

CARVINGS

ROSSLYN CHAPEL has been described as "one of those architectural wonders whose intricate beauties and peculiarities extort our admiration, while they baffle description." Elegance and variety are its chief characteristics; and as an instance of the variety as well as the beauty and elegance it may be mentioned that there are over thirteen different kinds of arches; while endless diversity marks the prolific ornamentations of the architraves, the capitals of pillars, window traceries, crocketed pinnacles, flying buttresses, and the five compartments of the vaulted roof. Canopied niches and bracket pedestals adorn both the exterior and the interior of the Chapel.

"It riots in ornamentation of an exuberance unapproached before and not reached in later days." "It is remarkable that in the lavish use of ornament the Chapel was a pioneer. While it was rising over the woods of the Esk, Brunelleschi was building his dome at Florence, and that earliest work of the Renaissance is comparatively plain. Not till after the Battle of Bosworth (1485) did England erect any building so richly adorned. Far from displaying the slightest Renaissance influence Rosslyn in her sculpture seems rather to face back to the past. This is certainly true of the weird animals, intertwining coils, and not very well drawn human forms that recall the tradition of the Celt, but the exuberant foliage that forms each boss and string, and band and canopy and bracket is highly individual. Projecting blocks of carving introduced at the springing of every arch seem to be unique. The foliage is natural in representing many different kinds of plants, but there are portions particularly on the architraves which are highly conventionalised. . . . Like many French Cathedrals,

the Chapel has been called a Bible in Stone. It might quite as picturesquely and far more truly be described as woods bursting into song. At first sight everything is leaves, the human forms are well concealed" (Ian C. Hannah, "Story of Scotland in Stone").

This portrayal of Nature in great abundance, at such an early date, is most noteworthy. This seems to have appealed to the Wordsworths. Dorothy wrote:—

"The stone both of the roof and walls, is sculptured with leaves and flowers, so delicately wrought that I could have admired them for hours, and the whole of their groundwork is stained by time with the softest colours. Some of those leaves and flowers were tinged perfectly green, and at one part the effect was most exquisite—three of four leaves of a small fern, resembling that which we called Adder's Tongue grew round a cluster of them at the top of a pillar, and the natural product and the artificial were so intermingled that at first it was not easy to distinguish the living plant from the other, they being of an equally determined green, though the fern was of a deeper shade."

Wordsworth's Sonnet "Composed in Rosslyn Chapel" also deals with this—

"From what bank
Came those live herbs? by what hand were they sown
Where dew falls not, where rain-drops seem unknown?
Yet in the Temple they a friendly niche
Share with their sculptured fellows, that, green-grown,
Copy their beauty more and more, and preach,
Though mute, of all things blending into one."

A knowledge of botany is an advantage to a fuller comprehension of the foliage; although even the uninitiated may discern the harts-tongue ferns, curly-kail, trefoil, oak and cactus leaves, flowers, and Indian corn, all carved with masterly skill and great beauty. Roses, too, are everywhere, and Sir Walter, always

exact and descriptive in adjectives and epithets, speaks of—

“Every rose-carved buttress fair.”

Like so much else, probably all these were intended to have symbolic meaning—the fern signifying sincerity; the oak, honour; trefoil, constancy.

LIKE THE TEMPLE AT JERUSALEM BIBLE STORY IN STONE

Like Solomon's Temple, for which David his father, made such ample provision, the “Collegiate Church of St. Matthew” was intended to be “exceeding magnifical, of fame and glory throughout all countries” (1 Chron. 22, 5), and such it has proved to be through the centuries. Much there is, doubtless, that the critic would condemn, but there is much to admire. We do not know who the architect was. Perhaps Sir William was himself the chief designer and architect, seeing he possessed much skill in the masonic art, was described by a contemporary as a “patron of the Arts,” and was devoted to building in an age in which it became one of the most favourite pastimes, and an engrossing pursuit of Scottish Kings. He may of course have given general instructions and left much to his skilled craftsmen and artificers and their subordinates, so that each workman exercised ingenuity in his desire to excel “in cunyng device and quaint imagerie”; or he may have supervised as a Grand Master Mason much of his craftsmen's sculptures, to ensure that they conformed to his desire. At any rate, if it was his desire that the church should testify to the Scripture story, speaking in the language of allegory, which once comprehended made the meaning plain—although the Miracle Plays in the earlier church nearer the Castle would be more easily understood by the less educated portion of the community, how noble was his purpose.

We must remember again the period when this work was begun—in the middle of the 15th century—before

the invention of printing, when there would be but few written copies of the Scriptures, scarce and expensive—and a hundred years before the Reformation. What the Chapel was like originally we cannot tell; but the images, legends of the Saints, coloured decorations, richly embroidered hangings, altar treasures, and chanting priests in procession with their shrines, censors, crosses and banners—all have gone. It was no doubt the intention of the pious Founder to provide in the Carvings through the entire church, religious instruction through the eye, spirit giving value to material nature.

And this gives Rosslyn Chapel another claim to be unrivalled, for in what other British or Continental chapel or cathedral will be found portrayed in stone carving, the Gospel story and its teaching in allegory? In the following pages we shall go over the various detailed figures, and at the end we shall be able to see how much of the Bible story is there enshrined, and can be summarised, as was done by the late Chaplain to the Earl, as follows—Passing through the Lady Chapel from north to south we see the story of man's Fall and Expulsion from Eden; The Dance of Death—Death's constant presence and power, a subject to be met with mostly in pictures all over Europe (the Dominican Cloister of Great Bâle, for instance) (see p. 31a). Over the Crypt stair is a figure representing Death itself, as we shall detail later; The Birth of Christ; The Sacrifice of Isaac; The Victory of Truth; The Contrast between Virtue and Vice; The Conception or Annunciation; The Presentation of Christ in the Temple; Jesus working as a Carpenter at the Bench; The Prodigal feeding Swine—the degradation of Sin; The Crucifixion and Descent from the Cross; The Resurrection and Rolling away of the Stone from the Sepulchre; The Conquest over Death and Hades; and to conclude, our Lord seated in Glory, with Kings lying prostrate before His presence.

All this makes Rosslyn stand out as a unique shrine, even although it may be incomplete. Not that all the carving is scriptural; there is much that is

human, grotesque, amusing, humorous, and much to excite wonder and admiration. But then, there is a time for all things, and there is laughter in Nature, it runs through all Creation, and in the fairyland of Fancy and Joy is the note of the Divine laughter. God is the God of Joy and Laughter; and how numerous are the examples in the Gospels of the Saviour's homeliness and humour, just because He understood what was in Man, and the beneficent power of a sense of Humour in daily life.

WHAT TO LOOK FOR

On the north side, beside the strange gargoyles that keep away evil spirits, over the porch, there is to the right a man with pointed ears, bound round with ropes; a man with a stick between his arms and legs; a warrior on horseback. On the left of the door is a representation of the ancient nursery rhyme—a fox carrying off a goose, and the farmer's wife in pursuit; and many others. In the opposite corner of the window for instance is a cherub playing a musical instrument. The two buttresses flanking the door call for attention; that on the east side is enriched by a canopied niche, the pinnacle of which is highly ornamented with crockets and tracery, and is supported by a column pedestal. The west buttress has a canopy equal in beauty of sculpture to the other, but without a pinnacle, and supported by a bracket pedestal under which is a small figure in the act of doing penance. Above the door is the small window in the form of a circular triangle, lighting part of the north aisle, both sides of which are boldly sculptured with foliage.

The south front of the building is nearly similar to the north, excepting the door which is composed of receding arches richly ornamented. In front is an arched porch, having for an abutment on each side, a cherub waving a scroll; the mouldings of the arch are ornamented at regular distances with foliage, etc. Above the door is a small window, of the form of an

equilateral spherical-triangle presenting within its perimeter three Gothic points; it is ornamented all round by a double row of foliage.

Heads and hands holding foliages appear in all sorts of places. In the unfinished west gable, at the west end, south side, at 17 on plan is a good representation of St. Christopher with the infant Saviour in his arms. On the north side (18), St. Sebastian tied to a tree by two men, with arrows sticking in the left side of the martyr. According to the legend he was condemned by the Roman Emperor Diocletian to be tied to a tree, and shot with arrows. High above these forming Capitals to Shafts, on the north side, is a representation of the Crucifixion, and on the south a group, said to represent some event in the life of Elijah, probably his being taken up to heaven in a chariot of fire—a type of the Ascension of Christ. But this is much mutilated, and difficult to make out.

IN THE INTERIOR

The most interesting figures are found here. Many are not easily seen, and may be passed over, unless one knows where to look for them. Indeed they are a separate study, requiring frequent visits, and careful examination, and withal—a good light to see them to advantage. Some are difficult to decipher owing to defacement, and to time's erasing hand, but in the words of Sir Daniel Wilson, Hon. Secretary of the Society of Antiquaries of Scotland in his day—"Notwithstanding the many descriptions and drawings which have been made of the Chapel, it is little known that there exists the remarkable series of medieval religious allegories—'The Seven Acts of Mercy'; 'The Seven Deadly Sins'; 'The Dance of Death'; the last-mentioned including at least twenty different groups and scenes—as strange a story as was ever told in stone" ("Archaeology and Prehistoric Annals of Scotland," 1851, p. 630).

On entering the Choir from the west—*i.e.*, from the Nave—we are struck with the ornamented vaulted roof—stars, roses. On the right, as if guarding the

entrance, is an *angel*; on the second block, another *angel with a sword*; while near the rib is a *group of two figures*; and on the block above is another *angel*, with hands uplifted.

On the left, in the first compartment of the roof, at the lowest corner, is the *crescent moon* and a small *star*; while above is a *dove* with outspread wings—symbol of the Holy Ghost. On the third block above is a *sun*, radiated, with an *open hand* underneath.

At the apex of the roof, in the west corner, is a head with a scar on the right temple, representing perhaps that of the *Apprentice*, mentioned later. About half-way up the west wall of the Choir, on the south side (under the pedestal of the niche with statue of St. Paul), is another *Head of the Apprentice*, also with scar on right temple; while in the opposite corner is that of the *Master* who is said to have killed him. On the east of the apprentice, under the next niche, is another head, said to represent the *Mother* of the apprentice. These heads are said to have been carved by his fellow-workmen when the walls had reached that height, to symbolise the story. Similar legends pertain to other buildings, including Melrose—East Window, Lincoln, Rouen—the Rose Window.

Next comes a series of representations, commencing from the central pillar (1 in Plan) under east window. Above this pillar is a niche differing in design from the others, containing a modern figure of the *Virgin and Child*—the original figures here, as elsewhere in the Chapel, having been destroyed at the Reformation. The *Principal Altar* probably stood beneath this niche.

Behind Pillar 1 begins the series of Scriptural allegory with *The Fall of Man* and *Expulsion from Eden*. There is a tree, with two figures approaching it, and two receding from it. On the north side of this is a *huge beast*, secured by a chain collar and a cord in his mouth, with a man lying prostrate, which may represent the power and dominion of sin since the Fall. On the south side are *palm leaves*—victory over sin.

East of Pillar 1 is the *Retro-choir* or *Lady Chapel*, very rich in carving, especially the groined roof and

capitals of pillars. In the first (north) compartment, on the ribs of the roof there is a series of figures, eight inches long, graphically described as "The Dance of Death." Rising from wall corbel *A*, on side *a*, towards pendant *P*, we have nine figures—1. *An Abbot*. 2. *An Abbess*. 3. *Figure* (mutilated). 4. *Lady*, looking into mirror. 5. defaced. 6. *Bishop*. 7. *Cardinal*. 8. *Courtier*. 9. *King*.

Rising from pillar 2, on side *b*, are seven figures—1. *Ploughman*. 2. *Carpenter*. 3. *Gardener* with spade. 4. *Sportsman*. 5. *Child*. 6. *Husband and Wife*. 7. *Farmer*.

Each of above 16 figures has a skeleton beside it. Bishop Forbes in his "Tract on Rosslyn Chapel" (1774) suggests they "represent the Resurrection, by people rising out of their graves like skeletons, and improving, into proper forms placed close to the skeletons." It is more likely intended as symbolical of "The Dance of Death," a favourite Continental representation in early days.

"THE DANCE OF DEATH"

The Dance of Death or Danse Macabre is an allegorical representation of Death's supremacy over mankind. The earliest known pictorial example is "The Triumph of Death" by Orcagna on the walls of Campo Santo, Pisa (14th century). The same subject was pictured on the walls of the Dominican cemeteries of Bâle and Bern. Frescoes formerly existed on the walls of the Tower of London, the Cloister of St. Paul's, the archepiscopal palace of Croydon, the Hungerford Chapel at Salisbury Cathedral, the chapel at Wortley Hall, Gloucestershire, and the churches of Stratford-on-Avon, and Hexham, Northumberland. Primarily it was a dramatic performance, and in 1462 it was played before King René of Provence in a ballet, and it long survived in England in the form of the allegorical drama. The story of the Bâle representation is that while the famous Council of Bâle was sitting (1431-43) plague visited the city (1439) carrying

off nobles, cardinals, prelates. Survivors commissioned a memorial, and the result was the celebrated "Dance of Death," in which is represented in bitter satire, each grade of humanity from Pope to beggar terrorized by Death, the clever executant being reputed to be Hans Holbein the Younger (1497-1543).

Here at Rosslyn, however, the subject is uniquely treated not in painting or in frescoe, but *in stone*; and it was executed before Holbein the great medieval painter, who is pre-eminently associated with the subject, was born; so that the Rosslyn "Dance of Death" must be accounted one of the earliest renderings of the theme, if not the first to be executed by carving in stone.

Upon the opposite sides are *doves* with olive leaves, emblems of peace, and being in close proximity to the *Star of Bethlehem*, we have the symbolism of Man's Fall followed by Redemption, and the angelic song—"Peach on earth."

Over the Crypt stair, on the rib rising from the south-east wall corbel, at *e*, are four figures, a *Warrior*, with helmet, sword and spear; a *Monk* drinking; *Death*, crouched together, and a *Man* in a dress with wide sleeves. On the opposite rib *f*, rising from corbel on east wall, are four figures—a *Queen*, a *Lady* seated in a chair, *Another Lady* praying, and a *Warrior*. This is a similar series to that on the north compartment, and these eight figures seem to have skeletons beside them also. They are evidently incomplete, as they cover only half the rib, the remainder being foliage. They are not so easily discernible as the others just mentioned, as they are on the top of the rib near the roof, facing east.

Other compartments of the groined roof have ribs covered with foliage. The pendant *S* is interesting, having a large star on the lower surface, with eight points, called the *Star of Bethlehem*. Eight figures surround it. On the south point is the *Virgin and Child*; on her right is the *Manger*; the *Three Wise Men* of the east, each with long staff in hand; the *Angel of Death*, and other figures, all representing

Christ's birth; while on the capitals of the pillars, facing the *Star*, are twelve or thirteen figures of *Angels*, singing and playing upon instruments, including the Bagpipes, representing the "Heavenly Host" rejoicing and praising God.

All the details in the following pages are easily recognisable especially if the sunlight is good, and should be followed with the references here given.

On pillar 2 there is the figure of an *Angel* with a Book spread open, representing the proclamation of the Gospel or "Good News" announced by the "Angel of the Lord" at our Saviour's birth.

THE 'PRENTICE PILLAR

The famous "'Prentice Pillar" is No. 4, on the south-east, close to the Crypt entrance, which like all the others in the Chapel is only eight feet high, so that the sculpture on its capital can be plainly seen. The legend appertaining to it is briefly this:—

"The master mason, having received from the founder the model of a pillar of exquisite workmanship and design, hesitated to carry it out until he had been to Rome or some foreign part and seen the original. He went. In his absence an apprentice, having dreamed that he had finished the pillar, at once set to work and carried out the design as it now stands, a perfect marvel of workmanship. The master on his return, seeing the pillar completed, instead of being delighted at the success of his pupil, was so stung with envy that he asked who dared to do it in his absence. On being told it was his apprentice, he was so inflamed with passion that he struck him with his mallet and killed him on the spot, and paid the penalty for his rash and cruel act."

Bishop Forbes in his Tract says "he had it from the best authority that has prevailed in the family of Rosslyn from father to son" that the traditionally accepted view is the correct one.

The pillar is different in design and workmanship from any of the others. It exhibits a grandeur of

design, and a delicacy of chiselling altogether inimitable, some of it like Brussels lace; and never fails to rivet the spectator with delight and astonishment.

SCANDINAVIAN MYTHOLOGY

At the base are eight Dragons intertwined. From their mouths issue the stems of four double spirals of foliage, in *basso-rilievo*, each different from the other, which wind round the clustered column, bound to it by ropes, at a distance of eighteen inches from each other. There is "nothing but leaves"—no fruit—possibly typical of the presence of evil—the dragons, symbols of Satan, having sucked all fruitfulness out of the stems. There may be Norse influence here, as in the case of the superstition of the flaming Chapel and the tomb-fires of the North previously mentioned (p. 26), seeing that in Scandinavian mythology the dragon, Satan or the Serpent, was placed at the roots of Yggdrasil, the ash tree that bound together heaven, earth and hell, whose branches extended over the whole world and above the heavens. This would forge another link between Rosslyn and Orkney, the Chapel being founded by the Third Prince of Orkney, and either he or the 'Prentice, who may have been an Orcadian craftsman, may have inspired the idea for the base of the pillar. It is suggested that the foregoing was not a primitive Scandinavian idea but originated in the first contacts with Christianity, and so has the Christian significance of the conflict between good and evil, of which so much of the Chapel carving is symbolic.

THE STAFFORD KNOT

Equally interesting is "The Stafford Knot" on the south side of the pillar. This emblem may have originated with Hereward the Wake, the English patriot who withstood William the Conqueror, for its earliest appearance is on a Seal in the British Museum, the property of Joan, Lady of Wake,

Hereward's descendant. She died in 1443, her nephew Humphrey, Earl of Stafford, later Duke of Buckingham, adopted the knot of rope as a family badge, and all livery, furniture, hangings, buildings, were so marked. Thornbury Castle, Gloucestershire, the Ducal residence, shows a profusion of carved "Stafford Knots." Edward, Duke of Buckingham appeared on the Field of Cloth of Gold (1520) at the head of the King's retinue with a host of his followers, all of whom wore The Stafford Knot. It is included in Stafford Borough Coat of Arms, and is the Badge of the North and South Staffordshire Regiments. Where did the 'Prentice get his knowledge of this decoration?

On the south side of the capital of the 'Prentice Pillar is a representation of *Isaac* bound, lying on the altar, and a *ram* caught in a thicket by the horns. There was, in Bishop Forbes' time, in the centre of the group, a figure of *Abraham* with hands lifted in prayer, but this seems to have disappeared.

Connecting pillars 4 and 5—on the Architrave or lintel, on the east corner, facing south, is a *King* crowned, perhaps Darius, and in the west corner, a *Man playing upon Bagpipes*—a fitting tribute to Orkney Chiefs attending the Court at Rosslyn; while immediately underneath is a man reclining asleep. This sleeping figure has aroused speculation. One suggests it represents King Darius referred to in the inscription in Lombardic letters, on the architrave connecting pillar 4 with the south wall—"Forte est vinū (vinum): fortior est Rex: fortiores sunt mulieres: sūp (super) om̄ (omnia) vincit veritas"; meaning—"Wine is strong; the King is stronger: Women are stronger: but above all Truth conquers," Esdras, ch. III., ver. iv. (This should be 1 Esdras III., 10, 11, 12). These were the sentences written as a trial of wisdom by the three youths who formed the bodyguard of King Darius. Another has suggested that the sleeping figure is under the influence of the "vinum" of the text, but his proximity to the Bagpipes might suggest that the sleeper has found his Valhalla under the influence of the pipe-music. Perhaps the craftsman was an Orcadian!

VIRTUES AND VICES

On the architrave, extending from pillar 5 to the south wall, is represented the *Contrast between Virtue and Vice* in a panorama of nine figures each. At *a*, east side of lintel, are the *Virtues or Corporal Works of Mercy*. Beginning on the left:—

PRELIMINARY.—A Cardinal Bishop, with a Crozier in one hand, and Bible with two clasps in the other.

1. Helping the Needy: a Lame Man on Crutches Leading the Blind.
2. Clothing the Naked.
3. Visiting the Sick.
4. Visiting those in Prison.
5. Comforting the Fatherless and Destitute.
6. Feeding the Hungry.
7. Burying the Dead.

THE REWARD.—St. Peter at the Gate of Heaven, with a key in his hand, as if waiting to admit those who have practised the works of mercy.

The Vices are on the west side of the Architrave at *b*.

PRELIMINARY.—A Bishop with a pastoral staff in his left hand, while his hand is raised in warning. (Bishop Forbes said this figure represented Bishop Thomas Spence of Aberdeen. If so, it appears to the writer that the reason for his inclusion was probably because at the time when the craftsmen were busy carving at Rosslyn, the Bishop's name was well known in Edinburgh as the founder of "The Hospital of our Blessed Lady in Leith Wynd" for the reception and entertainment of twelve poor men. He was buried (1480) in the north aisle of Trinity College Church near his foundation in Leith Wynd).

1. Pride: A Pharisee.
2. Gluttony: A Man with a large Pitcher up to his mouth.
3. Anger: Two Men Drinking; one with hand raised as if to strike.

4. Sloth: A Careless Warrior, with child clining to his left side (2 Tim. II, 4).
5. Luxury: A Man with Hands across his Breast, surrounded by Clusters of Grapes.
6. Avarice: A Miser with a long Purse in his hand.
7. Lust: The Sinful Lovers.

THE REWARD.—The Devil issuing out of a Monster's Mouth (Hell), and stretching out a triple hook towards the whole group.

PILLAR 6.—On capital: A Head and Two Birds.

PILLAR 7.—On capital: Group of Human Figures and Animals, much defaced and broken. On the wall pillar opposite (left of south door) is a group said to represent the *Conception*, or *Annunciation of the Blessed Virgin*, in the form of an "Aureole."

PILLAR 8.—On wall pillar opposite to No. 8 (right of south door), the *Presentation of the Infant Saviour* in the Temple; while on the capital of No. 8 is a female figure kneeling, and looking towards the scene opposite. This may be intended to represent "Anna the Prophetess" (St. Luke II, 36). On the north side are a *Lion* and a *Horse*, or perhaps *Unicorn*, which would be more symbolical typifying Christ's Incarnation, the Lion being representative of Christ's Resurrection. The figures appear to be in combat, the latter with a chain and ring hanging loosely round it.

PILLAR 9.—Group engaged as *Carpenters*. Jesus working as "*The Carpenter of Nazareth*." On the east side two men struggling on their knees; perhaps *Jacob wrestling with the Angel*. On the west, a Man fighting with a Lion—Samson or David.

PILLAR 10.—On west wall: a *crowned figure*, with sword in right hand, looking east.

Over the arch between Nos. 8 and 9, facing north, are sixteen figures, representing the *Twelve Apostles and Four Primitive Martyrs*, each with nimbus, and most of them bearing the instruments of their

martyrdom, *St. Andrew* being known by the X, and *St. Bartholomew* or *Nathaniel* by the fig tree under which he stands. The writers of Scriptures seem to have books in their hands.

PILLAR 11.—On west wall: *Dragons* intertwined; and underneath, an *Angel* holding a scroll, and looking east.

PILLAR 12.—This is said to depict the Prodigal feeding swine; and on the other side two *Doves* and foliage. They may represent a man struggling with a boar, and one bird feeding another.

PILLAR 13.—Three figures looking to the scene on the opposite wall pillar. Bishop Forbes and others call this the "*Mater Dolorosa*," and the Beloved Disciple looking on the Crucifixion opposite. Mr. Thompson's comment is that "there are three (not two) figures: and it may be asked, Did they stand afar off? Was it not close 'beneath the Cross of Jesus?'" He thought the figures were either Mary Magdalene, Mary the mother of James and Joses, and Salome, or represented the three great divisions of the Human Family which witnessed the Crucifixion—Hebrew, Greek, Latin.

On one side of this pillar are two animals, one chained, the other held by a man; on the other side, two animals are struggling, bound with cords.

On the wall pillar opposite No. 13 (left of north door) is a representation of the *Crucifixion*, consisting of nine figures. There is only the Cross, and it may include the Descent from the Cross; the ladder is erected at the back, on ^{the} the Saviour's left hand.

PILLAR 14.—On capital, facing north, are two figures (broken)—perhaps the *Angels* rolling away the Stone. On the other side are two beasts which may represent *Death* and *Hades* overcome by the Resurrection.

On the opposite wall pillar—plaited *Crown of Thorns*.

PILLAR 15.—On capital, facing north, an enormous *Lion's Head* with hands (Samson rending the lion). There are also a plaited Crown, an *Elephant* (Patience, Christian endurance), and a broken group. There is said to have been also the head of a serpent, but this has disappeared.

On the wall pillar opposite 15 is a shield which has been inaccurately described as "an ensign armorial, having a cross arising from the back of a beast like a dog, and something like a flag waving from the top of the cross." It is evidently a religious emblem, the *Lamb and Pennon* in a double tressure, symbolical of "Victory through the Blood of the Lamb." Above this, and at the end of Architrave, close to north wall, is a crowned figure playing a harp (King David?). Beside him is a Demon pulling his arm, and snatching the crown from his head. *David and his Temptations* probably.

On the east side of the Architrave is a *Dog leading a blind man*; and at the other end, on each side, is a *dragon's mouth*.

PILLAR 16.—Here was a group, but it is now destroyed; also a plaited crown.

On the wall pillar opposite is a *Shield*, supported by two men kneeling. The first and third quarters have a ship, and an engrailed cross, for Orkney and Rosslyn; the second quarter a lion passant, and the fourth a heart on a quarre, with tears on each side. Doubtless the *Arms of Sir William St. Clair when a Widower*, impaled with those of his first wife Lady Margaret Douglas. This would seem to fix the date of this portion of the Chapel between 1452 when Lady Margaret died, and the time when he married Lady Marjory Sutherland—before 1476.

The slab marking the *Burial-place of Sir William and his wife* is opposite this Shield, between pillars 15 and 16.

On the east side of the Architrave, extending from 16 to the north wall, there are eight figures. The Central figure is sitting upright, with hands raised in blessing or in warning; while the seven others,



LINTEL ARCADING OF SOUTH AISLE



ANGEL FIGURES PLAYING MUSICAL INSTRUMENTS

with crowns on their heads, including one with a harp, are lying horizontally. These have been described as the *Philistines lying dead*, opposite to what has been said to be *Samson pulling down the house of Dagon*. Mr. Thompson thinks this must be wrong. It is either our Lord seated in Glory, and addressing the "Angels of the seven Churches in Asia," he says, or what is more probable, the consummation of what was intended to be a complete series of religious subjects, viz. :—Our Blessed Lord seated in Glory, while the seven Kings are lying prostrate before Him.

On the Architrave from 16 to 2 is the figure said to represent *Samson pulling down the pillars of the house of Dagon*. But there is no end to the variety of interpretations that may be given to many of these carvings.

CARVINGS IN THE WINDOWS

THE carvings on the corbels of niches in the windows are interesting and easily followed. In the windows of the Lady Chapel they are mostly Angels, either holding books or scrolls, or a shield with a cross. Beginning on the south side windows, we have:—

A a—An Angel, with a scroll.

b—An Angel, with hands clasped in prayer.

B a—Figure, with mantle, holding a cup or chalice.

b—Figure, with a scroll.

Over the arch of this window are twelve figures representing the Twelve Apostles.

C a—An Angel, having a skull-cap on his head, and holding a heart before him.

b—Moses (with horns) holding a tablet of the Law in his right hand; in his left, the “rod that budded.”

Over the arch of this window are nine figures representing the Nine Orders of the Angelic Hierarchy, viz., Seraphim, Cherubim, Thrones, Dominions, Principalities, Powers, Virtues, Angels, Archangels.

D a b—Angels, with scrolls.

E a—A Warrior clad in mail, on horseback, armed with a spear; behind him, an Angel holding a cross.

b—Figure of a man unrolling a scroll, and a female in the attitude of prayer, with an open book in her lap.

F a—On the right hand an Angel, holding a cross.

b—Opposite is an amiable couple kneeling and looking towards the cross, while the devil is scowling as if disappointed at losing his prey:

evidently intended to teach that the way to
"resist the devil" is to turn from him, and look
towards the cross of Christ.

G a—An Angel, cross in hand, holding a scroll.

b—An Angel, with a scroll only.

H a—An Angel, with an open book.

b—An Angel, holding a shield with engrailed cross.

K a—An Angel, with a scroll.

b—An Angel, with a closed book in his arms.

Over the arch of this window are the Twelve
Apostles, with nimbus over the head of each,
corresponding to those over the opposite window
in the South Aisle.

L a—An Angel, with a scroll.

b—An Angel, with hands crossed upon the breast.