

#### IV.

NOTICES OF ANCIENT MONUMENTS IN THE RUINED CHURCH OF ST  
MARY, ROTHESAY. BY JAMES C. ROGER, F.S.A. Scot.

Within the cemetery which surrounds the parish church of Rothesay, and contiguous to that structure, stands the ruin of the Church of St Mary, one of the ancient cathedral churches of the Isles. Nothing certain is known regarding the foundation of this edifice. The choir, which alone remains, measures 27 feet 7 inches in length, and 17 feet 8 inches in breadth; the present height of its walls being on the south side 8 feet 7 inches, and on the north, over the entrance, 9½ feet. Under a low Gothic arch, formed within the substance of the

<sup>1</sup> Reg. Vet. Aberb., p. 60.

<sup>2</sup> Vol. i., p. 178.

south wall, and extended at length on an elevated tomb, is the effigy of a knight in full armour. (See Plates XIII. and XIV., No. 1.) The head of this figure, which rests upon a crested helmet, is enclosed within a bascinet, from which the ventail or visor is absent. The arms, almost entirely covered with plate armour, lie folded on the breast, where the hands, cased within gauntlets, rest with their palms opposed to each other on the gorget, the latter partially covering the camail. The body of the figure exhibits a hauberk consisting of chain mail, reaching down to the middle of the thigh, over which is the jupon, the under portion of which terminates in an ornamental border. On the jupon is a heater-shaped shield,—charged with the arms of the knight,<sup>1</sup>—presenting, in the first and fourth quarters, a fess chequé,<sup>2</sup> surmounted in middle chief by a lion's head erased, and in the second and third, the Scottish lion within the double tressure, a coat, which—ornamented with sepulchral figures in the form of angels—is repeated on the central division of the front of the tomb underneath. Buckled round the hips of the effigy is the military belt, at the left side of which is a fragment of a sword, and at the right the remains of a dagger. The lower limbs of the figure, covered with a mixture of mail and plate armour, rest against a lion couchant, the tail of which is reflected over its back. On each side of the sculptured arms referred to as occupying the centre of the base, at irregular distances from each other, occur four oblong grooves or sockets, into which were inserted the miniature effigies of eight men-at-arms, represented with flat helmets, each grasping a spear. One of these figures is exhibited in the sketch by Mr Mackinlay, prefixed to Volume III. of the “*Archæologia Scotica*.” The spaces between the grooves present the remains of quatre foil tracery. Placed over the arch, at its apex, are the sovereign arms of Scotland between two lions sejant, of the height of the shield to which they cling. Mr Mackinlay, in allusion to the supporters of this coat, apparently uninformed regarding the distinction between the arms of empire and the personal arms of the sovereign, is not aware whether these ever were in use as supporters to the Scottish arms. With reference to which I would merely observe, that on the accession of the Steward, he discarded the fess chequé (his arms of blood), substituting, as his personal achievement, his coat of sovereignty, supported by two lions sejant—these in all probability derived from the family of FitzAlan<sup>3</sup>

<sup>1</sup> “The fashion of embroidering arms on the surcoat of silk or other rich material worn over the hauberk or coat of mail, became general during the thirteenth century.”—*Planché*.

<sup>2</sup> This figure, as executed on the jupon, is represented of *four* tracts; that of the shield underneath of *three*.

<sup>3</sup> “In the twelfth century,” says Mr Planché, “but one beast is to be seen on the shields of any of the great Anglo-Norman nobility, that one being a lion. The Earls of Arundel

—in which form they occur on the Privy-seals of his successors down to the reign of James VI. On either side of the armorial figure just described, with a short intervening space, occurs a shallow socket hewn into the wall, and over these again the remains of two similar recesses.

It may be well here to premise that some diggings in front of this tomb, conducted by Mr Mackinlay in 1817, disclosed merely the fact of a catacomb formed in the underground portion of the wall, within which were found several skulls in various stages of decay. (See Plate XV.)

West of the monument is a doorway of the ordinary oblong form, and immediately to the east a diminutive Gothic window extending upwards from within  $2\frac{1}{2}$  feet of the base of the wall to its summit. Midway between the latter and the gable is the Piscina in good preservation. An upright oblong recess formed in the lower portion of the gable towards the point where it unites with the south wall, shows the position of the ambry. In the centre of the gable is the eastern window, the mullions and tracery of which have wholly disappeared. (See Plate XVI.)

Another similar tomb, constructed in the north wall, under a canopy of a less pointed form, contains a female figure, executed in low relief, and habited in a gown and kirtle, with tight sleeves reaching to the wrists. (See Plate XVII.) Over this is a mantle fastened on the breast, the edges alone of which appearing at each side of the effigy present traces of a foliated pattern. This is a succession of pointed leaves, the pedicles of which issue from an undulating stalk, extending apparently the entire length of the garment. Reclining at the left side of the statue is the figure of an infant attired in a loose robe. The head of the larger effigy, supported by two cushions, is bound round with a fillet, from which, on both sides, descends flowing drapery. The opposite extremity presents a terminal base of simple ornament, on which, at the right foot of the figure, appears a diminutive quadruped. This monument is considerably defaced, whether by time or accident it is difficult to determine. The base of the tomb is divided into eight compartments or panels, which are occupied by a corresponding number of minute figures, habited in long robes, some of which stand erect, others are represented kneeling, like the figures of an "Inhabited Cross."<sup>1</sup> Round the circumference of the arch appear to have been

[FitzAlan], Lincoln, Leicester, Pembroke, Salisbury, and Hereford, all bear lions." [This statement must be received with some qualification. In ancient armoury a *lion* was only distinguishable from a *leopard* by its position in the shield, and the inward or outward turn given to the animal's tail, which does not appear to have been very nicely observed.]

<sup>1</sup> A term, I am informed, not generally understood. For illustration, see Millington's translation of "Christian Iconography," by M. Didron, p. 400.

placed a number of small figures, represented weeping,<sup>1</sup> two of which alone remain. Between this monument and the gable is a Gothic window, in all respects similar to that in the opposite wall. (See Plate XVIII.) A little westward of the tomb and of the centre of the wall, is an arched doorway 6 feet high, and 2 feet 7 inches wide, the space between which and the entrance formerly leading to the nave is broken by a narrow loophole window, which expands as it recedes inwards. At the west end of the choir are the remains of the entrance referred to, the sides of which stand 5 feet 4 inches apart.

The object of this paper being to ascertain the identity of the male effigy, and from this the probable date of the foundation of the edifice, it may be proper briefly to indicate the various opinions which have obtained currency regarding the former.

Popular tradition connects this monument with Sir John Steward of Bonkill, who fell at the battle of Falkirk in A.D. 1292. Another hypothesis would refer it to John Steward, sheriff of Bute, natural son of Robert II., who died in 1449. As a third conjecture, Mr Mackinlay, in a letter communicated to the Society of Antiquaries of Scotland, by the late Lord Bannatyne in 1825, concluding from the absence of brisure on the royal arms, supposes it to have reference either to Robert II. or III., preferring the latter, a view apparently adopted by the learned author of "*Origines Parochiales Scotiae*."

Altogether discarding the evidence deducible from the form of the military belt, introduced, according to Mr Planché, about the year 1327, the first of these opinions is entirely set aside by the well-ascertained coat of Bonkill, described by Mr Henry Laing, which exhibits a bend dexter, surmounting the Stuart fess.<sup>2</sup> (See Plate XIX., No. 1.)

The second, which supposes its relation to the illegitimate son of the Steward, is scarcely more probable. If we except the English practice in the reign of Edward II., as adduced by Mr Planché, when the distinctive marks of lawful and illegitimate descent appear to have been reversed, the different modes of denoting spurious birth may be reduced to the following. The most common, though, according to Montagu, not perhaps the earliest of these marks, was the *baton sinister*. Another form consisted in placing the arms on a bend dexter with the addition of the label. A third exhibited the paternal coat borne on a fess, in some rare instances on the cheveron and chief. The *base sonnes* of a

<sup>1</sup> Mr Mackinlay supposes these merely "rude attempts at crockets or foliage." Possibly he is right. They appeared to me the remains of human figures. Crockets, however, were not necessarily foliage.

<sup>2</sup> "*Descriptive Catalogue of Seals*," No. 780. The presence of the royal arms on the tomb of itself sufficient refutation.

noble woman, it would appear, bore the arms of their *maternal* descent on a surcoat. The custom of marking illegitimate descent receives a further illustration in the bearing of James, Earl of Moray, natural son of James IV., as well as in that of his illustrious successor, the ill-fated Regent, natural son of James V. The former I find bore Scotland quarterly, surmounted with the bend sinister. The latter, the same, in like manner, quarterly, debriused with a bend engrailed. The seal of Robert, Commendator of Holyrood, another bastard son of James V., presents us with an example of the absence of brisure, but under the exception in favour of the priesthood,<sup>1</sup> it being deemed unnecessary to make any distinction in a coat which could not be transmitted to posterity. Nisbet, in his "Essay on the Ancient and Modern Use of Armories," adduces the bearing of Alexander Steward, Earl of Mar, in A.D. 1404, as an instance to the contrary, founding an allegation of illegitimacy on the simple fact of non-succession to his father in the earldom of Buchan. But this is not conclusive. It is certain that prior to 1587, peerages, not being personal, passed with the alienation of the lands to their new possessor. It is not less certain that the instrument by Isabel his wife conveying to him the earldom of Mar, describes him as *eldest son* of the Earl of Buchan.<sup>2</sup> Seeing then that none of the distinctive marks of illegitimacy, so far at least as these have been ascertained, are here present, I think it highly improbable that this is the tomb of the sheriff of Bute.

Following out the train of negative probation, I proceed to compare the sculptured coats of this monument with the authenticated bearings of the individual members of the Royal House of Stuart, assuming as the basis of investigation the descriptions of Mr H. Laing's catalogue of ancient Scottish seals.

To the acute perception of Pinkerton we are indebted for the first glimpse of the authentic origin of this notable family. Penetrating through the *myths* of its early fabulous historians into the regions of unexamined antiquity, that incredulous antiquary was led to suggest, as its original, the great Anglo-Norman family of FitzAlan, an opinion, the truthfulness of which has been demonstrated

<sup>1</sup> Churchmen (by birth, whether illegitimate or otherwise) generally, though not uniformly, bore the arms of their *chief*, without a distinctive mark.

<sup>2</sup> The bastardy of the Earl of Mar, I am informed, is a fact well-established. I am aware he is generally so represented, but have not seen the evidence on which this rests. At all events it does not materially alter the position of matters. The Earl of Mar did not carry the plain coat of Stuart (as his father had done) quarterly, but differenced with three open crowns, the symbols representative of the lordship of Garrioch. My statement, that peerages, prior to 1587, like proprietary jurisdictions, were attached to lands and not to individuals, is on the authority of Wallace, the talented author of "The Nature and Descent of Ancient Peerages."

by Chalmers in the pages of "Caledonia." Walter FitzAlan held the office of Seneschal, or Great Steward of Scotland, in the reign of David I. Walter, the fifth in descent from this person, distinguished for his share in the memorable transaction of Bannockburn, was united in marriage to the daughter of the Bruce. The offspring of this union was an only child, Robert, who on the extinction of the male line of his maternal grandfather, in the person of David II., ascended the Scottish throne, under the title of Robert II. The male issue of the latter, by his first wife Elizabeth Mure, was John, usually designed Earl of Carrick; Walter, Earl of Fife, of somewhat doubtful authenticity; Robert, Duke of Albany, who also enjoyed the inferior titles of Fife and Menteith; and Alexander, Earl of Buchan. By his second wife Euphemia, Robert II. was father of David, Earl of Strathern, and Walter, Earl of Athol. On the death of the Steward, the succession to the Crown devolved on his eldest son John, better known by the title of Robert III. This king had been married to Annabella, daughter of Drummond of Stobhall, by whom he had issue, David, the ill-starred Duke of Rothesay, and the scarcely more fortunate James, his father's successor, the circumstances of whose tragic end are familiar to every reader of Scottish history.

Keeping in view these historical facts, I proceed to examine the respective seals, commencing with those of Robert, Earl of Fife and Menteith. The earliest seal of this person known to exist, is appended to an instrument dated 1373, deposited in the charter room of Glammis Castle. It exhibits the plain coat of Stewart, distinguished by a mullet placed in dexter chief point. Another seal of Robert, in 1389, preserved among the Melrose charters, has a lion rampant surmounting the fess; while on a third is represented the paternal coat of Stuart, with the addition of a label, borne quarterly, second and third, with a lion rampant, the latter being the feudal arms of the earldom of Fife. (See Plate XIX., Nos. 2, 3, and 4.) This last is supported by two lions sejant, and in the form of crest, displays the head and neck of a boar placed between two trees. Borthwick, in his "Remarks on British Antiquities," describes a fourth seal of Albany, which has for its crest the head of a wolf pierced with an arrow and holding in its mouth a rose. Alexander Stewart (the incendiary of Elgin Cathedral), youngest son of Robert II. and Elizabeth Mure, otherwise designated the Wolf of Badenoch, carried the plain coat of Stuart, quartered with the feudal arms of Buchan.<sup>1</sup> The seal of David, Earl of Strathern, presents the paternal coat of Stuart augmented by the symbols of Strathern, placed within a double tressure. (See Plate XIX., No. 9.) The first seal of Walter,

<sup>1</sup> Nisbet's "Essay on the Ancient and Modern Use of Armories."

second son of the king by the daughter of the Earl of Ross, exhibits the sovereign arms of Scotland, surrounded with a border chequé. (See Plate XIX., No. 7.) On attaining the dignity of Earl of Athol, he bore Scotland quarterly, surmounted by a label of three points, conjoined with the emblems of Athol, Brechin, Galloway, and Caithness. (See Plate XIX., No. 8.) The crest, on a cap of maintenance, a lion sejant gisant crowned, holding in its dexter paw a sword erect. This seal, it may be observed, presents us with one of the earliest authentic examples of our national crest. Of Walter, second son of the Steward by Elizabeth Mure (if such a person ever existed<sup>1</sup>), no seal has yet been found. The absence, however, of such a document does not materially affect the conclusion—his death, according to the historians by whom he is recorded, having taken place prior to the year 1360, ten years before his father's accession to the throne, it is impossible to imagine any reason that would account for the symbol of royalty being set up over his tomb. With the seals of Robert III.,<sup>2</sup> both of which differ essentially from the arms sculptured on the tomb, we exhaust the materials of negative proof. (See Plate XIX., Nos. 5 and 6.)

With the second Robert only, the first of the royal house of Stuart, in my opinion, can this monument possibly have any connection. To this view exception has been taken on the score of the armour, the fashion of which, it is alleged, is inconsistent with such a conclusion. The absurdity of any attempt to fix *precise dates* by particular styles of armour is sufficiently apparent. Who shall say, with strict regard to chronological accuracy, when this fashion began, and when that one ended? "The style of armour," says Meyrick, "marks it as the fashion which prevailed in the reign of Henry IV." The flat helmets of the minute effigies, on the other hand, denote it, according to Planché, of the era comprehended in the reign of Richard I., while the manner in which the arms occur on the jupon, circumscribed within a formal shield, seems to present us with a new feature in the history of monumental effigies, investing it with a character peculiar to itself.

Leaving such speculations to those who may deem them worthy of further investigation, I submit a plaster cast (of which the annexed drawing is a careful copy), from an unpublished seal of Robert II. while Earl of Strathern, the perfect resemblance of which to the first and fourth quarters of the sculptured coats of the tomb, and to the figures which surmount the wreath of the crested helmet, places the matter, in my opinion, beyond a doubt. The case referred

<sup>1</sup> It does appear that Walter Stewart, Earl of Fife, died about the year 1360, but it is not quite clear that this individual was son of Robert II.

<sup>2</sup> See Laing's "Descriptive Catalogue," Nos. 782 and 783.

to was found, along with another cast from a well-known seal of the Steward, and a silver Roman coin in the drawer of a cabinet formerly in the possession of a gentleman in Liverpool.

Round the circumference of the larger seal, as figured in the sketch, may be distinctly traced the letters, *D Strather* the terminal consonant, together with the other portions of the legend, being entirely obliterated, apparently from the softening of the wax of which the original had been composed. On the back of the cast is a label with an inscription, apparently in the handwriting of the late Mr Deuchar, seal-engraver, Edinburgh, connecting the original seal



with the year 1370. At one of the corners of this label which is folded down appear some printed letters of that gentleman's name, affording good evidence of the authenticity of this cast. Mr Deuchar appears to have made contributions to Mr Laing's collection of ancient Scottish seals, and that one so important as that under consideration should have been omitted is probably owing to the circumstance that it had fallen aside and been forgotten.

It is obvious that the arms of this monument do not represent the actual coat borne by the king, but merely a fanciful arrangement<sup>1</sup> by which the paternal coat of the Steward, augmented with a portion of the royal bearing, is placed in the first and fourth quarters. His coat of sovereignty alternating in the second and third quarters with his arms of blood, according to the practice of heraldry, may be regarded as significant of the maternal relation, in virtue of which he ascended the Scottish throne.

The recovery of this document, although only by copy, seems to set at rest a question often agitated by antiquaries, whether any portion of the sovereign ensign of Scotland was assumed by the Steward or his family, prior to his accession. This has generally been answered in the negative, the device on the seal of John (*i.e.*, Robert III.) being commonly referred to the lordship of Kyle.

<sup>1</sup> Robert II. certainly used two coats, but not quarterly. The arrangement here referred to was probably only an idea of the sculptor, to show that the individual was entitled to those coats. Their disposition would of course take place in accordance with the prevailing notions of the period.



It is not, however, alleged, that Robert II. ever had any connection with that lordship, and the fact, which may be gathered from his earliest extant seal, as well as from that of his Countess, that as chief of a great family, he declined the symbol representative of his title of Strathern, which was borne both by his predecessor and successor, materially influences my conclusion that the lion's head erased is without doubt a portion of the national arms. It is only farther to be noticed, that as the remains of King Robert II. were deposited in the chapel of the palace of Scone, it is probable that the altar-tomb in the church of St Mary had been erected in his own lifetime (possibly during the period he last occupied the Castle of Rothesay, from the year 1381 onward towards the termination of his reign). By the transference of the king's remains to another place of sepulture, it would appear to have been diverted from its original purpose; the presence of the catacomb underneath being inexplicable, on the supposition that it was erected by his successor in memory of the deceased king. This is rendered more probable by the empty sockets, noted in the preceding description, which evidently do not form part of the first design. It was no uncommon circumstance, if we may trust the statement of Weever, for great men to erect their own tombs. "It was usual in ancient times," says this writer, "and so it is in these our days (1631) for persons of especial ranke and qualitie to make their own tombs and monuments in their lifetime; partly for that they might have a certaine house to put their head in, whensoever they should be taken away by death, and partly to please themselves, in beholding of their dead countenance in marble." In a paper entitled, "Observations on Sepulchral Monuments," printed in Vol. II. of "Archæologia," Mr Lethieulliers makes the following allusion to a monument erected prior to the decease of the individual whom it was intended to commemorate:—"In Hungerford church, in Berkshire, there is an effigy in memory of Sir Robert de Hungerford, who died 28 Edward IV., anno 1355; but *this having been set up in his lifetime*, as is plain from an inscription in old French, there is no being certain as to its date."

In the preceding remarks I have attempted to show,—

*First*, That the popular tradition which would connect the male effigy with Sir John Steward of Bonkill is altogether unfounded.

*Secondly*, That, as regards the Sheriff of Bute, no instances are recorded of persons of spurious birth having borne their paternal arms without brissure; that the only exception to this rule was in favour of the priesthood, and that the exception cited by Nisbet is not substantiated.

*Thirdly*, That the authenticated bearings of Robert III., and other issue of the founder of the Stuart dynasty (with the exception of Walter, second son by

his first marriage, whose existence, as a historical fact, is not beyond question) differ essentially from the sculptured arms of the monument. And,

*Fourthly*, That, from the negative and positive evidence adduced, it is impossible to escape from the conclusion that the monument in question presents us with an actual representation of King Robert II., executed during the lifetime of that monarch.

If this be considered as satisfactorily established, it would seem of consequence to follow that the edifice itself is coeval with the tomb, it being scarcely possible to conceive of the erection of the one separately from the other, the latter entering not only into the general design, but also into the composition of the structure. "In country churches," says Mr Lethieulliers, "we usually find the ancient monuments either in the chancel, or in small chapels or side aisles, which have been built by the lords of the manors and patrons of the churches, which for the most part went together." The appearance presented by the tomb which supports the female figure, suggests the idea of a subsequent erection. That Robert II. had an addition built to the Castle of Rothesay,<sup>1</sup> there are sufficient grounds for believing, and that the same individual should erect a church in the vicinity of the royal residence, requires no stretch of credulity to imagine.

Although not directly relating to the immediate object of this paper, I may here take occasion to notice that, within the area of the choir, evidently of a date anterior to the edifice itself, is the figure of another knight, presenting appearances of great age, the right hand of which grasps a sword. On the left is a modified example of the kite-shaped shield, from which the charge is obliterated. (See Plate XIV., No. 2.) This effigy, though not of the cross-legged kind, presents much of the character of those monuments, and from the form of the helmet, and other circumstances, might, without obvious absurdity, be referred to the beginning of the thirteenth century, about which time (A.D. 1210) Angus, the son of Somerled, Lord of Argyll, who appears to have held the manor of Bute, is said to have deceased, and who probably founded the previous structure, which was dedicated to St Broke.<sup>2</sup>

These interesting memorials of a by-gone age are fast hastening to decay,

<sup>1</sup> I find that the square tower of the Castle of Rothesay, the erection of which is commonly attributed to Robert II., was built by order of James IV., as appears by the chamberlain's roll, an extract from which has been kindly furnished me by Mr Mackinlay.

<sup>2</sup> It is stated, in opposition to the view of the late Dr M'Lea, author of the "Old Statistical Account," that there is no evidence to show that Bute ever contained an edifice so dedicated,—that the only foundation for the name is the popular designation of the midsummer fair of Rothesay, instituted by charter of James VI. in 1584-5.

and if means be not adopted for their preservation, must soon disappear before the all-subduing influence of time.

RUSHFORD PARK.

*Addenda.*

In the newspaper report of the proceedings of the meeting at which the preceding communication was read, it was stated that "Mr Joseph Robertson shewed, from unpublished records in the General Register House, that while Robert II. had erected a monument to himself during his lifetime, it was not at Rothesay, but at Scone, that he had done so."<sup>1</sup> That Robert II. may have constructed for himself a monument at Scone I do not question; but that this fact necessarily precludes the possibility of that monarch having raised a like structure at Rothesay at a different period, I must be permitted to doubt. It argues nothing against my view, that among the records preserved in the public archives mention is made of a tomb at Scone, and none of a tomb at Rothesay. And it is hardly to be supposed that all documents bearing on the earlier portions of our national history are now to be found in the General Register House.

Another objection offered had reference to the practice of quartering armorial insignia, of which it was alleged no example would be found of a date anterior to the year 1400. Any one who will take the trouble to refer to plate No. 4 of Williment's "Regal Heraldry," or to page 165 of Mr Planché's "Pursuivant of Arms," will there find represented the quartered coat of Eleanor of Castile (first wife of Edward I.), who died, I think, within the *thirteenth* century.<sup>2</sup> On the tomb of that queen in Westminster Abbey, will also be found the arms of England and Ponthieu similarly quartered. The arms of Issabel, queen of Edward II., who ascended the English throne in A.D. 1307, are represented quarterly. The coat of Edward III. is a quartered one, so also is that of his queen, and those of the other members of the house of Plantagenet. There is somewhere preserved an embroidered counterpane, executed, if I rightly remember, in the year 1322, bearing the quartered arms of the Earl of Hereford,<sup>3</sup>

<sup>1</sup> Was it shown that the seal produced is not the seal of Robert II., or that the arms and crest engraven thereon do not correspond with the sculptures of the monument?

<sup>2</sup> Queen Eleanor, according to Parker's "Glossary," died A.D. 1296, according to the Rev. Joseph Hunter, F.S.A. [see his communication printed at p. 167, vol. xxix., of "Archæologia"] at a place called Hardby, near Lincoln, on the 28th of November 1290.

<sup>3</sup> Reference is made to this coat at page 343, vol. ii., of the "Archæological Journal."

though, according to Montagu, the first English subject who bore a quartered coat was John de Hastings, second Earl of Pembroke, A.D. 1348.<sup>1</sup> But possibly it was the practice in Scotland to which it was intended to restrict the observation. If this be what was meant, the objection is equally untenable. Take the following quartered coats from Mr Laing's "Descriptive Catalogue of Ancient Scottish Seals,"—

|  | A.D. |
|--|------|
| No. 496. Walter Leslie, Earl of Ross, . . .                    | 1367 |
| ,, 238. William, Earl of Douglas and Mar, <i>circa</i> , . . . | 1378 |
| ,, 513. Lindsay, Earl of Crawford, created, . . .              | 1398 |

Other examples might be adduced, but these, I think, will suffice.<sup>2</sup>

Another objection, which relates to the absence of a crown encircling the *helmet* of the effigy, is soon disposed of. The tomb of Edward the Black Prince at Canterbury, I believe, was instanced. That which surrounds the helmet of this figure is not a *crown*, but a *coronet*, placed there "rather by way of ornament than distinction," and "totally different from that subsequently assigned to his rank." A similar ornament encircles the helmet of the effigy of Sir William Wadham, of Ilminster, Somersetshire,<sup>3</sup> who was evidently no Prince.

It will be evident to any one who shall give the subject his attentive consideration, that this monument can possibly only relate to one of three individuals, viz., to Robert II., Robert III., or the bastard son of the former, who held the office of Sheriff of Bute. Regarding the second of these, I have already stated my reasons of dissent. The question, therefore, obviously rests between the other two. Armorial insignia either had or had not a significance. These were either assumed by individuals to denote their descent, and "display their pretensions to certain honours or estates," or were simply whimsical figures,

give the quotation from the inventory of the goods of the said Earl of Hereford and Essex, as cited by the editor of Parker's "Glossary,"—"j. autre [quintepoint, *i.e.* quilt] quartelé des armes Dengleterre et de Hereford." [A.D. 1322.]

<sup>1</sup> Died in the year 1375.

<sup>2</sup> A good paper on the Quartering of Arms will be found in the "Gentleman's Magazine," vol. xvi.

<sup>3</sup> See Boutell's "Monumental Brasses." This is not a solitary instance. Take an example of an opposite kind. The equestrian figure on the Great Seal of Robert II. presents a helmet surmounted by a simple crest, while on the helmet of the corresponding figure of his successor occurs a ducal crown. In the effigy of the Knight of Somersetshire, we have an example of a commoner with a coronet; in the seal of Robert, of a king without a crown. In England, from the reign of Edward IV., it would appear, coronets were worn indiscriminately by princes, peers, and even knights.

destitute of meaning and adopted at random. That the latter view is not borne out by facts, it would be idle to prove. Heraldry, according to Mr Planché (a gentleman very unlikely not to be accurately informed on this subject), had been reduced to a system at the commencement of the thirteenth century. Assuming, then (what I have no means of knowing to be true), that under that system one method of distinguishing the bastard sons of Royalty consisted in placing the sovereign coat in the second and third quarters, as exemplified in the lower shield of the monument, what is the explanation of the fact of the private coat of Royalty *without mark or brisure*—such only as was borne by the king—being placed in the most prominent position? Simply, it would appear, in the assertion that the arms over the arch are not the Royal arms at all,<sup>1</sup> which it seems is evident as well from the absence of a crown over the shield as from the presence of the lions that support it. Unfortunately for this view, the premises being false, so necessarily must be the conclusion. The Royal arms remain the Royal arms with or without the presence of a crown, supported by a lion or a centipede, a unicorn<sup>2</sup> or a beetle. The sculpture of this monument represents not the *imperial insignia of Scotland*, but, as has been elsewhere shown, the personal bearing of the Scottish sovereign,<sup>3</sup> which, so far as relates to the point at issue, is identical; besides, the stone which contains this sculpture being broken off immediately above the shield, nothing remains by which it may be determined either in favour or against the supposition of a crown having at one time surmounted these arms. That such ornaments did not invariably accompany regal coats, can be satisfactorily shown. As well might it be affirmed that the coat of Edward IV., represented in Williment without a crown,<sup>4</sup> is not the coat of Edward, because of the place of that ornament being occupied by a *chapeau*, or “cap of main-

<sup>1</sup> Had it been affirmed that these are not the arms of *Royalty*, the objection would have been intelligible, but to assert that they are not the *Royal arms*, is simply absurd. The sons and grandsons of the Scottish Kings, not in the direct line, all, or most of them, displayed the Royal bearing, debruised, or quartered with the insignia of their feudal lordships; but the Royal Arms—still distinguishable as such—in their possession, ceased to be the ensign of *Royalty*, or other than the private insignia of the individual.

<sup>2</sup> This figure—the supporter of the arms of the Scottish monarchy, as distinguished from the personal insignia of the monarch—does not appear *on seals* till the reign of Queen Mary. Previous to this, as most people know, the national ensign was displayed on a shield (not solely on the shield) borne on the arm of an equestrian figure, which occupied one side of the Great Seal of preceding monarchs, an arrangement which precluded the use of supporters.

<sup>3</sup> Whoever doubts this may examine the privy seals of the James's in Mr Laing's book.

<sup>4</sup> See “Regal Heraldry,” plate x., p. 55.

tenance," while in the preceding example of that monarch's arms, from the stone compartment over the entrance to Hertford Castle, given in the same plate, the shield is surmounted by a crown,<sup>1</sup> and supported by a lion and a *bull*. Whatever truth may be contained in the observation of Montagu regarding opinion and usage in respect of the bastard, that while "the stern eye of the law recognised in him no rights either of blood or inheritance," illegitimacy "was really held as being but little derogatory," it is scarcely to be credited that in the matter of armorial insignia the base-born issue of our ancient kings enjoyed *higher* privileges than the sons of lawful wedlock.<sup>2</sup> Monmouth, the natural son of Charles II., in more modern times, it is true, displayed the national insignia of these realms without brissure, but it was on a banner, and not on a tomb, and he paid the penalty.

It is worthy of remark, that the plaster cast<sup>3</sup> (figured at page 473), on which is chiefly founded my opinion regarding the identity of this remain, is, in the judgment of Mr H. Laing, beyond question a copy of a genuine seal. If, therefore, the cast be authentic, it plainly follows that the seal of which it is the representative was that of Robert II. The inscription contained on the seal itself, with the circumstantiality of name and date in the handwriting of Mr Deuchar, makes this clear. It is obviously not the seal of *David*, Earl of Strathern. This document, it will be observed, differs only from the lower coat of the monument

<sup>1</sup> The figure here referred to presents only a *fragment* of a crown, and the other portions so completely removed, that, had what remains been subjected to the same causes, it might have been difficult to determine whether such an ornament ever had a place in this sculpture.

<sup>2</sup> It will be seen, by referring to the armorial sketches [Plate XIX.], that on the escutcheons of the legitimate issue of King Robert II., where the sovereign ensign occurs *entire*, in two instances out of three (one of these the coat of the heir to the throne) it is borne with a label of three points. [Figs. 4 and 7.] In the third example it is surrounded by a border cheque. [Vide Fig. 8.] These sketches, so far as relates to the heraldic question of quarterings and charges, have been accurately copied from sulphur casts of original seals, by Mr Henry Laing, the ingenious author of "A Descriptive Catalogue of Ancient Scottish Seals." I have said that in certain instances the bastard carried the principal figures in the charge of the paternal coat placed on the *cheveron*, and sometimes also on the *chief*. In others it would appear to have been borne *party per cheveron*, charged with certain figures of the paternal arms, probably adopted in accordance with the fancy of the bearer—such is the coat of Sir John de Clarence, given by Mr Montagu at p. 45 of his "Guide to the Study of Heraldry." The arms of "Sir John Stanley, bastarde," figured at p. 156 of the "Pursuivant of Arms," present a curious example of a composed coat, into which is introduced the ancient badge of the noble house of Derby. With respect to the manner of distinguishing the "bastard of the fixialis," it is sufficient to remark that it has no bearing on the present question.

<sup>3</sup> The cast referred to, with others from the arms of the tomb, are in the possession of the Society of Antiquaries of Scotland.

in that the latter is quartered with the royal bearing, a circumstance which I have endeavoured to explain.<sup>1</sup> In all other respects it is precisely similar—the Stuart fesse surmounted in middle chief by a lion's head erased—the crest, in both cases, a Talbot's head, chained and collared, over-topping the trellice work, or honeycombed figure which surmounts the helmet.

In a note addressed to me by David Laing, Esq. (one of the Editors of the Proceedings), along with the proof-sheets of the present article, he suggests that as the monument is neither that of Robert the Second nor Robert the Third, but of some person legitimately connected with the Royal family; whether it might not have reference to Walter, Eighth hereditary Great Steward, who married the daughter of Robert I. He says, "The quartering of the shield, 1st and 4th Stewart, the 2nd and 3rd the Royal Arms, or the Scottish Lion within the double tressure, seem to me most distinctly to refer to Walter Stewart, 8th hereditary Lord High Steward of Scotland, and to his wife Marjory Bruce, daughter of Robert I. If," Mr Laing continues, "the monument was erected by their son who succeeded to the throne as Robert II., this may explain the cause of the royal arms being placed at the head of the monument. Walter, we know, died at Bathgate in 1327 or 1328, and, according to a statement in Barbour's 'Bruce,' he was 'eirdit' (interred) at Paisley. But in the Chamberlain's accounts for the year 1379, while there are payments for the king's own tomb partly brought from England to Leith, and from thence to Edinburgh, there is specially entered, 'Et Andre Pictori pro labore et sumptibus suis et cariagio fact. pro petris ordinat. ad tumbas Patris et Matris Domini nostri Regis.' (Compota, &c., vol. ii., p. 103.) No place is mentioned, and the date is nearly fifty-two years after his father's death. In a subsequent account of the year 1379, we also find, 'Et in solucione Andree pictori pro uno petra de alabast. pro tumba prime sponse Domini nostri Regis, xij. li.' (Compota, &c., vol. ii., p. 111.) This, of course, was Elizabeth Mure, who died before 1363, or sixteen years previously. She also is said to have been interred at Paisley. A previous entry in 1375 might seem to indicate Linlithgow as the place where Walter was buried as well his father, viz. :—'Et pro caria-

<sup>1</sup> The following pertinent remark, which had previously escaped my observation, occurs in a "Glossary of Terms used in British Heraldry," referred to in a previous note (printed at Oxford by John Henry Parker, 1847), apparently on the authority of a work on "Royal Descents," by C. E. Long, M.A.—"The Royal Arms," says this author, "brought into any family by an heiress, are usually placed in the SECOND quarter!" I presume it is scarcely necessary to inform the reader that the quarters of an escutcheon count, from his view of any coat, from left to right. Across the upper half of the shield, 1, 2, and across the lower half, in like manner, 3, 4. The Royal bearing on the sculpture of the Rothesay tomb occurs in the second quarter.

giis petrarum de alabastro *pro tumbis pro patre Regis et Auo* a Leth vsque Lithcu.' (Compota, &c., vol. ii., p. 84.) I do not, indeed, think the above suggestion to be quite conclusive; but the fact of Robert II. constructing such monuments soon after his accession to the throne is remarkable, and it is well to keep these notices in view in forming any theory regarding the interesting monuments at Rothesay."

It gives me pleasure to learn, that through the good offices of Mr. Mackinlay, late of H.M. Customs, whose name incidentally occurs in the preceding pages, the entire choir and monuments which compose this venerable ruin will shortly be placed in a state of preservation. This gentleman—a zealous antiquary, especially in all that relates to the history of Bute—has given orders for a conservative application to the outer surface and sculptures of the principal tomb, for which he deserves the thanks of all who take pleasure in preserving the crumbling records of the past.

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*Monday, July 13, 1857.*

COSMO INNES, Esq., in the Chair.

Mr JOHN STUART reported to the meeting that he had recently received a communication from the Secretary of the Board of Manufactures, announcing that the Board had allocated the large gallery and two octagon rooms in the Royal Institution, presently occupied by the Royal Scottish Academy, as suitable apartments for the Society's Museum, in terms of the Treasury minute of 1851. These apartments are now occupied by the pictures of the Academy, but, on the removal of the latter to the National Galleries, they will be ready for occupation. He stated that it was probable a vote of the necessary funds for adapting the apartments to the purposes of the Society might yet be passed during the present session.



Mr STUART stated he had received a communication from Mr FARRER, announcing the resumption of his diggings in Orkney, of which an account would be furnished to the Society.

The Rev. HENRY WALKER, Minister of the parish of Urquhart, Elgin, was elected a Corresponding Member of the Society.

The following Donations to the Museum and Library were laid on the table :—

Two Urns of reddish clay, found in stone cists on the top of Caickmuirhill, parish of Borthwick, Mid-Lothian. By JOHN BORTHWICK, Esq. of Crookston. One of these Urns or “ Drinking-Cups ” measures  $6\frac{5}{8}$  inches in height,  $5\frac{3}{8}$  across the mouth, and  $3\frac{1}{8}$  across the base ; the other is  $7\frac{1}{2}$  high,  $6\frac{5}{8}$  across the mouth, and 4 inches across the bottom. The larger one has somewhat of a Vandyke pattern round its upper and lower part, the spaces enclosed by the crossing lines being alternately smooth, and lined across ; and round the centre of the Urn is a band of straight and oblique lines running in different directions from the middle line, the whole having been made with some sharp instrument ; the smaller one is ornamented in the usual way, with straight and oblique lines impressed with a twisted cord.

A Gold Armlet, consisting of a twisted band of gold, gradually becoming narrower towards each extremity, which terminates in a hook ; it measures about 4 inches in diameter, the band being about  $\frac{3}{8}$  of an inch at its greatest breadth. (It is referred to by the Rev. Mr Walker in his subsequent communication on some of the Antiquities of the parish of Urquhart.) By the Rev. HENRY WALKER, Urquhart.

A Ring-shaped Ornament of black stone (see drawing, p. 484).

and portions of a broken coarse clay Urn, found in a cist near Yarrow Kirk, Selkirkshire. By ANDREW CURRIE, Esq., Darnick.

Mémoires de la Société des Antiquaires de Normandie, 2 Serie, Tome X.; et 3 Serie, Tome I. 4to. Paris, 1855. By the SOCIETY of ANTIQUARIES of NORMANDY.

Archæological Journal, Nos. 51 and 52 for September and December 1856. 8vo. By the ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

Archæologia Cambrensis. Nos. 9, 10, and 11, for January, April, and July, 1857. 8vo. By the CAMBRIAN ARCHÆOLOGICAL ASSOCIATION.

Proceedings of the Royal Irish Academy, Vol. V., Part IV., Vol. VI., Part I. 8vo. Dublin, 1853-54. Transactions of the Royal Irish Academy, Vol. XXII., Part V., Science. 4to. Dublin, 1855. By the ROYAL IRISH ACADEMY.

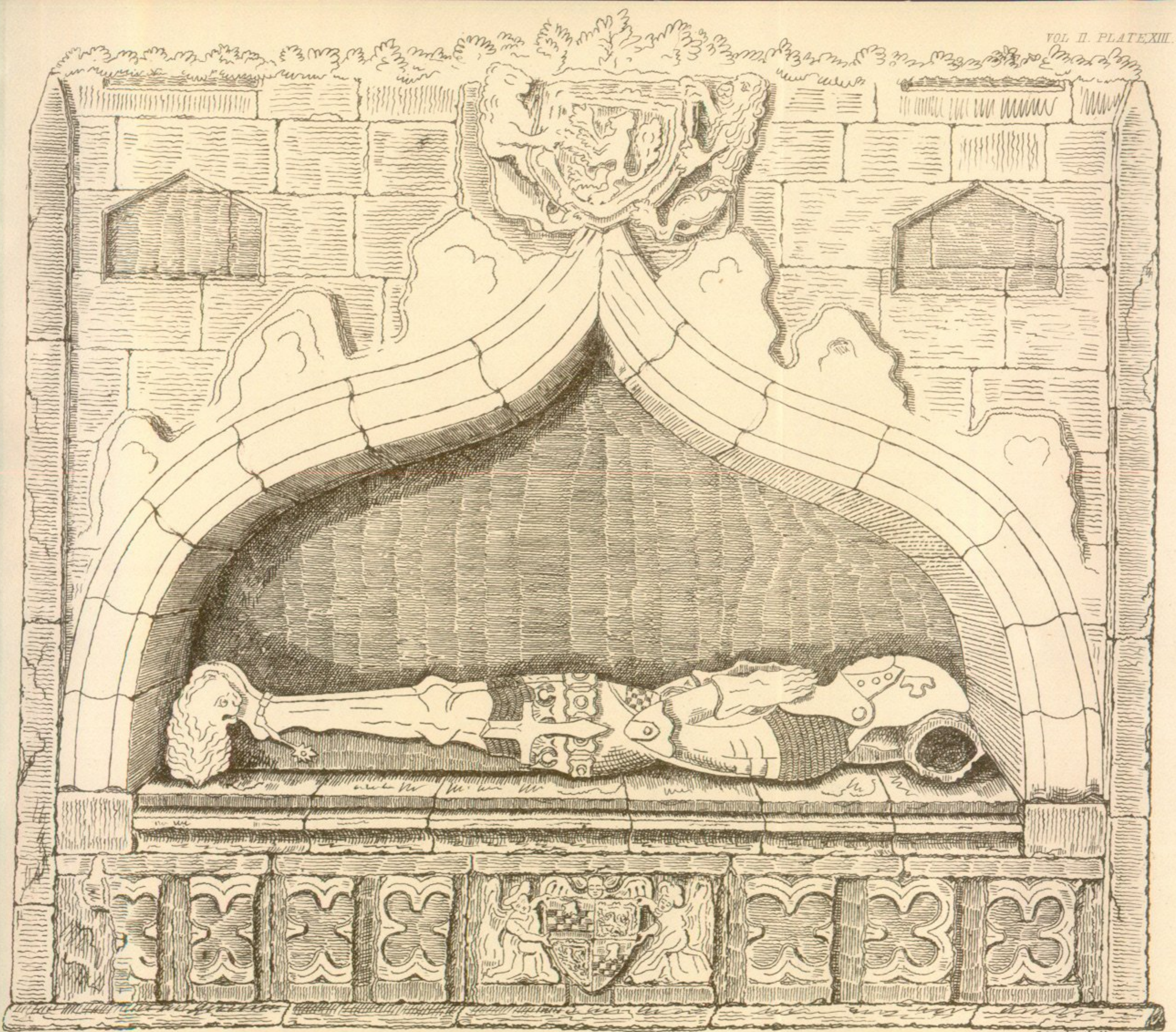
Three Small rudely Carved Wooden Deities from Africa; one a female carrying a snake;

A Bronze Socketed Celt, with side loop, and three parallel lines along the blade. It is 4 inches long, by  $2\frac{1}{4}$  across the face; and a

Small Roman Lamp of coarse pottery. By ANDREW BROWN, M.D., Weymouth.

Historical and Topographical Description of Repton, in the county of Derry. By ROBERT BIGSLEY, M.D. 4to. London, 1854. By the Author, Dr BIGSLEY, Chelsea.

The following Communications were then read:—



W & A K Johnston, Edin<sup>r</sup>

J. Ormerod, fecit.

*Monument in the Ruined Church of St Mary, Rothsay.*

N° 1



J.C. Roger fecit.

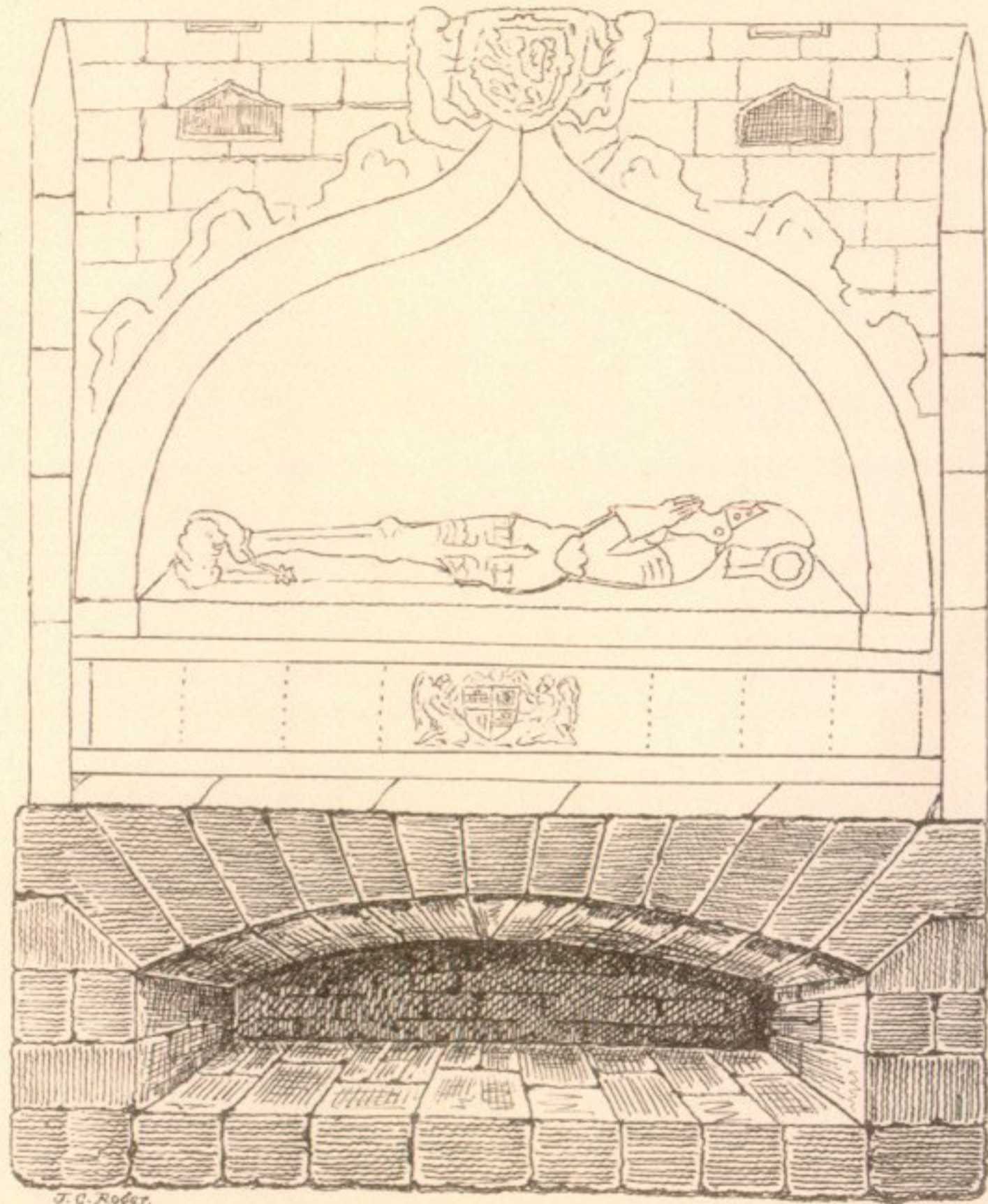
view of the male Effigy St Mary's Church Rothsay.

N° 2



Effigy in the area of the Choir.

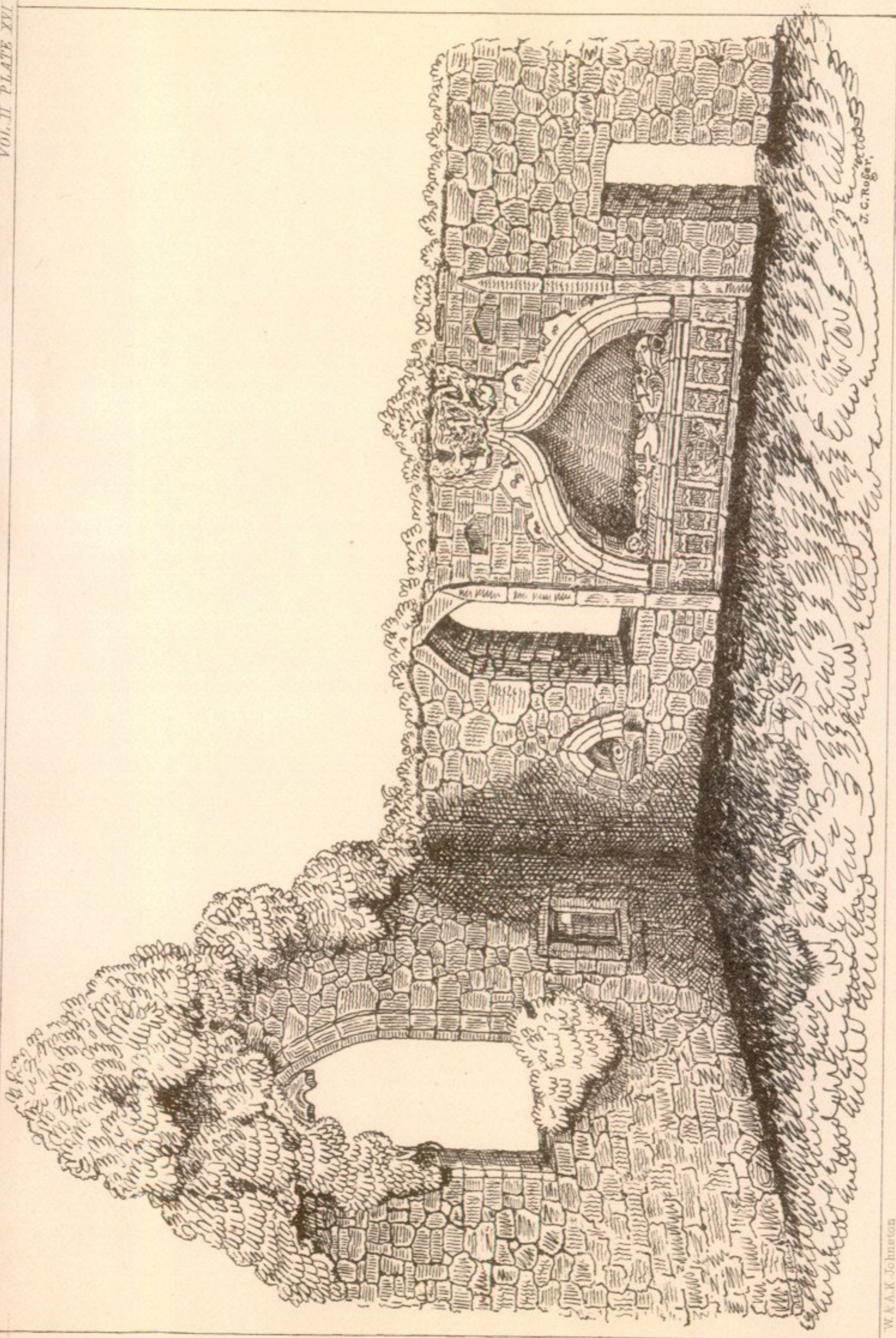
W & A. K. Johnston, Edin<sup>d</sup>



J. C. Roger.

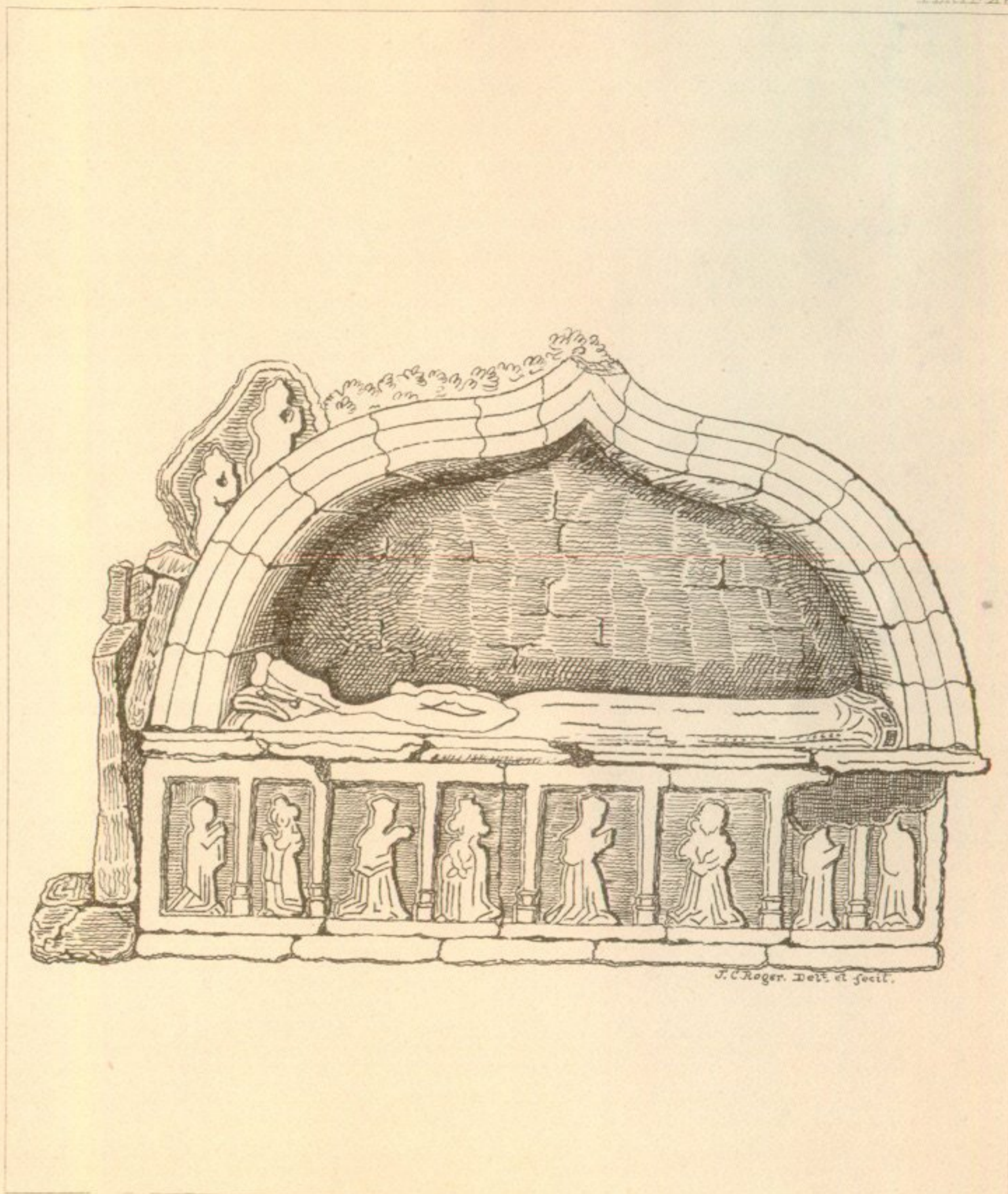
W & A Z Johnson

*View exhibiting the position of the Catacomb,  
under male Effigy, St. Mary's Church, Rothsay.*



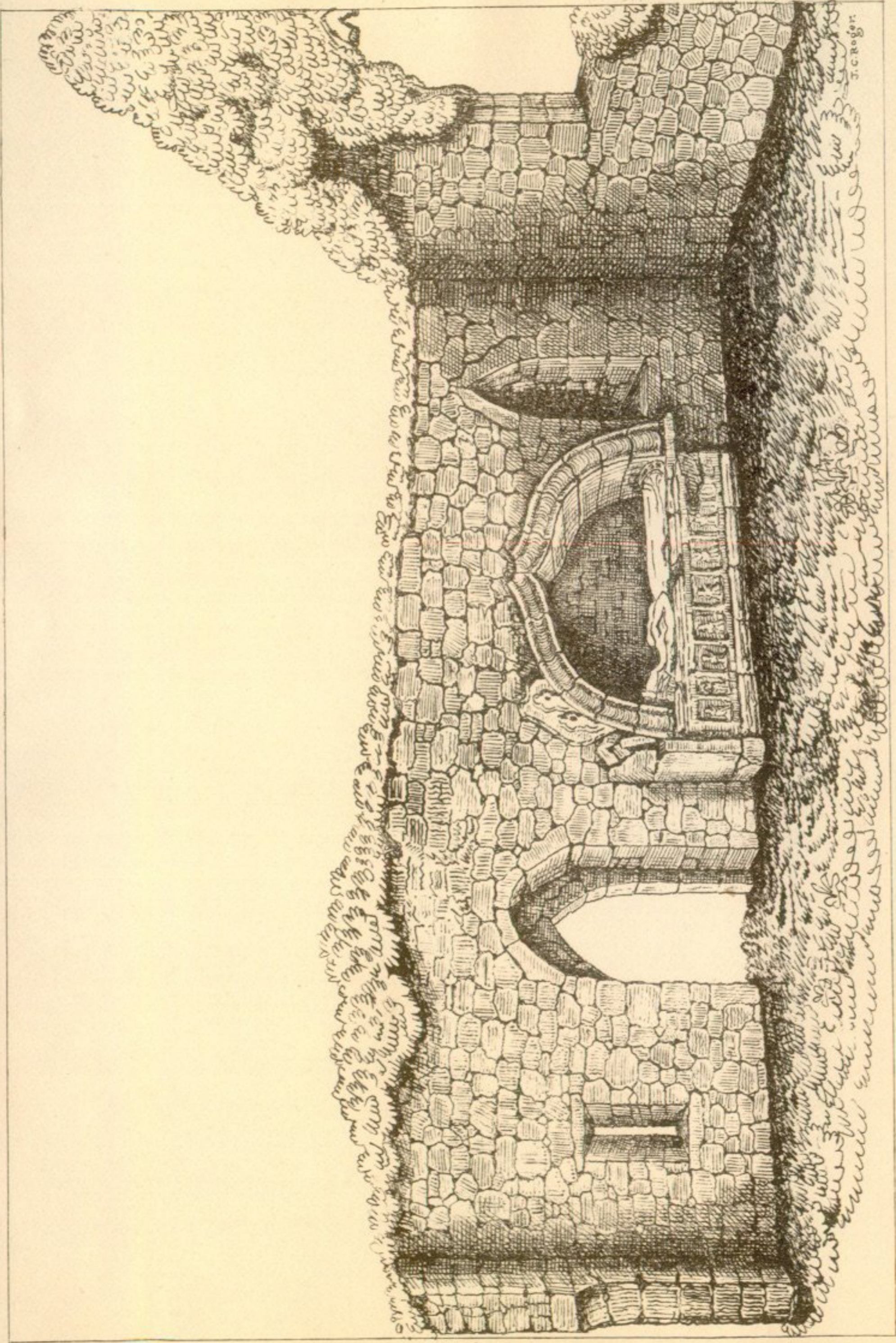
W. & A. K. Johnston

South wall and Gable of Choir, St. Mary's Church, Rothsay.



W & A K Johnston

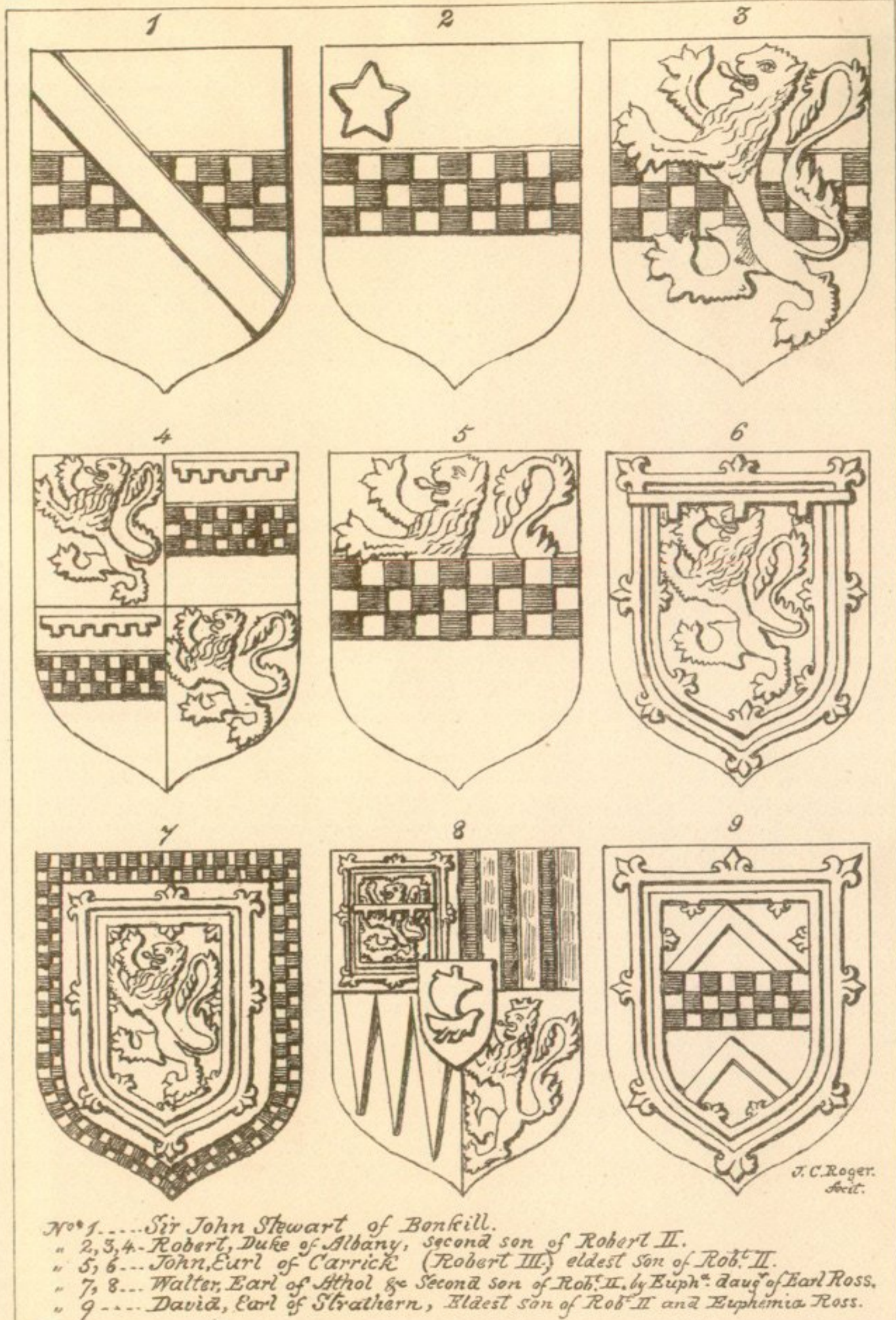
*Female Effigy in the Church of St Mary, Rothesay.*



W. & A. K. Johnston

*View of the interior of St. Mary's Church, Rothsay, exhibiting the north wall of choir, and portion of Gable.*





W &amp; A. K. Johnston