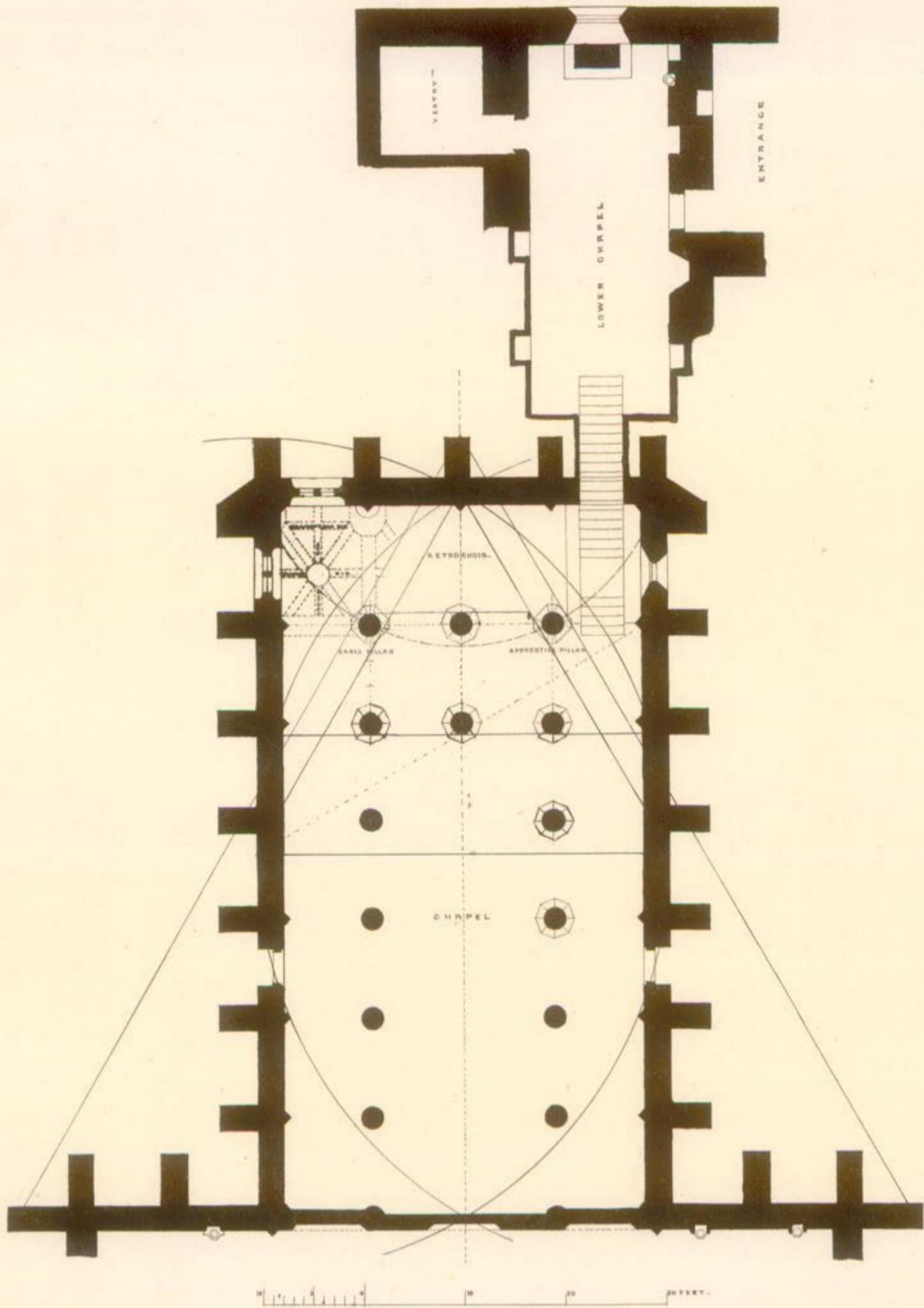
Mr Britton describes the general appearance of this building in contrast with English examples, as combining the solidity of the Norman, with the minute decorations of the latest species of the Tudor age; but in the description of it in the "Baronial and Ecclesiastical Antiquities of Scotland" the writer remarks, that "it draws on the riches of almost every phase of Gothic architecture except that which was contemporaneously present in England."

The building is therefore admitted to be a Gothic though unique structure, but it cannot properly be defined as belonging to any existing classification of styles, neither does the term Renaissance at all apply to it.

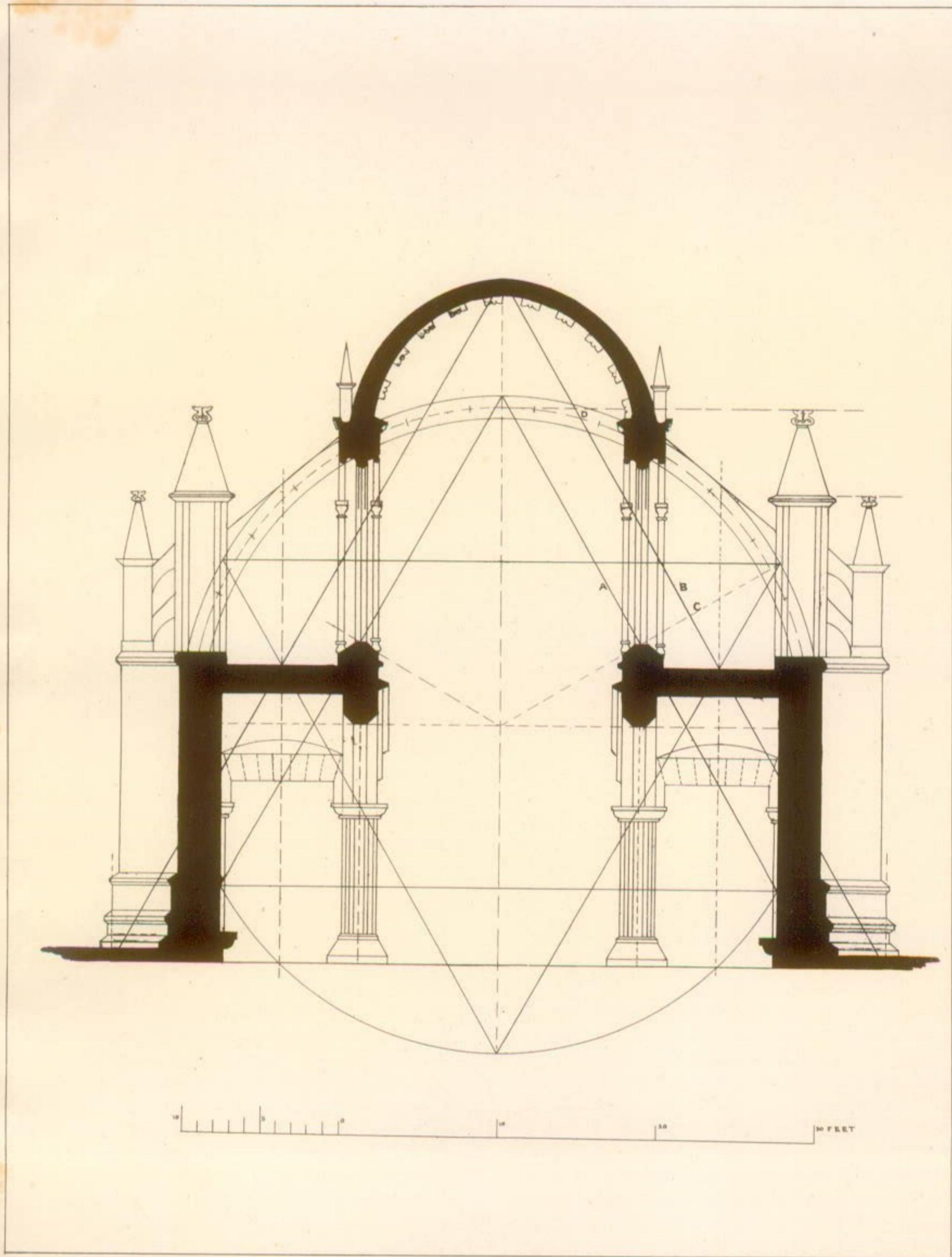
It must be admitted, however, that the founder has succeeded in carrying out his primary intention of building a house for God's service of "most curious work" and of great "glory and splendour," differing from the examples around, and in many of its parts pervaded by an Italian or Spanish character, yet in such general harmony as could scarcely be accomplished otherwise than by an amateur of high artistic ability with professional aid, free from the conventional restraints which prevent the professional architect from deviating from the recognised features of the style he is dealing with.

The structural effects of the balanced masonry have been well considered and are elegantly shown in the diversified forms of pinnacles, the combination of the mouldings with appropriate sculpture, and the effective carving of the stone ribs, niches, canopies, arches, figures, and foliage; they also show that the whole has been carefully designed, the subjects for many of which evidently originated in the religious conceptions of the founder. The workmen have also executed the whole, not generally with much minute detail, but with such expression of feeling as shows their sympathy with the object represented. These features enhance the architectural character of the building, by its human interest, and pleasing thoughts are awakened in observing the natural features and subjects, spiritualised by man's imagination.

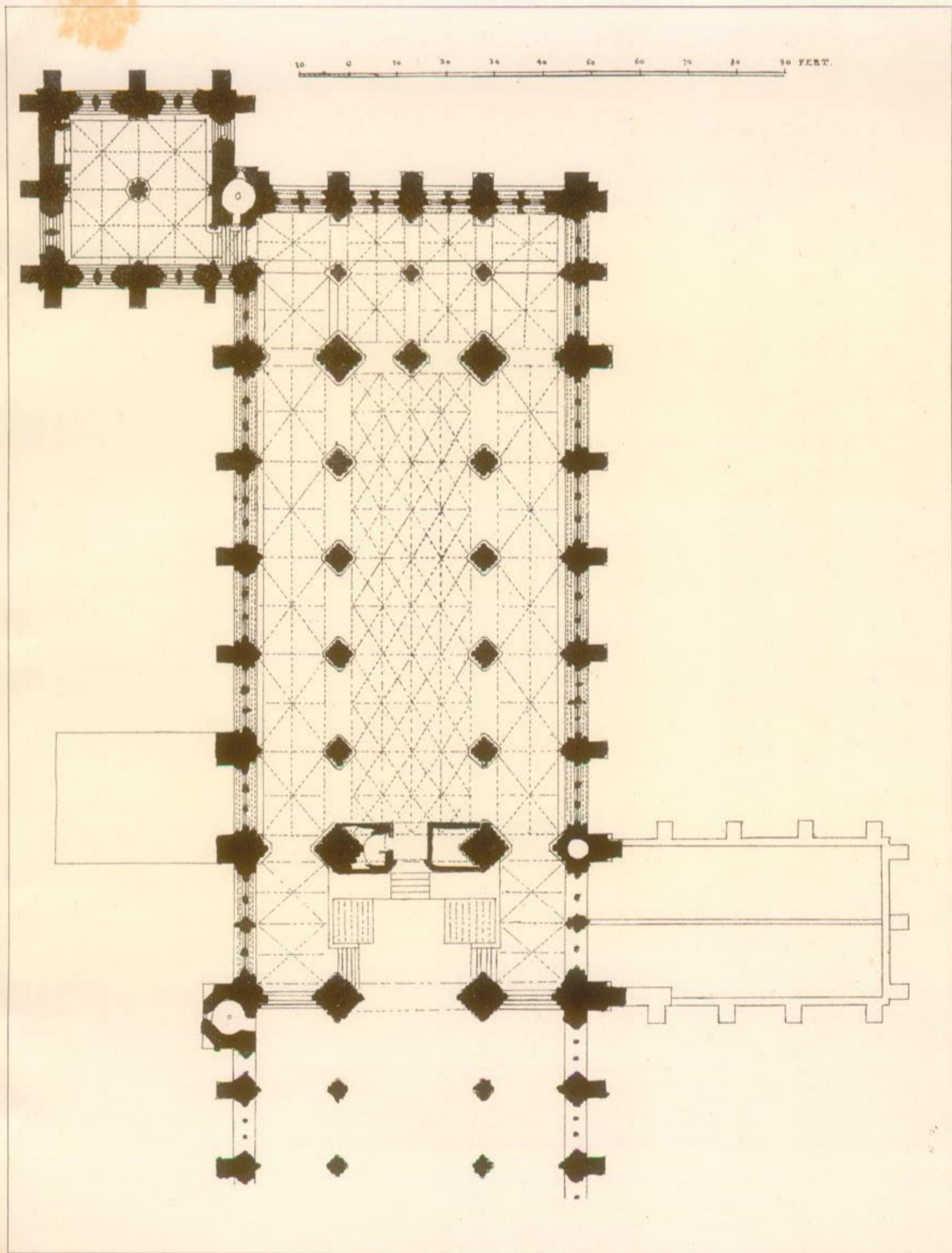
The Chapel is now in a complete state of preservation, and is used for public worship, the officiating clergyman being the Rev. A. T. Grant, chaplain to the Earl of Rosslyn. The building and grounds are in charge of Mr J. Thomson, his lordship's factor, who takes a deep interest in all matters relating to them, and to whom I am largely indebted for his kindness and attention, in the course of my examination of the edifice, and also for many of the local traditions.



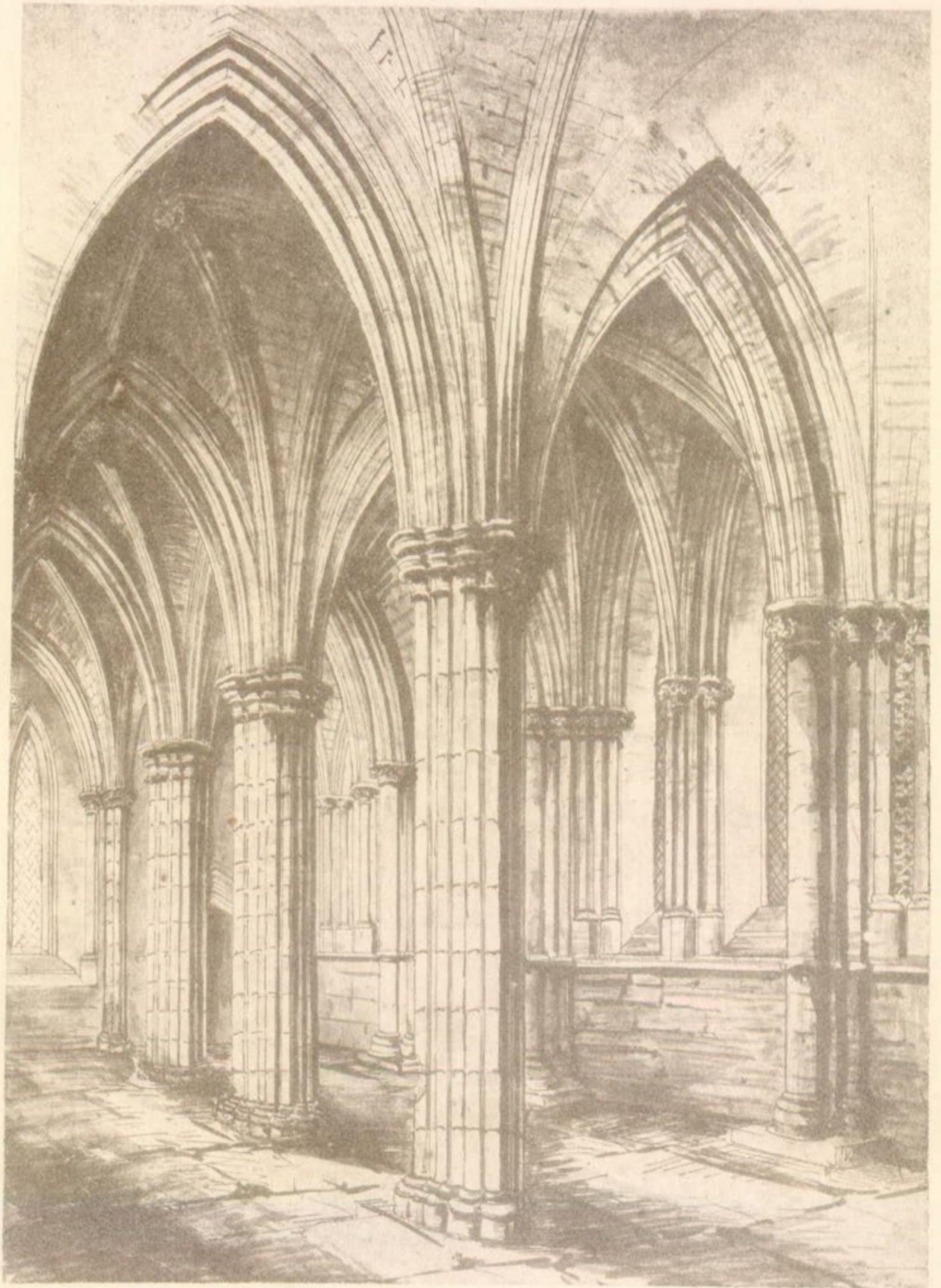
ROSLIN CHAPEL - GROUND PLAN.



ROSLIN CHAPEL - SECTION.



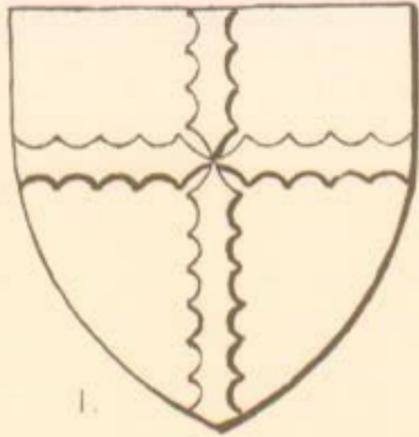
GROUND PLAN OF CHOIR OF GLASGOW CATHEDRAL.



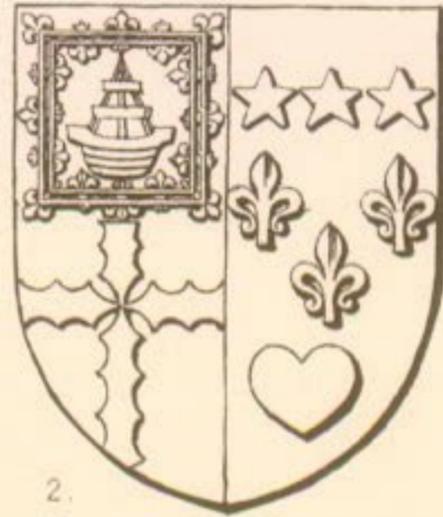
VIEW ACROSS RETRO CHOIR — GLASGOW CATHEDRAL.



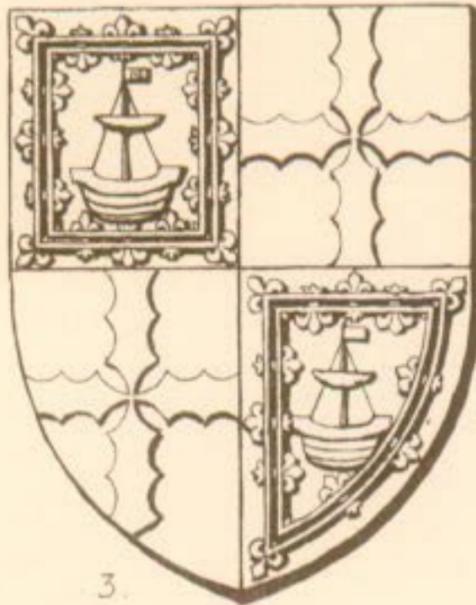
VIEW ACROSS RETRO CHOIR — ROSLIN CHAPEL .



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2.



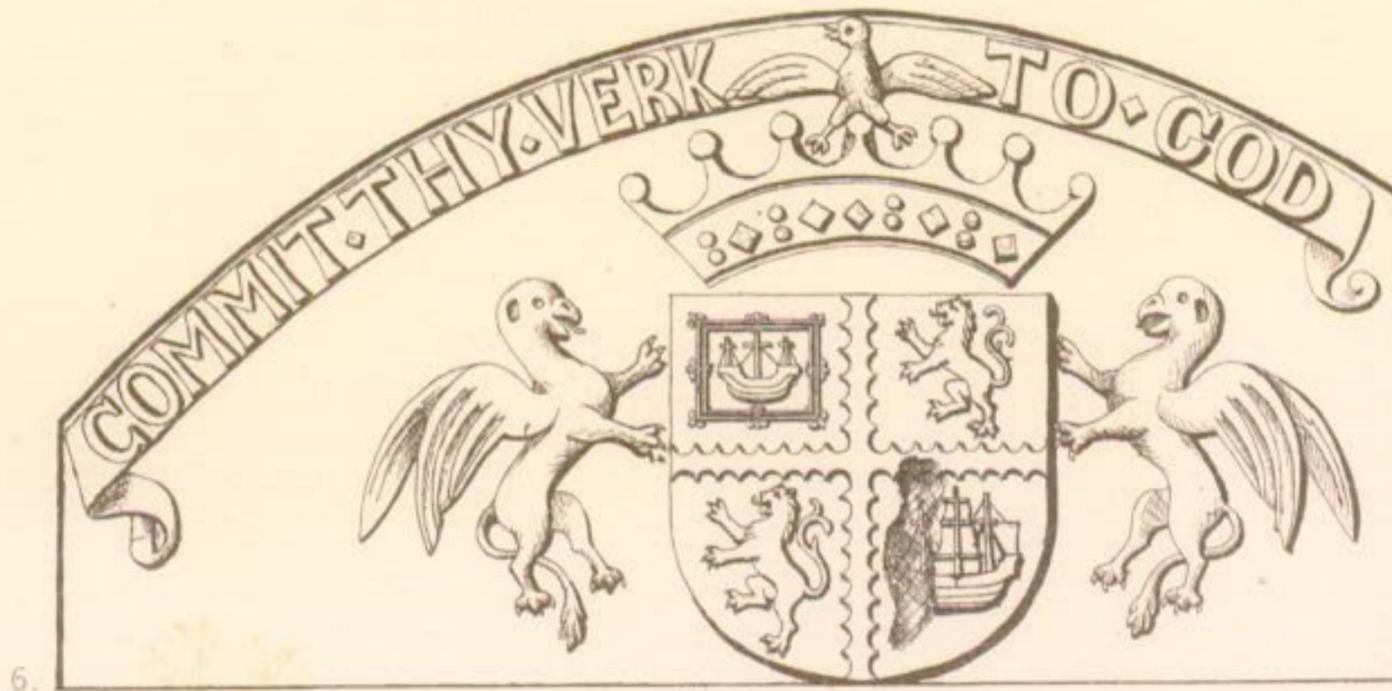
3.



4.



5.



6.