

II.

CHURCHYARD MEMORIALS OF PEEBLES, STOBO, LYNE, WEST
LINTON, AND NEWLANDS. BY ALAN REID, F.S.A. SCOT.

The parish burying-ground of Peebles lies around the ancient church of St Andrew. Portions of the walls of the mediæval structure remain in a ruinous condition, and the tower was, in recent years, elaborately restored at the instance of Dr Wm. Chambers. There is no churchyard at the Parish Church, within the burgh, nor at the Cross Church, which stands a quarter of a mile eastwards of the greatly extended parish cemetery. Many of the notabilities of the district lie under the shadow of St Andrew's massive tower, among whom may be reckoned Professor Veitch of Border minstrelsy fame, Lord Provost Sir William Chambers of Edinburgh, Thomas Smibert the poet, and Wilhelmina Ritchie, the "Meg Dods" of Scott's romantic story.

The tombstones are very numerous, the older among them representing several symbolic renderings that are of considerable beauty and importance. Most of them, however, are of the type common to Lowland churchyards, and may best be appraised by the example shown in fig. 1.

This is the tombstone of "William Govan Merchant and Burgis In Peebles Who dyed The 1st of May 1731 aged 46 years," and shows on its reverse the symbols repeated on a score of its contemporaries. Apart from such elaborations as spiral pilasters and shapely, moulded pediments, these are the skull and cross-bones surmounted by an hour-glass, the legend *Memento Mori* accompanying the former, and *Fugit Hora* the latter symbol of our fleeting mortal course.

An interesting variant of the preceding example occurs on the type of tombstone represented in fig. 2. The mortal emblems are reinforced by the winged cherub-head indicative of immortality, this

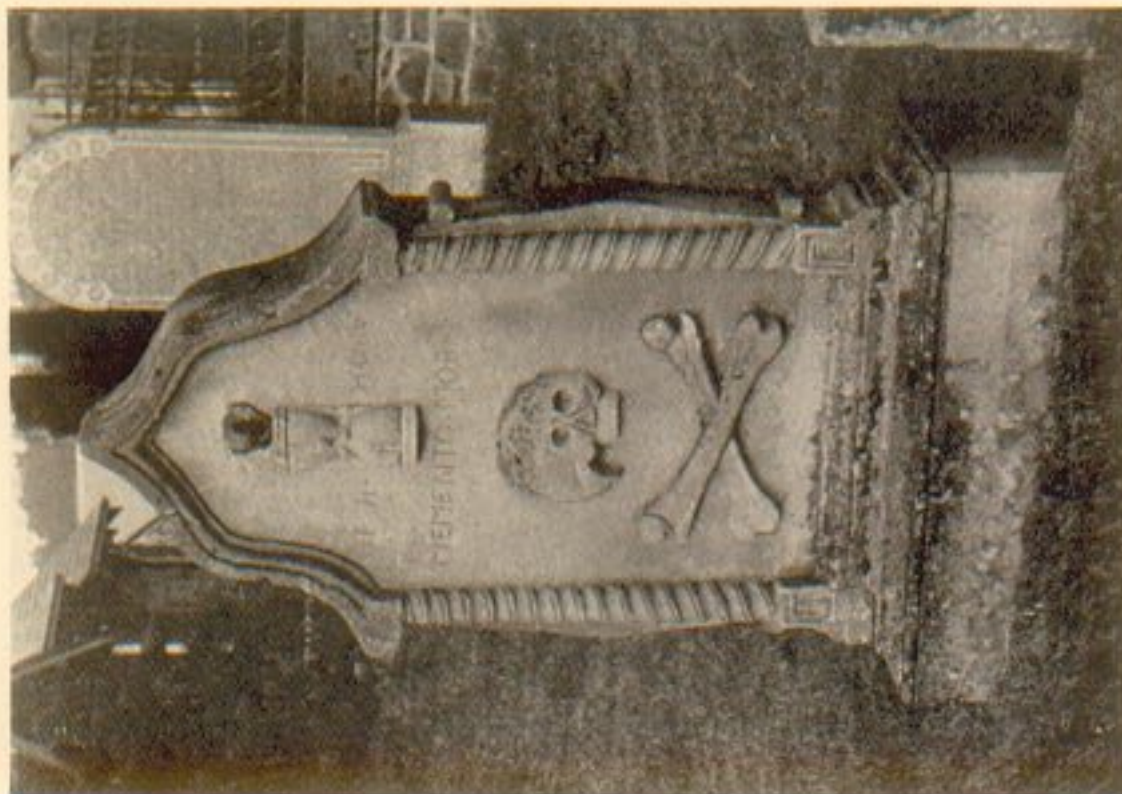


Fig. 1. A Burgess of Peebles (49 x 25 inches).

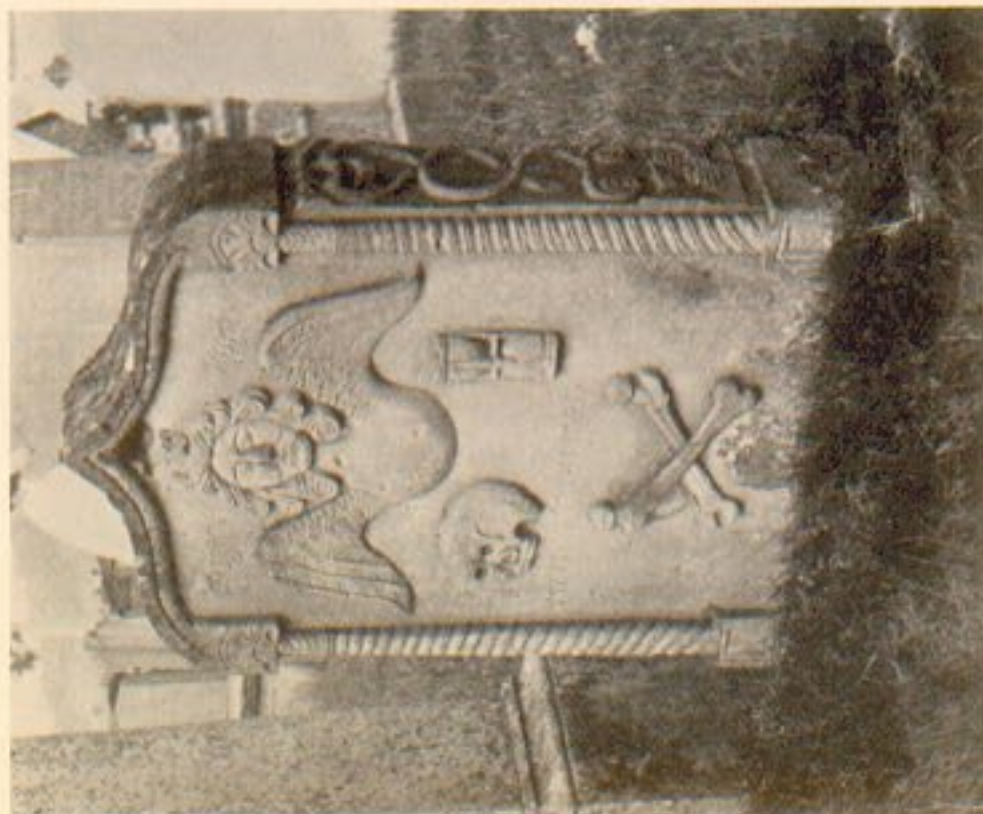


Fig. 2. A Typical Example (46 x 33 inches).

addition causing that change in the distribution of the objects seen here and in a number of nearly similar memorials. The flanks also are graven, and show an admirable device of two serpents twining round a pole, which is held by two hands, and is surmounted by a dove. The reference here can only be to the lifting up of the Christ represented by the dove, and the raising of the serpent by Moses for the healing of the stricken Israelites. "Thomas Gibsone Tennent in Kirkburn," who died in 1727, is commemorated by this tombstone, which, in whole or in part, seems to have been the prototype of most of the neighbouring symbolism.

The artistic and symbolic degeneracy evident at Peebles in several early nineteenth-century memorials is very remarkable. Almost side by side with sculptures that are a century, or more, older, and representative of the higher attainments of design and execution, are several pretentious but crude and repellent examples of the character shown in fig. 3. This dates only from 1833, and may be regarded as the feeble dying word of an art whose secret largely had been lost. Nearly all of these erect stones of the seventeenth, eighteenth, and early nineteenth centuries had been provided with stay-bands on the west or sculptured sides. These were necessary where winds were prevalent, and doubly so where cows were allowed to graze in the churchyard, as was common; and most of the stones at Peebles, thus guarded, display the evidence of this old usage, in batted rings or shattered socket-holes.

Though not from the same hand, similar debasing influences are seen active in the memorial of the Cushny family, shown in fig. 4. Fatuous ornamentation of cornucopiæ, garlands, and supporting heads encloses the symbolism of skull, *memento mori* ribband, winged cherub-head, and urn; the only touch of human interest lying in the compasses surmounting a square, which fill the pediment, and indicate the family calling. Various dates appear in the obituary, but the work evidently belongs to the first quarter of the nineteenth



Fig. 4. A Joiner's Memorial (60 x 29 inches).



Fig. 3. Artistic Degeneracy (48 x 30 inches).

century, and is really older than that shown in fig. 3, which has the appearance of being many years its senior.

Over a score of table-stones remain upon their original supports, some of which are elaborately ornamented. Most of these supports are of the moulded, solid type, only a few remaining on angle pillars,



Fig. 5. A Typical End-support ($32\frac{1}{2} \times 16$ inches).

which, however, are cleverly imitated on many of the other supports that stand straight and firm almost as when first erected. Between the outlines of these "artificial" pillars various symbolic devices have been carved, the commonest being that of the winged cherub-head. Fig. 5 shows another variety, of which there are several examples—a support moulded only on the edges, thus giving a larger surface for the

display of design than is possible where round or square pillars are represented in full. Here the elaboration takes the form of an hour-glass, with the *fugit hora* legend, set between palm branches, under which a single bone appears. The other support of the same memorial bears a skull, with the *memento mori* ribband; but there is little that is distinctive in the slab above, whose severely plain outlines are common to the ground. In some cases the usual square pillars of support have their hollows filled with hour-glasses, heads, etc.; and one solid end-support shows a winged cherub-head and the merchant's mark, two skulls and a single bone balancing these prominent figures at the foot of the same stone.

Very different in style and feeling is the charming little memorial represented in fig. 6. A male figure, dressed in the wide-skirted coat, wig, and cap of late seventeenth-century tombstone costume, is here depicted as weeping, probably for relatives enumerated in the worn obituary incised on the other side of the slab. Over the interesting figure, on the upper edges of the stone, cornucopiæ appear, from which fruit and flowers are issuing. A winged cherub-head fills the opposing pediment, the draped obituary panel under it being crowned by a skull and cross-bones, and the *memento mori* ribband. The art and craftsmanship point to the same source as that of the impressive memorial of the Hopes (shown in figs. 8 and 9), and of others recorded and figured in the West Linton section which follows. The date, 1691, closes a marginal record, now illegible, which runs round the sculptured figure. It is incised on the edge of the deep hollow which relieves the fractured left leg of the figure, both of whose hands hold objects so worn as to be unrecognisable.

On the southern wall of the tower, where leans the example just noted, other two symbolic memorials are fastened by iron clamps, a third being built solidly into the masonry. One of these, an elaborate splayed table-stone, has among its symbols an open book, a skull, and

a single bone, its mural neighbour showing a skull and an hour-glass. But the third subject is of noteworthy design and dimensions, and one of its central panels shows a representation of trumpet-blowing cherubs whose equal in grace and meaning it would be difficult to



Fig. 6. Notable Seventeenth-century Work (32×20 inches).

find. This panel is prominent in fig. 7, which shows only the lower portion of the memorial, whose details, on the section not photographed, include the saltire of the Tweedies, here commemorated, and the matrix from which the metal obituary plate has been roughly removed.

In addition to the group of Resurrection cherubs—who stand on spheres, with a skull between—a skeleton lying within a tomb, or sarcophagus, is very realistically represented, the massive cover appearing as if raised to show the effigy of Death. On the bottom



Fig. 7. Elaborate Symbolism (7 feet 1 inch \times 3 feet $3\frac{1}{2}$ inches).

splay of the slab a finely drawn skull, over cross-bones, is boldly relieved, the design being surmounted by a ribband bearing a worn inscription in Latin. The long panels on the side splays are covered with Scripture quotations and texts in English and Latin, among them occurring the rhyme :—

WATCH AL AND PRAY SINCE NOU YOU SEE
 DEATHS — — — HERE IN ME
 BELEIVE AND LIVE ARIGHT FOR WHY
 YE MUST BE JUDGD ALS UEELL AS I

The elaborate and massive table-stone commemorating the family of Treasurer Hope, of Peebles, is a churchyard memorial of much importance among the sculptured stones of Scottish graveyards. Its adornments are very varied, and of much excellence of design and execution. The symbolic panel on its western end-support seems to reach the acme of late seventeenth-century or early eighteenth-century attainment, while the costumes of the man and woman that fill the upper surface of the table-slab are valuable as records of contemporary fashions.¹ These are shown in fig. 8, in which also may be observed the worn obituary panel, which is flanked by the figures; the eternal crown, which surmounts the panel; the palm branches—symbolic of victory over death—held by the figures; the unusually graceful disposition of their limbs and feet—a difficult problem, generally; the cushions on which their heads repose; and the bold character of the scroll-work, supporting the feet of the figures, giving contour to the inscription panel, and pleasingly rounding off the upper portion of the decorative scheme. The long, full-skirted coat of the man, with its wide and buttoned cuffs, his neck apparel resembling ministerial “bands,” his flowing periwig, and his knee-breeches, are all admirably portrayed; while the laced “spencer” of the woman, the ample folds of her gown, the beautiful wide sleeve from which the arm appears bare to the elbow, the long ringlet of hair falling forward over the left shoulder, and even the hoop-like girdle that binds the pleated skirt, are genuinely illustrative of the times to which this most interesting work belongs.

The impressive sculpture shown in fig. 9 fills the panel portion of

¹ Dr Chas. Rogers gives the date 1704, the full obituary, and the familiar epitaph—“Here lies three Hopes enclosed within,” etc.



Fig. 8. The Hope Table-stone (6 feet 8 inches \times 40 \times 10 inches).



Fig. 9. The Western End-support (16 \times 18 inches).

the western end-support of the Hope memorial. The subject represented is by no means uncommon, but its treatment here is of exceptional merit, the trumpet-blowing cherubs, the *pairing* of their wings especially, being most artistically treated. Otherwise, the devices include mottoed scrolls, which seem to issue from the trumpets, and to frame a well-drawn skull that rests upon a single bone; and a plain circle, the emblem of eternity, suggestively set over the skull, and between the heads and trumpets of the cherubs.

As another indication of the imitative faculty, rampant, almost, in this churchyard, it may be noted that other two table-stone supports bear weak copies of the design just described. The circle is absent, however, and the cherubs and trumpets are suggestive only of dram-drinking arrangements. Moreover, the crude copyist has deemed a *single* wing sufficient to carry his cherubs through the air—a somewhat unconvincing device, when their hilarious antics are considered.

Imitation is said to be the sincerest form of flattery, but its exercise upon tombstones is apt to become riotous, and degenerate to a degree difficult to understand or explain. For example, we may turn from the beautiful memorial of the Hopes to its near neighbour, the tombstone of the Smibert family—a member of which was Thomas Smibert, the poet and journalist—to find that even so late as 1842, when the poet's father was Provost of Peebles, the art of tombstone sculpture there had degenerated as far as is seen in the grotesque effort shown in fig. 10. This weak and absurd attempt to reproduce the female figure, costume, and attitude so excellently rendered on the memorial of the Hopes—with which family the Smiberts were connected—is striking and instructive, from its sheer failure even to indicate the spirit of the original.

Again we enter the region of the artistic with the three illustrations that represent the table-stone commemorating Bailie John Tweedie, who died in 1699, Provost John Tweedie, who died in 1712, and also their wives, sons, and daughters. A rhyming epitaph evidently refers

to the Tweedies commemorated in other parts of the graveyard (see fig. 7), and reads rather disjointedly :—



Fig. 10. A Grotesque Imitation (57 × 30 inches).

A silent scattered flock about they lie
 Free from all toil care grief envy
 But yet again all shall gathered be
 When the last trumpet soundeth he

The western support of this fine monument—which has recently been so effectually cleaned as to suggest a modern work—is shown in fig. 11,

where also appears one of the smallest and oldest of the erect stones, bearing a late seventeenth-century date. On the edge of the support is seen the third of four most interesting figures, apparently emblematic of the seasons, this cherub representing Autumn by the sickle held in his right hand. The elaborate foliage-work around the edges of the table-slab shows the saltire of the Tweedies, and their motto, "Thole and think on"; the support being covered with symbolic devices,



Fig. 11. The Tweedie Stone--Western Support (35 x 19 inches).

among which an excellent example of the winged cherub-head is dominant. The circle of eternity, a ribband with the legend *Tempus Volant*, and a winged hour-glass complete the adornments of this section of the memorial.

The complete southern side of this stately tombstone is shown in fig. 12. The first two of the four flanking figures of the end-supports are seen clearly here. Spring carries the sheet of the sower, and Summer a chaplet of flowers. The charming central support—whose companion, unfortunately, is amissing from the north side of the

memorial—is elaborately ornamented round a central panel, which bears the date 1708, and has the merchant's mark, worked on a large scale, as its chief subject. The beautiful designs of the foliaceous and floral decorations of the large slab are also clearly shown in fig. 12, where the central sconce partly hides cornucopiæ from which fruits and foliage are issuing.

Though extremely worn—owing largely to the friable nature of the white sandstone—the panel design of the eastern end-support of the

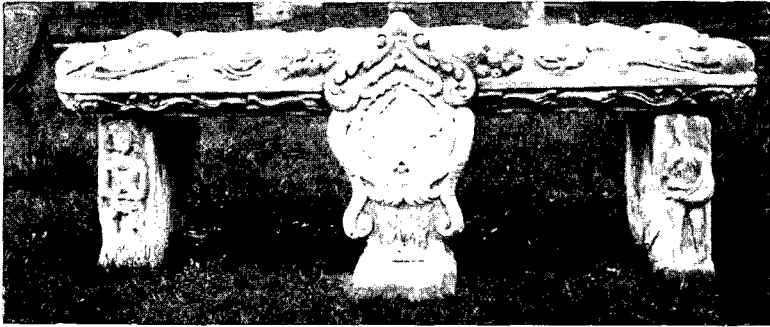


Fig. 12. The Tweedie Stone, from the South (7 feet \times 40 \times 9 inches, height 33 inches).

Tweedie memorial, shown in fig. 13, is very striking, and is most *pictorial* in character. In the centre of the panel a youth is depicted standing on a sphere, with all the world at his feet, literally, and pointing, as if in bravado, to a woman seated on a chair and holding a child in her arms. Towards these figures Death, with his scythe ready for action, relentlessly approaches; the wordless lesson is complete, and is reinforced by the skull and single bone of the major elaboration. The flanking cherub seen on the nearer end-support seems to typify Winter by trying to warm his hands with his breath; and it is worthy of notice that at West Linton churchyard the slightly older table-stone shown in fig. 24 bears a group of four cherubs almost identical

with those on the Tweedie stone at Peebles. It may also be observed that, while these figures typify the four seasons, their purpose is very probably didactic, and may be expressive of such experiences as the Christian Life, Victory over Death, Immortality, and Adoration.



Fig. 13. The Tweedie Stone, from the N.E. (35×19 inches).

Of considerable interest, also, is the tablet commemorating the Williamsons of Cardrona, Chapelhill, and Hutchinfield, originally a table-stone, but now firmly clamped to the remaining wall of St Andrew's Church. It is dated 1675—the oldest date now discernible in the ground—and bears a long obituary in Latin,¹ a shield with the

¹ Quoted in full, and given with a translation by the Rev. J. R. Cruickshank, B.D., of Stobo, in Dr Gunn's book on the Church of St Andrew.

family arms, and an epitaph in rhyme, which may fitly close these notes :—

HEAR · LYES · INSHRINED · BENETH · THIS · STONE
 THE · DVST · OF · PROVIST · WILLIAMSONE
 A · PRVDENT · MAGISTRAT · A · FREIND
 FAITHFVL · ALWAYSES · MOST · IVST · AND · KYND
 BY · WHOSE · BLIST · PITY · AYE · FOUND · REST
 THE · WIDOW · POOR · ONE · AND · OPPREST
 YEA · IN · A · WORD · HIS · WORTH · WAS · SVCH
 AS · FEU · CAN · MATCH · NON · GREIVE · TO · MUCH
 FOR · HIS · DEPARTURE · BUT · THAT · HE
 CHANGD · EARTH · FOR · HEAVENS · FELICITIE

STOBO.

The parish burying-ground of Stobo lies within six miles of Peebles, and surrounds one of the oldest and most picturesque churches in the county. Though the monumental sculpture partakes largely of the character seen at Peebles, there are several meritorious examples of a strongly individual stamp, and a few details that can only be regarded as unique.

The large erect slab shown in fig. 14, for instance, has no compeer among the sepulchral stones of the county town, and but rarely can its equal in design and execution be seen anywhere. It is unique, besides, in its method of attachment to the massive table-stone lying westward of it, the entire structure forming one of the most impressive churchyard memorials that well could be conceived.

Three daughters of Thomas Thomson, "Tennent In Drevo Shell," all of whom died in 1723, are here commemorated; and as their ages were 21, 19, and 2 years, respectively, it is clear that the three figures filling the draped central panel represent these sisters. The oblong mortuary panel below, showing skull and cross-bones knit by bands of drapery, is excellent, as also are the winged cherub-head in the pediment, and the skull and single bone that crest the whole.



Fig. 14. The Three Sisters (63 x 35 inches).



Fig. 15. Early Eighteenth-century Costume (40 x 26 inches).

The quaint subject shown in fig. 15 dates from 1730, and may be regarded as indicative of a peasant woman's costume of that period. Probably the figure is meant to represent one of the Cunninghams noted in the worn obituary on the other side of the stone, which also bears a particularly fine skull and cross-bones, placed over the scrolled inscription panel. The figure holds a flower in the left hand, while the right hand grasps an encircling ribband, on which is incised, "Sorrow not my glass was run," and a terminal clause which may be read either as "Now 19" or as "Novr 19."

Two dates, 1677 and 1700, appear on the curious monument shown in fig. 16. The arrangement of the design into a couple of beaded, circular-headed panels is not unusual, but there is a touch of novelty in the very crudity of the emblems shown, and in the reversal of their positions, as judged by common practice. The spacing of the "ME MEN TO MOR I" text is also quaint, as is the obituary, which reads:—

HERE · LYETH · JOHN · ALEXANDER · TENENT ·
 IN · CAVERHILL · WHO · DIED · IVNE · FIRST ·
 1700 · HIS · AGE · 68 · AND · AGNES · GREN
 SHEILS · HIS · SPOVS · WHO · DIED · MAY · 3 ·
 1677 · HERE · AGE · 40 ·

The style of the sculpture, as of the lettering here, and especially the pointing between the words, favour the seventeenth-century date being that of the memorial. It was no uncommon practice to leave space for the name of the husband *over* that of his predeceased spouse.

Three tombstones appear in fig. 17, two of which, while evidently inspired by the common type of Peebles, are much superior in design and workmanship. The example shown in the foreground of the picture is the oldest and most striking of the three, its gruesome skeleton figure arresting attention, and conveying its meaning with irresistible force. In his right hand this Death effigy holds an hour-glass, and in his left

a spear, to which a skull-like object is attached. His head is all awry, as if the mason were powerless to rise above the common, semi-profile

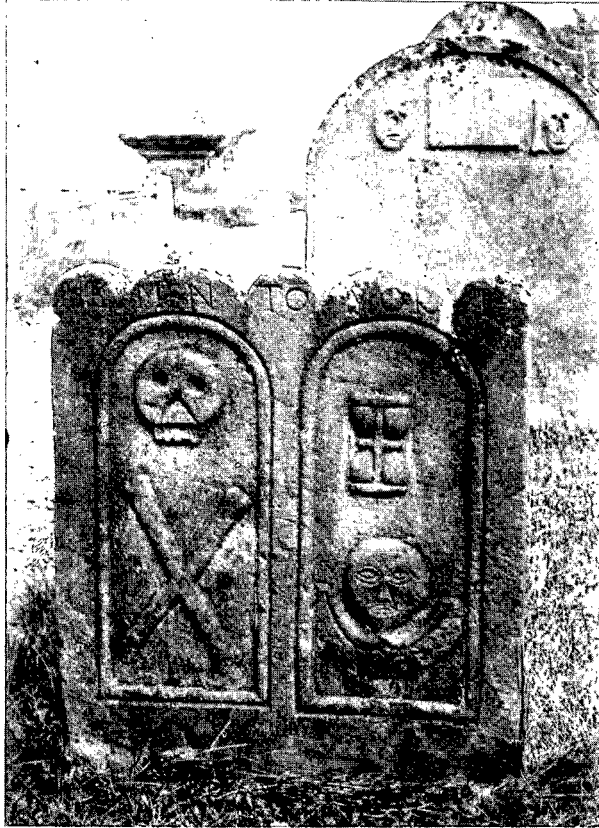


Fig. 16. John Alexander's Tombstone ($32 \times 28\frac{1}{2}$ inches).

churchyard skull, and had neither the knowledge nor the courage to be individualistic. The date seems to be 1723, but the faintly incised obituary is much worn. To judge from what is fairly apparent on these and on other memorials, the early eighteenth century was the

heyday of monumental art at Stobo, as in the rural parishes of the Presbytery generally.

On each side of the tower doorway stand memorials of more than common interest. One is of much beauty as an architectural design ; shows an obituary panel shaped like a shield, which is surmounted by



Fig. 17. A Gruesome Group (38×26 inches).

a smaller shield bearing initials ; and a fine pediment keystoned by a *fleur-de-lis*. The date is 1697, and the quality of the work, considering the period, points clearly to an origin quite removed from the provincial. The *fleur-de-lis* appears twice on the reverse side of this charming work ; and, seen in conjunction with the orthodox skull and cross-bones, presents another of those original touches which intensify the interest of this quiet churchyard.

On the eastern side of the door stands the extraordinary slab shown in fig. 18. This is the "counterfeit presentment," apparently, of John Noble, "Tenent in Broughtown," and dates from 1723. John is depicted, not in the kilt, as is freely alleged, but in the wide-skirted coat of his times, and with the gun to which many a rabbit had fallen. The grotesque humour which added to his perfectly respectable earthly appearance the crown of everlasting glory is simply and only delicious. The parish tradition of a fugitive Jacobite entirely spoils the evident purpose of John Noble's portrait, whose meaning is curiously emphasised by the rhyme incised on the reverse, thus transcribed by the Rev. Mr Cruickshank, the minister of the parish :—

" Of resurrection with the just
 In hopes we rest and ly
 That by his power we raised shall be
 To immortality
 And in his presence to remain
 His glory to adore
 Our mouths with alleluias fill
 Of praises evermore "

Many Nobles, Alexanders, and Russells lie buried in Stobo Churchyard. James Russell, laird of Dreva—one of the Russells of Roseburn—is commemorated by the very fine tablet shown in fig. 19, a well-preserved seventeenth-century work, built into the eastern gable of the ancient chancel of Stobo Kirk. The pediment bears a shield displaying the chevron and tadpoles of the Russells, the memorial being crowned by their crest, a fountain, from which water is pouring in a double stream, with the surrounding legend :—

PURIFICATUR AGITATIONE.¹

On the frieze beneath the pediment, resurrection and immortality are symbolised by two crossed trumpets and two lovely cherub faces. Mortality is indicated on the base, where a splendidly drawn skull is

¹ "To keep it clean, keep it running."—Rev. J. R. C.

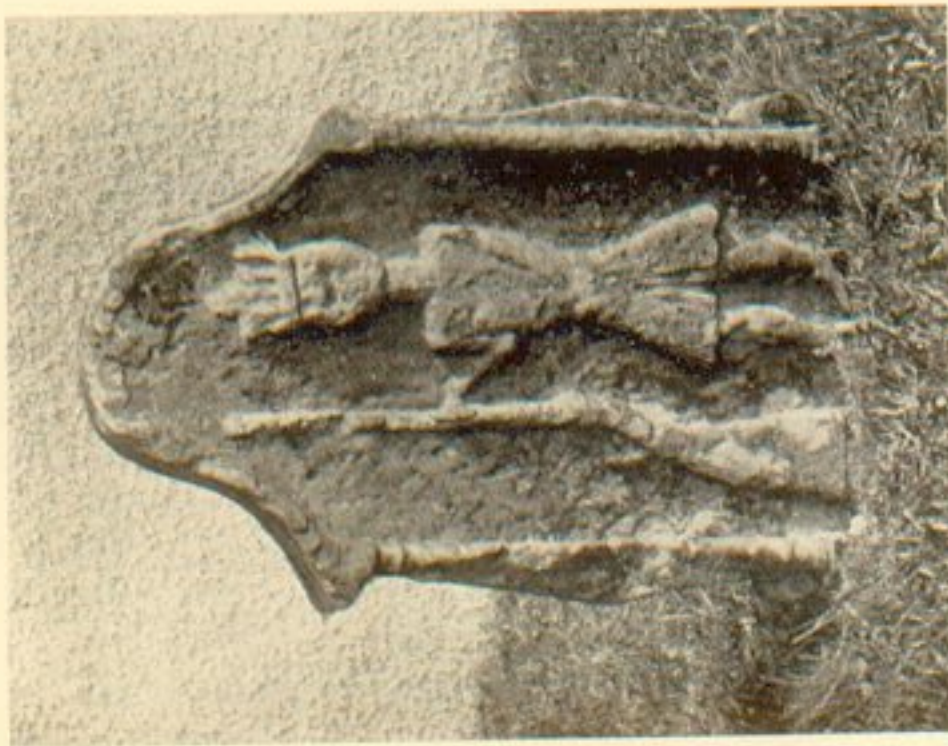


Fig. 18. John Noble of Broughton (45 x 28½ inches).

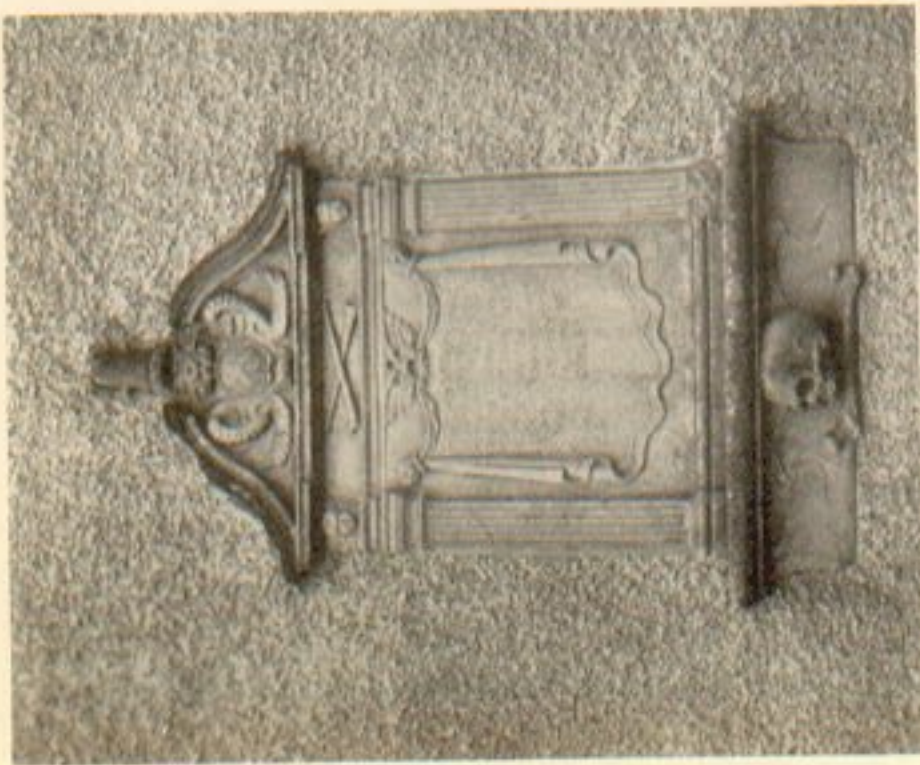


Fig. 19. The Russell Memorial (6 feet x 43 inches).

shown resting on a single bone, and surmounted by the MEMENTO MORI legend. The draperied obituary panel is flanked by fluted pilasters, the folds of the drapery being pendent from rings of rope and the tusks of a winged grotesque head. The inscription, which is in Latin, is still quite legible, and reads—

HIC JACET JACOBUS RUSSELL IN DREVA QUI OBIIT
AUG 30 ANNO 1692 AETATIS 67. RELINQUENS EX
CHARISSIMA CONJUGE HELENA SCOT TRES FILIOS
AC QUATUOR GNATAS. HOC MONUMENTUM POSUE-
RUNT FILII SUPERSTITES IN SPEM RESUREXIONIS
GLORIOSÆ

LYNE.

On a fine summer day, it seems but a step from Stobo to its nearest neighbour, the tiny church and churchyard of Lyne. These crest one of the eminences so characteristic of the Lyne valley, and the little sanctuary has been restored so completely that it has all the appearance of a modern building. Two of its ancient angle buttresses and a moulded doorway remain, however; and if tombstones are few within its mounded graveyard, and are commonplace in their significance, there is one erect stone that is well worthy of a note in passing. As Dr Christison observes (*Proceedings*, vol. 36, page 345), the oldest known representation of the Temptation in the Garden of Eden is graven on this stone, and there are other symbolic details also of some importance. The skull lying in a drapery that is pendent from corner rings, the hour-glass that fills the pediment, the mottoes, the bold fiddle-scrolls flanking the sharply sloping pediment, and the elaborate spirals of the Ionic pillars, combine with the principal design to make this an outstanding example of early eighteenth-century mortuary sculpture. It measures 41 inches by 26 inches, and is fully figured in the article by Dr Christison to which reference has just been made.

The obverse contains the following inscription, another late example

of the use of points after words:—"Here · Lyes · Janne · Veitch · Daugh^r · To · John · Veitch · Tennent · In · Hamiltoun · Who · Dyed · The · 31 · of · January · 1712 · Aged · 16 · Years · & · 6 · Weeks." This is followed by the interesting rhyme, here quoted verbatim, as also is the above inscription:—

LIFE · IS · THE · ROAD · TO · DEATH
 AND · DEATH · HEAVENS · GATE · MOST · BE
 HEAVEN · IS · THE · THRON · OF · CHRIST
 AND · CHRIST · IS · LIFE · TO · ME

WEST LINTON.

A central and somewhat prominent object in the churchyard of West Linton is the Spittalhaugh burial aisle. The Hamiltons of Spittalhaugh are here interred, as also are their successors, Sir Wm. Fergusson, Sir James Fergusson, Lady Louisa, wife of Sir James and daughter of Wm. Forbes of Medwyn, and other members of the Fergusson family. This enclosure approximately marks the site of the old parish church, and may have been built of its materials. Traces of the ancient walls are met with when graves are opened near to it.

Some twenty-two years ago, an interesting mediæval relic was found by its present possessor, Mr Jas. Melrose, in the adjacent river Lyne. This is the lower portion of an ancient grave-cover, whose ornamentation includes a nail-head border and a pair of shears.¹ Doubtless, an elaborate cross formed the complement of the design reproduced in fig. 20, where the fragment appears reversed in order to show its distinctive features as effectually as possible.

¹ Reference is made to this relic in the *Old Statistical Account* of the parish, as follows:—"When the old church was taken down in 1781 or 1782, it appeared to have been built of the stones of an older one. Carved freestones were found in the middle of the wall, representing in basso-relievo a crucifix erect [the upper portion of the grave-cover, doubtless], supported by a pair of wool shears lying across beneath, but no motto."

The burial-place of the Lawsons of Cairnmuir contains monuments to the memory of John Lawson, W.S., of Cairnmuir, and other representatives of the Lawsons. Their crest, a finely cut modern rendering, appears on the outer wall of the enclosure. It is instructive to compare this with the renderings of 1601 appearing on the pillars of the back gateway of the churchyard. Another interesting relic of other



Fig. 20. An Ancient Fragment.

days is a couple of square recesses formed in the wall on the rear of this enclosure. These were the "boles" which held the bee "skeps" of the old ministers of the parish, and mark the boundary of the manse garden prior to the transference of the official residence to the other bank of the Lyne.

Several Douglasses of Garwalldfoot are buried in the aisle contiguous to that of the Cairnmuir family. John Allan Woddrop, who purchased the estate from Sir James Dick of Prestonfield, was also buried here

in 1845, as was his wife ten years later. Two old table-slabs lie within the aisle, the older dating from 1630, and showing in boldly raised Roman letters the following rather illiterate inscription :—

HIC · JACENT · HONORABLES · VIR · CVM · UXORE ·
 GEORGIVS · ET · ELIZABETH · DOVGLAS · QVI · PIE ·
 SICVT · VIXERVNT · OBIER · ILLE · VITI · MONO · ANN ·
 DOM · 1611 · ILLA · VERO · 3 · MAII · ANN · DOM · 1630 · · ·
 MORS · VANAE · VITAE · · FINIS · ORIGO · · · · BONAE ·
 MORIENDVM · EST.¹

A shield bearing the Douglas piles, hearts, and mullets is sunk in the centre of the slab. It appears as if resting on a skull and cross-bones, its supporters being the initials G D and E D.

A companion slab, which has moulded edges, and shows a variant of the Douglas arms on a tressured shield, is inscribed as follows :—
 “ The Buriall Place of William Douglas of Garwalfoot Who Died The 26 Day of June 1705 His Age 80 years. His Spouse Lillias Russell Died The 12 Day of May 1697 Her Age 58 years. And of William Douglas of Garwallfoot His Son Who Died The Third Day Day² of February 1724 Years Aged 62 years. Of David Douglas of Garawald-foot His Son Who Died The 8 Day of February 1724 years aged 70 years.”

Under the shield, cut in a different letter, and by another hand, the record is thus continued :—“ Also of William Dougles of Garwelfoot³ Son of The Last William And of Abigail His Wife Daughter of Sir David Forbes of Newhall Kt. He Died The 29 Day of October 1771 Aged 57 years.” Outside of the enclosure there is an excellent modern rendering of the Douglas arms, the shield being surrounded with elegant floriation.

¹ “ Death is the end of a worthless [or vain] life ; the origin of a good life is dying.”—Rev. Dr MILNE of Newlands.

² A curious error.

³ There are thus *four* different spellings of this *one* word here, to which may be added the local form, *Garrelfit*.

In an obscure angle, near these enclosures, lie the remains of an erstwhile laird of Lynedale, "William Keyden, Writer to the Signet, third son of the Rev. William Keyden, minister of Penpont," round whose decease, in 1826, some local romance was gathered. Mr Keyden's last wish was to be buried in his own garden at Lynedale, without pomp or ceremony, and with no monument to mar the beauty of the spot he had selected. But his wishes were forgotten, and the nature-loving lawyer was laid to rest in the most unlovely corner of Linton's "auld kirkyaird."

The churchyard is rich in delineations of costume, and in the type of symbolism remarked at Peebles. The front of a representative stone is inscribed:—"Hear · Lyes · James · Alexander · Who · Died · The · 12 · day · of · Sept^r · 1718 · Age · 63 ·" etc., and has a winged cherub-head in the pediment, which is supported by spiral pillars. The reverse bears a large winged hour-glass, the *memento mori* scroll, skull, cross-bones, and small crossed spade and shovel. The sides and top are also moulded and ornamented, and are covered with inscriptions. A neighbouring table-stone, "Sacred to the Memory of John Younger, Writer in Edinburgh, who died 26th May 1731," shows on its end-supports an hour-glass, crossed spades, and crossed scythes. The churchyard contains no trace of the tombstone of another lawyer, James Oswald of Spital, a remarkable monument, described in the notes to Dr Penicuik's *Description of Tweeddale*. This marble slab was formerly the hall table at Spital, and was placed, according to the will of Laird Oswald, to mark his last resting-place at West Linton. It was broken up many years ago, its fragments being scattered among the villagers, Mr Jas. Melrose securing a portion, which is still in his possession.

A very important costume subject is shown in fig. 21. A finely relieved figure, in cloak and doublet, and the usual scarf, peaked hat, and full wig of the early eighteenth century, stands with hands clasped in front, in an attitude somewhat clerical. The Giffard sculptures in

the village, described by Dr Thos. Ross in vol. xxx. of the *Proceedings* of the Society, are at once suggested by the drawing and texture of this unique work. It may be regarded as one of the best delineations now obtainable of the garment referred to in the old Scots song, "Tak' your auld cloak about ye." Through the kindness of Mr Jas.



Fig. 21. The Old Scottish Cloak (50 × 30 × 9 inches).

Lockie, the deeply sunk lower half of the memorial was exposed to view, and the unrecorded portion of a genuine "Giffard" panel, shown in fig. 22, was also secured through the same channel. This representation of an archer huntsman, with his hounds, formed part of the interior decoration of "Laird" Giffard's house in West Linton, and is now in Mr Lockie's possession.

The back of the stone shown in fig. 21 is represented in fig. 23. The skull, cross-bones, and ornamentation are all of superior design and treatment, and there is a touch of originality in the rhyming epitaph, which is dated 1705 :—

“ Here Archbald Wilson’s Corps lies in the grave
Who in his life himselfe he did behave ” etc.



Fig. 22. A Giffard Bas-relief ($11 \times 11\frac{1}{2} \times 3$ inches).

Other rhymes occur at West Linton, notably the following :—

“ Man’s life’s a vapour, full of woes
He cuts a caper, and off he goes ”

“ My glass is run, and yours is running
Remember Death, for it is coming ”

and,

“ Some hearty friends may drop a tear
On our dry bones, and say
These once were whole as mine appear
And mine must be as they ”

Fig. 23 also shows a smaller tombstone, on whose face are deeply incised the initials G P and A H, and the date 1667. The crudely executed skull and cross-bones, seen on the reverse, form a striking contrast with those shown on the neighbouring memorial of Archibald Wilson, whose portrait is seen in fig. 21.



Fig. 23. Archibald Wilson's Monument.

Perhaps the most interesting monument at West Linton—a work that may be ranked as of considerable importance among the late seventeenth century tombstones of Scotland—is the large table-stone commemorating “John and Richard Alexander, Sons To James Alexander, Tennent in Ingraston.” It closely resembles the fine table-stones at Peebles, and evidently is the work of a craftsman trained in the school whose origin has been credited to Drochil Castle in the valley of the Lyne.

The massive slab rests on solid end-supports, whose panels bear the inscription, and a large winged cherub, which holds an hour-glass in its left hand. As at Peebles (figs. 11 to 13), the four seasons are represented by cherubic figures carved on the flanks of the supports, which here are reinforced by the central pillar so seldom found *in situ*. This, also, is of symbolic significance, one of its sides showing a



Fig. 24. The Brothers Alexander (slab, 6 feet 2 inches \times 3 feet 3 inches \times 6 inches).

skeleton figure, others bearing, respectively, a shield, and a skull hanging from a looped ornament.

Presumably the costumed figures so boldly relieved on the slab represent the brothers Alexander of the inscription. They have a crown between their heads, a coffin with a shrouded corpse, and skulls with single bones at their feet, and a local reading thus interprets them as the first and second Adam, having death beneath and glory above them. Another fanciful theory arises from the presence of the serpent coiling round the tree of trial, which appears between the figures, and in the centre of the stone. This symbol of the entrance of sin and

death into the world has been construed as representing the adder which "stung" the brothers while they were haymaking: but there is no end to the fancies bred through lack of "gumption" in grasping the meaning of tombstone symbols.

No churchyard experience is more entertaining than to note the often ludicrous efforts made by an inferior to imitate the successes of a master craftsman. The memorial of William Cairns, for example, is an excellent illustration of this, as a comparison with its prototype, seen in fig. 23, will show. It is crude and weak in almost every detail, yet it is a score of years later than the Wilson stone in date, though, seemingly, centuries older in effect.¹ A clear case of another sort of appropriation is also in evidence here, for the other side of the stone bears an inscription dated 1793, while the mouldings are of a decidedly later type than those here shown as belonging to 1723.

The interesting but somewhat uncouth memorial shown in fig. 25 depicts a couple of figures, remarkable, mainly, on account of their relative sizes. Two brothers, John and William Blair, are pictured here; and it is quite clear that the shortness of one of them is due to the sculptor's desire to secure a position for the pair of scales that are suspended from the ring appearing under the moulding of the cope. The merchant's mark may also be traced in faintly incised lines to the right of the scales, while skulls and single bones are strongly in evidence on the upper angles of the worn ornamental cornice. The taller figure may represent the grocer mentioned in the inscription of 1709, the long loaf, held under the left arm, with the other emblems, pointing significantly to the merchant's calling.

The finely worked stone commemorating "John Allan Leat Col Master in Collie Burn," is shown in fig. 26. The lower circular panel bears a most effective grouping of miners' tools—two picks, a shovel, a hammer, and a couple of wedges—the panel in the moulded pediment taking the form of the compass, so indispensable in the direction of

¹ See also figs. 8 and 10.



Fig. 25. The Brothers Blair (42 × 30 inches).



Fig. 26. A Coal Master's Insignia (40 × 30 inches).

underground operations. Coal was worked extensively, and sometimes very primitively, in the district through which runs the Coaly Burn; but only a few green mounds, and this almost historic tombstone, remain to tell of that nearly forgotten local industry.



Fig. 27. A Tombstone Model (52 × 30 inches).

Architecture and symbolism are excellently associated in the tombstone of William Davidson and Marion Stevenson, shown in fig. 27. A singularly complete example of late eighteenth-century design and work, it might well serve as a model in an art somewhat degenerate in times more modern. *Restraint* is markedly obvious in the manner and disposition of its symbolism. The flanking pilasters bear the scythes and arrows of death, the base the hour-glass of life accom-

plished, and the pediment the trumpets and cherubic spirit that presage the resurrection and immortality of the departed. The wings of this cherub, as of others at West Linton, are attached with more than ordinary success, this detail forming, with the finely disposed trumpets, a symbolic panel of much interest and significance.



Fig. 28. James and Elizabeth Alexander (40 × 28 inches).

Fig. 28 shows the back of the tombstone commemorating “James Alexander and his wife Elizabeth Junkison,” which is dated 1760, and displays one of the finest skulls observable in the district. The distinct articulation of the jaw, here introduced with much anatomical knowledge, is somewhat uncommon, as also is the disposition of cross-bones half hidden by the excellent draping of the central panel. The

front pediment is entirely filled by a cherub-head, whose wings are beautifully feathered, and, like those of its contemporaries, are very carefully attached to the shoulders of the image.

Pictorially and symbolically, these West Linton stones are of considerable interest and value. The beautiful village also has a history that is alluring, and it may not be out of place here to refer briefly to its ancient "Ha' Hoose," the property of the Earls of March, a building of some consequence still remembered by such aged residents as Mr James Melrose. The local feuars, portioners, or "lairds" held their small properties on condition "that they shall pay [to the superior] a plack yearly, if demanded, from the hole in the back wall of the Hall House in Linton." This structure was of the castellated style, built of red sandstone, and vaulted in its lower stories. It was ruinous in the "thirties" of last century, and as its surrounding grounds were disposed of, bit by bit, it became an encumbrance, and was removed to make way for the erection of the Public School. Two cottages, whitewashed and thatched, which lie between the school and Linton Green, were a part of the outbuildings connected with the old Hall. Its stones were used in various domestic structures in the neighbourhood, and it is extremely probable that the moulded doorway seen in one of the Bryden's Close cottages served originally as the entrance to Linton Ha'. The lower portion of this finely worked roll-bead ornamentation has been lost to sight through the raising of the roadway level. The old lintel, however, was lifted over utilitarian rybates, and though the effect of the alteration is that of pure patchwork, the ancient masonry retains an appearance and effect of a very distinguished character.

NEWLANDS.

Almost entire, though roofless, the ancient church of Newlands is most charmingly set within the picturesque churchyard of the parish. In the main, it follows the familiar lines of our mediæval sanctuaries.

and bears the usual traces of debased structural renovations effected in later times.¹ The surrounding burial-ground contains several tombstones that are symbolically interesting, the mausoleum of John Murray of Halmire, and an ancient grave-cover which, doubtless, marked the last resting-place of some long-forgotten ecclesiastic of pre-Reformation times.



Fig. 29. The Old Church of Newlands.

This memorial—which is nearly 6 feet long, is 18 inches tapering to 13 inches in breadth, and is 7 inches in thickness—is shown in fig. 30. It now leans, in an inverted position, against the north wall of the old church. With the exception of a chamfer, $1\frac{1}{2}$ inches broad, that is carried round its upper edges, its only adornment is a chalice, which is incised in the centre of the broader portion of the stone. This chalice stands 8 inches in height, the bowl and base measuring 6 inches and $3\frac{1}{2}$ inches, respectively, in breadth. No great age can be attributed

¹ The date of extensive repairs, 1725, appears over the S.E. door, which, like the two windows in the same wall, has a straight lintel.

to this relic, which is severely plain in form and feeling, though both chalice and chamfer are suggestive of the late fifteenth-century date assigned to these details in other memorials of the same order.



Fig. 30. Grave Cover with Chalice.

A somewhat unusual and rather striking arrangement of the emblems of the blacksmith's calling occurs on a small tombstone (24 by 26 inches). A hammer, a pair of tongs, and a curiously twisted coal shovel are grouped round the socket of the stayband, which, in this case, appears as if forming a part of the design of the ornamental panel.

The adze hammer of a cooper appears on the upper edge of his memorial, the corresponding edge of the stone carrying the repre-

sensation of the small anvil used by that craftsman in the manipulation of his "girrs" or hoops. The compasses, so useful in the cooper's craft, are depicted on the pediment, and over the stayband.

The insignia of the tailor's calling are boldly relieved on the small tombstone shown in fig. 31. The "goose," or flat-iron, is here of somewhat archaic form, but the scissors are of almost modern type and



Fig. 31. A Tailor's Memorial (28 inches wide).

finish. Otherwise, this memorial, though well-shaped, and moulded wherever possible, lacks the distinction of the cruder slab on which are graven the "arms of Vulcan."

Most of the tombstones that bear symbolism date from the eighteenth century, and only one of them may be regarded as of special merit. This example is shown in figs. 32 and 33, which represent a finely carved slab, literally covered with varied ornaments and emblems. The front bears a trio of figures, somewhat cruder in execution than are the other adornments, but of some interest as costume subjects or

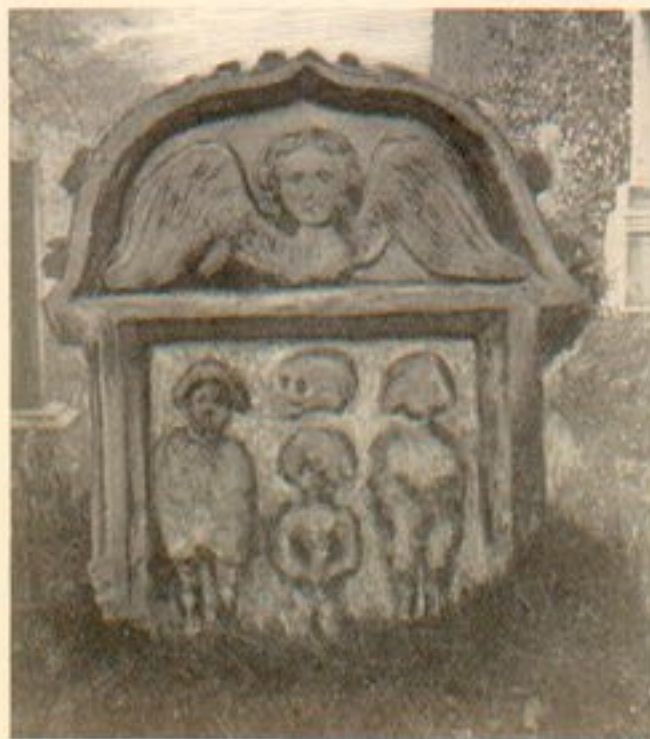


Fig. 32. A Portrait Group (40 × 35 inches).



Fig. 33. An Artistic Reverse.

as efforts in portraiture. The shortening of the central figure, in order to accommodate the skull seen over its head, is curious ; but the



Fig. 34. A Mediæval Cross (30 × 14 × 6 inches).

sculpture of seventeenth-century tombstones, generally, presents many instances of this quaint practice. The large winged cherub-head in the pediment is somewhat incongruously placed between the skull seen in the central panel, and the skulls, cross-bones, and *memento mori*

ribbands relieved on the upper edges of the slab ; but the old-time craftsman was ever a law unto himself in the disposition of his suggestions both of the life finished and of that which was to come.

The chief ornament of the reverse (fig. 33) is a singularly successful representation of a characteristic emblem, the winged hour-glass. The worn obituary panel is flanked by twisted pillars, whose Ionic capitals suggest a good designer ; while the sides are panelled, and decorated with flowers and foliage. The initials A B and E V are incised on a billet under the hour-glass, the general effect of this massive memorial being as pleasing as it is complete.

Last, but not least, we have to note a floriated cross, which is built into the wall of an outbuilding at Newlands Manse. This ornate and ancient fragment, which fig. 34 shows to be in fairly good preservation, is of reddish sandstone, and of good design and execution. The cross-head, with its six *fleur-de-lis* terminals, is boldly relieved ; the straight, plain shaft is only faintly indicated by shallow incised lines ; the very interesting inscriptionary fragment, at the right upper edge of the slab, being in Gothic characters only slightly raised, and considerably worn. The words " CURIS VIRIS " are suggested by the lettering on this most valuable relic, but no other contemporary sculpture seems likely to aid in completing the legend, or in unravelling its meaning. Nor is there any record of the history of the slab prior to its utilisation as building material ; but its elevation into a position of comparative security, if not of much honour, is to his credit who thus preserved it for future time.

The Society is greatly indebted to Mr Wm. Walker, jun., Peebles, for the photographs of subjects at Peebles and Stobo Churchyards ; to Mr Jas. Moffat, Edinburgh, for those at West Linton and Newlands ; and to Dr Clement B. Gunn, Peebles, for those numbered, in the paper. 24, 29, 30, and 34.