

II.

THE CHURCHYARD MEMORIALS OF ABERCORN, BOWDEN, AND CARRINGTON. BY ALAN REID, F.S.A. Scot.

ABERCORN.

(With Photographs by Mr J. U. Reid, Edinburgh.)

Abercorn, an ecclesiastical site of great antiquity and importance, is exceptionally rich in relics of ancient, mediæval, and later sepulchres. Despite the derelictions of restorers and repairers, the church buildings are picturesque, and show traces of widely different styles of architecture. The southern wall of the nave is distinguished by the relic of Norman character shown in fig. 1. This ancient doorway measures 7 feet 4 inches to the apex of the sculptured tympanum—one of the few examples of such decorations left in Scotland,¹—the width between the pillars being 49 inches. The zigzag ornamentation of the arch is little worn; the pillars have their bases and capitals; and the diamond diaper of the tympanum remains fairly clear. The surrounding masonry retains much of its early character, but the built-up opening is sadly utilitarian

¹ Linton Church, near Kelso, shows the only example hitherto recorded. It figures a horseman attacking a dragon, and is described by the Rev. J. F. Leishman, M.A., in the *Proceedings of the Berwickshire Naturalists' Club* for 1901; and by Sir M. Nepean, Bart., in the Society's *Proceedings*, vol. xvii. pp. 334–35.

in appearance. The relic is noted by Muir in his *Characteristics of Old Church Architecture of Scotland*.

As is well known, the interior of the church contains the outstanding



Fig. 1. The Norman Doorway.

example of interlaced and scroll work described and figured on pp. 418 and 419 of the *Early Christian Monuments of Scotland*. The position of this beautiful cross-shaft is unfortunate, inasmuch as one of its faces can only be seen with difficulty; and it is deserving of even

greater honour than greets it in the access to the Hopetoun gallery.¹ In the wall near its present situation was also found the fragment of another cross-shaft figured on p. 420 of the work just cited, and again in the next illustration, where it appears in company with still another sculptured stone found in the same locality, and here figured and described for the first time. This beautiful object measures 34 inches in length, tapers from 14 inches to 11 inches in breadth, and is 5 inches in thickness. The cross-shaft and ornamentation are somewhat worn just above the three-step calvary; but the tonsorial shears form a striking feature of this portion of the memorial. The curious device near the centre of the design is difficult to understand. It looks like a bent arm, or a foot, but is so clearly out of tone with its graceful surroundings that it seems safe to regard it as a device of much later date. Otherwise, the design is ornate, and very unusual; later, very evidently, than the fine fragment placed beside it, whose size, it is worthy to note, is 20 by 11 by 6 inches (see fig. 2).

Chief among the outside relics is the Hog-back stone, described and figured by Mr J. Russell Walker in the *Society's Proceedings*, vol. xix. p. 406, as also in the *Early Christian Monuments of Scotland*, p. 419, and by Mr Thos. Ross in the *Proceedings*, vol. xxxviii.

The illustration fig. 3 is from a photograph, showing the stone as it now lies, and long has lain, in relation to the church and its surroundings. It is unnecessary to remark further on this remarkably fine specimen of its class than to say that the measurements given by Mr Walker were not borne out by a recent examination. The relic measures

¹ Some recent observations on this distinguished relic are worthy of note. These occur in the *Memorials of Old Wiltshire*, and at p. 254, in the chapter on "Pre-Norman Sculptured Stones," written by the Lord Bishop of Bristol (London, Bemrose, 1906), his lordship says:—"There are at Minety, a possession of Malmesbury, to the north-east of Colerne and Littleton, fragments of a very handsome shaft with foliaginous ornament of exceedingly archaic character; but the work there is of the nature of a flowing stem with spiral tendrils and terminal leaves and flowers, not unlike one of the faces of the grand shaft at Abercorn, which dates from the time we are considering, but has a beautiful freedom in place of the very stiff archaism of the Minety fragments."

6 feet 4 inches in length, is 23 inches high in the centre, 16 inches high at the largest or west end, and $13\frac{1}{2}$ inches high at the smaller or



Fig. 2. A Floriated Cross.

east end. The width at the bases of the triangles are $16\frac{1}{2}$ inches and $13\frac{1}{2}$ inches respectively; and at no point do these base lines approach Mr Walker's measurement of 1 foot 9 inches. Curiously enough, Mr Ross makes the relic to be "6 feet $1\frac{1}{2}$ inches long," less by $2\frac{1}{2}$ inches.

than the length just noted, and less than Mr Walker's figures by $3\frac{1}{2}$ inches. The other dimensions given on p. 423 of vol. xxxviii. are correct, but in describing and figuring the next example as *two* monuments, Mr Ross has fallen into error. The two stones, preserved with

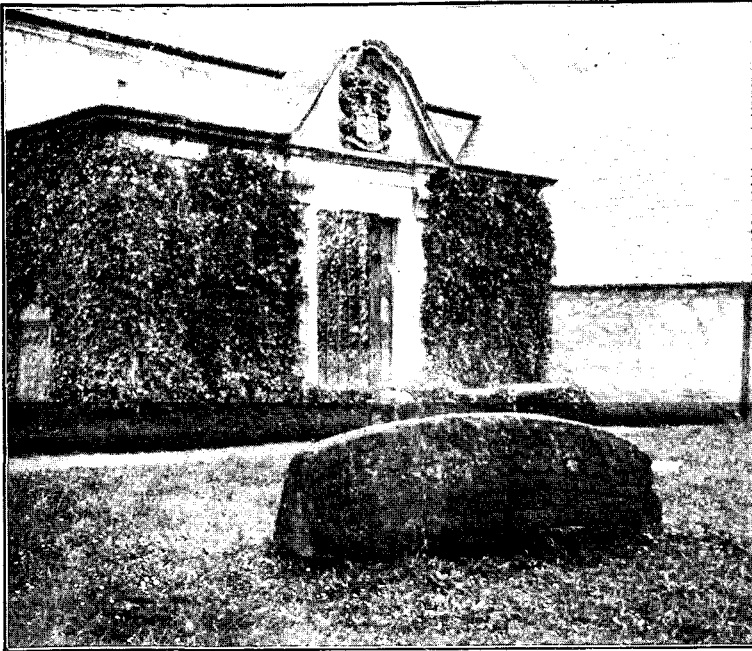


Fig. 3. The Hog-back Stone. (Showing the open burial enclosure and the arms of Dundas of Duddingston, and the covered burial-aisle of the Dalryells of Binns.)

other fragments of old masonry in the tomb-floored room under the Hopetoun gallery, are simply the halves of a single grave cover or cope, their fractures fitting perfectly, as shown in fig. 4, and forming thus a slab whose length is 5 feet 2 inches over all. This stone, of modified hog-back type, and ornamented with scale or tile pattern in regular horizontal lines, follows slightly the proportions of the

Kirknewton example, and almost exactly that from Nisbet graveyard, described and figured by Mr Curle on p. 363 of vol. xxxix. of the *Proceedings*.

This memorial tapers from 13 inches of depth, or thickness, at one end to $11\frac{1}{2}$ inches at the other. Its greatest breadth is 16 inches, tapering to $14\frac{3}{4}$ inches. Five rows of scale ornament run straight along each

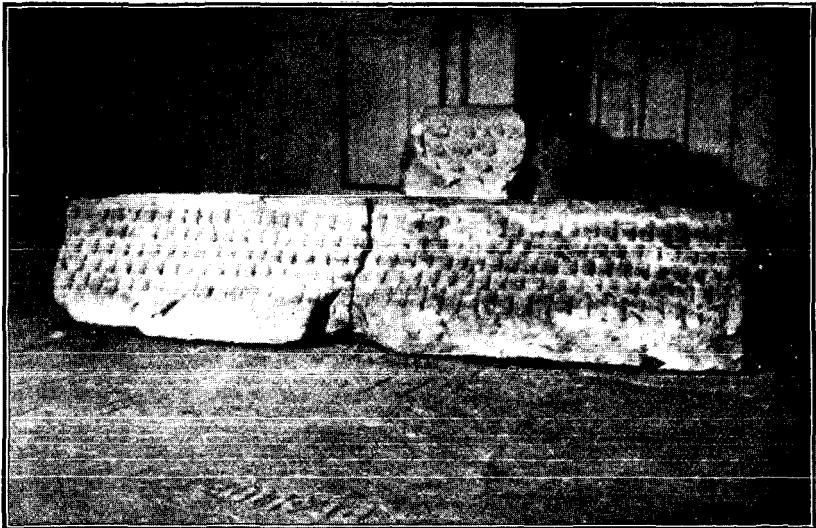


Fig. 4. The Fractured Cope Stone.

side. The broadest end shows a return of the beaded ridge, but this has been broken clean away from the lower end. The ridge proper is a flattened round $3\frac{1}{4}$ inches broad, which, very obviously, does not follow the exact centre-line of the stone. Consequently, the sloping sides exhibit that diversity of angle common to these ridged monuments, and more apparent in this perfectly straight stone than under the curvature of its compeer outside.

In the same illustration, fig. 4, is seen the fragment of another memorial of the same class, but with the ornamentation drawn on

a larger plan, and more finely worked. The ridge, also, is more elaborate, consisting of three members, a large central bead with a smaller bead on each side, all so finely fashioned as to relegate the work to a period considerably later than the others. The fragment further indicates a grave cover of greater size than its neighbour, for it measures no less than 22 inches in breadth, though in its thickness of only 9 inches it seems attenuated to a degree that fairly suggests mutilation.

In the same chamber, where the precentor's desk of other days

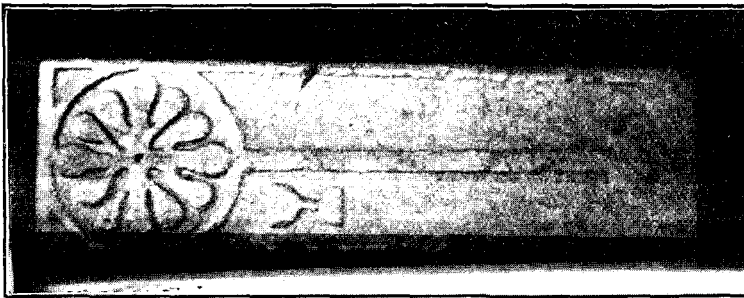


Fig. 5. Cross and Chalice.

has an honoured situation, there is preserved another fine slab, perhaps the most striking individual object among all that lift Abercorn above the usual churchyard plane. This is a massive, complete, and beautiful grave cover, having chamfered edges, showing a stately ornamental cross rising from a calvary of four steps, and supported by the chalice that speaks of some long-forgotten dignity of the ancient foundation.

This fine memorial measures 6 feet 1 inch in length, tapers from 24 inches to 21 inches in breadth, and is $9\frac{1}{2}$ inches in thickness. All the sculptures are in low relief, obtained by a half inch sinking of their surroundings, and all have their angles delicately rounded. It has not previously been figured or described.

The burial-place of the Dalryells of Binns forms the southern transept of the church shown in fig. 3. It contains a variety of memorials, among them being two richly sculptured stones, which cover the deep splays of the window, and are not amenable to the wiles of the camera. They



Fig. 6. Cherub with Hour-glass (27 × 18 inches).

show the armorial bearings of the family, supported by fine cherubs, and surrounded with winged cherub-heads, skulls, crossed spades and trumpets, a shuttle, a scythe, and other ornaments of a classic, symbolic, or heraldic character. An elaborate modern monument occupies the west wall of the railed burial enclosure. It bears the names of Sir

William Cuninghame Cavendish Dalyell, Bart., who died in 1865, and other members of the family.

In noting the symbolic stones of the churchyard, it should be remembered that many of their details are given by Dr Christison in



Fig. 7. Trumpeting Cherubs (25 x 20 inches).

vol. xxxvi. of the *Proceedings*, page 280. An interesting point connected with the local interments has also been recorded by Mr J. Russell Walker, at page 387 of vol. xxiv. The references and drawings there given bear on the common coffins of the parish, Abercorn being unique, perhaps, in its possession of three of these objects, whose sizes are large, medium, and small. They are preserved as relics of times less favoured

by affluence than the present; and form—as do jankers, mortcloths, dead-bells, and other churchyard appointments—an interesting feature of old-time Scottish burials.

Though of small dimensions, the tombstone shown in fig. 6 is of striking appearance, elegant in design and most effectively worked.



Fig. 8. Running Cherubs (28 × 23 inches).

The pediment scrolls do not conform to the regulation treatment, the stone showing its angles outside of the design, an unusual feature reproduced also in the next example (fig. 7), which, clearly, is from the same hand. The cherub-head and skull in the upper portion are most artistically rendered; their repetition in fig. 7 showing a variety in position and treatment very creditable to the designer. The winged

cherub in the lower panel holds an hour-glass high in the left hand; the right hand holds a trumpet; and a single bone appears on the panel to the left of the well-proportioned figure.

The design worked in the upper portion of the stone shown in



Fig. 9. The Spouse of Thomas Angus ($23 \times 18\frac{1}{2}$ inches).

fig. 7 is more elaborate, but its crowded appearance detracts from its effectiveness. Here there are two winged cherubs, actively trumpeting, and evidently proud of their position as supporters of a winged and garlanded cherub-head. The curious conjunction of the hour-glass and skull adds to the interest of this memorial, which dates from 1728.

Very simple, yet extremely effective, is the pictorial design shown on a memorial dating from 1709, and represented in fig. 8. Here the cherubs are represented as if running to meet each other; both have held torches, or trumpets, though only a fragment of one remains; both have one foot poised on a shuttle, a suggestive bit of symbolism; and a



Fig. 10. Elaborate Foliation (32 x 27 inches).

leafy, cone-shaped ornament fills the space between the figures. A feeble attempt has been made to relieve the lower part with pilasters, but the inscription runs right over them. A skull and cross-bones appear on the back of this interesting and unaffected memorial.

Dr Christison describes the effigy shown in fig. 9 as "recumbent." It bears no aspect of repose, however, and may safely be regarded as a standing female figure, placed lengthways, because there was no room

on the stone to place it otherwise. The notching of the floral ornament to give relief to the bent right arm is another curious vagary of the artificer, who has carved on the back of the stone a winged cherub-head, *memento mori*, two hour-glasses, and the inscription "Here is the Appointed Burial Place," etc. This example dates from 1743, and



Fig. 11. "Carpenter's" Arms (30 x 26 inches).

marks the tomb of "Janet Whyte, spouse to Thomas Angus Tenent in Pardevin."

The symbolism of a beautiful stone dating from 1740 is overpowered by the elaborate foliation clearly shown in fig. 10. Still, the winged cherub-head in the upper portion and the cross-bones at the base tell their story of death and resurrection fairly well, and there is a hint of artistic feeling in the disposition of the supporting lines of the surrounding ornamentation. The same hand is traceable in the memorial of 1748, shown in fig. 11. The shield bears a square and compasses as the

insignia of David Frew, whose obituary appears on the back of the stone; the device being surmounted by a helmet with a mantling of considerable artistic merit.

In the large and meritorious memorial shown in fig. 12 may be traced



Fig. 12. A Mariner's Memorial (38 x 28 inches).

the inspiration of the later examples just noted. Here the sextant of the mariner is flanked by elaborate scroll-work; the *memento mori* legend, and a pleasing winged cherub-head filling the upper portion of the stone. Symbolism of the secular callings is a feature more impressive here than in many churchyards nearer centres of industry. One

quaint little stone of seventeenth-century date has a mill stone, with rhynd, almost covering its surface, the encircling legend, MY FRIND REMEMBER DEATH, adding much to its quiet impressiveness. Another shows the shuttle and stretcher of the weaver ; a large stone, whose sides still bear the iron spikes inserted to keep the minister's cow

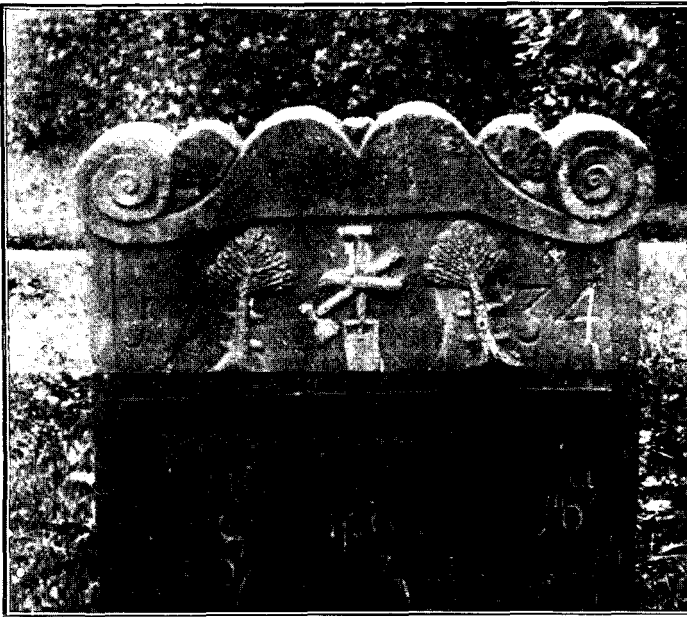


Fig. 13. The "Hugh Meikle" Stone (21 x 20 inches).

at a safe distance, shows the goose and shears of the tailor ; and the stone commemorating the joiner, Hugh Meikle, bears a good representation of his hand-saw and square. The face of this memorial (fig. 13) is even more interesting.

The pediment curves run into fiddle scrolls, and surmount a panelled device, comprising the date, 1734 ; a couple of trees, and a group of tools—spade, axe, and knife—which indicates that forestry was a branch

of the deceased's avocations. The back of another joiner's memorial is shown in fig. 14.

Here the pediment is filled with the emblems of the joiner's craft, axe, compasses, and square; a winged cherub-head appears on the left



Fig. 14. A Rhyming Memorial.

of the emblems, balanced by an uncouth grotesque, winged, but of a nondescript character. In the panel below is the quaint rhyme:

“Ah me I Gravel am and Dust
Into the Grave Descend I must
O painted pice of living clay
Be not proud of thy Short day.”

This memorial dates from 1723, and shows on the reverse side a winged cherub-head, the inscription proper, and a skull.

In fig. 15 we have an excellent representation of the insignia common to the tombstones that commemorate members of the Incorporation of Hammermen. Under the workman-like hammer a skull and cross-bones

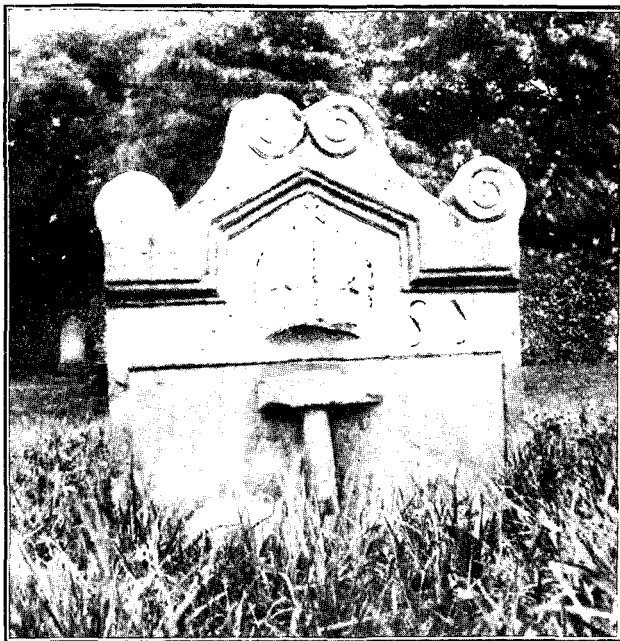


Fig. 15. A Hammerman's Emblems (28 x 23 x 6 inches).

are graven, initials and the *memento mori* legend appearing on the upper surfaces of the stone. The inscription, which is on the other side, and dates from 1732, follows the style common to the ground, and reads: "This is the Appointed Burial Place of John Stidman and Susanna Young his Spouse and their Children," etc.

Symbolism disappears with the advent of the nineteenth century,
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though its earlier years show occasional glimpses of such designs as appear in fig. 16. The association of the hammer and anvil with the crown of the Incorporated Order of Hammermen is general, this example being typical of a device that may be seen all over Scotland.

The rake and spade shown in fig. 17 are, very evidently, symbolical



Fig. 16. Hammer and Anvil (55 x 35 inches).

of the gardener's calling. The inscription is gone, but the work and general appearance of this little memorial relegate it to the latter portion of the seventeenth century, or to the early years of its successor.

Fig. 18 gives a very graphic rendering of the baxter's, or baker's, specialities, rolling-pin and peil, the latter showing three "baps," ready for the oven. The long-headed and well-teethed skull and the cross-bones are similar to others in many parts of the enclosure. The date is

1734, the inscription reading: "Here is the appointed Burial Place of William broun and Katherine Russell his spouse & their children."

Numerous other items are worthy of note, among them being a small, round-topped stone, bearing the initials H L, I S, and M C, with a heart between, and the date 1632, all in raised characters.

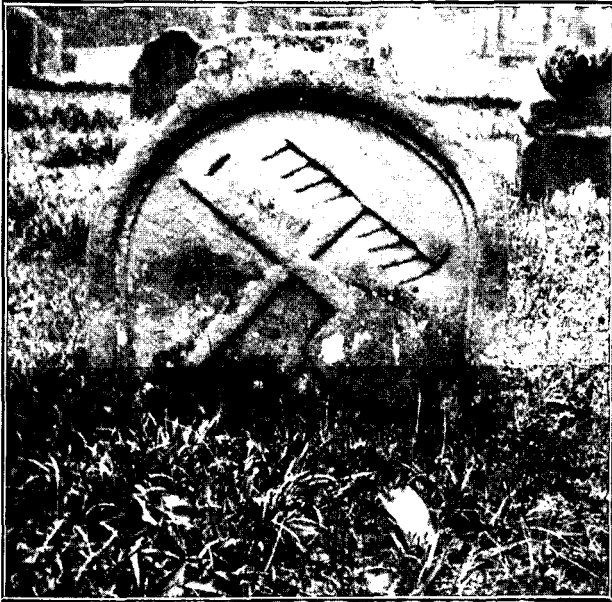


Fig. 17. A Gardener's Emblems (22 x 23 inches).

A fine table-stone also shows in raised letters the inscription: HEAR · LYIS · GEORGE · BROUNE · WHA · DECEASIT · THE · 8 · DAY · OF · MAII · 1631, the date appearing on a central shield. A skull with cross-bones, of a large and crude type, are deeply incised below.

Close beside this, and at the south-west corner of the church, lies another important slab, of mediæval aspect and design, and measuring 6 feet 1 inch in length by 22 inches in breadth. It bears the faint impression of an elaborate cross, with square-stepped calvary, and

foliated ornament on shaft and traverse. This relic might be regarded as superior in interest to that shown in fig. 5, but it is so worn by the feet of past generations that its details are nearly unrecognisable.



Fig. 18. Baker's Symbols (28 x 25 inches).

Faintly shown in the foreground of fig. 4 is the seventeenth-century memorial commemorating certain Hamiltons of Midhope, but this, also, is so worn that only a few letters and some meagre scraps of heraldic details are legible.

BOWDEN.

(With Photographs by Mr James Moffat, Edinburgh, and Mr J. A. Porteous,
Newton, St Boswells.)

The Roxburghshire parish of Bowden can boast of a restoration of an ancient church as satisfactory as has been effected in Scotland during

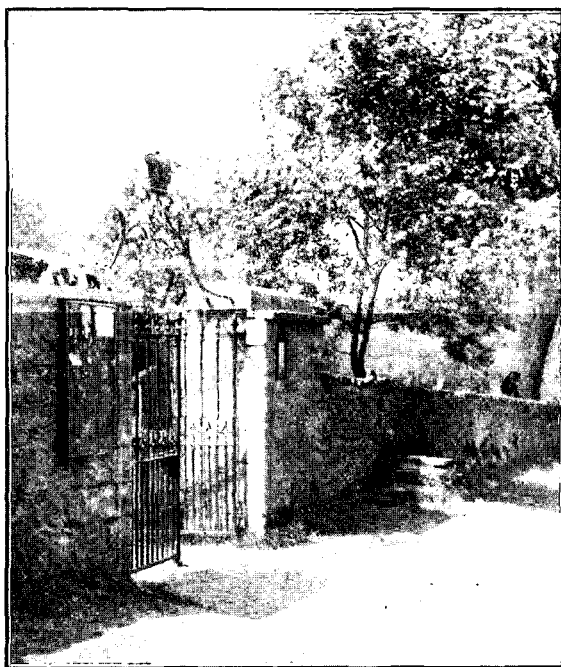


Fig. 1. Gateway and "Loupin'-on Stane."

recent years. It is distinguished further by the best example of a "Laird's Loft" that can anywhere be seen, and by the imposing burial aisles of the Kers of Roxburgh and the Kers of Cavers-Carre. The main approach to the church and churchyard is from the east, under an

ornamental wrought iron arch, showing a ducal coronet, the letter R for Roxburgh, and the date 1820. A touch of interest is added by the near presence of the old "Loupin'-on Stane," as by a notice-board which details the aims of the Churchyard Amenity Committee, in whose praiseworthy and efficient labours the Rev. J. Burr, M.A., minister of the parish, and Mr J. Bruce Glen, the schoolmaster, are moving spirits.



Fig. 2. A Bowden Portioner (25 × 18 inches).

It is very difficult to believe that in this beautiful place of burial over 25,000 people have been interred. Such is the case, however, as the kirk session books clearly indicate; and the fact is all the more remarkable when the comparatively small area of a country churchyard is considered. Naturally, after such a consideration, the visitor expects to find a large number of old tombstones; but the vandal spirit must have been in active exercise here, as elsewhere, for the remanent

memorials, though of considerable interest and importance, seem lamentably few and far between. One or two of the inscriptions show a noteworthy chasteness of diction, as appears, for instance, on an upright stone of classic design and having a fine winged cherub-head as its only symbolic feature. It is built close to the "bell tow" in the west gable of the church, and reads: "Here lyes Thomas Hog in the Burnbrae portioner of Bowden who died june 23d 1727, Aged 57 years. Also Mary Hog his daughter who was born to him of Catherine Deans his spouse and died Aprile 13 1728 aged 25. Likewise the above Catherine who died Decem^r 15 1738 aged 76."

The stone shown in fig. 2 commemorates "William Thomson, Portioner in Bowden, who Died August ye 31th 1721, Aged 57." The back of the stone shows an artistically depicted figure, in costume, and with long hair. The left side of the figure has disappeared owing to a curious fault in the material or in the working. The figure has held a spade, part of which appears under the right arm. The cuffs on the sleeves are very large, and are well defined.

Both edges of this memorial have been richly decorated with symbolic devices. These have perished with the missing portion of the stone, on one side, where only a spade remains; but the other edge retains the sculpture, complete and clear, almost as if newly graven (fig. 3).

This elegant display of cross-bones, skull, hour-glass, and the *memento mori* legend, is unique in this churchyard; and is not surpassed in workmanship or excellence of design, among even the best-known examples of this banded arrangement of the mortuary symbols.



Fig. 3. Banded Symbols (20 x 3¼ inches).

It is exceedingly curious and interesting to note the varieties of such objects as skulls and cherubs occurring on the graveyard memorials of different districts. Both of these details seem to have reached the highest point of development at Bowden, Nisbet, Crailing, and other Border parishes, and both may be said to be seen at their best in the remarkable examples shown in fig. 4.

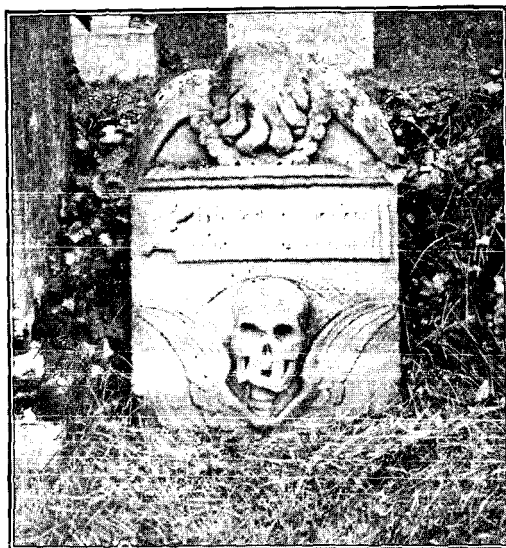


Fig. 4. The Bowden Skull ($34 \times 21\frac{1}{2}$ inches).

A cherub similar to this appears in the same position in fig. 5. The wings are finely disposed over the pediment—forming the pediment in fact, and not merely attached to it—the rear arrangement of wings and hair, seen in fig. 4, solving a difficulty often experienced by the churchyard mason. Under the pediment is seen a hand holding a scroll bearing the text, “Blessed are the Dead,” etc., the lower portion of the stone being covered with a boldly relieved winged skull, surely the most gruesome individual of its species ever seen. The wings, the thorax, the inexplicable square

hole in the mouth, the general effect of power and truthfulness, combine to render almost unnecessary the *memento mori* warning overhead. The date is 1723.

The finely designed memorial shown in fig. 5 is inscribed : HERE LYES



Fig. 5. The Bowden Cherub (31 × 20 inches).

JANET LIWD DAUGHTER TO LENART LIWD AND AGNES PATERSON IN CLARILAW WHO DEASESED THE 30 OF MARCH 1712 YEARS HER AGE 10 YEARS. The skull, the *memento mori* scroll, the curious spelling of the name Lloyd, the draperied panel, the splayed base, and the charming cherub-head, are each in their own way noteworthy features of a singularly graceful tombstone. Very evidently, in the first half of the eighteenth century

Bowden, and other Border parishes, could command the services of a designer and artificer whose equal would have been very difficult to find. The back of the same stone is shown in the next illustration.

In fig. 6 we have a further example of the Bowden sculptor's skill; skill or art, which reached its climax in the splendid effort shown in



Fig. 6. Janet Liwd.

fig. 12. That this is the portrait of Janet Liwd cannot be doubted; and there are points of distinct value indicated by the freely-flowing and abundant hair of the ten-year-old maiden, as by the pointed spencer, and by the skirt "top-band" that encircles her girlish figure. The cherub is also noteworthy, particularly for the variation observable by a comparison with the design shown in fig. 4.

The dainty example shown in fig. 7 is of unusual shape and proportions and belongs to the Sibbald family, whose memory is further preserved by the record inscribed on the stone shown in fig. 4. Here, a central panel bears a skull and cross-bones of late seventeenth-century type, with a well-drawn hour-glass under. Round the border from left to right, and reckoning from the base, the designs are, thistle, winged-



Fig. 7. An Unusual Type (23 x 19 inches).

cherub, fleur-de-lis, rose, face, rose, fleur-de-lis, winged-cherub, and thistle, all very crudely designed and worked, but very effective.

Though completely barren of symbolic devices, the group of old tombstones commemorating certain ministers of the parish present features of age and character that appeal strongly to the churchyard recorder. The first of these stones, which are built against the north wall of the Roxburgh aisle, is a massive, round-topped, erect stone, with base, measuring over all 5 feet 11 inches by 36 inches by 4 inches, the base

splay showing other 4 inches of projection. The inscription is incised within a panel, which is defined by a shallow ogee moulding, panel and moulding being flush. Supplying the letters missing through a fracture, the record runs: HEAR · LYES · MASTER · JAMES · KNOX · MINISTER · OF ·

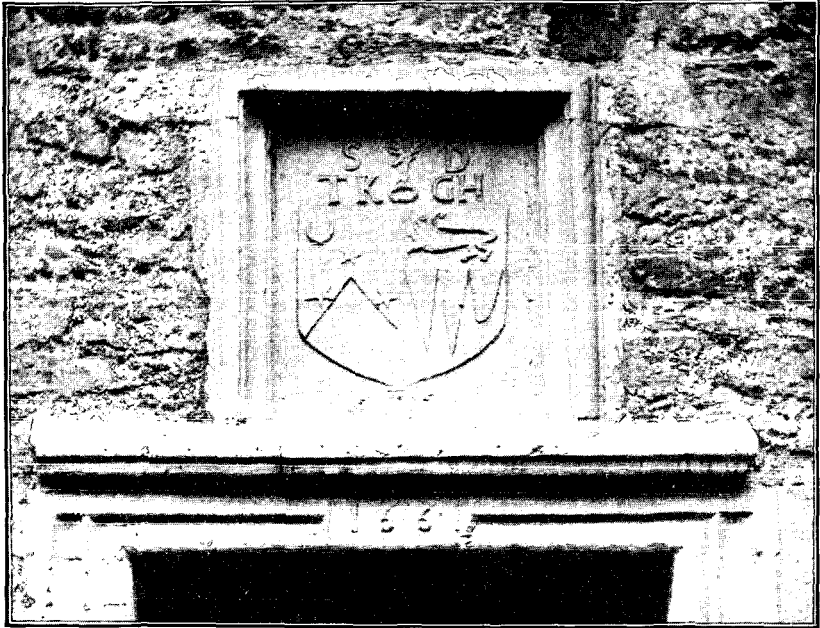


Fig. 8. The Over-Lintel, Cavers-Carre Aisle.

BOUDEN · WHO · DEPARTED · THIS · LYFE · ON · THE · 24 · OF · AUGUST · 1680.

The second is a fragment measuring 22 inches by 15½ inches. A 3-inch splay has run right round this stone, which originally had been a grave cover, or lying stone. The inscription is much worn, but it is possible to read what remains as follows: Here Lyes Margaret Daughter of JAMES KNOX MINISTER OF BOUDOUN SHE DEPARTED—

Number 3 is a large slab, originally recumbent, but now erect, and measuring 5 feet $9\frac{1}{2}$ inches by $28\frac{1}{2}$ inches at the top, tapering to $25\frac{1}{2}$

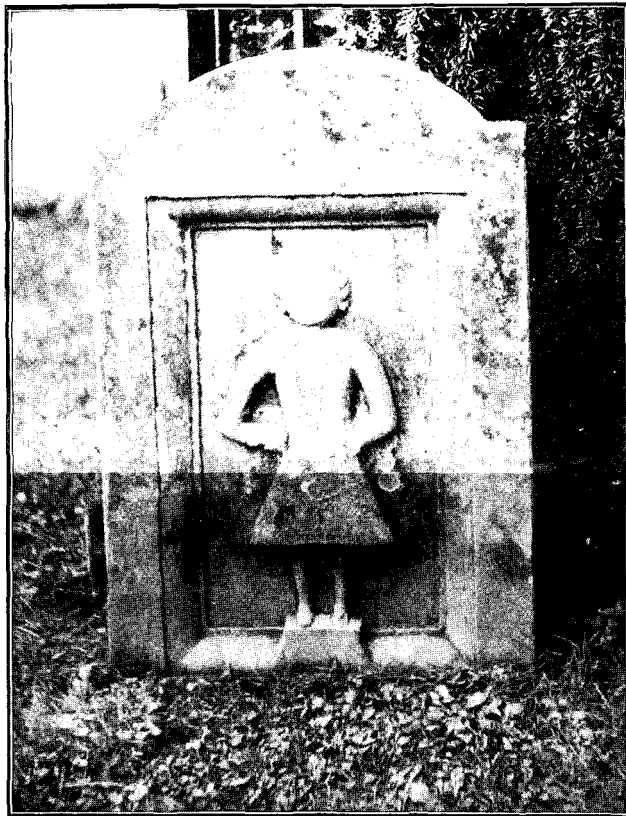


Fig. 9. An Old-Time Farmer (23×23 inches \times 5 inches).

inches at the foot, and 6 inches in thickness. Entirely plain, its massive rectangular form is most impressive. It is inscribed: HEIR · LYES · MASTER · HARY · MUSCHIT · SUMTYME · MINISTER · AT · BOWDEN · WHO · DIED · THE · 26 (?) OCTOBER · 1659.

Number 4 is the plainly moulded memorial of the Rev. William Balfour, who died in 1828, and of his wife Mary Mein, who died in 1852. There are other ministerial memorials, but they lie outside of the enclosure sacred to those whose lineage was the same as that of the greatest of Scotsmen.

Near the Cavers-Carre aisle there stands the tombstone of the

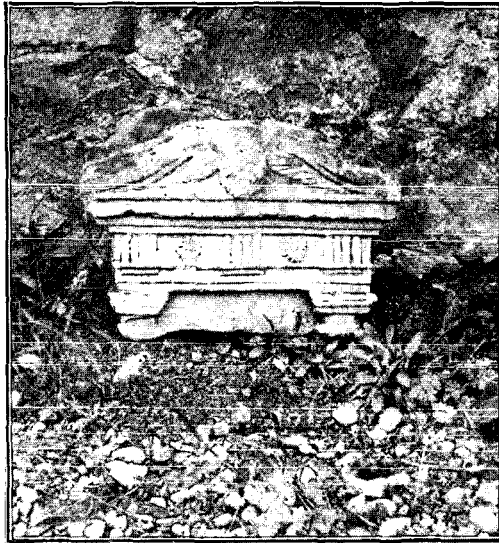


Fig. 10. Basil Bonintone.

Jamiesons of Longside, curiously designated, in the most canine of Latin sentences, "Jacobifilii In Longa parte"!

Over the moulded doorway of the aisle where lie interred many generations of the Kers of Cavers-Carre appear the arms of Sir Thomas Ker, his initials, and those of his wife, Dame Grisel Halkett. The date of the work is 1661, and judging from the style of the masonry, there is a strong presumption that the flanking pillars of the churchyard gate were built at the same period, as from their massive proportions it may

be presumed that they bore an arch, which in 1820 was replaced by the existing iron canopy.

The plain round-topped stone shown in fig. 9 is remarkable only for the delineation of an old-time farmer, which fills its one moulded panel. The effigy is of the *wooden* order of manipulation ; but it may reflect the

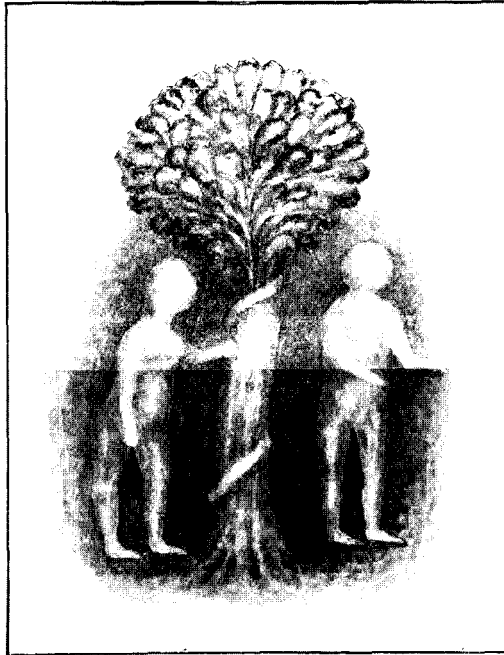


Fig 11. The Temptation in Eden.

church-going dress used in the middle of the eighteenth century, at which time "John Fowler, late Tennant in Minto Cleughead," departed this life aged 57.

Considerable interest attaches to the fragment shown in fig. 10. It is one of the oldest memorials belonging to the ground, commemorating a name still represented in the village of Bowden, and it shows a couple of

miniature sculptures of the Temptation and the Resurrection that are unique. Otherwise it is a neatly worked stone of classic style, having a winged cherub-head in the front pediment, and the following inscription on the back : HERE · LYES · BASIL · BONINTON · WHO · DIED · IN · THE · YEAR · 1697.



Fig. 11A. Resurrection Angels.

The sculptured designs shown in *figs. 11 and 11A* occur on the hollows of the pediment as seen, though not very clearly, in *fig. 10*. The figures of Adam and Eve, and of the resurrection angels, are very small. They are only $4\frac{1}{2}$ inches high, and the breadth of the grouping is determined by the thickness of the stone, which is slightly over $4\frac{5}{8}$ inches. The tree in the Temptation subject (*fig. 11*) stands $6\frac{1}{2}$ inches high. The serpent coils round its stem, and it is possible, aided by the

knowledge of what to expect, to make out its head amongst the foliage. Considering their age and position, these tiny sculptures are well preserved. Perhaps they are unique among the representations of a well-known sub-



Fig. 12. Death and the Angel (33 x 23 inches).

ject, for Adam is here shown as *refusing* the offer made him by the first temptress.

The family memorial of "William Thurburn, Portioner of Midlam," which dates from 1733, is shown in fig. 12. Nothing of its kind finer in
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feeling, design, or execution has yet been met with. The pictorial effect is perfect, and the details suggest the touch and mind of an artist. The angel figure is of unusual grace, and of dignified mien. The right hand holds a skull of excellent contour and relief, the left hand grasping a single bone. An hour-glass hangs from a continuation of the *memento mori* scroll, a finely-worked portion of the design balanced by a shield panel which bears the "I am the Resurrection and the Life" quotation from John xi. The edges are covered with obituaries, the easy outlines of the top being relieved with leaf ornaments of classic inspiration.

CARRINGTON.

(With Photographs by Mr James Moffat.)

During part of the eighteenth century this small and somewhat remote parish was known as Primrose, through the family of that name having acquired, as the *Statistical Account* puts it, "a very large proportion of the landed property which it contains." The reference to "Primrose" appearing on some of the tombstones in the old burying-ground is thus explained; but it is also clear that the older name of the parish was Karington, or Kerington. In the Register of the Kirk Discipline for 1653 the name appears as "Karingtoun." A small portion of the parish is included in the estate of the Wardlaw Ramsays, who have their burial-place within the old churchyard. This spot lies in the fields, distant half a mile southwards of the village, the parish church, and the comparatively modern churchyard. It has long been closed for interments, with such exceptions as have been indicated, and is a fairly large and very picturesque walled enclosure, with a number of seventeenth- and eighteenth-century monuments slowly crumbling to ruin under the drip from overhanging trees, and the neglect due to isolation.

A handsome erect stone, dating from 1714, is shown in fig. 1. Cherubs, of unusually good proportions, appear in the angles as if

supporting the draped inscription panel containing the obituaries of the Haigs, an uncommon device, in the form of a couple of anchors bound by cables, occupying the pediment. The sides of the stone, between the cherubs and the rear pillars, bear cross-spades and cross-bones, banded by ribbons depending from rings; and every part of the surface bears the evidence of fertile design and good workmanship. The back of the

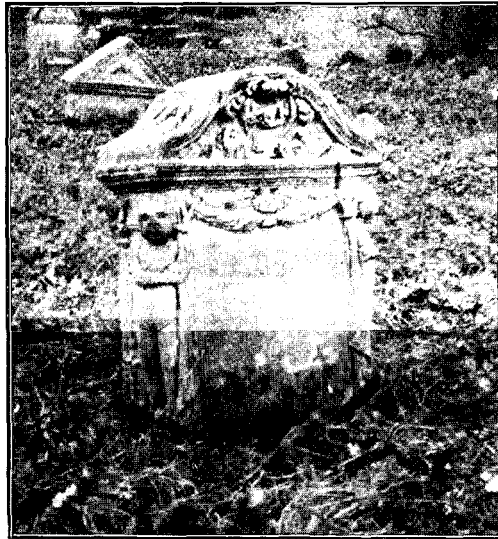


Fig. 1. Hope the Anchor (39 x 33 x 10 inches).

same stone is shown in fig. 2. The beautiful angle pillars, with diamond hatching resembling Norman axe-work, are noteworthy, as also are the charming winged cherub-heads displayed in the broad hollows of the pediment. The banded symbols of the side, the winged cherub in the tympanum, the small hour-glass between the circular-headed panels, even the ornamental stay-band, are details that give distinction to this rear view of an attractive and very effective monument.

The front of the stone whose *back* is shown in fig. 3 bears a grotesque

head, a single bone, the date 1742, two sets of cross-bones, a small winged cherub-head, and the inscription: "This stone was erected by Richard James and William Clelands, smiths, at Rosewell," etc. The obverse bears on a rounded shield, surrounded with simple foliation, the hammer and crown symbols of the Hammermen's Incorporation. The family burial-places shown in the background mark the site of the ancient church, and, apparently, were built out of its materials.¹



Fig. 2. A Rear View.

The emblems of the carpenter's craft are admirably depicted on the monument shown in fig. 4. This fragment of a massive stone was discovered almost entirely buried, but it proved worthy of the labour required to unearth it. The axe, square, compasses, and saw are finely rendered, and there is excellent design shown in the winged cherub-head, as in the skulls that flank the panel.

Within a railed enclosure the tombstone of William Dalzell of

¹ The church of Kerington was consecrated by Bishop de Bernham in the year 1243.

Arniston Mains, and Eupham Cumming his spouse, which dates from 1725, shows the favourite winged cherub-head and the grotesque face common to the graveyard. A stone of more modern style is inscribed to the memory of "Alexander Dalzell, Esq. of Sciennes, for many years a Justice of the Peace in Edinburgh," who died in 1843; "Also Marion Hall his wife," who died in 1856. The back of this stone shows the



Fig. 3. Rosewell Blacksmiths (40 × 33 inches).

memento mori scroll, a skull, cross-bones, and hour-glass. Built on the east wall of the Ramsay aisle is an elaborate monument which shows in a fine pediment panel a skull, a single bone, and an initialed shield, with quaint sitting cherubs as supporters. The base also has a symbolic panel, the details including the *memento mori* scroll, cross-bones, a skull, and two hour-glasses. The whole rises to a height of 10 feet, and is inscribed to the memory of "James Whyte, Tenant in Shouenden who Dyed the 29 Day of Desember 1724 of His Age 80. As also of John



Fig. 4. Carpenter's Emblems.

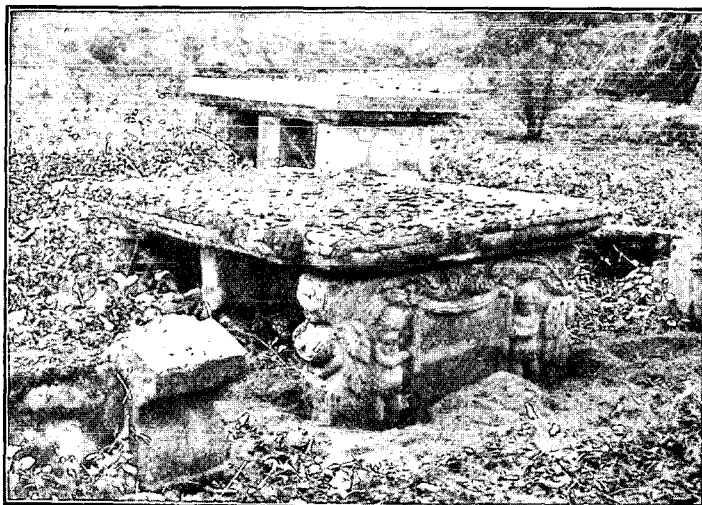


Fig. 5. A Table-Stone "End" (43 x 20 x 7 inches).

Whyte Tenant in Brochrigg His Brother Who Dyed the 4 Day of March 1726 & of His age 74. 1728." A very tall, square pillar of striking appearance commemorates the Rutherfords of Bankhead, but no trace of symbolism diversifies its monotony. The oldest dated stone is of a very crude type, and has the initials S L and I L, a tailor's goose, and the date 1689 deeply incised on its front. A skull and cross-bones are rudely incised on the back. There are numerous deeply-sunk relics

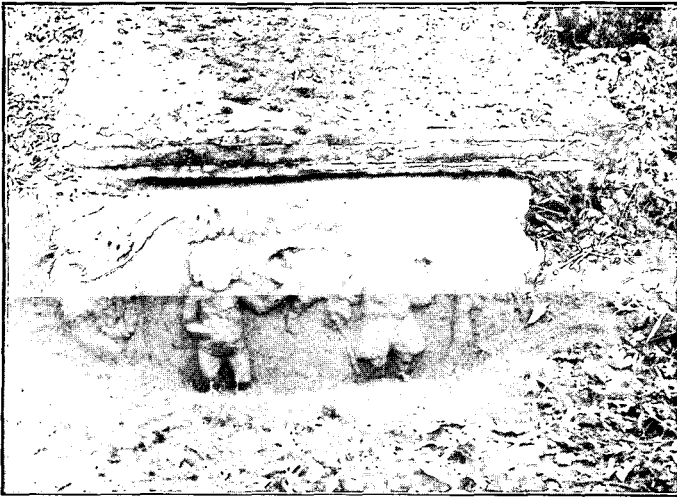


Fig. 6. Youth and Age.

besides, but their display of symbolism is *nil*, or such as to occasion no further remark.

A few table-stones remain on their original supports, the finest of which is shown in fig. 5. This "end" shows a foliage-bordered panel, supported by two beautiful cherubs, clearly the work of the same hand that fashioned the subject of figs. 1 and 2. The four edges of the two end supports are worked into winged female cherubs, their wings merging into elaborate foliage, running right across the support, and under the heavily-moulded edge of the flat top stone. No inscription or date can

be deciphered, but the work may safely be relegated to the early part of the eighteenth century.

The ornamentation of the other "end" is shown in fig. 6. Here, a child holds aloft the *memento mori* scroll, the other figure being that of a man in costume, who holds in his right hand a scythe, and in the left something as nearly resembling an hour-glass as the drip-worn surface allows us to determine. This subject was more than half buried before



Fig. 7. A crude and early example (22 × 21 inches).

its interest was evident; and in clearing away the accumulations of years a portion of a prehistoric stone implement was found among the earth. This object, which is of a nondescript character, bears unmistakable traces of having been used. It is now in the Museum of the Society, and light will be welcomed regarding its type and purpose.

The small tombstone shown in fig. 7 is inscribed on the back: "Here lyes Susannah Horsburgh spouse to John Yorkston—in Primrose who died January 31, 1748, aged 51." On the front, shown in the figure,

are initials that do not tally with those of the persons named in the inscription; and it seems evident from that, as from the archaic character of the incised skull and cross-bones, that the relic had been appropriated, and re-used long after its original lines were graven. Such instances are common all over the country.



Fig. 8. "HEIR LYES WILLIAM TWIDIE" (21 × 14½ × 3½ inches).

The breaking of the tenth commandment is easily possible in the presence of the beautiful, small memorial shown in figs. 8 and 9. Though crude and illiterate in the extreme, the stone is interesting in character, and might fittingly repose in the Museum as a perfect example of a widespread class of churchyard monuments that bear all the appearance of having been fashioned at some cottage fireside. Initials, skull and cross-bones, and the inscription, "HEIR LYES WILLIAM TWIDIE," are deeply incised on the front.

The coulter and scythe represented on the back of William Tweedie's memorial (fig. 9) are fearfully and wonderfully depicted, yet there is no difficulty in determining what they are, or what they mean. The illiterate inscription gives the date 1666 or 1668, and continues the statement commenced on the other side: "HIS AGE 84 HVS BAND TO

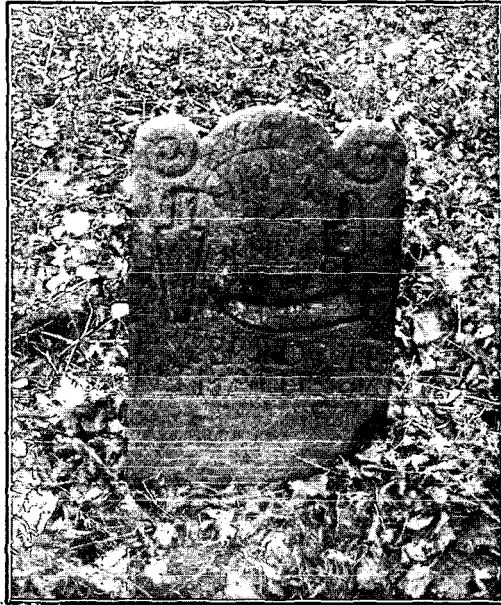


Fig. 9. Coulter and Scythe.

HENET MATHESON." The *memento mori* legend appears between the implements, and the fiddle scrolls of the front are repeated on the back of this quaint little tablet.

The excellent monument shown in fig. 10 bears within a deeply-recessed panel a costumed figure, strongly relieved and finely designed, holding an open book on which is incised the text from Job xix., "I know that my Redeemer liveth." The large cuff on the sleeve,

the ministerial, or reader's "bands," and the full-bottomed wig, are prominent details of the interesting attire. A fine winged cherub-head occupies an unusual position in the finely-moulded pediment. This is



Fig. 10. The Parish Schoolmaster (38 x 26 inches.) (Photograph by Mr C. B. Barlas.)

repeated, though the design is quite different, on the back of the slab, where also appears the date, 1733, and the initials G H and M N (?). The top edges bear obituaries and an hour-glass, the inscription proper appearing on the large under panel, and reading: "Here Lies

George Horsburgh late Schoolmaster in Primrose Who Died June 2, 1731," etc.

The writer desires to express his gratitude to the gentlemen who have so kindly furnished the excellent photographic illustrations for this paper, and to Mr John Geddie and other members of the *Moudiewort Club* for their valued company and counsel in these and other church-yard investigations.