

## III.

## UNRECORDED SCOTTISH WOOD CARVINGS. BY JAMES S.

RICHARDSON, F.S.A.SCOT., CURATOR OF THE MUSEUM.

Few examples of the art of the mediæval wood carver survive in Scotland. Not one of them appears to be of an earlier period than that of King James IV., and all show indications of French or Flemish influence. All that remain of pre-Reformation ecclesiastical work are the screen and stalls in King's College Chapel, Old Aberdeen; the stalls in Dunblane Cathedral; the remains of the stalls in the Parish Kirk, St Andrews, and those from Lincluden College Kirk, now in the Queir, Terregles, Dumfriesshire; the Rood screen in the Parish Kirk of Foulis Easter, near Dundee, and the "Beaton Panels," originally from Arbroath Abbey, exhibited in the Royal Scottish Museum. Of secular work little remains of importance beyond the "Panter Panels" and door of Gothic character from Montrose,<sup>1</sup> and the boldly carved portrait medallions in the Early Renaissance style, formerly in the ceiling of the Presence Chamber, Stirling Castle, thirty-eight of which are in existence, twenty-seven of these being in the Smith Institute, Stirling,<sup>2</sup> and two in the National Museum of Antiquities.

The object of this communication is to record some minor examples of the wood carver's art. All are in oak, with the exception of the first to be described. The Gothic panels Nos. 4 and 5 and the group of four from Dumfriesshire are distinctly French in character. They belong to the same class as four catalogued as Scottish in the Royal Scottish Museum, and their period coincides with that of the *clair-voie* panels in the Ethie aumbrie doors.<sup>3</sup>

A later style of Gothic, of Fife and Forfarshire provenance and mostly dating from the first quarter of the sixteenth century, is represented by the "Lermonth" door panels from St Andrews, Nos. 13 to 18; the panels from the Abbot's House, Arbroath, Nos. 11 and 12; from St Andrews, Nos. 22 and 23, and the St Andrews aumbrie. To this class belong the Montrose examples, the door probably from Fife in the Noel Paton Collection, the Royal Scottish Museum, the detached panels found in "Cardinal Beaton's" Chapel, Ethie House, Forfarshire,<sup>4</sup> and also the aumbrie doors from Prestonpans, Nos. 25 and 26.

<sup>1</sup> *Proceedings*, vol. xvi. p. 61. The panels are now at 25 Moray Place, Edinburgh, and belong to J. D. B. Campbell, Esq., W.S., F.S.A.Scot. The door is in the possession of R. C. Reid, Esq., Cleughbrae, Dumfriesshire.

<sup>2</sup> *Stirling Nat. Hist. and Arch. Soc. Trans.*, 1924-25, p. 166.

<sup>3</sup> *Proceedings*, vol. li. pp. 217-22.

<sup>4</sup> *Ibid.*

The Early Renaissance is represented by the fifteen panels from Stirling Castle, No. 29, and panels Nos. 30 to 36. Further examples of this style are as follows: Bishop William Stewart's pulpit (*circa* 1535) from the Cathedral of St Machar, now in King's College Chapel, Old Aberdeen; the door from an old house in Edinburgh preserved at Darnick Tower, Melrose, and the Drummond of Innerpeffry panels from Perthshire, the two doors from the houses associated with Mary of Guise, one at the Water Gate, Leith, and the other in Blyth's Close, The Castle Hill, and the door stated to have come from the Priory, Pittenweem, Fife, all of which are in the National Museum of Antiquities.

In the Kinnairdy aumbrie No. 28 we have an example of the transition between the Gothic and the Renaissance. The date of this carving is *circa* 1520.

The heraldic panels Nos. 38 to 40 belong to a class represented by those bearing the arms of the Earl of Sinclair, Patrick Smith of Braco, Perthshire, Sir Hew Halcro, and Robert Stewart, Earl of Orkney, which are in St Magnus Cathedral, Kirkwall,<sup>1</sup> and the panels in St Mary's Crypt, St Nicholas' Church, Aberdeen. But the heraldic motif is more elaborately displayed in the carved enrichments on the oak ceiling of the "Audience Chamber" of Queen Mary in Holyrood Palace<sup>2</sup> and on the roof of the nave of Old Machar Cathedral, Old Aberdeen;<sup>3</sup> these, however, belong to an earlier period—the first half of the sixteenth century.

#### GOTHIC CHARACTER.

No. 1. Carved panel of the Virgin and Child said to have come from Mary of Guise's house, Blyth's Close, The Castle Hill, Edinburgh<sup>4</sup> (fig. 1). Period: early sixteenth century.

The Virgin is seated with her hands in an attitude of prayer: the Infant with arms folded rests on her knees. She wears a gown and mantle, the latter is drawn over the head and falls in ample folds concealing, except for one end, the bench on which she sits. The figure is placed in a round-headed recess, the sides of which are formed by panels of Gothic-pierced fenestration, set at an angle and supporting acanthus ornamented capitals. From these rise the arch ornamented on the soffit forming the head of the recess. On either side is a carved strap laid on the framework. These are similar in design, the lower parts

<sup>1</sup> Heraldic Exhibition, 1891, Catalogue Nos. 192 to 196 inclusive.

<sup>2</sup> *Proceedings*, vol. vii. p. 381, pl. xlvii.

<sup>3</sup> New Spalding Club, *The Heraldic Ceiling of the Cathedral of St Machar, Old Aberdeen*, p. 15.

<sup>4</sup> This building was demolished in 1845 to provide a site for the Free Church New College Buildings.

containing a shallow niche with a head of shell formation, surmounted by a flat canopy with crockets and a finial of foliaceous design. The upper part consists of Gothic fenestrations, separated by a continuation of the acanthus ornament of the capitals. The whole is supported on a richly ornamented plinth, terminating in ends that form pedestals for the flanking ornamentations. Between these is a pierced panel of flamboyant character laid on the framework. The base of the plinth is enriched by a range of Gothic-pointed arches.



Fig. 1. Carved Figure of Virgin and Child.

The back of the recess and the part to which the framework is affixed is formed by two boards, rough on the back, and the whole is contained within a simple frame of later date.

Considerable trace of polychromy remains; the Child and the face and hands of the Virgin are flesh-colour, the upper part of the gown is red, and the blue mantle shows trace of a diaper pattern. The niches have a blue

ground powdered over with small metal flakes.

It is interesting to note that the back is of Scots pine, and that the under-side of the plinth has been burnt in two places by candles. H. 18 inches; W. 13¼ inches. *In the possession of the author.*

No. 2. Misericord carving from a choir stall from the south of Scotland (fig. 2, No. 2). Period: late fifteenth century.

The seat or projecting support is shaped and moulded and has been partly restored. The underlying support is carved with a representation of the Adoration of the Magi, the principal figure being the Virgin seated with the Infant on her lap and holding Him with the right hand. The hair is long and falls in curling tresses down the back and over the shoulders. She is dressed in a full garment disposed in well-defined folds. Behind her is the head and shoulders of the Ox, with a truss of hay or straw beside it, and over her left shoulder appears the head

of the Ass. One of the Wise Men kneels before her, holding out in his right hand a cup, and removing the lid with the assistance of the Child. The figure wears a gown, girdled at the waist and falling in pleasing folds. The head appears to be covered with a hood and on the shoulders is a hooded tippet, round the hem of which is a band ornamented with small punch-marks and a fringe of flat broad tabs.



Fig. 2. Carved Figure of St Joseph from Linlithgowshire, and Misericord from the South of Scotland.

Behind, is a figure of a young man holding a tall and moulded cup in the left hand, and grasping the top of the lid with the right. His hair falls to the shoulders in short ringlets, and on his head is a round low-crowned hat ornamented with a chevron pattern. He is dressed in a tunic, girdled at the waist and falling in folds to the knees; over this is a short surcoat and tippet.

The group is well arranged; the principal figures are supported by a moulded base with cant sides. The details and undercutting are well executed. No doubt the features on either side of this bracket would

be representations of St Joseph and one of the Three Kings. H.  $8\frac{1}{2}$  inches over seat; W. 12 inches over seat; D. 2 inches. *In the possession of the author.*

No. 3. Figure of St Joseph (fig. 2, No. 1).

This carving is broad and simple in treatment and represents the Saint seated on a bench, raising with the right hand the lid of a desk, while the left hand, resting on the moulded edge, is outstretched over the interior. The figure is dressed in a gown belted at the waist, with a tippet covering the shoulders. Upon the head is a round fur cap with turned-up edge. The face is full of character and the carving of the hair and beard is well defined. The desk is supported on legs, rising from a base above which appear the heads of the Ox and the Ass carved in high relief.

This is probably an example of late fifteenth- or early sixteenth-century work. The representation of St Joseph in this attitude appears to be unusual. It came from Linlithgowshire. H. 1 foot 6 inches; W.  $11\frac{1}{2}$  inches; D. 3 inches. *In the possession of the author.*

Nos. 4 and 5. Panels from the front of a chest (figs. 3 and 4, No. 1).

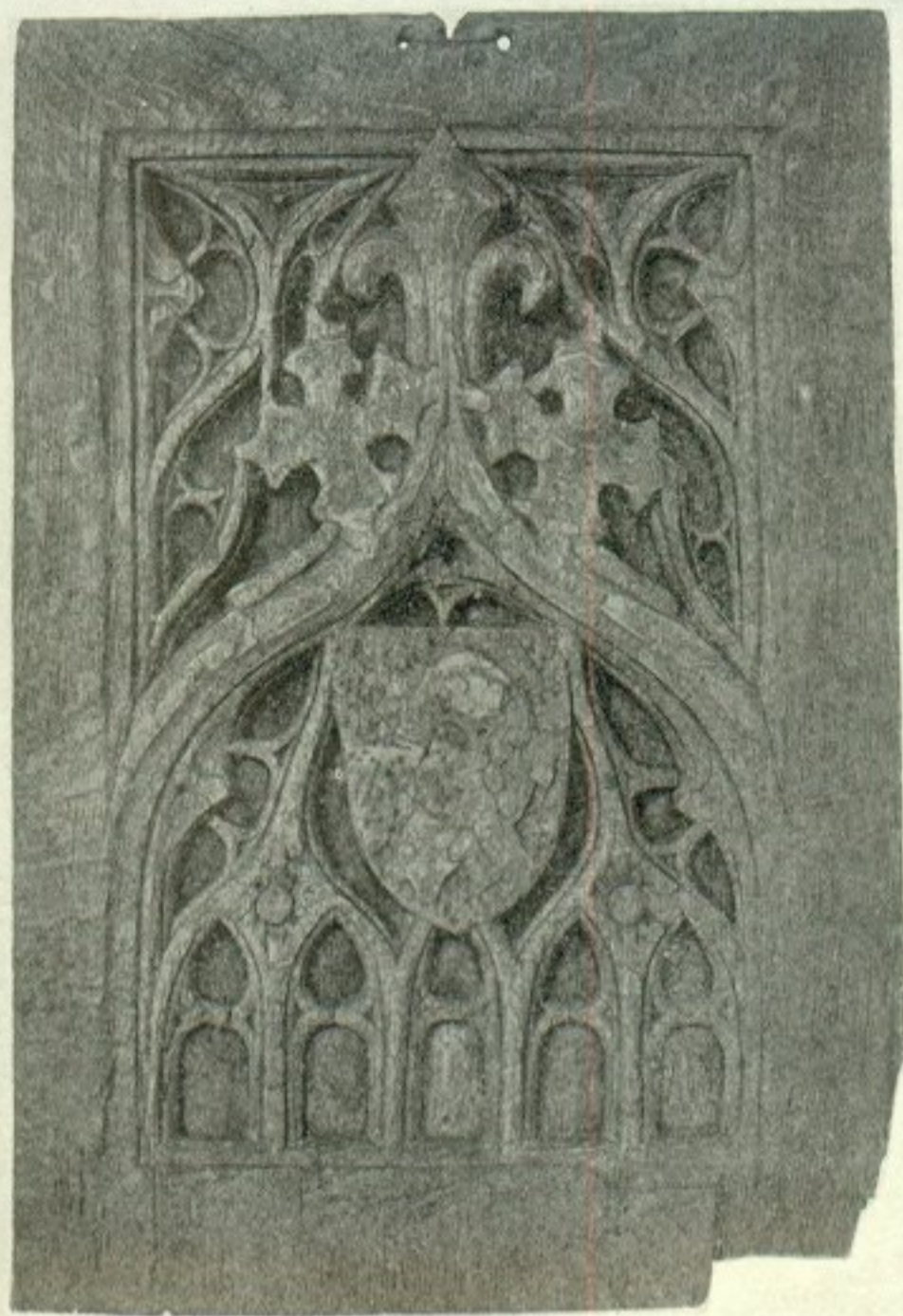


Fig. 3. Carved Panel from Stirling.

These panels, carved by the same craftsman, have been two of a set of five in the façade of a coffer of the late fifteenth-century period. In design they represent the elements of a flamboyant window, termed by the French mediæval craftsmen *orbe-voies*. They are similar in width, but one is shorter than the other, owing to it having been the centre panel and allowing for the lock-plate above it. The main feature of the design is an ogival arch furnished at the shoulders with crockets of expanded vine-leaf ornament, terminating in the smaller panel with a fleur-de-lys, and in the other with folded vine leaves. The space under the arch bears a heraldic shield supported by a composition of *soufflets* and *mouchettes*. The shield on the larger panel is crowned and bears the sacred cypher  $\frac{A}{M}$  (Ave Maria), and on the other shield is a fish resembling a dolphin. These emblems occur frequently as heraldic

designs in fenestrations of this period.





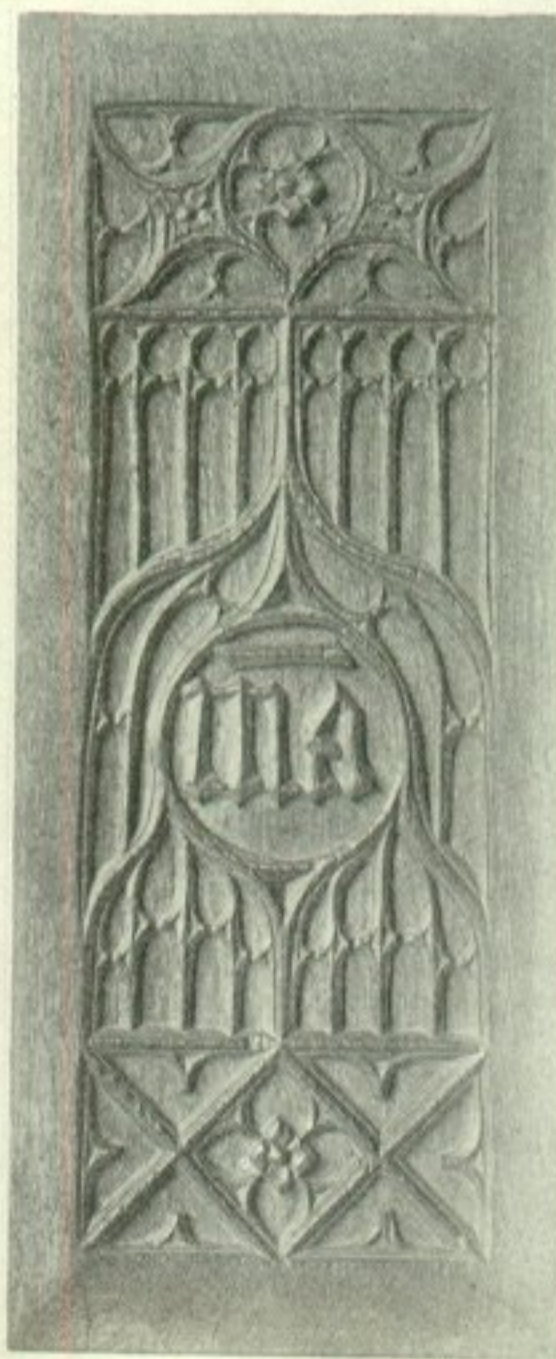
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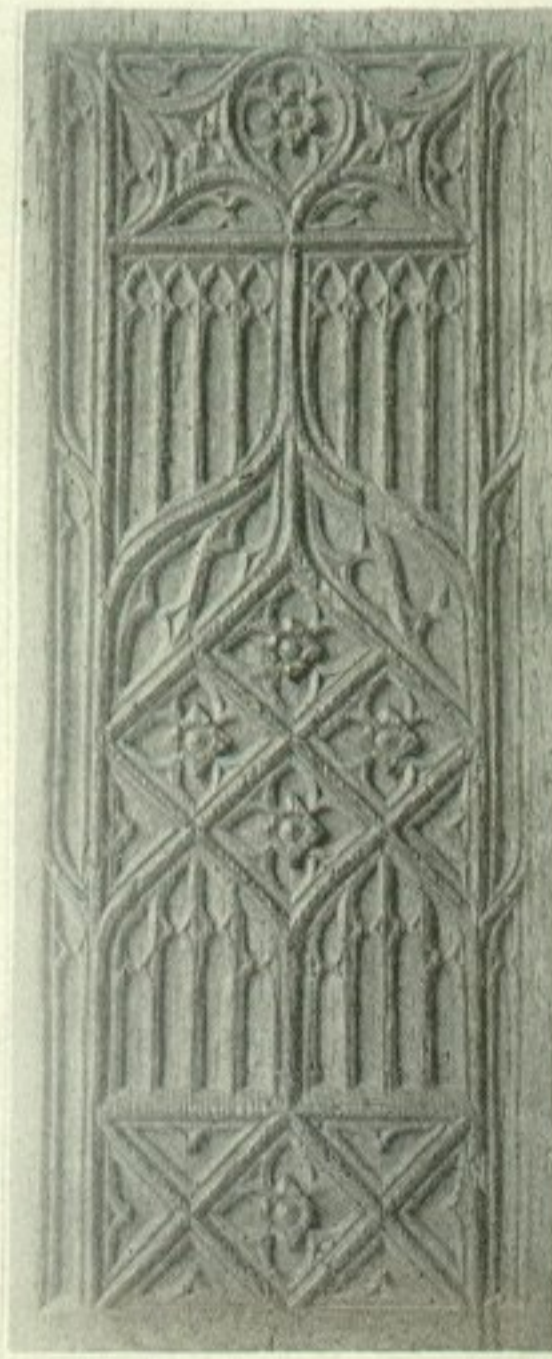
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Fig. 4. Carved Panel from Stirling, and four Panels from Dumfriesshire.



The panels are French in character and were purchased in Edinburgh seventeen years ago, when the remainder of the set were to be seen in a Lady Lawson Street shop. They are supposed to have come from Stirling. H. 16 inches; W.  $8\frac{3}{4}$  inches; H. 12 inches; W.  $8\frac{3}{4}$  inches. *In the possession of the author.*

Nos. 6 to 9. Four panels from Dumfriesshire (fig. 4, Nos. 2 to 5).

These panels are from a furnishing which may have been part of the framework of a stall of the late fifteenth- or early sixteenth-century period. They are all carved with fenestrations of a similar character. No. 6 (fig. 4, No. 2) contains in the lower part a human heart over two arrows placed saltirewise with points downwards. H. 17 inches; W.  $8\frac{1}{2}$  inches. Nos. 7 and 8 (fig. 4, Nos. 3 and 4) are similar in design, the only difference being in the sacred monograms forming the central features—the one has  $\overline{ih̄s}$  and the other  $\overline{mā}$ . H. 20 inches; W.  $8\frac{1}{2}$  inches. No. 9 (fig. 4, No. 5) differs slightly from the latter, the central feature being a lozenge comprising four quatrefoil compartments, and on each side is a narrow-panelled border. It was originally wider and higher, but has been cut down in recent times, and the quality of carving on it is better than that on the others, which appear to have been all by the same craftsman. H. 22 inches; W.  $8\frac{3}{4}$  inches.

The heart and arrow design is unusual and may possibly suggest some connection with Sweetheart Abbey. *In the possession of the author.*

No. 10. Fragment of a canopy (fig. 5, No. 3).

This example represents part of a pierced and carved pendant frieze of Gothic character. One of the panels contains the remains of lettering which may possibly have been S. AND. (St Andrew). It is supposed to have come from the Douglas Room, Stirling Castle. L. 1 foot 5 inches. *Smith Institute, Stirling.*

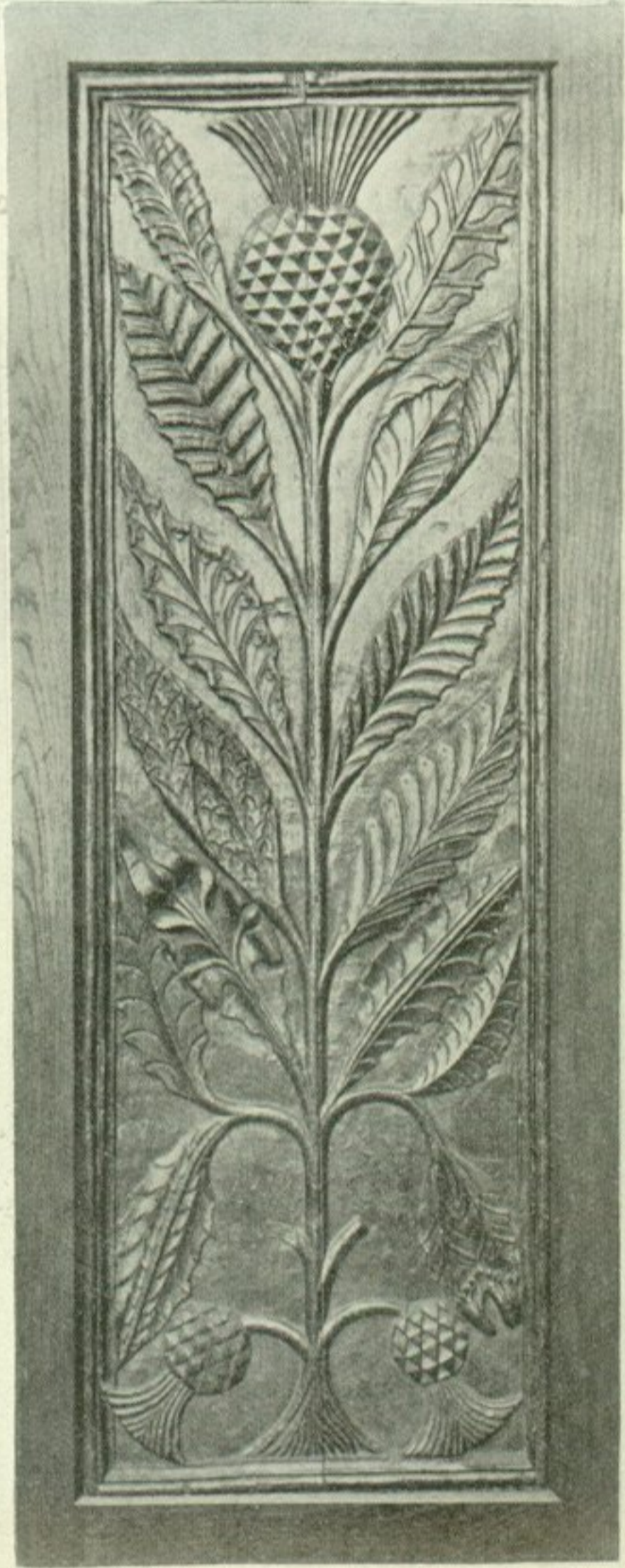
Nos. 11 and 12. Panels from the Abbot's House, Arbroath Abbey (fig. 5, Nos. 1 and 2).

The first panel has been one of two carvings representing the Annunciation. In the upper part is the figure of the Archangel Gabriel kneeling on a tiled pavement, the whole being framed by an arch supported on two side pillars. The figure is gowned in an alb, gathered at the waist and having a soft amice. The left hand is raised in the act of blessing, while the extended right hand is holding the sceptre to which is attached the scroll. The sceptre-head is of an unusual form, the arms are foliaceous in treatment, and the central feature appears to be a representation of God the Father with the right hand raised





1



2



3

Fig. 5. Two Carved Panels from the Abbot's House, Arbroath, and part of a Canopy from Stirling Castle.





Fig. 6. The Lermonth Door Panels from St Andrews.



in blessing. On the head of the Angel is a fillet supporting a patriarchal cross, surrounded by a nimbus. Above the sceptre is a representation of the Holy Ghost in the form of a descending dove. This emblem is placed in a star of twelve points, within a circle, from the upper part of which springs a streamer resembling the tail of a comet.

The whole subject is supported on a pedestal of curious design, which occupies the lower part of the panel, and is enclosed by a moulded border. The spandrels at the top are carved with a similar foliaceous design. The carving is crude in execution, and was probably coloured at one time. The design is debased, and indicates a period just prior to the Reformation. H. 3 feet; W. 1 foot 8¼ inches.

The design of the second panel consists of a central stem, terminating at the top in a thistle-head of conventional design. From either side spring lozenge-shaped leaves, varying in character as regards detail. At the bottom of the stem are two inverted thistle-heads. The whole is set within a moulded border and like No. 11 enclosed in a modern oak frame. H. 4 feet 1½ inch; W. 1 foot 4⅞ inches. *In the possession of the Town Council of Arbroath.*

Nos. 13 to 18. Door panels from St Andrews (fig. 6).

These six panels originally formed the features of a door in an old house in St Andrews. The backs are carved with a linen-fold pattern similar on all panels (fig. 7) and the fronts cut in relief.

No. 13. The panel is square and the central feature is the monogram of David Lermonth of Clatto, Provost of St Andrews.<sup>1</sup> This is set within a wreath composed of two sprays of columbine,<sup>2</sup> springing from a pruned branch and crossed at the top. The flower is treated in a conventional manner. H. 11⅝ inches; W. 11⅞ inches. No. 14 is the same shape and size as the preceding one. In the centre is an heraldic shield bearing the arms of Provost Lermonth. The floral wreath in this case springs from a single-pruned branch; the leaves are of the conventional vine type; the fruit, oval in shape, resembles a close cluster of berries enclosed in a calyx. No. 15 is carved with a conventional design of two interlaced



Fig. 7. Back of Panels in Lermonth Door.

<sup>1</sup> Provost of St Andrews, 1506, 1512, 1518.

<sup>2</sup> The columbine appears as a pattern engraved on the Rod of the Mace of St Salvator's College, St Andrews (*Proceedings*, vol. xxvi. p. 460).



branches of vine. H.  $20\frac{3}{4}$  inches; W.  $11\frac{3}{4}$  inches. No. 16. The design on this panel is a clustered pattern of foliage, with three upright stems bearing leaves and flowers of a conventional type. Size similar to the above. Nos. 17 and 18 form a pair, the design consisting of two curved ribs set back to back, the four outer spaces being each filled with a stiff spray of conventional grapes and leaves; this motif also occurs in panels in St Mary's Crypt, Aberdeen, and in the stalls, King's College Chapel. Nos. 13 to 16 resemble the examples from Montrose known as the "Panter Panels." *In the possession of D. Hay Fleming, LL.D., F.S.A.Scot.*



Fig. 8. Door at St Salvator's College, St Andrews.

rails splayed, on the upper side and moulded on the under. It measured 6 feet  $8\frac{1}{2}$  inches by 5 feet  $1\frac{1}{2}$  inch, and was recently taken to pieces. Part of it re-used in a door of nine panels (fig. 10) now in the lately opened-out Sacristy doorway in the north wall of St Salvator's Kirk.<sup>1</sup> Size of panels, H. 1 foot  $6\frac{1}{2}$  inches; W.  $7\frac{2}{3}$  inches. *In the possession of the University of St Andrews.*

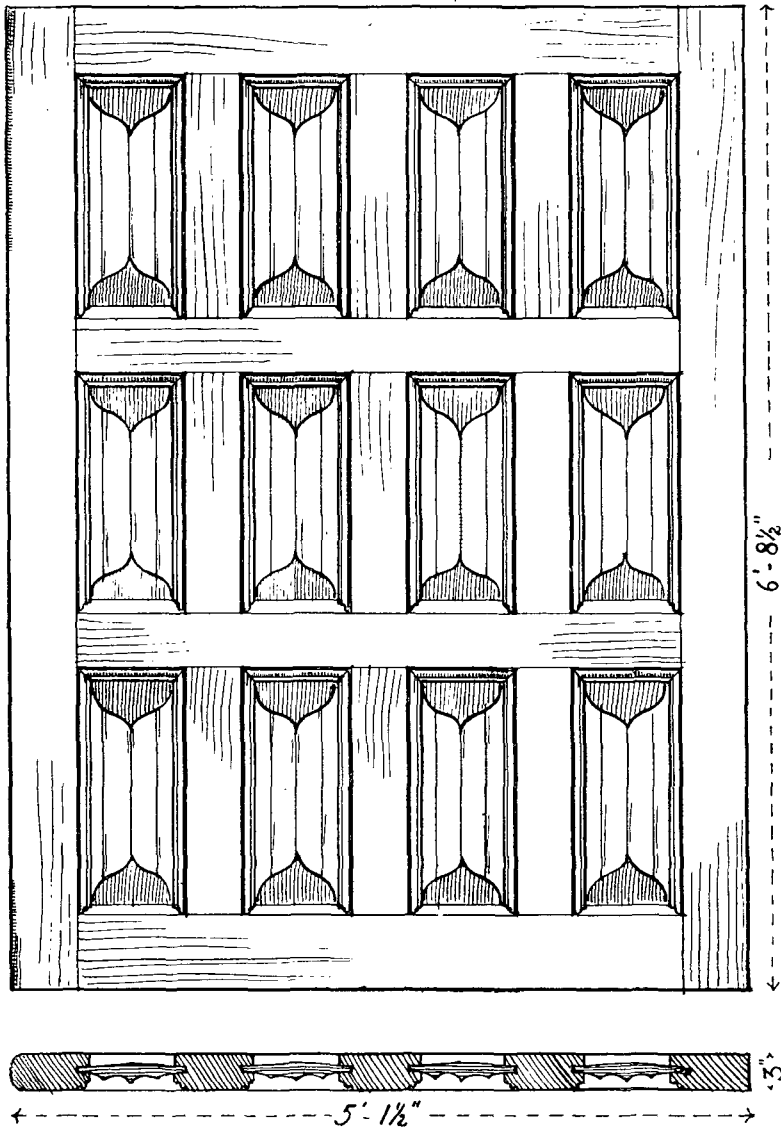
<sup>1</sup> The remaining parts of the door, including three panels, are now in the National Museum of Antiquities.

No. 19. Door, St Salvator's College, St Andrews (fig. 8).

This is now the door of a press in a room on the first floor of the house on the east side of St Salvator's Kirk. It has four linen-fold panels of a type similar to those of the door above described. Size of panels, H. 1 foot  $3\frac{1}{2}$  inches; W.  $10\frac{3}{8}$  inches. *In the possession of the University of St Andrews.*

No. 20. Remains of a large door from old Common Hall, St Salvator's College, St Andrews (figs. 9 and 10).

A large and massive oak door of twelve simple linen-fold panels (fig. 9), with moulded stiles and muntins, and with



FROM A DRAWING BY JAMES YOUNG.

Fig. 9. Door from old Common Hall, St Salvator's, St Andrews.



No. 21. Aumbrie, St Mary's College, St Andrews (fig. 11).

This fine example of furniture of the late mediæval period, was for many years at St Salvator's College. It is 6 feet 2½ inches high, 5 feet



Fig. 10. Reconstructed Door in St Salvator's Kirk, St Andrews.

1½ inch wide, and 1 foot 11½ inches deep, and has two compartments, the upper, fitted with double doors of two panels each, the lower, with two

single-panelled doors separated by a meeting stile. The doors retain the original iron hinges and drop-handles. The front of the aumbrie has twelve panels carved in relief, and the sides have each six of a linen-fold pattern.

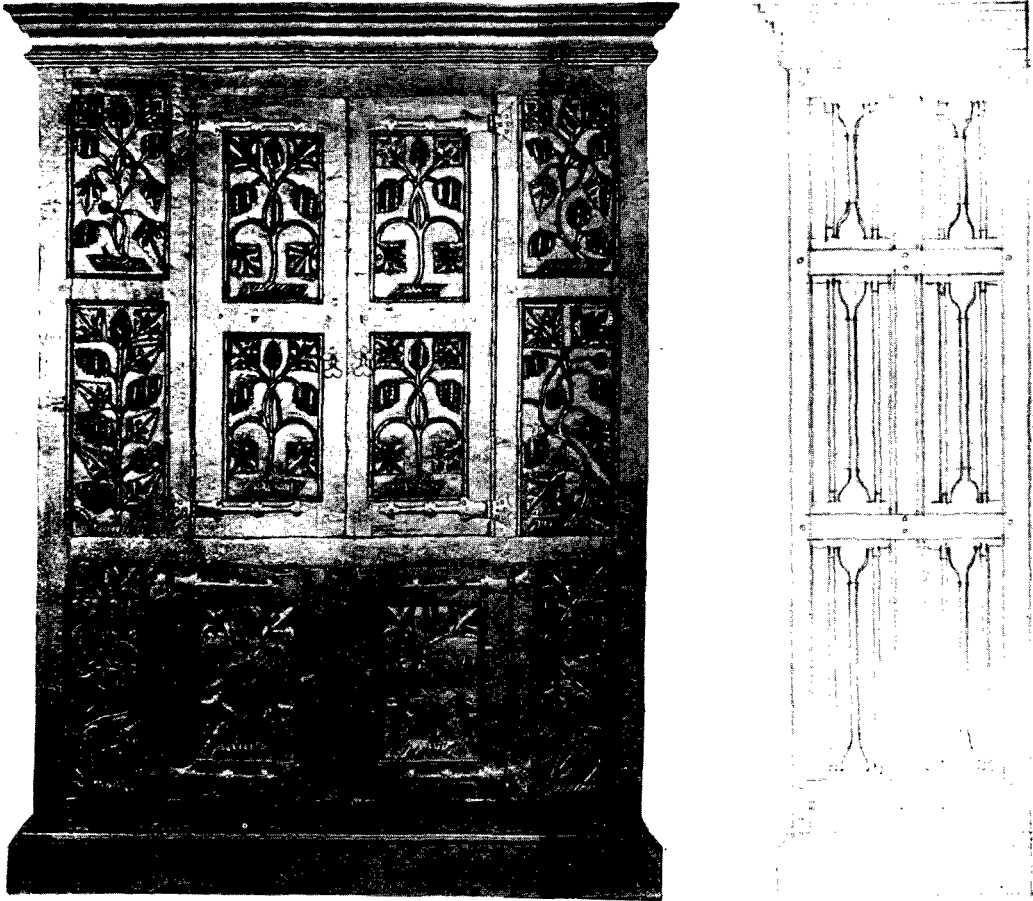


Fig. 11. Aumbrie at St Mary's College, St Andrews.

All four panels of the double doors are similar; the design is a conventional vine spray, rising from the section of a stem, and bearing leaves and fruit. The panels of the lower doors resemble the above, but the bottom leaves are pointed. The six remaining panels are set in the framework. Five of them are more flowing in design than those already described, and in two a conventional rose appears. The sixth



panel shows a stiff upright stem bearing alternate leaves and fruit, and in the lower right-hand corner, a thistle-head is introduced. It is to be noted that this panel bears a marked resemblance in treatment of design to one from the Abbot's House, Arbroath, No. 12. The cornice and the base of the aumbrie are modern. *In the possession of the University of St Andrews.*

Nos. 22 and 23. Two panels from St Andrews (figs. 12 and 13).

These panels, which differ slightly the one from the other, are carved



Figs. 12 and 13. Carved Panels from St Andrews..

in bas-relief with trailing vines interlaced. The leaves are pointed and the fruit treated in a conventional manner. In type, the design resembles that of the lower panels of the St Andrews aumbrie (fig. 11). They are imperfect. H. 1 foot 8½ inches; W. 9 inches and 7 inches. *National Museum of Antiquities. Given by D. Hay Fleming, LL.D., F.S.A.Scot., 1926.*

No. 24. Panel from Stirling (fig. 14).

This is carved with an unusual pattern consisting of two straps placed saltirewise, and interlaced with two curved straps which meet at their ends in points. The whole is bordered by a moulding; the intervening

spaces are filled with the Gothic leaf pattern.<sup>1</sup> H. 1 foot 4 inches; W. 9 inches. *Smith Institute, Stirling.*

Nos. 25 and 26. Aumbrie doors from Prestonpans, East Lothian (fig. 15).

These once formed the upper part of a double door. The stiles and the top rail are moulded, the mid rail chamfered on the upper side and moulded on the under. The panels measure 14½ inches high by 10 inches



Fig. 14. Carved Panel from Stirling.



Fig. 15. Aumbrie Door from Prestonpans.

wide and are carved in relief with two curved ribs set back to back and having the inner cord tightly twisted. In each of the four spaces are vine tendrils with leaf and bunch of grapes. On one of the doors the iron hinge still remains. The pattern is of a similar type to that on the door panels from St Andrews (Nos. 17 and 18) and is of Flemish origin. They were discovered in taking down an old house in Prestonpans. *No. 25 is in the possession of the author, and No. 26 has been presented by him to the National Museum of Antiquities.*

<sup>1</sup> One of the Panter panels and one from Dysart belong to this type; the latter is illustrated in the *Edinburgh Arch. Assoc. Sketch Book*, 1878-9, Pl. No. 31.

No. 27. Fragment of a carved rail from St Andrews (fig. 16).

This is about 3 feet long, and is carved with a "running" design of grapes and leaves of a pattern frequently seen in mediæval woodwork.



Fig. 16. Carved Rail from St Andrews.

Examples are to be noted in the stalls, King's College Chapel, Aberdeen, and the Beaton panels. The above was found in an old house in Baker Lane, St Andrews. *In the possession of Mr R. Lumsden, Prior Muir, near St Andrews.*

#### RENAISSANCE CHARACTER.

No. 28. Aumbrie doors, Kinnairdy Castle, Banffshire (fig. 17).

The twin doors of the upper compartment of this fitment are each made up of two panels. In each upper one is carved the head of a man in profile, set within a sunken lozenge-shaped frame, surrounded by a moulding and facing inwards. The one is wearing a helmet and the other is bareheaded. The background is ornamented with a pierced design. In the centre of the under panels is a circle formed by a sunk moulding, and enclosing a dolphinesque design, set in a pierced background. The original hinges still remain. The door of the under compartment contains a square filled with pierced Gothic geometric pattern. The height of the twin doors is 4 feet 2½ inches, and the width 3 feet 2 inches.

Mr Innes states that "This aumbrie must have been set up by Alexander Innes, thirteenth of that ilk, who was laird from 1491-1537. His father Sir James Innes, twelfth of that ilk, was Esquire of the Body to James III., and no doubt a friend of the unfortunate architect Cochrane.

"Alexander was set up at Kinnairdy in 1487, when he had a Great Seal Charter of the Superiority of Aberchirder. He married Christian, daughter of Sir James Dunbar of Cumnock, by contract dated 4th December 1493 (Hemprigg's Charter Chest). On 27th January 1522-3. Alexander complained to the Lords of Council that he had been for some time kept shut up in Girnigoe Castle by the Earl of Caithness, to whom his relations had consigned him. 'The Lords understandis that the said





Fig. 17. Aumbrie Doors at Kinnairdy Castle.



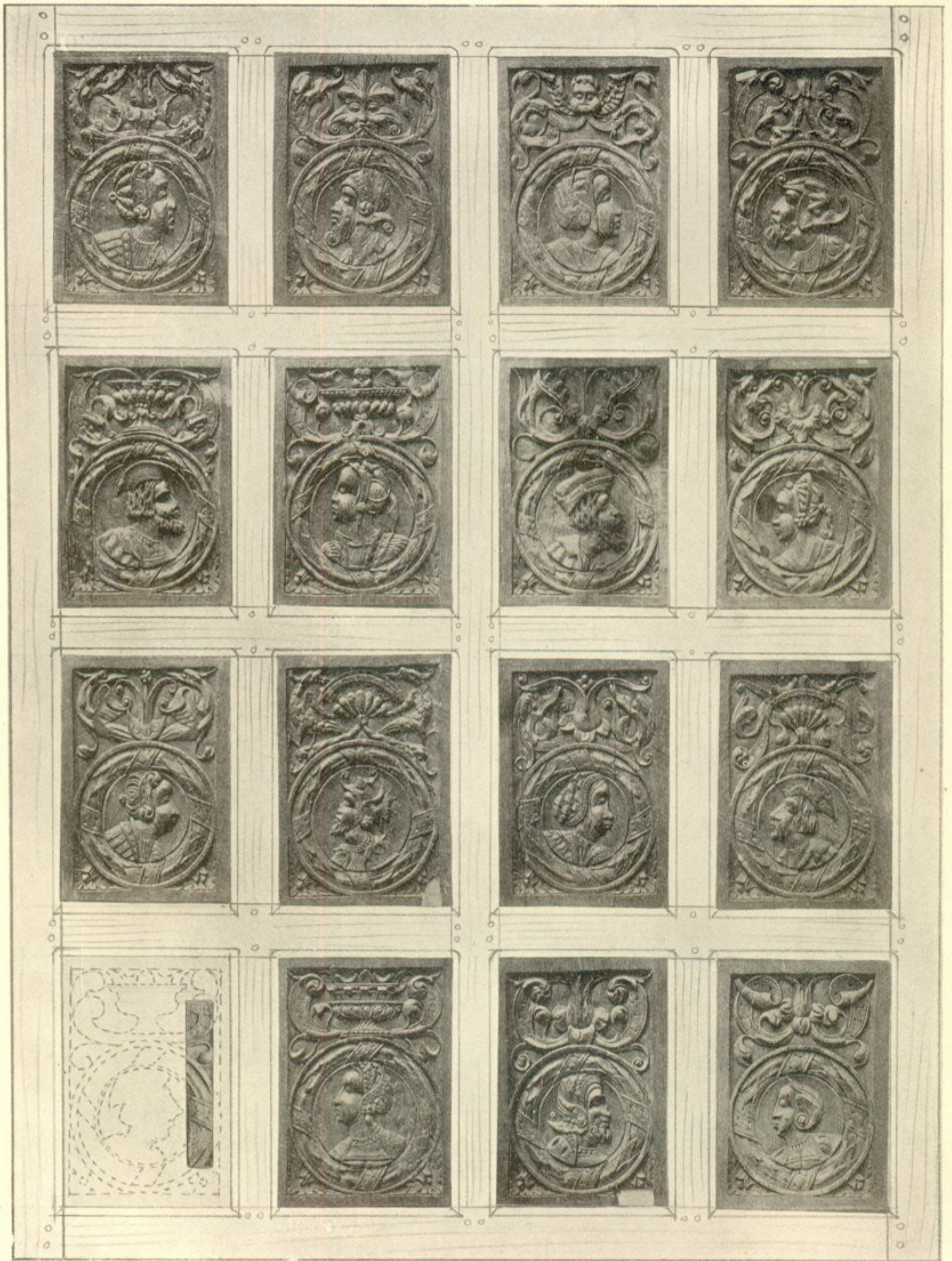


Fig. 18. Medallion Panels from Stirling Castle.



Alexander has been ane misguidit man and has wastit his lands and gudis,' so they pronounced decree of interdiction against him." *In the possession of Thomas Innes, Esq., of Learney.*

No. 29. Period c. 1540. Panels from Stirling Castle (fig. 18).

These consist of a series of fifteen medallion portrait panels and one fragment, stated to have been part of the wainscoting in Stirling Castle. They were purchased in 1876, at the sale of effects of the late Miss Lucas, Stirling, and when in her possession were still set in their frame.<sup>1</sup> In design and carving the panels are all very similar, the main feature of each being a portrait bust set within a strapped and carved circle which occupies the lower part; above this is a double dolphin, bird, or a scroll design. Seven of the portraits are of men, four of which are of the heroic type, and the faces are bearded; of the remaining three which wear French bonnets, two are bearded, and the other is a young man. The eight women portrayed wear elaborate head-dresses of various styles, all typically French.

These panels may have been executed by a French craftsman, and they resemble very closely in style and execution those in an oak court cupboard in Kent.<sup>2</sup> Size of panels, H. 14 inches; W. 10½ inches. *Smith Institute, Stirling.*

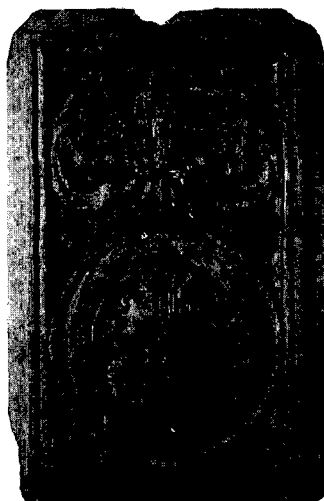


Fig. 19. Medallion Panel from Stirling.

No. 30. Medallion panel (fig. 19).

This panel bears a striking resemblance in design and carving to the set previously described. The head within the laurel wreath is that of a young woman wearing a French hood, a reticulated bag covering the hair. The upper part of the panel is ornamented with a foliaceous development of the double dolphin device. The panel is stated to have come from Stirling. H. 15 inches; W. 10 inches. *In the possession of the author.*

<sup>1</sup> *Stirling Nat. Hist. and Arch. Soc. Trans.*, 1921-22, p. 14; and 1924-25, p. 168.

<sup>2</sup> Macquoid, *A History of English Furniture: The Age of Oak*, p. 40, fig. 40.



## No. 31. Medallion panel (fig. 20).

The portrait is in profile and appears to represent a young person. It is set within a strapped circle with a foliaceous outer edge. Above the circle are two S straps, set back to back, and below it, between two ribbons, a pendant leaf. The carving is in bold relief and vigorous in execution. The panel is imperfect on the one side, and is believed to have come from Stirling. H. 18 inches; W. 11 inches. *National Museum of Antiquities. Given by Col. J. F. Mackay, F.S.A.Scot., 1926.*



Fig. 20. Medallion Panel from Stirling.

ing is crude, and the figure badly drawn, the trunk and arms being completely out of scale with the head. This panel was with the set of fifteen from Stirling Castle, and the fragment belonging to the set was affixed to one side of it. H.  $10\frac{3}{8}$  inches; W.  $9\frac{1}{4}$  inches. *Smith Institute, Stirling.*

## Nos. 32 and 33. Aumbrie doors (fig. 21, Nos. 1 and 2).

Each door is formed by a board, out of which the moulded mock stiles and carved panels are cut. The rails are mock with mitred joints and are planted on with oak pegs. The carving is similar in each case and represents the head of a young man set within a circular strap, enclosed in an expanded leaf pattern. The carving is crude in execution. The doors are stated to have come from Stirling. H. 14 inches; W.  $14\frac{1}{2}$  inches. *In the possession of the author.*

## No. 34. Medallion panel (fig. 22).

Carved in relief with a profile bust within a circular moulded strap resting on a scroll. The upper spandrels are ornamented with fleur-de-lys. The head is that of a bearded man wearing a plumed casque. The carv-

## No. 35. Panel from St Salvator's College, St Andrews (fig. 23).

This panel is carved in high relief. The design is composed of an heraldic shield bearing an Imperial orb. Below the shield are two-

foliaceous scrolls terminating in human heads, one of the faces being bearded.



Fig. 21. Aumbrie Doors from Stirling.



Fig. 22. Medallion Panel from Stirling Castle.



Fig. 23. Carved Panel from St Salvator's, St Andrews

A somewhat similar shield is engraved on the College mace, given by the founder, Bishop Kennedy,<sup>1</sup> and the orb device terminates the

<sup>1</sup> *Proceedings*, vol. xxvi. p. 461.

inscription on the late seventeenth-century bell, given by Dr George Pattullo to the College. H. 12 inches; W. 8½ inches. *In the possession of D. Hay Fleming, LL.D., F.S.A.Scot.*

No. 36. Aumbrie door from St Andrews (fig. 24).

The stiles and rails are moulded. The carving is crude in design and execution, and consists of a circular floral wreath bound with four

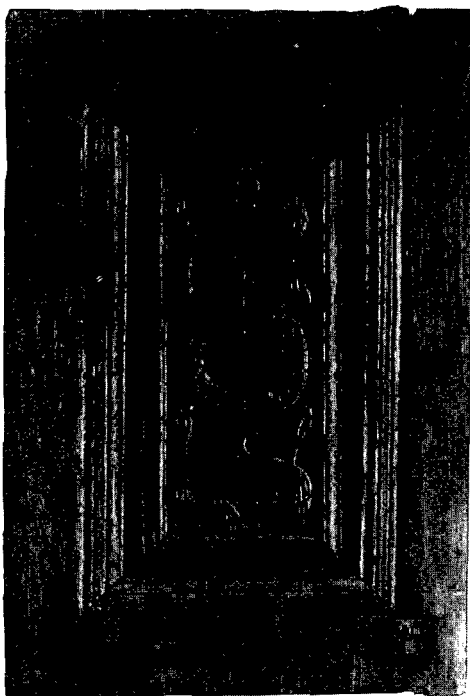


Fig. 24. Aumbrie Door from St Andrews.

narrow straps; within is a tradesman's mark. Above and below the wreath is a double dolphin device. The whole is set within a moulded frame.

The door came from an old house in Baker Lane, St Andrews. *Recently in the possession of the late Mr James Carstairs, St Andrews.*

No. 37. Panels from Dundee (fig. 25).

Three panels, all similar in design, carved in low flat relief. The pattern is unusual and of a debased character; the execution is crude.



They were found behind the plaster in an old house in St Mary's Close, Dundee, when it was demolished in 1882, and appear to be of early

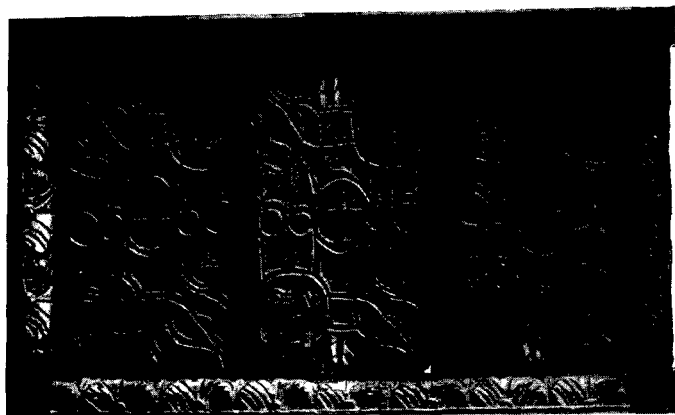
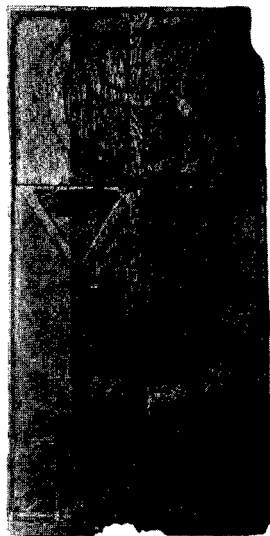


Fig. 25. Carved Panels from Dundee.



1



2



3

Fig. 26. Seventeenth-century Heraldic Panels.

seventeenth-century date. *In the possession of Miss E. G. Hutcheson, F.S.A.Scot., Broughty Ferry.*

## SEVENTEENTH-CENTURY HERALDIC PANELS.

No. 38. A carving of the arms of Lindsay of Abernethy, dated 1621 (fig. 26, No. 1). The design is stiff and the carving crude. H. 1 foot 4 inches; W. 1 foot. *National Museum of Antiquities, exhibited by A. Francis Stewart, Esq.*

No. 39. A carving of the arms of John Cunningham of Geise, impaling those of his wife Elizabeth Sinclair, daughter of Sir John Sinclair of Greenland (fig. 26, No. 2).

Above the shield is a cypher composed of their initial letters, and below it the date 1637. The panel is well designed and carved in low flat relief. H. 18½ inches; W. 9½ inches. *National Museum of Antiquities.*

No. 40. An Orkney panel containing in the upper part the arms of John Elphinstone of Lopnes and his initials, and in the lower the initials of his wife Jean Cock (daughter of the Rev. James Cock, parish minister of Sanday) and the Cock arms (fig. 26, No. 3). The date 1676 appears at the foot, and is incised and filled with red wax. This wax has also been used to accentuate the details of the features of the arms. H. 16 inches; W. 6½ inches. *In the possession of the author.*

I am indebted to Dr Hay Fleming for bringing to my notice the St Andrews examples, and I thank all those who have in various ways given assistance.