

## XII.

## THE CARRE HERALDIC PANEL.

BY THE REV. T. D. S. BAYLEY, M.A., F.S.A., AND  
FRANCIS W. STEER, F.S.A.

In their paper on "Painted Heraldic Panels" in *Ant. J.*, xxxv (1955), 68-87, the present writers considered the distinctions to be drawn between the lozenge-shaped and usually anonymous hatchment (normally a large framed canvas) and the less common framed panel of wood (normally a relatively small rectangle), usually painted with arms and an epitaph to the person commemorated. They traced, after protracted research, the development of these painted heraldic panels from the funeral escutcheons of earlier date, their affinity with similar panels on the Continent, and their eventual use as the survival of "pieces of honour" formerly used at noblemen's funerals. Other writers appear to have confused the panel with the hatchment. From the correspondence we have received from antiquaries having a special knowledge of funeral customs and heraldry, it is clear that the conclusions we reached have been widely accepted.

Over fifty examples of painted heraldic panels in England were described in *Ant. J.*; this was not an exhaustive list, but it included as many types as possible to illustrate the development of this particular branch of heraldic art as it affected all degrees of society. When our paper was well advanced, our attention was drawn to the Carre panel, now in the National Museum of Antiquities of Scotland. Of its funeral significance we were convinced, but we thought it advisable to consult the Lord Lyon King of Arms who, to our surprise, held a contrary opinion. He wrote: <sup>1</sup>

"Panels such as the Carre one are bright and cheerful things and would be more related to a marriage panel, though they might well be commissioned simply as a decoration for a baronial hall either in some gable end, or over a fireplace."

We therefore were content with a brief reference <sup>2</sup> to the existence of this panel lest we should be guilty of a lack of respect for the judgment of Sir Thomas Innes of Learney. We have now completed an investigation, and are able to prove that we dismissed in a mere footnote what is probably the finest surviving example in England or Scotland of the panels we were discussing.

<sup>1</sup> Letter dated 20th August 1954.

<sup>2</sup> *Ant. J.*, p. 86, n. 2.

## A DESCRIPTION OF THE CARRE PANEL.

The overall dimensions of the panel (Pl. XXXII), which is of oval shape, are  $71\frac{1}{4}$  ins. from top to bottom, and  $56\frac{1}{4}$  ins. across the widest part; within the frame, the corresponding measurements are  $63\frac{5}{8}$  ins. and  $49\frac{3}{8}$  ins. The panel is made up of seven boards of uneven width and about  $\frac{3}{8}$  in. thick. The centre of the panel is occupied by an oval of black upon which is painted a splendidly designed achievement of arms:

*Gules on a chevron argent three mullets of the field, all within a border chequy of the first and second (for Carre of Cavers), impaling, Quarterly, 1 and 4, Azure a garb or, in chief two mullets argent, and a crescent at the fess point (for Wauchop); 2 and 3, Or a cross engrailed sable (for Raith of Edmonston).*

The shield is surmounted by an esquire's helmet on which is a torse *argent and gules*, bearing a crest, *A stag's head erased proper, with ten tines or*. Above is a scroll with a motto, *Tout Droit*. The shield is suspended by a guige which is partly obscured by the lower portion of the helmet, which latter is set, like the shield, against a lambrequin of uncommon beauty and skilful painting in red and silver.

Below the shield is a decorative cartouche painted gold and flanked by military accoutrements which include lances, pennons, a cannon and a cuirass—incongruous additions to the memorial of a female. The cartouche is inscribed:

THE ATCHEVMENT OF.<sup>1</sup>

JOHN CARRE; OF CAVERS & HIS LADY.  
MARGREAT, WAUCHOP, IMPAILD, THERW-  
-ITH & Y;<sup>e</sup> 8, BRAINCHESS BELONGING  
TO EACH OF THER FAMILIES.

.1 7 0 9.

Around the edge of the panel, upon a background less dark than the black centre oval, are painted sixteen shields each with a scroll bearing the name of the family to which it is attributed. Commencing at the head on the dexter side they are:

1. Carre of Cavers,<sup>2</sup> as above.
2. *Sable three boars' heads coupéd or*, for Forrest of Fingask.
3. *Argent a chevron gules between three ears of rye proper, slipped vert*, for Riddell of that Ilk.
4. *Argent three torteaux, two and one*, for Morton of Cambo.
5. *Gules on a chevron argent three mullets of the field*, for Lord Jedburgh.  
This shield is surmounted by a baron's coronet.
6. *Azure on a fess argent three martlets sable*, for Rutherford of Hundaly.

<sup>1</sup> A debased form of "German Text" has been used for these first three words.

<sup>2</sup> The surnames and territories are spelt as on the panel throughout this description.

7. *Or on a bend azure an estoile of six points between two crescents of the field*, for the Duke of Buccleuch. This shield is surmounted by a duke's coronet.
8. Quarterly, 1 and 4, *Or a lion rampant gules within a double tressure, flory, counterflory, of the last*, the royal arms of Scotland; 2, *Or a fess chequy azure and argent, in chief a label of three points gules*, for Stewart; 3, *Argent a saltire between four roses gules*, for Macfarlane; *all within a border compony argent and azure*. For Lord Ochiltree. This shield is surmounted by a baron's coronet.

On the sinister side, commencing at the top, they are:

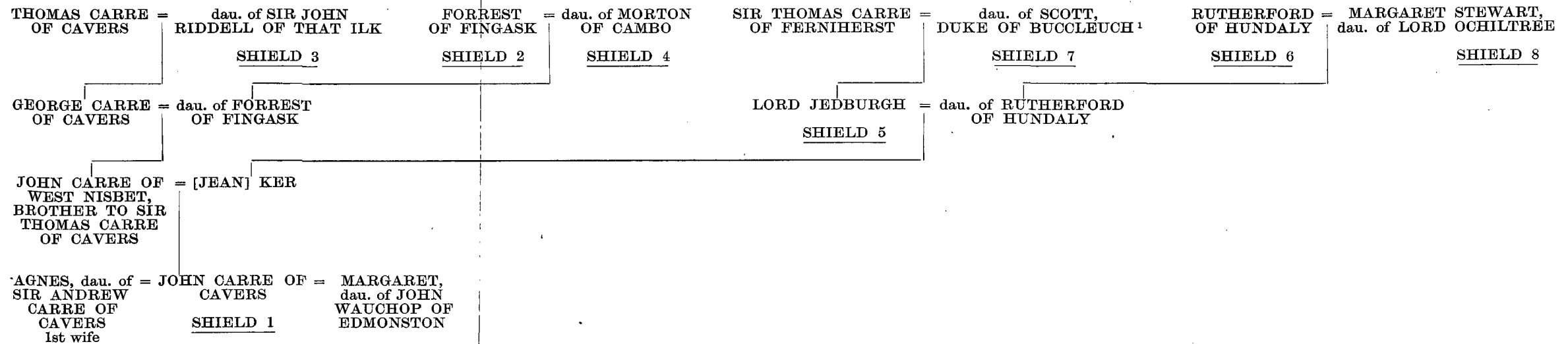
9. Wauchop quartering Raith of Edmonston, as above, for Wauchop of Edmonston.
10. *Gules on a chevron argent between three cinquefoils pierced ermine, as many round buckles azure*, for Hamilton of Redhouse.
11. Quarterly, 1 and 4, *Per fess azure and or, in chief an imperial crown, in base a thistle, both proper*, for augmentation; 2 and 3, Quarterly, 1 and 4, *Argent a bend azure*, for Sandilands; 2 and 3, *Argent a human heart gules ensigned with an imperial crown or, on a chief azure three mullets of the field*, for Douglas. For Lord Torphichen. This shield is surmounted by a baron's coronet.
12. *Argent on a bend azure between two unicorns' heads erased sable, three cross crosslets fitchée of the field*, for Dennison of Redhall.
13. Raith of Edmonston, as above.
14. *Argent three escutcheons gules within a border of the last semée of cinquefoils of the first*, for Hay of Monkton.
15. *Argent three otters' heads erased gules*, for Fullarton of that Ilk.
16. *Argent three falcons' heads erased gules*, for Nicolson of Laswade.

It must be repeated that the arms described above, and the attributions assigned to them, are as they appear on the panel; minor differences will be detected if the arms are checked against those given for these families in standard works of reference, but such differences are outside the scope of this paper. It may be noted that there has been very little modern repainting, and such as has been done is mainly confined to touching-up with white where necessary.

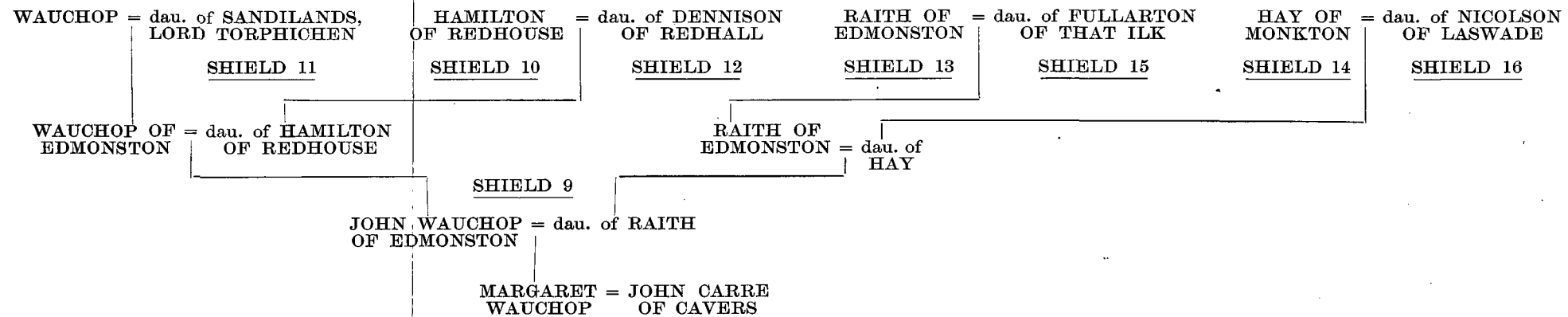
The moulded frame containing the panel has been, to some extent, renewed in modern times when it was painted red, no doubt in accord with the Lord Lyon's view of the purpose of the panel as noted above, although the inner edge (*i.e.* that facing the panel) is rendered to match the outer oval background on which the sixteen subsidiary shields are placed. The original backing of the panel (Pl. XXXII) consists of four boards, each 12 ins. wide and 1½ in. thick. At suitable points on the panel<sup>1</sup> can be seen four holes which

<sup>1</sup> At each side of the motto, and at the edges of the panel near the arms of the Duke of Buccleuch and of Fullarton on the dexter and sinister sides respectively.

PEDIGREE "A"



PEDIGREE "B"



NOTE.—The spelling of all the names is in accordance with the panel; modern usage or the forms employed in the manuscript in the Lyon Office would tend to confuse the reader.

<sup>1</sup> An error here; the Dukedom was not created until 20th April 1633, and Sir Thomas died in 1586. The descent should be:

Sir Thomas Kerr of Fernihirst, d. 30 March 1586 = Janet, dau. and heir of Sir William Kirkaldy of Grange, co. Fife, 1st wife.  
 Andrew Kerr, son and heir. Created Lord Jedburgh 2 Feb. 1621/2; d. after 20 April 1633. = Anne, 1st dau. of Andrew Stewart, Master of Ochiltree, by Margaret, dau. of Henry Stewart, 1st Lord Methven, 1st wife.  
 See G. E. C., *The Complete Peerage*, VII (1929), 81.

are rough and apparently contemporary. These holes, which will be referred to later, pass also through the backing. On the front, each is surrounded by a circular mark on the painted surface, caused no doubt by the heads of bolts which held the panel in position.

#### THE PROOF OF THE CARRE-WAUCHOP DESCENT.

Before giving any reasons why the Carre panel may be definitely associated with a funeral ceremony, it will be as well to examine the evidence for the inclusion of those arms, numbered 1 to 16 above, on the panel itself. This evidence is readily accessible among the manuscripts in the Court of the Lord Lyon, where volume 13<sup>1</sup>—a small folio containing 130 Funeral Escutcheons, 1697–1718—includes a pedigree which can be reduced to simple terms (see folder).

Such is the illustrious descent claimed for John Carre of Cavers, but comparison of the record in the Court of the Lord Lyon with the more authentic records quoted by G. E. Cokayne and others, shows that the former is erroneous in many respects.

Margaret Wauchop's ancestry may be similarly tabulated (see folder).

#### THE FUNERAL OF MARGARET WAUCHOP.

The manuscript from which the foregoing descents have been compiled also furnishes the information that Margaret Wauchop, who married John Carre of Cavers, died at Edinburgh on 31st January 1709, and that her remains were transported to her own burial-place in Nesbit Chapel, having been carried to Lauder on 3rd February and interred the next day.

It will be seen that the date, 1709, corresponds with that on the panel itself, and that the arms fit exactly with those which would be required to depict, by means of heraldry, the descents of John Carre and his wife. That Margaret Wauchop's remains were interred in the vault in the Nesbit Chapel is confirmed by an inscription on a fine ledger stone which is extant (Pl. XXXIII):

HERE LYES A VERTEOUS LADY  
MARGARET WAUCHOPE LADY  
CAVERS THIRD LAWFUL DAUGHTER  
OF IOHN WAUCHOPE OF EDMON  
STON SECOND WIFE TO IOHN  
CARRE OF CAVERS THE ONLY  
LAWFUL SON OF IOHN CARRE OF  
WESTNISBIT SHE DIED THE 30th  
DAY OF IANUARY 1709<sup>2</sup>  
ÆTATIS 38

<sup>1</sup> So described in the *Index to Genealogies, Birthbriefs and Funeral Escutcheons recorded in the Lyon Office* (S.R.S., Edinburgh, 1908).

<sup>2</sup> Note discrepancy in the date; the record in the Lyon Office gives 31st January 1709.

This memorial, enriched with the arms of Carre impaling Wauchop and Raith quarterly, ensigned with the motto, and flanked with the initials, M W, is not mentioned in the *Sixth Report and Inventory of Monuments and Constructions in the County of Berwick* (1915), although it is noticed in R. C. Nesbitt, *Nisbet of that Ilk* (1941), 114.

It is significant that no means of suspending the panel are provided other than through the four holes referred to above. The writers have not found any comparable example, although iron rings were sometimes fastened to the frame as may be seen at Tilty, Essex.<sup>1</sup> Very tentatively, it may be suggested that the Carre panel was fastened to the hearse for the journey from Edinburgh to Nesbit, and that the inscription may even have been added subsequent to the funeral but prior to the panel being placed in the chapel. It might also be suggested that so large and artistic a composition could hardly have been produced between the date of Margaret's death (30/31st January) and the date when the funeral procession left Edinburgh (3rd February). But it is easy to underestimate the capacity of a herald painter in an emergency, and he may well have had a staff of good craftsmen unhampered by trade union hours and rules. In the account rendered by George Porteous<sup>2</sup> to Sir Hugh Paterson for furnishing the funeral of his "daughter-in-law," Mrs Barbara Ruthven, who was buried at St Ninians, 20th July 1695, there is a long series of items. In addition to "gilding and painting ane Lozang armes impailed" and the "8 Branches of the lozang armes," some thirty other escutcheons occur. Moreover, there is an item for "blaking the fraim of the lozang armes;"<sup>3</sup> even though these achievements were painted on "fyne glaised Caligo" they would have involved many hours of work.<sup>4</sup>

There is, of course, the possibility that the panel was prepared some time in advance for ultimate use on the day of the funeral of either John or Margaret Carre. When that day arrived, only the year of death would have to be inserted; the panel was suitable for either the husband or the wife, although one would have expected that a lady would have had her arms on a lozenge and that the general design would have been less military in conception. But as we have stated above, there is not the slightest reason to suppose that the painting was done at any time other than on the decease of Margaret Carre but, alternatively, it may have been completed very shortly after her funeral, and secured by a somewhat unusual method in the Nesbit

<sup>1</sup> *Ant. J.*, pl. xix (b); the ring is not, however, shown in the illustration.

<sup>2</sup> *P.S.A.S.*, II (1859), 233-5.

<sup>3</sup> There can be little doubt that the frame of the Carre panel was also originally black, or black relieved with gold; it is singularly unfortunate that a red frame should have been introduced at the time of the panel's restoration (see p. 132).

<sup>4</sup> The Lord Lyon's paper "Processional Roll of a Scottish Armorial Funeral, stated to have been used for the Obsequies of George, 1st Marquess of Huntly, 1636," in *P.S.A.S.*, LXXVII, 154-73, provides much information about funeral procedure and the elaborate preparations which were necessary. The provision of "branches of the defunct" should be noted.

chapel as a temporary memorial. In *Ant. J.*, the writers observed how rarely a permanent memorial occurs in conjunction with a panel; the only instances known to them are the painted heraldic panels and permanent memorials to Mary Barnston, 1645, in Salisbury Cathedral, and to William Keeling, 1619 [recte 1620], in Carisbrooke Church, Isle of Wight.<sup>1</sup>

#### THE LATER HISTORY OF THE CARRE PANEL.

In his admirable book, *Nisbet of that Ilk*, Mr Robert Chancellor Nesbitt tells how the panel<sup>2</sup> was exhibited to the Berwickshire Naturalists' Club when it visited Nisbet House in September 1892, that the panel subsequently disappeared, and how he discovered it "in a dilapidated condition and broken in several pieces, in a neighbouring village." The Herald Painter to the Court of the Lord Lyon was responsible for the restoration and re-polishing of the panel which was, in 1936, placed on loan in Queen Mary's House, Jedburgh, from whence it was transferred to the National Museum of Antiquities of Scotland.

#### A FURTHER CONSIDERATION.

Having satisfied themselves as to the origin and purpose of the Carre panel, the writers endeavoured to find confirmation either of their views or of those expressed by the Lord Lyon in his letter referred to above. In a pamphlet published in 1937 when the panel was at Jedburgh, the Lord Lyon, then Albany Herald, is quoted as follows:<sup>3</sup>

"This Panel—it would be incorrect to describe it as a hatchment, though its arrangement is similar to that so often found in hatchments—is of exceptional historic and artistic as well as of technical heraldic interest. It shows the decorative and genealogical capabilities of heraldry and forms a link between Scottish heraldic execution and that so widely practised upon the Continent."

It is strange that the panel, in 1954, was not admitted by the same authority to be even remotely associated with a funeral ceremony. That it was indeed connected has been proved, and that it "forms a link between Scottish heraldic execution and that so widely practised upon the Continent" is capable of being shown.

<sup>1</sup> *Ant. J.*, pl. xxi, and *The Mariner's Mirror*, 1956.

<sup>2</sup> Illustrated in colour, opp. p. 117.

<sup>3</sup> Also given in *Nesbitt, op. cit.*, 117-8.

## CONTINENTAL INFLUENCE.

This aspect has been discussed at length in *Ant. J.*,<sup>1</sup> but since the appearance of that paper, Miss C. V. Wedgwood's book, *The King's Peace, 1637-1641*, has been published, and in it she refers to the fact that some thirty thousand Scots, engaged upon Baltic trade, were at that time living in German and Polish ports. It needs but little imagination to see how continental customs were introduced to Scotland by this channel in precisely the same way as customs were brought from the Low Countries to East Anglia.<sup>2</sup>

*Acknowledgments.*—We wish to thank Mr Stuart Maxwell, M.A., F.S.A.Scot., Assistant Keeper in the National Museum of Antiquities of Scotland, for much help and kind encouragement during this inquiry; also Mr R. M. Nesbitt, the present owner of the panel, for permission for it to be photographed.

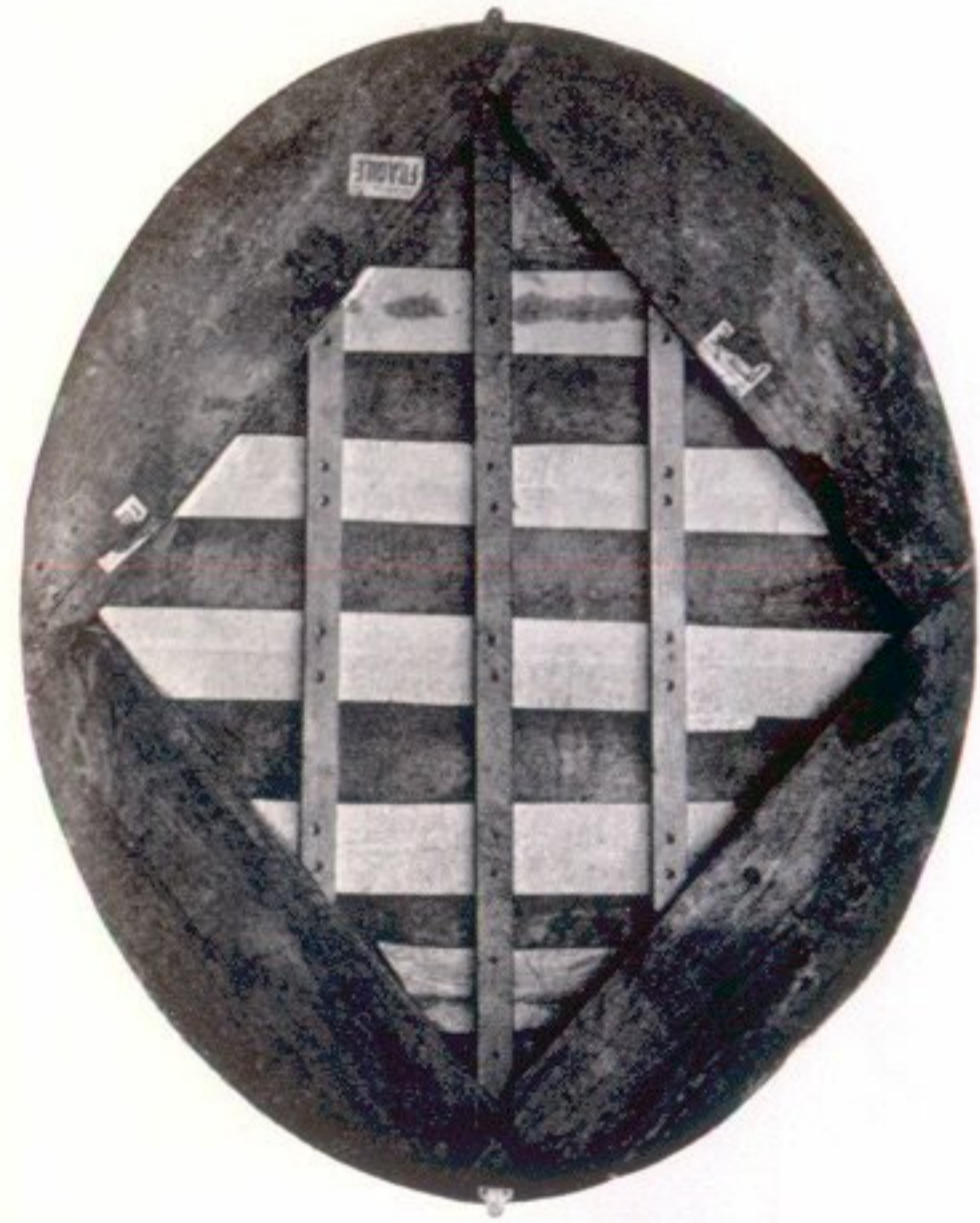
<sup>1</sup> Pp. 74-76, 85-86; see also pl. xxii illustrating the panel commemorating Maria Goethals (died 1656), at Alost, Belgium, which has her lozenge of arms surrounded by thirty-two named shields.

<sup>2</sup> The intercourse between Norwich and the Low Countries is considered in the Introduction to *Transcript of Three Registers of Passengers from Great Yarmouth to Holland and New England, 1637-1639*, by C. B. Jewson (Norfolk Record Society, xxv, 1954).



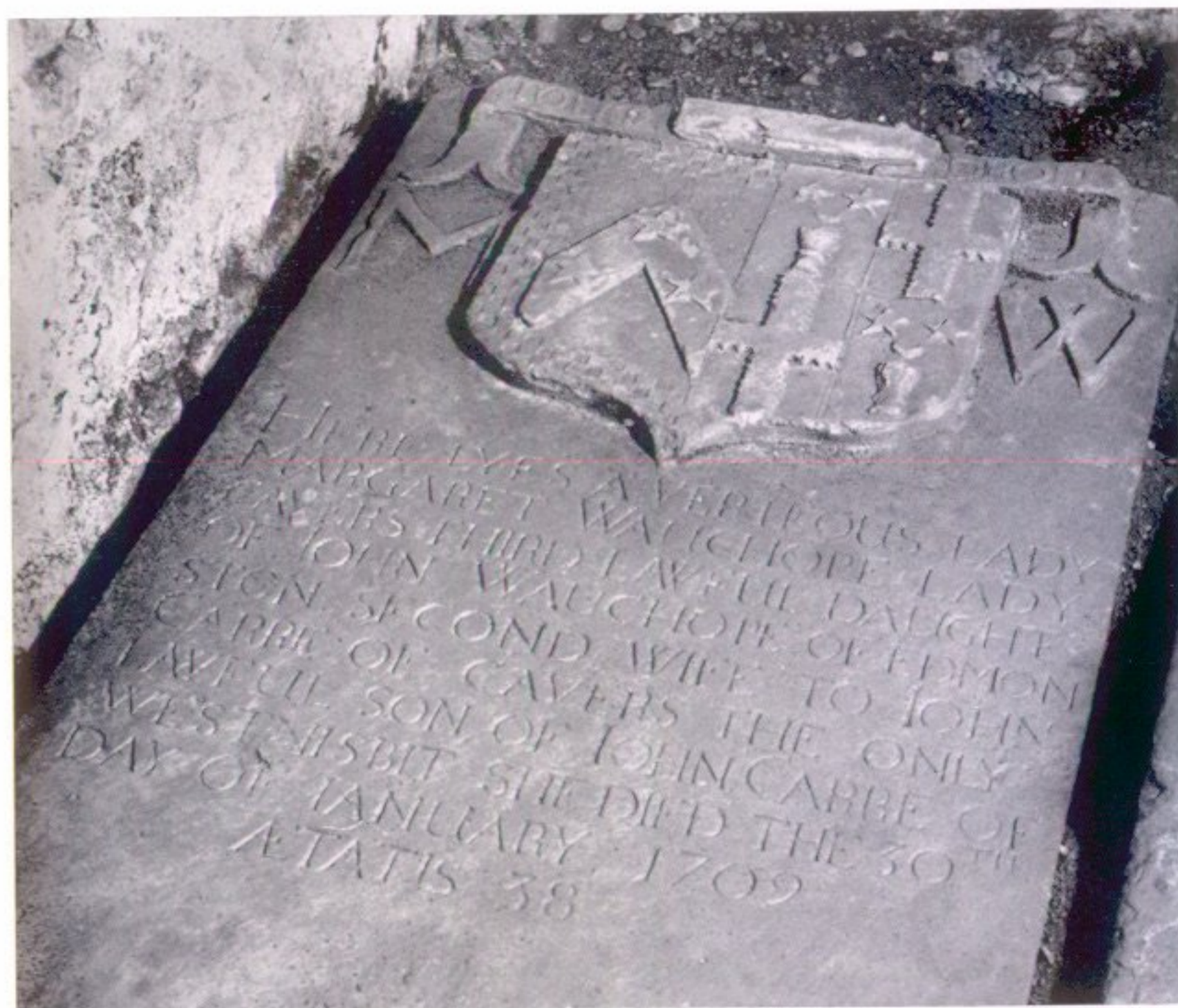


(a) Front view.



(b) Back view.

The Carre heraldic panel.



Ledger stone covering the remains of Margaret Wauchope, wife of John Carre of Cavers, in the Nesbit Vault adjoining Nisbet House, Berwickshire.