

II.

NOTES ON EXAMPLES OF OLD HERALDIC AND OTHER GLASS, EXISTING IN, OR HAVING CONNECTION WITH, SCOTLAND; WITH ESPECIAL REFERENCE TO THE HERALDIC RONDEL PRESERVED AT WOODHOUSELEE. BY J. M. GRAY, F.S.A. SCOT., CURATOR OF THE SCOTTISH NATIONAL PORTRAIT GALLERY.

My main object in coming before the Society to-night is to exhibit a Rondel of Stained Glass, lent me for that purpose by the late Professor Fraser Tytler, a Fellow of the Society, which is about to be permanently fixed into a window at Woodhouselee.

On the 9th of May 1887, my friend Mr George Seton read before this Society a very learned and interesting paper describing and figuring the four stained-glass shields in St Magdalene's Chapel, Cowgate, Edinburgh. At the opening of this paper he enumerated, under seven numbered items (some of these including several rondels and fragments), all the examples of old glass then known to him as existing in Scotland.

This list of Mr Seton's, published in our *Proceedings*, is sufficient to show that our knowledge of its subject has been considerably extended during the last thirty years, since 1860, when so careful an antiquary as Cosmo Innes wrote as follows in his *Scotland in the Middle Ages*:—"Of stained glass we have scarcely a fragment existing in Scotland. All that has come under my own observation are a few handfuls of broken pieces dug up from the rubbish of our old churches—none of it serving to hint the subject of the painting.

But even since 1887, the date of Mr Seton's paper, some progress has been made.

The acting committee of the Heraldic Exhibition held recently in Edinburgh set before them this among their other aims,—to bring together, either in the form of the actual material, or in that of accurate, full-sized coloured drawings, all the known examples of old heraldic glass having a Scottish reference; and the result has been to add considerably to Mr Seton's valuable list, and to disclose a few slight inaccuracies in his remarks upon certain of its items.

In the present paper I propose to bring under the notice of the Society the examples and drawings that were included in the Heraldic

Exhibition, especially the Woodhouselee Rondel ; and to indicate a few points in connection with these that appear deserving of notice.

The first two and the fourth and fifth items in Mr Seton's list do not call for special remark, as these are merely fragments of diapered or patterned glass preserved in our own and in the Stirling Museum, and so readily available for purposes of study.

Mr Seton does not mention the present resting-place of his fourth item, two fragments of glass formerly in Dunfermline Abbey. This can hardly be the same fragments as those, from the same source, exhibited by Sir Noël Paton to-night, and to be presently described.

The sixth item in Mr Seton's list is the old glass in the windows of Stobhall Chapel, which he states to contain "no heraldry." Such, however, is far from being the case, as a glance at the drawings now shown at once proves. In addition to various fragments and quarries, and to the fine crowned monograms ($5 \times 3\frac{1}{2}$ inches) and stars ($5 \times 3\frac{1}{2}$ inches) executed in silver-stain, we have five excellent examples of heraldic shields,—two in the east and three in the south windows. Four of these ($8\frac{1}{2} \times 4\frac{3}{4}$ inches) are identical; and are wholly composed of glass of a slightly greenish tint, the charges being expressed merely by the lead lines. They show the arms of Drummond impaling Ruthven. The other shield ($6\frac{1}{2} \times 5\frac{1}{2}$ inches), executed in colour, and with far greater elaboration, displays the arms of Hutton impaling those of Musgrave. These two family names are inscribed on a label at the top of the shield, which is enclosed by a cartouch of Renaissance scroll-work, suggestive of the period of James VI. I may direct attention to the exceedingly delicate and beautiful diaper, picked out of a thin coating of pale greyish "matt" colour, which enriches the argent of the dexter side of the shield; and, also, to the effects of time in peeling off in patches the floated blue of the field of the sinister side. These shields, with the exception of the last named, as well as the monograms at Stobhall, have been reversed during repairs made in the chapel some few years ago; the sides intended to face outwards being now placed so as to face to the interior of the building. The period of execution suggested by the artistic style of the shields is the latter part of the 16th century; but if any of my brethren, the members of this Society, who are more learned than myself in the details of Scottish genealogy,

can inform us of the date when a Hutton married a Musgrave, and especially if such a pair were connected with Stobhall, we should attain greater precision upon this point. Doubtless the reference of the former shields, those of Drummond impaling Ruthven, is to David, second Lord Drummond, whose first wife was Margaret Stewart, great-granddaughter of James II. On the death of that lady he married Lilius, eldest daughter of William, second Lord Ruthven, who became mother of Patrick, third Lord Drummond. David, second Lord Drummond, whose arms I believe are here represented, was "served heir of his great-grandfather, John, Lord Drummond, 17th February 1520," he "joined the association on behalf of Queen Mary, at Hamilton, 8th May 1568, and died in 1571" (*see Douglas's Peerage*).

Of the remaining examples of old glass at Stobhall, the fragments and quarries have evidently been collected from various sources. They are distinctly Gothic in character, and manifestly of various dates. The quarry with the *fleur-de-lis* ($5\frac{1}{2} \times 2\frac{3}{4}$ inches) shows considerable resemblance to the examples of that conventional form in the quarries at Sherrington, Wiltshire, assigned to the end of the 13th century, and figured in Franks's *Ornamental Glazing Quarries* (1849), plates 11 and 12; while the quarry showing a conventional flower ($5\frac{1}{2} \times 2\frac{3}{4}$ inches) resembles those in King's College Chapel, and in Queen's College Library, Cambridge (Franks, plate 61), assigned to the middle of the 15th century. To the very interesting fragment ($5\frac{1}{4} \times 1\frac{3}{4}$ inches) displaying conventional fruit and leafage, in orange, red, green, and blue, upon a greenish white ground, I shall presently return.

Mr Seton's seventh, and final, item, to which we now pass, is the fine rondel (circular, 10 inches) at Fyvie Castle, exhibiting the arms of Alexander Seton, first Earl of Dunfermline, and bearing the date 1599. In his reference to this example there is a slight error of description. In his paper in our *Proceedings*, and again in his both erudite and readable Memoir of the Earl (Blackwood, 1882), Mr Seton states that in this glass no heraldic helmet appears surmounting the shield. But Mr Seton had not been able personally to examine the glass; his description was written from a tracing made from the original glass by a firm of glass-stainers in Aberdeen, some years ago, when it was being prepared

for insertion in its present place in one of the stair-case windows of Fyvie Castle. This tracing I have retraced on the sheet of thin paper now shown. I was induced by my interest in the artistic and heraldic aspects of the glass to make an expedition to the North especially to examine the original, and then made a rough sketch of it in colour; but later, just before the Heraldic Exhibition was opened, I commissioned Mr W. Graham Boss to go to Fyvie, where he executed the absolutely reliable water-colour now exhibited. From a comparison of this with the tracing, it is apparent that the draftsman of the latter, in his ignorance of heraldry, has mistaken the helmet, which duly appears above the shield, for a portion of the conventional mantling, and has represented it in such a manner as gives it a close resemblance to ostrich plumes.

To Mr Seton's elaborate account of the glass in St Mary Magdalene's Chapel, I can add almost nothing: it is executed with the care and the knowledge of a thoroughly accomplished herald. There is only one point that calls for remark. Our distinguished Fellow Sir Daniel Wilson, in his *Memorials of Edinburgh*, after referring to the four heraldic rondels and their decorative borders, goes on to mention "one other fragment, a Saint Bartholomew," which "has strangely escaped the general massacre of 1559, that involved the destruction of all the other apostles," and states that "the workmanship of the latter is decidedly inferior to that of the heraldic emblazonry—its lines have evidently faded." In his paper in our *Proceedings*, Mr Seton states that the fragment in silver-stain introduced to our left hand on the lower side of the border of the arms of Michael Macqueen, is "said to be Saint Bartholomew;" and we were so informed by the attendant when we last visited the chapel. But such a designation is palpably inaccurate. The portions of old glass inserted in the circular border here, like those preserved in the border enclosing the companion rondel displaying the arms of Macqueen and of Janet Rhynd his wife, are simply fragments of a decorative border of Renaissance design; and the figure is merely a grotesque ornamental figure—with very little indeed of the saintly in its aspect, similar in general style to those portrayed by Raphael in his Loggia Frescoes in the Vatican. It represents a naked cupid holding in his hand what seems intended for a bunch of grapes.

Another similarly decorative figure, but clad in a classic tunic, with extended arms, with wings, and with an irregularly-shaped aureole round the head, appears in a second fragment of Renaissance decoration, in yellow silver-stain, inserted in the border at the top. At our right-hand side a third, similarly coloured, fragment has been introduced; but this seems not to be a portion of a decorative border like the other two, but part of a landscape, probably a harvest scene, for three reaping-hooks with notched blades are portrayed, lying on what appears to be intended for the ground of a foreground field. Sir Daniel Wilson's words seem clearly to point to a separate figure of St Bartholomew existing in the chapel at the time he wrote (his first edition was published in 1847), and which seems since to have disappeared; and it would be very interesting if we could ascertain from any one who might have been connected with the chapel at the time and still survives, whether this was actually the case. Such inquiries as I have been able to make have not resulted in obtaining traces of the former existence of any separate fragment.¹

We now come to the additions which we are able to make to the above list of stained glass, furnished by Mr Seton four years ago.

The first, which I exhibit in a full-sized, outline lithograph, is a glass panel and border, in the possession of Mr Albert Hartshorne, F.S.A.,

¹ The following are technical notes kindly furnished by Mr Graham Boss:—"The stained glass in St Magdalene's Chapel—of the early half of 16th century—is transitional in method of execution from the mosaic to the mosaic-enamel.

"The royal shield of Scotland is entirely in the mosaic style; the other panels show transitional characteristics, in the free use of flashed glass, portions of which are removed by abrasion to produce the charges in Naples, Anjou, and Bar quarters, and in the bend of the Lorraine surtout, also in monograms M.M.-I.R., the cross crosslet fitchée of the Rynd coat. The three savages' heads (Macqueen) are tinted on the outside of glass with flesh-colour enamel, the shading throughout being done in smear shading, deepened with semi-transparent hatching, more especially in the savages' heads and foliage of wreaths. The silver-stain is a deep rich orange, varied in colour. The coloured glass is smooth in texture, and not much varied in depth. The tinted white glass is rougher in texture and more varied in tint.

"The original leadwork in the royal shields is interesting as showing the use of a small size of lead from one-eighth of an inch to three-sixteenths of an inch broad; and is what is known as flat lead."

the panel representing "A Traditionary Event in the Life of Sir Alexander Stewart," great-grandson of Walter Stewart, Seneschal of Scotland, the border including a Stewart family-tree. This glass formed the subject of an interesting paper by that valued member of our Society, Mr Joseph Bain, published in volume xxv. of the *Archæological Journal*, to which I beg to refer you; and the remarks of the late Mr S. Tucker (*Rouge Croix*), when it was exhibited at the Institute, will be found in the *Proceedings* of the same body under 5th May 1878. I may remark—what neither of these papers take account of—that while the border of the glass is interesting old work, doubtless of the date with which it is inscribed, viz. 1574, and probably of Italian origin, certainly exhibiting a marked Italian influence—the central panel is manifestly quite modern work,—work, I should have said, of the present century. In his paper above referred to, Mr Bain quotes from Noble's *Memoirs of the House of Cromwell*, published in 1787, a passage which indicates that at that date the glass contained a central panel displaying a subject similar to the one now visible, but I am disposed to think that this must have been a panel since destroyed and replaced by the copy now existing; and the headless and otherwise mutilated condition of the reclining figure of "Banquho, the Patriarch of the family," that appears at the foot, and the missing chief of the central Stewart shield, sufficiently indicate that the large oblong panel above is a later insertion.¹

The second example of glass which I have to bring under the notice of our Society for the first time consists of the fragments now exhibited by our fellow, my friend Sir Noël Paton, found at Dunfermline Abbey, and formerly in the collection of his father, Mr Paton of Woocer's Alley, Dunfermline. These I may classify and describe as follows:—(1) Fragment

¹ Mr Boss notes:—"Mr Hartshorne's panel is entirely in the enamel style, the border portion executed with delicate outlines and the enamels principally floated on, and slightly shaded with smear shading. The silver-stain is sparingly used, and only to lighten the effect in small portions of the design. The enamels, which are principally on the front of the glass, are thoroughly fused, the glass having been subjected to considerable heat in the kiln. The glass is a cool greenish tint, and a little rough in texture; the unevenness of surface having been partly caused when firing in the kiln. The enamels in the centre picture are rather crude in colour, and the execution more mechanical."

of an irregular shape, broken into two portions. Extreme size when conjoined, $9\frac{3}{4} \times 6\frac{3}{8}$ inches. The side to your right hand, when looking at the painted surface, shows the curved edge formerly enclosed by leading; this edge having been *grosed*, or broken by means of a wet line being drawn on the glass and its course followed with a hot iron, and the shape afterwards corrected by chipping with the groseing iron, a kind of pincers. The glass is a portion of a blown rondel, having been a hollow globe of glass, flattened before cooling, either by rotary motion or else by pressure against a level metal plate, the two resultant circles of glass, waved in surface as here, being afterwards separated. Towards the right of the larger of the two fragments now shown is visible the closed aperture where the blow-pipe had been inserted. The fragments show a portion of drapery; the ground being greenish tinted ("white"), the folds outlined with dark brown enamel (iron, probably rust mixed with glass-flux), and the shadows a lighter tint of the same enamel, deepened with sharp, dark hair-lines of the same; the high-lights wiped out with a stiff brush. The surface has been much decomposed and pitted by exposure to the atmosphere, the weathering following the painted outlines and deep shadows.

(2) An irregularly-shaped fragment of thin and smooth red-flashed glass, showing a portion of a conventional picked-out diaper in brown enamel, as in the first example, but laid in stipple. Extreme size, $2\frac{3}{8} \times 2$ inches.

(3) Fragment of glass of irregular shape, and of similar make; but of a strong grey-blue colour; showing a diaper of similar character and manner to the last example, expressed in similar brown enamel, laid in a similar manner. Extreme size, $2\frac{1}{8} \times 11\frac{1}{4}$ inches.

The two last-named fragments are very similar in make and manner of painting to the similarly patterned figures at Stobhall; and they may be assigned to 1450 as an approximate date.

The exhibit that I have next to introduce to you (fig. 1, p. 43) is the most important of those not hitherto described,—the Rondel dated 1600, showing the Royal Arms of Scotland impaling those of Anne of Denmark, Queen of James VI. This glass has been in the possession of the Tytler family for at least a century; for in a portrait group, executed

about 1797, and showing Lord Woodhouselee seated with his family in an interior, it appears forming part of a window introduced in the background. This portrait group exists in two versions, one at Aldowrie, and the other at Keith Marischal. More recently the glass was inserted in a fire-screen at Woodhouselee.

The heraldry of the sinister side of the shield displayed on this glass forms a curious and complex subject of study; and may be compared with the lozenge of Margaret, Queen of James III., in the Trinity College Church altar-piece now at Holyrood, and with the Danish impalements in Sir David Lindsay and other old Scottish armorials. In this connection J. Gough Nichol's paper on "The Family Alliances of Denmark and Great Britain," in the first volume of the *Herald and Genealogist*, should be consulted.

The sinister side of the shield in the Woodhouselee glass may be blazoned as follows:—

MAIN SHIELD.

1st Quarter. DENMARK.¹ Or, three lions in pale sable (the two upper passant, that in base being shown rampant, in order that it may be visible beyond the dexter outline of the first inescutcheon). [Should be, Or, semée of hearts gules, three lions passant azure, crowned or.]

2nd Quarter. NORWAY. Azure, a lion rampant holding an axe or. The tincture of the field does not extend beyond the dexter side of the curve formed by the axe-shaft. [Should be, gules, a lion rampant crowned or, holding an axe argent.]

¹ Though so incorrectly depicted, this is doubtless intended for a quarter of Denmark. It may be compared with the first quarter of the finely-engraved example of the Danish arms on the title-page of the *Notæ Vberiores in Historiam danicam Saxonis Grammatici* of John Stephannus (Sorø, 1645), which is duly represented as three lions passant on a field semée of hearts. The quarterings of the shield on this title-page are substantially identical with those on the Woodhouselee glass, except that the cross of Dannebrog divides the quarters of the main shield; that the bearings are duly placed in the centre of the third quarter (Scandinavia); that the lion of the fourth quarter (Gothlandia) duly appears in chief; that the bearing on the second quarter of the first inescutcheon assumes the appearance of a cross patée indented on its outer edges, with two nails placed pile-ways between its chief and dexter arms; and that in the second inescutcheon the arms of Oldenburg (two bars) occupy the dexter side, impaling Delmenhorst.

3rd Quarter. SCANDINAVIA or SWEDEN. Azure, three crowns or. Here the bearings are represented in base in order to make room for the inescutcheon.

4th Quarter. GOTHLAND. Argent, semée of (nine) hearts gules, with a lion passant or in base. [Should be, Or, a lion azure passant over nine hearts gules, four and five.]

In base. WENDS or VANDALS. Argent, a dragon proper (azure with reddish purple), armed gules. [Should be, Azure, a dragon or.]

FIRST INESCUTCHEON.

1st Quarter. SLESWIG. Azure, two lions passant in pale or. [Should be, Or, two lions passant azure.]

2nd Quarter. HOLSTEIN or SCHAUMBERG. Gules, three crowns set in triangle or. [The full blazon of Holstein is given by Woodward and Burnett as "Gules, an escutcheon per fess argent and of the field, between three demi-nettle leaves and as many passion-nails in pairle of the second."]

3rd Quarter. STORMARN. Or, a swan argent. [Should be, Gules, a swan argent, royally crowned or.]

4th Quarter. DIETMARSEN. Or, a mounted knight armed azure. [Should be, Gules, a knight or, his scymitar sable, riding on a horse argent.]

SECOND INESCUTCHEON.

1st. DELMENHORST. Gules, a cross fitché or. [According to Nichol, should be, "Azure, a cross fitché at the foot argent;" and according to Woodward and Burnett, "Azure, a cross patée alesée or].

Impaling—

2nd. OLDENBURG. Argent, a fess per fess or and azure. [Should be, Or, two bars gules.]

The base of this inescutcheon is argent, uncharged.

The field of the St Andrew's Badge suspended round the shield is gules; and the mantling is or, lined with gules touched with argent.

The dexter supporter is a unicorn argent, royally gorged and chained

or, holding a banner intended for that of Scotland—Or, a lion rampant gules. The sinister supporter is a dragon proper, armed gules, and royally gorged or, holding a banner intended for that of Wends, per fesse or and argent, a dragon proper armed gules.

The supporters now used for the royal shield of Denmark are two



Fig. 1. Rondel at Woodhouselee.

savages with clubs, wreathed proper: but Frederich II., father of Queen Anne of Denmark, whose arms appear on the Woodhouselee glass, used two elephants as supporters. These appear on a fine engraving in Bircherodio's *Breviarium Equestre*, of the Order of the Elephant

(which was reinstated by that monarch), a thin folio published at Copenhagen in 1704. This engraving is dated 1581, and, from its style, may possibly reproduce a carving in wood or stone. Here there are some slight variations from the glass, and the (white and red) cross of Dannebrog appears over the main shield, beneath the two inescutcheons.

The fact that the Woodhouselee glass exhibits such rank confusion in the tinctures of the sinister side of the shield, suggested a suspicion that it had been copied from some uncoloured source; and the style of the design led me to make a search through the title-pages of the period. In the volume of Bannatyne Club illustrations in the possession of our Society, there is an isolated woodcut which has considerable resemblance to the arms on the glass; but a still closer approach to identity is exhibited by the armorial woodcut that appears on the back of the title-page of Napier's *Plaine Discovery of the Whole Revelation of Saint John*, printed by Robert Waldegrave, in Edinburgh, in 1593, seven years previous to the date of the glass. A few small differences are visible:—the cross of Dannebrog appears only in the woodcut, where also the unicorn that serves as dexter supporter is not chained; no thistles are introduced on the compartment below; and a motto appears on a scroll on either side of the lion crest. Yet I believe I am correct in regarding the glass as a free enlarged copy from this woodcut.

I would direct special attention to the decorative border which surrounds the arms in the Woodhouselee glass. It consists, for the most part, of conventional Renaissance arrangement of fruit and flowers, but is repaired, near the top to the left, with a compartment of old but entirely different glass. In colour and design the original portions of this border presents the closest similarity to the border of the Fyvie Castle rondel, and to that coloured fragment at Stobhall to which I have already referred, which, though now cut into a quarry shape, has doubtless originally formed part of a circular border. Of these three examples, that at Fyvie is dated 1599; that at Woodhouselee, 1600; while the Stobhall fragment is undated. It is curious to find that among the very few examples of old painted glass still surviving in Scotland, three are so closely similar in material, pigment, manipulation, design, and general feeling for colour; and it is difficult to avoid the conclusion that

the three are the production not only of the same school, but of one artist.¹

It may be noted in passing, that glass-making was in active progress in Scotland about 1632-34, in the hands of the runaway work-

¹ The following are technical notes on the Fyvie Castle, Woodhouselee, and Stobhall glass, kindly furnished by Mr Boss:—

“The colour and texture of the glass at Fyvie Castle, Woodhouselee, and in the four leaded shields at Stobhall—Drummond and Ruthven coats—is the same, the colour being of a pale, cool, greenish tint, and the texture showing striæ, a few air bubbles, and an uneven dimply surface.

“The small fragment of enamel painted and stained glass, half-lozenged shape, and showing Renaissance ornament at Stobhall, is also of a light, cool, greenish tint, and the texture appears to be similar to the four shields; the enamel colours are all on the one side (the front) of the glass, and the silver-stain yellow on the reverse side; the enamels are partly painted on brushwork and partly floated on in a liquid state, enamel style.

“In the Hutton and Musgrave shield at Stobhall the glass is a pale, cool, greenish tint, the texture is smooth compared with the other shields, it shows a little striæ, the surface is pretty even, and there is absence of dimples. It appears to be a different manufacture, the design is painted in enamel colour all on one side of the glass, and the silver yellow stain on the reverse side; the three stags' heads are delicately shaded with brown, and the silver field is enriched with a picked out diaper, delicate and crisp in execution—the azure field of the second is floated on in a liquid state. The quarries with monogram and star are painted in outline with enamel brown, and stained with silver yellow on the reverse side; the glass is a warm, yellowish light tint, and is uneven in surface, somewhat weathered.

“The other quarries are simply outlined and stained yellow; the glass is of various deep and light tints, and a little affected by the weather. The other fragments are principally parts of canopy work, executed with enamel brown and stain. The colours where used are pot metals—the mosaic style (these fragments are of 15th century work, probably earlier half).

“In the Woodhouselee and Fyvie glass the enamel colours and their manipulation and application is identical, the orange-red being applied on both sides in different parts of the designs, the grey-blue of the helmet in Fyvie example and the grey-blue of Woodhouselee piece applied in the same manner to the back of the glass in both, and showing the same imperfect vitrification, floated on in a liquid state in both cases.

“The method of shading is the same in both and applied to the front only. The red colouring of mantling in Fyvie piece is nearly all rubbed off, having been on the back or outside, and exposed to the weather.

“In both there is the same combination of application of the enamels by brushwork, and coating on washes of colour, and floating on the colour thickly. The stain is also on the back in both.”

men of that Sir Robert Mansel who, about 1616, acquired a patent for glass-making in England.

The next examples that I have to show are two ovals dated 1675, kindly lent by Sir George Clerk from Penicuik House. They display the arms of Clerk of Penicuik;—Or, a fess chequé azure and argent, between two crescents gules in chief, and a boar's head coupé sable in base; with for crest a demi-huntsman winding a horn proper. The motto has been altered from "Amat victoria curam" to "Free for a blast." Both mottoes are now used by the family, the former below the shield, the latter above the crest. The arms are those of Sir John Clerk, created a baronet in 1679, who died in 1722. All the colours are painted in enamels, with the exception of the field of the shield, and the motto, scroll, and mountings of the helmet, which are of yellow silver-stain. Upright ovals. Size of each $9\frac{1}{2} \times 7\frac{1}{2}$ inches.

It would have been interesting if I had been able to describe as still surviving any of the glass from Leith Citadel Kirk, which the following extract from the records of Heriot's Hospital, quoted in Steven's *History*, shows was removed to the Hospital Chapel:—"1673, April 7. The Council unanimously understood that the Kirk of the Citadel (of Leith), and all that is therein, both timber, seats, steeple, stone, and glasswork be made use of, and used to the best avail for reparation of the Hospital Chapel, and ordains the treasurer of the Hospital to see the same done with all conveniency." But all the heraldic glass now in the chapel dates from the time of the repairs executed at the end of the last century or beginning of the present. The original cartoons for this glass, which by kind permission of the Heriot Trust I am enabled to exhibit, occur in an inventory dated 1804, the previous inventory, in which there is no reference to them, bearing date of 1787.

The last example of painted glass with which we have to deal to-night is an oval (12×10 inches), dated 1796, and signed "A.C.," lent by Mr Robert Glen, a member of our Society. It was found in 1857, during the demolition of an old house in the neighbourhood of St Mary Street, Edinburgh. It is a very late example of the enamel style of glass-painting, and depicts, in a pictorial and naturalistic rather than decorative manner, "The Death of Eurydice" through the sting of the serpent. The

figure is excellently and freely drawn, and the whole suggests the manner of a designer of book illustrations ; but evidently it is the work of one well accustomed to glass-painting. The enamels used are similar to those seen on china and earthenware, and are chiefly hatched with stippling touches, but are also floated on, principally on the front ; but a very thin wash of brown has been passed over the back to give tone. The glass is so much marked by overheating in the kiln, and so much marked or pitted and waved in surface, that its original quality cannot be exactly ascertained, but it appears to be kelp glass. I am disposed to regard this glass as of Scottish workmanship, a supposition supported by the rude and inexperienced firing by means of which the colours have been fixed ; and to believe that the artist's initials "A.C." may stand for Alexander Carse. It is quite possible that during his residence in London he may have learned the methods of glass-painting. If we were to judge him only by his given subjects of familiar life in oils, we should suppose him unequal to the production of a work like the present ; but in the Watson Collection, now in the possession of the Board of Manufactures, there is a sketch of a pastoral figure-subject by his hand, executed in pen-and-ink washed with water-colour, strongly resembling the present design in general treatment, and quite equal to it in artistic skill.

I may mention that, while writing this paper, I was informed that a piece of old stained glass showing Scotland impaling Drummond was in the south aisle of Dunfermline Abbey, and that it had been formerly in Drummond Castle. Mr Boss was so good as to examine the glass at my suggestion, and he pronounces it to be undoubtedly of 19th-century work, resembling a good deal the glass produced by Mr Willement. Its heraldry and tablets are an enlargement from Plate 25 in Sir David Lindsay's Heraldic Manuscript.

I was also informed that a window of painted glass, from an old religious house at Ormiston, East Lothian, had been preserved at Oak House there, and that in the garden of that house fragments of old painted glass had been repeatedly found. On further inquiry, however, I learned from Mrs Lambe, a sister of Mr David Wight, late of Oak House, that the window which had been formerly preserved there was

of foreign workmanship, and had been purchased by her brother during one of his visits to the Continent.

In conclusion, permit me to express my thanks to Mr W. Graham Boss, who, during the preparation of this paper, has aided me with his practical knowledge of the subject, and has furnished a series of technical notes on the various examples, of which I have gladly made use.

Since reading the above paper I have discovered that some fragments of the stained glass of Coldingham Priory are still preserved there. Thirteen fragments are figured in a coloured plate in W. K. Hunter's *History of the Priory of Coldingham* (Edinburgh, 1858). Upon these Mr Boss reports as follows :—

“ Judging from the chromolithographic plate, the pieces of glass appear to be the remains of a grisaille window, probably of French or English workmanship of the latter half of the 13th century, the foliage being slightly shaded, and the ground of some pieces cross-hatched. (A) In the centre of the plate, shows the usual trefoil leaf, with cluster of three berries. (B) Below, has the foliage in outline only, with a little shading and an entire absence of cross-hatching. This is a late treatment of 13th-century grisaille. (C) Fragment above, to right, appears to be part of a diapered band or quarry design, with marginal border on each side. (C) Below the last named, seems to be a coloured piece of glass picked out with ornament, probably remains of a circular spot of colour in the window. I understand that the colouring of this plate very inadequately represents that of the original glass.”

I am also informed, by Mr J. Ferguson of Duns, that a fragment of the stained glass of Abbey St Bathans was in the possession of the late Mr Turnbull of Abbey St Bathans ; but my efforts to obtain sight or a description of this have been unsuccessful.

I should be glad to receive information from fellow-members of the Society regarding any other examples of old stained glass preserved in Scotland.

NOTE.—Most of the examples of glass referred to in the above paper are figured in the Memorial Volume of the Heraldic Exhibition (Edinburgh, 1892).