

VI.

THE CHURCHYARD MEMORIALS OF ST ANDREWS.

By ALAN REID, F.S.A.Scot.

St Andrews, and particularly its cathedral graveyard, is extremely rich in the variety and value of its monumental remains. It presents examples of nearly every style of tombstone, and of many original forms of symbolism. Chronologically it is more than usually complete, for it exhibits within its somewhat restricted area the rudest of early grave marks, the elaborations of the mediævalists, the florid evolutions of later centuries, and the more solid achievements of modern times. The Celtic sculptures are figured in the *Early Christian Monuments of Scotland*. Dr Hay Fleming has given details of several others (*Proceedings*, vol. xliii.), particularly of the cross-slabs removed from the east gable of the cathedral and some relics connected with the Kirkheugh; and this record of the later memorials is designed to continue the survey thus indicated. Most of the monuments described and figured here have been permanently placed within the cathedral museum; but, before dealing with these, it will be advisable to notice several interesting subjects which lie outside the bounds of that remarkable collection.

In 1847, the Rev. C. J. Lyon issued an illustrated pamphlet of twenty-four quarto pages, *The Ancient Monuments of St Andrews*, "an attempt to save from ruin and oblivion the few monuments that still survive the dilapidation of time and the injuries inflicted by violence." Thirteen fine old slabs and structures are here described and figured; but, viewed in the light of later discoveries, the list is singularly incomplete. Nor does it even hint at the existence of the handsome erections and finely sculptured slabs that had long commemorated the dignitaries of the ancient municipality, though three of these seventeenth-century stones had been noticed by Mr Lyon in

his *History of St Andrews*, published four years previously. The foundations of the cathedral, the rubbish mounds there and at the Kirkheugh, had not yielded their secrets when the pamphlet was issued, nor had the graveyard proper been examined to see what lay under or over its kindly turf. But, even as it stands, this record, made by the Episcopalian minister, is of considerable value, and its contents are deserving of attention. The various slabs and monuments remain, in most cases, as described; and it is worthy of note that, while some of the details given are open to question, the readings



Fig. 1. The Date 1380 (MCCCLXXX.). (Photographed by Mr David Kay, from a rubbing.)

are correct in the main. The very early date, 1380, given on one of the slabs, is still quite legible, and was recently verified by the rubbing shown in fig. 1.

Mr Lyon's statements are here summarised, with such emendations as have become necessary since his observations were made.

1. A rectangular slab lying in the south transept of the cathedral. It commemorates Canon James Eliot, who died in 1513, and shows a cross rising from a calvary of six steps, the upper limbs of the cross being couped or finished obliquely, and in resemblance of a cross formed of branches, or tree.¹ The cross is flanked by the symbol of

¹ As noted by Mr A. Thomson, page 302 of this volume, other examples of this type occur at Pluscardine, Greenlaw, and Coldingham. The cross here referred to is also figured in Mr Thomson's paper. The arms of the City of Colchester bear a cross of tree, similarly fashioned, but with the trunk *rounded*, or shown in relief by shading, an artifice difficult of achievement on a sepulchral slab.

St Andrew, a pierced heart, a chalice, a book, and the initials I. E., a skull and cross-bones being disposed on the calvary. The latter symbolism is extremely interesting, as this is one of the few remaining examples of the occurrence of these nearly universal emblems in pre-Reformation times.

2. A slightly tapering slab, lying beside No. 1. It shows no device other than the much-worn Latin inscription to the memory of Canon Robert Cathull, with the date, already noted, 1380. It is worthy of remark here, that a mortuary panel at Tealing, described by Mr A. Hutcheson in vol. xxx. of the *Proceedings*, is also dated 1380.

3. A rectangular slab lying near Nos. 1 and 2, and beside several other slabs whose devices and inscriptions seem to have been long illegible. It commemorates — Gray, described as glazier and plumber to the cathedral. Like No. 1, it bears the representation of a cross of tree, rising from a calvary of six steps on which a large skull is incised.

4. The mural monument of Robert Wilkie, Rector of the University (fig. 2). This is almost purely architectural in character, dates from 1611, and has a place on the north wall of St Leonard's College Chapel. Monteith translated the Latin obituary as follows: "Consecrate to the memory of that most famous man, Mr Robert Wilkie, Rector of the University; and who was principal Master of this College for the space of 21 years. He built the closs of the College, with houses on the Eastside, and by his latter Will bequeathed and mortified the Sum of 4200 Merks for Maintenance of the Poor, or six Bursars. He died, aged 63, on June 26th, 1611."

5. The monument supposed to commemorate John Hepburn, one of the founders of St Leonard's College, also on the north wall of the disused chapel. It dates from about 1522, and is extremely worn.

6. The fine architectural monument of Robert Stewart, Earl of March, and commendator of the Priory of St Andrews, who died in 1586. This also has a place on the north wall of St Leonard's Chapel.

7. This slab, and those that follow, lie, or lay, in the floor of the same chapel. No. 7 (fig. 3) commemorates Prior Wynram, who, after the Reformation, was Superintendent of Fife, and commendator of Portmoak. A central shield bears the figure of a ram, over which appears a dice-box, these devices forming a play on the name, Win-ram.



Fig. 2. Robert Wilkie's Memorial. (From a photograph by Mr A. C. Robertson.)

Fleur-de-lis and the initials M. I. W.—Magister Johannes Wynram—with the date 1582, appear over the epitaph, a part of which Lyon thus translates: “Though you have lived ever so long, you must die at last. I entered into life on the condition that I should depart out of it.”

8. The memorial of Emmanuel Young, who died in 1544. It bears his portrait, incised on the slab, in the full-length style seen on sepulchral brasses of the period.



Fig. 3. Prior Wynram's Memorial. (From an etching lent by Dr Hay Fleming.)

The *dice-box* is much worn, but it remains visible in the dexter chief of the shield.

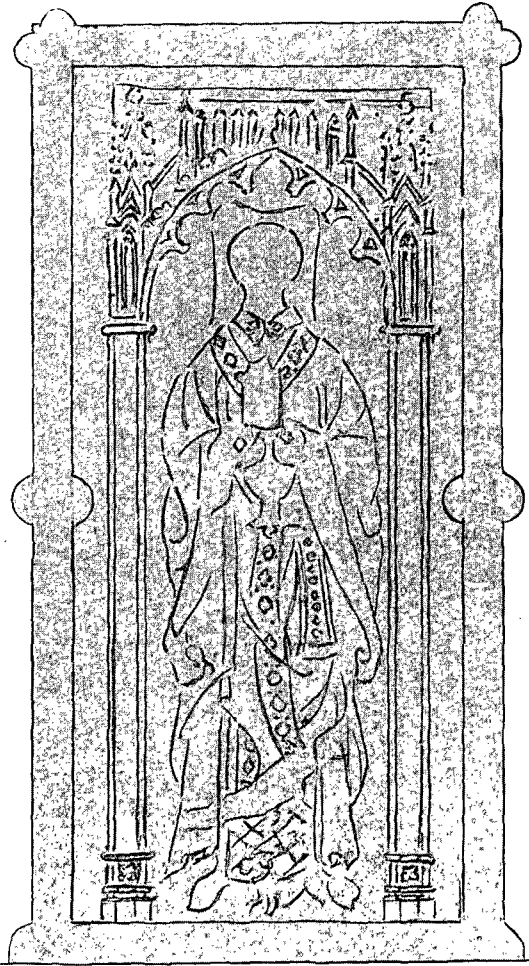


Fig. 4. Incised Sepulchral Slab. (From a drawing by Mr G. S. Aitken, 1873.)
The width of the slab is 3 inches outside of the straight lines of the obituary indent.

It may be stated in passing that one excellent, though much worn, brass-work monument, not noted by Lyon, remains at St Andrews,

as does the evidence of several others. This example (fig. 4) measures 6 feet 8 inches by 3 feet 10 inches, and lies within a low railing near the high altar of the cathedral. The face and hands of the incised portrait

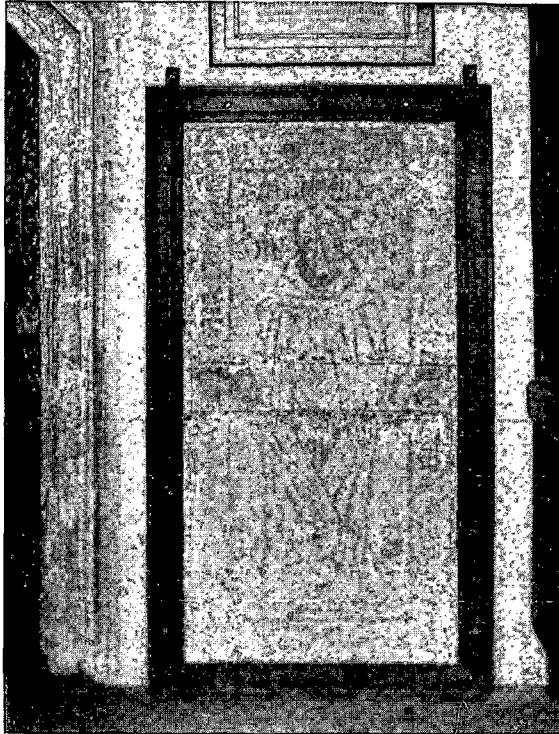


Fig. 5. The Memorial of Provost Spens. (From a photograph by Mr A. C. Robertson.)

figure, the chalice (? ciborium), and the marginal obituary had been formed of brass sunk in the slab, where the richly clad figure is depicted as standing under an elaborate Gothic canopy. All the brass has disappeared; but the wasted slab, with its indents, or matrices, remains a most interesting memento of a very graceful art.

9. Another slab, with an incised full-length portrait figure. No name or date appears, but the Latin inscription commemorates "the chief master of the poor students, and administrator of the sacraments."

10. A slab (fig. 5) which now stands, substantially framed, beside John Knox's pulpit in the vestibule of St Salvador's College Chapel, commemorating Hugh Spens, Provost of the College, who died in 1534. A mutilation of the incised portrait slab, noted by Lyon, has been repaired, the result showing the original appearance of this quaint sixteenth-century memorial.

11. The memorial of Canon William Ruglyn, master of works at the cathedral, who died in 1502. Its chief ornament is a cross of tree which rises from a calvary of six steps, and is flanked by a chalice and a book.

12. The memorial of Johannes Archibaldus and his wife Margarita. This also shows the cross of tree, with a skull and cross-bones on the calvary. The date is gone, but it must be later than 1525, in which year Archibald founded an altarage in St Leonard's Chapel.

13. The memorial of Mr James Wilkie, the successor of George Buchanan as Principal of St Leonard's College, who died in 1590. It bears several texts in Latin, and shows an armorial device in which mullets and a crescent are prominent.

Mr Lyon's interesting list exhausted, we turn to the cathedral graveyard and to the finely built walls of St Rule's Chapel. On the southern side of the great tower we may study a form of appropriation, very rare, if not unique in churchyard annals. Here, as shown in fig. 6, the very ashlar of the building has been utilised for tombstones, about half a dozen of these appearing on the lower courses of the same wall-face. "HEIR · LYIS · ANE · HONEST · VOMAN [G · S ·] SPOVS · TO · G · PVAS ·" (Purvas?) reads the marginal legend of the central stone, and it is cheering to have this testimony regarding the departed, for the honesty of her relict in turning one of the city "lions" into a tombstone, is, to say the least, fairly open to question.



Fig. 6. Sculptures on St Rule's Chapel. (From a photograph by Mr Frank Sharp.)

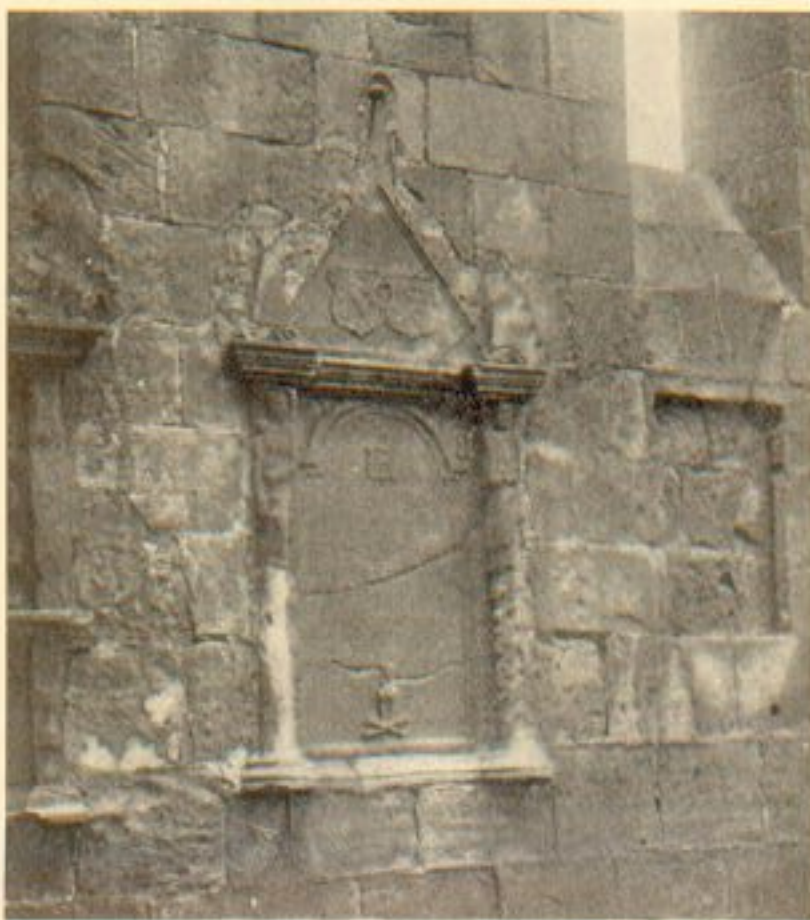


Fig. 7. Haliburton and Comrie. (From a photograph by Mr Frank Sharp.)

Within the walls of the ancient church where repose the remains of Dr Cook the historian, and Dr Robert Chambers of varied literary fame, are two mural monuments that are worthy of a note in passing.

One of these is shown in fig. 7, the memorial of Anna Halyburton, wife of the Rev. Walter Comrie, minister of St Leonard's kirk, and their only son, John Comrie, professor of philosophy. The lengthy Latin inscription, like many others appearing in a more or less illegible condition at St Andrews, is quoted in full by Monteith in his *Theatre of Mortality*. The Haliburton and Comrie shields occupy the pediment of the monument; cross-bones and an hour-glass appear at the foot of the obituary panel; but interest centres in the caryatides that crown the worn pillars. Those take the form of Justice, one of the figures holding a pair of scales, the other a naked sword. Walter Comrie's will was registered in 1687. He became Provost of the New College, and was married a second time to Cecil Learmonth, whose will was registered in 1675.

The memorial of Professor William Preston is represented in fig. 8. According to Monteith's translation of this obituary, the deceased was "a generous, excellent, and very learned youth . . . son to a most famous man, Sir John Preston, Knight, Baron of Airdrie; who having professed philosophy in the Leonardine College for the full space of three years . . . died, with most fragrant fame," in 1657, aged 26. The family arms are set in a cartouche of fine Jacobean strap-work, which is continued as a setting for the inscribed panel. The side pillars are of a most unusual type, taking the character of stop-chamfered wooden beams, effectively fastened to the walls by great, lozenge-headed nails. With the exception of the winged cherub head over the pediment, the symbolism is confined to the lower section of the monument. Crossed coffins and an hour-glass flank the central design, a repulsive skeleton lying in a hammock of drapery, which is suspended from a couple of enormous rings.

Unquestionably, the *Vive Memor Lethe* and *Fugit Hora* inscriptive texts are much emphasised by these gruesome devices.

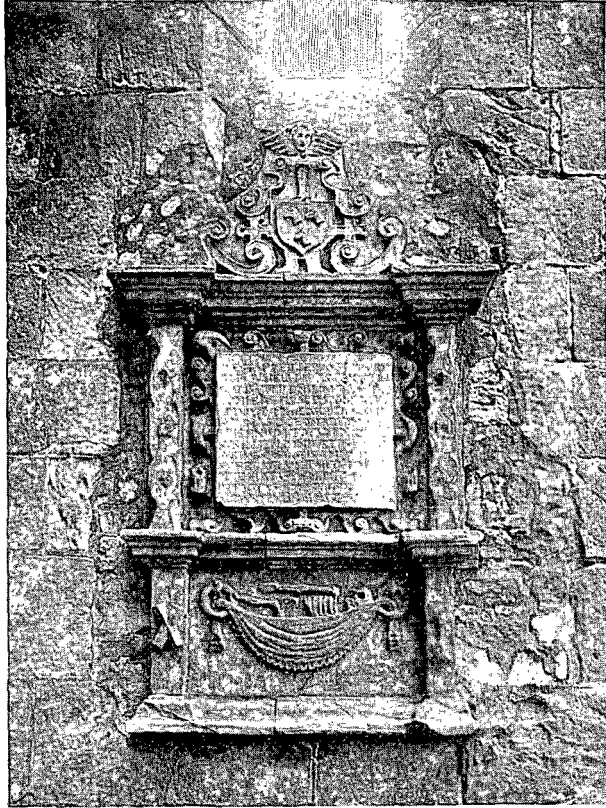


Fig. 8. Preston of Airdrie. (From a photograph by Mr Frank Sharp.)

Many eminent persons lie buried in the surrounding grounds, but few of their monuments possess any interest beyond the record of their distinguished careers. The Samuel Rutherford tombstone, for example, is of the very plainest character; the imposing memorial

of Adam Ferguson shows only an admirable portrait ; and many others are equally destitute of symbol or ornament. Outside of the cathedral museum, symbolism is confined to those erect stones, table slabs, and mural structures on which our attention will now centre for a little.



Fig. 9. The First Gardeners. (From a photograph by Mr Frank Sharp.)

Fig. 9 shows a small, early eighteenth-century stone, bearing a couple of quaint figures, male and female, holding shovel and spade in a crossed position, and overshadowed by a very crude specimen of the winged cherub head. Death and immortality is the simple meaning of the crossed spades and cherub head ; but there is a piquant touch

of sentiment in the suggestion of our first parents as the primal cause of death and the grave.

The insignia of the Hammermen's Incorporation appear on the eighteenth-century memorial of John Cuthbertson, shown in fig. 10. The central shield bears the hammer, which, as in other examples, is accompanied by the letter S, an indication, probably, that the



Fig. 10. Hammerman's Arms. (From a photograph by Mr A. C. Robertson.)

deceased hammerman was a smith. This is flanked by animal supporters—an unusual detail—and is surmounted by a crown of very graceful design. Several other small stones bear slight representations of craft insignia and tools, but their symbolic merits are slight in character.

These inscriptional details merit a note in passing. One bears in the plainest possible manner to have been "Erected by David Sime, Seaman, in memory of James Rodger, his wife, who died

11th Feby. 1853." One of the most illiterate inscriptions imaginable may also be seen in this "God's Acre" of Scotland's oldest seat of learning. It reads as follows: "Thes son was arcted by William Mar propriter in The est part of Loughend to his spous Margret Ros who departed thes life April 17 the year 1784 and hir age 72 years. And ther tuo children John and Thomas who died in ther Infance. Here liys The corpes of The above," etc.



Fig. 11. A Labourer's Memorial. (From a photograph by Mr Frank Sharp.)

Symbolism does not, as a rule, run far into the nineteenth century, but here the national game has caused the memorials of famous golfers like Allan Robertson and the Morrises to break out in a redundancy of portraits, golf-clubs, balls, and the like. And there is one quaint and tiny memorial, dating only from 1863, in which the ancient "spirit" is by no means "dead," but is rather humorously salient. James Spence was no mere labourer: he was, in the local parlance, "a pawky character," and his tombstone is regarded with interest by those who remember him. His own desires, it is said, are reflected

in this delineation of his work-a-day familiars, the heap of lime, the tall trestle, the full hod, the shovel, and, "last but *not* least," his tobacco pipe.

Close beside that little headstone is another of a very different cast and character (fig. 12). To judge from its proportions and style, as from the appearance of leaded bats on the reverse, this stone has originally been the carefully fitted panel over a doorway. It shows

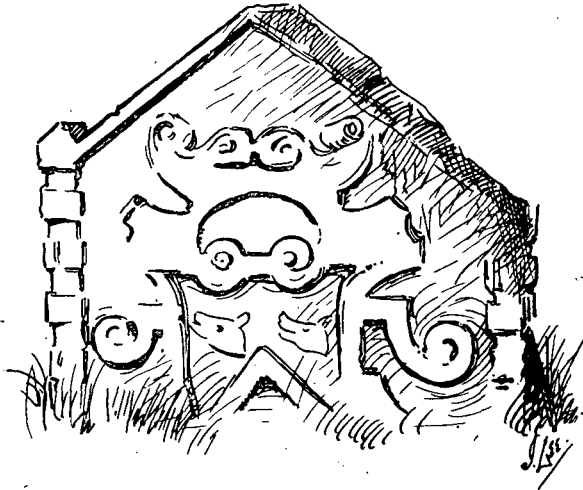


Fig. 12. An Architectural Remnant. (From a drawing by Mr J. Lee.)

a central shield, surmounted with strap-work and displaying a chevron, with mullet, between three animal heads. This device does not belong to the Macdonalds, whose names are cut on the slab, but to the Elphinstones, whose insignia and property were appropriated by John Macdonald, who was keeper of the castle from 1824 to 1861.

Armorial bearings are also prominent on the flat table-stone of Thomas Duncan, which also shows the mortuary symbols—skull, cross-bones, hour-glass, and crossed spade and shovel—common to

the ground. The shield on the right bears the chevron, cinquefoils, and hunting horn of the Duncans; that to the left showing the cabossed, ten-tined stag head of the MacKenzies, with a mullet over. As the name of the wife does not appear on the stone, this heraldic device must be regarded as being of some importance. The incised inscription, which was renewed in 1729, is quaintly, and almost touchingly, original:—

“HIER · LAYIS · INTERED · IN · THIS · GRAWE · ANE ·
 PIOWS · WERTEOVVS · HONEST · MAN · THOMAS · DVNC-
 CONE · IN · KINGASK · WHOS · LYF · WAS · BETER · THEN ·
 HIS · DAYS · WAS · LONG · AND · OF · HIS · AGE · 59 · 1668 ·”

Another sept of Duncans is commemorated by a large, coped table-stone, which is dated 1766. The symbolism at the foot of this slab is of the usual mortuary type, but the upper splay bears the combination of maltsters' implements, with the initials and date, reproduced in fig. 13. The following rhyming epitaph, which claims some local celebrity, is incised on the centre of the slab:—

“Here lies beneath this stone confined
 John Duncan laird of Stony Wynd
 He was a man of great renown
 Guild Brother of St Andrews Town
 He had every virtue that can
 Denominate an honest man
 He died September Twenty one
 A.D. 1711.”

The memorial of an eminent personage, Professor John Echline of St Leonard's College, is worthy of note, if only for the excellence of its finely excised Latin inscriptions.

As translated by Monteith, the obituary reads: “Here lies a most learned man, Magister John Echline of Pittadrow, who taught good learning and Philosophy in the College of St Leonards, for the space of 12 years, with great Commendation of his Acuteness and Knowledge. He died piously and pleasantly on the 7th November, 1603, aged 52.”

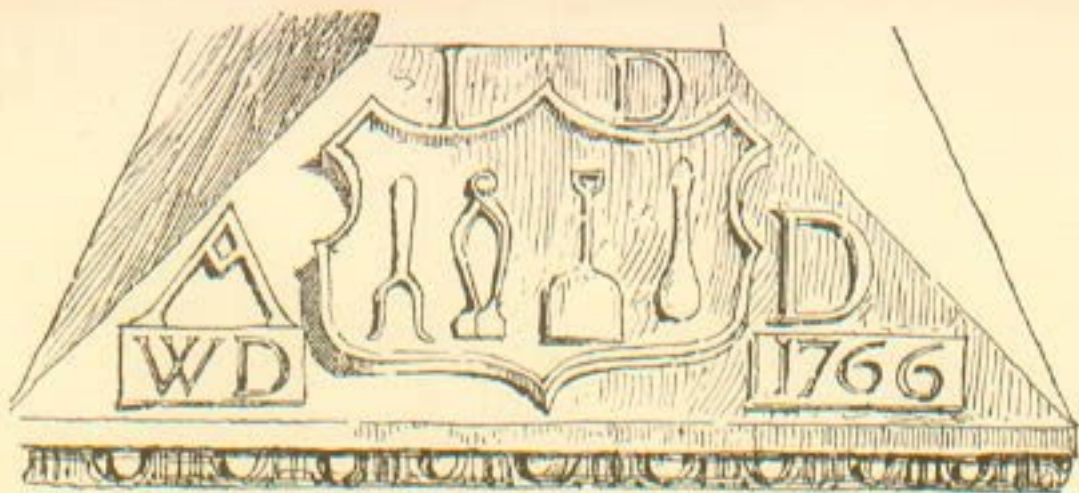


Fig. 13. John Duncan's Trade Emblems. (From a drawing by Mr John Watson, F.S.A. Scot.)



Fig. 14. Professor Echline's Obituary. (From a photograph by Mr Frank Sharp.)

The pediment contains a quatrain in Latin, and an armorial shield, the quarters displaying stags, a galley, and a fesse checky. Part of

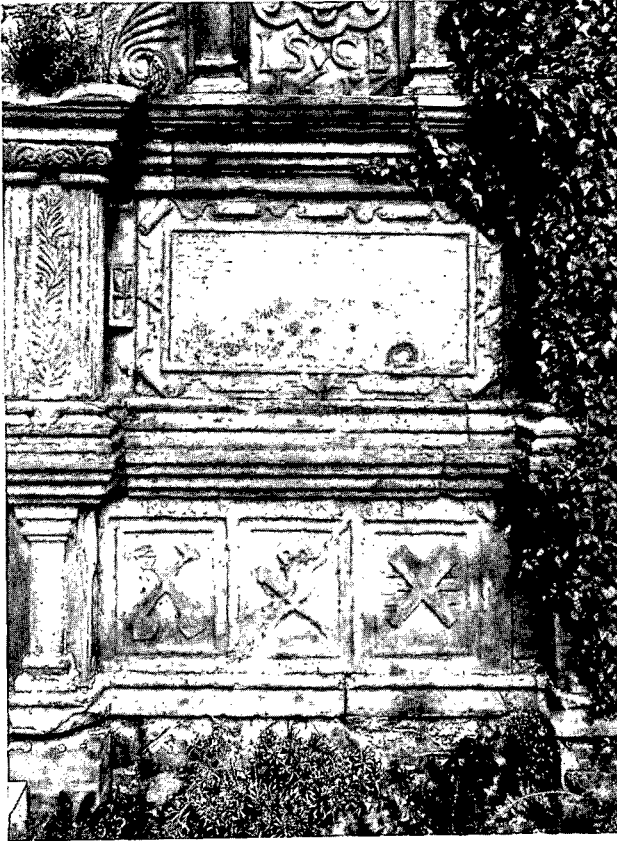


Fig. 15. The Tomb of Provost Sword. (From a photograph by Mr Frank Sharp.)

the tomb of the celebrated Adam Ferguson is also seen to the right in the illustration.

The mural monument shown in fig. 15 commemorates James

Sword, a Provost of St Andrews, and an eminent public man, who died in 1657, aged 66. The central panel bears a Latin rhyme, thus translated by Monteith :—

“Late magistracy’s glore, now sorrow deep,
 Sometime their praise, now sadness, here doth sleep,
 Whose life a rule of piety was true,
 St Andrews ruled, in lasting peace, as due ;
 Faithful in trust, dispensing right to all,
 From private wealth, to publick liberal ;
 In fortunes both, unconquerèd he stood,
 He lived in Christ, Christ was his only good.”

The epitaph is finely set in Jacobean strap-work, which is flanked by the symbolic hour-glass and a couple of graceful attached pillars. Three panels in the base display the crossed spade and shovel, and the skull with cross-bones ; a touch of variety being introduced in the last panel, which shows crossed coffins resting on carrying spokes.

Among the adornments of the upper portion of this monument (fig. 16) is a circular shield, bearing in the first half a spur, a dart-pierced heart, and a flower ; and in the other half, a baton charged with three stars. A couple of short swords in scabbards flank the circle, round whose upper border the name of James Sword is incised. The pediment of this most interesting mural work bears the obituary proper : “QVI · OBIIT · 6 · FEBR · AETAT · SVAE · 64.”

Again we have to say “last but not least,” for the memorial of Provost John Lepar and his spouse, Janet Carstairs, is the noblest mural structure in St Andrews graveyard, and is, symbolically, one of the most original and interesting in the country. Fig. 17 gives a good impression of the fine architectural and general effect of the monument. It is strongly Italian in feeling, but shows Renaissance capitals on pilasters whose bases are almost Scottish in character. These pillars flank the central symbolic panel, which is enclosed within a moulded frame, having an arched head and impost mouldings.

The pedestal has three panels, with finely moulded base and cornice, which is repeated in the entablature, where the word "Johne" of



Fig. 16. Upper Part of the Sword Memorial. (From a photograph by Mr A. C. Robertson.)

Lepar's name alone is legible. Over the bold upper cornice rises an angular pediment, bearing a foliated and crested shield, on which is displayed a saltire, indented, and four roses. The long panel under the shield shows a hatchment bearing the Carstairs' arms—a

chevron between three sunflowers—with a riband showing the name of Janet Carstairs, and flanked by the date figures, 1646.

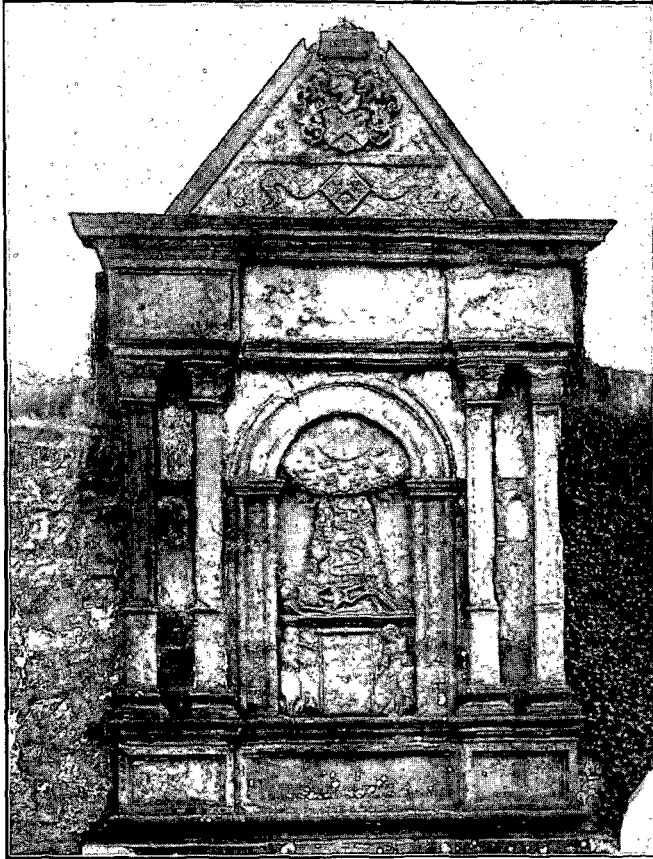


Fig. 17. The Lepar Tomb. (From a photograph supplied by Dr Hay Fleming.)

The impressive symbolic central panel is shown on a larger scale in fig. 18. It may be described as showing by symbol the successive stages of life, death, and immortality, and must be regarded as the

able and thoughtful design of an original artist. In the lower panel, different aspects of life are suggested by the well-conditioned and

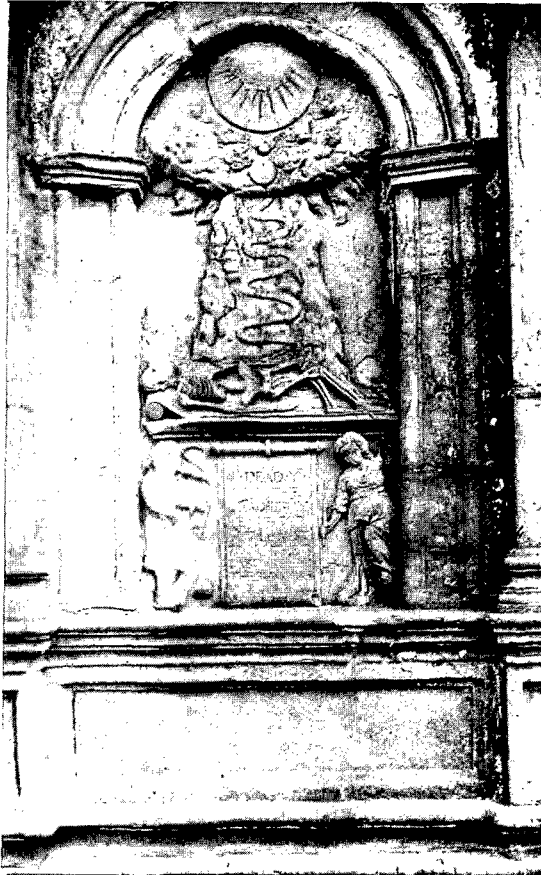


Fig. 18. The Lepar Symbolic Panel. (From a photograph by Mr Frank Sharp.)

sceptred female, and the bearded pilgrim holding a long staff with pendent water-bottle, who flank the panel inscribed with the "Blessed

are the Dead" quotation. Over that, a skeleton—far more correct, anatomically, than is usual—lies upon a cushioned bier. From behind this death-figure rises a series of mountain peaks, over which passes a pathway, winding steeply upwards, and issuing in a glory of clouds, trumpets, palms, and cherubs. Over the celestial host, whose faces are turned thither, streams the glory of God, in the form of a radiant sun, illuminating not only the celestial spheres, but the long and toil-some road beneath them, which is labelled, in so many words, *Via ad eternitatem*.

THE MUSEUM.

Before directing our attention to the cathedral museum, with its remarkable collection of ancient sculptures and table tombstones, we may recall the appearance presented by several of the table-stones before they were removed to the safe and unpretentious shelter where they are now free to the inspection of every interested visitor.

For many years these relics stood around the walls of the sacristy and vestibule of the chapter-house of the cathedral, as shown in fig. 19, which has the western arches of the slype and vestibule of the chapter-house for its background. Exposed to the deteriorating influences of the weather, not forgetting those of a more wanton sort, their important devices and legends were gradually disappearing when H.M. Office of Works, with the generous aid of St Andrews Town Council and the Literary and Philosophical Society of the city, took the matter in hand and erected the cathedral museum, in which these stones are now safely housed.

They are of the highest value as a record of the names, qualities, and positions of many local dignitaries through the important first post-Reformation century; and they have strong claims on general attention through their artistic and literary merits, and their graphic symbolism of events that happen unto all.

As has been indicated, this collection of over fifty great table-

stones is reinforced by an immense number of Celtic, mediæval, and later details gathered from different quarters of the city. The inner end of the museum chamber, with a varied assortment of its exhibits, is shown in fig. 20. Chief among these varied objects is the mediæval cross-slab—seen in the centre of the illustration—one of the ancient



No. 30.

No. 2.

No. 5.

No. 14.

Fig. 19. Tombstones near the Chapter-house. (From a photograph by Mr A. C. Robertson.)

grave covers found in 1860 in clearing the site of the Culdee Church at the Kirkheugh. It shows a cross within a circle, the chalice which denotes an ecclesiastic, a central panel with initials, and the remnants of a marginal inscription in which the name of Ogilvie is still quite readable. Over this slab appears a skull, set on the curve of a moulded pediment, which was found in the wall between the north-east angle of the cathedral and the adjoining gateway. Originally, it had formed

part of a finely chiselled tomb. The lower portion of a shield bearing the Douglas arms appears on the fragment seen over the chalice ; and



Fig. 20. Relics on South Wall of Museum. (From a photograph by Mr Frank Sharp.)

over the cross of the same slab is seen the prototype of the larger table-stone shown as No. 10 of the tombstone collection. Immediately to the left of the cross slab is a square panel showing the Hepburn

arms, one of a dozen examples to be found at St Andrews, but unique, inasmuch as it bears the date 1520, and is the only dated Hepburn



Fig. 21. In the South Vestibule. (From a photograph by Mr Frank Sharp.)

coat in the city. Under that panel appears the greater part of a *double-coped* grave cover, also a unique relic, which was found at the Kirkheugh in 1860. The *ends* of the copes, seen in the illustration, bear within circles a couple of crosses, resembling somewhat the

consecration marks of sacred buildings, and adding greatly to the value of this interesting stone.

The illustration, fig. 21, shows a few of the objects contained within an annexe of the museum proper. Chief among these is the tombstone of Provost Duncan¹ Balfour, with his arms and those of his wife, C. I. Monteith translates the interesting Latin obituary and epitaph as follows: "Here lies an honourable man, David Balfour [*sic*], sometime one of the Lifeguard to the King of France, Provost of St Andrews, who died at St Andrews on the 16th of February 1625.

"In Holland's wars my Brother-german died,
Unto that Fate his courage him conveyed ;
In peace returning home, I here lay down
My self, my Warfare, and my Martial crown."

Several fragments of other tombstones also appear in the illustration, along with an interesting specimen of the pot quern, decorated with a grotesque human face, from whose mouth the meal had been delivered. This very curious utensil was found at the site of the gasworks, and outside of the eastern walls of the cathedral boundary.

Among the numerous gems of old sculpture that crowd the museum, the shield which symbolises the Passion of our Lord takes a conspicuous place (fig. 22). It is supposed to have formed a portion of some of the mural tombs whose delicate fragments add so much to the interest of this collection. Here the central figure is the cross, wreathed with the crown of thorns and supporting the I N R I legend ; the scourging pillar and cord, and the ladder completing the unusual design. Another example lies near ; and, as is well known, the walls of the University library display still another ancient representation of the emblems of the Passion, which Dean Stanley declared was worth coming all the way from London to see (fig. 23).

In this striking sculpture, the sacred feet, hands, and heart are arranged in the form of the cross of Saint Andrew, the crown of

¹ Styled "David" by Monteith.



Fig. 22. Emblems of the Passion. (From a photograph by Mr A. C. Robertson.)



Fig. 23. A St Andrew's Cross. (From a photograph by Mr A. C. Robertson.)

suffering completing a design which, though fantastic, is purposeful and powerful. The attendant cherubim which complete the decoration of this remarkable corbel are of exceptional merit of design and finish.



Fig. 24. A Resurrectionist Relic. (From a photograph by Mr Frank Sharp.)
(Noted by Mr A. Hutcheson, F.S.A. Scot., in the *Scotsman*, May 1895.)

The gruesome relic of resurrectionist days, shown in fig. 24, is exhibited in the glass case reserved for the miscellaneous smaller objects of glass, stone, wood, metal, etc., in which the neighbouring area has proved so fertile. This collar of iron was found, in May 1895, by

the caretaker, Mr Jas. Mackie, when digging a grave a few yards south of St Rule's Chapel. No doubt can thus be entertained regarding its origin and purpose. It had been used to encircle the neck of a coffined corpse, in order that the removal of the body would be difficult, or impossible. The split and screwed ends were passed through the strong

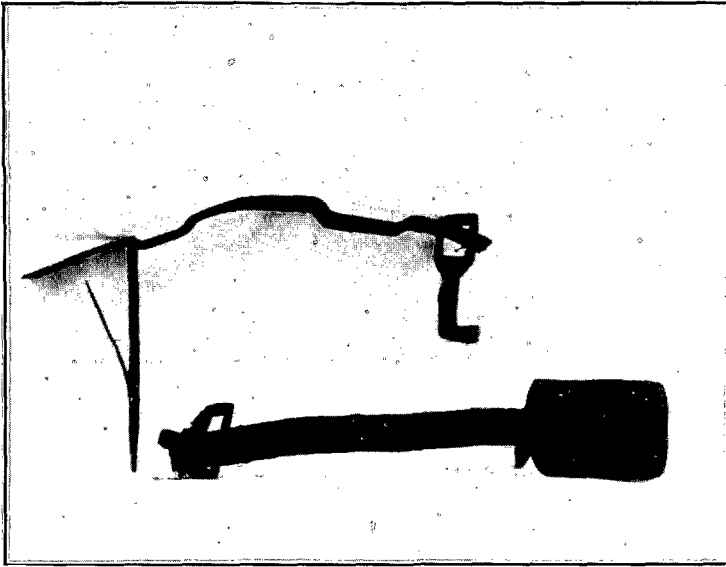


Fig. 25. A Coffin Guard. (From a photograph by A. C. Robertson.)

bottom of the coffin, where the locking nuts were made doubly secure by the spreading of the divided tangs. The collar is shown resting on a small slab, which bears an incised cross—from Kirkheugh—of the rudest form hitherto found at St Andrews. The dated panel over the collar is a fragment from St Andrews Castle.

In the same case are two heavy bars of iron, with bats and springs (fig. 25), which were found by Mr Mackie in similar circumstances. This contrivance had been used to securely fasten a wooden coffin

inside a grave built of dressed stones, and is, like its neighbour, unique among relics of alarmist times.

A cellar door within the city is formed from the two sides of a mort-

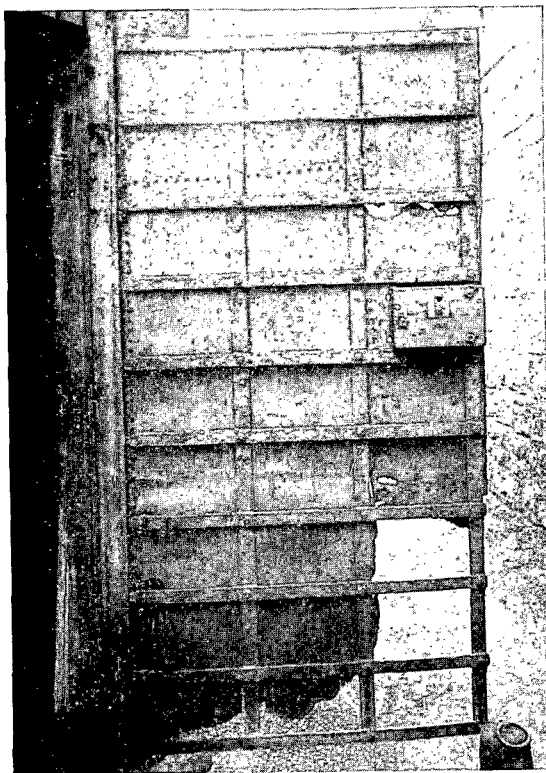


Fig. 26. The Kilrenny Mort-safe. (From a photograph by Mr Frank Sharp.)

safe (fig. 26), which, of old, was used for the protection of the newly buried dead in the churchyard of Kilrenny. The section of the door not shown in the illustration is formed from the other side of the safe.

Having examined the examples of the smaller objects in the museum, we give our attention to the tombstones proper. These are here numbered 1 to 41, the numbers commencing at the entrance,



Fig. 27. Helen Law. (From a photograph by Mr Frank Sharp.)

passing up and down the rows of slabs, and finishing beside the section devoted to the Celtic remains.

Catalogue No. 62. *Helen Law* (55 inches by 41 inches by 5 inches).—Fig. 27 shows the first monument of the museum collection, an uncouth slab which has a place on the left of the entrance and outside of the formal arrangement of its neighbours. The surface of this

rectangular stone is entirely covered with emblematic sculptures, initials, and inscriptions. The prominent central object is a female figure, the upper part of whose body is hid by a heraldic shield. The hands of the figure appear at the under corners of the shield, as if supporting it, a foliated ornament covering the corners held by the hands. The dexter half of the shield shows an arm with its hand grasping a dagger, apparently a rough-and-ready symbol of the husband's name; the sinister half showing the bend, mullet, and cock borne by the Laws of Anstruther. A weird skeleton figure is plunging a dagger into the shoulder of the woman, the heads of both being encircled by a scroll inscribed "MEMENTO · MORI," and "MORN · HEIR · THAT · YE · MAY · REIOYCE." The initials I. H. and H. L. have a central position, the first letter being cunningly disposed within the limbs of the skeleton. A flaming hour-glass forms a period for the legend riband; crossed spade and shovel, a skull, an anchor, and cross-bones being boldly arranged below. The top line of the marginal lettering has been hewn away, but from the initials and arms it is safe to conclude that the slab commemorates "(Hele) N · LAW · SOMTYM · SPOVS · TO · IOHN · HAND · AND · THEY · FEARED · GOD · AND · SHE · DECEISSED · THE · 6 · DAY · OF · DECEMBER · 1673."

Catalogue No. 1 (north end of first row; 6 feet 4 inches by 34½ inches).—This circular-topped slab dates from 1672, and shows the names of Agnes Dounie and Tene Miniman, wife and daughter "TO · ALEXANDER · MINIMAN · FLESHER · IN · St ANDREVS." The symbolism is of the type common to the ground, crossed spade and shovel, hour-glass, shield, skull, and cross-bones, a curious feature appearing in the reversal of the initials and symbols at the square end of the monument.

No. 2. *J. R.* (6 feet 8 inches by 40½ inches by 6 inches).—The elaborate and finely worked slab, represented in fig. 28, shows within the scalloped border repeated on many of its neighbours, two rect-

angular inscription panels—now quite illegible—set in good scroll work of Jacobean design. The initials I. R. appear *twice*: first, on each side of an armorial shield, showing on a bar two mullets and a



Fig. 28. J. R. (From a photograph by Mr Frank Sharp.)

crescent, with a hand, or gauntlet, under; and second, among the mortal emblems strongly depicted on the lower portion of the slab. There is no date nor clue otherwise to the identity of the person here commemorated, but in the Stent Roll of St Andrews for 1623 the names

of Johnne Rive and Jon Rodger appear, and in all probability the memorial commemorates one or other of these citizens.

No. 3. *Unknown* (date 1637; 6 feet by 38 $\frac{1}{4}$ inches by 5 inches).—The emblems of mortality graven on this curious yellow slab are varied by cross-coffins, three darts piercing a heart, and the cordwainer's tools which appear upon a central shield. The usual crossed spade and shovel, skull, hour-glass, cross-bones, and *memento mori* legend are of normal character. The date seems to be 1637, the inscription being in raised letters round the margin, and reading: "HIR · LYETH · ANE · HONEST · MAN," etc.

No. 4. *John Vennison* (6 feet 4 inches by 42 inches by 3 inches).—We are able to complete the mutilated inscription of John Vennison's elaborate memorial, shown in fig. 29, from Monteith's *Theatre of Mortality*, where the Latin of the original reads as follows: "HIC · JACET · PIVS · ET · INDUSTRIUS · ADOLESCENS · JOANNES · VENNISONVS · FAMA · ET · INTEGRITATE · VITAE · PRAECLARUS · CIVIS · HUJUS · CIVITATIS · ET · QUONDAM · DIACONUS · ARTIS · LANIATORIAE · QUI · OBIIT · DIE · MENSIS · AUGUSTII · ANNO · DOM · 1654 · AETATIS · SUAE · 32 · VIVE · MEMOR · LETHE." The translation given is: "Here lies a godly and industrious youth, John Vennison, famous for renown and purity of life; a citizen of this city, and Deacon of the Butchers there. He died as above."

The slab shows the same scalloped bordering of Nos. 2 and 3, but is somewhat cruder in design and workmanship. The symbolism, however, is more pictorial in character, and is arranged in top and bottom panels. Two winged cherub heads, set amid straggling scrolls; a shield with a cross on which a heart is imposed; the excised initials I. W. and the incised initials C. L. fill the upper panel. The lower subjects include a series of shields and panels on which appear the following quaint designs, which read thus from left to right: 1. A shield with crossed gloves, with an hour-glass under. 2. The

figure of Death pursuing with a spear a male figure, represented as standing behind an animal, a dog presumably. An incised hour-glass is flanked by the limbs of the skeleton, and both figures support

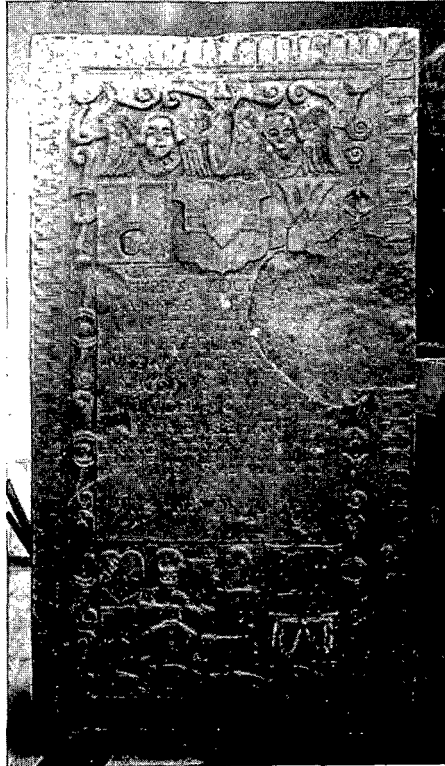


Fig. 29. John Vennison. (From a photograph by Mr Frank Sharp.)

an open book. 3. A shield on which are graven an axe, a cleaver, a knife, and a sharpening steel, plainly pointing to the calling of this deacon of the Incorporation of Butchers. The remaining panel shows the yoke for a pair of animals, and suggests that farming formed part of the occupation of the departed.

No. 5. *The Elphinstone Arms*.—This slab is almost a duplicate of No. 2, but is six inches narrower and rather more worn. The symbolism and initialing are also similar; but here the central shield displays the chevron and the three boars' heads of the Elphinstone arms. It can scarcely fail to strike the observer that this is the memorial of the wife of the person commemorated by the slab shown in fig. 28. The general appearance of this monument is represented in fig. 19.

No. 6. *Bairlie John Lundie* (inner end of first row; 5 feet 9 inches by 37 inches).—This is a rectangular slab with moulded edges, and bears at the top the initials I. L. and M. L., with a worn shield between. The Latin epitaph runs: "Stirpe · Satum · Clara · Justi," etc, under that being the obituary: "Hic · situs · est · johannes · Londinus · qui · obiit · ano · dom · 1671 · aetatis · Suae · 44 · balivarium · andreae · per · Septennium · tenuit," which Monteith quotes very incorrectly. An oblong panel below, like that above, is ornamented with Jacobean scrolls, and shows the familiar emblems, crossed spades, skull, and cross-bones. Monteith's translation of the epitaph is in these words:—

"Of famous birth, a lover of the truth,
Hater of ill, now hath this urn forsooth;
In life all good men loved him, now they mourn,
For from the right he ne'er aside did turn."

No. 7. *Bairlie William Barclay* (7 feet 4½ inches by 46½ inches by 2½ to 4½ inches).—This large and thin rectangular slab (fig. 30) slopes from a panelled centre, all the lines being clearly defined by roll beading. The sculptures are remarkably varied, the general effect being of singular richness. In the upper end panel, a shield, displaying three crosses, is supported by two angels, outside of which are the initials W. B. and E. L. The long, narrow central panel shows a weird skeleton figure (22 inches high), over which is the legend, "CARPO FOENUM," a hand grasping a bell appearing underneath. The lower end panel

shows a winged hour-glass, two skulls, two single bones, crossed spades, and crossed coffins, and a worn legend in which the words "MORS SCEPTRA" alone are clear. The long panel on the left bears in raised



Fig. 30. Bailie William Barclay. (From a photograph by Mr A. C. Robertson.)

letters the obituary: "HERE · LYES · WILLIAM · BARCLAY ·
SOME · TYME · BAYLIE · OF · THIS · CITY · WHO · DIED · 23 ·
8 · BIR · 1641 · AND · OF · HIS · AGE · 76 · AND" [the continuation
is carried to the corresponding panel on the right] "EUPHAM ·
LERMONT · HIS · SPOUS · WHO · DYED · 17 · 7 · BER · 1613 ·

AND · OF · HER · AGE · 34.” The first panel is flanked by a trumpeting cherub, who holds an hour-glass, and has an open book lying on the ground in front of him ; and at the other end by a figure holding a scythe with both hands, an hour-glass appearing below. The companion panel is similarly supported by the upper portion of an angelic body, and by the elaborate continuation of the free scroll-work that decorates the sides of the panel. The contrast between these free-flowing scrolls and the Jacobean ornamentation of the companion panel is most effective, and adds not a little to the richness of the general effect of this interesting memorial.

No. 8. *John Minimam, Miller* (7 feet 3 inches by 36 inches).—The slab, shown in fig. 30, is almost duplicated here, but the division beadings of the panels are neither so bold nor so continuous. The central panel also is much larger, and the place of the skeleton is taken by the incised obituary : “HEIR · LYS · ANE · CHRISTIANE · VERTEUS · MAN · JOHN · MINIMAM · MEALMAKER · VHO · DEPARTED · THIS · LYFE · 13 · OF · OCTO · 1657,” etc. The excised initials I. M. and A. D. are also prominent, the incised Latin mottoes, “MORS · VLTIMA · RERUM” and “MEMENTO · MORIE,” occupying the foliage-framed side panels. A winged cherub head appears at the top, the bottom panel showing very crude skulls, hour-glass, crossed spades, cross-bones, and a shield whose devices are two stars and a crescent.

No. 9. *The Son of Bailie Carstairs* (6 feet 3 inches by 33 inches by 5 inches).—The son of another bailie of St Andrews (see Nos. 13 and 19) is commemorated by the flat rectangular slab of excellent Jacobean design, fig. 31, whose central panel bears the following incised obituary : “INGENVVS · ATQVE · OPTIMAE · SPEI · ADOLESCENS · IOANNES · CARSTARIVS · FILIVS · VNICVS · ET · CHARISS · JACOBI · CARSTARII · MERCATORIS · BALIVI · ANDREAPOLITANI · OBIT · 11 · JAN · AN · DO · 1653 · AET · 18 · CIRONO · GATIMA · MICVI · VIX · VIXI · I · DIXI.” The very interesting and

puzzling chronogram¹ has been translated as follows by Mr William Geddie: *Sentence*—"I have shone though I have scarcely lived; go, for I have spoken." *Date*—1653, worked out thus: "M," 1000;



Fig. 31. The Son of Bailie Carstairs. (From a photograph by Mr Frank Sharp.)

"D," 500; "C," 100; "XXX," 30; "VVV," 15; "IIIIIII," 8. This central panel is surrounded by a fine border of Jacobean scroll-work, as also is the shield below. The designs on the shield

¹ A "time-writing": meaning a *date* hidden in a sentence.

include a sun, three roses, and a tradesman's square, the excised initials I. C. flanking it. The symbolism is at the top, and is of the usual order—skull, cross-bones, hour-glass, and crossed spades—the margins bearing an epitaph in Latin, of which Monteith gives the rendering :—

“ Dear Son, your Parents' love ; Hope of old age ;
Now saddest grief, when taken off the stage ;
Thy mournful Parents this last duty pay,
Thy death sweet Nature's order takes away.

Dear Parents, stay your tears ; to th' godly, Death
To Heaven a pleasant passage doth bequeath ;
My death may seem untimely ; not the less,
Hurts not, but me receiveth soon to Bliss.”

No. 10. *James Morton* (6 feet 7 inches by 39½ by 5 inches).—This finely lettered slab (fig. 32), of 1630, commemorates “ JACOBVS · MORTOVN · CIVIS · ANDRAE · ET · SENATOR,” etc., and is distinguished by its admirably excised marginal obituary, and its incised Latin epitaphs. The adornments otherwise are floral and symbolical. In the centre is a large shield showing a chevron, incised, with three roundels, excised, and boldly relieved. The initials I. M., two roses with stalks, and two without stalks, flank the shield. The lower panel shows the interesting figure of a mariner's compass, which, with an anchor, indicates the connection of the deceased with maritime affairs. The remaining figure, a panelled or framed hour-glass, shows the end of the earthly course of “ VIR · PIVS · ET · PROBVS.”

No. 11. *Unknown* (end slab of second row ; 5 feet 8 inches by 30 inches by 6 inches).—This memorial shows some good Jacobean work, with a few linked bunches, or garlands, of fruit. There is no symbolism, and the interesting features are entirely architectural. The obituary is illegible, though the ornamental details are still fresh and clear.

No. 12. *Euphemia Kinnear* and *Jacobus Bonar* (6 feet 9 inches by 38 inches by 5 inches).—This circular-topped slab (fig. 33) shows a large central obituary panel with surrounding Jacobean scrolls, a winged



Fig. 32. James Morton. (From a photograph by Mr Frank Sharp.)

cherub-head at top of panel merging into the ornament. The initials E. K. indicate the Euphemia Kinnear of the obituary. Her armorial shield shows a bend with three birds, the martlets, or "Kinnerie Birds" of the Kinnears, a rose appearing in the first and last divisions of the

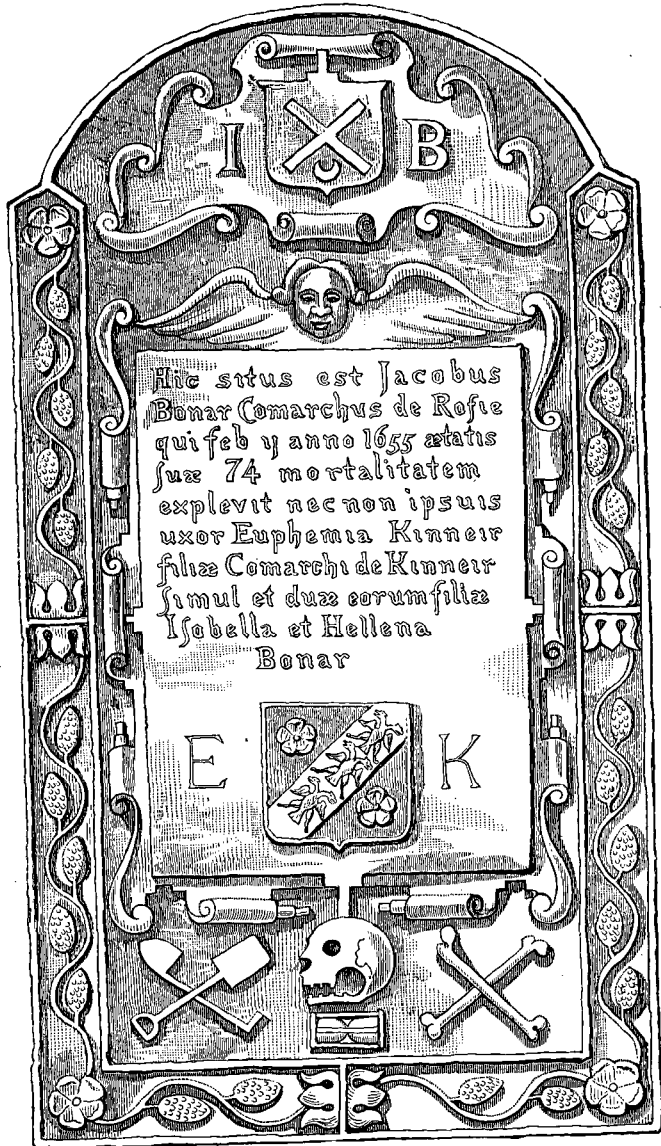


Fig. 33. Euphemia Kinner and Jacobus Bonar. (By permission of Mr Horatius Bonar, W.S., Edinburgh.)

ground. Beneath this are the ordinary symbols—crossed spade and shovel, cross-bones, skull, and hour-glass. Bunches of grapes decorate the side and bottom margins, stopping at the upper panel, which is of meagre design. The excised initials I. B. are those of Jacobus Bonar, who, as the obituary tells us, died in 1655. The shield displays the Bonar arms, a saltire in chief, with a crescent in base. The fine woodcut shows the monument in much better condition than it is in now. It is done from a drawing made about twenty-five years ago.

No. 13. *James Carstairs* (6 feet 2 inches by 35 inches by 5 inches).—James Carstairs was the husband of Christian Brydie, whose remarkable memorial is shown in fig. 34 (No. 19). This slab closely resembles No. 12, but the arrangement of its details is different. The obituary panel is at the top; there are no heraldic devices, and Latin texts take the place of the vine round the margins. The symbolism also is of the normal type; but, and as if for variety or because space was scanty, some of the emblems are shown as single. Four drainage cuts, to allow surface water to run from the sunken centre, are a curious feature in this slab, which dates from 1671. The drains, probably, were formed at a comparatively recent time.

No. 14. *Henry Sword* (6 feet 7 inches by 40½ inches by 4 inches).—This severely plain and unbordered slab, shown in fig. 19, bears at the top a shield flanked by two winged cherub heads rather quaintly disposed. The initials H. S. are those of Henry Sword, one of the bailies of St Andrews, who died in 1662; C. D. representing his spouse, Catherine Dewar. The obituary is followed by eight lines of rhyme, the usual emblems of mortality appearing beneath. The obituary and rhyming epitaph are quaintly characteristic of the period, and read as follows:—

“HERE · LYES · THE · CORPS · OF · HENRY · SWORD · ANE · OF ·
THE · BAILLES · OF · THIS · CITIE · WHO · DEPARTED · THIS ·
LYFE · VPON · THE · TENT · DAY · OF · JANEVARIE · THE · YEAR ·
1662 · AND · OF · HIS · AGE · 50 · YEIRES:—

“IN · S · NAME · A · SVORD · WAS · SEIN
 INS · OFFICE · IS · THE · LYKE
 EVEN · IVSTICE · SVORD · I · MEANE
 EIVELL · DOERS · FOR · TO · STRICK
 THE · SVORD · DOETH · OFTEN · KILL
 AND · SHEDDETH · GVILTLES · BLOOD
 THIS · SVORD · DOETH · NO · SVCH · EIVELL
 BVT · TO · THIS · CITIE · GOOD.”

No. 15. *Alexander Stuart* (7 feet 5 inches by 43 inches by 5 inches).—Apparently, this is the prototype of slabs 12 and 13. It is cruder in design, poorer in execution, and, generally, more archaic in feeling. The worn shield at the top is flanked by the initials of Alexander Stuart and Margaret Chisholme, his spouse, and, doubtless, bore their arms. The symbolism shows two sets of skulls and cross-bones, with an hour-glass between. The obituary is extremely worn, but, fortunately, it is given by Monteith, whose translation reads: “The monument of Alexander Stuart, Tacksman of the Priorie of St Andrews, and a most faithful Fiscal of the Stewartry of Fife. As also his much honoured spouse Margaret Chisholme, who, both, at the Age of 72 years each, died in the year 1661. This Monument serves also for their Children, Walter and Elizabeth Stuarts, whereof he, at the Age of 25, died in the year 1650. She, at the Age of 22, died in the year 1657. To all whom, Jonet Stuart, another daughter, surviving, caused erect this Grave Stone:—

“Concord in Mind and Years their life did grace;
 Living, one bed; dead have one Burial-place.”

No. 16. *Thomas Horsbrough* (5 feet 10 inches by 37 inches by 4 inches).—This curious, light-coloured sandstone slab is much scaled, and the date is gone.¹ From the remaining portion of the excised marginal obituary, we read that it commemorates “AN · VERTVOVS · AND · GODLIE · BROTHER · THOMAS · HORSBROVGH,” whose initials, with those of M[argaret] C[orstorphine], his spouse, appear

¹ Margaret Corstorphine's will was registered in 1628.

at the sides of two shields which display—*first*, a horse's head with two stars in chief and a heart in base ; and, *second*, two horses' heads in chief, a fesse with three stars, and a hunting horn in base.

No. 17. *Henry Stirling* (7 feet 2 inches by 38½ inches by 5½ inches).—Monteith also supplies the worn inscription of the massive memorial of M. H. S., Magister Henry Stirling, “an eloquent preacher” of the seventeenth century :—

“Here Stirling's body lies ; his Soul above ;
A Saint with Christ, enricht by matchless Love.”

The ornamental scheme of scrolls and panels is meagre in effect, but the central device is striking and original in its representation of a death-figure, which holds in the right hand an arrow, and in the left hand a book. Cross-bones, and spades crossed by a pick-axe, flank the skeleton ; underneath being a shield, among whose worn devices a heart, a crescent, and crossed darts alone are decipherable.

No. 18. *John Younger* (7 feet 2 inches by 45 inches by 4 inches).—On the margin of this very large and much-worn memorial can be read from raised Roman letters : “HEIR · LIES · ANE · HONNEST · AND · GODLY · MAN · IOHN · ZOVNGER - - - DECESSET - - - FEB · 1632,” etc. A central upper panel has borne an incised inscription, under which is a shield bearing the three roses of the Youngers, with three piles in chief, and flanked by the initials I. Z. and two hour-glasses. Under that is another shield, with the initials of the spouse, C. D., and two roses as supporters. The devices on this shield are three stars and a much-worn central figure, presumably a rose. Under all there are two very crude cherub faces, crowned with bands which still show traces of lettering, single bones appearing beneath each Napoleonic head.

No. 19. *Christian Brydie* (6 feet 3 inches by 34 inches by 3 to 5 inches).—“HEIR · LYETH · A · CHRISTIAN · CHRISTIANE · BRYDIE · SPOVS · TO · JAMES · CARSTAIRS · BAILIE · OF ·

ST ANDREWS · DECEASED · ANNO · M · DCLV · OF · HER · AGE · XLVIII · HAVING · LIVED · WITH · HER · BELOVED · HUSBAND · XXVI · YEARES .,” is the obituary incised in clear



Fig. 34. Christian Brydie. (From a drawing by Mr Jo. Lee.)

Roman letters round the margin of this striking slab (fig. 34). Under the portrait figures an oblong panel, set in fine Jacobean scrolls, bears the following punning epitaph:—

“THOUGH · IN · THIS · TOMBE · MY · BONES · DOE · ROTTING · LY
YET · READ · MY · NAME · FOR · CHRIST · ANE · BRYDE · AM · I.”

The date, 1655, follows. Curiously enough, the devices at top and bottom read reverse ways. The upper design is a shield, flanked by scrolls, and bearing a bar on which three mullets are excised. The initials C. B. are incised at the sides, and a cherub head appears over the shield. The chief and central detail represents a man and a woman holding each other by the hand. In the woman's left hand appears a flower-like object, and both figures are depicted in the attitude of a staid, mutual embrace. The resemblance of the man to the Stratford-on-Avon bust of Shakespeare is very striking, and the costumes of both figures are carefully differentiated. The man's coat is fastened by a row of buttons, and his cuffs are close-fitting, a rather unusual feature in seventeenth-century costume. The woman wears a deep, peaked collar with tassels, a cuff appearing under the sleeve of her upper garment. The faces are weather-worn; but the man's moustache and pointed beard are still quite plain, as are the pleasant expressions of both countenances. The under panel shows in good relief the standard emblems of mortality—cross-bones, skull, hour-glass, and crossed spade and shovel.

No. 20. *William Methven* (7 feet $1\frac{1}{2}$ inch by 39 inches by 3 to 5 inches).—Here, again, the end devices read from opposite points, the splayed sides being nearly covered by a finely excised obituary in Latin. Bailie William Methven and his wife, Isobella Carstairs, are commemorated by this large slab, whose mutilated central panel displays a skeleton figure similar to that on stone No. 7, which it resembles generally, though it is not so elaborate in character. The date is 1636,¹ and the remaining symbolism shows the single bone, the crossed spade and shovel, and the pick-axe of other examples. The top displays a shield on which appear the chevron, cross patee, crescent, and heart of the Methvens; another shield, at the foot, bearing five cross crosslets and four stars, two winged and robed angels acting as supporters. The initials W. M. and I. C. flank their

¹ The will of Isobella Carstairs was registered in 1635.

respective shields, and the scalloped border, already noticed, surrounds the margin.

No. 21. *David Gudlad* (5 feet long by 23 inches, tapering to 19 inches).—The late sixteenth century is well represented in fig. 35, which shows in the centre the memorial of David Gudlad, whose quaint obituary runs as follows: "HEIR · LYIS · ANE · HONEST · MAN · DAVID · GVDLAD · QVHA · DECEISSIT · IN · THE · MONETH · OF · JVNII · THE · ZEIR · OF · GOD · 1594 · AND · OF · HIS · AIGE · THE · 48 · ZEIR." A couple of worn shields are the only adornments of this relic. The slab numbered 36 in the series is shown to the right of the same illustration, along with a smaller and somewhat later slab, to the left, whose date is lost. A fragment dated 1581 appears behind the cherub in the same figure, which shows all these subjects as they appeared before their removal to the museum.

No. 22. *Mr John Anderson* (6 feet 7½ inches by 37½ inches by 2½ inches, sloping to 12½ inches).—An old-time physician of St Andrews is commemorated by this massive, sloping monument. The centre and splayed panels are covered with scriptic obituary and epitaph in Latin, and are decorated and defined by Jacobean scrolls. The initials M. I. A. appear over, and at the sides of, the upper shield, which shows the saltire, mullets, and crescent of the Andersons. The same initials appear in connection with the lower device, which is the usual skull, varied here by being superimposed on the cross-bones. Dr Anderson died, aged 26, on 7th October 1670. Monteith gives the following translation of his rhyming epitaph:—

" He in his youth learn'd the Physician's Art,
Yet died : 'gainst Death no drugs relief impart.
Virtue and pious goodness did him raise,
From humble lot, and with exceeding praise ;
His gracious soul dwells in the Heavens high,
His earthly part beneath this stone doth lie."

No. 23. *John Couper* (6 feet 8 inches by 40 inches by 4 to 9 inches).—This is another deeply splayed slab, whose end devices both read

the same way. The upper end panel bears the initials I. C., and a shield, which shows a bend between six fishes, three of these being placed horizontally and three vertically. The lower end splay is covered with the emblems of mortality: an hour-glass over a skull and cross-bones, crossed spades, and crossed coffins. The long side panel on the left is held by a trumpeting angel, winged and robed, the inscription on this splay being: "HEIR · LYES · ANE · HONEST · MAN · STYLED · IOHN · COVPER · SOMETYME · A · FRIEMAN · CITINER · IN · SANCT · ANDROIS · WHO · DEPARTIT · THIS · LYFE · VPON · THE · IRST · OF · IVNE · 1644 · AND · OF · HIS · AGE · 55." The right splay, also letter-covered, merges into a good figure of Death, costumed, and holding a scythe. Foliage borders run round the panels, and all the splays are distinctly marked by flattened beads.

No. 24. *I. W. and E. D.* (6 feet 7 inches by 39 inches by 2 to 5 inches).—The type of Nos. 7 and 8 is reproduced in this coped slab, which shows the skeleton over an hour-glass, and a skull above. The initials I. W.—James Wylie, probably—and E. D.—Elizabeth Duddingstone—also appear on the long central panel, and other initials are at top and bottom. A shield supported by two angels, another figure of Death, a motto scroll and an hour-glass, are among the remaining details.

No. 25. *A. C. and I. D.* (5 feet 10 inches by 38 inches by 1½ to 12 inches).—This massive coped stone closely resembles No. 22, and is dated 1681. The symbolism is of the usual type—cross-bones, skull, hour-glass, crossed shovel and spade. At the top there is an ornamented oval shield, the incised initials A. C. and I. D. being flanked by two crudely-drawn spades, whose outlines are incised. The name of Alex. Chaipian appears in the St Andrews *Stent Roll* for 1623.

No. 26. *Magister H. L.* (6 feet 9 inches by 37 inches by 4 inches).—Finely moulded edges dignify this slab, which, unfortunately, is considerably fractured at the upper end. A large oblong central panel

has rounded ends, and shows a shield on crossed foliation which resembles fifteenth-century iron work. The shield is flanked by the initials M. H. L., and bears in the first and fourth quarters the Stewart fesse, and in the second and third quarters the Scottish lion. Over this shield is a heart, and under it a rosette. Another shield, with much-worn devices, is flanked by the initials I. A., the symbolism otherwise consisting of skulls with scrolls and an hour-glass.

No. 27. *J. K. and K. F.* (6 feet 9 inches by 40 inches by 2 to 10½ inches).—Another large coped stone, bearing in its upper end panel a highly relieved skull and cross-bones, a single spade, a shovel, and an hour-glass. The corresponding panel at the bottom bears a shield, whose devices are a spade, a rake, and a sheaf of corn; the initials I. K.—probably those of that John Knox¹ who is noted in the 1623 *Stent Roll* as “elder”—K. F. appearing over, and at the sides of this design. The long sides bear worn inscriptions and traces of ornamental rosettes, their borders showing variety through the use of the astragal and bead moulding of contemporary Jacobean work. The epitaph is the common rhyme, “Remember, man, as thou goes by,” etc, neither name nor date appearing on the initialled memorial.

No. 28. *Elizabeth Dickson* (5 feet 9 inches by 36 inches by 4½ to 10 inches).—The inscription on this sturdy-looking Jacobean slab of 1617 is still legible, and runs: “ELIZABETH · DICKSON · SPOVS · TO · IHON · COVPER · ELDER · VHO · DEPARTIT · THIS · LYFE · ON · THE · FIRST · OF · SEPTEMBER · IN · ANNO · 1617 · AND · OF · HIR · AGE · 31 · MEMENTO · MORI.” The upper panel or splay bears a shield with three mullets, flanked by the initials E. D. The bottom panel shows a *winged* skull, along with the almost invariable cross-bones, and crossed spade and shovel. The long obituary splay is held by a robed and winged angel, its companion panel being

¹ John Knox was Provost of St Andrews from 1609 to 1611, and again from 1615 to 1618.

free, but showing at one end a figure of Death holding a scythe, an hour-glass appearing between the feet of the figure.

No. 29. *Unknown* (6 feet 3 inches by 36 inches by $2\frac{1}{2}$ to 11 inches).—Nothing remains whereby to identify this very fine example of a coped and massive Jacobean type of graveyard memorial. The riband decoration is excellent in design, and is finely worked, while such devices as appear are of great merit. A skeleton figure has occupied the long central panel, as is proved by the remaining right shoulder and rib. Only a few letters of the Latin obituary are legible, but the end splays have fared better than those at the sides. A winged cherub head and a boldly projecting boss appear at the top, the bottom being relieved by the usual emblems of mortality, arranged as if radiating from a skull as a common centre, with an hour-glass over.

No. 30. *N. F. and L. H.* (6 feet 9 inches by 43 inches by 9 inches).—This very large rectangular slab is beautifully adorned on the edges with ribboned garlands, the date 1683 appearing in a central panel on one of the sides. The central shield is flanked by the initials N. F., those, probably, of Ninian Flewkar, Dean of Guild, and of his spouse, L. H.¹ The upper draperied panel and the lower architectural oblong are entirely denuded of their inscriptions. In the central circular panel at the foot, a hand is seen emerging from a cloud and holding evenly balanced scales, the orthodox emblems of mortality appearing at the sides of the panel. This slab appears in fig. 19.

No. 31. *Margaret Lyndsay* (7 feet by 29 inches by $2\frac{1}{2}$ to 9 inches).—The arrangement of the emblems of mortality at the bottom of this long, narrow, but ponderous splayed stone resembles that of No. 29, the only difference being in the position of the hour-glass, which here is placed perpendicularly. The Jacobean riband work remains in fairly good condition, but the inscriptions are quite legible so far

¹ The letter L may represent Lizbeth, who, as "Bessie Honyman Spouse to Ninian Fluekar, present Dean of Guild of St Andrews," had registration of her will in 1682.

as the side panels are concerned. The long central panel bears an obituary in Latin, from which it is possible to gather that it commemorates Margaret Lyndsay,¹ who died in 1659, aged 36; but the initials flanking a beautiful armorial shield are I. W. and I. L., which represent probably the parents of the deceased. The arms are a fesse chequy in chief, two small shields in the first quarter, and two mullets in the third quarter of the shield, evidently a suggestion of the Lindsay bearings.

No. 32. *John Millar* (6 feet 4 inches by 37 inches by 1 to 13 inches).—John Millar, Procurator, and Clerk to the Justice Court at St Andrews, who died in 1676, is commemorated by another of these great splayed tombstones with which this collection is enriched. The top panel holds a defaced shield, with the excised flanking initials I. M. and M. W., which are repeated on the bottom panel, but incised. The symbolism here is crude and meagre, consisting of an hour-glass, a couple of single bones that keep the line of the splay, a skull shown in profile, and a diminutive representation of the crossed spade and shovel. The Latin obituary and flattering epitaph are given in full by Monteith.

No. 33. *John Wilson* (6 feet 1½ inch by 35 inches by 1½ to 11 inches).—Of smaller proportions, but closely resembling No. 32, is the memorial of “JOANNES · WILSON · COMMISSARIATVS · SANCTI · ANDREA · CLERICVS · QVI · OBIIT · 12 · MAII · 1666,” and of Janet Robertson, his wife, who died a year later. Initials, shield, and emblems are of the same character as their neighbours, the touch of variety appearing in the elimination of the cross-spades and the horizontal positions of the hour-glass and single bones.

No. 34. *John Sword* (6 feet 4 inches by 40 inches).—The eldest son of Provost James Sword is commemorated by this worn yet singularly rich-looking slab. Its adornments include a shield, with

¹ The will of Margaret Lyndsay, spouse to John Hay, merchant citizen of St Andrews, was registered in 1654.

flanking initials, set in a fine design of cords and tassels ; a large hour-glass with a winged cherub over it ; a couple of skulls and single bones ; crossed coffins ; and the inevitable crossed spade and shovel. The obituary and epitaph are recorded by Monteith, the former reading, "HIC · JACET · MAGISTER · IOANNES · SWORD ·



Fig. 36. Elspat Donaldson. (From a photograph by Mr Frank Sharp.)

FILIVS · PRIMOGENITVS · JACOBI · SWORD · VRBIS · AN-
DREANAE · PRAEFECTI · QVI · OBIIT · 5 · JANVARI · 1654 ·
AETATIS · SVAE · 32 · INSIGNIS · JVVENIS," etc.

No. 35. *Elspat Donaldson* (7 feet 1½ inch by 42 inches by 5 inches).
—The central portion of this handsome slab, fig. 36, is ornamented
by a couple of very artistic female figures, which represent Justice,
with sword and scales, poised on a skull, and Ceres, with cornucopia,

poised on an hour-glass. These figures support an oval shield, whose devices are much worn, only the long fork and the spade of the maltman being legible. Cross-bones and crossed spade and shovel, with the initials I. C. and E. D., appear near the figures, over them being a fine, winged cherub head, which supports a *Memento Mori* scroll. An oblong upper panel, set, like the lower panel, in excellent Jacobean riband work, is inscribed: "HEIR · LYIS · ANE · GODLIE · AND · VERTOVS · WOMANE · ELSPAT · DONALDSONE · SPOVS · TO · JOHNE · CARSTERS · MALTMAN · BVRGIS · IN · SANTANDROVS · WHO · DEPARTIT · THIS · LYF · THE · 28 · DESEMBER · THE · ZEIR · OF · GOD · 1644 · AND · OF · HIR · AGE · 36 · ZEIRS." The under panel bears portions of the well-known rhyme, "Remember, man, as thou goes by," the whole slab being framed in the scallop design so common to those memorials.

No. 36. *I. Carstairs* (6 feet 1 inch by 32 inches by 4 inches) (see fig. 35).—A moulded edge, in the form of a simple cavetto, distinguishes this sixteenth-century slab from its neighbours. As shown on the right in fig. 35, its Latin inscription runs from top to bottom in horizontal lines. I. or J. Carstairs, who died on the 4th of October 1595, is commemorated here, his initials, and those of his wife, appearing on a couple of small panels which are placed at the sides of two central shields bearing rudely designed spades and a figure which resembles a merchant's mark.

No. 37. *Thomas Phell* (7 feet 3 inches by 46 inches by 3 to 8 inches).—The memorial of Thomas Fell, gardener (fig. 37), is the largest and most ornate of this remarkable series of grave-stones. The upper end shows an open book held by a couple of winged cherubs, the sides here being moulded in the form of draperies, which are suspended by four rings running along the top of the splay. The upper central panel, like its companions, is set in good Jacobean scroll work, but it has never been finished, and shows only small initials (T. P. and E. S.) of a date later than the monument. Both side splays bear

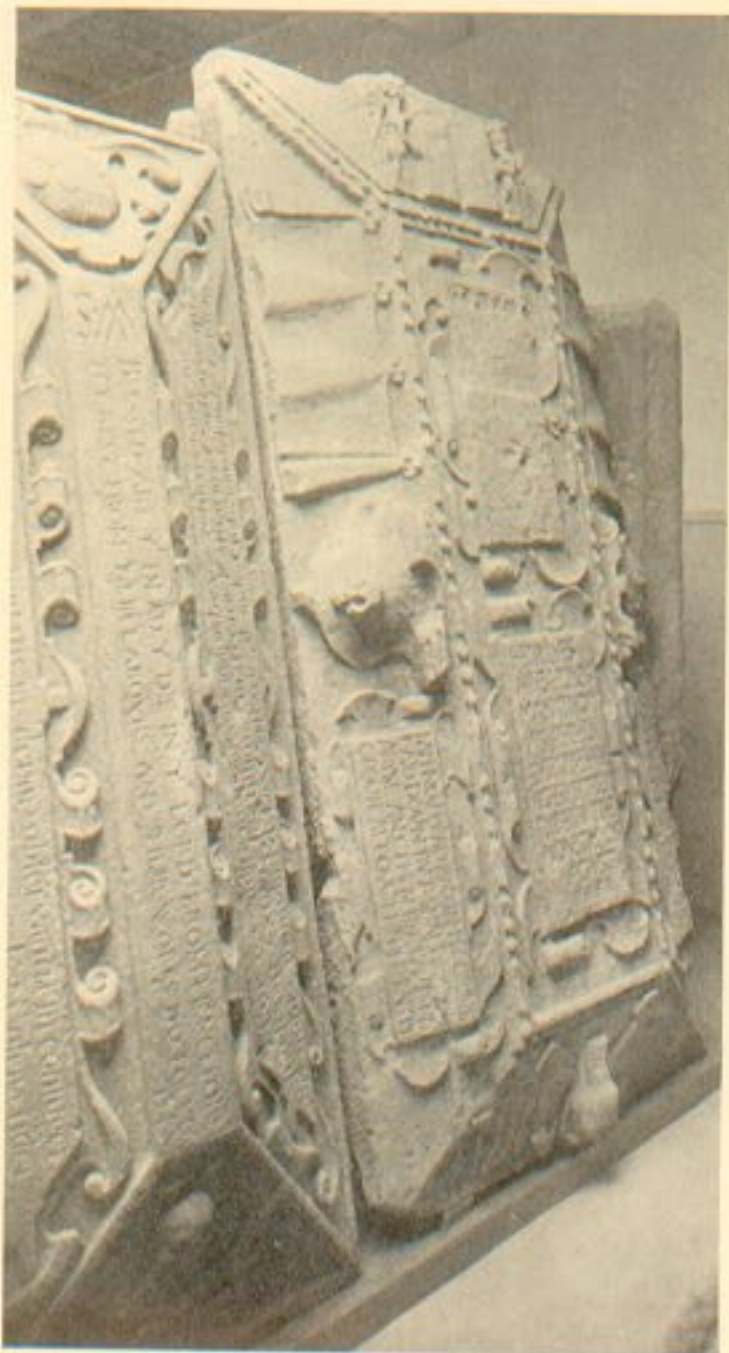


Fig. 37. Thomas Fell. (From a photograph by Mr Frank Sharp.)

highly relieved central shields—one of which shows a skull; the other, armorial lozenges, mullets, and a crescent in chief—a fleur-de-lis and a heart completing the legible devices. The bottom splay bears a skull, with hour-glass over, the inevitable crossed spades appearing also in the design; the hammer, rake, and spade, symbolic of the gardener's calling, and the motto, "MORS · VITA · FIDELIVM," completing the devices of this interesting section. The obituary is incised on the lower central panel, and reads: "HEIR · LYES · ANE · HONEST · MAN · THOMAS · PHELL · GARDINER · WHO · DEPARTIT · THIS · LYFE · IN · THE · MONETH · OF · AGVST · 1653." On the sides, and in line with the obituary panel, is the quaint rhyme:—

"I · AM · NOV · DEAD · AND · IN · MY · GRAVE · LAID · DOVN
 BVT · SHALL · ARYSE · AND · THEN · RECEAVE · MY · CROVNE
 ALTOVGH · THE · EARTH [the opposite panel holds the remainder]
 MY · BODIE · DOETH · CONTAYNE ·
 YET · STILL · MY · SOVLE · IN · HEAVEN · SHALL · REMAINE."

No. 38.¹ *Katherine Carstares* (6 feet 6 inches by 33 inches).—Monteith records the obituary and epitaph of Katherine Carstairs, but his reference is to quite a different person from that commemorated by this florid Jacobean work, seen also in fig. 37 (left). William Sandilands was the second husband of the "Katherine Carstares" here honoured, her death having occurred in 1649, as the Latin obituary on the side splays informs us. The Scripture sentence, "Blessed are ye dead," etc., occupies the central panel, the ornamentation otherwise consisting of a rounded shield bearing the Carstairs' arms, and the emblems of mortality common to the site.

No. 39. *Judith Nairne* (7 feet by 33 inches by 3 to 11 inches).—Judith Nairne is commemorated by the most interesting of all these great coped stones. The first of its elaborate side splays is reproduced in fig. 38. It shows, as does its companion panels in fig. 39, two subjects taken from Fra. Quarles' *Emblems*, the first edition of which

¹ Slab No. 38 appears to the right of fig. 38.

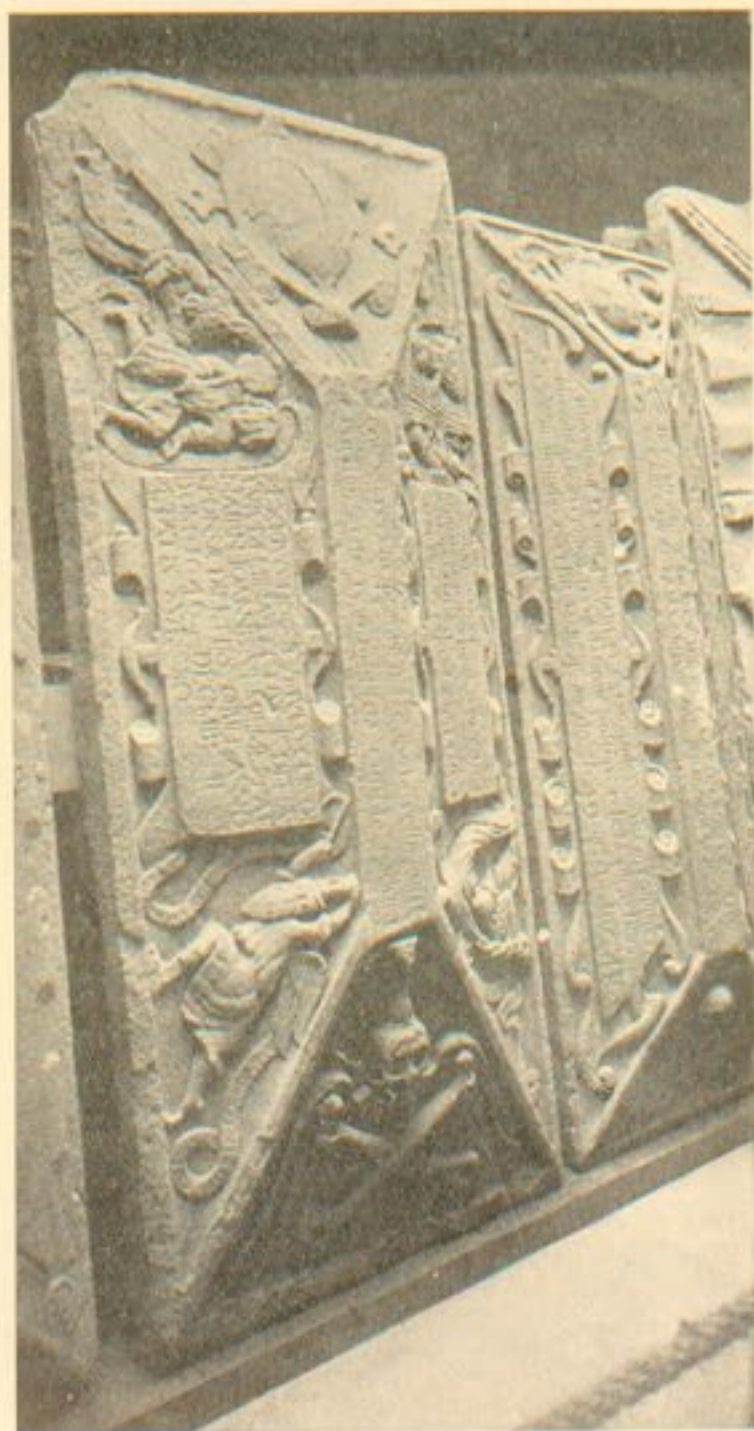


Fig. 38. Judith Nairne's Memorial. (From a photograph by Mr Frank Sharp.)

was published in 1635. The first panel represents a female being drawn along by a man who holds over his shoulder the horn of ointment referred to in the graven text, "Draw me and I will run after thee for the [savour of thy good ointments]." The second panel is incomplete as a Quarles subject, but is taken from Emblem 8 of Book V. It shows a winged figure of Time, or Death, holding in the right hand a scythe, and in the left hand an hour-glass, which



Fig. 39. Subjects from Quarles' *Emblems*. (From a photograph by Mr Frank Sharp.)

is poised over his head. The motto here seems to read, "Everything hath an appointed tyme," but all the lettering on this splay is much worn, as also are the devices on a shield set in Jacobean scrolls in the centre of the upper splay. The initials I. W. and I. N. appear over and under the shield. The bottom splay bears the most remarkable skull in the collection. It is winged, the wings being very large, and well matched by the bold cross-bones, hour-glass, and the initials I. N. that complete this striking symbolic panel. The Latin obituary and epitaph are thus translated by Monteith: "In this little Grave is enclosed a most singular Woman, Judith Nairn, most

beloved Spouse to John Weems, Merchant, who died 11th December 1646, aged 80 years.

“Eternal Seeds of all things rise again,
All dead things fall to Earth, and there remain;
Candour, Faith, Goodness, Virtue, Justice true,
And constant Piety here are engrossed now.”

The epitaph runs from splay to splay, its last two lines appearing on the oblong central panel seen in both figures. The flanking designs of this panel are well preserved, and follow very closely those given in the *Emblems* of Quarles. The first shows a female figure rising from a bed, whose canopy and curtains are strongly reminiscent of a tented chamber. The ribband mottoes are fairly clear on this side of the slab, a free rendering of a passage from the Song of Solomon describing this design in the words: “I will arise and go above in ye citie and seek Him that my soule loveth.” The companion picture represents the female kneeling at the heavenly portals, whose curtain is held by a male figure evidently listening to the uttered petition on the surrounding scrolls: “When shall I come and appear before God.” The whole work, though quaint, is of a singularly impressive character, as may readily be understood when the source of its inspiration is considered.

No. 40. *Unknown* (5 feet 9 inches by 39 inches by $1\frac{1}{2}$ to 10 inches).—The last of these memorials is partly seen over the central slab shown in fig. 39. It is comparatively undistinguished in appearance, bears worn representations of the usual emblems of mortality and a shield, but nothing that leads to its ready identification. In all probability, it is one of the several memorials noticed by Monteith, which cannot now be accurately identified. Despite discrepancies in his St Andrews list, as in others, we must ever be grateful that during the eighteenth century Monteith recorded so much that was perishing of our Scottish churchyard lore. How he missed so many of the more important and elaborate of the St Andrews relics can

only be explained by the probability that in his day the larger and heavier of the slabs had sunk out of sight in the soft mould and long grass of ground sometimes sadly neglected. And, in any case, he gave us more than can now be traced within the sacred enclosure, including the epitaph of John Symson, which dates from 1695, and runs in lines we should not care to miss :—

“ He of Drumcarro Tennent was,
And from this Life to Death did pass ;
In Credite, Peace, and Honestie,
An Emblem of his Pietie.

Over the spade, shovel, yoke, and coffin, within a shield is written :—

Here lies a Ploughman good enough,
Who gained his Living by the Plough.”

That the archæological possibilities of the ground are not exhausted is evidenced by the recent discovery (July 13, 1911) of the sepulchral cross slab shown in fig. 40 (4 feet 11 inches by 20½ inches to 17 inches). This object was brought to light by the masons engaged on the repairs of the cathedral, and is one of two slabs which were found lying immediately under a flooring flag at the east end of the north aisle of the nave. The slabs lay north and south, and side by side, clearly proving that they were not in their original position, and that they had been utilised for the base purposes which caused their varied mutilations and the socket-holes which so hopelessly disfigure them. The cross has been entirely chipped away from one of the slabs, but the other retains a considerable portion of the fourteenth-century design shown in fig. 40—a restoration made from a photograph by Mr A. C. Robertson.

In conclusion, I desire most gratefully to acknowledge the helpful assistance received while making this record from Dr Hay Fleming, F.S.A. Scot., and Mr W. T. Oldrieve, F.S.A. Scot., and from Mr James Mackie, keeper of the grounds and museum. For the admirable set of illustrative photographs and drawings, I thank most heartily Messrs

Frank Sharp and Joseph Lee of Dundee; Mr John Watson, and Mr G. S. Aitken, Edinburgh; Mr A. C. Robertson, Irvine; and Mr

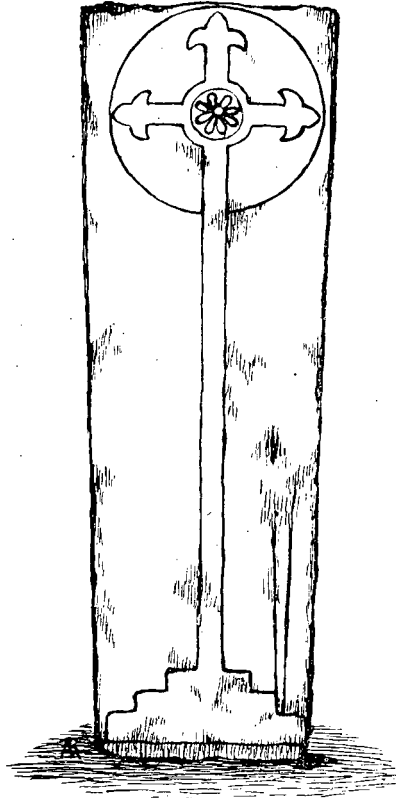


Fig. 40. A mediæval Cross Slab.

Horatius Bonar, W.S., Edinburgh, nor should others be forgot who in various ways have shown their interest in this presentment of the churchyard memorials of an ancient city.