

II.

POST-REFORMATION TOMBSTONES IN THE CATHEDRAL
CHURCHYARD, ST ANDREWS. BY SIR GEORGE
MACDONALD, K.C.B., PRESIDENT.

Owing to a misunderstanding the fine collection of seventeenth-century memorials from St Andrews Cathedral Churchyard—quite the finest in the country¹—received very inadequate notice in the *Inventory of Ancient and Historical Monuments in Fife*, published by the Royal Commission. Out of a total of more than 80, only 3 are mentioned in that volume. As soon as the attention of the Commissioners was drawn to the oversight, they authorised me to prepare a list and, if possible, to arrange for its being printed in the *Proceedings*, where it would be readily accessible. In carrying out their instructions I have had the assistance of two members of their staff—Mr C. S. T. Calder, whose co-operation in the necessary survey was invaluable, and Mr G. P. H. Watson, to whose advice the architectural descriptions owe not a little of such accuracy as they may be found to possess. It is hardly necessary to say that H.M. Office of Works gave me every facility for examining the stones. References in the text and in the footnotes will show that there are other obligations to acknowledge. But a list of the names actually mentioned would not be by any means exhaustive. The number of friends whom I have troubled with enquiries, sometimes of a seemingly trivial character, is so large that I must content myself with a general expression of indebtedness. Fig. 3 is from a block kindly lent by Mr J. J. Bonar, Lasswade. Figs. 4, 10 and 13 are from blocks already in the possession of the Society. The photographs for the others were taken for me by my son.

Introductory.—In 1704 Robert Monteith published a little book, entitled *An Theater of Mortality*, in which he brought together a set of epitaphs which he had copied in various churches and churchyards in Edinburgh, notably Greyfriars. The venture must have been successful, for nine years later it was followed by a second part, which had for its sub-title *A Further Collection of Funeral Inscriptions over Scotland*. Besides additional material from Edinburgh, this contained extensive series from other towns and cities, including St Andrews. Of the 41 inscriptions quoted from “the Common Burial-place” there,

¹ I refer to the tombstones proper. The few surviving mural monuments cannot compare with the series in Old Greyfriars, Edinburgh, or even with that at Crail.

27 can be associated with monuments that are catalogued below. The remaining 14 have disappeared. In some cases Monteith's version does not quite correspond to what is to be seen upon the stone to-day. This is partly because he did not hesitate to correct what he believed to be mistakes, partly because, in Dr Hay Fleming's words, "he was not always so careful as he should have been, and his readings are not always immaculate."¹ Nevertheless, his record is often of real value as an aid to the decipherment of words and letters that have suffered from exposure to the weather since he saw them two centuries ago.

In 1886 and 1887 Sir Lambert Playfair spent a good deal of time studying the stones and had numerous photographs taken. If he ever contemplated publication, he abandoned the idea and handed his notes over to Dr Hay Fleming, who in turn put them at the disposal of the late Mr Alan Reid, when he was preparing his "Churchyard Memorials of St Andrews" for the *Proceedings*.² Mr Reid's paper does not claim to be exhaustive. Thus, while he begins before the Reformation and comes down beyond 1707, the date fixed by the Royal Warrant appointing the Commission, he says nothing at all about a good many of the monuments with which I shall have to deal. He makes one or two excellent points, and his infectious enthusiasm is irresistible. But he does not attempt to grapple with the more difficult inscriptions, and he was severely handicapped by having had no opportunity of acquainting himself with local history, a weakness that occasionally leads him into erroneous identifications. So far as the stones now in the Cathedral Museum are concerned, and they form more than three-quarters of the whole, Dr Hay Fleming's *Catalogue*, which appeared in 1931, rediscovers the past about as effectually as it would be possible for anyone to do. His knowledge of seventeenth-century St Andrews was unrivalled, and he throws a flood of light on the "little lives" of many of the individuals commemorated. Much of my information is drawn from his pages.

Had he been as competent to deal with lapidary inscriptions as with local records, the Royal Commission might safely have adopted his account of the stones which he describes. But he was almost innocent of Latin, the language used in many of the epitaphs. Nor was he altogether happy in his choice of a collaborator to remedy the defect, for not merely are the renderings inelegant but every now and again they are disfigured by serious blunders.³ These being the omens, it is hardly

¹ *Catalogue of the St Andrews Cathedral Museum*, p. 63.

² Vol. xlv. (1910-11), pp. 488-550.

³ Compare, for example, the translation of No. 31, which appears in the *Catalogue*, with that which is given below.

surprising to find that the originals have sometimes been wrongly copied, and that *lacunæ* are a good deal more frequent than there was any need for them to be. That even the English epitaphs should have suffered in similar fashion is doubtless due in great measure to the fact that, when the book was passing through the press, the author was already gravely ill and quite unable to undertake the indispensable task of verification. Except in one or two particular instances, it has not seemed necessary to call attention to the numerous points of difference between us. The curious can readily discover these for themselves. Here it will be enough to say that, wherever I have come upon an error or an omission, I have done my best to remedy the defect. That, I am sure, is what Dr Hay Fleming himself would have wished. He was a man of strong character, and a relentless insistence upon meticulous accuracy in others was more characteristic of him than anything else, unless indeed it were his deep and abiding love of St Andrews.

Classification.—While adhering to 1707 as the limiting date, I have been able to compile a list of 82 items belonging to the post-Reformation period, 66 of them being in the Museum and 16 elsewhere within the Churchyard. A very few fragments built into the inner face of the Abbey Wall on the north side have been left unnoticed, as their remains were too meagre to admit of intelligible description. The “head-stone,” which became so popular in the eighteenth century, was previously almost unknown,¹ and the 82 accordingly fall into two main groups—those that were laid flat and those that were affixed to a wall. In the former group there is only one (**No. 30**) which can be certainly identified as having been a “table-stone,” supported by legs. The others have rested directly upon the ground. The majority of these, or 38 in all, have their surface on one plane, being what are conveniently known as “recumbent slabs,” such as occur all over the country. But as many as 18 are “coped stones” (Fig. 6), a type which in Scotland is rare outside of East Fife and which is believed to have been introduced from the Low Countries.

Coped Stones.—These lent themselves readily to decorative purposes. The sloping sides and ends presented the mason with four different surfaces on which to exercise his skill, while the ridge in the centre was frequently broad enough to offer him a fifth. The ends were usually reserved for coats-of-arms, initials, cherubs, the conventional symbols of mortality, and the like. The main feature of each of the sides was a long narrow panel, displayed on a scrolled cartouche and generally

¹ Slezer's engraving of 1693, referred to below (p. 45), shows a single example, and I have a note of one, from another locality, bearing the date 1685.

inscribed. According to the space available, the centre might be inscribed, or might bear symbols of mortality, or might be left blank. On **Nos. 7, 20, and 24**, the last two obviously designed by the same hand, the lettering is in relief. On the other coped stones it is invariably incised, except in the case of isolated initials. As a rule, but not always, these latter are in relief. Occasionally, as on **Nos. 4, 10, and 12**, a wife's initials are incised, while her husband's are in relief, a convention which may have some significance, although I have failed to discover what it is. It will be evident that, in the nature of things, there was no one point from which the devices and inscriptions on all four (or five) surfaces would be conveniently visible. To "read" a coped stone it was therefore necessary to walk round it, and a study of the series suggests—see, for instance, **Nos. 7 and 9**—that one was expected to begin at the top of the dexter side or, in other words, at the deceased's right shoulder and proceed downwards or "widdershins." If this is so, some of the stones in the Museum are at present (1935) inverted. In the list these are indicated by an asterisk, and in describing them the words "dexter" and "sinister," as well as "top" and "bottom," are used as if all alike were correctly placed.

Recumbent Slabs.—The fact that there is but a single surface to be dealt with allows of much more variation in the treatment of the recumbent slabs. **No. 52**, for example, has the stark simplicity of the plainest of modern headstones, lacking as it does the almost ubiquitous adjunct of a heraldic achievement, so characteristic of an age when the burgess was as proud of his coat-of-arms as was the country gentleman. At the opposite extreme of elaboration is **No. 19** (Fig. 4), and between these two there are many gradations. Among decorative devices the inscribed panel, displayed on a scrolled cartouche, is frequently employed, just as it is on the coped stones. **No. 12** (Fig. 3) will serve as an illustration. In this instance, and in some others, everything would be visible to one standing at the foot of the grave. But now and then the influence of the coped stones betrays itself, as on **No. 1** and again on **No. 5**, on the latter of which the epitaph proper occupies a relatively small space at the top and is illegible unless looked at from that end, the letters being inverted. Finally, in 21 out of the 38 cases the epitaph proper begins at the top dexter corner and runs clockwise round the margin of the stone, forming a border within which it is, if necessary, continued in horizontal lines. So much of the enclosed space as is not required for its completion may be employed for other lettering, for coats-of-arms, or for various devices. The marginal inscriptions are usually introduced by a hand, with the index finger extended. They are almost

invariably in relief and the letters large enough to produce a decorative effect. Reference to Figs. 2 and 7 will show how successful the result frequently was.

Mural Monuments.—It would be idle to attempt any stylistic analysis of the mural monuments. But they raise an interesting question of quite a different kind. Of those which I shall have to describe, 8 are still in their original positions on the Abbey Wall, while 2 (Nos. 69 and 70) have been pieced together, after being broken, and have then been inserted into the inside face of the north wall of St Rule's Church, a portion of No. 70 being restored in a differently coloured stone. The rest, of which there are at least 8, are represented by more or less considerable fragments, now in the Cathedral Museum. It is natural to suppose that the wall to which the two no longer *in situ* were at first attached was identical with the wall whose former existence is attested by the fragments. Where was this wall, and how and when did it disappear? That it belonged to the Cathedral Churchyard and that it was still intact in 1713 may be inferred from the fact that, not only the inscriptions on Nos. 69 and 70, but also those on two of the fragments with which inscriptions can be associated, were all copied by Monteith from monuments in the "Common Burial-place." But I think we can get a good deal nearer to it than that.

Those who are familiar with the locality will remember that the Abbey precinct was originally somewhat larger than it now appears to be. The reduction in size was effected by carrying a wall, which contains a gateway, across the space of 11 yards which separated the north-eastern buttress of the Cathedral from the most westerly of the surviving towers on the northern stretch of the Abbey Wall, that commonly known as the Turret Light, thus incorporating the Cathedral itself in the boundary of the precinct. With this, however, we are not concerned. The important point to note is that from the Turret Light onwards the Abbey Wall, in the words of the Royal Commission's *Inventory*, "originally trended towards the north-west to enclose what is now part of the churchyard."¹ To-day only the first 9 yards of the north-westerly stretch are left, the place of the rest being occupied by a comparatively modern substitute. In the circumstances it will be well to see what help we can get from the earlier "sources."

The oldest relevant sketch of the ruins which I have been able to find is that executed in 1642 by Gordon of Rothiemay.² There the Abbey Wall proper, pierced only by the "Shore Port," is carried across

¹ See, however, what is said below as to the sketch by Gordon of Rothiemay.

² *Bannatyne Miscellany*, vol. iii., facing p. 324.

the head of the "Swallow Gate" to the sea, while a branch, in which there are no towers, follows the line of the modern wall, from the Turret Light to the Pends and beyond. An importance of a different kind attaches to the view published in 1693 in Slezer's *Theatrum Scotiae*. It is taken from the north, and shows the buildings very much as they are to-day. Although there is no sign of any wall, there must have been one immediately behind the artist, for the idea of an unenclosed churchyard is unthinkable, and between the spectator and the Cathedral are many tombstones, all laid flat except for one "head-stone" and one "table-stone." Not merely, therefore, is this "now part of the churchyard." It must have been part of the "Common Burial-place" of which Monteith speaks. But very few of the numerous graves which it contains are, I think, of earlier date than some time after 1800.¹ Without a single exception the seventeenth-century stones have been removed. It is safe to assume that some at least of the recumbent slabs and coped stones in the Museum have come from here. From here, too, I believe, came the fragmentary mural monuments which lie beside them, as well as the two, fractured but complete, now inside the Church of Saint Rule; when Monteith saw them, they were built into the missing wall. I would venture to go further.

At the time of Monteith's visit the "Common Burial-place" included the area east of the Cathedral, just as it does at present. That is proved by the position of **Nos. 71-73**, which still lie there and which range in date from 1633 to 1668, and also by **No. 19**, which belongs to the same period and which was brought into the Museum in 1909 from near the "Divinity Corner." Moreover, six of the inscriptions transcribed in the *Theater of Mortality* can be identified with monuments still to be seen built into that portion of the Abbey Wall, which here forms the boundary on the north (**Nos. 76-80** and **82**). It is impossible to resist the conclusion that the missing wall was the north-westerly branch of this, depicted by Gordon in 1642, and that it had been utilised for mural monuments in precisely the same way as the rest. A sketch by J. Oliphant, which is reproduced in the *Catalogue*,² suggests that it stood to a considerable height until at least 1775, for it seems to be visible in the distance through the archway, though evidently in bad repair. Mr G. H. Bushnell, Librarian of the University, writes to me, however, that this is misleading, and that another view by Oliphant, also of 1775, now in the Hay Fleming Library, shows that

¹ Three or four small head-stones seem to belong to the latter half of the eighteenth century, but they are for the most part indecipherable.

² To face p. 178.

at that date it had been reduced to about 15 inches. Such a condition of things indicates that it came to a violent end. That would account for the condition of the monuments, which would be smashed to pieces if it were levelled by a northerly gale.

By the end of the eighteenth century it would seem to have disappeared entirely. George Martine's *Reliquiæ Divi Andree*, which had existed in manuscript since 1683, was first printed in 1797. To add to its interest, the editor had it embellished with two illustrations. The frontispiece, entitled "Cathedral of St Andrews with the Chapel of St Rule from the West," is a view taken from a spot which must be just within the modern entrance to the Churchyard. On the north or left-hand side the foreground is open almost up to the archway that leads into the precinct. There the 9 yards of the old wall, which still remain, project westwards from the tower, but of the new wall there is not the slightest sign. It had not yet been erected. Furthermore, there is nothing whatever to be seen of the tombstones which Slezer had depicted in 1693. It looks as if one result of the catastrophe to the wall had been a decision to clear this part of the graveyard, with the intention of allowing it to be re-used after it had lain fallow for a while.¹ Such an easy method of securing fresh space is not unknown elsewhere, and the area did in fact begin to be re-used in the early part of the nineteenth century. With this clearance we ought, I think, to connect the mass of human bones found in the lower storey of the "Haunted Tower," and the piles of coffins with their contents which were discovered in the upper storey, when a blocked-up door was temporarily opened in 1868.² It is significant that from the blocking masonry there was rescued a fragment of one of the broken monuments (No. 60).

Designs.—As already mentioned, heraldic devices are a prominent feature everywhere. The conventional symbols of mortality, too, occur over and over again—the skull and cross-bones, the hour-glass, the gravedigger's tools, the skeleton-figure of death with his "sting," and the like. By way of relief there are cherubs. Other designs are more elaborate and more interesting, such as those on Nos. 4, 19, 35, 39, 62, and 75. It is not, however, the subject-matter, but the manner in which it is treated, that lends distinction to the collection. The

¹ I had hoped to find some evidence as to this in local records. But neither the Town Clerk nor the late Clerk to the Heritors are aware of any documents that would be helpful. The former consulted Mr Bushnell, who is inclined to think, on such evidence as is available, that the new wall was built in 1826. The epitaphs, however, show that interments had begun to be made in the first decade of the century.

² Hay Fleming, *Handbook to St Andrews* (1910), p. 94.

men who carved these stones were not ordinary masons. They were craftsmen who aimed consciously at an artistic effect and were not seldom successful in achieving it. It would hardly be going too far to speak of them as a "school." The existence of such a school implies a demand, and the extent of the demand may be measured by the fact that the great majority of the monuments bear only a single name. Family tombs, such as **Nos. 12** and **15**, are the exception. Even husband and wife rarely rest under the same stone.¹ It is evident that these old-time St Andrews folk were not exempt from what is a common weakness of humanity, and that, when a death took place, the surviving relatives found comfort in reflecting that

"when they buried him, the little port
Had seldom seen a costlier funeral."

The wealth of its seventeenth-century churchyard memorials thus bears direct testimony to the prosperity of the town in the days when Fife was still "a beggar's mantle with a fringe of gold."

Inscriptions.—Apart from the differences in name and avocation, and in the quaint snatches of doggerel that are sometimes appended, the English inscriptions display little variation. Were any considerable collection from elsewhere available for comparison, local peculiarities would probably reveal themselves. As it is, the most obvious characteristic is a certain uniformity of phraseology. Once only is a notable breach made in the ordinary convention. This is on **No. 45**, one of the plainest stones of all and no better than a fragment at that. By the irony of Fate the name, the age, and the date of death of the "godly, honest man" whom it had been hoped to immortalise have disappeared. But the words that followed them are still there, and they strike a poignant note that has not altogether ceased to vibrate, even after two and a half centuries have elapsed—

PWT . ON . BE . [M]ARGARET . BALFO[VR .] HIS . LOVEING .
[SP]JOWS . LAMENTI[N]G . PITIFV[LLY].

Incidentally, it is not without interest to observe that long after 1611 the Bible is once or twice quoted in the Geneva Version, which it took some time to displace from popular favour.

Considerably more than half of the inscriptions are in Latin. That the proportion should be so high is quite in accord with the fashion of the time. So, too, is the frequent occurrence of metrical epitaphs

¹ See, however, **Nos. 7** and **33**. On **No. 34**, the epitaph gives a special reason for departing from the rule. So, too, with father and daughter on **No. 76**. Even in the case of **No. 33**, the wife seems to have died before there had been time to carve a stone for her husband.

or, where the epitaph proper is in prose, of metrical additions. As to the Latinity, despite the presence of the University it can hardly be said that the general standard is appreciably higher than the average elsewhere, if we may judge by the specimens which Monteith has collected from other places. But neither is it appreciably lower. It is true that it would not always have satisfied George Buchanan. False quantities are not unknown in the elegiacs; individual words and phrases are now and again used in senses that would have seemed strange to Cicero; and in one of the more ambitious efforts (No. 34), as well as in a humbler one (No. 52), *postquam* is followed by the pluperfect subjunctive, as if it had been *quum*. Still, taking everything together, only the captious would be disposed to cavil very seriously. Nor is the influence of trained scholarship altogether absent. It manifests itself in the quotations from classical authors, as well as in occasional epitaphs like those on Nos. 20, 24 and 64, all probably from the hand of James Wood, at one time Principal of Saint Salvator's. Naturally one is not seldom reminded of Dr Johnson's dictum that no man is upon his oath when he is composing a lapidary inscription.

In the detailed descriptions an effort has been made to avoid repetition by observing the following rules:—

1. The abbreviations "C.S." and "R.S." denote respectively a coped stone and a recumbent slab.
2. Inscriptions which are in cursive characters are printed in italics, while for those which are in uncials heavy black (Clarendon) capitals are used.
3. Letters that have been supplied are enclosed within brackets, round brackets indicating accidental omissions, and square brackets signifying gaps that are the result of wear or of breakage. If any of the letters within square brackets are in ordinary type, it means that the restoration is not quite certain.
4. Unless letters are explicitly said to be "in relief" (or "raised"), it is to be understood that they are incised, except where an inscription is spoken of as "marginal" (or "running round the margin"). If the contrary is not stated, "marginal" inscriptions are in relief and begin at the top dexter corner of the stone.
5. When letters or devices are so carved that they cannot be "read" from the foot of the grave, arrows are inserted to show whether they should be looked at from the head (↓) or from one of

the sides (→ or ←), but in the case of marginal inscriptions these directions are dispensed with as superfluous.¹

6. An asterisk attached to the number of a coped stone indicates that in its present position (1935) the stone is inverted, and that the terms "dexter" and "sinister," as well as "top" and "bottom," in the description are to be interpreted as if it were in its proper position.²

A. IN THE CATHEDRAL MUSEUM.

No. 1.—Agnes Downie and Jean Miniman. R.S. 6 feet 3½ inches by 2 feet 10 inches.

Most of the face is occupied by a scrolled cartouche, unusually plain, on the upper part of which is the original inscription:

*Hier lvis the bodie of/ Agnes dounie spouse to johne/ Minniman
meal-maker in St andreus/ Who depairted Auguft 17 : 1672/ Being
of age 76 yeirs.*

The lower part has originally been left blank, not, however, for the husband's name, as it will be seen from **No. 8** that he had been dead for fifteen years and had been buried in a separate grave. In the space at the bottom, flanking a skull and cross-bones, are the initials **IM** and **AD**, the former being uppermost. The same letters, in the same relative position but ↓, are repeated in the space at the top, where they flank a small shield (↓), bearing a now effaced device and separated from **A** by a turfing-iron (↓) and from **D** by a spade (↓). Beneath the shield is an hour-glass. The initials are all in relief.

Sixty years later the blank left on the lower part of the scrolled cartouche was filled, being utilised for the epitaph of Jean Miniman, who, if she was a direct descendant (which is doubtful), can only have been a great-granddaughter:

HERE LYES THE CORPS OF JENE/ MINIMAN DOUGHTER TO
ALEXANDER/ MINIMAN FLESHER IN ST ANDREUS WHO/
DEPARTED THIS LIFFE IN THE YIER OF/ GOD 1732 & OF
HIR AGE 15.

Beneath, side by side, are **AM** and **KS**, doubtless the initials of her parents; and beneath these again is *Memento Mori*.

¹ On the other hand, in a very few cases, in which there was a risk of ambiguity, (↑) has been inserted after letters or devices in the upper or lower compartment of coped stones.

² See *supra*, p. 43.

No. 2.—**I R.** R.S. 6 feet 7 inches by 3 feet 4 $\frac{1}{4}$ inches.

This handsome stone is well set off by a broad and deeply scalloped border. An upper and a lower cartouche, both elaborately fringed with strap-work, have between them a shield, which is flanked by the raised capitals **I R** and charged: On a fess enhanced, a crescent between two mullets; in base, a dexter glove dorsed. On neither cartouche is any trace of lettering now visible. The initials, however, lend strong support to Dr Hay Fleming's suggestion that the stone is identical with one recorded by Monteith¹ as having a Latin inscription which commemorated James Robertson, a bailie of St Andrews, who died in 1638. That inscription would be in the upper cartouche, while a quotation from Cicero, which Monteith also reproduces, would be in the lower one. Beneath the latter the raised initials occur again, **I** above a turfing-iron and a spade in saltire, and **R** above cross-bones, these two groups being divided from one another by a skull, over which is an hour-glass laid transversely.

The firm texture of the surface makes it unlikely that the inscriptions have perished through weathering. Rather, they seem to have been deliberately chiselled away, preparatory to the stone being appropriated as a memorial for someone else, as has happened in the case of **No. 37**. Here, however, the scheme of appropriation has been interrupted.

No. 3.—**Martin Beveridge, Master of Arts.**² R.S. 5 feet 11 $\frac{1}{4}$ inches by 3 feet 2 inches.

The soft surface has suffered badly from exposure, particularly on the sinister side. The inscription is marginal, the two lower corners being bevelled:

HIR · LYETH · AVE · HO/NEST · M[AN · MASTER · MART]IE ·
B/EAV/EARAG · DE/CES/SED · IM · THE · ZEIR · OF · GOD ·
1637.

In the upper part of the space thus enclosed is a scrolled cartouche, bearing a panel on which are the words—**DEKIM · VAR/MOR : IM : SAU/ TAMDRVS**, indicating that Beveridge had been "deacon-warner" or deacon-convener of the seven incorporated trades. Below is a shield charged: In chief a baker's peel; in base dexter a leather-cutter and

¹ *Theater* (1713), p. 112.

² In the seventeenth century the title "Magister" or "Master" seems to have been reserved for graduate ministers and lawyers. It is therefore surprising to find it applied to a deacon-convener of the trades, but, in view of what Professor Hannay tells me as to the general practice, I have not felt justified in departing from the ordinary interpretation.

sinister a knife. The shield has been flanked by the raised initials **M [B]**, beneath which there have been symbols. Of the latter nothing remains visible except what may have been an open book¹ and an hour-glass, one above another on the dexter side. Prominent in the lower part of the enclosed space is an unusually bold representation of a skull and cross-bones, with the legend **MEMENTO [MORI]** above it on a scroll, the long loose ends of which, flanked by the initials **M L**, stretch down on the dexter side to a spade, a turfing-iron and a mattock, arranged crosswise, and on the sinister side to two coffins in saltire, while in the centre is a heart pierced by three darts. The incised initials must be those of Beveridge's wife.

No. 4.—John Vennison. R.S. 6 feet $3\frac{1}{4}$ inches by 3 feet $5\frac{1}{2}$ inches.

A portion of the surface has scaled off, but with Monteith's help² the whole inscription can be restored except the day of the month. A scalloped border has within it a border of volutes with crescentic terminals placed end to end. At the top of the enclosed space are two cherubs, side by side, looking to the front. Beneath these is a shield, flanked by two square panels and charged: A St George's cross surmounted of a heart in fess. On the dexter panel, one above another, are the letters **I** in relief and **C**, and on the sinister panel, similarly arranged, **W** in relief and **L**, the initials in relief being those of Vennison himself and the others those of his wife, Christian Lessels. On an oblong panel in the centre of the stone is the epitaph:

[H]I[C . IACET [PIVS . ET]/ INDVSTRIVS . ADOL[ESCENS]/
IOANNES . VEN[NISONVS .]/ FAMA . ET . INTE[GRITATE .]/
VITÆ . PRÆCLA R[VS . CIVIS .]/ HVIVS . CIVITATIS . ET
Q[VONDAM .]/ DIACONVS . ARTIS . / LANIATORIÆ . QVI .
OBIIT . / [?] DIE . MENSIS . AVGVSTI . / ANNO . DOMINI .
1654 . / ÆTATIS . SVÆ . XXXII

= "Here lies a godly and industrious young man, John Vennison, noted for his high reputation and his uprightness, a citizen of this city and once Deacon of the Fleshers' Incorporation, who died on the ? of August, A.D. 1654, the thirty-second of his age." After a short blank there follows the motto **VIVE MEMOR LETHI** = "In life remember death."

On the dexter side of the space below the panel containing the epitaph is (Fig. 1) a heart-shaped shield, charged: Two hands saltire-wise

¹ In the *Catalogue* this seems to be taken as the letter **M**, an interpretation with which I cannot agree.

² *Theater* (1713), p. 123.

appareuées couped, and beneath the shield is an hour-glass. Balancing these on the sinister side are a shield displaying the various implements of the fletcher's craft, and an oblong panel within which is a double yoke for oxen, the latter a reminder that Vennison was a farmer as well as a fletcher. In the centre is a remarkable group. At the first glance the principal figure seems to be sheltering himself behind an oblong shield.¹ Closer examination shows that what we have is a death-bed



Fig. 1. Lower Part of No. 4.

scene, delineated without perspective. The dying man is on his right side, his night-capped head resting on a pillow, his features peaked and drawn, and his body covered by a quilted² and embroidered counterpane, outside of which lie his left hand and arm, while his raised right hand holds one side of an open book, in which he is presumably being shown his death-warrant. Behind him, attached to the back of the bedstead, which is just visible, is a pole to support a canopy. In front of him Death, in the guise of a skeleton, straddles an hour-glass, and grasps the other side of the open book with his left hand, while with his right he thrusts his "sting" forward towards his victim. An intimate touch is supplied by the faithful dog, which has sprung up from its master's feet and is barking furiously in a vain attempt to drive away the intruder.

¹ He is so described in the *Catalogue*.

² It is interesting to find quilting in use at this early date.

No. 5.—Janet Robertson. R.S. 6 feet $6\frac{1}{2}$ inches by 2 feet $10\frac{3}{4}$ inches.

In general design **No. 5** resembles **No. 2** very closely, the resemblance being all the more striking because of the identity of the initials. Incriptions apart, the main differences are that the stone is narrower, that the lower of the two cartouches is less ornate, the panel stretching right across the face of the stone until its ends merge in the scalloped border, and lastly that the charge on the shield is a chevron between three wolves' heads erased. The lettering is much weathered and was evidently indistinct by 1713, since Monteith has several erroneous readings,¹ all of which save one are perpetuated in the *Catalogue*. The main inscription (↓) is on the upper cartouche and runs:

*Memoriæ chariſſimæ et/ lectiſſimæ conjugis Jonetæ/ Robertson quæ
ex partus/ dolore ſummo cum ſuorum/ luctu die menſis 13 ſept/ anno
domini 1644 ætatis/ autem ſuæ 28 fatiſ ceſſit/ monumentum hoc cæd/
endum curavit Magiſter/ Jacobus Martinus evan/gelii miniſter*

=“In memory of his dearly loved and most excellent wife, Janet Robertson, who died in childbed amid the profound grief of her relatives on Sept. 13, A.D. 1644, the 28th year of her age, James Martine, M.A., minister of the gospel, had this tombstone carved.” On the lower cartouche are two elegiac couplets, separated by a blank space of 5 inches:

*Caſta gravis fœcunda deo dilecta marito
Fida ſub hoc recubat marmore clauſa nurus*

=“Imprisoned beneath this stone lies a young matron chaste, serious-minded, prolific, dear to God, loyal to her husband,” and

*Sin fati genus inſpicias uteriq : laborem
Æmula phœnicis vixit et interiit.*

=“But, if regard be had to the manner of her end and the travail of her womb, in life and in death she rivalled the phoenix.” In the penultimate line *uteri* has hitherto been mis-read as *vite*. The correction illuminates the point of the allusion to the phoenix.

Of the ten children whom the lady bore in her married life of as many years, only a son and a daughter grew up. The former, George Martine, who was Commissary Clerk of St Andrews from 1666 to 1690 and Town Clerk from 1673 to 1682, was the compiler of *Reliquiæ Divi Andreae*, referred to *supra*, p. 46.

¹ *Theater* (1713), pp. 120 f.

No. 6.—John Lundie. R.S. 5 feet $9\frac{1}{4}$ inches by 3 feet 1 inch.

This stone is unusually plain, the leading feature being an inscribed panel, which extends all the way across the face. There are two volutes on the upper and two on the lower side, but the ends merge without ornament into the narrow band which forms the border of the whole. Above the panel, flanking a shield, the device on which is no longer decipherable, are the raised initials **I L**, above, and **M L**, beneath, the latter being those of Margaret Lenton, Lundie's wife. Beneath it, again, is a skull, with a turfing-iron and a spade, in saltire, on the dexter side and cross-bones on the sinister side. On the upper part are the lines:

*Stirpe satum clara, iusti verique tenacem
Oforemq̄e doli, jam capit urna virum
quem vivum coluere probi, planxere cadentem
pronus quippe æqua ducere fræna manu*

=“Now is there gone down to the grave a man sprung from a famous stock, a firm adherent of justice and truth, whom good men honoured in his life-time and lamented when he died, since he was ever intent to guide the reins with an impartial hand.” After an interval there follows the epitaph proper:

*Hic fitus est johannes lundiuus| qui obiit an: dom: 1671 ætatis
æsu 44| balivatum andreap: per septennium| tenuit*

=“Here lies John Lundie, who died in the year of our Lord 1671, the 44th of his age. He was a bailie of St Andrews for seven years.”

No. 7.—William Barclay and his wife Eupham Lermonth. C.S. 7 feet 6 inches by 3 feet $10\frac{1}{2}$ inches.

On a narrow panel in the centre is a skeleton, over the head of which is a scroll, inscribed **CARO FOENVM** (“All flesh is grass”), and beneath the feet a hand holding a bell. In the top compartment, supported by two angels, is a shield flanked above by **W B** and beneath by **E L**, all four in relief (↑). The shield is parted per pale and charged: Dexter, three crosses paty; sinister, a chevron between three mascles. In the compartment at the bottom, each above a thigh-bone laid transversely, are two skulls side by side, flanked by a spade and a turfing-iron, in saltire, and two coffins, also in saltire, and having over and between them a scroll inscribed **MORS SCEPTRA LIGONIBVS ÆQVAT** (“Kings and peasants are equal in the eyes of Death”); over this scroll is a winged hour-glass surmounted by a second scroll, reading

VIVIT POST FVNERA VIRTVS ("Virtue lives beyond the grave"). The dexter compartment contains a scrolled cartouche, displaying an oval panel, on which are the first four lines of the epitaph (→); to the left is a male figure (→) advancing l. towards an open book, holding a trumpet to his lips with his r. hand and an hour-glass in his l., while to the right is a figure of Time (→) r., carrying a scythe, straddling an hour-glass, and having over his head a scroll with **TEMPVS**. The remaining three lines of the epitaph (←) are on a similar and similarly placed panel in the sinister compartment, but in this case the spaces at the end are respectively occupied by a large volute and by the half-length figure of an angel (←) to front with open wings. The text of the epitaph is:

HEERE . LYES . WILLIAM . BARCLAY/ SOME TYME BAYLIE
OF THIS CITY/ WHO DIED 23 8HR¹ 1641 AND/ OF HIS AGE
76 AND EPHAM/ LERMON~~H~~ . HIS . SPOVS/ WHO . DYED .
17 . 7BER . 1613/ AND . OF . HER . AGE . 34.

Everything is in relief except the last two figures of 1613, which have been re-cut and incised. An error in the date of death of the wife is not surprising, seeing that the stone was not carved until nearly thirty years after it took place.

No. 8.—John Miniman. C.S. 7 feet 2½ inches by 3 feet 3 inches.

Within a plain frame-work of lines, in the lowest part of the central panel, are the raised letters **AD**, initials of the widow (*cf.* **No. 1**), who was presumably responsible for erecting the memorial. The rest of the panel is occupied by the main inscription (→), arranged in six lines.

HEIR . LYES . ANE . CHRISTIANE . VERTEVS ./ MAN . IOHN .
MINIMAN . MELMAKER . VHO . DEPAR/TED . THES . LYF .
THE . 15 . OF . OCTO . 1657 . AND . OF ./ HIS . AGE . 62 .
BLESSED . IS . THE . DEAD . THAT . DIE . IN ./ THE . LORD .
FROM . HENCEFOURTH . THEY . REST . FROM . / TIER .
LABOVRS . AND . THER . VORKES . DOE . FOLLOV . THEM .

In the compartment at the top are Miniman's own initials **IM**, in relief (↓), with a cherub's head (↓) above them. In the compartment at the bottom is an hour-glass, flanked by skulls, and, beneath it, a shield, flanked by a spade and a turfing-iron, in saltire, and cross-bones. The shield is charged: In chief two mullets; in base a crescent. Each of the two other compartments contains a narrow panel displayed on

¹ A stone-cutter's mistake for **ER**.

a cartouche bordered with vine-leaves and grapes, that on the dexter side being inscribed (→) **MORS VLTIMA RERV**M (“Death is the end of things”) and that on the sinister side (←) **MEMENTO MORIE**.¹

No. 9.²—**John Carstairs.** R.S. 6 feet 3 inches by 2 feet 9 inches.

A scrolled cartouche, cut in high relief, has above it a skull, surmounted by an hour-glass, with a spade and turfing-iron, in saltire, in the dexter space and cross-bones in the sinister space, while beneath, surmounted by a cherub and flanked by **I C** in relief, is a shield charged: A chevron coupé between three sun-flowers slipped; in chief, a sun in his splendour. The cartouche displays a panel on which is inscribed in thirteen lines:

INGENVVS ATQVE/ OPTIMÆ SPEI/ ADOLESCENS/ IOANNES
CARST/ARIVS FILIVS/ VNICVS ET CHA/RISS. IACOBI
CAR/STARII MERCA/TORIS BALIVI/ ANDREAPOLI/TANI.
OBIIT 11/ IAN. AN. DO. 1653/ ÆT . 18

=“A fine and most promising young man, John Carstairs, only and much loved son of James Carstairs, merchant and bailie of St Andrews. Died 11th Jan. A.D. 1653, aged 18.” Then comes the word **CHRONOGRAMMA** and, in two lines, **MICVI VIX VIXI I/ DIXI** (“I shone for a brief moment. I hardly lived. Go thy way. I have spoken”), which can be arranged to give the date 1653 in Roman numerals.

The broad raised margin, which is left all the way round, has a rosette at each corner and is inscribed as follows. At the top (↓) and at the bottom (↑) are the texts—**I KNOW THAT MY REDEEMER LIVETH IOB . 19 . 2[5]** and **DEATH IS SWALLOWED V[P] IN VICTORY 1 COR [1]5 . 5[4]**. The dexter side is divided into two panels, on each of which is an elegiac couplet (→), in which the parents address their dead son:

NATE PATRIS MATRISQVE AMOR ET SPES VNA SENECTÆ
QVAMDIV VITA FVIT NVNC DOLOR ET LACHRYMÆ
ACCIPERE QVÆ MÆSTI TIBI SOLVVNT IVSTA PARENTES
FVNERE NATVRÆ VERTITVR ORDO TVO

=“Son, love of thy father and mother and the one hope of their old age so long as thou wert alive, now their grief and sorrow, accept the tribute thy afflicted parents pay thee. Thy death is a reversal of Nature’s order.” And on the sinister side are two similar couplets (←), in which the son replies:

¹ For a similar mis-spelling see **No. 35.**

² This stone is partly visible in **Fig. 2.**


CHARE PATER LVCTVM MATER CHARISSIMA PLANCTVS
 SISTE PIIS PLACIDAM MORS DAT IN ASTRA VIAM
 ANTE DIEM MORIOR NVLLA HINC DISPENDIA NON TAM
 MORS NOCET ANTE DIEM QVAM BEAT ANTE DIEM

= "Dear father, stay thy mourning and thou, dearest mother, thy lamenting. To the godly, death opens a peaceful path to Heaven. I die before my time. In that there is no loss. When death comes before one's time, the loss it inflicts is outweighed by the happiness it brings before one's time."

For the tombstones of the lad's father and mother see **Nos. 13** and **19**.

No. 10.—James Morton. R.S. 6 feet 6½ inches by 3 feet 3½ inches (Fig. 2).

The epitaph is marginal and is interrupted only by a rosette at the bottom sinister corner.

 HIC · IACET · VIR · PIVS · / ET · PROBVS · IACOBVS ·
 MORTOVN · CIVIS · S · ANDR(E)Æ / ET · SENATOR · QVI · OB/
 IIT · 16 · IVNE · ANNO · DOM · 1630 · ÆTATIS · SVÆ · 53

= "Here lies a godly and honest man, James Morton, citizen and town councillor of St Andrews, who died June 16th, 1630, aged 53." Within are two panels, the upper one of which bears the quatrain:

ERVDIENS · NATOS · DIV(I)N/AM · DISCERE · LEGEM · /
 HOS · IVBET · ET · DOMINI · / IVSSA · VERENDA · SEQVI · /
 VXOREM · VERBIS · QVOQVE · / CONSOLATVS · AMICIS · /
 COMMISIT · SVMMO/ SEQVE · SVESQVE.¹/ DEO

= "Giving counsel to his children, he bade them learn the law of God and observe the dread commandments of the Lord. His wife, too, he comforted with friendly words, and then committed himself and his family to the Almighty's care." A couplet on the lower panel completes the story:

POSTREMO · MANIBVS · / TENSIS · AD · SIDERA · / C(O)ELI ·
 HANC · ANIMAM · / DIXIT · SVSCIPPE · QV(A)ESO · / PATER

= "Finally, with hands stretched up towards the stars of Heaven, he said, 'Father, I pray Thee, receive my spirit.'" The word PATER is between the letters **B G**, presumably the initials of Morton's wife.

In the space between the panels is a shield, flanked by the raised initials **IM** and charged: A chevron between three torteaux. Above each initial is a rose on a stalk with two leaves, and beneath is a sunflower. Below the lower panel is an anchor between a compass and

¹ Obviously a stone-cutter's mistake for **SVOSQVE**.

an hour-glass. The compass and anchor suggest that Morton had some connection with the sea.

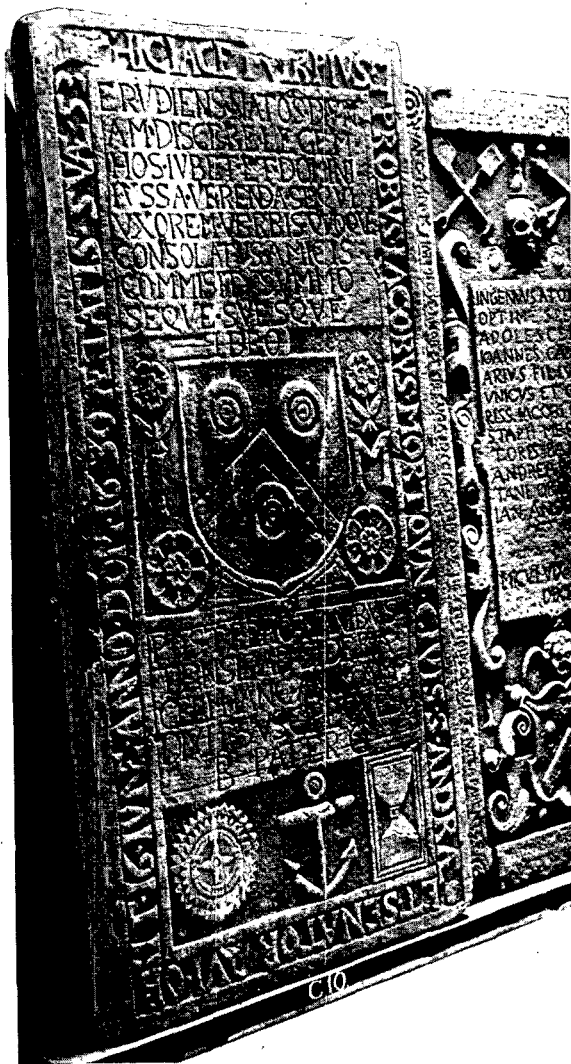


Fig. 2. No. 10.

No. 11.—Unappropriated. R.S. 5 feet $8\frac{1}{4}$ inches by 2 feet $5\frac{3}{4}$ inches.

This is an elaborately decorated stone, rather smaller than the average. The spaces left for the epitaph and for the coat-of-arms are both rather inadequate, and neither has been filled.

No. 12.—James Bonar, with his wife, Euphemia Kinneir, and two daughters.

R.S. 6 feet 8¼ inches by 3 feet 1½ inches.

The illustration (Fig. 3) renders unnecessary any verbal description of the ornament. Unfortunately the etcher has failed to

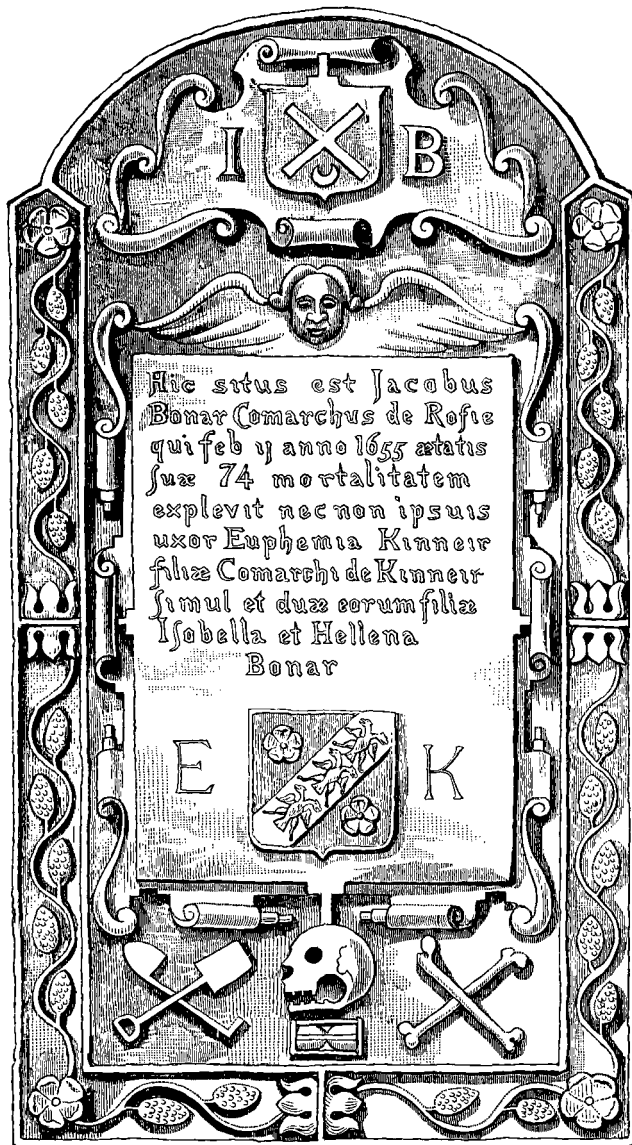


Fig. 3. No. 12.

copy the lettering quite accurately. The correct text is as follows:—

*Hic fitus est jacobus/ Bonar Comarchus [de] Rosie/ qui feb. 11 ano :
1653 ætatis/ suæ 74 mortalitatem/ explevit nec non ipsius/ uxor
Euphemia Kinneir/ filia Comarchi de Kinneir/ simul et duce eorum
filice/ Isobella et Helena/ Bonar*

—"Here lies James Bonar, laird of Rosie, who died on Feb. 11 in the year 1653, the 74th of his age. Also his wife Euphemia Kinneir, daughter of the laird of Kinneir, as well as their two daughters, Isobel and Helen Bonar." It will be observed that, as happens elsewhere, the initials of the husband are in relief, while those of the wife are incised. The upper shield is charged: A saltire coupé, in base a crescent; the lower one: On a bend sinister between two sexfoils three double-headed eagles displayed.


No. 13.—James Carstairs. Also David Carstairs and his two wives, Violet Annal and Janet Carstorphen. R.S. 6 feet 2 inches by 2 feet 10 $\frac{3}{4}$ inches.

A scrolled cartouche displaying an inscribed panel, is surmounted by a cherub and has one or two folds of drapery beneath. Below is an hour-glass over a skull and cross-bones, these symbols being flanked by **IC** for James Carstairs, by **CB** for his wife, Christian Brydie (*cf. No. 19*), all four letters raised, and by a spade and a turfing-iron. The whole is enclosed within a broad flat margin. There are two stages in the history of the monument.

The original inscription on the panel belongs to 1671 or 1672. It runs:

*Heir lyes James Carstai/rs baillie of [St] andreus Who/ departed
the 29 of sep/ 1671 and of his age 89/ years.*

Four marginal inscriptions are of the same period. Above is *dormiens in Jesu* ("Asleep in Jesus") and at the bottom *Placide quiesco* ("I rest in peace"), while in compartments at the sides are eight lines of verse, arranged in couplets which begin in the top dexter half and end in the top sinister half, → and ← respectively:

 *Reader Who on this stone Dost cast thine eye
Doe not forget the Blessed memory
of Baillie james carstairs to whom God did impart
A candid mind without a double heart*

*To vertue grace and honesty inclin'd
 To all his frinds [m]of[t fin]gularly kynd
 He wisely did with all men follow peace
 At length expir'd full both of years & grace.*

Nearly half a century later the stone was used to commemorate David Carstairs, who cannot have been a son of James ¹ but may have been a nephew, and also his two wives, the new inscription being made to follow continuously on the original epitaph:

*& David Carstairs| maltman in Standreus Who| departed this life
 the 28| of march 1718 of his| age 73 alfo his wives Violet| Annal &
 Janet Carstorphen.*

Immediately beneath is added the quatrain:

*o let y^m rest to memory|full dear|
 Till y^e Redeemer in t[he]|Clouds appear|
 the Heaven the poor y^e|World and y^e Grave|
 Their souls y^r alms y^r|Praise y^r bodies have.*

No. 14.—Henry Sword. R.S. 6 feet 6 inches by 3 feet $4\frac{3}{4}$ inches.

This is an unusually plain stone. The inscription reads:

HEIR . LYES . THE . CORPS . OF . HEN/RIE . SVORD . ANE
 . OF . THE . BAILLES . / OF . THIS . CITIE . WHO . DEPARTED
 . THES . / LYFE . VPON . THE . TENT . DAY . OF . / IANEVARIE
 . IN . THE . YEARE . 1662 . / AND . OF . HIS . AGE . 50 . YEIRES.

Below is the verse:

IN . S . NAME . A . SVORD . WAS . SEIN .
 IN . S . 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 .
 BOT . TO . THIS . CITIE . GOOD .

Above the inscription is a shield supported by two cherubs (→ and ←). It is parted per pale. The sinister half is illegible, if indeed it ever bore a device at all. The dexter half is charged: In chief a crown; in fess a heart transfixed with two daggers saltire-wise; in base a sexfoil.

¹ The epitaph shows him to have been born in 1645, and he was thus eight years old when James's only son died (No. 9).

The shield is flanked by **H S** for Henry Sword and by **C D** for Catherine Dewar, his wife, the husband's initials being uppermost. Below the verse is an hour-glass laid transversely above a skull, with cross-bones on the dexter side and a spade and a turfing-iron, in saltire, on the sinister side.

No. 15.—Alexander Steuart and Margaret Chisholm, with two of their children. R.S. 7 feet 5½ inches by 3 feet 6½ inches.

This slab is very difficult to decipher, but a close scrutiny shows that Monteith's reading¹ is, in the main, correct. At the top is a scrolled cartouche, displaying a shield flanked by the initials **A S** and **M C**, both in relief, and parted per pale. The dexter side seems never to have been charged, but the sinister side bears: A boar's head coupé, for Chisholm. The inscription is on a panel displayed on a much larger cartouche, which occupies the centre of the slab. It runs:

*Monumentum Alexandri Steuarti/ Priorastæ andreapolitani ac
Senescal/atus Fifani regii Quæstoris fidißimi nec/non honoratissimæ
Conjugis Margaretæ/ Chisholme qui pari ætate annorum/ uterque 72
mortem obiire anno 1661 et liberorum/ Gualteri et Elisabethæ Steuartæ
quorum/ hic 25 1650 illa 22 ætatis 1657 obiit/ quibus Joneta Steuarta
filia superstes/ hunc cippum cædi curavit*

=“The monument of Alexander Steuart, a most conscientious Treasurer of the Priory of St Andrews and of the Royal Stewartry of Fife, and also of his most highly esteemed wife, Margaret Chisholm, who both died at the same age of 72 in the year 1661, as well as of their children, Walter and Elizabeth Steuart, the former of whom died in 1650, aged 25, and the latter in 1657, aged 22. Janet Steuart, their surviving daughter, had this tombstone carved in their memory.” A little way below is the elegiac couplet:

*Qui paribus vixere animis annisque cadentes
par tenet hos tumulus quos tulit ante torus*

=“One in heart and one in years they lived and, now that they are dead, one tomb holds those whom one couch erstwhile sustained.”

Beneath the principal cartouche is an hour-glass, flanked by two skulls with cross-bones.

No. 16.—Thomas Horsburgh. R.S. 5 feet 10½ inches by 3 feet 1 inch.

This much-weathered stone has a marginal inscription:

¹ *Theater* (1713), p. 104.

☞ H[I]ER · SLEEPES · ANE · / VERTVOVS · AND · GODLIE ·
 BROTER · THOMAS · HOR/SBROVGH [· QWHA · LI/VED
 · BLAME]LES¹ · AND · DIED · HAPILY · 1629 · AG · 68.

The letters are in relief, as are those of the text which occupies the upper portion of the enclosed space:

[BLESSE]D · AR · THEY · TH/AT D[IE · IN ·] THE · [LO]RD · /
 FO[R · THEY · R]EST · FROM · /T[HEIR · LAB]OVRS · AND ·
 [T]HE[IR · VORKS · DO · FO]LLOV · /THEM.

Beneath the text is a shield, flanked by the raised letters **T H** and charged: A courser's head and neck couped; in chief two mullets; in base a heart. Still lower down is a second and smaller shield, flanked by the letters **M C**, also in relief, and charged: Three mullets between two hounds' heads erased in chief and a hunting-horn in base. The second set of initials are those of Margaret Corstorphine, Horsburgh's wife. At the bottom are two skulls, side by side, and above them the legend **[MEM]ENTO MORI**.

No. 17.—Henry Stirling, Master of Arts. R.S. 7 feet 1 inch by 3 feet 10 $\frac{1}{4}$ inches.

This stone is extremely difficult to read. Round it there is a plain border, the upper part of which is encroached upon by the scrolls of a large cartouche, surmounted by the letter **M**² and flanked by the initials **H S**, all three in relief. On the cartouche is the inscription which, so far as it is decipherable, reads:

HENRICVS IACET/ HIC STERLINGVS/ CORPORE MENTE/
 COELICOLA EST/ FACTVS PER CHRIS/TVM DOTIBVS AVC/TVS
 TVS/

= "Henry Stirling lies here in the body. In spirit he has become through Christ a dweller in the Heavens. Enriched with gifts"
 When Monteith (who is followed by the *Catalogue*) saw the slab in 1713, it was evidently much in the condition in which it is to-day. He omits the **G** of the surname. Nor does he seem to have observed that the epitaph was intended to be metrical, for he also omits **EST**, although it is easily enough seen, if it is looked for. At the beginning of the third hexameter—there is hardly room for more than three—he reads

¹ The words supplied here, though they make good sense, can hardly be right, as they would not quite fill the space.

² For *Magister* see footnote (p. 50).

PRAECO DISERTVS, which is certainly wrong, and translates "an eloquent preacher," a rendering which has given rise to the unfounded idea that Stirling was a minister. Further than that he does not attempt to go.¹

Beneath the cartouche, and between cross-bones, on the one side, and a spade, a mattock and a turfing-iron, arranged crosswise, on the other, is Death, holding an hour-glass and his "sting," the lower side of the cartouche having an arched recess for his head and shoulders. Beneath these, again, surmounted by **M** and flanked by **HS**, all three being raised, is a shield parted per pale. The dexter half seems to be blank, but the sinister half shows a sword in pale, hilt downwards, along with a saltire, and has in base a crescent. A scroll above the head of Death has borne an inscription, probably **MEMENTO MORI**.

No. 18.—John Young. R.S. 7 feet 1 inch by 3 feet 8 $\frac{3}{4}$ inches.

The epitaph is marginal:

 HEIR . LIES . ANE/ HONNEST . AND . GODLY . MAN .
IHON . ZOVN/G . PO[RTI]ONAR . OF ./ BYRHILLS . DECESSED .
3 . FEB . 1632 . AG . 44.

Within, enclosed by a plain surround, is a panel, on the upper part of which, also in raised capitals, are eight lines, which can be arranged as a quatrain:

HIS . VERTVOS . LYF . ANE/ HAPY . DEATH . DID . CRO/VN.
BELOVED . OF . ALL . HE ./ LIVED . DIED . VITH . RENVN ./
HIS . CORPS . HIS . EARTH/ HIS . SOVL . THE . HEAVEN . CON/TENIS .
HIS . VORTH . STILL . IN ./ THE . MOVTH . OF . FAME . REMEINS .

Immediately beneath is a shield, flanked by the raised letters **I Z** and charged: Three piles; in chief, three roses (?). Beneath this again is a second shield, flanked by **CD**, also in relief, and bearing: A rose (?) between three mullets. Under each of the upper initials is an hour-glass, and under each of the lower ones—which are those of Christian Donaldson, Young's wife—is a quadrangular ornament, quartered. At the bottom, side by side, are two skulls, each having above it a scroll which seems once to have borne an inscription—probably **VIVE MEMOR LETHI** and **TEMPVS FVGIT** respectively.

¹ *Theater* (1713), p. 110.

No. 19.—Christian Brydie. Cf. Nos. 9 and 13. R.S. 6 feet 2½ inches by 2 feet 10 inches (Fig. 4).

The epitaph runs round the margin:

HEIR LYETH A CHRISTIAN CHRIS-
TIANE/ BRYDIE SPOVS TO IAMES
CARSTAIRS BAILLIE OF ST ANDREWS
DECEASED ANNO/ MDCLV OF HER
AGE XLVIII/ HAVEING LIVED WITH
HER BELOVED HVS BAND XXVI
YEARES.

In the centre are the half-length figures of husband and wife, side by side, with hands clasped, and beneath them is a scrolled cartouche displaying a panel which bears a punning distich:

THOUGH IN THIS/ TOMBE MY BONES/
DOE ROTTING LY/
YET [RE]AD MY NAME/ FOR CHRIST
ANE/ BRIDE AM I.

Immediately after the last word is the date 1655. At the top (↓), flanked by the initials CB, is a shield which is charged: On a bend sinister coupé, three mullets. At the bottom (also ↓) is a skull, surmounted by an hour-glass, and flanked by cross-bones and a spade and a turfing-iron in saltire.

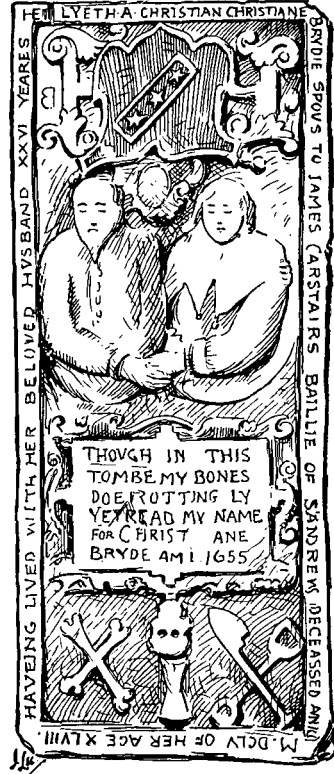



Fig. 4. No. 19.

No. 20.—William Methven. C.S. 7 feet 2¼ inches by 3 feet 3 inches.

The surface has been considerably damaged. Fortunately, however, the missing parts of the inscription can be more or less certainly restored through comparison with No. 24, to which the stone bears a close general resemblance in many ways. In the *Catalogue* it is described as a joint-memorial to Methven and his wife, but that view of it rests on a mis-translation of the *conjugis* of the epitaph. The husband alone is commemorated here.

The whole is surrounded by a scalloped border. Little remains visible on the narrow central panel except a spade, a turfing-iron and a mattock, arranged cross-wise, at the upper end, but at the lower end one can see what may be part of the initial M in relief (→) and below

it a tablet that seems once to have borne an inscription. In the compartment at the top, within a floriated border, is a shield (\downarrow), flanked by the raised initials **WM** (\downarrow) and charged: In chief, a cross-crosslet issuing from a crescent; in base, a heart within a chevron. In the compartment at the bottom, supported by two angels and flanked by the raised initials **IC** (for Isabella Carstairs), is a shield charged: Five cross-crosslets, accompanied by four mullets, three in fess and one in base. The first five lines of the inscription are in the dexter compartment (\rightarrow), the rest on the other side (\leftarrow). All the lettering is raised.

 BEATÆ · MEMORIÆ · ADOLESCENTIS · / · GVLIE(L)MI ·
 METHVEN · MERCATORIS · ANDREA/NI · IVXTA · POSITÆ ·
 ISABELLÆ · CARSTAIRS · CON/IVGIS · HIC · [R]EPONVNTVR ·
 EXVVIÆ · PRÆSTOLANT/ES · GLORIOSVM · DOMINI ·
 ADVENTVM · QVANDO · / · SPIRITVS[· SANCTVS · VT · DIGNVM ·
 BONÆ ·] FIDEI · / · CVSTODE · IN[· SEMPITERNVM · FELICITE]R ·
 PERP/ETVO · BEATOQVE · C[ONIVGIO · ANIMAM · CO]RPORI¹ ·
 IVNG/ET · DENVO · OBIIT · 30 · DIE · APRILIS · ANNO ·
 SALVTIS · 1636 · ÆTA/TIS · SVÆ · 27

=“To the blessed memory of William Methven, a young St Andrews merchant, husband of Isabella Carstairs who is buried close at hand. His remains rest here, awaiting the glorious coming of the Lord, when the Holy Spirit, as beseems the Guardian of Good Faith, will happily reunite soul to body for all eternity in an abiding and blissful union. He died on the 30th day of April in the year of our Salvation, 1636, the 27th of his age.”

On the authorship of the foregoing epitaph, see under **No. 24**.

Although the words printed in lighter capitals are conjectural, they give a reasonable sense and they contain the required number of letters. The expression *bonæ fidei custos* is unfamiliar. That it is an epithet of the Holy Spirit is clear from **No. 24**. Professor Souter, who tells me that it does not occur in the Vulgate, suggests that there may be a reminiscence of 2 Timothy, i, 14.

No. 21.—**David Goodlad.** R.S. 5 feet by 1 foot 11 inches at the top and 1 foot 7 inches at the bottom.

Rather below the centre are two shields *accollés*, the devices on which are now indecipherable. Otherwise there is no ornament, except a plain border and the raised bands which divide the lines of an inscription in relief. Seven of the latter are above the shields and six below.

¹ Cf. Lucretius, *De Rerum Natura*, Bk. iii. ll. 845 f.

HEIR · LYIS · ANE/ HONEST · MAN · / DAVID · GVDLA/D ·
 QVHA · DECE/ISSIT · THE/ MONETH · OF/ IVNII · THE/ ZEIR ·
 OF · GOD · / 1594 · / AND · OF · / HIS · AGE · / THE · 48 · ZEIR.

Dr Hay Fleming notes that this "honest man" was one of the jury who in May, 1588, found Alison Peirsoun of Byrehills guilty of witchcraft, a crime for which she suffered the usual penalty.

No. 22*.—**John Anderson, Master of Arts.** C.S. 6 feet 1½ inches by 3 feet 1 inch.

This stone is plain and narrow, but the different divisions of its surface are defined by the scrolls of two cartouches, which fill the side compartments and display inscribed panels. In the compartment at the top (↓) are the letters **M I A**, all in relief, surmounting and flanking a shield charged: A saltire cantoned with a crescent and three mullets. The same three letters reappear, also in relief, in the compartment at the bottom, where they surmount and flank a skull and cross-bones. The epitaph proper is in three lines in the dexter compartment(→).

*Hic fitus est in spem beatæ Resurrectionis/ Magister joannes
 Anderson qui obiit Anno/ MDCLXX · etat · XXVI · ID · nov*

= "Here lies in the hope of a blessed resurrection John Anderson, M.A., who died Nov. 13th, 1670, aged 26." Then follow six elegiac lines, the first couplet on the central panel (←) and the remaining two in the sinister compartment (←-):

*Qui invenis ¹ priscam discēbat Pæonis artem
 Occidit in Parcas pharmaca nulla valent
 Ex humili virtus sublime vexit et alta
 Sede beans pietas et probitatis amor
 Mens adiit cælos sacra quos Concordia cultus
 Incolit hic cineres cippus et ofsa tegit*

= "He died when apprenticed to the ancient art of the Healer. No drugs are of any avail against the Fates. From a lowly place Virtue carried him on high and Piety, that rewards him with a lofty seat, and Love of Uprightness. His soul has entered Heaven, home of the holy Harmony of Worship. His mortal remains are beneath this stone."

No. 23.—**John Couper.** C.S. 6 feet 7½ inches by 3 feet 3½ inches.

In general design this stone resembles **No. 28** to a degree that leaves little or no doubt as to their being the tombstones of husband and wife.

¹ A mistake for *iuvenis*.

Any device which the central panel may have borne has long since disappeared. In the compartment at the top, flanked by the raised initials **IC**, is a shield charged: A bend engrailed between six fishes, three counter-naiant and three counter-haurient. The compartment at the bottom contains an hour-glass laid transversely above a skull and cross-bones, the whole flanked by a spade and a turfing-iron, in saltire, and two coffins, also in saltire. In each of the other compartments is a scrolled cartouche displaying an inscribed panel. The one on the dexter side is supported on the left by an angel (→) and reads (→):

HEIR LYES ANE HONEST MAN STYLED/ IHON COVER
SOMETYME MALTMAN/ CITINER IN SANCTANDROIS WHO
DEPARTIT/ HIS LYF VPON TE FIRST OF IVN 1644 AND OF
HIS/ AGE 55.

The one on the sinister side is supported on the right by Time (←), carrying a scythe and having **TEMPVS** above his head, while in this case the inscription runs (←):

WAITING FOR GLORIOVS APPEAREING/ OF THE GREAT GOD
AND OUR SAVIOUR/ IESVS CHRIST¹ MEMENTO MORI.

No. 24.—Christian Wood. C.S. 6 feet 7 inches by 3 feet 9 inches.

Attention has already been drawn to the close resemblance between **No. 20** and this well-preserved stone. Both have the same scalloped border. Here the greater part of the narrow central panel is occupied by Death in the form of a skeleton, standing above an hour-glass and holding his "sting" in his hand, with a **MEMENTO MORI** scroll over his head; at the upper end is a skull, and at the lower end (←) **I W** and **ED**, the initials of the parents. In the compartment at the top are the raised letters **CW** (↓), surmounting a shield (↓), supported by angels (↓) and charged: A tree eradicated. In the compartment at the bottom is Time, having over his head a scroll with the legend **TEMPVS** and straddling an hour-glass, the whole flanked by **CW**. The long inscription is divided between the dexter (→) and the sinister (←) compartments, seven lines in each. All the lettering is raised.

BEATÆ . MEMO[R]IÆ . ET . EXIMIÆ . PIETATIS . VI/RGINI .
CHRISTIANÆ . SVLVÆ . CHRISTIANÆVM . VI/RTVTVM . SYLVÆ .
CVIVS . HIC . REQVIESCVNT . EXVVIAE . / PRÆSTOLANTES .
SANCT9² . GLORIOSVM . DOMINI . / ADVENTVM . QVANDO .

¹ The A.V. of *Titus* ii. 13, has "looking for" and so have all the other English versions except Wycliff's, where "abiding" is used. The variant "waiting" is therefore a chance one.

² This word has been misplaced by the stone-cutter. It should, of course, follow the final **S** of **SPIRITVS**, not the final **S** of **PRÆSTOLANTES**. The use of the contraction **9** for **VS** suggests that in the original the word came at the end of a line.

SPIRITVS . BONÆ . FIDEI . CVSTOS . / EAS . REDDET . ANIMÆ .
 GLORIOSAS . GLORIOSE . INDVNDAS . ET . CVM . / BEATA .
 BEANDAS . IN . ÆTERNVM . PARENTES . IACOBVS . SYLVIVS . ET . /
 ELIZABETHA . DVDINGSTONE . MÆRENTES . POS/VERVNT . HOC .
 MONVMENVM . ÆTATIS . SVÆ . 18 . OBI/IT . FEBRVAR 11 .
 ANNO . SALVTIS . HVMANÆ . 1636 . PRD/ENTIA . HOMINIBVS .
 EST . CANITIES . ET . VITA . IMMACL/[A]TA . EST . SENILIS .
 ÆTAS . GRATA . ERAT . DEO . ANIMA . IPSIVS . / PROPTEREA .
 FESTINAVIT . EAM . TOLLERE . EX . IMPROBIT/ATIS . MEDIO .
 SAP . 4 . 9 . 14

=“To a maiden of blessed memory and rare goodness, Christian Wood, a very wood of Christian virtues, whose remains rest here awaiting the glorious coming of the Lord, when the Holy Spirit, the Guardian of Good Faith, will restore them in glory to the soul, to be gloriously put on like a garment and to share its bliss for evermore, her sorrowing parents, James Wood and Elizabeth Dudingstone, erected this memorial. She died, aged 18, on February 11th in the year of Man’s Salvation 1636. ‘Understanding is gray hairs unto men, and an unspotted life is ripe old age. Her soul was pleasing unto the Lord; therefore he hastened to snatch it out of the midst of wickedness,’ *Wisdom of Solomon*, iv. 9 and 14.”

Dr Hay Fleming is probably right in suggesting that this epitaph was composed by Christian Wood’s brother James, who became a Professor of St Mary’s in 1645 and Principal of St Salvator’s in 1657. It may be compared with the still more elaborate eulogy of his own wife, Katharine Carstairs, culminating in the anagram **CASTA RARA CHRISTIANA**, which was once legible on **No. 64**. Had Katharine not been an only daughter,¹ one might have conjectured that the Isabella Carstairs of **No. 20** was her sister, for the epitaph on that stone, too, seems to be from Wood’s hand. Perhaps she was a cousin.

No. 25*.—**Janet Duncan.** Also **Mary Duncan.** C.S. 5 feet 11 inches by 3 feet $2\frac{1}{4}$ inches.

In the compartment at the top (↓) are a skull and cross-bones, the former flanked by an hour-glass and by a spade and a turfing-iron, in saltire, and the latter by the date **1681**, two digits on either side. In the compartment at the bottom is a boss upon a cruciform background, flanked above by the initials **A G** and beneath by the initials **I D**, all four being incised in double lines; outside of these, again, is, dexter, a maltman’s shovel and, sinister, a three-pronged fork with what may

¹ *Catalogue*, p. 126.

be meant for a sheaf of barley beyond it. Each of the other compartments contains a scrolled cartouche, displaying an inscribed panel. That on the dexter side bears the epitaph, arranged in five lines (→):

*Here lyes ane piouse honest and discret/ Womane Janet Duncan
spous to Andreu Gullan/ She was married to him 7 years and brought
fourth/ foure children one male and three famils departed/ This lyfe the
14 of April 1681 and of her age 30 years.*

The panel on the sinister side has four lines of verse (←):


*Wnto thy rest my Soul returne and see
Thy blessed God with the dealls graciously
Fix thou thyn eyes upon thy King above
Who this intaills upon the matchlesse loue.*

In 1713 Monteith saw seven more lines of verse.¹ These were presumably erased in 1767, when the stone was re-used as a memorial to Mary Duncan, whose husband was perhaps a grandson of Janet. The later epitaph is on a central panel (→).

HERE LYS THE CO(R)PS OF MARY DUNCAN/SPOVSE TO
ANDREW GUILLAN MERCH/ANT IN ST ANDREWS, WHO
DIED VPON/ THE 4TH OF IANVARY 1767.

No. 26.—Hew Lyndsay, Master of Arts. R.S. 6 feet 9 inches by 3 feet $\frac{1}{2}$ inch.

This stone has been damaged by breakage and by weathering, the marginal inscription being left partly incomplete and partly illegible:

[ HEIR . LYE]TH . A[NE . GODLY . HO]NEST . MAN .
M . HEW . LYNSY . QVHA . DIED . THE/ 5 . OF .
DECEMBER . 16/32 . BEING . OF . GOOD . AEGE

In the upper part of the enclosed space, within a double border, with floriated ornament, is an oval cartouche, displaying a shield, surmounted by **M** and flanked by **H L**, all three letters being raised. The shield is charged: Quarterly, 1st and 4th a fess checky, 2nd and 3rd a lion rampant. Lower down, within a double border, is a circular cartouche, displaying a second shield, which is flanked by the raised letters **I A**, (for Janet Auchmowtie, Lyndsay's wife, who is known to have survived him), and charged: A dagger in pale; in chief, two mullets. Beneath are a spade and a turfing-iron in saltire, and beneath these again is

¹ *Theater* (1713), p. 118.

an hour-glass, on each side of which is a skull having below it a thigh-bone, laid transversely, and above it a scroll with a now illegible inscription.

No. 27.—James Kai. C.S. 6 feet $8\frac{3}{4}$ inches by 3 feet 3 inches.

In the upper compartment are cross-bones and a skull (\downarrow), surmounted by an hour-glass and flanked by a turfing-iron and a spade, and in the lower compartment a shield, which is surmounted by **IK** and flanked by **K F**,¹ all four letters being raised. The charge is: A two-pronged fork, a maltman's shovel and a sheaf of barley. On the central panel is the main inscription (\rightarrow):

HERE . IS . INTERED . THE . BODE . OF . AVE . HOWEST .
 MAW/ IAMES . KAI . MALTMAN . CITISEN . IN . ST
 ANDRE[WS]/ WHO . DIED . THE . 1 . OF . MAY . 1682 . OF .
 HIS . AGE . 65.

Each of the side compartments contains a panel with a large rosette at each end, the whole enclosed within a bead-and-reel framework. On these two panels is a version of a familiar quatrain, the first two lines (\rightarrow) on the dexter side and the last two (\leftarrow) on the sinister side:

REMEMBER . MAW . AS . THOW . GOES . BY
 AS . THOW . ART . NOW . SO . ONCE . WAS . I
 AS . I . AM . NOW . SO . MOST . THOW . BE
 REMEMBER . MAW . THAT . THOW . MOST-DIE.

No. 28.—Elizabeth Dickson. C.S. 5 feet $8\frac{1}{2}$ inches by 3 feet.

In the upper compartment is a shield, flanked by **ED** and charged: A chevron between three mullets. The lower compartment contains a winged skull with a thigh-bone laid transversely beneath it, a coffin on the one side, and a spade and a turfing-iron, in saltire, on the other. On the central panel there remain slight traces of a skeleton. In each of the side compartments is an inscribed panel on a scrolled cartouche, that on the dexter side supported at the top by an angel (\rightarrow), that on the sinister side similarly supported by Time (\leftarrow) with a scythe. The first three lines (\rightarrow) of the inscription are on the dexter side, the last three (\leftarrow) on the sinister.

HEIR . LYES . AVE . HOWEST . VOMAW . / CALED . ELIZBETH-
 DICKSON . SPOVS . / TO . IHOM . COVER . ELDER . VHO . /
 DEPARTIT . THIS . LYF . VPOW . TE . / FIRST . OF .

¹ These are the wife's initials. Her name does not appear to be known.

SEPTEMBER · III · ANNO · 1643 · / AND · OF · HIR · AGE · 61.
MEMENTO · MORI.

The stone should be compared with **No. 23.**

No. 29*.—**Anna Briddie or Brydie.** C.S. 6 feet 3 inches by 3 feet.

There may have been lettering on the central panel, but it has completely disappeared. In the compartment at the top are cross-bones with a spade and a turfing-iron in saltire, the four so arranged as to have a common centre, and above these is a skull surmounted by an hour-glass, laid transversely, the whole being ↓. In the lower compartment is a circular cartouche, bearing a round boss and having over it a cherub. Each of the side compartments contains a scrolled cartouche displaying a panel, and the inscription is divided equally between these, beginning on the dexter side (→) and ending on the sinister side (←). Unfortunately the fourth and fifth lines are mutilated beyond recovery, some even of the readings here suggested being conjectural.

*Sub structura hujus sepulchri [dor]m[it in]/ fpe beatæ resurrectionis
lectiffima fœmina Anna/ Briddie filia Ioannis Briddie Decani Guildriæ
sponfœ/ [.]m[. . . m]ercato[r]is]an[.]/
libe[r]alit[at]is r[eligionis et [. . .]atria/[.]/œ[tatis sue]
43 IVLII · 20 · Anno [Domini 16]48*

—“Beneath the fabric of this tomb there sleeps, in the hope of a blessed resurrection, a most admirable woman, Anna Briddie, daughter of John Briddie, Dean of Guild, wife of . . . merchant . . . liberality, religion and . . . aged 43, on the 20th of July A.D. 1648.”

Fate seems to have been determined to conceal the name of this lady's husband. The copyist who entered her will in the *Commissariat Records* omitted it accidentally and then, finding that the lines were too close together to permit of its being inserted above, sought to remedy matters by simply deleting the words “spous of.” **No. 34** is the tombstone of her father and mother.

No. 30.—**Elizabeth Honyman.** Table-Stone, 6 feet 8½ inches by 3 feet 7 inches.

Elizabeth Honyman, who died in 1681, was the wife of Ninian Fluckar. That this highly ornate stone was set up to her memory in 1683 is shown by the date which it bears, and that it was a table-stone is proved by the use made of its edges. It is not clear whether deliberate

erasure is responsible for the absence of an inscription, or whether the work was interrupted. Before his death in 1686 Ninian Fluckar had married for a second time.

A panel, now blank, displayed on a scrolled cartouche at the top, may have been intended for a text or motto, and another, also blank, similarly displayed at the bottom, for the epitaph proper. Between these is a heart-shaped cartouche, with elaborate strap-work, perhaps designed for a shield and flanked by **N F** above, and **E H** beneath, in large floriated capitals in relief. Under the lower cartouche is a circle, within which a hand, issuing from clouds, holds a pair of scales. The circle is flanked by a spade and a turfing-iron, in saltire, and cross-bones.

The date **1683**, in the midst of a festoon of garlands, is repeated on the dexter and sinister edges of the slab, while on the edge at the top is a winged skull, resting upon an hour-glass, on each side of which is a scroll, that on the left bearing **VIVE MEMOR/ LETHI** and that on the right **FVGIT/ HORA**, the last word being in both cases uppermost. The edge at the bottom end is at present inaccessible.

No. 31.—Margaret Lyndesay. C.S. 7 feet $1\frac{3}{4}$ inches by 2 feet $4\frac{3}{4}$ inches.

This stone has a rounded top. In the upper compartment, flanked by **I W** (↑) and having **I L** (↑) beneath it, is an elaborately scrolled cartouche, displaying a shield (↓), parted per pale and bearing: Dexter, three escutcheons—for Hay; and sinister, a fess checky, with two mullets in chief—for Lindsay. In the lower compartment are the raised initials **M L**, flanking the conventional symbols of mortality—an hour-glass and, beneath it, a skull placed at the point of intersection of cross-bones with a spade and a turfing-iron in saltire. Each of the side compartments contains a scrolled cartouche, displaying a blank panel. On the central panel is the inscription (→):

**MARGRETA HIC POSVIT PVLCHRVM LYNDESIA CORPVS
SOBRIA FIDA HAYI SPONSA COMESQVE DVCIS
OBIIT ANNO DOMINI 1653 ÆTATIS [?]6**

=“Here Margaret Lyndesay, the staid and loyal wife and companion of Major Hay, has laid her fair body. She died A.D. 1653, aged [?]6.”

John Hay was a merchant in St Andrews when he set up the stone. But in her will his wife describes herself as “spous to Major John Hay.” In point of fact, he had been Major in the Midlothian regiment of the Scots army which entered England in January 1644, and was one of the officers who “had served beyond sea before.” The initials in the upper compartment have obviously no reference to him or his wife, but have

been added later. **L** may be for Lindsay and **W** (as Dr Hay Fleming hints) for Wedderburn. Possibly there was some idea of making the stone do service for a second time by utilising the blank panels at the sides. If so, the plan was never carried out.

No. 32.—John Millar. C.S. 6 feet 5 inches by 3 feet $\frac{3}{4}$ inch.

In the upper compartment, between **IM** above and **MW** beneath, is a scrolled cartouche of triangular shape, the design on which is completely effaced. All four letters are in relief and ↓. The same initials reappear in the lower compartment, this time incised, and with them is a skull in profile flanked by two thigh-bones, set diagonally, and having above it an hour-glass, laid transversely, and beneath it a spade and a turfing-iron in saltire. The dexter compartment contains the following inscription in four lines (→):

*jn spem beatæ Resurrectionis, Hic terræ/ Mandatur quod mortale
Fuit IOANNIS MILLAR apud/ S'andreasos causarū patroni consultiss .
ac in foro criminali ibidē/ protonotarii bene meriti*

=“Here is committed to the earth, in the hope of a blessed resurrection, all that was mortal of John Millar, a very learned lawyer at St Andrews, who won golden opinions as chief clerk in the criminal court there.” A single line (→) on the central panel gives November 5, 1676, as the date of his death, and his age as 37. In the sinister compartment are four elegiac lines (←):

*Si simplex animi candor, si nescia fuci
Integritas nobis sternit ad astra viam,
Nemo te propius, frater, se æquabit olympo
Nam te candidior nemo nec integrior*

=“If frank sincerity of mind, if uprightness, innocent of all pretence, prepares our way to Heaven, no one, brother, will raise himself nearer to Olympus than you, for there is no one more sincere or more upright than you were.”

No. 33*.—John Wilson and Janet Robertson. C.S. 6 feet $1\frac{1}{4}$ inch by 2 feet $11\frac{1}{2}$ inches.

Erected to commemorate John Wilson, Commissary Clerk of St Andrews, who died in 1666, and his wife, Janet Robertson, who survived him for less than a year. This we know from Monteith, who records the epitaph proper.¹ It must have been on the central panel, which is now hopelessly illegible.

¹ *Theater* (1713), pp. 122 f.

In the upper compartment is an hour-glass, with a skull in profile beneath it, flanked by two thigh-bones, set upright, outside of which are the initials **I W** above, and **I R** beneath. The letters are in relief, and both they and the symbols are ↓. In the lower compartment a shield, the device upon which is obliterated, is flanked by the same initials, similarly arranged, again in relief but ↑. Each of the side compartments contains a panel, displayed on a scrolled cartouche. Equally divided between the two are eight elegiac lines, which begin on the dexter side (→) and end on the sinister side (←):

*Hunc vitæ integritas hunc mens et accrima virtus
Omnigena cretant condecorare virum
Hic odit Scriba bifrontis bivia Jani
Conscribens sibi cur sæcla futura beent
Hac itur ad superos hac dum pulvisculus urna
Dormit in Exili Mens petit astra poli
Fæmina præclaris fata Civibus Ecce marito
Est confors tumuli quæ fuit ante tori.*

From the point of view of Latinity this is probably the most unsatisfactory inscription in the collection. It is here printed, as nearly as may be, as it appears on the stone. Some of the mistakes, such as *accrima*, *cretant*, *Hac* and *im*, are certainly due to the mason. Others, however, may no less certainly be put to the account of the composer. In the circumstances a satisfactory translation is hardly possible, but the following is at least an approach to what was intended: "Him uprightness of life, intellect and virtue at its highest vie with one another to adorn, an all-round man.¹ As a lawyer, he hated the double ways of two-faced Janus, compiling for himself a record that should cause future ages to call him blessed. He passes hence² to the world above. While his dust sleeps in a narrow grave, his spirit seeks the heavens. His wife, born of townfolk of repute, now shares her husband's grave, she who aforetime shared his couch."

No. 34.—John Brydie and Margaret Fairful.³ C.S. 6 feet 5 inches by 3 feet 3 inches.

This stone commemorates the parents of Anna Brydie (**No. 29**). In the upper compartment are the initials **I B** and **M F**, all four in bold

¹ Amending to *omnigenum certant*, the former a suggestion of Professor Rose.

² Reading *hinc* for *hac*.

³ Although the lady's name is mutilated on the stone, I have had little hesitation in completing it. The initial and the two last letters are certain, while there seems to be no other St Andrews name that would so exactly fill the gap.

relief, flanking a shield, which is parted per pale and charged (Fig. 5):



Fig. 5. Shield on No. 34.

Dexter, on a bend sinister coupé three mullets; sinister, three birds displayed (?),¹ on a chief, ? The shield is placed on a strap-worked cartouche, interlaced beneath with a cord which is carried upwards on each side, to twine round the initials and terminate in a large tassel, the shield thus depending, as it were, from the initials. In the lower compartment is an hour-glass, on the top of which is a cherub and at each side a skull with a thigh-bone laid transversely beneath it, the whole being flanked by two coffins, in saltire, and a spade and a turfing-iron, also in saltire. In the centre, displayed on a scrolled cartouche, is a narrow panel bearing a large

initial **B** (→) and an elegiac couplet (→), which has hitherto defied all attempts to decipher it:

ILLA RAPIT IUVENES PRIMA FLORENTE IUVENTA
NON OBLITA (RAPIT)² SED TAMEN ILLA SENES

= "Death carries off the young in the first flower of their youth. Nor does it forget the old, but carries them off also." As these lines are placed →, they are clearly meant to be read before the epitaph proper. The latter occupies the side compartments and is arranged in seven lines, the first four on the dexter side (→) and the rest on the sinister side (←).³

SVB · HOC · TVMLO · CONQVIESCVNT · PLAC[IDE · OSSA ·]/
VIRI · INTEGERRIMI · IOANNIS · BRYDE · ÆDILIS · [VR]B[IS ·]/
CVM · SVA · CHARISSIMA · CONIVGE · MARG[ARETA · FAIRF]UL ·

¹ No satisfactory identification of this much-worn charge is possible. In the *Catalogue* it is described as "three cushions," which does not seem at all possible. "Birds displayed" is at least not out of the question, and such a device would be an appropriate canting badge for the name "Fair-fowl." Thus, the registered coat-of-arms of Fairfoul of Westerlathaland is "three parrots proper."

² I am indebted to Professor Rose for the convincing suggestion that **RAPIT** is the word that has been accidentally omitted. The antecedent to **ILLA** can only be *Mors*.

³ Some of the letters supplied here were still visible in Sir Lambert Playfair's time.

QVIB/VS · HVIVS · VITÆ · STAMIN · INCI[DERVNT ·] FA[TA ·
 SVB · VNO · PÆ]NE · SOLE ·/ POSTQVAM · ILLE · ANNOS ·
 EXPL(E)VISSET · 74 · HÆC · 68/ ILLE · QVINTILIS · VLTIMO ·
 OBIIT · HÆC · SEXTILIS · PRIMO ·/ ANNO · INCARNATIONIS ·
 DOMINICÆ · 1637

=“Under this tomb rest peacefully the bones of a most upright man, John Brydie, Dean of Guild of the town, along with his beloved wife, Margaret Fairful, the threads of whose mortal lives were severed by the Fates almost beneath one circuit of the sun, after he had completed 74 years and she 68. He died on the last day of July and she on the first day of August, in the year of the Incarnation of our Lord, 1637.”

No. 35.—Elspeth Donaldson. R.S. 7 feet $1\frac{1}{4}$ inches by 3 feet 6 inches.

This stone has a scalloped border. In the centre, fringed with strap-work, is an oval shield, much defaced but still showing a two-pronged fork. The initials **IC** and **ED** appear in relief, respectively above and below the shield. Above the former, again, is a cherub with outstretched wings, the tips of which are partly concealed by the heads of two female figures. The figure on the dexter side stands upon a skull with cross-bones beneath it, and bears the sword and scales symbolic of Justice. The figure on the sinister side wears a high head-dress and stands upon an hour-glass, with a spade and a turving-iron, in saltire, beneath it. She seems to be grasping a bent Corinthian or Ionic column, which is, however, probably a mason's travesty of the cornucopiae of Fortune. A long scroll, which stretches across the stone above the cherub, has in the centre **NEMENTO MORIE**¹ and at the ends a word descriptive of the figure beneath—dexter, **IUSTICIA**, and sinister, **FORTUNA**.² Over the scroll, on an inscribed panel, displayed on a scrolled cartouche, is the epitaph in eight lines.

HEIR · LYS · ANE · GODLIE · AVD ·/ VERTEOVS · WOMAN ·
 ELSPAT ·/ DONALDSONE · SPOVS · TO ·/ IOHNE · CARSTERIS ·
 MALTMAN ·/ BVRGIS · IN SANTANDROVS · WHO ·/ DEPARTIT ·
 THIS · LYF · THE · 28 ·/ DESEMBER · TE · ZIER · OF GOD ·
 16/44 · AND · OF · HIR · AGE · 36 · ZIERS.

A similar panel at the bottom of the stone reads:

Remem[ber] man als thou gois by
[As thou] art nov fo ons was I
A[s I am] no so shall thou be
[Remember man that thou] moft de.

¹ For the misspelling cf. No. 8.

² The mason has apparently cut a superfluous **N** after the **R**.

No. 36.—Elizabeth Carstairs. R.S. 6 feet 1½ inches by 2 feet 8 inches.

But for a space in the centre, reserved for an elaborate combination of monograms, the face of this stone is entirely occupied by sixteen lines of inscription in relief, separated by raised bands. The first ten of these are devoted to the epitaph proper, the last three of the ten being broken in the middle to admit of the insertion of the large monogrammatic device.

☞ OBIT . ANNO . DO/MINI . 1595 . MENSIS . AV/TEM .
OCTOBRIS . DIE . 4/ ÆTATIS . AVTEM . SVÆ . 28 . / ANO .
PIA . ET . HONESTA . / FÆMINA . ELIZABETHA . / CARSTARIS
MVPTA . QVON/DAM . IOANI . MER/CATORI PATRV/ELI SVO

=“On the 4th of October 1595 there died a godly and honest woman, Elizabeth Carstairs, formerly the wife of her cousin John Carstairs, merchant.” The elements employed in the device are the letters of IOHN and IC and EC in various combinations. The six lines at the bottom form an elegiac couplet:

NATA PIO GENITORE/ PIO QVOQVE NVPTA/ MARITO/
HIC PIA QVÆ FVIT/ ET FIDA ET HON/ESTA IACET

=“The daughter of a godly father, the wife too of a godly husband, here lies one who was godly and faithful and honest.”

No. 37.—Thomas Phell. C.S. 7 feet 3½ inches by 3 feet 10 inches.

There can hardly be a doubt as to the correctness of Dr Hay Fleming's suspicion that this very elaborate stone has been deliberately diverted from its original purpose by the representatives of the “honest man” whom it now commemorates. The central panel is unusually broad, and the various compartments, other than the one at the bottom, are marked off from their neighbours by a bead-and-reel border. In the upper compartment is a book, held open by two angels. In the centre of the lower compartment is a skull, with an hour-glass resting upon it, superimposed upon a spade and a turfing-iron in saltire, while on the sinister side of this group, in two lines, is the motto MORS VITA / FIDELIVM (“Death is life for the faithful”), and on the dexter side the emblems of the gardener—dibble, rake, and spade. That these emblems are an addition is certain, as the original surface of the stone has been cut away so that they may stand out in relief. The design in the two side compartments is uniform. At the top there is a curtain, in the middle a shield, and at the bottom a panel, displayed on a scrolled cartouche, all → and ← respectively. The shield on the dexter side

shows nothing but the remains of a boss. That on the sinister side is parted per pale and charged: Dexter, a fleur-de-lis between three lozenges (or mascles) in chief and a heart in base; sinister, a tree, apparently eradicated, and on a chief a crescent between two mullets. The impaled arms are in all likelihood original, and, as Dr Hay Fleming points out, they suggest that the stone was in the first instance intended to commemorate a Beaton or a Wardlaw who had married a Wood or a Watson.

The central compartment contains two panels, one above another, each displayed on a scrolled cartouche. Whatever the higher of them may formerly have contained, its surface has been tooled smooth, and the upper part of it cut back so as to allow the initials **T P** and **E S**, cut at the top, to stand out in relief. In the lower is the epitaph, arranged in ten lines.

HEIR . LYES ./ ANE . HONEST ./ MAN . THOM/AS . PHELL ./
GARDINER . WHO ./ DEPARTIT . THIS/ LYFE . IN . THE/
MONETH . OF ./ AGVST/ 1653.

On the panels in the side compartments is a quatrain, broken up into seven lines, the first four being on the dexter side (→) and the last three on the sinister side (←).

I . AM . NOV . DEAD . AND . IN . MY . GRAVE/ LAID . DOVN .
BVT . SHALL/ ARYSE . AND . THEN . RECEAVE . MY/ CROVNE .
ALTHOVGH . THE . EARTH/ MY . BODIE . DOETH . CONTAIN/
YET . STILL . MY . SOVLE . IN . HE/AVEN . IT . SHALL . REMAIN.

No. 38*.—**Katharine Carstairs.** C.S. 6 feet $6\frac{3}{4}$ inches by 2 feet $7\frac{1}{4}$ inches.

In the upper compartment (all ↓) is a skull with an hour-glass, laid transversely, above it and cross-bones beneath it, the whole being flanked by a spade and a turfing-iron set at different angles, and the initials **K C** in relief. In the lower compartment, surmounted by a cherub, is a scrolled cartouche displaying a circular shield, parted per pale and charged: Dexter, quarterly, 1st and 4th a bend, 2nd and 3rd a heart, on a chief, three mullets—for Sandelands; sinister, a chevron between three sun-flowers slipped, in chief a sun—for Carstairs. The whole length of each of the side panels is occupied by a scrolled cartouche, fringed with strap-work, displaying an inscribed panel. On these is the epitaph in six lines, equally divided between the dexter (→) and the sinister (←) sides.

*Hoc reconditæ monumento in spe beatæ resurrectionis re/quiæscunt
exuvie lectissimæ matronæ Katharinæ Carstairs quæ/ bis nupta*

*primum M : Iac : Carstares deinde Gul : Sandelands tandem/
suavissima eximiae pietatis in deum, observantiae in conjuges/
liberalitatis in egenos recordatione posteris relictæ, plena fidei/
in domino excessit Maii 4 an : do : 1649 ætatis fuæ 48*

=“Laid away in this tomb, in the hope of a blessed resurrection, rest the remains of a most excellent woman, Katharine Carstairs, who after having been twice married, first to James Carstairs, Master of Arts, and then to William Sandelands, fell quietly asleep in the Lord, full of faith, on May 4th, A.D. 1649, aged 48, leaving to those who came after her a most fragrant memory of rare love and duty to God, of respect for her husbands, and of generosity to the poor.” At the bottom of the central panel are the initials **W S**, above which, in three lines (←), is the text:

**BLESSED ARE YE DEAD YT DIE IN YE LORD FROM
HENCEFORTH/ THEY REST FROM THEIR LABOVRS AND
THEIR WORKS DO FOLLOW/ THEM.**

The descendants of Katharine Carstairs by her first husband include a remarkable number of men who won distinction in the public life of Scotland.¹

No. 39.—Judith Nairn. C.S. 6 feet 11 inches by 3 feet 2 inches (fig. 6).

From some points of view this stone is the most interesting in the whole series. In the upper compartment, surmounted by the initials **I W** and flanked at the bottom by **I N**, is a shield, parted per pale. The dexter side has scaled off, but the sinister is charged: Quarterly, [1st] and 3rd, a lion rampant; 2nd and 4th, a lion rampant—for Wemyss.² In the lower compartment, above the initials **I N**, is a winged skull with cross-bones, having an hour-glass resting upon it. Each of the side compartments contains an inscribed panel on a scrolled cartouche. That on the dexter side bears the epitaph proper in six lines (→):

**ÆXIGVO . HOC . TVMVLO . CLAVDI/TVR . FÆMINA .
LECTISS . IVDITHA/ NAIRN . IOANNIS . VEMII . MERCAT/
SPONSA . DILECTISS . OBIIT . ANNO/ DOM : 1646 . DECMB : 11/
ÆTATIS . SVÆ 80**

=“In this narrow tomb lies enclosed a most excellent woman, Judith Nairn, the beloved wife of John Wemys, merchant. She died on

¹ See *Life and Work*, May, 1907.

² Normally one would expect the husband's coat-of-arms to appear on the dexter side, but Lyon King tells me that instances of transposition do occur, perhaps because the die of a seal has served as the model.

December 11th, A.D. 1646, aged 80." That on the sinister side has an elegiac couplet arranged in four lines (→):

*Cana fides probitas themis con/
stantia virtus/
Et pietas gelida hac contumu/
lantur humo*

= "Faith, sanctified by length of days, and uprightness, justice, constancy, virtue and devotion lie buried here together in this cold ground." On the central panel is another elegiac couplet (←):

*[Aete]rna ut rerum primordia
cuncta resurgunt
Sic rursus in terram mortua
cuncta cadunt*

= "Even as all the elements of things rise again, if they are born to life everlasting, so all that have tasted of death fall once more into the ground." To judge from its position and from the direction in which it runs, this second couplet was meant to be read before the epitaph. Cf. No. 34.

Each of the two cartouches has as supporters a figure or figures, accompanied by a scroll on which is inscribed a Biblical text. Taken in the order in which they were intended to be looked at, *i.e.* from the top dexter end onwards, these texts and groups are as follows, those on the dexter side being → and those on the sinister side ← :

- (1) DRAW ME [AND WE] WILL FOLLOW THEE BY THE SAVOVR OF [THY] O[IN]TMENTS. A male figure advancing r., holding a smoking thuribule or censer over his r. shoulder and grasping with his
- VOL. LXX. 6



Fig. 6. No. 39.

- l. hand one end of a cord, the other end of which is held by a woman who follows him.
- (2) EVERYTHING HATH ANE APPOYNTE Tyme. A figure of Time advancing l., holding a sickle in his r. hand, while with his l. he steadies an hour-glass on the top of his head.
- (3) I WILL RISE AND GO ABOVT IN YE CITIE AND SEEKE HIM THAT MY SOVLE LOVETH. A woman rising r. from a bed, over the canopy of which peeps the head of the Beloved whom she is going to seek.
- (4) WHEN SHAL I COME AND APPEARE BEFOR GOD PSAL XLII II. A woman kneeling l. before a curtain, which is about to be drawn aside by a figure of Christ, standing behind it.

The late Mr Alan Reid recognised ¹ three of these groups as copied from the *Emblems* of Francis Quarles. In the first edition of this book, published in 1635, as well as in other early editions, every "emblem" has an illustration by William Marshall. Here the mason has not only reproduced on the stone the text at the head of the "emblem," but has adhered closely to the details of the attached illustration, so far as the coarseness of his material and his own indifferent skill permitted. Mr Reid says that the fourth group "is incomplete as a Quarles subject, but is taken from Emblem 8 of Book V." The text, however, is that which introduces one of the poems in the later volume of *Hieroglyphics*, which appeared in 1638, also illustrated by Marshall. But in this instance the mason evidently felt that the illustration was beyond his powers, representing, as it does, Time standing in front of a sundial, laying his hand on the shoulder of the skeleton form of Death who is about to extinguish a candle. The list, therefore, is—(1) *Emblems* IV. xi., (2) *Hieroglyphics* vi., (3) *Emblems* IV. viii., and *Emblems* V. xii. It should be observed that the sequence is by no means haphazard; it begins with the godly life and proceeds through death to resurrection. The whole bears witness to the widespread popularity of Quarles as a poet, and also to the level of culture in the mercantile community of St Andrews.

No. 40.—Duncan Balfour and Henry Balfour. R.S. 6 feet $2\frac{1}{2}$ inches by 3 feet $\frac{1}{2}$ inch (Fig. 7).

This slab is probably the handsomest of those which depend entirely, or almost entirely, upon the lettering for their decorative effect. Raised capitals are used throughout. In a panel near the top, flanked by the

¹ *Proceedings*, vol. xlv. (1910–11) pp. 545 ff. It is not clear whether Mr Reid had seen Marshall's illustrations.

initials **D B** and the date **16 25**, is a shield charged: On a chevron an otter's head erased; a mullet in base—for Balfour. Near the bottom is another panel, within which is a second shield, flanked by the initials **C I** and charged: A dagger in pale point upwards, surmounted of a saltire; on a chief three cushions—for Johnstone, which was presumably the wife's surname. The epitaph of Duncan Balfour is marginal.

HIC · IACET · HONORA/
 · BILIS · VIR · D · B · QVON-
 DAM · REGI · GALLIÆ · AB ·
 EXCV/BI(I)S · CORPORIS ·
 CIVITATI/S · ANDRÆ · PRÆ-
 FECTVS · QVI · OBI(I)T ·
 ANDREAPOLI X̄V FEB

=“Here lies an honourable man, **D B**, once a member of the King of France's Bodyguard, Provost of the city of St Andrews, who died at St Andrews on Feb. 25th.”

Dr Hay Fleming has collected many interesting details regarding this old-time Provost of St Andrews. From 1568 to 1578 his name appears annually in the *Muster Rolls of the Scots Men at Arms and Life Guards in France*; at first among the *archers de la garde* but from 1573 onwards as an *archer du corps*. Nearly twenty years after his return he

found it necessary to declare that he “purges himselfe in conscience” from the charge of having participated in “the murder of Pareis”—that is, the Massacre of Saint Bartholomew's Day, which took place on August 24th, 1572. Even his municipal career was not devoid of stirring episodes, which is hardly surprising in view of the stock from

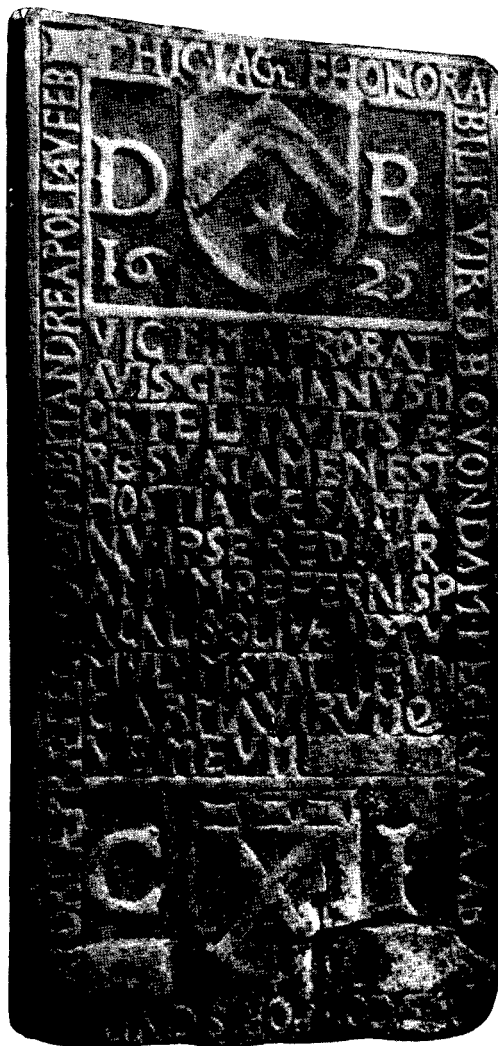


Fig. 7. No. 40.

which he sprang. His father fell at the Battle of Pinkie in 1547, and the elegiac quatrain, arranged in nine lines, which occupies the central part of his own tombstone, is a tribute to the memory of his brother Henry, who was long Colonel of the Scots Companies serving in Holland and who was killed at Wassenaar in 1580, forty-five years earlier than the date upon the stone. Duncan is represented as saying:

VICTIMA · PRO · BAT/AVIS · GERMANVS · M/ORTE · LITAVIT ·
SÆ/RE ¹ · SVA · TAMEN · EST ·/HOSTIA · CÆSA · M/ANV
IPSE · REDVX · R/AMVM · REFER(E)NS · P/ACALIS · OLIVÆ ·
AD · TV/MVLVM · STATVI · HVN/C · ARMA · VIRVMQ/VE · MEVM

= "My brother laid down his life as a sacrifice for Holland. Yet many a victim was slain by his hand. I myself have returned, bringing back the olive-branch of peace, and have set up at this tomb my tribute of verse to the hero." ²

No. 41.—**T B** or **I H**. C.S. 5 feet 10 $\frac{1}{4}$ inches by 3 feet 1 $\frac{1}{2}$ inches.

So little remains visible on this stone that the interest attaching to it is small. It has in the upper compartment a skull in profile (\downarrow), with an hour-glass above it, and two thigh-bones, a spade and a turfing-iron set singly round it. In the lower compartment is a circular cartouche with a shield upon it, now blank. Above the cartouche are the initials **T B** and beneath it, on either side, traces of **I H**, all in relief. There is nothing to be seen either on the scrolled cartouches in the side compartments or on the central panel. In the absence of an inscription it is not possible to say whether it is the husband or the wife that is commemorated.

No. 42.—**Christian Lentron**.

This stone has been only partially preserved, but, when put together, the two portions that survive indicate a breadth of about 5 feet, which would be excessive for a recumbent slab. Probably, therefore, they belong to a mural tablet, broken when the Abbey Wall collapsed. The material is unusual, being close-grained and light grey in colour. The border has been floriated. Towards the top of the enclosed space are two broad circular bands, slightly intersecting. Beneath the intersection is a skull, while above it is a cherub on each side of which an angel

¹ **SÆRE** is not a Latin word. A locative would make good sense, but enquiries in Holland have satisfied me that there is no Dutch place-name to which the form would correspond. The simplest explanation, therefore, is a stone-cutter's mistake for **SÆPE**.

² Professor Rose suggests as an alternative rendering "have set up my arms and my man."

serves as "supporter" with one hand and with the other holds up the broad band immediately beneath. Outside of the circular bands are two pelta-shaped ornaments with human heads as terminals. On the dexter band is **DAVID BRÆDIE**, and within it is a shield charged: On a bend sinister coupé three mullets, and, above, a helm with mantling and, as crest, a mullet between two wings erect. The corresponding features on the sinister side are **CHR[ISTIAN LENTRON]**, a shield charged: A stag courant, and, above, a helm with mantling and, as crest, a stag's head and neck. The inscription, which is beneath, is very difficult to read. Indeed, it can only be completed with the aid of the copy published by Monteith.¹

EXVVIÆ CHRISTIANÆ LENTRONÆ CIV[IS A]NDRE[A]/
POLITANÆ HONESTO LOCO NATÆ VXOR[IS DAVIDIS]/
BRÆDEI QVAM SVMMA PIETAS ORNA[VIT PLVRIMA]/
PROBITAS DECORAVIT CASTA PVDICI[TIA ILLVSTRAVIT/
VAL]JETVDENARIAM CONSTANS PATIEN[TIA STATVMIN-
AV/IT MORS] DENIQVE CÆLO SACRAVIT HOC M[ARMORE
TEGVNTVR OBIIT ANNO ÆRÆ] CHRISTI 16[47] ÆTATIS
[A]NN[O 37 DIES 7]

= "Beneath this stone lie the remains of Christian Lentron, a St Andrews citizen of good birth, wife of David Brydie, a woman enriched with the deepest piety, graced with perfect uprightness, conspicuous for modesty undefiled, supported in ill-health by indomitable patience, and finally set apart for Heaven by death. She passed away in the year of Christ, 1647, aged 37 years and 7 days." Then followed the motto, **MEMENTO MORI**, the position of which is uncertain.

No. 43.—Thomas Black. R.S. 6 feet 5¼ inches by 3 feet 5¼ inches.

There has been so much weathering that the inscription, which is all in relief, would be irrecoverable but for Monteith.² Owing to the exposed position in which it has been lying, the surface has deteriorated considerably even since Dr Hay Fleming saw it. The lettering begins by being marginal and is then continued in the enclosed space in the centre.

SVB · HOC · LAPIDE · CO/[N]QV[IESCV]NT · OSSA ·
THOMÆ · BLAK · VIRI · [IN]TEGERRIMI · / ET · OMNIGENA ·
VIRTVTM/ [COHORTE · STIPATI · AMANVENSIS · OFFICIO ·
CIVIT//³ATIS · SANCTIANDREÆ · NON · SINE · GLORIA ·
DEFVNCTVS · TANDEM · EMENSO · VMBRATICÆ · HVIVS ·

¹ *Theater* (1713), p. 106.

² *Theater* (1713), p. 127.

³ From this point onwards it is uncertain how the lines were divided.

VITÆ · STADIO ·/ ANIMAM ·] COE[LO · REDONAVIT ·/ 16 DIE ·]
MEN[·]SIS · NOVEMB · AN · DO]M · [16]30 · [ÆTAT ·] SVÆ · 48

=“Under this stone rest the bones of Thomas Black, a man of the highest integrity, compassed about with an array of all manner of good qualities. He filled the post of Town Clerk of the city of St Andrews with great credit, and after finishing the course of this life, which is as a shadow, he at length restored his soul to Heaven on November 16th, A.D. 1630, aged 48.” In a compartment beneath the epitaph is a shield, flanked by the initials T B (above) and I S (beneath), with a rosette below on each side. The shield is parted per pale and charged: Dexter, on a saltire coupé five lozenges; sinister, three leisters. In a lower compartment still is the legend:


C[E]RTO · VENIVNT · ORDINE · PARCÆ ·/ N[V]L[LI · IVSSO ·
C]ESS[A]RE · LICET ·/ [N]VLLI · SCRIPTVM · PROFERRE ·
DIEM ·]

=“The fates move in an order that is pre-ordained. None who has received his summons can avoid appearing, none can defer the appointed day.” Still lower down, but now hardly visible, is the pentameter line, DVLCE · MIHI · CHRISTO · VIVERE · DVLCE · MORI (“’Tis joy to me to live for Christ, and joy to die”), beneath which are traces of a skull, with a scroll above and a thigh-bone, laid transversely, beneath, and on each side an hour-glass. The wife’s name was Isobel Smith.

No. 44.—Unknown.

Two fragments of a mural tablet. A central panel shows traces of an inscription. The remains of a rather elaborate border include one bird on the sinister side, and traces of another on the dexter.

No. 45.—Unknown.

This has been a recumbent slab, the upper part of which is represented by the two surviving fragments. Of the epitaph, which was marginal, only the beginning is left:  HEIR · LYETH · AVE · GOD/LY · HON[EST . . .]. In the upper part of the space enclosed by the inscription is the following, in five lines:

PWT · ON · BE · [M]ARGA/RET · BALFO[VR ·] HIS ·/ LOVEING
[SP]OWS ·/ LAMENTI[N]G ·/ PITIFV[LLY].

No. 46.—Robert Yuil. R.S. 4 feet 10 inches by 3 feet 2 inches.

This stone must originally have been larger, as the upper part is broken away. The epitaph proper, though marginal, is incised.

[K] HEIR · LYETH · ANE · GODLY · HON/EST · MAN ·]
 ROBERT · ZWIL · SK[I]PER · QWA · DECESSI/T · THE ·
 SECVND · DA[Y · OF/ I]WLII · ANO · 1635 · HE · BEING · 35
 YEARIS · OF · [AGE ·].

In the upper part of the central compartment is a circle, formed of a rope, inside of which is a shield, flanked by the initials **MB** in relief. The shield is parted per pale and charged: Dexter, a fleur-de-lis, in chief three mullets; sinister, on a chevron, an otter's head erased (?), in base a mullet. Then come two rosettes, one on each side of the central compartment, and beneath these the text:

PRECIOVS · IN THE · / SIGHT · OF TE · LORD · / IS · THE ·
 DEATH · OF · / HIS · SAINCTS · PSA · / CXVI · VERS · 15.

In a sunk panel beneath are a compass, an anchor and an hour-glass, as on **No. 10**. The arms of the sinister coat indicate that the wife was a Balfour or a Beaton.

No. 47.—David Dalgleish. R.S. 5 feet by 2 feet 8 inches.

This stone, like **No. 46**, has lost part of the top. All the lettering is in low relief. The first part of the inscription is marginal:

[K] HERE · LYETH · ANE/ H]ONEST · VPRIGHT · AND ·
 GODLIE · MAN/ DAVID · DALGLEISC/HE · CITIZEN · IN ·
 SANCT · ANDROE[S].

The epitaph proper is continued at the bottom of the central panel:

DEPARTED · THE · IIII/ OF · IAN · MDCLII · OF/ HIS · AGE · LVII.

Beneath this is a skull above a thigh-bone, laid transversely. The upper part of the central panel contains the text:

I AM SVR THAT MY/ REDEMER LIVETH/ QVHO SAL
 WAKIN/ THIS MY WORME/ATIN BODY// AND I SAL SE
 GO/D IN THIS SAME/ FLESH.¹

Between the fifth and sixth lines—*i.e.* at the point indicated by the double stroke—is a space containing two shields *accollés*. That on the dexter side is charged: A cross flory voided, between four pheons, three and one, and has above it the initials **DD**. That on the sinister side is charged: A tree eradicated between the initials **I W**. In the fifth, eighth, and last lines of the inscription, as well as in the line that contains the

¹ Dr W. R. Cunningham, who has kindly made a search, tells me that this rendering of Job xix. 25 does not agree with that of any of the published translations. He thinks it is probably a paraphrase of the Geneva Version, which retained its popularity long after 1611 and which has the opening "I am sure." The A.V. is the earliest to have "I know."


deceased's initials, more room is available than the letters require, and the blanks are filled by rectangular panels.

The arms and the initials on the sinister shield suggest that Dalgleische had married a Wood. Dr Hay Fleming's researches make it probable that she was a second wife.

No. 48.—William Skene, Master of Arts. R.S. (Fig. 8).



Fig. 8. No. 48.

This fragment, which measures 2 feet 10 inches by 1 foot 5½ inches, has formed the upper left-hand corner of a handsome stone of unusually early date. It was found in the Priory. There has evidently been a rosette at each of the four corners, while blanks at the ends of lines containing lettering have been filled with decorative *motifs*. Of the marginal inscription but little remains:  . . . at the beginning, and . . . RA · POSUIT · 1582 at the end. At the top of the central compartment there has been a panel with an inscription in four lines, now represented only by LVX · VRBI[S] / PARS · MAG[NA] / MAGNA · FOR [TVNA] / CIVIBVS · HIC[.]. Beneath this there has been a second panel, which has probably contained more lettering and a coat-of-arms. All that survives of it is a small portion of the top, showing M, for *Magister*, and decoration. The letters are in relief.

Although the name is wanting, Dr Hay Fleming has proved by a process of exclusion that this must be the tombstone of William Skene, one of three eminent St Andrews men who are recorded to have died in 1582, the others being John Wynram and George Buchanan. Skene was Conservator of the Privileges of the University, Dean of the Faculty of Arts, and Commissary of St Andrews.

No. 49 (3 feet 4¼ inches by 1 foot 6 inches) is a mere fragment, showing only a sunk panel, in which is Death with his "sting." It must have come from a mural monument.

No. 50.—David Welwod. R.S.

No. 50 includes two fragments, measuring respectively 3 feet $7\frac{1}{2}$ inches by 3 feet 2 inches and 2 feet $2\frac{1}{2}$ inches by 2 feet 2 inches. They have belonged to a stone even older than **No. 48**. The main inscription has run round the margin, but is incised. The larger fragment, which represents the bottom and the lower right-hand corner, reads . . . **DAVID** ./ VALVOD . QVHA . DISC . . . The smaller shows only the date 1581.

No. 51.—Margaret Taylor.

This has apparently belonged to a mural monument. When found, it was serving as part of the packing at the base of a modern tombstone, and a considerable portion of it had been broken away. What is left measures 4 feet by 1 foot 10 inches. It shows the upper part of a scrolled cartouche, while beneath is the following inscription, incomplete at the ends of the lines:

*Sub hoc tumulo placide conquiescunt of[sa Marga]/retæ tailzeor
sponfæ Iacobi Robersone ju[nioris]/ mercatoris civis civitatis
S[ancitia]ndre[æ quæ obiit]/ tertio die menfis m[aii 1636 ætatis suæ . . .]*¹

=“Beneath this heap of earth rest peacefully the bones of Margaret Taylor, wife of James Robertson, Junior, merchant, citizen of St Andrews, who died on May 3rd, 1636, aged ?.”

No. 52.—Grace Welwod. R.S. 5 feet 11 inches by 2 feet $4\frac{1}{2}$ inches.

This stone is quite plain except for the inscription, which is in raised letters, the lines separated by raised lines, and reads as follows:—

[ANNO . 160]2 . DECEMB . 17 ./ ÆTATIS . VERO . 26 ./
GRÆCINA . VELVOD . VIRGO ./ FILIA . THOMÆ . POSTQV/AM .
TESTATO . VNI . CHR/IST[O .] DESPONSATA ./ ARDENTIQVE .
SPON/SVM . VIDENDI . DESID/ERIO . CAPTA . FVISSET ./
POSITO . HIC . TEMPORE . MO/RTIS . FÆLICITER . VALDE ./
LAVS . DEO . E[MIGR]AVIT

=“On December 17th, in the year 1602, the 26th of her age, Grace Welwod, unmarried daughter of Thomas Welwod, after she had been publicly betrothed to Christ alone and had been seized with an ardent longing to behold the bridegroom, her time being appointed here to die, passed to the other world very happily, God be praised.” The phrase **POSITO HIC TEMPORE MORTIS** is odd, and its meaning is not free from doubt. Professor Rose suggests that the mason may have cut **POSITO**

¹ Dr Hay Fleming has established the year of death from other sources.


instead of **POSITA**. In that event the sense would be "laid here at the time of her death."

The upper left-hand corner of the stone is broken away, but there can be little or no doubt as to the missing part of the inscription. Without knowing that **2** was visible upon the stone, Mr Henry M. Paton, arguing from the terms of her father's will, calculated for me that Grace Welwod must have been 26 within a year or two on either side of 1600.

No. 53.—Walter Good. R.S. 6 feet $9\frac{1}{2}$ inches by 3 feet 10 inches.

There is a rosette at each corner. In a blank space at the bottom of the central panel are two shields, on each of which only a chevron remains visible, and beneath the shields are a book and an hour-glass, flanking a skull. Above the skull is a scroll which seems to have borne a motto, while under it is a thigh-bone laid horizontally.

Otherwise the whole surface is covered with the large raised lettering of the inscription. The epitaph proper runs first round an outer border (4 lines), then round an inner one (4 lines) and finally ends on the central panel ($6\frac{1}{2}$ lines).

 HVIC · CIPPO · INCL/VDITVR · WALTERVS · GOOD ·
OPTIMÆ · / SPEI · PVER · QVI · MOR/VM · SVAVITATE ·
ET · INGENII · SVpra · Æ//TATEM · OMNES · SV/I · ORDINIS ·
COMMILITONES · LONGE · AN/TECELVIT · ET · EX · H/AC ·
MISERiarVM · VALLE · AD · SEMPI//TERNAM · FELICIT/
ATEM · COMMIGRA/VIT · CVM · NONDVM/ TRIA · AN(N)ORVM ·
LVS/TRA · EXPLEVISSET/ ANNO · PARTÆ · SAL/VTIS · [1]637

"Within this tomb lies Walter Good, a lad of the highest promise, who by a sweetness of character and disposition beyond his years far excelled all his companions of his own degree, and who passed from this vale of tears to everlasting bliss in the year of our Salvation 1637, before he had completed his fifteenth year." Immediately after the date **WALT/ERVS · GOOD** · is repeated, and is followed first by the pentameter line **CONV/ENIVNT · REBVS · N/OMINA · SÆPE · SVIS/** ("Many names are apposite for that which they denote") and then by the maxim **NON · POTEST · MALE/ MORI · QVI · BENE · VIXIT** ("He who has lived a good life cannot die an evil death").

No. 54.—Andrew Watson. R.S. 5 feet $7\frac{1}{4}$ inches by 2 feet $7\frac{1}{2}$ inches.

The lettering is again in relief, but is smaller than on **No. 53**. The epitaph is marginal.

☞ HIR · LYIS · AND/ROW · WATSON · ZOVNAR ¹ ·
 DEPERTIT · THIS ./ LYF · THE · 12 · OF ./ DESEMBER ·
 ANNO · 1636 · OF · HIS · AG · 72.

Within, at the top, are four lines:

THIR · IS · NO · INE/IQWALITE · WITH ./ OVR · GOD · NOR ·
 EXCE/PTION · OF · PERSON,

words which seem to be a paraphrase, or at least an echo, of *Acts* x. 34. Lower down, flanked by the initials **A W**, above and below each of which is a rose, is a shield charged: An oak-tree eradicated, surmounted of a fess couped. Beneath the shield is a slightly raised oblong panel, and beneath the panel are cross-bones between an hour-glass and a skull, the latter of which has a thigh-bone laid transversely beneath it.

Contemporary local records mention two Andrew Watsons, who are systematically distinguished as "elder" and "younger" respectively. There is no ground for believing that they were father and son, but they may well have been relatives, possibly cousins. Dr Hay Fleming, who regarded this as the tombstone of Andrew Watson, elder, explained the enigmatic word as "crounar," quoting the definition of "crounar" in Jamieson's *Dictionary* as "an officer to whom it belonged to attach all persons against whom there was any accusation in matters pertaining to the Crown." Apart from the fact that it conflicts with the evidence of the stone, the explanation is unsatisfactory. Originally the office of "crounar" was one of great importance. By the seventeenth century the duties had become more or less nominal. But the post was still coveted, doubtless because there were certain fees attached to it. Thus, Mr William Angus points out to me that on 11th May, 1648, Parliament ratified a charter under the Great Seal granting to John, Earl of Crawford and Lindsay, *inter alia*, the "heretable office of Crounarschip of all justice aires within the said regaltie [of St Andrews]." Is it at all likely that, twelve years before,² the crounar had been a simple citizen of the burgh? And, if he were, would he not have been so designated in the local records, instead of being called, as he regularly is, "Andrew Watson, elder"?

I suggest as an alternative that the stone-cutter has accidentally omitted a **G** after the **N**, and that the real reading is **ZOVNGAR**, which is the old Scottish spelling of "younger." The stone will then be that of "Andrew Watson, younger." One may compare the use of "elder" on **No. 28**. There is, however, a difficulty. From the *Commissariat*

¹ For the significance of this word, see *infra*. The reading [CR]OVNAR, which appears in the *Catalogue* is impossible; there is no room for more than a single letter, and Z is quite legible.

² In point of fact, the charter had been confirmed by Charles I as early as 13th November 1641.

Records it is clear that "Andrew Watson, younger" died on the 12th of January 1636, not on the 12th of December, as the inscription states.¹ The obvious way out is to suppose that there has been some confusion between "January" and "December."

No. 55.—Unknown.

This is a fragment, apparently from the top of a mural monument. It shows a cherub, with a large rosette beneath each wing.

No. 56.—Elizabeth Dickson. R.S. 6 feet $2\frac{3}{4}$ inches by 2 feet $11\frac{1}{2}$ inches.

The weather has played sad havoc with this stone, particularly with the lettering, all of which is in relief. The upper part has suffered most. The epitaph runs round the margin, but the last three words of it have been crowded out and fill half a line at the end of the second of the two texts in the central compartment. Part of it is quite illegible. The whole, however, must have read somewhat as follows:—

[H]IR . LYIS . ANE . GODLY . HONEST . WOMAN .
ZOVNG .] IN . ZEIRES . NOT . ZOVNG . IN . GRACE .
EL/IZBETH . DICKS[ON . SPOVS ./ TO . J]AMES . FORRE[T .
MA]RINER . QVHA . DEPART[IT. 16]25 . [AND . OF .]/ //HIR .
A[GE . 24].

The central compartment is divided into four panels. The uppermost has contained an inscription, now indecipherable except for the last two lines: [. . . IS SV]ALOVED . [VP . IN ./ VI]CTORE . I . COR . 1[5 . 24]. The second panel is occupied by two shields *accollés*. The dexter, above which are the husband's initials | F between two roses, is charged: Quarterly, 1st, an animal's head erased; 2nd, four pheons, two and two, points meeting in fess; 3rd, a chevron, in base a crescent; 4th, two pheons, points meeting in fess. The sinister shield, which has above it the wife's initials E [D] is charged: A lion salient guardant, on a chief three mullets. There are three roses in the line which contains the initials, one in the centre and one at each end, and a fourth rose beneath, between the points of the shields, with a mullet on each side. On the third panel, arranged in six lines, is:

BE . ZE . ALSO . PRE/PARAD . THERFOR/ [FOR] THE . SOME .
O[F . M]AN ./[VIL . CO]ME . AT . AN [. HOVRE]/ [ZE .
TH]INK . NOT [LVKE 12]/ VER . 48.

It is interesting to note that the text follows the Geneva Bible, not the

¹ The reading "18" in the *Catalogue* is a simple misprint. It is not known when the "elder" died, but he certainly outlived his namesake.

A.V.¹ In the middle of the lowest compartment is a skull, beneath which is a thigh-bone laid horizontally, while above it is a scroll, which has once been inscribed. On the dexter side of the skull there has been a compass and on the sinister side an hour-glass, as on **Nos. 10** and **46**.

No. 57.—Thomas Robertson. R.S. 7 feet 1¼ inch by 3 feet 5½ inches.

This stone, which is larger than most, has suffered severely from weathering. The letters have all been in relief and not a few of them have disappeared entirely. The damage has been done since they were copied by Monteith,² whose version makes it possible to restore the whole. The inscription is at first marginal, but after the end of the fourth line it is continued on the central compartment in eight lines, the divisions between which, though tentatively indicated below, are not always quite certain. It runs as follows:

☞ SVB · HOC · CIPPO/ [PLAC]IDE · OBDO[R]MIVNT · OSSA ·
 THOMÆ · ROBE[RT]SONI ·/ [CIVIS · ANDREANI ·/ VSQVE]
 QVAQVE · SPECTATIS(S)IMI · ET · SYNDICI · LONGE · PE-
 RITIS[SIMI]// QVI · MORTALITATE · [EXE]/MP[TV]S · [E]T ·
 SVPE[RORVM · OR/DINI]BVS · A[SC]RI[PT]VS [· MAG/NVM ·]
 SVI · DESIDERI[VM · APVD]/ OMNES · B[ONO]S · REL[IQVIT ·]/
 ANNO · D[OM · 16]3[1 · ME]NS[IS ·]/ AVGVSTI · 10 · DIE · SVÆ/
 [AVTEM ·] ÆTATIS · 56

=“Under this stone sleep peacefully the bones of Thomas Robertson, a citizen of St Andrews, held in the highest respect everywhere and by far the ablest of the magistrates, who on the 10th of August, 1631, the 56th year of his age, put on immortality and was enrolled in the ranks of those above, leaving great regret for his loss in the hearts of all good men.” Beneath are two shields, one above another. The upper one, which is flanked by the initials **T R**, is charged: A chevron couped, with an animal's head erased in base and a mullet above. The lower one, flanked by the initials **I R** (Janet Reikie), is charged: A dexter hand *appaumée*. Lower down still are nine lines of lettering:

MORIENDVM · CERTE · [E]ST/ ET · ID · INCERTVM · AN ·
 EO ·/ IP SO · D[I]E · CIC · ÆQVISSIMO ·/ ANIMO · MORITVR ·
 S[APIE]N/TISSIMVS · QVISQV[E · ST/V]LTISSIMVS · IN-
 IQVISSIMO ·/ VITÆ · SVMMA · BREVIS · S/PEM · NOS ·
 VETAT · INCHOAR[E ·/ LONGAM · H]ORA[T].

¹ Cf. No. 47. On the dexter side of the third panel the beginnings of the lines of the text have been “stepped,” apparently to admit of the insertion of some device that is now indecipherable.

² *Theater* (1713), p. 128.

As the **CIC** between them indicates, the first and second of these quotations both come from Cicero, the former ("That we must die is certain and the one thing that is uncertain is whether we shall die to-day") is *De Senectute*, xx, 74, and the latter ("All the wise die with perfect peace of mind, but all the foolish with the heaviest of hearts"), *De Senectute*, xxiii. 82. The third ("The brief span of life forbids us to build up distant hopes") is a familiar tag from Horace (*Odes*, I, 4, 15).

No. 58.—Simon Greig. R.S. 6 feet 5 inches by 3 feet 10 inches.

There is a floriated border formed of volutes, and at each corner there is a rosette. The epitaph runs:

SVB HOC MARMORE REQVIES/CVNT AC TEGVNTVR
EXV[V]IÆ/ [CL]ARISSIMI VIRI SIMONIS GREIG/ [CI]VITATIS
SANCTIANDREÆ/ [ÆD]ILIS VIGILANTISSIMI QVI IN/ [EO]
MVNERE FVNGENDO CESSIT/ ANNO 1637/ MONVMENTVM
HOC POSV/IT MAGISTER SIMON GREIG/ SCRIBA EIVS
NEPOS/ ANNO 1676

= "Beneath this marble monument rest in safe keeping the remains of a very notable man, Simon Greig, a most vigilant Dean of Guild of the city of St Andrews, who died in the year 1637, while holding that office. This monument was erected in the year 1676 by his grandson, Simon Greig, Master of Arts, writer." Beneath is the letter **M** and beneath that again, widely spaced, are the initials **S G**, on the sinister side of which, deeply incised, are the letters **B · B**. Underneath the initials are **PVLVIS/ ET UMBRA/ SVMVS** ("We are but dust and a shadow") and **MEMENTO MORI**, four lines in all. At the bottom is a skull with cross-bones, flanked on the dexter side by an hour-glass and on the sinister side by a spade and a turfing-iron in saltire, the two latter devices being deeply incised.

The appearance of **M** (for *Magister*) proves that the initials are those of the grandson. The letters **B B**, which are probably the initials of his wife, seem to have been added as an afterthought along with the flanking devices at the bottom. The lady seemingly wished her own name to be associated with the memorial.

No. 59.—David Goodlad. R.S. 6 feet 4½ inches by 3 feet 1½ inches.

Many of the letters, all of which are in relief, are indecipherable through weathering. As the inscription is not among those recorded by Monteith, it can no longer be restored in its entirety. But it was

marginal, and was continued and completed in eleven lines on the central compartment.

☞ HOC · TVMVLO · REQ/[VI]E[SCIT ·] VIR · SPEC-
 TATISSIMVS · DAVID · GOODELAD · OR/DINIS · IN ·
 HAC · CIVI[TATE ·]/ SENATOR · VITAE · INEGRITAE ·
 MORVM · [SVAVITAE/ / . .
 VS · QVI · E/ /
 / · M[AGNV]M · [SVI · DESIDERI]VM ·/
 APVD · OME[S · B]ONOS · /RELI[QV]IT · ANNO · INCAR-
 NATIONIS · DOMI · 1636 · / 10 · DIE · MENSIS · MARCII ·/
 ÆTATIS · SVÆ · 55

= "In this grave rests a man who was held in the highest respect, David Goodlad, a member of the Town Council of this city, [distinguish]ed for the uprightness of his life, the [sweetness] of his character, who [died] on the 10th of March in the year of the incarnation of our Lord 1636, the 55th of his age, deeply regretted by all good men."

Beneath the inscription are two shields, a larger above a smaller. The former is flanked by the initials **D G**, above each of which is a rosette, and is charged: A falcon's head coupé, within a bordure charged with cross-crosslets. The latter is flanked by the initials **G A** and charged: A chevron, with a crescent in base—for Alexander. Above each of the lower initials is a small rosette surmounted by a mullet and having a larger rosette on its inner side. Underneath the lower shield are four lines of much worn lettering, the first of them being interrupted to leave room for the top of the lower shield. The whole reads:

NOSTRVM · VIDERE · VĒ/TVSTA · TRANSIRE · HOC · EST ·/
 MOMENTVM · TEMPORIS · VND/E · PENDET · ÆTERNITAS

= "It is ours to see old things pass away. This is a moment of time, on which depends eternity."¹ Below are a spade, a turfing-iron and a mattock, arranged cross-ways, while on each side of these is a skull above a thigh-bone, laid transversely, with an hour-glass at the dexter end of the line of symbols and cross-bones at the sinister end.

The second set of initials are those of Giles (or Jealls) Alexander, the widow. Their daughter Isabel became the second wife of James Forret (see **No. 56**).

No. 60.—Unknown. 1 foot 3 inches by $8\frac{3}{4}$ inches by $9\frac{1}{2}$ inches.

This fragment apparently belongs to a mural monument. It has been shaped for building purposes, and was found in the blocked door

¹ The Biblical phraseology suggests that the words are a quotation from one of the Early Fathers, but I have failed to identify it.

of the Haunted Tower.¹ The remnants of the inscription (O · MORIV/ APOCAL) obviously represent: “[*Beati qui in domin]o moriu[ntur]*]. *Apocal.* [14, 13].”

No. 61.—Unknown. 2 feet 1 inch by 1 foot 9 inches.

This is another fragment. It is the upper part of what has been an oval slab. At the top is a human head, facing, with a scroll issuing from the mouth to right and to left. Beneath are a skull and cross-bones, and a bell. Lower down still are the remains of a spade and a turfing-iron in saltire.

No. 62.—Helen Law. R.S. (Fig. 9).

This slab, now only 4 feet 7 inches high, as compared with 3 feet 5 inches broad, has obviously lost its upper portion, on which was almost the whole of the first line of the inscription. A rebate at the top, 2 feet 7½ inches long, and fully 1 inch deep, suggests that the two pieces may always have been separate. The epitaph has been marginal,² although it is doubtful how this part has been arranged:

[HERE · LYES · ANE · HONEST · WOMAN HELE]N/ LAW ·
SOMTYM · SPOVS · TO · IOHN · HARDY · AND/ THEY ·
FEARED · GOD · AND · SHE · / DECEISSED · THE · 6 (?)
DAY · OF · DECEMBER · 163[9].

The two words at the lower dexter corner are divided by a volute.

The general design is quaint, almost bizarre. Above, in the centre, is a woman's head facing, presumably a portrait of the deceased. Her hair rises in waves from her forehead, and in front, directly above the middle of the brow, is a circular ornament, possibly a pin. Beneath the head a large shield, fringed with scrolls, is parted per pale and charged: Dexter, a right arm and hand, grasping a dagger, point downwards; sinister, a bend sinister between a mullet in the dexter canton and a cock in base. On the dexter side of the slab is Death, thrusting his “sting” downwards into the body of the lady, which, though unconnected with the head, is supposed to be concealed behind the shield, as is clear from the position of the hands by which the latter is supported. Starting from Death's right shoulder, a scroll, inscribed **MEMENTO · MORI · MORI · HEIR · THAT · YE · MAY · REIOYCE**, curves over his head and then over the head of the lady, to terminate under an

¹ See *supra*, p. 46.

² The letters, however, are incised.

hour-glass, which is suspended by a strap, fastened with three nails. Beneath the shield is a skull and cross-bones, flanked by a spade and a turving-iron, in saltire, and an anchor. The lower part of the shield is flanked by I H, and the skull by H L, both sets of initials being very large and incised in double lines.



Fig. 9, No. 62.

No. 63.—Sir George Douglas. 1 foot 8 inches by $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

This fragment has been identified by Dr Hay Fleming as part of a mural monument to Sir George Douglas, best known through his association with Queen Mary's escape from Lochleven.¹ All that remains is the base of a shield, with three piles and a crescent, and the initial G on the dexter side.

¹ In *The Abbot* Sir Walter Scott makes Douglas die at the battle of Langside in 1568. But Dr Hay Fleming points out that he seems to have been alive in 1603, though dead before 1609.

No. 64.—Katharine Carstairs. 1 foot 7 inches by 1 foot 3 inches by 7 inches.

This fragment seems to be part of a mural monument. It shows a shield parted per pale. On the dexter side it has evidently been charged: A tree eradicated—for Wood; and on the sinister side: A chevron between three sun-flowers slipped—for Carstairs. The monument was, therefore, erected to a Carstairs who had married a Wood, and Dr Hay Fleming is doubtless right in recognising it as the tombstone of Katharine Carstairs, daughter of the Katharine Carstairs commemorated on **No. 38**,¹ and wife of James Wood, Principal of St Salvator's. The epitaph has been preserved by Monteith.² It may be of interest to reproduce it here, as it is probably from the same hand as those on **Nos. 20** and **24** (*q.v.*). It ran:

HIC · BEATÆ · RESVRRECTIONIS · SPEI · PLENÆ ·
 REQVIESCVNT · REDEMPTORIS · PRÆSTOLANTES ·
 ADVENTVM · EXVVIÆ · LECTISSIMÆ · FŒMINÆ ·
 CATHARINÆ³ · CARSTAIRS · IACOBI · SYLVII · QVONDAM ·
 CONIVGIS · CHARISSIMÆ · QVÆ · VITAM · TERRENAM ·
 A · PRIMA · ÆTATE · MODESTIA · SOBRIETATE ·
 INDVSTRIA · PIETATE · ALIISQVE · VIRTVTIBVS ·
 CHRISTIANIS · CITRA · FVCVM · ORNATISSIMAM · TANDEM ·
 MORBI · PERTINACIS · TORMINIBVS · CONFECTA ·
 INSIGNEMQVE · DE · HOSTE · SALVTIS · HVMANÆ · IN ·
 GRAVISSIMO · CERTAMINE · VICTORIAM · DOMINI ·
 VIRTUTE · INGENTI · SOLATIO · SPECTANTIVM · ADEPTA ·
 CVM · CŒLESTI · COMMVTAVIT · 9 · SEPTEMBRIS ·
 ANNO · 1658 · ÆTATIS · SVÆ · 38 · 18 · CONIVGII · IN ·
 QVO · XI · LIBEROS · 5 · FILIOS · 6 · FILIAS · ENIXA ·
 TER · INSVPER · ABORTVM · PASSA⁴ · PIE · ET ·
 RELIGIOSE · OBIIT · ANAGRAMMATE · VERO · CASTA ·
 RARA · CHRISTIANA

=“Here, filled with the hope of a blessed resurrection, there rest, waiting the coming of the Redeemer, the remains of a most exceptional woman, Katharine Carstairs, once the dearly beloved wife of James Wood. Her earthly life from its earliest years was distinguished by modesty, seriousness of mind, industry, godliness and other Christian virtues, and was devoid of all guile. At length, worn out by the tortures of an un-

¹ *Catalogue*, p. 173.

² *Theater* (1713), p. 124.

³ The initial **C** is used, instead of **K**, in order to suit the anagram with which the epitaph ends.

⁴ Monteith has **PASSU**, which is not possible.

yielding malady and after she had won, through the grace of her Lord and to the immense comfort of the onlookers, a glorious victory over the Enemy of Human Salvation in a struggle that tried her very sorely, she exchanged it for a heavenly life, dying the death of the righteous on September 9th in the year 1658, the 38th of her age, and the 18th of a union in the course of which she had borne eleven children, five sons and six daughters, besides suffering three miscarriages. The anagram of her name truly proclaims her a chaste, rare Christian."

No. 65.—Unknown. 1 foot by 1 foot 2 inches by $8\frac{1}{2}$ inches.

This fragment shows only a skull in relief. As the *Catalogue* suggests, it may be part of the same monument as **No. 63** or **No. 64**.

No. 66.—Unknown. 2 feet 2 inches by $8\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Another fragment which seems to have come from a mural monument. It shows a part of a figure of Justice. **Nos. 61** and **63-66** were all found together in 1909.¹ For the most probable explanation, see *supra*, p. 46.

B. ON THE WALLS OF SAINT RULE'S CHURCH.

No. 67.—C S (Fig. 10).

There has been at least one burial at the foot of the wall of the Tower a little to the west of the now blocked-up doorway on the south, where the twelfth-century ashlar masonry has been turned to account for memorial purposes. A large block (2 feet $8\frac{1}{2}$ inches by 1 foot 8 inches) has had sunk into its face a rectangular panel, enclosed by a plain beading, within which is inscribed on a raised border: HEIR · LYIS · ANE · HONE/ST · VOMA/N SPOVS · T/O · G · PVAS.² Within the border is a shield, parted per pale but otherwise illegible, flanked above by **GP** and below by **CS**. On a smaller block beneath there has been carved an arched recess, roughly centred with the shield and containing a skull above a thigh-bone, laid horizontally. Two of the three blocks immediately above the panel have also been inscribed, but it is impossible to say whether they have formed part of the same monument.

¹ According to the *Catalogue* (p. 169), they were "recovered . . . from the wall which connects the buttress at the north-east corner of the Cathedral with the north-west roundel of the Abbey Wall." If this is to be understood literally, the part from which they were taken must have been a repair. Gordon of Rothiemay's sketch (see *supra*, p. 44) shows that the wall was in existence as early as 1642, while the presence on it of the Hepburn arms points to a much earlier date.

² **PVAS** is a very odd name. Mr Alan Reid's suggestion of **PV(RV)AS** is not improbable.

Nothing can now be made out with certainty except a few detached letters—EN, S, P, and others.

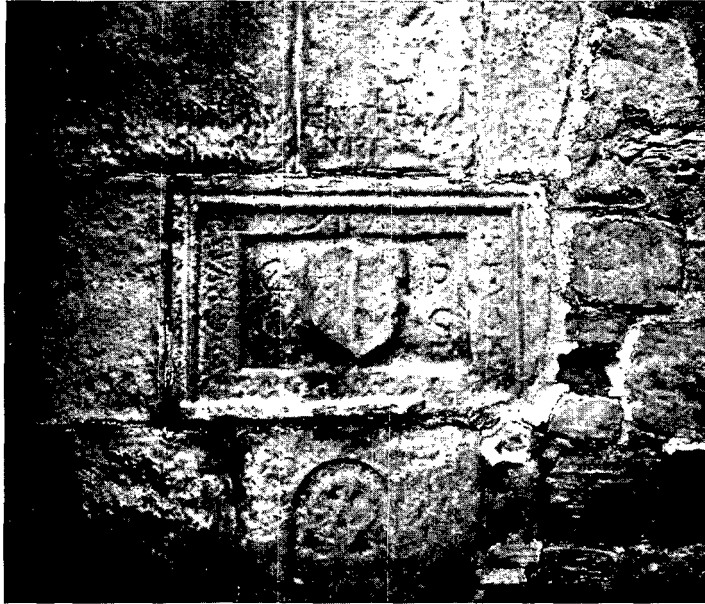


Fig. 10, No. 67.

No. 68.—Unknown. 2 feet 2 inches by 1 foot 4 inches.

Another block to the east of the doorway has been similarly utilised in connection with another burial. It shows a skull, flanked by an hour-glass and cross-bones, with traces of lettering beneath.

No. 69.—William Preston, Master of Arts.

On the north wall of the interior of the Church, showing unmistakable signs of fracture and built in so clumsily as to make it more than doubtful whether it is in its original position, is the monument (9 feet 1½ inches by 4 feet 10 inches) of William Preston, of whom little or nothing is known except what his epitaph has to tell. The records of St Leonard's College show that he matriculated there in 1647.

The central part, which includes an inscribed panel displayed on a scrolled cartouche, rests on a pedestal and is surmounted by a strap-worked pediment, containing an armorial achievement and having a cherub's head over all. The inscription runs:

HIC CONDITVS EST GENEROSVS/ PRÆSTANS ET PER-
DOCT IVVEN/IS MR GVLIELM PRÆSTON FILIVS/ CLARISSIMI
VIRI DÑI IOANNIS PRÆ/STON EQVITIS AC BARONIS
DE/ ARDRY QVI PHILOSOPHIAM IN/ GVMNASIO LEONARDINO
PER TRIENNIVM PROFES/SVS INGENIO INDVSTRIA MORI/BV-
SQVE PROBATIS OMNIVM/ SVFFRAGIA MERVIT HINC/ PRÆM-
ATVRA MORTE ABREPT/INTACTA FAMA OBIIT 6 CAL :/ APR :
ANNO DÑI 1657 ÆT 26

=“Here lies buried a well-born, estimable and very learned youth, William Preston, Master of Arts, son of a highly distinguished man, Sir John Preston, Knight and Baron of Ardry, who was a regent in philosophy¹ for a full term of three years in St Leonard’s College and won universal regard by his proved ability, application and character. Snatched from this world by a too early death, he died with unblemished reputation on March 27th, A.D. 1657, the 26th year of his age.”

The charge on the shield in the achievement is: Three unicorns’ heads—for Preston. The two pilasters flanking the central part of the monument are studded with nails, as if based on a wooden model. In the pedestal is carved a skeleton, suspended from two rings in a swag of drapery, beneath which are incised the words **DIGNVM LAVDE VIRVM MVSA VETAT MORI** = “A man who deserves praise, the Muse does not allow to die.” Beneath that, again, is **VIVE MEMOR LETHI FVGIT HORA** = “In life remember death. Time is flying.” On the pedestal returns, beneath the pilasters, are: dexter, two coffins in saltire, and sinister, an hour-glass.

No. 70.—Anna Halyburton. Also John Comrie, Master of Arts.

A little to the east of **No. 69**, built into the wall in even clumsier fashion, is a graceful monument, measuring 10 feet 6 inches by 5 feet 1 inch. As the illustration (Fig. 11) shows, it has at some time or other been broken into several pieces. This, more particularly when combined with the fact that the portion of the pediment containing the shields is proved by the colour of the stone to be a replacement, suggests that **No. 70**, as well in all likelihood as **No. 69**, was originally built into the Abbey Wall, and that both had been broken in the collapse.²

A typical Renaissance framework of base-mould, Ionic side-shafts and cornice, surmounted by a triangular pediment, encloses an inscribed panel with a shouldered semicircular head, flanked by small pyramidal

¹ This term is wider than the word might seem to imply. It was used to cover the whole of the Arts curriculum of the day.

² See *supra*, p. 46.

finials. The side-shafts are much weather-worn, but the upper part of each breaks out into a caryatid, bearing one of the two emblems of



Fig. 11, No. 70.

Justice. Two ball-topped finials with scrolled bases rest on the cornice and carry up the line of the pillars, while the pediment is surmounted by a third. On each finial is a letter, the three, beginning with the topmost, forming the initials M(aster), W(alter) C(omrie). In the

pediment are two shields *accollés*, the dexter one surmounted by **M** and flanked by **W C**, the sinister one flanked by **A(nna)** [**H**(alyburton)], all so arranged that **C** and **A** come together within a small incised circle. The shields are charged, respectively, (*a*): A bend between a crescent, accompanied by two mullets, in chief, and the same in base; and (*b*): Quarterly, 1st and 4th, on a bend three mascles,¹ 2nd, three bars, 3rd, a bend, the whole showing descent from Halyburton and Vaux.

At the springing-line of the head of the panel is a monogram, composed of the letters **M W C** and **A H**, **C** and **H** being given most prominence. The space immediately below was originally blank, and then followed the inscription:

HIC · REPOSIT(A)E · SVNT · IN · SPE[M ·] /BEATÆ ·
RESVRECTIONIS · EXVVIÆ/ SELECTISSIMÆ · FŒMINÆ ·
ANNÆ/ HALIBVRTO[N]Æ · VXORIS · M · GVALTERI ·/
COMRII · PASTORIS · LEONARDINI ·/ OBIIT · ANNO ·
1653 · ÆTATIS · 22

=“Here rest in hope of a blessed resurrection the remains of one of the best of women, Anna Halyburton, wife of Walter Comrie, Master of Arts, Minister of St Leonard’s. She died in the year 1653, the 22nd of her age.” Beneath the epitaph is an elegiac couplet, arranged in three lines:

CASTA · PIA · ET · PRVDENS · HVMILIS/ FORMOSA · SERENA ·
CONIVGE/ NVNC · CHRISTO · FRVITVR · ANNA · SVO

=“Pure in heart, devout and prudent, meek, fair to look upon and tranquil-minded, Anna has now entered into the joy of Christ, her true spouse.”² Immediately below the last words is a skull and cross-bones, surmounted by an hour-glass, on the dexter side of which, in two lines, is **VBI TVA O MORS/ VICTORIA** (“O death, where is thy victory?”), and on the sinister side, also in two lines, **VBI TVVS O SEPVL/CHRVM ACVLEVS** (“O grave, where is thy sting?”).³ Round the top of the panel, beginning above the first letter of the epitaph, and following the edge closely, is the text:

RAPIEMVR IN/ OCCVR/SVM DOMINI IN ÆRA ET ITA SEMPER
CVM/ DOMINO/ ERIMVS

¹ The mascles are much worn.

² It can hardly be a mere coincidence that this couplet reappears, with the substitution of **ILLA** for **ANNA**, on a Shetland tombstone, described by me in *Proceedings*, vol. lxxvii. (1932–33) p. 60. I believe that the epitaph on the latter must have been composed by William Neven of Windhouse, who saw the Halyburton monument when he was a student at St Andrews (*Proceedings*, vol. lxxix. (1934–35) p. 42).

³ The confusion between **MORS** and **SEPVLCHRVM** is an obvious stone-cutter’s mistake. Oddly enough, the same transposition is recorded by Monteith from the tombstone of Sir James Oswald in Greyfriars Churchyard, Edinburgh (*Theater* (1704), p. 19).

=“We shall be caught up to meet the Lord in the air, and so shall we ever be with the Lord.”

Such was the monument as first set up. It was possibly the husband's intention to be buried beside his wife. Subsequently, however, he married again, and the blank space that had perhaps been reserved for his own name was utilised to commemorate his son by Anna Halyburton. The lettering of the later inscription is carelessly cut:

*Hic juxta matrem Annam/ Sepultus Est M Johannes Comrius/
P P D Walteri Comrii Filius/ Vnicus et Vna Quicquid/ Amabile vel
Parens Optet Vel/ Orbis Lugeat Eheu Delicias/ Breves quod Mortale
Est non/ Delectat Diu ne Delectet Nimis*

=“Here beside his mother Anna lies buried John Comrie, Master of Arts, teacher of philosophy, only son of Dr Walter Comrie, and with him every amiable quality that a parent could wish for or could weep over in the day of bereavement. Alas for short-lived delights! What is mortal is not allowed to delight us long, lest it delight us overmuch.” This is practically all we know of John Comrie, except that he matriculated at St Leonard's in 1665. He obviously died young, but the date is not given. The **P**(*hilosophiam*) **P**(*rofessus*) of the epitaph is probably the authority for Scott's statement that he was “Professor of Philosophy.”¹ In the interval that elapsed between the two epitaphs, the father had become Principal of St Mary's (1666) and had been given a doctorate.

C. IN THE CHURCHYARD.

No. 71.—Agnes Mearnes. R.S. 6 feet 6½ inches by 3 feet 3¼ inches.

Within the shadow of the east gable of the Cathedral Church is a recumbent slab, similar in type to many of those now in the Museum but, unlike them, still in the position in which it was originally laid. The main inscription is marginal:

☞ HEIR . LYETH . ANE . HON/EST . WOMAN . CALEIT .
AGNES . MEARNES . SPOVS . TO/ WILLEM . GEDDES .
IN . SANCT/ANDROS . DEPERTIT . THE . 25 . OF . MAY
1633 . HER . AG . 38.

In the upper part of the enclosed space is:

BLISSED . AR . THEY/ THAT . DIE . IN . THE ./ LORD .
FOR . THEY . REST ./ FROM . THEIR LABOVRS ./ AND .
THEIR . WORKES ./ FOLLOW . THEM.

¹ *Fasti*, vol. vii. p. 420. The expression need not mean more than that he was qualified to give instruction in the various branches of the Arts curriculum. The further statement made in the *Fasti* as to his will is incorrect. It was the will of his stepmother that was registered in 1675.

Beneath is a shield, flanked by the raised initials **W G** and charged: Within a bordure three "geds" or pike naiant—for Geddes. Lower down still is a second shield, flanked by the initials **A M**, also raised, and charged: A stag couchant. Beneath each initial, at the level of the tips of the shields, is a large rose. At the bottom is an hour-glass, flanked by two skulls, each of which has a thigh-bone laid transversely beneath it.

No. 72.—Thomas Duncan. R.S. 6 feet by 2 feet 7 inches.

Not far from **No. 71** is another seventeenth-century slab, doubtless once recumbent, although now a table-stone, the legs being evidently an eighteenth-century addition, made when the lettering was "renewed" by order of a later John Duncan. The epitaph is marginal within a scalloped border:

HIER . LAYIS . INTERE/D . IN . THIS . GRAWE . ANE .
 PIOUS . WERTEVS . HONEST . / MAN . THOMAS .
 DVNC/CONE . IN . KINGASK . WHOS . LYF . VAS . BETER .
 THEN . HIS . DAYS . VAS . / LONG.

Owing to lack of room, the last word is inserted beneath the one that precedes it. Within the enclosed space are the initials **TD** and **AT** in relief, with a mascle between them. These surmount two shields, *accollés*, the dexter charged: A chevron between two roses in chief and a hunting-horn in base, and the sinister: A stag's head affronté, with a mullet in chief. Below the shields is **AND . OF . HIS . AGE . 59**, with **1668** beneath it. Beneath the date, again, is a rectangular panel, with the quatrain:

HIS . SOVL . IS . / NOT . HIER . BVT . / RESTS . ABOVE/
 REPLENIST . WITH . / ETERNAL . LOWE/
 HIS . BODY . FRAL . / DOTH . STIL . REST . / HIER
 TILL . CHRIST . / OWR SAVIOVR . / SHAL . APPIER.

At the bottom is an hour-glass, placed transversely above a skull, the latter being flanked by cross-bones and by a spade and a turfing-iron in saltire. In the space between these symbols and the bottom of the panel are the words:

THIS . STONE . WAS . REN/EUED . BY . IOHN . DUNCAN . /
 IN . PIKE . IN . 1729.

No. 73.—David Russell. R.S. 5 feet 10½ inches by 3 feet 4 inches.

A third slab will be found, apparently where it was originally laid, on the left-hand side of the path that leads southwards from opposite **No. 76**. It has a scalloped border, enclosing a scrolled cartouche, which

has a cherub at the top and displays an inscribed panel. In the upper part of the panel is a shield, flanked by the raised initials **DR** and charged: A chevron between three tadpoles. Beneath the shield is the epitaph, arranged in eight lines:

HEIR LYS ANE GOD/LY AND WERTEOVS/ MAN DAVID
RVSSELL/ FEDDINCH HE DEPARTIT/ THIS LYFE THE/
FIRST OF AVGVST 1649/ AND WAS OF AGE/ 68 YEIRS.

There may in the first instance have been a text below the epitaph. If so, it disappeared in the eighteenth century, when the surface was chiselled smooth for about one foot from the bottom of the panel and a new inscription incised upon it:

*Here lyes Thomas Ruffel/ he departed this lyfe on/ the 20 day of
november/ 1738 and of his age seve/nty four years/ 17 38.*

The space beneath the cartouche has almost certainly been occupied by emblems of mortality, such as a skull and cross-bones, in high relief, for the surface has been cut back to the depth of about one inch, all the way to the scalloped border, and has then been utilised to commemorate the wife of Thomas Russell, "deacon of the smiths in St Andrews," and also "seven of their children who died young." Her maiden name was Steuart, and she died on 28th December 1782.

No. 74.—Samuel Rutherford, Master of Arts. (Fig. 12.)

In the "Divinity Corner" stands an ordinary headstone with a pointed top, bearing the name of the famous divine, Samuel Rutherford, who died in 1661. Unless it be that of young Tom Morris, no tombstone in the Churchyard attracts a larger number of pilgrims. I do not know whether attention has been drawn to the point before. But the most superficial comparison with the contents of the Museum will show that it cannot be a contemporary memorial. Except for its abnormal height (5 feet 10 inches above ground)—necessary, if it was to carry the long inscription—it is a characteristically eighteenth-century production, executed long after the extinction of the "school" of monumental sculptors which was flourishing in St Andrews in Rutherford's lifetime. It can hardly be earlier than 1750, and it may be a good deal later. There must, of course, have been an original from which the inscription was copied, for the verses undoubtedly ring true. I would suggest that this was probably a mural tablet which came to grief either through natural decay, like **Nos. 76** and **80**, or in the catastrophe attested

by Nos. 69 and 70, as well as by some of the fragments in the Museum. Alternatively, it may have been a recumbent slab, which had ceased to be easily legible. In either event, Rutherford's name was still one to

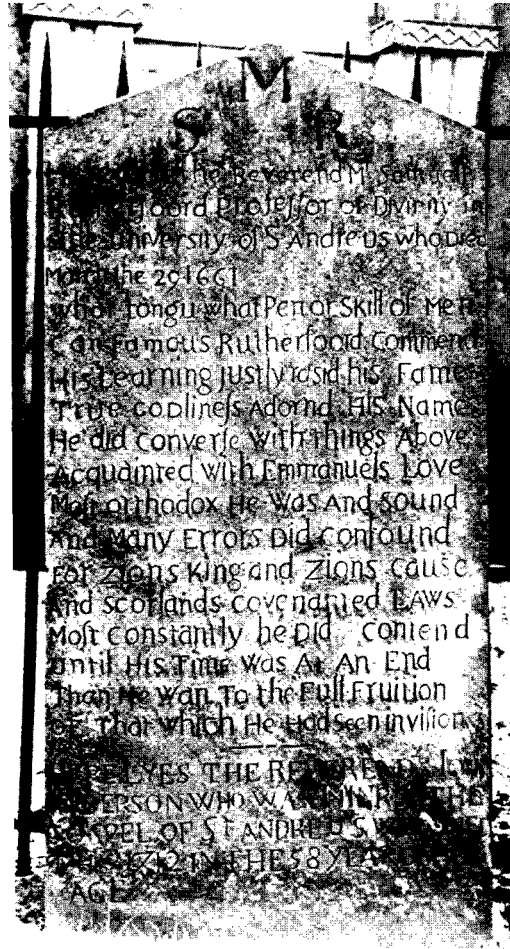


Fig. 12, No. 74.

conjure with, and a replacement would naturally be arranged for by those who would not willingly let his memory die.

At the top are the initials **MSR**, arranged exactly as on the seventeenth-century stones, although there is no attempt to reproduce the

coat-of-arms which may be supposed to have accompanied them. The actual epitaph runs:

Here lyef the Reverend Mr Samuell/ Rutherford Profeffor of
Divinity in/ the University of St Andreus who Died/ March the 29
1661.

Below are the lines:

what tongu what Pen or Skill of Men
can Famous Rutherford commend
His Learning justly rasid his Fame
True Godlinefs Adornd HIS Name
He did converfe with things Above
Acquainted with Emmanuels Love
Moft orthodox He Was And sound
And Many Errors Did confound
For Zions King and Zions cause
And scotlands covenanted LAWS
Moft constantly he Did contend
Until His Time was At An End
Than He Wan To the Full Fruition
OF That which He Had seen in vifion.

At the bottom is a brief inscription in capital letters, commemorating the Rev. John Anderson, Minister of St Andrews, who died in 1712.

D. ON THE ABBEY WALL.

No. 75.—John Lepar. (Fig. 13.)

Built against the inner face of the south side of the Abbey Wall is an exceptionally large and imposing monument, bearing the arms of John Lepar and his wife, Janet Carstairs. It stands 16 feet 9 inches high above ground, and has a maximum breadth of 10 feet 9 inches. Unfortunately its position exposes it to the full fury of the northern blasts, laden with particles of moisture from the sea, so that the soft sandstone used in its construction has disintegrated very badly.

In the relationship of its parts it follows the orders of architecture more closely than any other in the series, for its central and principal portion, which has on each side a pair of panelled pilasters with pedestals, rests on a main pedestal containing three panels, and supports a full entablature and pediment. Between the shafts, round which the cornice, frieze, architrave and sur-base return, is an archway, framing a symbolic panel. The triangular pediment is broken, and is divided by a horizontal bar, above which, flanked by the initials **LL**, is a shield, sur-

mounted by a wreathed helm with mantling, and charged: A saltire engrailed between four roses, an annulet at point of fess for difference. Below the bar, and inscribed **IANET CARSTARES**, is a scroll, in front of which is a lozenge charged: A chevron between three sun-flowers



Fig. 13, No. 75.

slipped. The date **1646**, in raised figures, is divided equally between the two lower corners of the pediment. No trace survives of the epitaph proper, which was presumably on the central panel of the frieze, the side panels of which are inscribed **IOHNE [LEPAR]**, or possibly on that of the pedestal.

The symbolic panel, being recessed, has suffered less damage than

the rest of the monument. It is divided into two parts by a beaded moulding. In the lower division a parchment roll, displayed, reads:

BLESSED . AR ./ YE . DEAD . Yt ./ DIE . IN . THE ./ LORD .
FROM ./ HENCE . FOR/H . THEY . REST ./ FROM . THEIR/
LABOVRS . AND/ THEIR . WORKS/ DOE . FOLLOW/ THEM.

On the dexter side is Time, bearded, holding a scythe and having an hour-glass at his feet; from his mouth issues a scroll, inscribed **CVPIO DISSOLVI** ("I long to be brought to an end"). On the sinister side is a female figure, probably Justice, holding what seems to be a sword in her right hand; presumably she had scales in her left hand, but this arm is broken off at the shoulder. In the upper division is a skeleton, stretched at full length upon a roll of cloth, the unwound portion of which serves as a pillow. Above the skeleton is a sugarloaf-shaped hill, up which winds a path, bearing the words *via/ ad/ eter/ni/tat/em* in ascending order. The top of the hill is lost in a circular sea of clouds, fringed with palms and trumpets and thronged with cherubs, all adoring a central sun in his splendour. The three stages obviously symbolise life, death and immortality, but it is difficult to believe that the designer has not been influenced by the scheme of Dante's *Divine Comedy*.

John Lepar was Provost of St Andrews from 1634–37, an exceptionally long period of tenure. On September 26, 1635, he appeared before the Privy Council as head of a deputation to urge that a light should be placed on the Isle of May. On that occasion he described himself as "merchant and awner of a pairt of a schipp." Another worthy who was present was James Sword (**No. 79**), then a bailie.

No. 76.—Clement Cor and Janet Cor.

Built into the inner face of the north side of the Abbey Wall, at a point almost opposite to **No. 75**, is a much weather-worn monument, measuring 10 feet by 5 feet 2 inches. The central panel is framed at the sides by pilasters, which have moulded bases and rest upon a pedestal of masonry. Architrave, frieze and cornice return round the pilasters, these in their turn supporting a triangular pediment with finial. On the pediment, just beneath the apex, is a mullet, placed above a shield which is flanked by the initials **C**(lement) **C**(or), and is charged: A saltire engrailed between two hearts, in chief and in base, and two roses in the flanks, with an annulet for difference. Beneath the first **C** is a second shield, flanked by the initials **H**(enry) **M**(cKieson) and charged: A lion rampant; on a chief, three pheons. A third shield, placed beneath the second **C**, is flanked by the initials **H**(elen) **B**(ellenden) and charged:

A stag's head erased. The lower part of the pediment contains an elegiac couplet, arranged in four lines:

HE[RCV]LEAS · FRANGIT · [VI]/RES · MORS · ATRA · RELINQ/ VIT ·
PESSIMA · SED · QVÆ · SV/NT · OPTIMA · PRIMA · RAPIT

= "Black death breaks the strength of Hercules. What is worst it leaves alone, but what is best it carries off first."

But for a few letters in the first line, the pedimental inscription is still legible. That on the central panel, on the other hand, has disappeared completely, except for the greater part of the last line and a letter or two at the end of the line preceding. For the rest we are dependent on Monteith.¹ First came the epitaph proper:

[HIC SITVS EST VIR PIVS HONORABILIS PRVDENS FORTIS
ET SOBRIVS CLEMENS COR DE REDVALLIS VNA CVM
FILIA SVA IONETA VXORE HENRICI MCKESON CIVIS
EDINBVRGENSIS OBIIT ILLE 2 MARTII ANNO DOM 1608
ÆTATIS SVÆ 75 HÆC AVTEM DIE SEQVENTE ÆTATIS
ANNO 37]

= "Here lies a godly, honest, prudent, brave and sober-minded man, Clement Cor of Reidwalls, along with his daughter Janet, wife of Henry M'Kieson, a burgess of Edinburgh. He died on the 2nd of March, A.D. 1608, in the 75th year of his age, and she on the following day, in the 37th year of her age." Then followed two elegiac couplets:

[SOBRIETATE PRÆIT CVRIVM GRAVITATE CATONEM
IVSTITIÆ ET PVRÆ RELIGIONIS AMANS
COMIS ET VRBANVS PRVDENS EN NOMEN ET OMEN
CONVENIVNT CL]EME/[NS] CORCVLVVS HIC SITVS EST.

"He excelled Curius² in sobriety of judgment, Cato in weight of character. He was a lover of justice and of pure religion and undefiled, courteous and refined, prudent. Lo! his name gives the key to his character. Here Clement Corculus lies buried." The change from "Cor" to "Corculus" is explained by a passage in the *Tusculan Disputations*, where Cicero, after stating that some believed the heart (*cor*) to be the seat of intelligence, adds, as one of his illustrations, that Scipio Nasica was called "Corculum" because of his sagacity.³

Monteith translates the surname, and describes the epitaph as that of "Clement Heart." He evidently did not know that Clement Cor

¹ *Theater* (1713), pp. 106 f.

² Probably M'. Curius, the friend and correspondent of Cicero, who describes him as "*suavissimum hominem et summi officii summaeque humanitatis*" (*Ad Fam.*, XVI. iv. 2).

³ *Op. cit.*, I. ix. 18.

was a prominent figure in Edinburgh life about the end of the sixteenth century. Mr C. B. Boog Watson has kindly collected for me a number of interesting references from the Burgh Records and elsewhere. From these it appears that Cor was made a burghess and guildbrother in 1566, and that he was Dean of Guild in 1588. He was a bailie of Edinburgh between 1589 and 1595. In 1579 he acquired a property in High Street. This is the tenement at the head of the Advocate's Close, "formerly called Clement Cor's Close,"¹ on which his arms and initials, as well as the initials of his wife, Helen Bellenden or Ballantyne, are still to be seen. In 1603 he conveyed it to his daughter, Margaret Cor, and her husband, Alexander Livingstone, advocate. From information supplied me by Mr Henry M. Paton it would appear that by now he had made up his mind to retire to the neighbourhood of St Andrews, if he had not already done so. The evidence is as follows:-

In the Register of Fife Sasines in the year 1604 there are sasines of Clement Cor, "merchant burghess of Edinburgh," and Helen Bellenden, his spouse, also of their daughters Isobel, Bessie, and Janet, in the lands of Reidwalls in the barony of Ardrrie (*cf.* No. 68). Margaret had thus three sisters—Janet, who is buried here, Bessie, who may have died unmarried, and Isobel, who is proved by the Great Seal Register to have been the wife of Robert Lumsden of Ardrrie. Under date 28th May 1605, the King confirms a Charter by Robert Lumsden of Ardrrie with consent of Isobel Cor, his spouse, and Clement Cor, merchant burghess of Edinburgh, her father, and his wife, Helen Bellenden. There is reason to suppose that the connection with St Andrews may have been of earlier date and also more intimate than one might have suspected. Mr Paton has found from the Register of Privy Council that on 16th September 1602 there was a Bond of Cautionary by Thomas Lumsden, "merchant burghess of Edinburgh," on behalf of Clement Cor, "merchant, citizen in St Androis." Were there two Clement Cors?² Or had the

¹ *Annuity Roll* of 1634, p. 104. See also *The Advocate's Close*, by John K. Laidlaw, S.S.C. (Edinburgh, 1927).

² The compiler of the Index to vol. vi. of the Privy Council Register believed that there were two. The bond was for 400 marks "not to harm Petir Houstoun, brother of the Laird of Houstoun." Almost immediately afterwards Clement Cor appears again in connection with two other bonds, the first executed at Falkland and the second at St Andrews. In both cases the amount of the bond and its object were the same as before. In neither case is Cor designated "citizen of St Andrews," although he is one of a company who all seem to be St Andrews people. But an earlier entry in the same volume records that on 12th November, 1599, Clement Cor "burghess of Edinburgh" was charged with "hamesucken." He and three others "armed with hagbutts and pistols" had broken into the home of Archibald Inglis at Eyemouth and had haled Inglis off as captive to the Tolbooth of Edinburgh, where they "patt him in the irnis among thevis and malefactouris." The taking of the bonds for the protection of Peter Houston could thus seem to have been anything but an unnecessary precaution.

one Clement Cor a foot in both camps? The latter alternative is surely the easier, and it is worth noting that Clement Cor's last appearance in the *Extracts from the Records of the Burgh of Edinburgh* is on 3rd November, 1598, in connection with the enlargement of the East Kirk. In any event there is no doubt as to the identity of the man commemorated on **No. 76.**

No. 77.—John Echlin, Master of Arts.

This memorial (9 feet 4 inches by 4 feet 3 inches), which is on the same wall, a little to the west of **No. 76**, is distinguished only by the excellence of its lettering. A moulded frame, having a stone pedestal and a rudimentary cornice, encloses an upright oblong panel. The side mouldings repeat, separated by a fillet over which the cornice is returned on a corbel. Above the cornice is a semicircular panel, enclosed by a heavy hood-mould. On the main panel, beneath the letters **D(eo) O(ptimo) M(aximo) S(acrum)** ("Dedicated to God, Almighty and All-good"), is the epitaph:

HIC · SITVS · EST · VIR · / DOCTISS · M · IOHAN · / ECHLIN ·
A · PITTADRO/ QVI · BONAS · LITERAS · / ET · PHILOS ·
IN · COLLE/GIO · LEONARDINO/ ANNOS · XII · CVM · SIN/
GVLARI · INGENII · ET · ERVDITIONIS · LAV/DE · DOCVIT ·
PIE · ET · / PLACIDE · OBIIT · VII · / NOVEMB · MDCIII · /
ÆTAT · 52

= "Here lies a very learned man, John Echlin of Pittadro, Master of Arts, who taught literature and philosophy in St Leonard's College for twelve years, winning a high reputation for ability and learning. He died peacefully in the Lord on 7th November, 1603, aged 52." The semicircular panel contains a large shield, surmounted by **M**(agister), flanked by the initials **IE**, and charged: Quarterly, 1st A stag courant, 2nd A talbot courant, 3rd A lymphad, 4th A fess checky—for Echlin. Beneath the **I** is **HVI9/ HABET/ PIETAS/ VENTVRÆ/ ET PRÆMIA/ VITÆ** = "Piety reaps the rewards of this life and of that which is to come," and beneath the **E** is **DVL/CE · MI/HI · CHRI/STO/ VIVE/RE · DVLCE/ MORI** = "Tis joy to me to live for Christ, and joy to die." The two together form an elegiac couplet, and in a lower division of the same panel, arranged in three lines, is a second elegiac couplet:

IMMATVRA · NIMIS · Æ · QVIS · MEA · / FATA · QVERATVR
NVNC · VITAM · HANC · / VITA · PERPETE · PENSO · B[RE]VEM

"Let none grieve overmuch for my too early death. I am now restoring the balance of my short life on earth by life everlasting."

John Echlin was in all likelihood a son of William Echlin and Alison Melville, his wife, to whom James V granted Pittadro by charter in 1542.¹ Little or nothing seems to be known about him or his regency in St Leonard's College.

No. 78.—**Helen Myrton**, widow of Colonel Andrew Traill and wife of Sir Robert Dennistoun, and **Matilda Melville**, her daughter-in-law, wife of James Traill.

Also built into the inner face of the south side of the Wall, but a little to the west of **No. 77**, is a monument (9 feet 6 inches by 4 feet), the inscription on which has entirely disappeared. Initials and armorial bearings, however, enable us to identify it with one which bore an epitaph recorded by Monteith.

A pedestal, with a bracket at each end, supports a central panel, framed at the sides by panelled pilasters with moulded bases and Ionic capitals. Architrave and frieze return round the pilasters, and on the cornice rests a rectangular superstructure, composed of three panels, each displaying initials and armorial bearings. The one on the dexter side bears a shield, surmounted by the initials **A T**, flanked by **H M**, and charged: Dexter, a chevron between two mascles in chief and a trefoil slipped in base; sinister, three roundels—for Traill of Blebo impaling Myrton of Cambo. On the one in the centre the initials **A T** are replaced by **R D**, and the dexter charge becomes: A bend between a unicorn's head erased in chief and a cross-crosslet fitchy in base—for Dennistoun of Montjoy impaling Myrton. The shield on the sinister panel is surmounted by **I T**, flanked by **M M**, and charged: Dexter, a chevron between two mascles in chief and a trefoil slipped in base; sinister, three cushions—for Traill impaling Melville. The superstructure serves as the base of a curvilinear pediment, which contains an orb, flanked by the date **16 09**, and which has on either side a finial capped with a vase.²

The central panel (2 feet 8 inches by 1 foot 10 inches) must have held the inscription, which Monteith³ gives as:

MEMORIÆ SACRVM HELENÆ MYRTONÆ OPTIMÆ
MATRONÆ D ANDREÆ TRALLII TRIBVNI MILITVM
VIRI OPTIMI PRIMVM CONIVGIS DEIN D ROBERTI
DANESTONI EQVITIS CONSILIARII CONSERVATORIS QVÆ
OBIIT 13 FEB 1608 NECNON MATHILDÆ MELVINÆ

¹ See *Genealogical Memoirs of the Echlin Family*, etc. by Rev. John R. Echlin, M.A., 2nd edition (Privately printed, Edinburgh, n.d.), p. 24—a rare book, for a sight of which I am indebted to Mr G. H. Bushnell, whom I have also to thank for valuable help in connection with **No. 70**.

² The dexter vase has disappeared.

³ *Theater* (1713), pp. 109 f.

IACOBI TRALLII CONVGIS LECTISSIMÆ ET PIÏSSIMÆ
FŒMINÆ MŒRENS POSVIT OBIIT 23 NOVEMBRIS 1608

=“Sacred to the memory of Helen Myrton, wife first of that excellent man, Colonel Andrew Traill, and afterwards of Sir Robert Dennistoun, knight, Privy Councillor, and Conservator.¹ She died 13th Feb. 1608. Also to the memory of Matilda Melville, wife of James Traill, one of the best and most godly of women, a tribute of grief. She died 23rd November 1608.” One might have expected *ILLE* or some such word as subject to *POSVIT*. It was obviously James Traill, a son of the first marriage, who erected the monument to his mother and his wife.

No. 79.—James Sword.

Still further west is the tomb of James Sword. This freely treated Renaissance monument (13 feet 4 inches by 7 feet 9 inches), the stone of which has successfully withstood exposure to the weather for nearly three centuries, comprises a pedestal, a central division, and a superstructure surmounted by a pediment, all three divisions framed at the sides by pilasters, round which the flatly moulded bases and cornices return. The superstructure has scrolled trusses at each side, and its pilasters and cornice enclose a panel, on which is a scrolled cartouche displaying a round shield. The shield, on the upper margin of which is the name *JAMES SWORD*, is parted per pale and charged: Dexter, a heart, pierced by two darts saltire-wise, between a spur in chief and a rose in base; sinister, on a bend sinister coupé, three mullets. Beneath, in relief, are the initials *IS* and *CB*, separated by a lozenge, and the date 1657. The pediment is occupied by the remainder of the epitaph proper, arranged in four lines, the lettering being large and in relief: *QVI/OBIIT/6 FEBR/ÆTAT SVÆ 54*, =“who died Feb. 6, aged 54.”

The central division is distinguished by a pair of fluted pilasters at each side, with foliage between them, and contains a scrolled and strap-worked cartouche, displaying an oblong panel with a beading as border. Between each of the inner pilasters and the cartouche is an hour-glass. The panel has an inscription of eight Latin hexameters:

GLORIA · MVNICEPVM · QVONDAM · NVNC · ALTA · GRAVEDO
LAVS · OLIM · IAM · MÆROR · HAC · IN · LINCHYTE² · QVIESCIT
CVIVS · VITA · FVIT · PROBITATIS · NORMVLA · VERÆ
VRBEM ANDREIAMAM DIVTVRNA PACE GVBERNANS

¹ He was “Conservator of the Scottish Privileges in the Netherlands.” His monument is a conspicuous feature of Greyfriars Churchyard, Edinburgh.

² For *LYCHNITE*. Monteith (*Theater* (1713), p. 114) corrects this and the other misspellings *sub silentio*.

FIDVS IN OFFICIO CVNCTIS ET IVRA MINISTRANS
 NON PROPRIIS INHIANS IN PVBLICA COMODA PRONVS
 MENS INVICTA MALIS NEMIS HAVD ELATA SECVNDIS
 VIXERAT IN CHRISTO IN CHRISTO SVA VOTA SPREMA

= "In this marble tomb rests one in whom his fellow-townsmen aforetime gloried and whom to-day they mourn profoundly, once lauded, now lamented, for he made his life a pattern of true probity, ruling the city of St Andrews in abiding peace, faithful in office to all, administering the law not with an eye to his own advantage but intent on the public good, a spirit invincible when fortune frowned nor elated overmuch when she smiled. He had lived in Christ, and in Christ his last prayers were centred." On the pedestal are the words: **MORS VLTIMA RERVVM** ("Death is the end of things"), and beneath them three panels, containing respectively, from left to right, a spade and a turfing-iron in saltire, a skull and crossbones, and two coffins placed saltire-wise with two carrying spokes behind them.

James Sword, who was Provost of St Andrews in 1646 and again in 1654-55, was a person of more than municipal importance in his day. The Register of the Privy Council shows that in 1643 he was appointed a "commissioner for the mater of the manufactoreis" and subsequently one of the "conservators of the peace," and also that in the same year he supplied money for the maintenance of the Scottish army in Ireland. His wife's name was Christian Brydie. It is not unlikely that she was a sister of Anna Brydie (No. 29), whose inventory she gave up. If so, for her parents see No. 34.

No. 80.—Unknown.

A short distance beyond the Sword monument is what has been rather a tasteful memorial of reddish sandstone, measuring 10 feet by 5 feet 1 inch. Unfortunately the material is so friable that practically nothing remains legible. A pedestal, returned at either end, has cross-bones on the sinister side, but any other emblems it may have borne have disappeared. On the pedestal rests a tablet enclosed by a moulded framework, including two engaged pilasters of Corinthian style, round which the base and above which the architrave and the frieze return. The cornice supports a triangular pediment, having side-scrolls and surmounted by a large thistle as finial. The tablet bears a scrolled cartouche, displaying a panel which has once been inscribed. All that is visible in the pediment is 16, obviously the first half of a date.

No. 81.—Katharine Clephane.

Built into a tower a little to the west of **No. 80** is another much-decayed monument, 9 feet 8 inches high by 4 feet 10 inches broad. Two brackets, inscribed respectively **16** and **09** and having a cherub midway between them, support a tablet enclosed by a moulded framework, on the sides of which are two engaged and panelled pilasters of Ionic style. The base returns round the columns and the frieze above them. On the cornice rests a segmental pediment, surmounted by three finials, the centre one of which is broken off, while the two at the sides have borne coats-of-arms, now hopelessly defaced. Within the pediment is a panel, which contains a shield, flanked at the sides by the initials **K C** and beneath by the date **16 09**, and charged: A lion rampant, helmed. These were the arms of the Clephanes of Carslogie.

No. 82.—Katharine Duddingston. (Fig. 14).

Beyond the tower is a monument (10 feet 4 inches by 6 feet 10 inches), which presents some unusual features. A pedestal formed of large blocks of ashlar, which are enclosed by a projecting base, side-pillars and a moulded cornice, supports two pairs of twin shafts with moulded bases and enriched capitals. Between the two innermost shafts is a moulded framework, which includes a cornice and surrounds four somewhat smaller blocks of ashlar, on three of which lettering is visible. On the four twin shafts and the associated cornice there rests an entablature, the frieze of which has cut on it an elegiac couplet:

CASTA · PVDICA · GRAVIS · PIA · CONIVGIS · VNIVS · VXOR
QVÆ · PERIIT · PARIENS · HIC · KATHARINA · IACET

=“Chaste, modest, sober-minded, godly, the wife of one husband, Katharine, who died in childbed, lies here.” The entablature in its turn supports a broken pediment, with side-scrolls, in the centre of which, and resting upon the cornice, is a moulded rectangular panel containing two shields side by side, the charges on both being now indecipherable.

The appearance of the ashlar blocks in the centre, and still more the manner in which the inscription they bear is arranged, raise serious doubts as to whether they were originally intended for the purpose to which they have been put. Even when every allowance has been made for disintegration, they are badly jointed, while the one which occupies what may be termed, in heraldic phraseology, the 4th quarter has been too soft to carry lettering at all. Moreover, its weakness in this respect seems to have been recognised from the outset. For, while the marginal

line has been produced downwards on to it from the 2nd quarter, the actual inscription has been completed on the 3rd quarter by the simple device of sacrificing symmetry and halving the length of the lines. It is possible that in the first instance the four blocks were meant to be no



Fig. 14, No. 82.

more than a backing for a thin slab of different material which bore the inscription, and that what we see (Fig. 15) is the result either of a change of plan or of the breakage of the slab.

As things now are, the letters are very difficult to make out. But, with the help of Monteith's record¹ and of photographs taken at different angles, a tolerably certain reading can be given:

¹ *Theater* (1713), p. 125.

1st Quarter	{	ORNATISSIM/Æ · LECTISSIMA EQ[VE · F]OEMIN/Æ · KATHARINÆ DVDDINGSTO/[N]Æ · VXORI · ME RITISSIMÆ · M/ARITVS · SVPER STES · T · L · M[OER/E]NS · HOC · POS	} 2nd Quarter
3rd Quarter	{	VIT · MONVMEN VM · AMORIS · MN EMOSYNE · OBI IT · APR · 15 · AN [NO · 1614 · ÆT · 36]	} 4th Quarter (blank)

=“ To a most accomplished and exceptional woman, Katharine Duddingston, the very best of wives, her sorrowing husband T. L., who survives her, has erected this monument as an abiding token of love. She died on April 15th in the year 1614, the 36th of her age.” Had the coats-of-arms survived, we should have known who T. L. was. As it is, we can only guess. Conceivably he was Thomas Lenton, who became Provost in 1619.

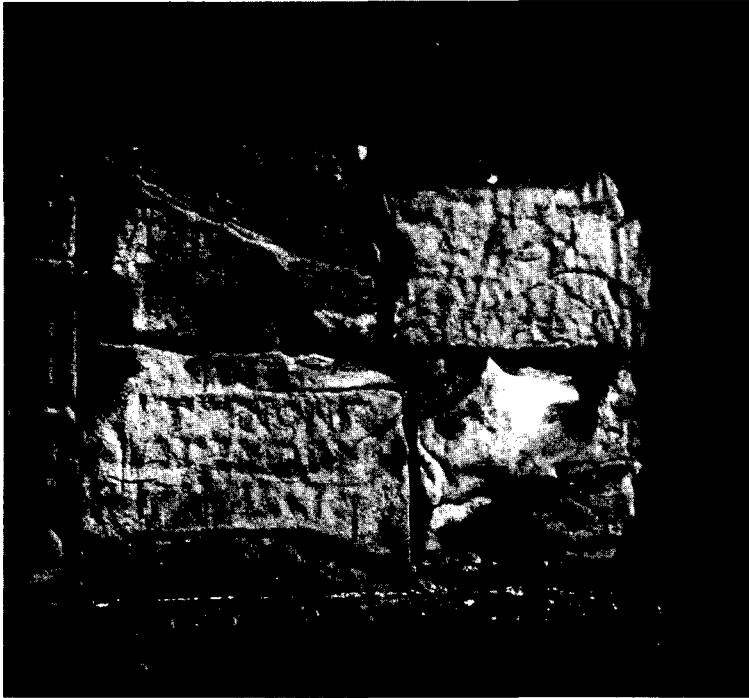


Fig. 15. Epitaph on No. 82.

120 PROCEEDINGS OF THE SOCIETY, DECEMBER 9, 1935.

INDEX

NAMES AND INITIALS ON THE MONUMENTS

	PAGE		PAGE
A(lexander), G(iles),	95	K.F.,	71
Anderson, John,	67	Fairful, Margaret,	75
Annal, Violet,	60	F(luckar), N(inian),	73
A(uchmowtie), J(anet),	70	Forret, James,	92, 95
B.B.,	94	B.G.,	57
M.B.,	87	Geddes, William,	104
T.B.,	84	Good, Walter,	90
Balfour, Duncan,	82	Goodlad, David, (1594)	66
Balfour, Henry,	84	Goodlad, David, (1636)	94
Balfour, Margaret,	86	Greig, Simon, (1637)	94
Barclay, William,	54	Greig, Simon, (c. 1676) }	94
B(ellenden), H(elen),	110	Gullan, Andrew, (c. 1681)	69
Beveridge, Martin,	50	Gullan, Andrew, (c. 1767)	70
Black, Thomas,	85		
Bonar, Helen, }		I.H.,	84
Bonar, Isobel, }	59	Halyburton, Anna,	101
Bonar, James, }		Hardy, John,	96
Brydie, Anna,	72	Hay, John,	73
Brydie, Christian, wife of James Carstairs,	60, 65	H(onyman), E(lizabeth),	72
B(rydie), C(hristian), wife of James Sword,	116	Horsburgh, Thomas,	62
Brydie, David,	85		
Brydie, John,	75	J(ohnstone), C.,	83
Carstairs, David,	60	Kai, James,	71
Carstairs, Elizabeth,	78	Kinneir, Euphemia,	59
Carstairs, Isabella,	66		
Carstairs, James, (1625)	80	I.L.,	73
Carstairs, James, (1671)	56, 60, 65	M.L.,	51
Carstairs, Janet,	108	T.L.,	119
Carstairs, John, (c. 1600)	78	Law, Helen,	96
Carstairs, John, (c. 1640)	77	Lentron, Christian,	84
Carstairs, John, (1653)	56	L(entron), M(argaret),	54
Carstairs, Katharine, (1649)	79	Lepar, John,	108
Carstairs, Katharine, (1658)	98	Lermonth, Eupham,	54
Carstorphen, Janet,	60	L(essels), C(hristian),	51
Chisholm, Margaret,	62	Lundie, John,	54
C(lephane), K(atharine),	117	Lyndesay, Margaret,	73
Comrie, John,	104	Lyndsay, Hew,	70
Comrie, Walter,	102		
Cor, Clement, }		McKieson, Henry,	110
Cor, Janet, }	110	Martine, James,	53
C(orstorphine), M(argaret),	63	Mearnes, Agnes,	104
Couper, John,	67, 71	Melville, Matilda,	114
 		Methven, William,	65
Dalgleish, David,	87	Millar, John,	74
Dennistoun, Sir Robert,	114	Miniman, Alexander, }	49
D(ewar), C(atherine),	62	Miniman, Jean, }	49, 55
Dickson, Elizabeth, wife of James Forret,	92	Miniman, John,	57
Dickson, Elizabeth, wife of John Couper,	71	Morton, James,	114
D(onaldson), C(hristian),	64	Myrton, Helen,	80
Donaldson, Elspeth,	77		
Douglas, Sir George,	97	Nairn, Judith,	80
Downie, Agnes,	49, 55		
Duddingston, Elizabeth,	68	Phell, Thomas,	78
Duddingston, Katharine,	117	Preston, Sir John, }	101
Duncan, Janet,	69	Preston, William, }	99
Duncan, John, }		Pu(rv)as, G.,	99
Duncan, Thomas, }	105		
Duncan, Mary,	70	R(eikie), J(anet),	93
 		R(obertson), J(ames),	50
Echlin, John,	113		

POST-REFORMATION TOMBSTONES.

121

	PAGE		PAGE
Robertson, James, Junior,	89	A.T.,	105
Robertson, Janet, wife of James Martine,	53	Taylor, Margaret,	89
Robertson, Janet, wife of John Wilson,	74	Traill, Andrew,	114
Robertson, Thomas,	93	Traill, James,	115
Russell, David,		Vennison, John,	51
Russell, Thomas, (1738) }	106	I.W.,	73
Russell, Thomas, (c. 1782) }		M.W.,	74
Rutherford, Samuel,	106	Watson, Andrew,	90
C.S.,	99	Welwod, David,	89
E.S.,	79	Welwod, Grace, }	89
K.S.,	49	Welwod, Thomas, }	
Sandelands, William,	80	Wemys, John,	80
Skene, William,	88	Wilson, John,	74
Smith, I(sobel),	86	Wood, Christian,	68
Steuart, Alexander,		W(ood), I., wife of David Dalgleish,	87
Steuart, Elizabeth, }	62	Wood, James, (c. 1636)	68
Steuart, Janet, }		Wood, James, (1664)	98
Steuart, Walter, }		Young, John,	64
Stirling, Henry,	63	Yuil, Robert,	86
Sword, Henry,	61		
Sword, James,	115		