

III.

ADDITIONAL NOTES ON THE KIRKYARD MONUMENTS OF THE
SCOTTISH LOWLANDS. BY DAVID CHRISTISON, M.D., SECRETARY.

In a former paper¹ I communicated to the Society an illustrated description of some seventeenth and eighteenth century tombstones in Scottish kirkyards, chiefly in the Mearns, Angus, Perth, Fife, and Midlothian. Since then, kind friends have sent me photographs of examples from various parts of Scotland, and I have had opportunities of seeing a few here and there, but it was not till last autumn that I was able to add any considerable number myself, a residence for two months at Aberfoyle having given me the command by rail and cycle of the ancient province of Menteith and its neighbourhood. This district I had formerly partially dealt with, but I was now able to fill in the blanks and complete the record of the more interesting examples in the kirkyards for the whole country between Dunblane and Stirling on the east and the southern end of Loch Lomond on the west.

In the first part of the present description I shall take up the kirkyards of this district according as they are localised in the valley of the Forth, or in Strathendrick and Strathblane; and in the second part, the new material from miscellaneous quarters.

PART I.

MENTEITH AND ITS NEIGHBOURHOOD.

A. THE VALLEY OF THE FORTH.

1. *Aberfoyle*.—A good many old slabs lie on the ground around the abandoned ruined church. Most of them are plain, either from decay or because they never had been inscribed. The most ancient date I saw was 1623 on a slab with incised skull and crossbones, surrounded by

¹ "The Carvings and Inscriptions on the Kirkyard Monuments of the Scottish Lowlands," *Proceedings*, vol. xxxvi. pp. 280-457, 1901-2.

MEMENTO MORI, and with an almost quite illegible marginal inscription. Another of 1701 has the same emblems, and the rather common warning to the passer-by that he must soon be as the occupant of the grave.

A specially interesting monument is a slab to a celebrated former minister of the parish, Mr Robert Kirk. At the lower end a crossed sword and pastoral staff, surmounted by a thistle (fig. 1), are incised.

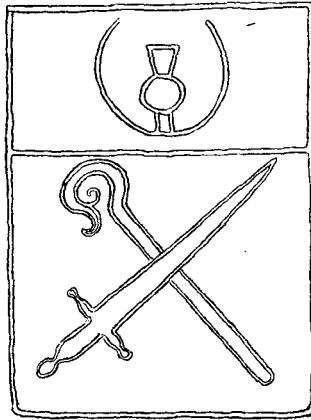


Fig. 1. Aberfoyle, Perth.

The original inscription was rapidly disappearing ; and as it could not be successfully re-cut on the old letters, the present incumbent, the Rev. W. M. Taylor, caused it to be renewed in capitals :—

HIC SEPULTUS
 ILLE EVANGELII
 PROMULGATOR
 ACCURATUS
 ET
 LINGUÆ HIBERNIÆ

LUMEN
M. ROBERTUS KIRK
ABERFOILE PASTOR
OBIIT 14 MAII 1692
ÆTAT. 48

A headstone with common emblems of mortality I represent in fig. 2, *a*,

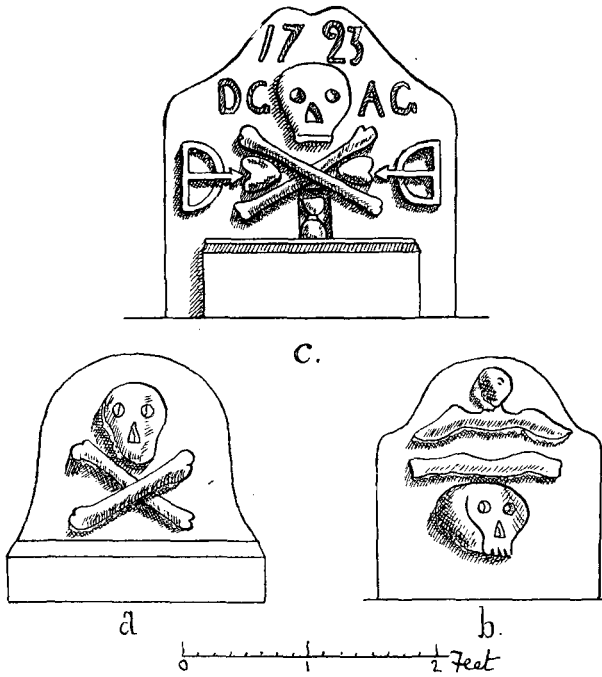


Fig. 2. *a*, *c*, Aberfoyle; *b*, Callander, Perth.

chiefly because it is so unusually small, being only 16 inches wide at the base and about the same height. Another (fig. 2, *b*), not found here, however, but at Callander, is only 15 inches by 14. A third, an Aberfoyle stone (fig. 2, *c*), dated 1723, is not much larger—18 inches by 15—but is more interesting, as in the upper and lower angles of junction

of the crossbones it bears a skull and an hourglass, and in the right and left angles a heart, with a bow and strung arrow, whose point almost touches the heart; a unique design.

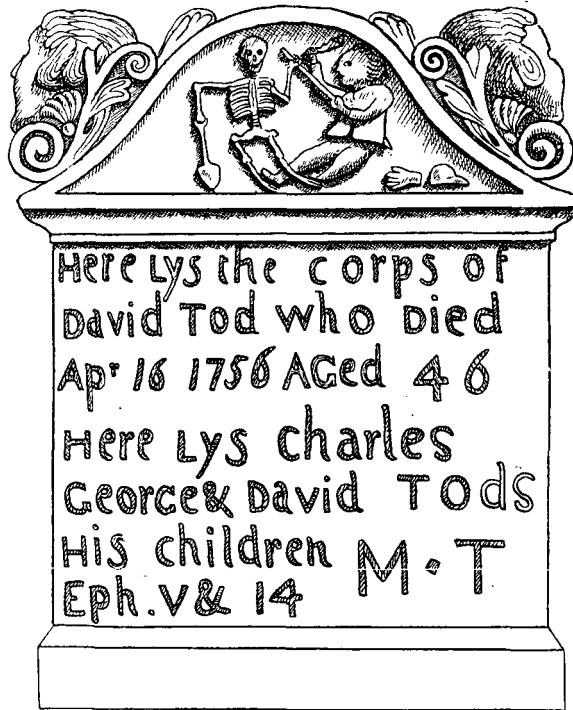


Fig. 3. West face, Tod Monument, Aberfoyle, Perth.

But an equally unique and much more elaborate headstone is one dated 1756, in memory of David Tod. The inscription is on the west face (fig. 3), and is surmounted by a skeleton Death, with spade in one hand and dart in the other (enlarged view, fig. 4), with which he has

transfixed the strangely costumed figure of a man who grasps the spear with one hand and brandishes a feeble nondescript weapon in the other. The hair is elaborately dressed, and the costume consists of a short striped jacket and wide swelling breeches or drawers, which go down to the ankles, if not to the toes. On the ground behind this figure are objects like a glove and a one-handed quaich turned upside down.

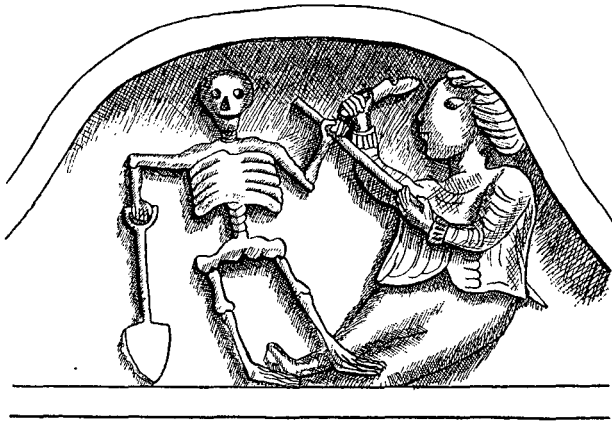


Fig. 4. Enlarged pediment of fig. 3.

On the reverse (fig. 5), under the arch of the pediment, within a deep recess, flanked by fluted pilasters, a cherub hovers over a recumbent figure in a dressing-gown-like shroud with empty sleeves, and a rimmed cloth or other covering to the face (enlarged view, fig. 6). In the middle of the stone below is a hideous half-human half-animal face, with protruded tongue and conventional hair and beard (enlarged view, fig. 7), flanked by "W. T." and "1759," and lower down by apparently round-headed fluted pilasters, upon which are displayed a mason's tools.

The flanks of the stone are 3 inches wide, and above the capital on either side is a well-designed human head, with an unusually pleasing countenance (fig. 8). The elaborately dressed hair is well seen in the front views of the stone (figs. 3 and 5).

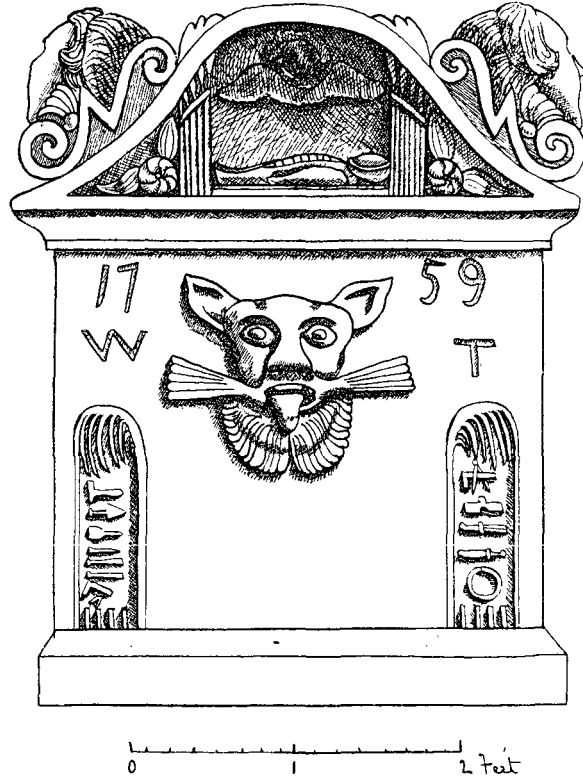


Fig. 5. East face, Tod Monument, Aberfoyle, Perth.

2. *Buchlyvie*.—The extremely plain church, originally the meeting-house of the Antiburgher Seceders, and built in 1751, but now attached to the U.F. community, stands in the only burying-ground of the *quoad sacra* parish, the church of which is at the other end of the village.

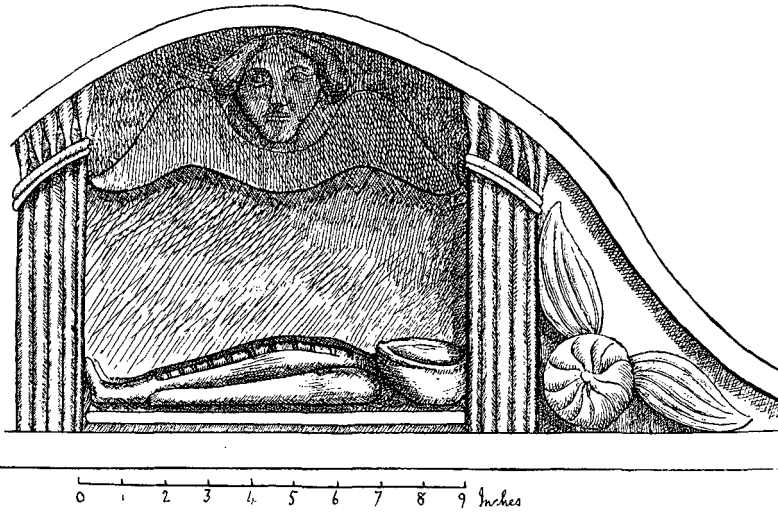


Fig. 6. Enlarged pediment of fig. 5.



Fig. 7. Enlarged grotesque Head from fig. 3.

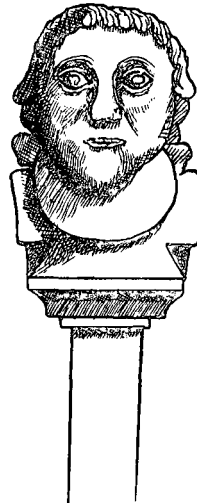


Fig. 8. From Tod Monument, Aberfoyle.

Judging from some of the dates on the tombstones, the churchyard must have been in existence before the church. Slabs are numerous, but many of them are so covered with moss that it would take many days to uncover and investigate them, and I do not think the reward would be great, as the generally smooth surface of the moss shows that very few have carvings, in relief at all events. Many also that are free from moss seem never to have had either inscription or decoration. A

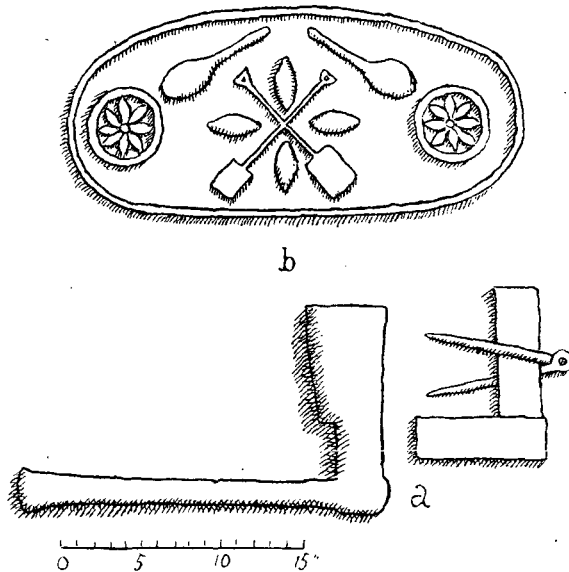


Fig. 9. Buchlyvie, Stirling.

very few have the ordinary skull and crossbones or tools. Of the latter I give a well-carved example in relief of a full-sized axe, compass, and square (fig. 9, *a*), dated 1704. At the top of another slab, within an oval space, fielded by a plain bead, are two crossed very small-handled spades or shovels, with somewhat diamond-shaped objects in the four angles, probably batches of bread, flanked by rosettes, and with two peels or bakers' oven-shovels above (fig. 9, *b*). The date I could not make

out. The only other carving of a baker's implements I have seen in a churchyard is at Abercorn (*op. cit.*, fig. 46, *i*). Compare also those on ancient edifices at the Water of Leith village, figs. 43, 44, 45.

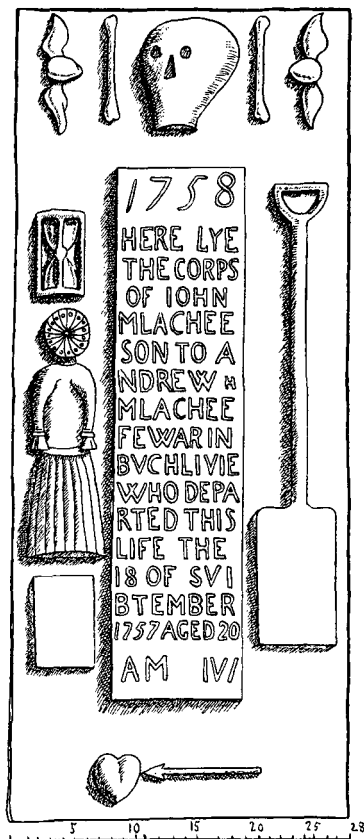


Fig. 10. Buchlyvie, Stirling.

The most interesting slab, however, is shown in fig. 10. At the top, a skull is flanked by winged heads; below the skull, and running down the centre of the slab, is a raised tablet, with an inscription to John and

Andrew MLACHEE (M'Latchie?). The tablet is flanked on one side by a full-sized spade, and on the other by a comparatively small figure resembling a stuffed costume rather than an individual. The head, instead of a face, has a circle, with sixteen lines radiating from the centre, and in each space thus formed there is a little round hole near the circumference. The costume has sleeves with plaited cuffs, a waistband, and a skirt or kilt with eight plaits, but there are neither hands nor legs. Below this is a square object, perhaps intended for a book; and at the very foot of the stone an arrow points to and almost touches a heart. All the carvings are in high relief.

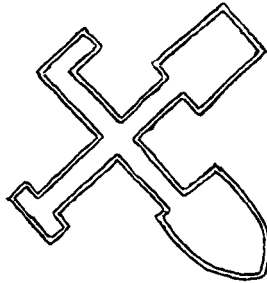


Fig. 11. Port of Menteith, Perth.

3. *Port of Menteith*.—The church is prettily situated, and the yard contains many slabs and headstones, with a few tablestones, but few seem to be of any interest. The only seventeenth century date I saw was 1676, on a slab with a marginal inscription to WILLIAM M^cKENLAY, with incised skull and crossbones and crossed spades. As this is an early example of the latter I give a drawing (fig. 11).

An elaborate monument is the tablestone in memory of William Macfarlan and MARGRAT Campbell, dated 1757, restored in 1853 by John Kennedy, D.D., their grandson. The table bears merely the inscription, but the slabs supporting the two ends are carved both on the face and flanks in the following manner. The west one has on the face a richly ornamented and deeply carved shield, displaying a plough-

share, hammer, square and compass, all in high relief (fig. 12). On its north flank, also in high relief, is a smiling human face, with well-dressed hair and long "tassels" hanging down from the ears (fig. 13, *a*); on the opposite flank is a skeleton in relief, with a distorted face incised above it on the capital (fig. 13, *b*). The east support bears on the face an ordinary skull and crossbones; on the north side the upper part of a human body, swathed in a "dressing-gown" with empty sleeves, and

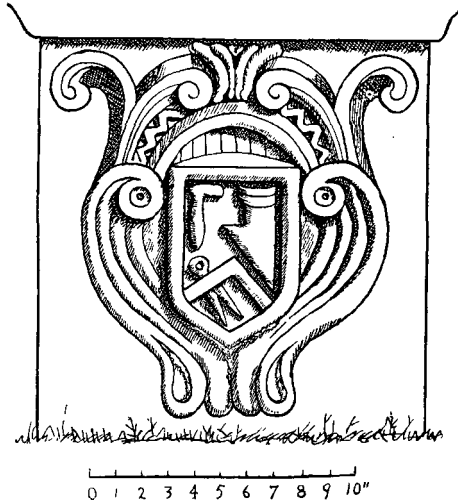


Fig. 12. On support of Tablestone, Port of Menteith, Perth.

the face covered by a rosette (fig. 14, *a*); on the south side, a hideous, sensual, leering face, with wide mouth and protruded tongue (fig. 14, *b*), evidently by the same hand that carved the more animal face on the Tod monument at Aberfoyle, fig. 7.

4, 5, 6. Following the valley of the Forth, we come to several kirkyards from which I have published examples in my former paper, *Thornhill, op. cit.*, fig. 127, *a, g*; *Kippen*, figs. 99 and 110; and in the angle of junction of the Forth and Teith, *Kincardine*, fig. 158. I

have nothing to add from them, and it only remains to speak of *Gargunnoch*.

7. *Gargunnoch*.—The church has a rather neat appearance, standing

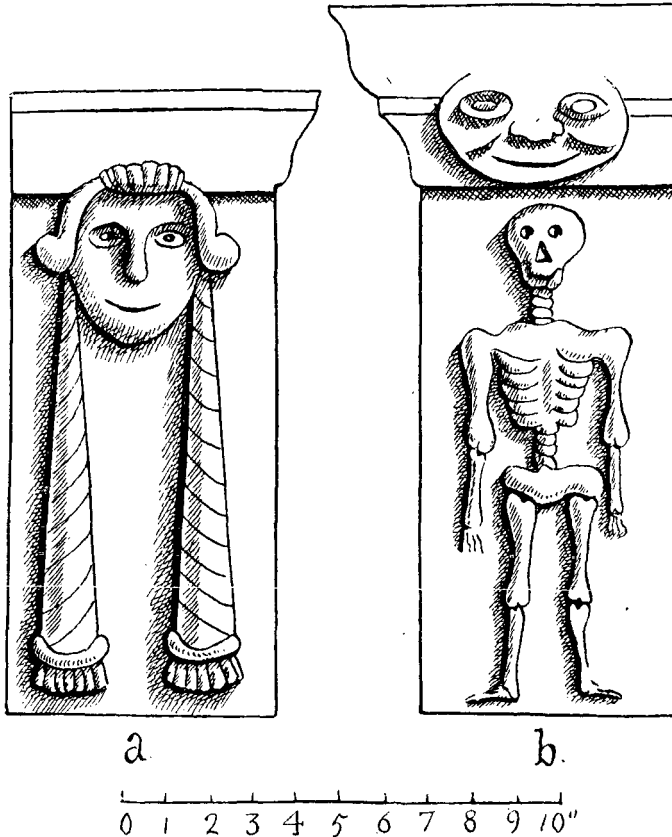


Fig. 13. On sides of support, fig. 12.

above the road, with an outside stair somewhat redeeming its commonplace aspect. A stair-style to the churchyard harmonises with the scene, and saves the too common trouble in Scottish parishes of hunting

for the key of the locked gate. The churchyard slopes steeply from the west end of the church almost on to the roofs of some houses, and beyond this the village climbs a steep hill westward. The view of Highland mountains is superb, and altogether the situation is remarkable.

Many partly moss-covered slabs, apparently of the eighteenth century,

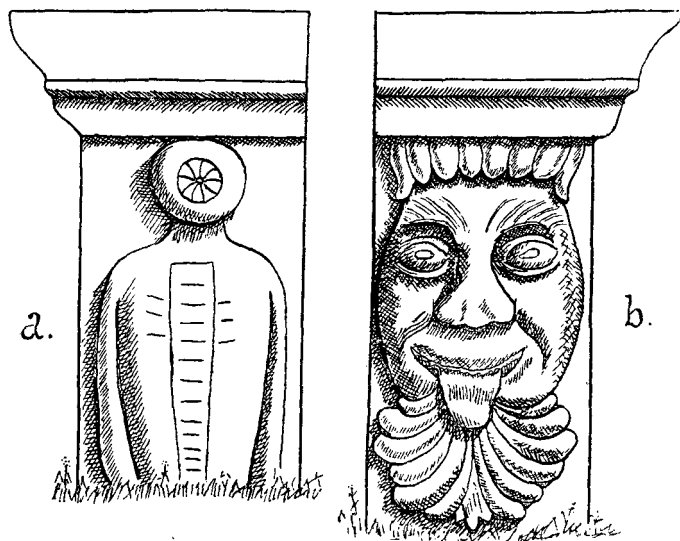


Fig. 14. On ends of east support, Tablestone, Port of Menteith.

remain in the churchyard, but I saw no seventeenth century dates. One or two examples of the skull-and-crossbones, and a square, were all the carvings I could make out, except the superior designs on two headstones now to be given.

In one, the tools of a shoeing smith are boldly carved in high relief and of natural size (fig. 15), without inscription save the date 1748 and the initials I. A. The other, apparently dedicated to a schoolmaster

(fig. 16), displays at the top two quills crossed, and flanked by the date 1736, and below them an ink-bottle with a small quill pen in it, flanked by a ruler and a star. These emblems are within a chevron arch. Beneath them, and half buried in the soil, are a skull and cross-

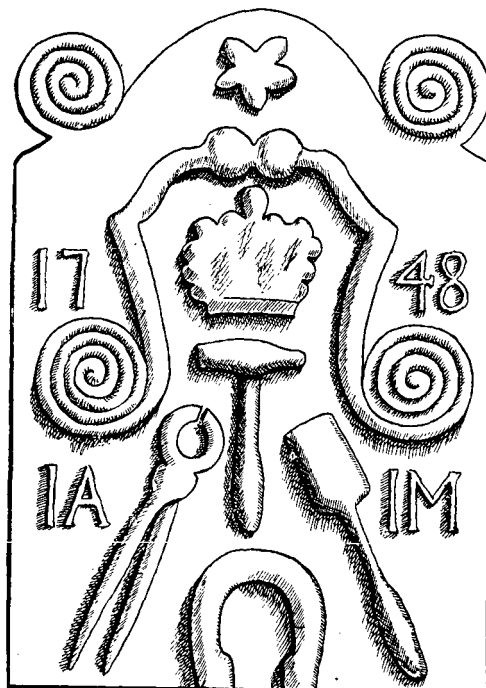


Fig. 15. Gargunnoch, Stirling.

bones, flanked by a repetition of the chevron border running down near the edge of the stone. The monument is small, but the design is in good taste and well executed. I do not know of any other example in Scotland of a tombstone with the implements of a schoolmaster, but I

have seen two in the churchyard of Brixton, Isle of Wight. One, dated 1780, displays on a headstone a book, ink-bottle and quill in it, globe, two rulers, and a pair of compasses, all very nicely carved (*op. cit.*, fig. 183, *d*). The other, of later date, is a comparatively feeble production.

B. STRATHENDRICK.

The Endrick Water has its sources in the Gargunnoch Hills, and after separating these from the Fintry Hills in a southerly course of three

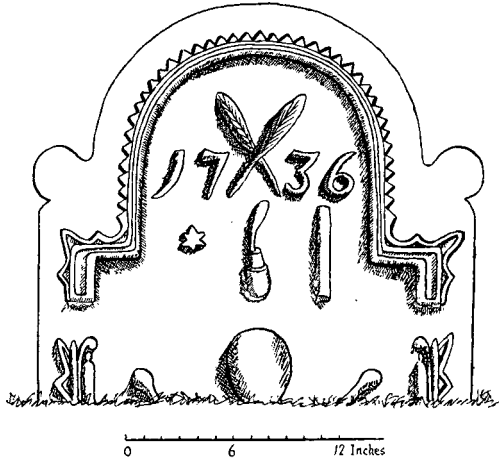


Fig. 16. Gargunnoch, Stirling.

miles, bends westward between the Fintry Hills and the Campsie Fells for five miles; it then skirts the northern slopes of the latter for six miles, and making a great bend to receive the Blane Water from the south, continues its course through the wide part of the strath for another six miles, between the Kilpatrick Hills and the end of the mountains on the east side of Loch Lomond, and falls into that loch opposite Inchcailloch. The whole course measured straight on the map is about twenty-two miles, but including the numerous greater and minor curves must considerably exceed thirty miles.

In its varied course the stream for the greater part of the way passes through scenery of an Anglo-Scottish kind, combining the rich and well-wooded character of the one country with the hilly irregular nature of the other. The oak is common in the lower strath, and nowhere in Scotland have I seen it so well formed and richly clothed, although few of considerable size are to be seen. Even the villages have little of the commonplace attributes so common in Scotland. They generally run downhill in an irregular manner, amidst trees and gardens, and the cottages often have retained their thatched or red-tiled roofs, and are not inelegantly planned.

1. *Fintry*.—This parish is the uppermost on the river, and the church is beautifully situated where the wilder and bare part of the glen ends, three miles below the westward bend of the infant stream, and half a mile above the village. The churchyard contains a great many slabs, generally not much covered with moss; and although the decided majority are plain, and seem to have been always so, inscriptions, or at least initials, are more numerous than is usual in the district. Several of them are dated towards the end of the seventeenth century. On one of these, bearing on the face an incised mill-rynd, with the date 1692 below it, I could read on the nearly effaced marginal inscription the name (CU)NNINGHAM, and LAST WEEKS OF MARCH. On the lower part of the face these lines are quite distinct:—

O . PAINTED . PICE . OF .
LIVING . CLAY . O . BE .
NOT . PROUD . OF . THY .
SHORT . DAY.

The slab to Elizabeth Robinson, "SPOWS" to John Cowan (fig. 17), with a marginal incised inscription, effaced at the end, has a skull and crossbones at the top in a sunk panel, and the date 1693 below.

Probably at least as old is the undated slab (fig. 18), with a well-incised marginal inscription to John Risk and Agnes Brown, which goes on to state that this is also the place appointed for Hugh Risk, Elizabeth Cunningham, and their children—a kind of announcement I have not

noticed elsewhere. The face of the stone is carved with an unusually interesting design. It is divided into three panels, the upper and lower of which are very simply ornamented by bars, so placed that if prolonged

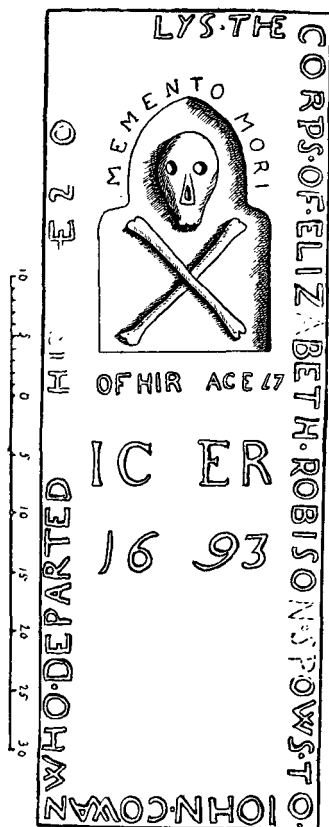


Fig. 17. Fintry, Stirling.

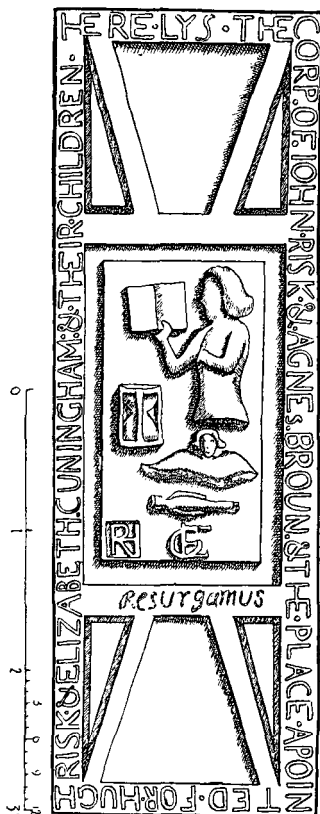


Fig. 18. Fintry, Stirling.

through the middle panel they would nearly form an elongated St Andrew's cross. The middle panel contains in high relief the well-posed and dignified figure in profile of a man reading a book. He is clothed in a

short-skirted coat, and the lower limbs are omitted. Opposite the skirt is a large hourglass, and beneath both is a winged head, set rather awry, and with wings of unequal size. This cherub hovers over a

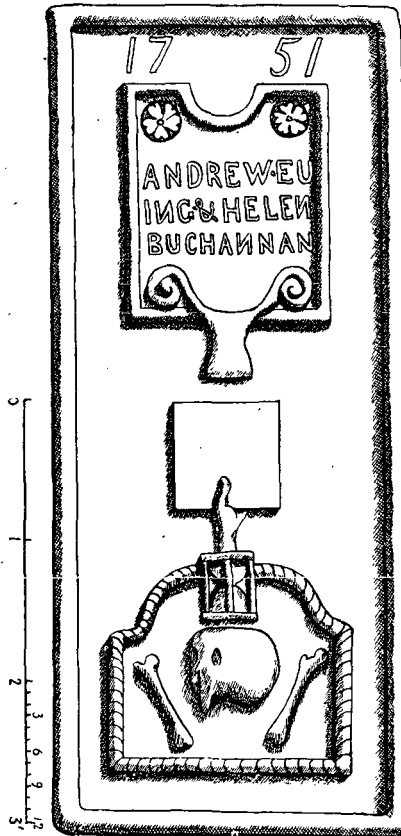


Fig. 19. Fintry, Stirling.

diminutive dead body wrapped in its shroud, below which "resurgamus" is incised in a current hand.

Of later date, 1751, is a slab, broken in two, of a rather unique kind,

as the inscription is confined simply to the names, presumably of a husband and wife. They are beautifully carved in large capitals within a plain bead border, supported by what resembles a double-handed urn (fig. 19). Below is a hand holding an open book.

There are also several tablestones; two, dated 1720 and 1722, with ordinary skull-and-bone emblems.

The only headstone of interest is inscribed, "Here lies Joan Joack

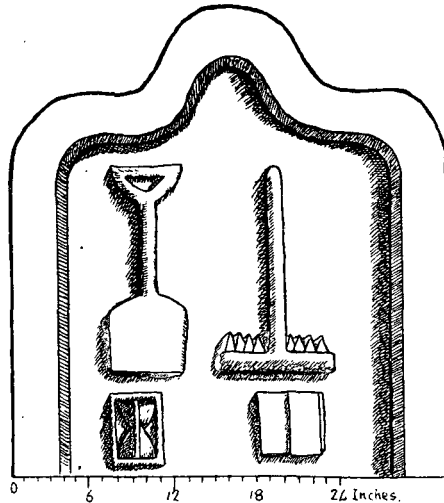


Fig. 20. Fintry, Stirling.

spouse to John Bour gardiner at Culreath, 1764," and bears in high relief on the back his spade and rake, an hourglass, and a book (fig. 20).

Balfron.—The church is quite detached from the main part of the village, which runs downhill southwards towards the Endrick, and is invisible from it. The approach to the kirkyard is through a little irregular square of neat houses and fine trees, with a drinking-trough in the middle, taking the place, perhaps, of the village cross. The antiquity of the square is vouched for by a ruined oak, whose stem, girdled by a strong iron band, is 14 feet 6 inches in girth, 5 feet above ground.

Beyond the oak, the tower of the church shows between two large ash trees, one nearly 14 feet in girth, guarding the gate of the churchyard, the fabric of the tower being of a rather neat design, and built of stone of a delicate red colour. The whole scene is of an unusually pleasing character.

Among the very numerous slabs, few show any signs of having had either inscriptions or emblems, but many are moss-covered. The oldest date I saw was 1668, on a slab with an illegible marginal inscription. A few of the many that were clean bore ordinary "skull and crossbones," but I noticed none with tools. Probably of early date is the slab, $4\frac{1}{2}$ feet long, with nothing on it but an incised cross-hilted sword, with a blade 28 inches long, and 3 wide six inches below the hilt, thence tapering to a point (fig. 21, *a*). It looks like a really serviceable weapon, unlike the only other sword I have seen on a Lowland tombstone (*op. cit.*, fig. 182), which seems rather of a fanciful character.

Also of some age appear to be two slabs bearing the same animal head of a rather nondescript kind, probably heraldic. In one of them (fig. 21, *b*) a single head stands under a skull and crossbones. In the other, one head at the top is flanked by a feeble ornamentation of radiating curved lines (fig. 21, *c*), and, close below, three are included in a sunk panel, shaped like a heraldic shield. All four are on a square surface raised 2 or 3 inches above the slab. A row of five or six ear-like objects project from the head backwards in each case.

Headstones were numerous. The oldest date I saw was 1707 on a small one, rough-hewn behind, and bearing in front in high relief a skull and crossbones, with a winged head above and an hourglass at one side, but no inscription.

Among the numerous nineteenth century headstones, two may be singled out as showing some originality. One (fig. 21, *d*) bears two bayonets crossed, and is inscribed, "To the memory of Walter Buchan of the 42nd Regiment who fell in the memorable battle of Waterloo on the 18th of June 1815, aged 21 years. Dulce et decorum est pro patria mori."

The other (fig. 21, *e*), of date 1827, has on the back two serpents facing an apple (?) and intertwined below, but with the tails free. They are carved in very high relief and remarkably well designed.

Killearn.—The site is perhaps the most beautiful of the many finely situated churchyards of the district. To the south the ground falls

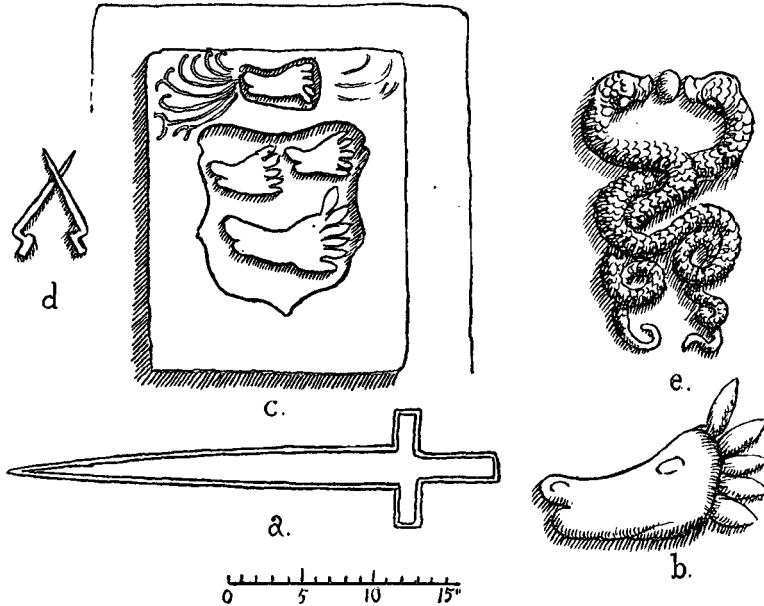


Fig. 21. Balfron, Stirling.

from the burying-ground by a gentle slope, with an intervening strip of grass bounded by nothing else than a light fence of the crimson rambler rose, and then ascends gently to the foot of the steep rise of the Fintry Hills about a mile off, which, seen from here, have a rugged look and a fine sky-line. These slopes, as well as the decline to the west, are diversified with scattered oaks, well-grown and handsome. The ruined church does not detract from the beauty of the scene, as it is completely

covered with ivy. The village, almost hidden here, has a charming irregularity, and contains many neat cottages with fine trees and flowers. The handsome memorial church to Mr Orr Ewing stands apart, also in a fine situation, close to the obelisk in memory of George Buchanan.

The churchyard contains very many slabs, almost free from moss. I read ten seventeenth century dates, from 1624 to 1694, and many of the eighteenth century, but the only carvings I could see were a couple of feebly executed "skull and cross-bones." With the exception of initials, which are common, there are very few inscriptions. One slab (fig. 22) is of the elegant early form, narrowing to the lower end, and has in the centre apparently a mill-rynd, deeply incised.

Strathblane.—As the Blane falls into the Endrick west of Killearn, and the parish of Strathblane includes the whole strath of the same name, this seems the proper place to describe its kirkyard. It is on a high wind-swept spot, at the very top of the pass leading from Strathblane to the south country, and yet it is adorned by fairly good trees, and the church, under the fostering care of the Edmondstones of Duntreath, greatly sur-

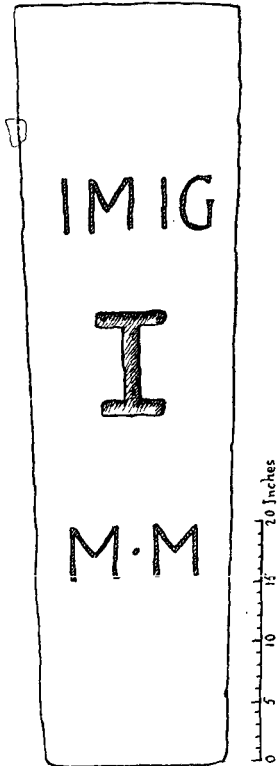


Fig. 22 Killearn, Stirling.

passes in elegance the mass of Scottish parish-churches.

The tombstones enjoy the unique privilege of having been exhaustively described, catalogued, and illustrated by Mr John Guthrie Smith,¹ and owing to his indefatigable exertions they are now almost free from

¹ *Parish of Strathblane*, J. Guthrie Smith, F.S.A. Scot., 1886.

moss. Mr Guthrie Smith claims for one of them the very ancient date of 1480, and states that this is authentic, although the figures are new, "having been renewed a few years ago, as the old ones were then nearly obliterated." I cannot help thinking that this is a mistake, however, as so old a date is quite unprecedented in Scottish churchyards, and those even of the subsequent century are so rare as to make it doubtful whether they were not originally within the churches. The next earliest in his list, also, is 1626, or a century and a half later.

It is interesting to note the number and kind of tombstones as recorded by Mr Guthrie Smith, of which I have made the following analysis:—

<i>Slabs.</i>			
	17th Century.	18th Century.	Carved.
With dates and initials	12	25	Coat of arms 2
With dates and names	3	8	Crown and hammer 1
With dates and marginal inscriptions	3	1	Bell, coffin, skull, crossbones, and cross-spades 1
With dates and face inscriptions	5	9	Coffin only 1
	<hr style="width: 50%; margin: 0 auto;"/> 33	<hr style="width: 50%; margin: 0 auto;"/> 43	<hr style="width: 50%; margin: 0 auto;"/> 5

<i>Headstones.</i>			
	0	7	Crown and hammer 1
Undated inscribed or blank slabs	43		

The much later origin of the headstones, and their comparatively small number even in the eighteenth century, are in accordance with what I have observed in the other churchyards of the district, and, I think, is also characteristic of the country generally.

Referring the reader to Mr Guthrie Smith's work for illustrations of several other carved tombstones, I give in fig. 23 a representation of the crown, ring, and hammer-in-hand on the slab dated 1774 to James Leitch and Margat Lawson. The ring I have not seen before in the many crowned-hammer monuments met with, neither do I know its

significance. A crown and hammer, Mr Guthrie states, are the insignia of the Glasgow Incorporation of Hammermen.

I also give (fig. 24) a copy, reduced from my rubbings, of the curious inscription in sloping italics upon both faces and one side of a headstone which Mr Guthrie Smith gives in ordinary type in his volume. The last line of the inscription on the west face, which is now concealed by the turf, reads

No more . to . taste . of . death

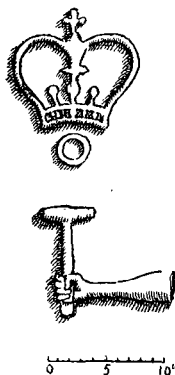


Fig. 23. Strathblane, Stirling.

Also hidden by the turf is the conclusion of the side inscription—

to . who
survi
vs . no .
pity .
(shows or spares ?)

The breaking up of the words in these short lines seems almost wantonly absurd.

Drymen.

The village, like others in the district, straggles picturesquely downhill, in a rich agricultural country adorned with many fine trees. The unpretentious kirk is at the foot of the village, though not of the slope, and the yard has good trees about it, and two or three neat thatched

Here lyeth the body of
 Christian JACQUES late
 spouse to Mr Ja LUM
 stone born 166 died Apr 3
 1735 aged 62 years a stran-
 ger from her native land a
 stranger on the earth now
 by the command of GOD

O C R U E
 I S T A N
 T H O M
 S T A T
 R E C A R E
 S T A R I E N
 N D E C Y
 A R C S

As so here lyeth the body of
 Ann Winston the wife
 born Aug 1703 died 1714 age
 eleven years as so here lyeth
 the body of Isabel Winston late
 spouse to John LUMSTONE and
 mother to Mr Ja LUMSTONE

Fig. 24. Strathblane, Stirling.

cottages in front. It contains numerous slabs, mostly moss-covered, and the only carving I could see, incised at the foot of a slab on which nothing else was to be made out, looked like a strange combination

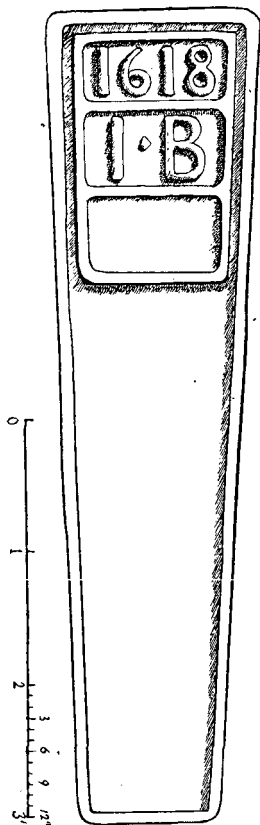


Fig. 25. Drymen, Stirling.

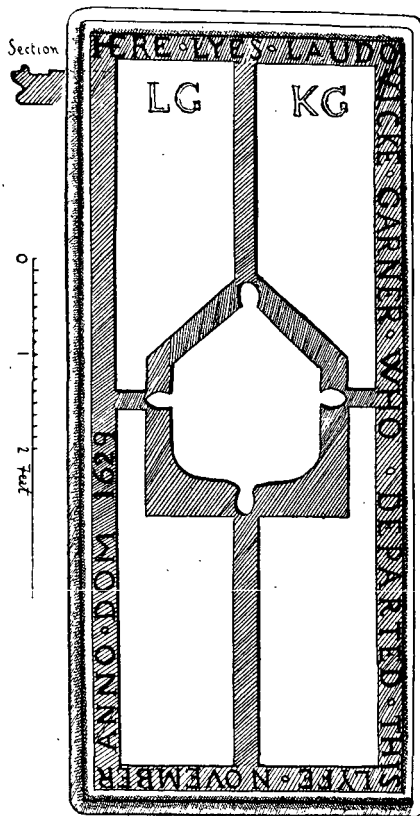


Fig. 26. Kilmarnock, Stirling.

of the cherub and skull symbols. The skull has cherub wings (?) below it, and projecting upwards from them the upper part of crossbones, which are not prolonged downwards.

An elegant slab, nearly 6 feet long, 18 inches wide at the top, and 12 inches at the bottom (fig. 25), has at the upper end a panel divided by raised lines into three parts. In the first is the date 1618, in the middle one I. B., and the lower one is blank. Letters and figures are in high relief. The next oldest date I saw was 1770. There are a good many headstones and a few tablestones, all apparently of a late period. One of the former is remarkable for having the square and compasses at so late a date as 1867.

Kilmaronock.—The plain kirk stands on a good site amidst fine though not ancient trees. I should think a couple of hundred slabs at least

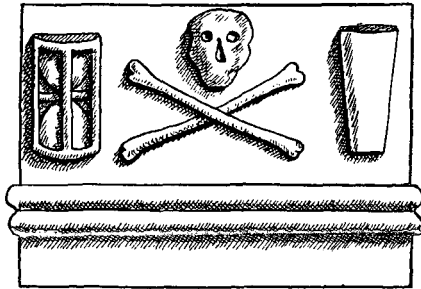


Fig. 27. Kilmaronock, Stirling.

cover the ground, moss-covered and not, scarcely any of which show signs of carving, and but a few of lettering. A notable exception is the fine stone to Ludovicke Garner (fig. 26), of date 1629. An unusual feature is the groove in which the marginal inscription is incised, a plan which may have secured its fine state of preservation. The conspicuous shield in the centre, where the sunk arms of a cross meet, does not seem ever to have borne anything.

There are a considerable number of comparatively modern tablestones and very many headstones, a few of which have the unusual length compared with height shown in fig. 27, which often bear inscriptions on

the top as well as the face. This is the only one with any carving, and is perhaps the oldest.

The following inscription on a slab is incised in italics, the capitals at the head of some of the lines being well formed and designed. I had not time to take a rubbing of it. The date probably stands for June 11, (17)77.

*Go home dear Frien
des and shed no tear
We must lie here till
Christ appear and at
his coming we hop
To have a joyful
Rising from the
Grave Juine 1177*

Buchanan.—The church is seen and approached through an avenue of pine-trees, which increases its resemblance to a rather old-fashioned country-house. Many are the slabs, but it would require much hunting to discover what designs may be concealed under the thick coating of moss lying on nearly all of them. I could see only a few skulls and crossbones and a very little lettering.

PART II.

MISCELLANEOUS MONUMENTS.

Adam and Eve Stones.

In my former paper I described and illustrated twelve examples of this class of monument, which made its appearance in the kirkyards about the middle of the eighteenth century, and vanished before the end of it. They were met with in the counties of Kincardine, Forfar, Perth, Stirling, Lanark, West-Lothian, Roxburgh, and Dumfries, showing that they were distributed pretty widely over the Lowlands. Although no two were alike, the treatment of the subject was generally much the same. Adam and Eve, facing the spectator, stood

on opposite sides of a tree, loaded with enormous apples, and Eve was in the act either of receiving the apple from the serpent in the tree, or of handing it to Adam. Marked exceptions occurred at Melrose and Logiepert, where Eve seems to be still resisting the tempter.

I am now able to place on record nine additional examples: one from Birnam, Perth, one from Kells, Galloway, and no less than seven from Ayrshire.

Birnam, Perthshire.—In this instance, which was made known to me by my daughter, Miss Maud Cassels Christison, who took a photograph of it (fig. 28), the subject is treated in a totally different manner from those formerly described. Above a skull, crossbones, and hourglass, not shown in the view, is a "Memento Mori" ribbon, above the middle of which Eve, clothed in an apron and a kind of mantle, is sitting in the background under a tree, and points to Adam, who, also wearing an apron, stands forward, with one hand on his stomach and the other stretched towards the tree. Between them, and in front of Eve, the serpent crawls along the ground towards the tree. The attitudes suggest that Eve is asking the serpent to fetch an apple for Adam, who is quite ready to receive it.

A straight scrollwork separates this scene from another, more decayed, in which the Annunciation is represented. On the left, an angel in flowing robes is descending, holding a lily in one hand. On the other side of the lily the Virgin kneels in an attitude of adoration. Lilies and roses fill blank spaces on the stone. At the very top are a weaver's frame and shuttle. A bead border, decorated with circles, incloses the whole. This stone, dedicated to John Campbell, Trefuch, is the only example I know of an Annunciation scene, among the kirkyard monuments. Its date is probably about the middle of the eighteenth century. When newly carved it must have had a very handsome appearance, in spite of the rather grotesque treatment of Adam and Eve.

My knowledge of the existence of the example at *Kells* in Galloway,

and of six of the seven in Ayrshire,—at *Riccarton* (two), and one each at *St Quivox*, *Tarbolton*, *Dunlop*, and *Craigie*,—is due to the Rev. David Landsborough, LL.D., Kilmarnock, to whom I am also indebted for a

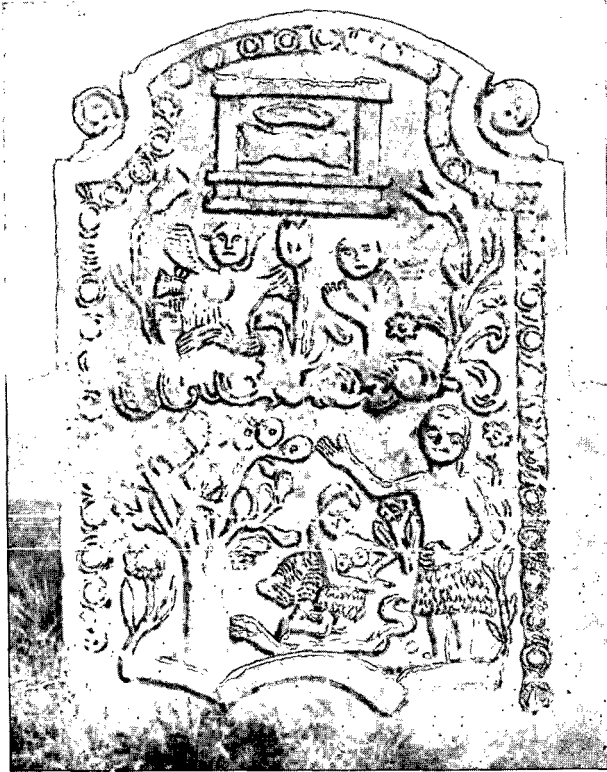


Fig. 28. Birnam, Perth.

description and drawings of several of them, reproduced from an account he published under the title of "The Church in Ayrshire in the Olden Time," in *The Kilmarnock Standard*. The photograph of the seventh, at *Colmonell*, was taken by Mr John Aitken, Arden Lea, Falkirk.

Riccarton. No. 1.—On the front of the stone Dr Landsborough could see only faint remains of the ordinary “Adam and Eve” type, but the lower part of the stone on the other side had been well preserved, and on it he found another representation of the subject, in which “a new feature had been introduced. The tempter is not the serpent,



Fig. 29. Riccarton, Ayrshire.

but the woman. Adam makes a vigorous resistance. He is represented fleeing from her. But his arm is extended backwards towards her, while its palm, turned against her, says emphatically, ‘Begone! tempt me not!’ (fig. 29). Eve stands firmly with clasped hands, as if piqued at his refusal, but resolved to conquer.” The design is quite peculiar in one respect: the figures, instead of standing with their heads towards the top of the stone, are placed horizontally.

Riccarton. No. 2.—Adam and Eve, robust figures, stand on opposite sides of a little tree, which has a very small head (fig. 30). No details of leaves or apples are visible, neither is there any sign of a serpent. A scroll, probably for an inscription, surmounts the scene, and above the whole is an angel or cherub, much erased.

Craigie.—The stone that once stood here was removed in 1832 to the grounds of a member of the family to whom it belonged, where it now

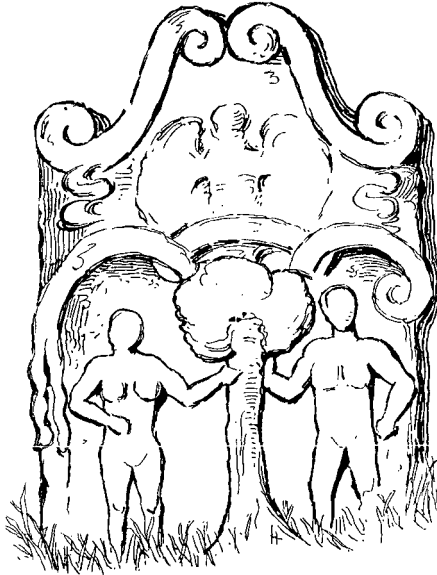


Fig. 30. Riccarton, Ayrshire.

is. On one side it is much effaced, but the earliest date on the inscription is 1692, and the base is adorned by a plough, with ploughman and ploughboy, and either three or four horses. In the centre of the reverse is "the Tree of Knowledge, of good size, with well-developed branches, abundant foliage, and much fruit. The figure of Adam stands on the right side of the trunk and that of Eve on the left, both having a hand on the tree. Around the trunk a serpent is coiled, its head appearing

among the lower branches." Under the tree and above each figure is a cherub head with one wing, and above the tree hovers the usual double-winged cherub head (fig. 31).

Tarbolton.—This stone "gives only the figures without accompaniments." When Dr Landsborough asked the gravedigger if there were

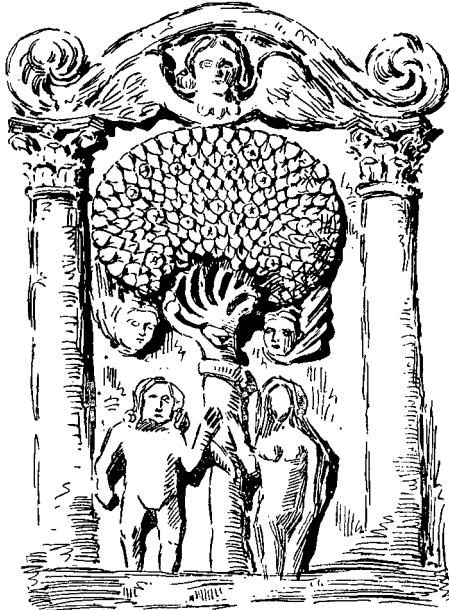


Fig. 31. Craigie, Ayrshire.

any Adam and Eve monuments in the kirkyard, he gravely replied, "Na, na ; we've nane sae auld as that here !"

St Quivox.—Here the tree with its fruit is depicted, with the inscription "In the day thou eatest of it thou shalt surely die." Above is the shadowy outline of another tree, which Mr Wilson, the parish clergyman, took to be "the Tree of Life, on which the hapless pair are turning their backs as they go forth from the garden hand in hand."

Dunlop.—Of this stone Dr Landsborough had no information.

Colmonell.—Mr Aitken's photograph, fig. 32, shows very well the groups on this remarkable stone. As interpreted by him, the upper subject "represents the body as a skeleton raised up for judgment. The angel of the resurrection, blowing a trumpet and holding the open book of judgment, stands on one side. The hourglass between the



Fig. 32. Colmonell, Ayr.

angel and the skeleton would probably originally show that the sands had run out, but it is too indistinct now. On the other side stands an angel holding a balance." The middle subject represents the temptation in an unusual way. A monstrous fat serpent trailing on the ground offers the apple in its mouth to a bold-looking robust Eve, who takes it with one hand while grasping with the other the hand of a poorly developed and reluctant Adam, whose abject terror seems to

cause his limbs to give way under him. There is no tree. The date is 1758.

The lower subject represents a man ploughing with a team of four animals, probably intended for horses, though in appearance and comparative size they are more like sheep. An assistant wields an enormous whip. Mr Aitken suggests that this subject typifies the results of the Fall—"In the sweat of thy face shalt thou eat bread."

In *Colmonell* there is another stone of more difficult interpretation. Mr Aitken's photograph, fig. 33, shows a winged and dignified figure in

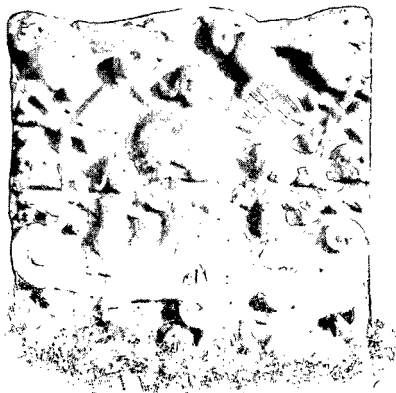


Fig. 33. Colmonell, Ayr.

the centre, clothed in a wide-sleeved mantle flowing to the ground, and holding in front an hourglass on its side. On either side of the central deity or angel kneels a small nude human figure. These figures seem to be holding on to the hourglass by means of little bands attached to the ends, which they grasp with one hand, while the other is stretched behind them and holds the ribbon that ties together a bundle of bones and skulls, forming a side border to the stone. Above the figures, and at the very top of the face of the stone, two dragons with twisted but not intertwined tails lie prostrate, looking outwards, supporting on their feet the top of the aforesaid ribbons. The allusion may be to the passage

from death and time to immortality and eternity, typified by one hand grasping the emblems of mortality and the other the hourglass in repose. At the same time comes the Judgment, represented by the figures kneeling at the foot of the central figure.

Cherubs.

The cherub winged head is perhaps as common as the skull and cross-bones, of which it seems to be the antagonist. Almost invariably it



Fig. 34. Callander, Perth.

hovers at the top of the monument, as if asserting its triumph over the symbols of mortality which brood at the bottom.

Callander.—I give these two examples (figs. 34, 35), from photographs taken by my daughter, because, although comparatively recent, they are perhaps the most artistically treated of all that I have seen in Scotland. Not only is the design good on the whole, but the cherubs have a pleasant, happy expression, such as is rarely met with in Scottish examples.



Fig. 35. Callander, Perth.



Fig. 36. Gifford, East-Lothian.

Gifford, East-Lothian. — Fig. 36, from a photograph by Dr W. Cameron Sillar, shows a rather peculiar example of the cherub or angel. Usually a head, neck, and wings suffice, but here the body is given as low as the waist, and two rounded prominences on the breast can be nothing else than highly developed mammæ. This angelic



Fig. 37. Crichton, Mid-Lothian.

figure is placed as usual at the very top of the headstone, and is in a slightly recessed arched panel. The wings are small and drooping, and extend outside the recess. The face is rather dignified.

Below the pediment is the inscription, apparently undated, flanked by pilasters, bearing on their faces cross-spades and cross-bones, suspended from a ring which is fastened below the capitals of the pilasters. On

the base is a skull with a scroll inscribed "Memento Mori." The monument is well proportioned.

Skull and Crossbones.

Crichton, Mid-Lothian.—I give a representation (fig. 37, from a photograph by Mr F. C. Inglis) of this symbol at Crichton. It is incised with more faithfulness to nature than is usual. Too many otherwise tasteful monuments are disfigured by hideous caricatures of the skull, an object with which the kirkyard carvers seemed quite unable to cope,

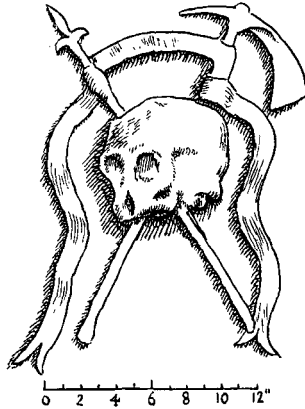


Fig. 38. Kirkliston, Mid-Lothian.

although it was easy enough to get models. Sometimes the oddest effect is produced by the artist apparently aiming at giving a front and side view in one. This example is remarkable also as standing quite alone on a handsome little headstone.

Kirkliston, Mid-Lothian.—An even better skull, from the anatomist's point of view, is carved in relief upon a slab at Kirkliston (fig. 38), in memory of a maltman. There are several dates on the inscription, but the only one that could be made out distinctly was 1686. Much to the advantage of the design, a spear and peculiar axe are substituted for the cross-bones, and a scroll is artistically wound round them.

Butcher's Implements.

Haddington, East-Lothian.—As in my previous researches I had not encountered the butcher's weapons, I concluded that there was some reluctance to display the fatal insignia of the trade. But here (fig. 39) we have knife, cleaver, and sharpening-steel—paraded, no doubt, with as much pride as the soldier feels in his sword—on a very simple stone, which has an inscription with the date 1707 on the other side.

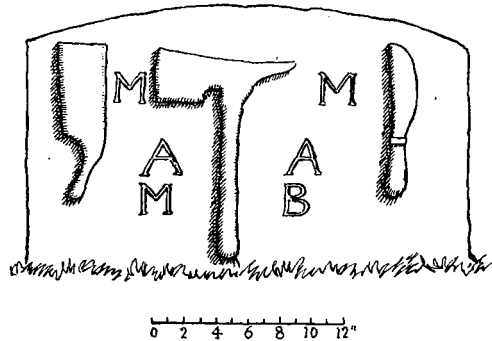


Fig. 39. Haddington, East-Lothian.

Again the cleaver and steel appear in the same kirkyard, in an elaborate design dated 1723 (fig. 40). A well-carved cherub, at the top, hovers over an hourglass, resting on its side, on a circular decorated scroll, surrounding the initials W. D. in a current hand. Below this is a horizontal scroll, behind which long bones, after flanking the circular scroll, pass obliquely inwards, behind a skull. This skull is shown in profile, looking upwards, and is almost anatomically correct.

Flanking the drooping ends of the horizontal scroll on one side, are the butcher's steel, and lower down his cleaver, grasped in a hand with an arm clothed in a plaited sleeve and ornamental cuff. The arm

proceeds from the side of a grotesque skull. On the other drooping side of the scroll are crossed spades on a comparatively small scale.



Fig. 40. Haddington, East-Lothian.

Floral decoration runs athwart the face of the stone from the volutes of the pediment, which rests on the capitals of side pilasters.

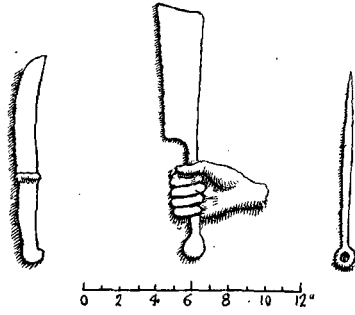


Fig. 41. Kirkliston, Mid-Lothian.

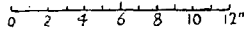
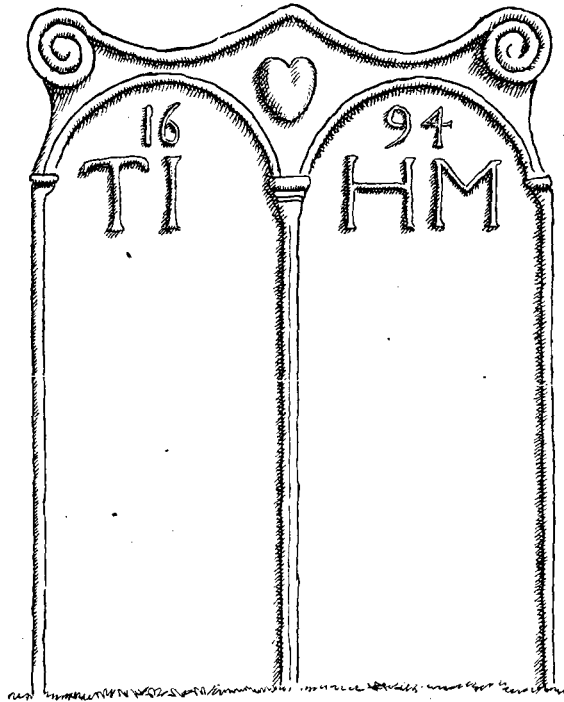


Fig. 42. Kirkliston, Mid-Lothian.

Kirkliston.—On a low, broad headstone, a butcher's axe, flanked by knife and cleaver, is carved in relief, but with the exception of initials there is no inscription (fig. 41).

Here may be inserted a drawing (fig. 42) of a neatly designed stone in the same kirkyard. The front is carved into two arcades, which bear

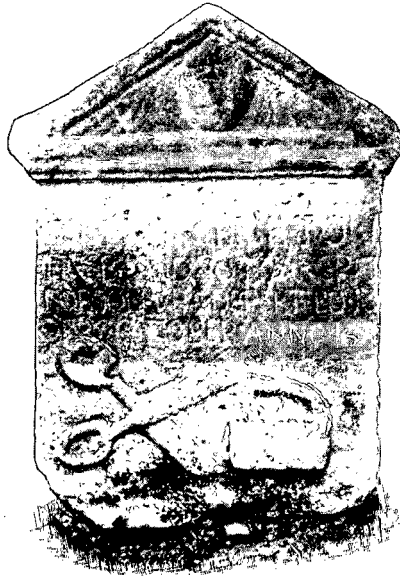


Fig. 43. Crichton, Mid-Lothian.

nothing but initials and the date 1694. At the top, above the central pilaster, is a heart in relief.

Tailor's Implements.

Crichton, Mid-Lothian.—The tailor's scissors and goose are well carved in high relief, and of the rather early date 1678, on a headstone at Crichton, as shown in fig. 43, from a photograph by Mr F. C. Inglis.

Baker's Implements.

The tombs of bakers are very rarely distinguishable in the kirkyards by the implements of the trade. Indeed, I have only met with two examples, one at Abercorn (*op. cit.*, fig. 46, *i*), in which three batches of bread are displayed upon a peel beside a roller, and the other at Buchlyvie (fig. 9), with two peels crossed, and four batches of bread in the angles of cross-spades. Considering the importance of the trade, this deficiency seems remarkable, but perhaps it may be explained partly by the infrequency of bakeries in the country villages during the seventeenth and eighteenth centuries, when oatmeal was the staple food of the people, partly by the inadaptability of the characteristic tools of the trade for tombstone decoration. In the limited space available, the most representative emblem, the peel, has to be deprived of the long handle, which is essential to its use, and becomes a "battledore." Of proper six-foot length it is to be seen in the hands of the supporters of what is merely called "The Arms of a Baker," engraved in *The Baxters Book of St Andrews*, with notes by J. H. Macadam, F.S.A. Scot. Reduced to a "battledore," we have it in fig. 9. But two other examples, although not on tombstones, may be given here.

A part of the old North Road from Edinburgh still remains, descending the steep bank of the Water of Leith from the corner of the Dean Bridge. It is very narrow, and at the foot takes a sharp and dangerous turn, which lands it at once on the one-arched bridge that spans the stream. At this corner three seventeenth century buildings remain. One at the outside of the turn is a picturesque little dwelling with a circular tower staircase. Nearly opposite is a large structure, which rises direct from the bed of the stream, with its gable abutting on the bridge, and accommodates itself to the course of the river by taking a bend about half way along its length. There are five storeys, two of them below the level of the bridge, with small square windows, and the building originally was probably a mill. It is now in use as a

brewery. The gable rises some 30 feet above the bridge, and is almost in line with it, but partly detached towards the river. In this detached part, and therefore now inaccessible, is a built-up doorway, with an incised inscription, thinly cut (fig. 44).

A little above this is a tablet with two crossed "battledore" peels in relief, each bearing three pentagonal or hexagonal objects. In the side angles where they meet is incised the date 1643.

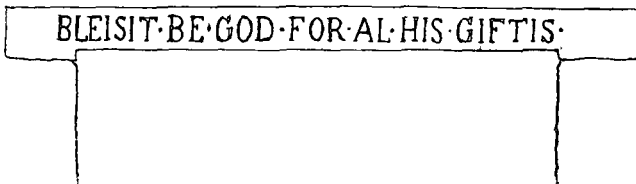
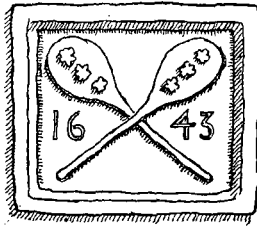


Fig. 44. Water of Leith Village, Edinburgh.

The other example is at the foot of the hill, on the opposite side of the street, on the third building. This fine old structure is 100 feet long and 30 feet wide, and with its high, narrow, crow-foot gables, its two square staircases projecting from the front, and its well-maintained sense of proportion, is quite handsome, although perfectly plain, with the exception of the now built-up entrance to the lower staircase (fig. 45). The two staircases are not on the same level, in consequence of the building being constructed alongside the descending roadway.

On the frieze of the doorway, in bold incised capitals, is the main inscription (fig. 45).

In a square panel above the frieze, a circular wreath (enlarged view, fig. 46), decorated with ears of corn, which spring from a grotesque sun

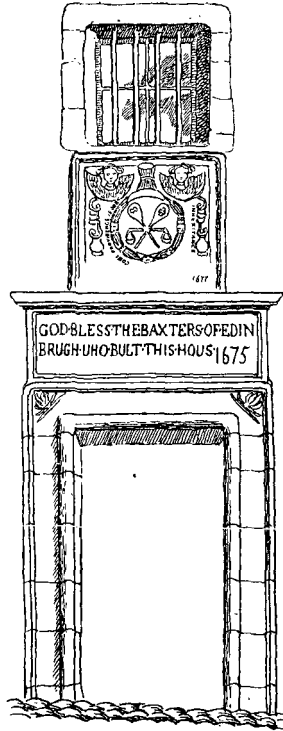


Fig. 45. Water of Leith Village, Edinburgh.

below and from a crescent moon above, and with a sheaf of corn standing on the top, surrounds the crossed peels, one of which bears an object shaped like a Greek cross, and the other something nondescript, probably from decay. A balance is suspended from where the peels cross. Flanking the sheaf are cherubs, from whose wings a coiled

ornament ending in a "caldron" runs down the side of the panel. Surrounding the wreath on one side, and running straight down beside the coil on the other, is a second inscription, in very small capitals.

At the foot of the panel there has been a third inscription of several

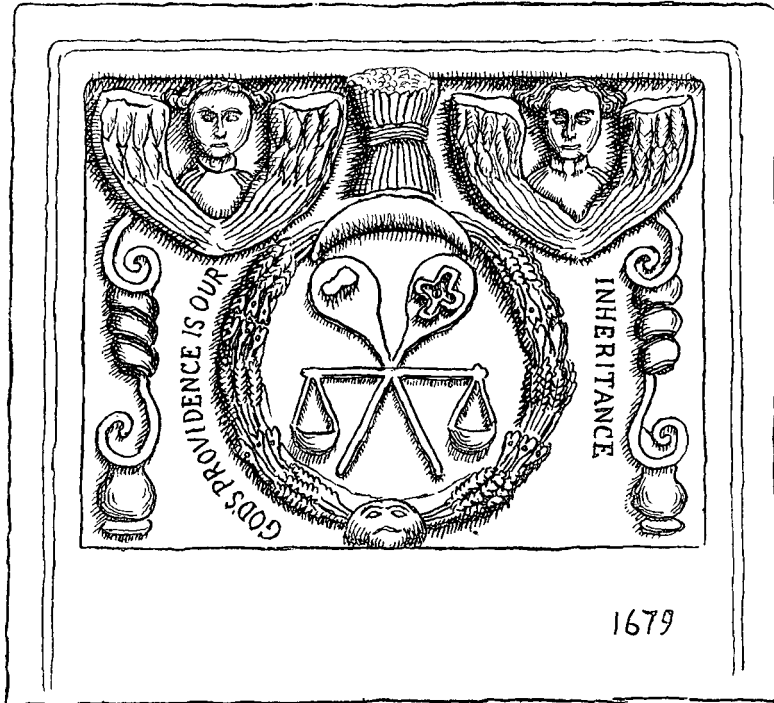


Fig. 46. Water of Leith Village, Edinburgh.

lines, and in still smaller letters, which looks as if it had been purposely effaced. Only two or three letters remain, with the date 1679.

In *Old and New Edinburgh* it is stated that this building was the tolbooth, "wherein the bailies of this once sequestered village were wont to incarcerate culprits." It is possible, as in the case of St Giles'

Church itself, that a part of the building may have been used for such a purpose, but it is far too large to have been the tolbooth of so small a place as the Water of Leith village, and the inscriptions do not support such a destination. It seems to be in good repair, and is now used as a dwelling. Originally it was probably a warehouse.

Domestic Animals.

The village sculptor proved to be, if possible, even less capable of struggling with the forms of animal life than with the human face or figure, so that in some cases the species of animals that he intended to represent on the tombstones cannot be confidently determined. This is particularly the case in some ploughing scenes, in which the draught animals in size and shape resemble sheep, and cannot be identified as being intended either for horses or plough-oxen. Hence this branch of my subject cannot be treated under a strict system of classification, although it is capable of division under the two heads of "Animals at Rest" and "Animals at Work." It is in considering the second of these divisions that a certain vagueness is unavoidable, and the best solution of the difficulty I could think of was to classify all the cases in which the species of animal could not be identified in one subdivision, and those in which identification was possible in another.

Animals at Rest.

The Dog.

Kells, Galloway.—Here is the only figure of man's most faithful friend among the animals that I have met with on the tombstones. The stone is dedicated to a gamekeeper, and the dog stands sadly, with drooping ears and tail, beside his master's gun, rod, flask, and a partridge (*op. cit.*, fig. 125).

The Sheep.

Somewhere in Forfar or Kincardine I have seen a solitary sheep on a farmer's tomb, but the reference to it has gone astray.

St Bride's Burying-ground, Pass of Leny, Perth.—In this small wayside deserted burying-ground is another example of a sheep, a most appropriate emblem in the district.

Old Burying-ground, Glenalmond, on the moor.—Mrs Croker, the well-known novelist, drew my attention to this, the only other example I have to record, and afterwards she kindly procured me a photograph

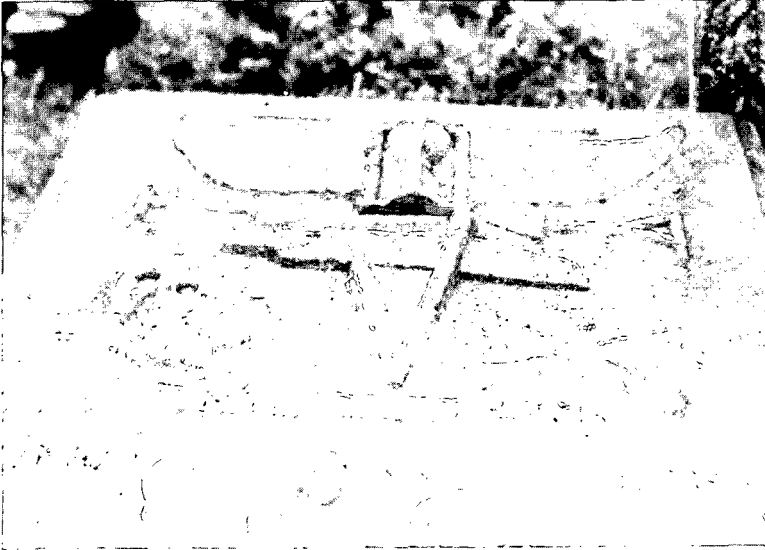


Fig. 47. Glenalmond, Perth.

of it (fig. 47). As the slab is recumbent, the view is foreshortened, but it shows very well a large winged hourglass at the top, hovering over a ploughshare, which is flanked by a skull and crossbones and two triangular-bladed spades, one with a half-handle. Below, on a ribbon, the brief command MIND DEATH startles the passer-by far more effectively than the ordinary MEMENTO MORI. At the very foot stand a sheep and lamb, identifiable as such mainly by their tails, as the

design is very poor. M'Callum, the name of the farmer, can be made out on the inscription.

The same name occurs on another slab, with a cherub, ploughshare, skull, crossbones, and the motto MIND DEATH, dated 1781; and yet another slab, of 1743, bears the tree, crown, and (basket-hilted) sword of the Macgregors.

Horse, Ox, or Cow.

The Row, Dumbartonshire.—A horse and three ill-designed cattle are represented, in a conventional manner, standing round a manger, all upon the same stone. at *Row* (*Proc.*, xxxvi., fig. 133), and I am not aware of any other example of these animals at rest elsewhere.

Animals at Work.

With a single exception, in which horses are yoked to a stage-coach, all the examples under this head occur in ploughing scenes. When my previous paper was read I had not met with any instance of the kind, and it was only quite lately that I became aware of one near Edinburgh, and learned from the Rev. Dr Landsborough and other friends that such ploughing scenes are not uncommon in the West country, particularly in Ayrshire. As it is sometimes impossible to tell, even from a good photograph, whether the animals are intended for horses or oxen, and other cases are doubtful from want of sufficient information, I make a separate class of these, which I shall first notice briefly.

Ploughing Scenes in which the kind of draught animal is doubtful.

Colmonell, Ayrshire.—This scene has already been noticed, page 89.

Craigie, Ayrshire.—Also previously noticed, p. 86. Three or four "horses" are said to be drawing the plough, but without more information it is better in the meantime to keep this example in the doubtful class.

St Quivox, Ayrshire.—Three if not four ploughing scenes here, on the authority of the Rev. James Wilson, the parish minister. (The Rev. Dr Landsborough.)

Loudoun, Ayrshire.—Mr Richard Tarbet, Buittle manse, Castle-Douglas, writes:—"I have seen in Loudoun churchyard, on a stone leaning to the wall at the foot of the session-house stair, a ploughing scene with four horses (?) and a man. I think there were other carvings,



Fig. 48. Kilwinning, Ayr.

a Latin quotation, and, if I mistake not, a well-shaped helmet, but I can't be sure about that."

Kilwinning, Ayrshire.—The Rev. Archibald Hunter has sent me a photograph (fig. 48) of a ploughing scene on a rather remarkable stone of

massive design, with a cherub at the top, whose wings form a circle round the head. At the foot, four animals, not unlike horses, but less than lambs when compared with the man at the handles and the other wielding a whip, draw a plough laboriously along.

Kilwinning. No. 2.—Mr Rae Macdonald, F.S.A. Scot., has drawn my attention to another stone here, of which he made a sketch (fig. 49). In the middle, at the upper part, facing the spectator, a



Fig. 49. Kilwinning, Ayr.

clergyman wearing bands holds an open book, below which is inscribed —“No man having put his hand to the plough and looking back is fit for the kingdom of God.” At the foot is the plough drawn by two sheep-like animals. The man, if not incurring the reproach of the text by looking back, seems at least to be standing idle.

Ploughing Scene, animals recognisable.

Liberton, Mid-Lothian.—Not far from the tower of the church there stands a tablestone which perhaps surpasses all others in the Scottish

Lowlands in the number and interest of its carvings. The table itself bears the original inscription (fig. 50), generally in Roman capitals, but the proper names in early English letters, the capitals of the latter highly ornate, with finely cut flourishes surrounding them, now partially erased. A modern inscription follows below. This monument is the

HERE LYES INTERRED
 MRS. Katharine Gamelton
 Spouse TO WILLIAM STRAITON
 SHE DIED OCTOBER 29 1753
 AGED 73 YEARS
 AS ALSO
 William Straiton HIR HUSBAND
 BREUER BURGESS OF Edinburgh
 AND FERMER IN BRAID WHO
 DEPARTED THIS LIFE FEBRUARY 17
 1754 AGED 48 YEARS AND THRE OF
 THEIR CHILDREN WHO AL DIED YOUNG

Fig. 50. Inscription on Tablestone, Liberton, Midlothian.

best, though not the only instance in which the artist, recognising that the table is the natural place to bear the inscription, has lavished all his skill in carving designs on the supports, ill adapted as they are to show them off to advantage. Here the supports consist of a slab at each end, and in the middle of each side a squat, bulging, round, spirally fluted column, otherwise plain (fig. 51). A unique characteristic of the carving on the end slabs is that it covers not only the

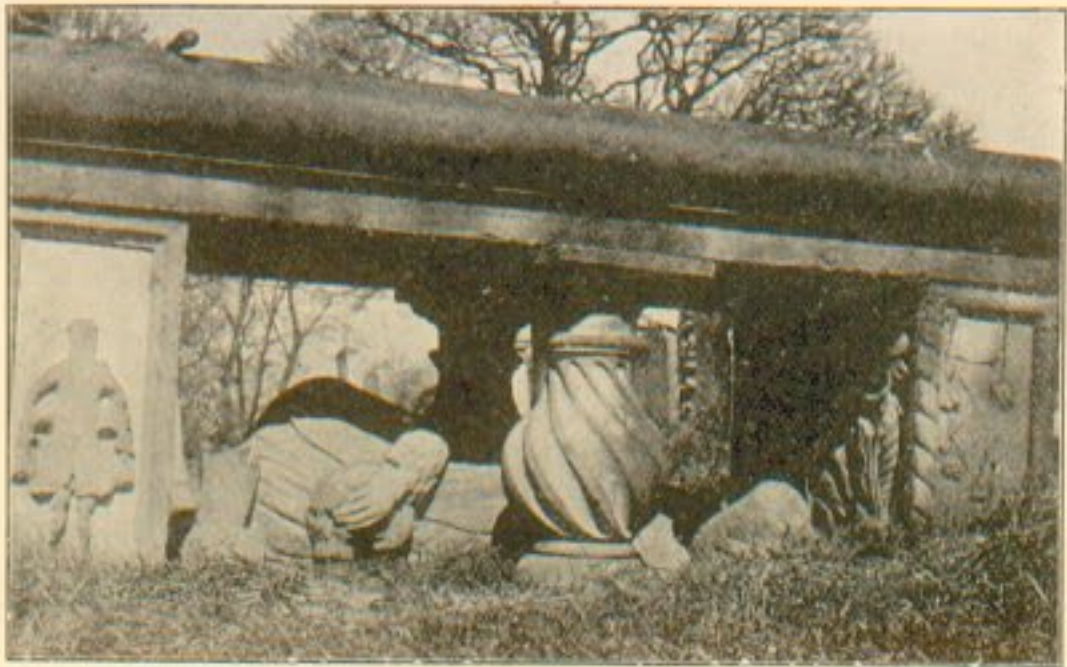


Fig. 51. Tablestone with recumbent statue, Liberton.



Fig. 52. Interlaced pattern on support of Tablestone, Liberton.

outer sides and ends, but the inner sides, where it can only be properly seen by stooping and getting one's head under the table.

The east slab has on its outer face a beautiful interlaced pattern in relief, composed of the long stalks of conventional leaves (fig. 52).

On its south end a skeleton stands on a corbel, projecting from an ornamental pillar at the edge of the stone, and is in the act of severing with a pair of scissors a cord suspended by no visible means

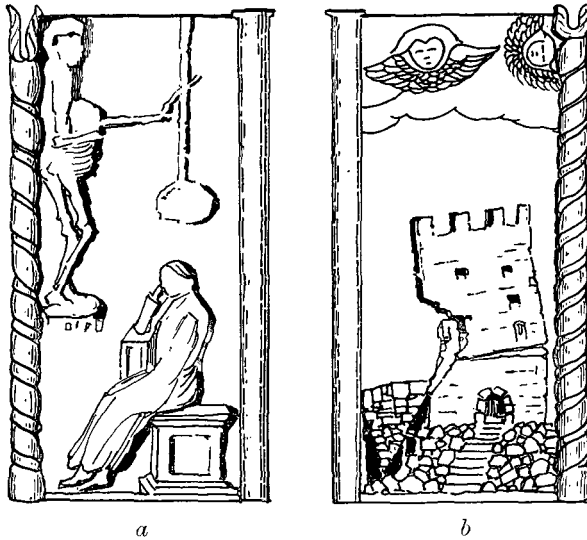


Fig. 53. Liberton.

from above, and tied to a stone or other heavy object at the end, which overhangs the head of a mourning female, sitting on a tombstone (fig. 53, a).

On its north end a tower, founded on a mass of boulders or rocks, but rent across the middle, is in the act of falling (fig. 53, b). A large fragment, detached from the rent, already lies at the foot, on the rocks, and its detachment is evidently causing the fall of the whole upper mass of the tower.

On its inner face is carved a figure of Ceres, seated (fig. 54, from a rubbing and sketch), and surrounded by foliaceous decoration, with ears of corn above her head, and holding in one hand a sickle, and in the other a spade (?) The carving is considerably defaced.

The west slab, on its outer or western face, has the ploughing scene, so well depicted that every detail is perfectly recognisable (fig. 55).

Here, for the first time, I can produce indubitable evidence of the



Fig. 54. Liberton.

employment of draught oxen. That they were in common use in Britain in the seventeenth and eighteenth centuries is sufficiently well known, but it may be worth recording that so late as the middle of the nineteenth century I have seen a farmer conveying his farm produce into the city of York in a cart drawn by a bull, and in the parish of Arbirlot, Forfarshire, a man ploughing with a team consisting of a horse and an ox.

The whole face of the slab depicts in a pleasing manner the agri-

cultural work upon a farm in autumn or spring. In the background, at the top of the stone, stand the farm-buildings, at the foot of a chain of hills, no doubt intended for the Braids, with triangular objects on them, probably hay-ricks. Below this is a furrowed field, along which a man drives a pair of horses yoked to a harrow. In front of him a sower walks towards a woman beside an open bag, apparently to refill his bag with grain. At the bottom the ploughman



Fig. 55. Liberton.

with an assistant holds the massive plough, which is drawn by two pair of oxen and one pair of horses, the horses in front. The whole is executed with much spirit and fidelity.

The south end shows the farmer (fig. 56, *a*), apparently incongruously clothed in his Sunday garb, carrying bundles of corn under his arms and in his hands, no doubt typifying harvest.

The north end of the slab has foliaceous decoration (fig. 56, *b*).

Its inner face has an arched recess, but if anything has been carved in it, the design cannot now be made out.

The interest of this remarkable stone does not stop here. On the ground under the table, resting on a stone pavement, lies a semi-recumbent effigy (fig. 51). It is on its right side, with the left arm across the chest, pressing a skull to the breast. The head and right hand are gone, but the arm, which had supported the head, remains, with the elbow resting on a cushion consisting of a sheaf of corn.



Fig. 56. Liberton.

The body is clothed in a loose dressing-gown, the folds of which are very delicately carved. The legs below the knee and the feet are likewise gone, but had rested on the figure of a lamb, the body of which is *in situ* though the head has disappeared. Tradition has it that the farmer met with an accident in the field, lay down with his head on a sheaf of corn, and died on the spot, but I am informed by Mr George Good, author of *Liberton in Ancient and Modern Times*, that Mrs Mary D. Burns, a granddaughter of the deceased, always

understood that he was injured on the field by a runaway horse, and was carried home to die.

William Straiton, whose death in 1754 is recorded on the stone, although a man of mark and substance, and a burghess of Edinburgh, did not take any part in city affairs, as I am kindly informed by Bailie Dobie and the Town-Clerk, Mr Thomas Hunter. The name, William Straton, Brewer, is entered on the burghess roll, 23rd September 1730, by right of Robert Straton, burghess, his father, who is described as "tenant in Bread," and was made burghess on 20th May of the same year. William therefore had succeeded his father as tenant of Braid.

The drawings of the Straiton monument are by Mr F. R. Coles, except figs. 49, 53, and the photographs were taken by Miss M. C. Christison.

Stage-Coach and Four.

Canongate, Edinburgh.—On one of the few old headstones left in this old burying-ground occurs this quite unique carving (fig. 57, from a photograph by Mr F. C. Inglis). On the pediment is a skull above a single thigh-bone. Then comes the inscription—

THis Ston is
For
the SOCIETY of Coach
Drivers in Canongate
it Was Chiefly Erected
by THOMAS JAMIESON.
ROBERT MAVING
TREASURER 1767.

Immediately below, carved in relief, a stage-coach is shown in the act of crossing a stream by an old-fashioned, high-arched, low-parapeted bridge. The lumbering vehicle is on the crown of the arch, and the great caution with which the driver guides the team down the descent

from the crown is admirably rendered. Although a good deal worn, all the details of the coach, showing the way it was hung on springs, etc., are evidently given with perfect accuracy. The whole



Fig. 57. Canongate Kirkyard, Edinburgh.

surface of the stone has been riddled with small-shot and swan-shot, said to have been fired by the watchmen in the "resurrectionist" days.

The enlarged view (fig. 58) shows how the group would come out in a more perfect rubbing than it is possible to take on the present rough surface, but nothing is put in that is not clearly indicated either to the eye or on the rubbing.

Highland Porters.

Liberton, Mid-Lothian.—Not far from the Straiton monument is a very small headstone, which displays an unusually interesting subject

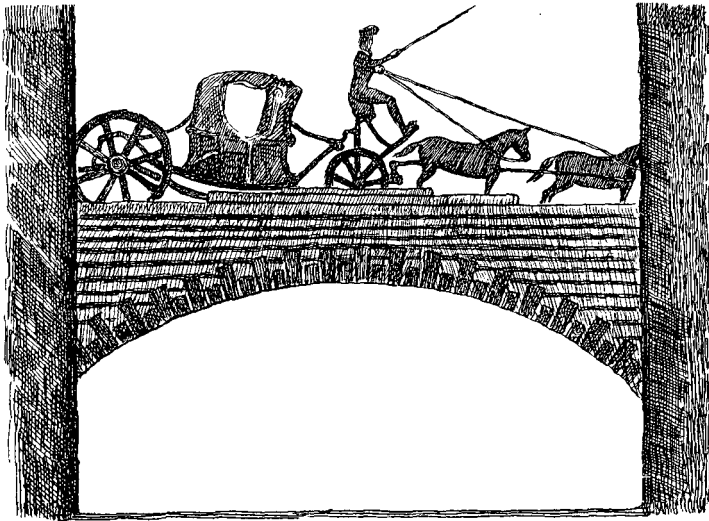


Fig. 58. Canongate Kirkyard, Edinburgh.

(fig. 59). Above the inscription, two men, designed with much spirit and in high relief, step briskly along, bearing on their shoulders a pole, bending under the weight of a suspended barrel, which the man behind is in the act of balancing with his right hand. The stalwart figures wear bonnets and plaited kilts, with aprons in front. The legs and feet are much decayed, but show distinct traces of check hose. The inscription states that the stone was erected in memory of her father

and mother and three grandchildren by Janet Leeis. There is no date on the stone, but it agrees in style with others near it of the middle of the eighteenth century. An exhortation runs up and down the curved top of the pediment in a single line, of which only *Weep not for m* can be made out on one side, and *time* on the other. This is the only



Fig. 59. Highlander's Dress on Headstone, Liberton, Midlothian.

monument I have seen in the Lowlands that displays the Highland dress, till we come to quite recent times.

There are many other interesting stones in Liberton kirkyard, some, carved with much beauty and taste, tottering to their fall, soon to share the common fate of monuments when the families that erected them are extinct. No one is responsible for their upkeep, and the inclination of those who might be expected to take an interest in them is generally destructive rather than conservative.