

II.

SCULPTURED SARCOPHAGUS AND CHURCHYARD MEMORIALS AT DALMENY; WITH NOTES ON THE CHURCHYARDS OF EDZELL, LETHNOT, AND STRACATHRO. BY ALAN REID, F.S.A. Scot.

For many years a large stone coffin has lain a few feet southwards of the principal entrance to the beautiful Norman church of Dalmeny. It has been looked upon by generations of churchgoers and visitors, but its merits do not hitherto seem to have been recognised. Its original purpose, its massive bulk, its weathered drip-worn surfaces, may have aroused some curiosity; but its symbolic or artistic possibilities seem never to have been suspected. Yet the relic is fraught with significance, and exhibits not only a wealth of medieval chiselling, but the representation of a subject unique, so far as is at present known, among the sculptured stones of Scotland.

The favourable light of a summer day, or the incidence due to a special, though almost accidental, point of view, revealed the animal form, worked in bold relief on the foot-end of the sarcophagus, shown in fig. 1.

Though considerably worn, the animal form of this carving is quite distinct. The feet appear to be tufted, while the head seems to terminate in a short trunk, or long proboscis. The general outlines of its body are fairly well preserved, but its bulk has been so weathered that it is difficult

to say whether it has been furnished with wings, or whether the upper projection represents a tail curling over the animal's back. Body and limbs stand boldly out, however, and it is not easy to understand how this carving should have escaped previous observation. The coffin measures 7 feet 7 inches in length; is 28 inches wide over the shoulders; tapers to 21 inches at the foot; and is 18 inches in depth—these being external measurements. The size of the panel shown in fig. 1 is approximately 21 inches long by 18 inches in depth, the relief of the carving running from 2 to 3 inches, according to the weathering of the stone.

Great holes, causing peculiarly dense shadows, are worn in the surface



Fig. 1. Dalmeny sarcophagus, panel at foot.

of the west, or head, end of the coffin; but it is possible to trace here also the rear limbs and other portions of another and rather longer animal form (fig. 2). An aggravating "fault," of a very hard nature, runs right through the sandstone, and has the effect of dividing it, and the designs, into two horizontal layers or sections. This interferes considerably with the reading of the symbols, and must have presented serious difficulties in connection with their execution. The interior of the coffin is also clearly shown in fig. 2. The head is *shaped*, as in many examples at Govan, St Andrews, Brechin, Holyrood, and elsewhere; but, unlike most of these, it has no drain, and the trough lies half full of water during the greater part of each year. The inside depth is fully 10 inches, the sides tapering in thickness from 3½ inches at the shoulders to nearly 5 inches at the foot, where, also, a mutilation of the left margin is observable. This fractured side is quite devoid of sculpture, proving by its plainness

that the coffin was originally intended to occupy a position against a wall, perhaps within a recess.

But attention centres mainly on the larger of the surfaces, shown in fig. 3. This represents the sarcophagus after 8 inches of turf had been removed from its long-buried bases. Even before that course was approved by the parish minister, the reliefs and hollows over the horizontal band of "trap" had assumed the appearance of a line of figures



Fig. 2. Dalmeny sarcophagus—west, or head, end.

standing under an arcading of Norman style, whose arches and supporting columns were more or less clearly indicated at different points in the worn sculpture. On the removal of the turf, the feet and garment skirts of thirteen standing figures were revealed. These details, as also the lower parts of the slender pillars which held the individual effigies as in a frame, appeared almost as distinct and complete as when first fashioned. Further, the central figure was seen to be raised over all the others, its feet resting on a well-defined step, or platform, $\frac{5}{8}$ inch high in actual

measurement, and about 8 inches relatively, the stature of the figure being 15 inches.

Though greatly worn, the thirteen different figures are still distinguishable, and seem to possess individual characteristics. Some have their hands and arms across their bodies, and others appear to bear a rebus or symbol. It seems possible also—but this is most diffidently advanced—to trace the form of a nimbus, or aureole, round the head of the central figure; certainly it is difficult to account for the peculiar form and projection of this central head in any other way. The archaic nature of



Fig. 3. Dalmeny sarcophagus, from south-east.

the entire work is unmistakable; and this feature is perhaps exhibited most clearly in its best-preserved, lower portions, and not least in the line of little feet and skirts, which occupy exactly as many different levels as there are figures in the row.

Now, what are these figures, and what do they, in the aggregate, represent? We may find approaches to their individual types on many of our sculptured stones, but there does not appear to be another sepulchral memorial extant in Scotland showing a similar group—certainly none is recorded in the *Early Christian Monuments*, in the *Sculptured Stones of Scotland*, or in our own *Proceedings*.

Extremely worn, unfortunately, and the more confusing because of a grievous fault in the material, the details cannot be appraised with certainty; but the general design seems clear enough to determine that

here we have a representation of Christ and the twelve Apostles, six placed on each side of the central figure of our Lord.¹

Unfortunately, also, the lid of the sarcophagus has entirely disappeared. That it existed, even within reasonable memory, may be gathered from a reference in the New Statistical Account of the parish, where also may be gleaned all that is known regarding the fortunes of the relic: "At the door of the church," it runs, "there is a stone coffin of large dimensions, cut from a single block, and covered both on the lids and sides with hieroglyphics which cannot now be deciphered. It was found near to its present position, in digging a grave belonging to the Stewarts of Craigie, but nothing can be traced of its origin."



Fig. 4. Dalmeny sarcophagus, front view.

The finding of the coffin under the ground, within comparatively recent times, may simply mean that, at some time of church repairing, the large object was buried to save it from injury, or because it was found to be in the way. Certainly it was never intended to be placed beneath the ground, as its sculptured side, ends, and cover clearly prove; but to be set against a wall, probably in the interior of the chancel, as its other and quite plain side as clearly indicates. Against the *outer* wall of the chancel, to which in later times it must have been relegated, it would be subject to precisely such "drips" from the mouldings and corbelled masks that here project considerably as would indubitably carve the centuries-old furrows that seam and wrinkle its venerable front.

¹ In his *Guide to the East Neuk of Fife*, Dr Hay Fleming notes a wood-carving of "The Last Supper" which decorates a house in Pittenweem, a relic, probably, of the ancient priory.

The relic unquestionably belongs to the ancient site; but as the early history of the beautiful Norman church of Dalmeny is lost, so also is that of its complements. That the church was dedicated to St Cuthbert seems clear; that its founder was Earl Cospatrick is very probable; that it dates from the early twelfth century is self-evident; and that its designer was "one familiar with the work at the church of Durham"¹ is borne out by all the known and probable circumstances connected with its erection. Similarly, a twelfth-century date may also be claimed for the sarcophagus. Its adornments have much in common with others of that period, and are quite in sympathy with much of the carving still legible on the church. To say that the sarcophagus once held the remains of the founder of Dalmeny Kirk would be hazardous in the extreme; for even though the date of his death, 1138, may favour such an assumption, it must not be forgotten how much nearer is Northallerton to Durham than to Dalmeny. The same may be said of the suggestion that this was the shrine of Philip Moubray, who, by marriage with the daughter of Earl Waldeve, acquired the lands of Barnbogle and Dalmeny; but the date of his death, 1221, does not favour that idea. A more feasible probability of origin remains in the death, in 1182, of Robert Avenel, that parson of "Dunmanie" who, according to the *Registrum de Dunfermlyn*, witnessed the charter granted by Earl Waldeve to the church of Inverkeithing. Though there is no positive evidence that this, then, is the burial-chest of Robert Avenel—probably the first minister of this important parish, and held in high esteem for his faithful service, both as pastor and ecclesiastic,—there is certainly nothing improbable in such a suggestion.

A prototype might be found in the twelfth-century coped tombstone, or shrine, preserved at Peterborough Cathedral. Here there are six standing figures, carved in low relief as at Dalmeny, sculptured on each side of the slab, which is only 3 feet in length. These twelve very apostolic-looking figures stand under a similar arcading to that at Dalmeny; they are of nearly the same proportions, though somewhat taller, and are in so much better preservation that their various symbols are recognisable. The head of each is surrounded by a nimbus, a fact which militates against the tradition that here the monks of Hedda are represented, and also that the date 870, incised in Arabic numerals on the end of the slab, is other than the work of some modern vandal. The cope, resembling the roof of a house, is deeply splayed, and is delicately ornamented with bird and foliage forms, alternating with knots of interlaced work. From the great width of the Dalmeny chest—28 inches—such a covering as that suggested by the Peterborough

¹ Dr P. Macgregor Chalmers: *Dalmeny Kirk: its History and Architecture*.

slab would be entirely out of the question; but in the general feeling of its adornments the so-called shrine of Hedda aids materially in the mental reconstruction of the worn Dalmeny memorial.¹

The churchyard otherwise, and apart from the Rosebery burial aisle, contains a number of elaborate table-stones, a large representation of the symbolic designs common to the Lothians, and a few headstones that possess considerable merit of quaintness or originality.

Fig. 5 illustrates the head portion of a medieval cross, and a plain tombstone of 1747, showing the shuttle and reed of a weaver. The cross fragment usually lies in the rounded, hollow head of the sarcophagus, into which it *fits*, and where it is *safe*, and it was placed as seen



Fig. 5. Cross, and weaver's monument.

in the illustration solely for the purpose of photographing. Though quite a small object, it is interesting architecturally, for Mr John Watson, F.S.A.Scot., thinks it must have been the finial of a gable in the ancient church, possibly that now crowned by the comparatively modern belfry. It is 15 inches in length, 11 inches broad, and 5 inches in thickness over its largest surfaces. A simple cross of Latin form is fashioned by deep incisions on one face only, a bead running round the margin, beneath which a few inches of the rounded shaft remain.

The comparative rarity of the finer sorts of nautical instruments as tombstone adornments gives interest to the sextant, compasses, rules, and squares exhibited on the mariner's memorial shown in fig. 6. The

¹ A replicate of the Peterborough slab is in the Royal Scottish Museum. Beside it is another twelfth-century relic from Stockholm, which also shows figures standing under an arcading of Norman style.

double pediment is also an unusual feature; but the symbols of mortality, shown on the other side of the stone, are of the ordinary type. The date, 1728, is also on the reverse; and the inscriptions show that a family of Ramsays are commemorated here.

Few churchyard objects are more striking than the eagle displayed on the 3-foot-wide front of the tombstone shown in fig. 7. The great bird, which Dr Christison describes as a crowing cock, stands on a couple of mason's chisels, the mell of his craft appearing pendant between



Fig. 6. Stone showing navigator's instruments.

them. This monument was erected in 1773; it commemorates Robert Ramsay, mason; and something about it suggests that it was his own handiwork. Curiously corroborative of that view is the quaint marginal inscription:

GRAVS THREE IN BREADTH TWO IN LENTH IS DEU,

which in some manner was intended to perpetuate the family right of sepulture. Three rooms, three lairs, or three graves are among the more common methods of expressing churchyard proprietorship, but this old mason had ideas of his own, and very naïvely asserted the length as well as the breadth of his property.

In fig. 8 two erect tombstones of uncommon designs are shown.



Fig. 7. Stone bearing the Ramsay eagle.



Fig. 8. Stones: (1) with hammerman's insignia; (2) with pierced enrichment.

That in the foreground commemorates Andrew Gray, whose boldly excised initials flank the insignia of the Hammermen's Incorporation. Other members of the Gray family are mentioned in the long, incised obituary; as also Isobel Moubray, spouse of the smith. The curiously perforated stone in the background is of the same early eighteenth-century period, and, like its neighbours, bears the usual emblematic designs on the reverse. Round the perforations on the front the following rhyme is incised:

TAKE WINGS MY SOULE AND MOUNT UP HIGHER
FOR EARTH FULFILLS NOT MY DESIRE;

the corresponding rhyme on the reverse of the same scroll reading:

DEATHS ON LONG SLEIPE AND LIFES NO MOR
BUT ON SHORT WATCH ANE HOUR BEFORE.

EDZELL.

In the old churchyard of Edzell parish¹ are a number of finely ornamented tombstones, dating from the eighteenth century; several architectural features of the pre-Reformation church; as also a sculptured slab of more than ordinary interest and importance. Nearly a dozen of the tombstones, of varying sizes, bear elaborate carvings, representative of death and immortality, and of the implements, mainly agricultural, used in life by the families which they commemorate.

Perhaps the best of these artistically, and the most representative, is depicted in fig. 9. The pediment here shows a winged cherub head; the base a winged skull—the only example here,—a ribbon with the legend *Memento Mori*, cross-bones, and a worn hour-glass. Over these symbols, and beneath the mantling which surrounds a central shield, a shrouded figure reclines, this also being the only example of its kind in the churchyard. The central shield, like most of its neighbours, displays the coulter and sock of a plough; other variants being spades, rakes, etc. Over the pediment are two mutilated cherubs, bearing trumpets; while another stone shows similar cherubs in the pediment, bending over floral wreaths in a grotesque manner. The Bruces of Westsyde are commemorated by this monument of 1749, whose inscription terminates rather quaintly:

IOHN AGNES MARGARET KATHERINE DAUID IEAN ROBERT &
MARY BRUCES.

¹ Near the celebrated castle of the Lindsays, and a mile distant from the modern village of Edzell, where is now situated the parish church.



Fig. 9. Stone with heraldic treatment.

This wholesale grouping of names is followed by the complete text of a favourite rhyme, which appears usually at Edzell and elsewhere as a quatrain :—

Intombd we with our Fathers ly
 In earth and common dust
 Compose o man thy lofty eye
 As we are so thou must
 And so must all men that appear
 Or on the earth sojourn
 For of the dust they formed are
 And thence they must return.

Rhyming epitaphs are common here, as in the district generally, where the repetition of rhymes and symbols marks an era of close on fifty years. It is a relief from such monotony to come across the beautifully worked top of the seventeenth-century table-stone which

commemorates several ancestors of the local family of Don. Round the margin of this fine slab is excised the following obituary:—

HIER · LYES · THOMAS · DON · WHO · DIED · IN · THE · YEAR · 1672 · AND
 AGNES · STEVARD · HIS · SPOUSE · WHO · DIED · IN · THE · YEIR · 1686 ·
 AND · ELISABETH · DON · HER · DAUGHTER · WHO · DIED · IN · THE ·
 YEAR · OF · GOD · 1661.

A central shield bears the initials TD, AS, and ED, as also a shield monogram comprising the same letters. The upper panel contains an incised rhyme in cursive characters of twelve lines, very much worn, and in parts quite undecipherable, but evidently of a character that justifies some effort towards their recovery. With some diffidence the following version is presented:—

Sweet Jesus who shall give me wings
 Of pure and fervent [fervid] love
 That I may mount from earthly things
 And [rest] in heaven above
 For there a — firm and fast
 Where no man doeth lament
 But — which — last
 All who their sin repent
 Therefor my soul now doeth the things
 Wherein thou took delight
 And wnto thee the king of kings
 Doth fly with all hir might.

The Don slab was, until quite recently, clamped against the masonry that filled the arch of the Lindsay burial aisle, the sole surviving fragment of the pre-Reformation church of Edzell. That masonry has now been removed, exposing to view the interior of an interesting building, and several mortuary and architectural details that merit attention. Chief among these is the sculptured slab shown in fig. 10.

Only recently was it possible to take a photograph of this object. Mr Jervise made a drawing of it for his *Epitaphs and Inscriptions*, but the result was consonant with the former gloom of the chamber; and a few years ago Mr F. C. Eeles¹ obtained a rubbing of the designs which only the work of the camera could improve upon.¹ The interest of the relic may be judged from its representation in fig. 10. The reading of the sculpture is fraught with difficulty, and the photograph must be left to speak for itself. It may be noted, however, that the figure of a man appears very distinctly in Mr Jervise's drawing, and that the association of this now very indistinct figure with that which he interpreted as a fish-like monster, on the side of the slab, led the Brechin antiquary

¹ *Proceedings*, vol. xlv. p. 359.

to regard the combination as a portrayal of the Jonah legend, though very wisely he did not advance that or any other theory. That a cross, or it may be two crosses, formed a portion of the work, along with several details of very clumsy interlacing, is quite clear. The supposed fish monster, which has several companions among our early sculptured stones,¹ may only be typical of vegetation or foliage: but it is unwise to dogmatise, surely, when, as here, it is scarcely possible to determine whether the relic now stands on its "feet" or on its "head."

The slab was first seen within recent times when, in 1870, the wall of



Fig. 10. Ancient sculptured stone.

the churchyard was taken down for rebuilding. It bears definite marks of its utilitarian treatment: on the other hand, its preservation, doubtless, was due to this usage by some rough-and-ready mason. Edzell, in the olden time, was of some account ecclesiastically, and is said to have had an Abbe, or Abbot. Dr Joseph Robertson thought that Edzell must have been the seat of St Drostan's monastery; for the entire district bears traces of his name, and is linked with that of St Lawrence at several points which converge on this romantic site.

Within the aisle, the old Laird's seat of the church, lie numerous

¹ Notably on the Murthly slab, now in the Museum, and described in the *Early Christian Monuments* as "a reptilian monster with a fish-like tail."

fragments of tombstones, which evidently have been deposited here for preservation. Among these are the supports of a table-stone—of the Don memorial, it may be—which are elaborately ornamented. One “end” shows three cherub-heads, a skull, three coronets, cross-bones, sceptre, two birds on branches, and a scroll with the very unusual and curious legend, *Ludibria Mortis*; and a “side” bears a rhyme, of which only these lines are now readable:

But yet the weight of flesh and blood
Doth soe her flight Restraine
That oft Increase but doth small good
I ryes and fall againe.

Fig. 10 also shows the large bowl of the ancient baptismal font, of octagonal shape, and measuring 28½ inches across the slab of red sandstone, which is 19 inches in thickness, or depth. The basin is a roughly square cavity about 17 inches wide, is drained from the centre, and is over 10 inches deep. The edge of a moulded wall recess also appears in the figure. This detail is beaded on the sides, which rise from a plain sill and meet at the apex of the ogival lintel, 30 inches over the sill. The aumbry or cupboard is 13 inches in width and depth, and is finely worked, as also are the more elaborate “round and hollow” mouldings of a six-foot-wide, arched recess in the gable of the aisle. Strength, more than beauty, characterises the nine-foot arch that of old opened on the sanctuary, the bold splays and plain hollowed bases and capitals of the responds being excellently preserved, and suggestive of a fifteenth-century date.

From the floor of the aisle a short flight of stone steps leads to the burial vault of the Lindsays, a square, unlighted, arched chamber, with only a single and rather gruesome embellishment. The roof is formed of extremely flat, well-executed arches, the groining centering in a solid block, or keystone, in whose central boss is an iron ring from which a lamp could be suspended. Each angle of the keystone, which is 11 inches square, is carved into the form of a skull, measuring 5 inches in length and showing a relief of 1½ inches. With the central rounded boss, which is 3 inches in diameter, they form the extraordinary but quite relevant decoration of a tomb regarding which local tradition has many stories to tell. Its preservation, along with that of the superstructure, the relics described, and the churchyard generally, is assured through the purposes, partially effected, of the present noble proprietor and the local authorities, who have recently opened up the aisle, renewed the boundaries of the ground, and erected a handsome gatehouse in the baronial style of the neighbouring ruins of Edzell Castle.

Of the remaining tombstones, one, of date 1742, shows burning torches

in addition to the usual emblems of mortality, and on a scroll the common rhyme, "As runs my glass Man's life doth pass." Its pediment shows a winged cherub-head, flanked by roses growing from vases, and the further well-known rhyme, "Remember man as thou goes by," etc. Curiously enough, its large, richly foliated, and crested central shield is quite devoid of those emblems that give such character to the tombstones of Angus and the Mearns, and raise almost to the status of a cult the home-made "heraldry" of the local mason. Similarly, a neighbouring memorial, dated 1754, takes no account of heraldic devices, and shows in the simplest manner the coulter and sock of the plough. But another, of date 1757, has its elaborately mantled and torch-flanked shield covered with the merchant's scales, an axe, and two picks or hammers; the emblems of mortality, and a winged cherub-head, appearing also under and over the shield.

LETHNOT.

The churchyard of Lethnot (since 1723 the united parishes of Lethnot and Navar) lies five miles westwards and northwards of Edzell. Navar, still further in the same directions, has its own most interesting old churchyard; but the church of the united parishes is now at Lethnot, and round it lies the ground now shortly to be examined. It contains two very elaborate table-stones and eight erect stones, all dating from or near to 1750, and all showing an abundance of the homely heraldry so consistently present in all the burial-places of the district. These shields generally display the plough-sock and coulter; one has a trumpeting cherub over the crest; while another shows a horse's hoof lying between two cherubs disposed around the pediment. The figure of a Sower adorns one end of the table-stone on which the cherub with the trumpet appears. Otherwise the symbolism follows closely the examples noted at Edzell; but Lethnot possesses the sill and part of the sides of a plain stone coffin. There is also an ancient baptismal font, circular in form, and with projections that could only have been handles. Both of these relics lie among the ivy, and against the south wall of the church.

STRACATHRO.

The parish of Stracathro, lying midway between Edzell and Brechin, is rich in memorials of the past. In the churchyard lie a group of three uncouth and very massive stones, which were lifted and deposited at the north-east angle of the church, when the burial-ground was "redd up," within living memory. These sandstone slabs are remarkable only for their bulk; but we touch human interest in a chiselled slab, very evidently of the late sixteenth century, now recumbent, but clearly an

erect stone originally, as its form and lateral inscription demonstrate. It is over 6 feet in length, close on 32 inches in breadth at the upper end, and narrows to 28 inches towards the foot. These proportions give the relic an air of considerable dignity, and, had its three-line inscription in large Roman letters survived, it would have taken premier place among the churchyard memorials of the district. As it is, only the words "HEIR LYES — — FARMER IN NEWTON" remain legible; but we are grateful for even that, as Newton is an estate of some importance, a celebrated judge having taken his title from it, while its farmers, merchants, and millers bulk largely in the epigraphy of Stracathro churchyard.

For example, the quaintly lettered and finely worked top of a table-stone reads:

HEIR · LYES · DAVI · BVRNE · SOMTYME · AT · THE · MILL · OF
NEVTOVN · AND · DAVID · BVRNE · HIS · SON · WHOE · SVCCEIDED
TO · HIS · FATHER · ALSO · TENNENT · AT · THE · SED · MILL · WHO
DEPARTED · THIS · LYFE · IN · ANNO · 1681 · HIS · AGE · 63.

Initials and a rhyme follow the inscription, which is disposed in relief around the margin, and in sunk letters on the surface of the slab.

The symbolism is very crudely designed, and shows the usual skull, cross-bones, and hour-glass, the same emblems occurring on several other slabs which also have lost their original supports. There are, however, four other table-stones which stand complete on pillars, or solid "ends." One of these, commemorating a relative, as is said, of the great banking family of Còutts, shows a fine winged cherub-head and a richly foliated and crested shield, on which is worked an open book with two stars appearing under it. The marginal inscription reads: "Here lyes in the Lord Master Alexander Coutes late minister in Strickathrou who departed this life the 14 of Apryl Anno 1695 years His age 40 years." The mortal emblems, a star, and the monogram M.A.C. are excised boldly at the foot of the slab. Another minister of the parish, one of the Guthries of Pitforthly, is also commemorated, but on a slab so worn that only a few words are now legible.

Though encrusted with lichen, the "Adam and Eve" design on the small tombstone shown in fig. 11 is quite decipherable, and extremely quaint. It is simply a variant of a subject common to churchyard symbolism, but the mason was able to impart to it a strongly individual touch, also apparent in his delineation of the wool-stapler's shears and creels worked on the reverse, and on the inevitable shield. These homely "armorials" are in great force at Stracathro, and display tools of varied sorts, ploughs having several excellent single and double representations.

Most of these are of early eighteenth-century date, and again we find the rhyming epitaph of the period, displaying here a certain originality of diction. Two examples may be quoted: the first, from the tombstone of "John Towns sometime in Newtown Who died Nov. 15, 1738":

I am laid in grave my body doth decay
 Out of this world I was quickly taken away
 Heaven was my hope while I on earth did rest
 And now from earth to Heaven's joys I'm past;



Fig. 11. Representation of Adam and Eve.

and the second (Psalm cxli. 7), from a plough-marked contemporary, shown on the right in fig. 12:

About the grave's devouring mouth
 Our bones are scattred round
 As wood which men do cut and cleave
 Lyes scattred on the ground.¹

It would be difficult to find anywhere a more remarkable group of small tombstones than that shown in fig. 12. In the centre is an excellent example of the local heraldic ornamentation repeatedly noted, the shield here displaying a carpenter's square and hatchet, the very unusual form

¹ A pathetic corollary on the condition of rural churchyards then, and an unconscious tribute to the better conditions usually prevailing now.

of a *hand-plane*, and a couple of hammers. Two small masks appear over the initialled pilasters, the *Memento Mori* scroll completing the adornment of the upper portion of the well-worked memorial. It dates from 1743, and commemorates "John Hall, sometyme Millar at Mill of Side."

To the right of fig. 13 is the stone bearing the verse, "About the grave's devouring mouth," etc., in whose pediment a cherub-head, with



Fig. 12. A group with remarkable devices.

rudimentary wings, and a mantled shield are curiously arranged. The mantling is of the crudest description—a poor copy from its neighbour, evidently,—but the monogram and plough are excellently rendered. On the left we have a representation of the Resurrection or Day of Judgment theme, treated with such realism as to have produced a ludicrous rather than an impressive effect. Unfortunately, there is neither date nor inscription on this gem of churchyard art, but it evidently belongs to the early eighteenth century.

Opportunity is here taken of figuring, for the first time, the only inscribed relic that has been found of the ancient chapel and graveyard

of Arnhall. The rubbing tells its own story,¹ which is that in anno 1668 the Earl of Southesk was the proprietor of four grave-breadths, or rooms, in the burial-place, and that the ground was numbered 171. Otherwise the stone, which in all probability was the lintel of the door leading into the Southesk enclosure, has no meaning—and certainly not that read into it by local writers, who seem never to have seen it. The lintel was built into the wall of the cottage at Chapelton about 1840.

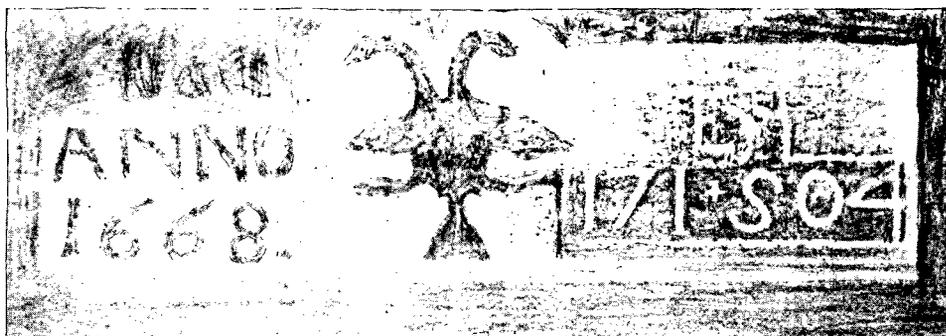


Fig. 13. Stone at Arnhall.

A celebrated mineral well is in its immediate vicinity, and the cottage marks, approximately, the site of the pre-Reformation chapel and churchyard of Arnhall.

The Society is greatly indebted to Mr James Moffat, now of London, for the Dalmeny photographs; and to Mr John Oliver, of Leith, for those of Edzell and district. Rev. Peter Dunn of the Manse, Dalmeny, is also cordially thanked for his courteous assistance; as are Messrs Geddie and Watson for valuable counsel and company.

¹ The double eagle should, however, be the single eagle of the Carnegies.

ERRATUM.

Vol. xlvii. page 153, line 14, *read*, after "Sir Wm. Fergusson," "Louisa, Lady Fergusson, wife of Sir James, the present baronet," etc.