

4. OAK PANELS PRESENTED TO THE MUSEUM BY THE NATIONAL
ART COLLECTIONS FUND.

The section of Oak Wall Panelling shown in Pl. XCV formed part of the furnishings of the Castle of Killochan, near Girvan, Ayrshire. The principal features are four portrait busts of a bearded man and his lady, a young man and a young woman. Each of these occupies the upper part of a panel, the lower part being embellished with vase, floral spray, and dolphinesque enrichments of Francois 1^{er} character. The figures are portrayed in mid-sixteenth century costume; the heads are in relief, and each figure holds a flowing ribbon

label which is effectively disposed on the background. These carvings, once coloured in polychrome, probably date from between 1530-1540 and belong to a class of ornamentation in vogue during the reign of James V., when Sir James Hamilton of Finnart, the Bastard of Arran, was King's Master of Works. Hamilton had spent his early years in France, at the Court of Francois 1^{er}, and has been credited with introducing the carved oak medallion ceiling which, until 1777, adorned the Presence Room at the Castle of Stirling. It is possible that the portraits on the Killochan panels represent members of the family of Cathcart, and the younger man represented may be John Cathcart who built additions to the Castle in 1586. The framework, measuring 6 feet 3 inches in height and 10 feet 3 inches in length, was constructed along with an inscribed heraldic panel in 1606. The date appears below the shield bearing the arms of Cathcart impaled with Wallace. Above is the inscription IHONE · CATHCART · OF · CARLTOVNE · AND · HELENE · WALLACE · HIS · SPOVSE ·. Few examples of Scottish sixteenth-century wood carvings are in existence, and this particular example, which is of the first order of craftsmanship, is a very important acquisition to the National Collection.

The Montrose Panels (Pl. XCVI) consist of eighteen carved oak panels set in two rows within a framework of carved and moulded muntins and rails. In style the work belongs to the late Gothic Period; the character is Scottish, and it is the best example of its particular kind left in the country. One panel bears a reticulated pattern, and the rest are decorated in low relief with various designs in a mannered style. Some represent conventionalised vine and grape motifs, others oak branch and acorn, while the floral compositions include rose and campanula panels, and a thistle panel. On the oak branch panels birds are depicted perching on the stems and pecking at the fruit, and in one of them there are two swine at the base. Two panels contain, in their lower arrangement, satirical episodes in which foxes are represented as friars. One group shows two of these beasts habited in hooded cloaks, each holding a staff and walking in procession. Another depicts two foxes, in cloaks, holding a goose up between them, and their staves raised saltirewise. The central panel of the top row is decorated with an oak branch, between the upper leaves of which is set a shield bearing the arms of the family of Panter or Paniter, once of Newmanswalls, near Montrose.

It is probable that this work is the remains of dais panelling which once adorned the hall of a hospital founded in 1516 by Patrick Panter, Bishop of Ross and Abbot of Cambuskenneth, who was of the Newmanswalls family. This Bishop was chief Secretary to James IV. and, after the King's death at Flodden, a trusted adviser to Queen Margaret. He died in Paris in 1519. About 1878 the woodwork was recovered during the demolition of a house in Montrose.

The panels, which measure 10 feet 6½ inches in length and 4 feet 6½ inches in height, were described in vol. xvi. p. 61 of the *Proceedings*, but have been arranged differently since.

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