

## I.

### NOTICE OF THE CEILING OF THE "PAINTED GALLERY" AT PINKIE HOUSE. BY GEORGE SETON, M.A., F.S.A. Scot.

The following is the description of the Gallery in Billings' *Baronial and Ecclesiastical Antiquities of Scotland* :—"By far the most interesting apartment is the Painted Gallery. It is an arched room, 120 feet long, lighted at the end by an oriel window. The wooden roof is entirely covered with paintings and inscriptions. The former is in part purely decorative, but there are a number of groups, or scenes, round which frames are painted, with cords and nails, so that they represent hanging pictures. Many of them embody incidents to which a moral is attached, and the subjects are usually classical ; they have a general analogy to the scenes represented on old Dutch tiles. The drawing is coarse, but powerful and full of character, and the colours are remarkably fresh and clean. The learned lawyer to whom Pinkie owes its glory seems to have had a passion for Latin inscriptions. They occur in many parts of the stone-work, and the Painted Gallery is thickly strewed with them. They are moral apothegms, some of them inculcating a special modesty in reference to the vanity of magnificent houses, which sounds rather oddly in the midst of so much architectural magnificence, and seems to

import that their author was conscious that his besetting weakness lay in that direction. The painting of this chamber had evidently been continued from the ceiling along the walls, and it is to be regretted that these have been modernised . . . . The painted chamber is a very suitable place for spectral horrors. A grim forbidding portrait of a female, whose name is associated with a traditional crime, is said to come forth in shadowy embodiment, and stalk through its gloomy length by night."

It is generally believed that the principal portion of Pinkie House, including the "King's Room" and "Painted Gallery," owes its existence to Lord Dunfermline, who was also the builder of the still grander structure of Fyvie Castle, in Aberdeenshire. The family chronicle informs us that "he acquired the lands of Pinkie, where he built ane noble house, brave stone dykes about the garden and orchard, with other commendable policie about it";<sup>1</sup> and the following inscription, although unfortunately no longer visible, in consequence of modern additions, is cut upon the front of the mansion :—"Dominus Alexander Setonius hanc domum ædificavit, non ad animi, sed fortunarum et agelli modum, 1613."

The length of the "Painted Gallery" given by Billings, on the authority of the New Statistical Account of Scotland, is considerably overstated, as it is only about 86 (instead of 120) feet in length; the breadth being not quite 20 feet; and the height 13 feet 7 inches.<sup>2</sup> During a recent visit to Sir John Hope,<sup>3</sup> I spent several hours in carefully copying the blazons, mottoes, and legends on the ceiling, in so far as they are still decipherable, with the following result. The ceiling may be conveniently described under three divisions :—

<sup>1</sup> Lord Kingston's continuation of Sir Richard Maitland's *House of Seytoun*, p. 64.

<sup>2</sup> The celebrated gallery at Hardwick, in the county of Nottingham, is 180 feet long, and of a proportionate breadth.

<sup>3</sup> The following note occurs at the end of a MS. Copy of the *Chronicle and Historie of the Hous and Surname of Setoun*, bearing the initials of Sir Thomas Hope, Lord Advocate, in the possession of Sir John Hope :—"This Book was given by the old Earle of Wintoun to Sir Thomas Hope of Craighall, the King's Advocate, and his Maties Commissioner at that time, about the year of God 1628. The reason for which the Earle gave it was, because the said Sir Thomas his Lady D. Elizabeth Bennet was ane oye of the House of Wintoun, for hir mother, callit Grissell Seton, was a brother's daughter of the House. Her father lived in Tranent."

*First or Central Compartment, embracing—*

Nine coats of arms ;  
 Four symbolical devices, with relative mottoes ;  
 Four principal legends, of three lines each ; and  
 Four border legends.

*Second or Entrance Compartment, embracing—*

Six symbolical devices, with relative mottoes ;  
 Two principal legends ; and  
 Ten border legends, of which four are now illegible.

*Third or Oriel Window Compartment, also embracing—*

Six symbolical devices with relative mottoes ;  
 Two principal legends ; and  
 Ten border legends, of which four are now illegible.

Accordingly, the total number of symbolical devices and legends are sixteen and thirty-two respectively. All the mottoes and legends are in Roman characters.

*First or Central Compartment.*

In this compartment the arms of the Earl of Dunfermline<sup>1</sup> occupy the middle of the central octagonal figure, between those of his chief, the Earl of Winton on the one side, and the coat of the Earl of Angus on the other ; while, in the two side borders, the shield of the Earl of Bothwell occurs between the escutcheons of Lord Yester and Ferquhard of Gilmulscroft, and that of the Earl of Cassilis between the coats of

<sup>1</sup> Alexander Seton, third surviving son of George, 7th Lord Seton ; born 1555 ; called to the Scottish Bar, c. 1577 ; Extraordinary Lord of Session (Prior of Pluscardine), 1586 ; Ordinary Lord (Lord Urquhart), 1588 ; Lord President, 1593 ; Lord Fyvie, 1597 ; Chancellor of Scotland, 1604 ; Earl of Dunfermline, 1605. Died 1622. Married, 1st, c. 1592, Lilius Drummond, second daughter of Patrick, 3rd Lord Drummond, and sister of James, 1st Earl of Perth ; 2nd, c. 1601, Grizel Leslie, fourth daughter of James, Master of Rothes, and sister of John, 6th Earl of Rothes ; 3rd, c. 1607, Margaret Hay, daughter of James, 7th Lord Yester, and sister of John, 1st Earl of Tweeddale.

Lord Borthwick and the Marquis of Hamilton, the latter of which is now almost entirely effaced. The following are the blazons of these nine armorial coats :—

1. "*The Earle of Dunfermline.*"—Quarterly, 1st and 4th or, three crescents within a double tressure, flowered and counterflowered gules, for Seton. 2nd and 3rd argent, on a fess gules, three cinquefoils of the first, for Hamilton. *Supporters*, two horses at liberty argent. *Crest*, over a coronet, a crescent gules. *Motto*, Semper. Under the shield, in a ribbon, "A. E. D." (Alexander, Earl of Dunfermline).

2. "*The Earle of Winton.*"—Quarterly, 1st and 4th as in No. 1. 2nd and 3rd azure, three garbs or, for the Earldom of Buchan. *Surtout*, azure, a blazing star of twelve points argent, within a double tressure flowered and counter-flowered or, for the title of Winton. *Supporters*, two foxes proper, collared or, with chains attached to the collars, passing between the forelegs, and reflexing over the backs. *Crest*, over a coronet, a dragon vert, spouting fire proper, with wings elevated, and charged with a star argent. *Motto*, Hazard yit forward.

3. "*The Lorde Yester.*"—Quarterly, 1st and 4th azure, three cinquefoils argent, for Fraser. 2nd and 3rd gules, three bars ermine, for Gifford of Yester. *Surtout*, argent, three inescutcheons azure (usually gules), the paternal coat of Hay. (The 1st and 2nd quarters, the upper portion of the coat surtout, and the crest and motto are quite effaced.) *Supporters*, two stags.

4. "*The Earle of Cassilis.*"—Argent, a chevron gules between three cross-crosslets fitched sable, all within a double tressure flowered and counterflowered of the second. *Supporters*, two swans proper. *Crest*, over a coronet, a dolphin azure. *Motto*, Avise la fine (*sic*).

5. "*The Earle of Bothwell.*"—Quarterly, 1st and 4th or, a bend azure, for Vass, Lord Dirleton. 2nd and 3rd gules, on a chevron argent, two lions pulling at a rose of the first, for Hepburn. *Surtout*, the arms of Scotland. *Supporters*, two lions guardant gules. *Crest*, over a coronet, and in front of a tree (?) vert, a horse argent, caparisoned gules. *Motto*, in ribbon over crest, illegible—(probably, "Keip traist").

In the admirable coloured plate of the arms of "the Lordis of Liddis-dail of auld," in Mr Armstrong's *History of Liddesdale, &c.*, two coats

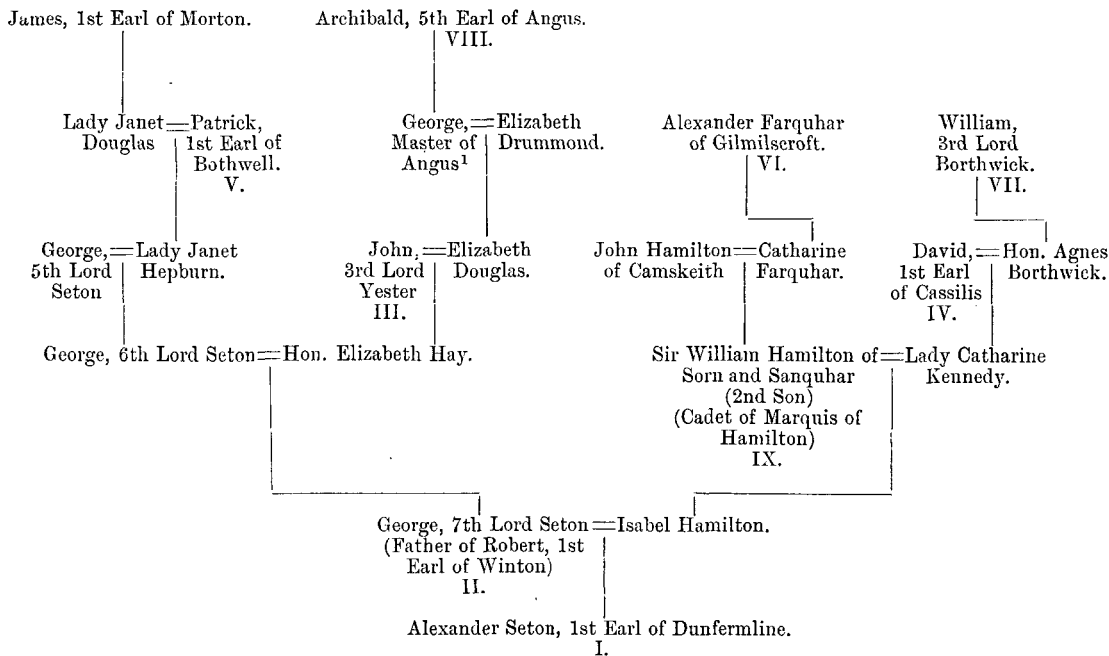
are given for the Earl of Bothwell, of which the second corresponds with the Pinkie blazon; while in the first there is no shield surtout. Patrick, first Earl of Bothwell, received a grant of the Lordship of Liddesdale in 1491-2, and perhaps he carried the Royal arms on an inescutcheon, on account of his official position as High Admiral of the Kingdom.

6. "*Ferquhard of Gilmwiscroft.*"—Quarterly, 1st or, a lion rampant gules. 2nd, argent, three sinister hands coupéd paleways gules. 3rd, argent, a lymphad sable with flag of the second. 4th or, a chevron chequé argent and sable between three water-bougets of the second. *Crest*, over a helmet, a dexter hand gules, coupéd as the former. *Motto*, A tovt. Nisbet (*Heraldry*, i. 278) gives the following as the arms of Robert Farquhar of *Gillmyrs-croft*:—Argent, a lion rampant sable, armed and langued or, between three sinister hands, two and one, coupéd paleways gules. *Crest*, as on the ceiling. *Motto*, Sto, cado, fide et armis.

7. "*The Lorde Borthwick.*"—Argent, three cinquefoils sable. *Supporters*, two angels proper, winged or. *Crest*, on a wreath (no coronet), a savage's head coupéd proper (?). *Motto*, Qui conducit.

8. "*The Earle of Angus.*"—Quarterly, 1st azure, a lion rampant argent, for the Earldom of Galloway. 2nd or, a lion rampant gules, surmounted of a ribbon sable, for the Lordship of Abernethy. 3rd argent, three piles azure, for Wishart of Brechin. 4th or, a fess chequé argent and azure, surmounted of a bend sable, charged with three buckles of the second, for Stewart of Bonkill. *Surtout*, argent, a man's heart gules ensigned with an imperial crown proper, and on a chief azure, three stars of the first, the paternal coat of Douglas. *Supporters*, dexter, a savage proper holding a baton erected and wreathed about the middle with laurel vert; sinister, a stag proper (armed and unguled or?). *Crest*, over a coronet (chapeau gules, turned up ermine?), a salamander vert, in the middle of flames of fire. *Motto*, Jamais arriere. The achievement is placed within a pale of wood, wreathed and impaled, by way of "compartment."

The following Table exhibits Lord Dunfermline's connection with the families to whom the preceding Coats Armorial pertain :—



<sup>1</sup> Elder Brother of Gavin Douglas the Poet, Bishop of Dunkeld.







innumeris . moribus . aptus . erit (The wise man will adapt himself to countless fashions).

15. A mailed figure carrying an old man on his back. Sat . patriæ . Priamoque . datum (Enough has been rendered to our country and to Priam).

16. Two individuals in affectionate embrace, and two others looking on. Nil . ego . contulerim . jucundo . sanus . amico (When in sound health, I would prefer nothing to a pleasant friend).

17. Two figures accompanied by a number of dogs. Firma . amicitia (Friendship is firm).

18. A lion with neck encircled by a snake. Quam . bene . conveniunt (How well they agree).

The two principal legends are placed within smaller shields of a somewhat similar shape to those which embrace the symbolical devices, and are as follows :—

19. Vir . bonus . patriam . amat . non . quia . dives . aut . opulenta . sed . quia . sua . Sic . Ulysses . ad . Ithacæ . saxa . non . minori . studio . contendit . quam . Agamemnon . ad . nobiles . Mycænarum . muros (A good man loves his country not because it is rich or opulent, but because it is his own. Thus did Ulysses hasten to the rocks of Ithaca with no less zeal than Agamemnon to the mighty walls of Mycæne).

20. Curandum . magis . ut . læte . quam . ut . late . habitemus . Soepe . in . palatiis . labor . et . dolor . in . tuguriis . quies . et . gaudium . habitant (We should take care rather to have happy than extensive abodes. In palaces, labour and sorrow, in cottages, peace and joy, often dwell).

Of the ten border legends, two on each side (21, 22, 23, and 24) are placed within small oblong panels, and are all effaced; while the six others occupy semicircular figures, and are as follows :—

25. Bona . mens . omnibus . patet . Omnes . ad . hoc . nobiles . sumus (A good mind is open to all. To this extent we are all noble).

26. Vita . nostra . temperanda . inter . bonos . mores . et . publicos ( ? ) .

27. Cuique . suum . rependit . posteritas . decus (Posterity renders to every man the honour that is his due).

28. Nemo . regere . potest . nisi . qui . et . regi (No one can govern unless he can also be governed).

29. Bene . ferre . magnam . disce . fortunam<sup>1</sup> (Learn to bear great prosperity with moderation).

30. Vis . expers . consilii . mole . ruit . sua (Power without guidance falls by its own weight).

*Third or Oriel Window Compartment.*

The devices and legends in this compartment are arranged in precisely the same manner as those in the entrance compartment. The six devices and relative mottoes are :—

31. A satyr and other figures dancing in front of a circular tower. Nympharunque . leves . cum . satyris . chori . secernunt . me . populo (The graceful gambols of nymphs and satyrs distinguish me from the common herd).

32. Three individuals standing beside a king seated on his throne. Pax . optima . rerum (Peace is the best of things).

33. A man drawing water from a fountain, and another figure floating down a stream. Nihil . amplius . opto (I wish nothing more).

34. Two females in a small boat—one sitting in the stern, the other (naked) standing and holding a sail. Sit . virtus . Tiphys (Let virtue be the pilot).

Tiphys was the pilot of the ship of the Argonauts.

35. A gouty man on a couch, with an attendant standing beside him. Semper avarus eget (The covetous man is always in need).

36. Two warriors in front of a figure, seated on a pedestal, and holding a cornucopia. Nullum . numen . abest . si . sit . prudentia (No divine aid is awaiting if prudence is displayed).

The two principal legends are—

37. Placeat . homini . quicquid . Deo . placuit . ratio . quam . qui . amat . contra . durissima . armatus . est (Let whatever be the will of

<sup>1</sup> Perhaps suggested by a favourite motto of the Chancellor's father (George, 7th Lord Seton):—"In adversitate patiens, in prosperitate benevolus—Hazard zet forward."

God be that of man, a rule which he who loves is armed against the hardest calamities).

38. Regiæ . amplissimæque . opes . si . in . malum . et . improvidum . inciderint . momento . dissipantur . at . quamvis . modicæ . bono . custodi . traditæ . usu . ipso . crescunt . et . augentur (If princely and extensive possessions fall to the lot of a wicked and improvident master, they are straightway dissipated, but riches, however moderate, if bestowed upon a good keeper, grow by their use and are increased).

As in the case of the entrance compartment, four of the ten border legends, two on each side (39, 40, 41, and 42), are effaced, the six others being as follows :—

43. Dignum . laude . virum . musa . vetat . mori (The muse forbids that the man worthy of laudation should die).

44. Pax . una . triumphis . innumeris . potior<sup>1</sup> (One peace is better than innumerable triumphs).

45. Bene . est . cui . Deus . obtulit . parca . quod . satis . est . manu (Well is it for him on whom God with a frugal hand has conferred enough).

46. Cuique . mores . fortunam . fingunt . sui (A man's character determines his fortune).

47. Scilicet . improbæ . crescunt . tamen . curtæ . nescio . quid . semper . abest . rei<sup>2</sup> (Ill-gotten riches forsooth increase, I yet know not what it is that is ever wanting in a straitened fortune).

48. Sœpe . acri . potior . prudentia . dextra (Prudence is often better than a strong right arm).

Since I copied the legends, Sir John Hope has kindly sent me a "List of the Inscriptions," made by a friend of the family about thirty years ago, and embracing 29 of the 48 legends and mottoes, besides two others in *Greek* characters, on the ceiling of the oriel window, which I had unaccountably overlooked. The Greek legends are as follows :—

<sup>1</sup> Like No. 32, worthy of the Chancellor of James VI., whose motto was "Beati pacifici."

<sup>2</sup> One of the prayers or proverbs attributed to another Alexander Seton—the 6th Earl of Eglinton, better known as "Greysteel"—was as follows :—"God send us some money, for they are little thought of that want it." (Kelly's *Scottish Proverbs*, 113.)

49. MH . ΠΑΝΝΥΧΙΟΝ (Not the whole night).

50. ΟΥ . ΧΡΗ . ΠΑΝΝΥΧΙΟΝ . ΕΥΔΕΙΝ . ΒΟΥΛΗΦΟΡΟΝ . ΑΝΔΡΑ  
(A counsellor ought not to sleep the whole night).

In a few instances, the transcriber has misread some of the words ; but, speaking generally, the transcripts correspond with my own copies. The centre of the oriel ceiling is occupied by a stork standing on one leg, surmounted by a ribbon bearing the first of the two Greek inscriptions, while the other is below, on another ribbon arranged in three divisions. Besides two fleurs-de-lis and other ornaments, the panel exhibits a cinquefoil within a red crescent (a favourite device of Chancellor Seton's), and his initials, combined with those of his third wife, Margaret Hay, under a coronet, as on more than one of the bedroom ceilings at Pinkie.

The following inscriptions, in Roman characters, appear on two slabs, each about 3 × 4 feet, which lay detached at Pinkie for many years, and were built into the garden wall, by Sir John Hope, in 1884, under the coronet and monogram (A. S. and M. H.) of the Earl and Countess of Dunfermline :—Sibi . posteris . bonis . omnibus . humanis . urbanisque . hominibus . urbanitatis . omnis . humanitatisque . aman-tissimus . Alexander . Setonius . villam . hortos . et . hæc . suburbana . ædificia . fundavit . exstruxit . ornavit . nihil . hic . hostile . ne . arcendis . quidem . hostibus . non . fossa . non . vallum . verum . ad . hospites . benigne . excipiendos . benevole . tractandos . fons . aquæ . virginis . viridaria . piscinæ . avaria . amœnitatem . omnia . ad . cordem . animumque . honeste . oblectandum . composuit . quisquis . . . . . hæc . furto . ferro . flamma . . . . . quo . . . . . hostiliter . se . gesserit . esse . omnis . caritatis . urbanitatisque . expertem . immo . humanitatis . omnis . humanique . generis . hostem . profiteatur . lapides . sancti . loquentur . et . promulgabunt.

Deo . optimo . Maximo . rerum . omnium . Authori . Largitori . Conservatori . Iehovæ . Statori . cuius . nutu . beneficioque . stant . bona . omnia . certa . Honor . Omnis . Gloria . ΕΥΧΑΡΙΣΤΙΑ . ΚΑΙ . ΕΥΧΑΡΙΣΤΙΑ .

At Earlshall, near Leuchars, long the property of the Bruce family, and at Collairmie Castle, in the parish of Dunbog, both in the county of Fife, are painted ceilings, but on a much smaller scale than that of

the Pinkie Gallery. The Earlshall ceiling is covered with the arms of various monarchs and of several of the Scottish nobility, painted entirely in *black*, and said to have been the work of a French artist; while a number of quaint maxims appear on one of the walls. A good many years ago, I visited the ruinous castle of Collairnie, for centuries the property of the Barclays, and made a few notes respecting the shields of arms on one of the ceilings; but these have unfortunately been mislaid. I have reason to believe, however, that careful copies of the escutcheons are in the possession of the representatives of the late Mr Thomas Barclay, Sheriff Clerk of Fifeshire.

About twenty years ago, two very interesting painted ceilings, exhibiting upwards of forty coats of Scottish noblemen (*c.* 1570), were discovered behind coatings of plaster in an old house on the south side of the High Street, Linlithgow. Unfortunately, they were allowed to be broken up, and most of the escutcheons were acquired by the representatives of the families to whom they pertained; but a detailed account of the ceilings, with lithographed illustrations, will be found in the seventh volume of the Society's *Proceedings*. As at Pinkie, Earlshall, and Collairnie, the designs were executed in water-colour "tempera," without any traces of gilding.