

I.

NOTICE OF FOUR STAINED-GLASS SHIELDS OF ARMS AND A
MONUMENTAL SLAB IN ST MAGDALENE'S CHAPEL, COWGATE.
By GEORGE SETON, M.A., ADVOCATE, F.S.A. SCOT. (PLATE IX.)

Not many months ago I was asked by Mr Gambier Parry, who is engaged in the preparation of a work relative to old stained glass, to ascertain whether there were any existing examples in Scotland. Besides the four shields of arms in St Magdalene's Chapel, to which I shall presently refer, the only specimens of old stained glass in Scotland that I have been able to trace are the following; and, with the exception of the two last, they are all mere fragments.

1. A small portion of coloured glass from a window of *Melrose* Abbey, found there in 1742, and presented to this Society by Messrs Cross & Carruthers, North Hanover Street, in 1855 (*Proceedings*, ii. 33).

2. Five small pieces of green and two of blue coloured window glass, showing remains of scroll patterns painted in red. Found at *Lindores* Abbey, and presented to the Society by Charles Lees, Esq., R.S.A. (*Proceedings*, iv. 552).

3. Two portions of blue and green coloured glass, showing traces of painted patterns in red colour, found near the site of the great east window of *Dunfermline* Abbey during the explorations made in 1818; and

4. Small piece of blue-coloured glass from *Dunblane* Cathedral, presented to the Society by Dr John Alex. Smith in 1863 (*Proceedings*, v. 63).

5. A few fragments of coloured glass from *Cambuskenneth* Abbey, now in the Stirling Museum.

6. In the old chapel on the estate of *Stobhall*, near Perth, now the property of the Willoughby family, are some good specimens of very old stained glass, in the form of borders and ornamental designs, but no heraldry. Sir John Drummond, ancestor of the Earls of Perth, married, about 1330, Mary, eldest daughter and coheirress of Sir William de Montifex, with whom he got the baronies of Stobhall, &c. His eldest daughter Annabella was the wife of King Robert III.

7. An interesting piece of stained glass, about 10 inches square, was found in the drawer of an old table at *Fyvie* Castle a few years ago. It exhibits Lord Fyvie's arms, in the combined form (Seton and Hamilton), on a highly ornamental escutcheon, surmounted by a elegant mantling (without a helmet), on which is placed a crescent within a similar figure inverted under the motto "Semper." The arms are surrounded by a circular garter, bearing the words "Alexander Seton, Lord Fyvie, 1599."¹

Although briefly referred to by Chambers, Wilson, and Grant,² none of my antiquarian friends in this quarter were aware of the existence of the interesting examples in St Magdalene's Chapel; and I am ashamed to acknowledge that I was in the same state of ignorance until they were brought under my notice by a correspondent to whom I applied for information respecting the Stobhall glass.

At an early period there existed in the Cowgate, a little to the east of the old monastery of the Greyfriars, an ancient *Maison Dieu*, which, having fallen into decay, was refounded during the reign of James IV., chiefly by the benefactions of Michael Macquhen [Macqueen], a wealthy citizen of Edinburgh, and afterwards of his widow Janet Rynd. The hospital and chapel were dedicated to St Mary Magdalene, and by the will of the founders were left in trust to the Corporation of Hammermen, by whom the chapel was used as a hall for their meetings till 1867, when it was attached to the Livingstone Memorial Dispensary. The foundation was subsequently twice augmented by Hugh, fifth Lord Somerville, in 1540-41. "The date of the foundation of the hospital," according to Dr Daniel Wilson, "is 1503—ten years before Flodden—but the charter by which its augmentation and permanent establishment was secured, by the widow of its founder, is said to be dated so late as 1545, the year succeeding the destruction of the whole town." The quaint terms of the charter are given by Alexander Pennecuik in the *History of the Blue Blanket*. Unfortunately, the original deed is

¹ Lord Fyvie became Earl of Dunfermline in 1605, having been appointed Chancellor of Scotland the previous year.

² *Minor Antiquities of Edinburgh*, 314; *Memorials of Edinburgh*, ii. 180; *Old and New Edinburgh*, ii. 261.

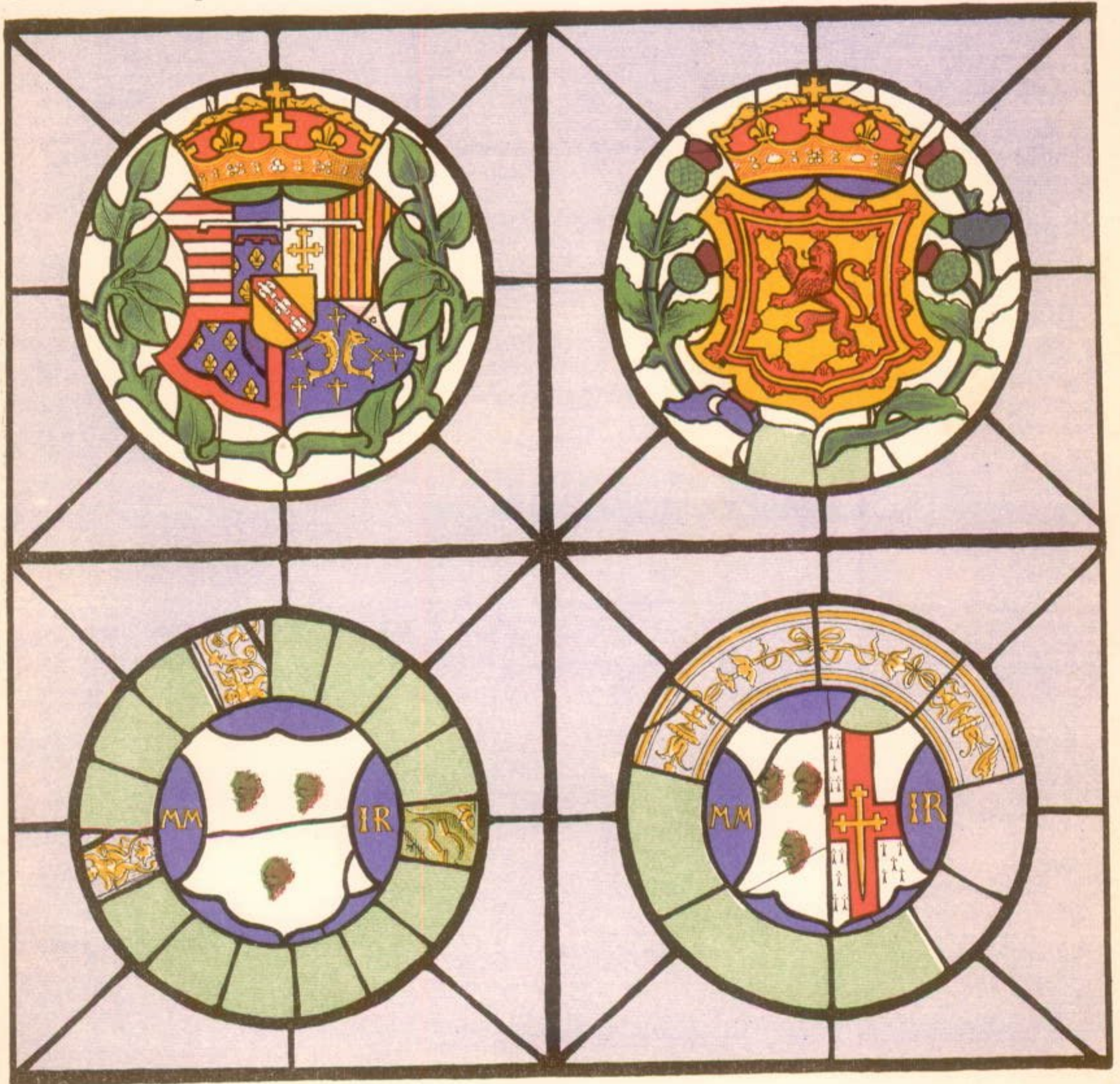
lost, and only a partial transcript exists among the records of the Hammermen. Dr Wilson suggests that the charter of 1545 may have been an abstract of previous ones, including those of Lord Somerville, as it specifies his barony of Carnwath Miln. I shall afterwards have occasion to say a few words regarding the date of Janet Rynd's death, in connection with the inscription on her monument.

In one of the windows of the chapel are still to be seen four escutcheons—all excellent examples of the old glass-stainer's art—containing the arms of—

- I. *Mary of Lorraine*, widow of James V. and Queen Regent.
- II. *Scotland*.
- III. *Michael Macquhen*, Burgess of Edinburgh.
- IV. *Janet Rynd*, his wife (impaled with those of her husband).

Nos. I. and II. are side by side, and Nos. III. and IV. below them. It is not a little remarkable that these fragile memorials should have escaped destruction during the many disturbances which have occurred in the Scottish metropolis; and they are extremely interesting as being, with the exception of the Fyvie example, the only uninjured specimens of old stained glass on the north side of the Tweed. The date of their execution must lie between 1538 and 1560,¹ and it is not improbable that they were placed in their present position in 1545, the conjectured date of the deed already referred to. The photograph of the escutcheons which I exhibit was taken by my nephew, Mr John Hamilton Buchanan, C.A. Unfortunately, for chemical reasons, some of the heraldic details do not come out very clearly. Thus, in the case of the Royal Arms of Scotland (No. II.), the outline of the *red* lion rampant on the *yellow* field is not very distinct, in consequence of the two colours being non-actinic; in other words, the sensitive film on the photographic plate fails to mark the difference between these two colours, which are practically represented as if both were *black*. Some of the tinctures in the other escutcheons are similarly affected.

¹ Mary, daughter of the Duke of Guise and widow of the Duke of Longueville, was married to James V. in 1538. She became a widow for the second time in 1542; was appointed Regent, in succession to Arran, in 1554; and died in 1560.



STAINED GLASS WINDOW IN ST MAGDALENE'S CHAPEL,
COWGATE, EDINBURGH.

I. The escutcheon of the Queen Regent, which is surmounted by a crown and placed within a wreath of laurel, may be blazoned, quarterly, as follows :—

1. Barry of eight, argent and gules—HUNGARY, impaled with azure, semé of fleurs-de-lis or, a label gules—NAPLES.

2. Argent a cross potent or¹—JERUSALEM, impaled with or, four pallets gules—ARRAGON.

3. Azure, semé of fleurs-de-lis or, within a bordure gules—ANJOU.

4. Azure, semé of cross-crosslets fitché, two barbels endorsed or—BAR (an example of *canting* Heraldry).

Surtout—or, on a bend gules, three eaglets (or alerions) displayed argent—LORRAINE.

A large label, argent, appears in the chief of the escutcheon.

In the impaled escutcheon of the Queen Regent engraved in Robertson's *Antiquities of Leith* [from the sculptured stone formerly in Her Majesty's residence at the corner of Quality Wynd, and now rebuilt into the original window of St Mary, in the back-green of No. 43 Albany Street, North Leith]² the arms of *Gueldres* and *Juliers* are interposed between those of Anjou and Bar, and thus divide the escutcheon into *eight* quarters, reckoning as four the two coats described above as impaled, in the upper portion of the shield. The same arrangement occurs in the lozenge of Mary of Lorraine, in the centre of the carved ceiling of Mary Stuart's audience chamber at Holyrood. (See *Proceedings*, vii. 383.)

Menestrier, in his *Methode du Blason*, describes the great historic coat of Lorraine—"l'ecu de Lorraine"—as consisting of *eight* quarters—four *kingdoms* "en haut," *i.e.*, in the upper or most honourable portion of the shield, and four *duchies* "en bas," *i.e.*, in the lower portion, viz.—

(a) KINGDOMS :—

- | | |
|---------------|------------------------------|
| 1. Hungary. | 2. Anjou ancient, or Naples. |
| 3. Jerusalem. | 4. Arragon. |

¹ The four small crosses which usually accompany the cross potent do not appear.

² *Antiquities of Leith*, plate i. p. 31, note 1.

(b) DUCHIES :—

5. Anjou modern. 6. Gueldres. 7. Juliers. 8. Bar.

Lorraine, he adds, is placed (in an inescutcheon) “sur le tout,” because it forms the proper, or paternal, arms of the House, which usually occupy the dexter chief of the achievement.

1. HUNGARY.—This coat is borne by the house of Lorraine as descended from Charles Martel, the father of a line of kings, whose epithet of *Martel* (the hammer) was expressive of his weighty strokes when opposed to the Saracens.

2. NAPLES.—The arms of Naples are borne by the Queen Regent in right of her descent from René of Anjou, king of Naples, who was her great-great-grandfather. They are really the *old* arms of France, the modern coat of that kingdom being limited to *three* fleurs-de-lis.

3. JERUSALEM.—I have hitherto been unable to trace the line of descent which warrants the introduction of this coat into the Lorraine escutcheon.

The arms of Jerusalem—argent, a cross potent between four plain crosses or—are remarkable as being a departure from the well-known heraldic rule which prohibits the placing of metal upon metal (or colour upon colour)—in this instance, *or* upon *argent*—a peculiarity which is said to bear allusion to Ps. lxxviii. 13: “Though ye have lien among the pots, yet shall ye be as the wings of a dove covered with *silver* and his feathers with yellow *gold*.”¹ The five crosses in this coat are generally regarded as symbolising the five wounds of our Saviour.

4. ARRAGON.—In right of Iolanta, daughter of John I., king of Arragon, the mother of King René already referred to.

5. ANJOU.—In respect of descent from Lewis I., duke of Anjou, son of John II., king of France, and grandfather of King René.

6. BAR.—The house of Bar merged into that of Lorraine in consequence of the marriage of Eleanor, daughter of Henry, count of Bar, to Rudolph, duke of Lorraine,² slain at Cressy in 1346, the said Eleanor

¹ See also Prov. xxv. ii.: “A word fitly spoken is like apples of *gold* in pictures of *silver*.”

² An earlier Duke of Lorraine—Frederick II.—married Agnes, daughter of Theobald, count of Bar.

being a maternal ancestor of Mary of Lorraine, through Isabel, wife of King René.

7. LORRAINE.—“The occasion of this bearing,” says Nisbet, “is commonly storied that Godfrey of Boulogne, having for a long time laid siege to Jerusalem, one standing by him, perceiving three birds on a tower, told him that it was as impossible for him to take the tower as to kill the three birds with one arrow; upon which Godfrey drew an arrow and with it killed the three birds at once, upon which he took the foresaid arms [or, on a bend gules three eaglets (or alerions) displayed argent] for his dukedom, with the motto “*Dederitne Deus casusve Deus*”? But Menestrier (he adds) will have these arms to be *speaking* ones, by making *alerion* the anagram of Lorrain.”

The coat of *Gueldres*—azure, a lion rampant contourné or, crowned and langued gules, impaled with that of *Jubiers* (Flanders?)—or, a lion rampant sable, armed and langued gules,¹—already referred to as appearing on the sculptured stone at Leith between the bearings of Anjou and Bar—is carried in right of the Queen Regent's paternal grandmother Philippa, daughter of Adolphus, duke of Gueldres, and wife of René II., duke of Lorraine.

Nisbet, in his *Essay on Armories*, published in 1718, says:—“The arms of Mary of Lorrain, . . . impaled with those of Scotland, are yet to be seen on several places in the kingdom, and are excellently embossed and illuminate on a hall in the House of Seton, being coupeé one, party three, which makes eight areas. Some begin the blazon saying, four coats in chief, and as many in base, but that way does not distinctly show how these are disposed; therefore, others say more distinctly, coupeé one, party three.” He then gives the eight quarters as in the Leith sculpture, alluding, like Menestrier, to the fact of the four sovereign bearings being placed in the upper part of the shield above other four of less dignity.²

The arms of King René, to whom I have so often referred, are

¹ These two coats are sometimes blazoned “two lions *respecting* each other.”

² In Sir David Lindsay's *Armorial Register*, and also in the MS. of Macdonald and Workman in the Lyon Office, the arms of Mary of Lorraine are blazoned as in St Magdalene's Chapel.

described in a contemporary Norman-French poem by Croissant D'Or, his king of arms, of which the following is a translation :—

“The three great realms under a crowned crest,
Noble King René bears as chief and best,
Hungary, Sicily, and Jerusalem ;
And here you behold the royal Stem,
Anjou and Bar, duchies of great renown,
And over all the shield of Arragon.”

II. Beside the escutcheon bearing the arms of Mary of Lorraine is another shield surmounted by a crown and encircled by a wreath of thistles, charged with the Royal Arms of Scotland,—or, a lion rampant within a double tressure flowered and counterflowered gules—respecting which it is unnecessary to make any remarks.

III. Below No. I. is the coat of Michael Makquhen (or Macqueen), the founder of the hospital, between the initial letters “M. M.” and “I. R.,” and surrounded by an ornamental border of yellow glass, of which only three small portions remain. In one of these fragments two reaping-hooks appear, and in another the figure of a man, said to be Saint Bartholomew. The arms are argent, three savages' heads erased proper. I have been unable to find this blazon in Nisbet or any other heraldic authority. Nisbet gives argent, three *wolves'* heads coupé sable, as the arms of Macqueen,¹ and similar blazons appear in Burke's *General Armory*. The name does not occur in Stodart's *Scottish Arms*. It is the designation of one of the subordinate tribes of the Clan Chattan, the head of which is said to be Macqueen of Corrybrough, Inverness-shire. Probably the most distinguished bearer of the name was Robert Macqueen of Braxfield, in the county of Lanark, a celebrated Scottish lawyer, who was raised to the bench under the title Lord Braxfield, ultimately became Lord Justice Clerk, and died in 1799.

IV. Adjoining the bearings of the founder, on a separate shield, also between the letters “M. M.” and “I. R.,” and surrounded by an ornamental border, of which only the upper portion remains, are those of his

¹ Edington of Balberton bears azure, three savage heads coupé argent, the chief of the family being Edington of that Ilk, in the county of Berwick (*Nisbet's Heraldry*, i. 262).

wife Janet Rynd, impaled with the arms of her husband. The Rynd coat is ermine, on a cross gules, a cross-crosslet fitched or—the sinister chief quarter being *argent*, but not exhibiting the two mullets azure, as in the blazon assigned by Sir George Mackenzie, in his *Science of Heraldry*, to the surname of Rind. Stodart refers to the seal of Alexander Rind or Rynd (1512) described in Laing's *Supplemental Catalogue of Scotch Charter Seals*, No. 846—ermine, a cross engrailed, in the sinister chief a mullet. He also gives Workman's blazon of Rynd—ermine, on a cross gules, a cross-crosslet fitched or, with two mullets of the second (instead of azure) in the sinister chief. This coat, he says, "is cut on a stone at Wrights' Houses, near Edinburgh, with the date 1450, for J. Rynd, wife of Alan Napier. The Rynds [he adds] were an opulent burghess family in Edinburgh, intermarried with the Otterburns, Cants, Levingtons, &c., and produced several magistrates, donors to the Church of St Giles," &c. A totally different coat is given by Stodart for "Rynd of the Carse."

On the level of a platform which occupies the east end of the chapel is a sculptured slab, *cir.* 5 feet 7 inches by 2 feet 9 inches, indicating the tomb of Janet Rynd, whose arms (in this instance, embracing the two mullets) are impaled with those of her husband in a shield on the centre of the slab, between the initials "M. M." and "I. R." Above the shield is an oval device which I am unable to explain—possibly it may be intended for a *heart*, the emblem of charity; while below the shield are a combined *cross* and *anchor*, emblematical of the two other Christian virtues, faith and hope. The Macqueen arms, in the dexter side, are less distinct than those of Rynd in the sinister, the second of the three savages' heads being nearly obliterated. The surrounding inscription, in elegant Gothic characters, is to the following effect:—
 "Heir . l̄yis . ane . honorabil . woman . Janet . Rynd . spous . of
 umquhil . Micel . Makquhen . burghess . of . Ed . founder . of . yis
 place . and . decessit . ye . IIII . day . of . Decem . An . Dni . M . Vc
" Dr Daniel Wilson makes the date 1507, but he admits that, being much worn, the figures are difficult to decipher. Pennecuik gives 1553 as the date of Janet Rynd's death, exactly fifty years after that of her husband (who died in 1503); and I incline to think that

the appearance of the figures (as shown in the rubbing now exhibited, which I made with great care), may be regarded as confirming Pennecuick's assertion. The "M," which is perfectly distinct, seems to be followed by something like "Vc" and "LIII," *i.e.*, one thousand five hundred and fifty-three. On the assumption that Janet was very much younger than her husband, it is quite possible that she may have "thought day and night upon fulfilling my husband's will" (such are the terms of the deed) for a good many years; and at last, in 1545, resolved to take upon herself "the burden of the hail wark," and to add £2000 to the £700 left by her husband.

Over the doorway of the chapel is an elaborately sculptured stone, of which an excellent photograph by Mr Hamilton Buchanan is exhibited, in which the arms of Macqueen and Rynd are displayed as on the monumental slab, with a hammer over the line of impalement. The shield is surmounted by a crown and the date 1553; while, in a pediment above, 1649 appears, the latter being probably the date of the execution of the sculpture. At the sides of the square stone bearing the impaled arms are two grotesque figures, one of which, in doublet and trunk-hose, holds a hammer in his right hand. This interesting piece of sculpture is well engraved in the second volume of Grant's *Old and New Edinburgh*.