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Funeral heraldry in Scotland with particular reference to hatchments

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ABSTRACT

Funerals in Scotland during the 17th and early 18th centuries were resplendent with heraldic symbolism. One element, the funeral hatchment, continued in use long after other heraldic devices ceased to be part of funeral practice. Previously it was thought that few hatchments survived in Scotland but a recent survey has shown that over 50 are extant. This paper describes how Scottish hatchments differed from those in England and how their use was supervised by the Scottish Officers of Arms. Extant examples are listed and described, including the names of those whom the hatchments commemorate.

GENERAL REMARKS

Although never as wealthy as its southern neighbour, Scotland has always been rich in terms of kinship and ancestry. The small population and small size of the country have created close relationships through marriage, particularly amongst the land-owning section of the community. As heraldry is the visual language of kinship, it has acquired an importance in the Scottish psyche which has had ramifications in social custom and in the arts.

When the science of heraldry was introduced to Scotland in the late 12th century and evolved over the ensuing centuries as a means of showing degree and personal achievement, Scots appreciated that the science had potential for showing patterns of kinship in visual form. The eventual outcome of this appreciation was the application of a system of cadency which can show relationships and degree of kinship within family and tribal groups. Heraldry in Scotland has never been a symbol of class distinction with its overtones of snobbish superiority but is a means of displaying personal information.

This explains why so much heraldry is extant in Scotland today; buildings, domestic utensils and personal belongings carry these symbols unique to one person. With less money to spend on lavish decoration, the Scot in the past has combined the decorative quality of heraldry with its built-in system of personal information to provide an inexpensive method of enhancing property – a practical solution which appealed to the canny Scot. It can be argued that heraldry is the most common decorative element found in Scotland between 1400 and 1700.

It is not therefore surprising to learn that in Scotland heraldry should play an important part on the last public occasion which eventually comes to every man and woman – death and interment. Scottish funerals were, and in certain areas still are, great family occasions when familial ties are renewed and identification with the family name is at its strongest (Innes 1943, 169–73). It is in the

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17th-century Scottish funeral that we find the greatest use of heraldic display to symbolise these relationships.

Funerals of the Scottish nobility in the 16th and 17th centuries were splendid spectacles which often placed families in debt. In 1576 at Lord Hugh Fraser's funeral, 2000 men accompanied his remains to the burial ground; Lady Lovat in 1636 had a funeral which was described as 'sumptuous and solemn' and Sir James Fraser of Brey in 1649 had a 'most glorious funeral'. When Lord Lovat died in April 1672 his coffin, accompanied by mourners, passed through an avenue of 300 armed clansmen and as it was carried into the church, trumpets and mourning bells were sounded. To this doleful harmony was added the atmosphere of a building draped with black and with 'not one foot of the wall without an epitaph piend on, besides scutcheons and coats of arms' (Mackay 1905, 507–11).

The heraldic author, Alexander Nisbet, writing in the early 18th century, states that the Scottish funeral was based on the practice of the ancient Romans. The Romans used black as a sign of mourning, they displayed symbols of ancestry and set up a statue of the deceased at the door of his home during the mourning period (Nisbet 1816, 144–9). There are certainly sufficient parallels in Scottish practice to consider this suggestion with sympathy and as the heraldic funeral reaches its apogee after the Renaissance, when so much had been discovered about Roman custom (Braham 1975, 4–5), Nisbet's suggestion goes some way to explain why certain elements are present in Scottish funerals.

Another reason for the part heraldry played in the funeral obsequies was the involvement of the officers of arms, the heralds and pursuivants who actually organized funerals during the period. They were the undertakers, the people who *undertook* to make the arrangements. Funeral undertakers, as we now know them, did not come into existence until the beginning of the 18th century and it was not until the middle of last century that they became common in most large towns. Modern undertaking had its origins in the cabinetmaking trade which supplied the coffins and then expanded into supplying the other requirements such as hearses, carriages, items of mourning dress and so on (Wagner 1956, 71; Litten 1982, 275).

The herald's connection with death stemmed from their duty, after a medieval battle, of walking over the battlefield and identifying the dead from the coat armour and heraldic emblems on their fighting paraphernalia. Lists were drawn up of casualties and it was a logical step for the heralds to make the necessary funeral arrangements on behalf of bereaved relatives. These arrangements involved the preparation of the appropriate accurate heraldic devices to accompany the corpse and, as the funeral procession from place of death to place of interment became more elaborate, it was their duty to ensure the correct marshalling of participants and heraldic elements. By the 17th century the heralds had drawn up a series of guidelines which gave the set amount of panoply a deceased person should have depending on his rank and there is a document in the National Library of Scotland written by Lord Lyon Sir James Balfour of Denmiln detailing the practice in Scotland (NLS Mss Gen Cat 57, 32.2.14). From the rank of gentleman, through esquire, knight, baron or Lord of parliament to Earl there is a varying number of heraldic flags and elements, even including the shape of the canopy carried over the hearse, all regulated according to degree:

A Gentleman is to have
Escutcheons upon his body
Moornors bot not closse
A cheiffe Moorner

A Knight is to have
Escutcheons
A standard 3 zairds longe
A pennon of his Armes

Ane Esquyre is to have
A pennon of his Armes
A Coate of Armes
Healme and crest

A Knight's wyffe hath only
Escutcheons and a pennon Empaled
with her husbands Armes

A Coate of Armes
Helme and crest
Sword and targe

A Barron or Lord of parliament is to have
Escutcheons
A standard 4 zairds longe
A Grate Banner
4 Bannerolls
A Coate of Armes
Helme and crest
Sword and targe
A hearsse square without a top

Ane Earl is to have
A standard 5 zairds longe
A Grate Baner and a Guydone
A Coate of Armes
Helme and crest
Sword and targe
A Hearsse with a poynted toppe.
A close moorner, and VII assistant
closse moorners

A Barroness hath a Grate Baner. 4 Banorolls and also many closse mourners as her husband

A Countesse hath Banners and Morners aequall with her husband

The same document also states how the funeral procession should be marshalled:

The proceiding of a Funerall
Conductors two
The poore in gounes and hoodes according to the Nommber Limited by acte of parliament two and two in order for a Man, men, for a Voman, vomen
Servandes of friendes in cloakes placed According to the degrees of their masters
The Standard of ye defuncte borne by a gentleman
The servants of the defuncte in cloakes
Gentlemen friends in cloakes
Gentlemen in Gounes the vorthiest to be placed neirest the body viz
Esquyres
Lordes
Viscounts
Earles
The preacher
The phisitiane
A Grate Banor borne by a closse mourner and he to be one of the kindred
Helme and crest, Sword and targe to be borne by Heralds
The Coate of Armes to be borne by a King of Armes
The Corpes to be borne by six in cloakes
four banorolls or more to be borne by Gentlemen of ye kindred about ye corpes
The Cheiffe Mourner
The assistantes

An immense amount of artistic effort was required before the public funeral procession because of the heraldic items involved and, as these were either carried or accompanied by mourners who wore mourning cloaks or black drapes, the total cost of funerals, particularly for the nobility, was considerable. The whole panoply of death reached such a proportion as exemplified by the funeral of the Duke of Rothes, in August 1681, that in the very next month, the Scottish parliament passed the following Act restricting the number of people who could attend funerals, thus reducing the amount spent on mourning clothes and funeral decoration:

> 'Our Soveraigne Lord Considering the great hurt and prejudice ariseing to this Kingdom by the superfluous expence bestowed at Marriages, Baptisms and Burials. . . . And furder His Majestie with consent foirsaid Statuts and Ordaines that ther shall not be invited to Burials any greater Number of Persons then these following viz To the Burial of Noblemen and Bishops and their Wyves, not above One hundred Noblemen and Gentlemen: To the Burial of a Baron of Qualitie not above Sixtie; and other landed Gentlemen not above Thirtie. And that the Mourners at the Burials of Noblemen, and Bishops and their Ladies doe not exceid Thirty, And at the Burials of Privy Counsellors, Lords of

> Session, Barons, Provosts of Burghs, and their Wives, The number of Mourners doe not exceid Twenty four, And at the Burials of all other Landed Gentlemen and Citizens within Burgh, they doe not exceid the number of Tuelve. And prohibits and discharges the using or carrying of any pencils Banners and other Honours at Burials, except only the Eight Branches to be upon the Pale, or upon the Coffin wher there is no Pale, under the foirsaid penalties respective, in case they contraveen. And it is Statute and Ordained that ther be no Mourning Cloaks used at Burials nor at any other time under the pain of One Hundred Pounds Scots' (*APS* VIII, 350).

This must have been a second attempt at control as Sir James Balfour in the National Library Ms, dated 1633 (*ibid*), mentions an undated act of parliament.

Apart from curtailing expenses, parliament may also have been attempting to forbid assemblies of up to 3000 people, who could take the opportunity of exchanging political as well as sympathetic sentiments on such an occasion.

Let us now look in detail at the heraldic and other symbolic elements present at a Scottish funeral by following the sequence of events when a death occurred. As is often the case, because of surviving records, these comments concern one section of Scottish society, those who were armigerous and who could afford the panoply.

The dead man, or the defunct as most records describe the main participant, would be prepared by his physician and surgeon who embalmed the corpse after removing the viscera (Stevenson 1899, 161); the resulting cavity was often filled with straw or sawdust (Caldwell 1976, 27). Depending on rank and position a death mask was taken and in England this was often used for a full-size effigy of the deceased, dressed as in life (Penny 1981, 39–41) which lay on the coffin during the period before interment. I have so far found no funeral accounts detailing this practice in Scotland. Embalming was necessary as sometimes there was quite a delay between death and interment. In many cases this was to allow the flags, banners and other heraldic items to be made and painted. An indication of what this involved can be seen from the following account submitted by George Porteous, Herald Painter, for work executed for the funeral of Mrs Barbara Ruthven, daughter of Sir Hugh Paterson of Bannockburn which took place on 20 July 1695 (Stuart 1858, 223–5):

Imprimis,	for guilding and painting une lozange armes impailed	15.0.0
	for the 8 branches of the lozang armes [these were the probative shields showing descent which surrounded the principal coat of arms]	20.0.0
	for 8 Branches on the hearse	20.0.0
	for 16 escutcheons impailled, 8 on the cofen, and 8 on the hearse.	32.0.0
	for 6 great escutcheons for the horses impailled with a mantle, with helmet, crest and motto	36.0.0
	for 26 mortheads, 6 on the cofen and 4 on the lozange arms, 4 on the hearse and 12 on the horses.	26.0.0
	for ceafers and teares with coafen, lozang armes and hearse.	3.0.0
	for 12 theans [pennons] on the horse ears	18.0.0
	for 6 brew peaces [brow-pieces] for the horse faces with the defunks name within a garland	7.4.0
	for gilding and making 4 great knaps [ornamental knobs] for the hearse.	7.0.0
	for gilding and making 14 little knaps for the tops of the branches on the hearse.	1.4.0
	for gilding and making 12 little knaps for the tops of the theans on the horse ears	2.8.0
	for blaking the fraim of the lozang armes and the 12 priks for the theans on the horse ears and blaking the Isle at St. Ninians and ceafering and tearing the same.	15.0.0
	Sum is	L202.16.0

Even if he used an assistant George Porteous would have required at least two weeks or more to prepare all the items mentioned in the account.

Delay could also be caused by natural phenomena. Walter, Earl of Buccleuch, died in London on 20 November 1633. His corpse was embalmed and placed on a Kirkcaldy ship, the *John Simpson*, for conveyance to Scotland. The ship was caught in a storm and driven across the North Sea to Norway but survived and eventually reached Leith. Buccleuch's body was placed in Leith parish church for 20 days, presumably for the paying of respect and to prepare the heraldic items, and then moved to his house at Branksholme where it remained until 11 June 1634. From there the corpse made its last journey to Hawick Parish church where it was finally interred seven months after death (Maidment 1837, 106). This length of time contrasts with the practice of the 18th century, if the following letter is indicative of general custom. The letter is from an Alexander Cummings to the laird of Newton, younger, at Duffus in Moray and is dated 18 January 1734 (Rogers 1884):

> Sir – As it had pleased God, in his wise providence, to remove my dear wife, I am determined to bury her, Tuesday next, *since the body can keep no longer.* [author's italics]
>
> I therefore intreat the honour of your presence here, by ten o'clock that day, which will very much oblidge, Sir, your most humble servant.

After embalming the corpse was placed in a wooden coffin and this was often in turn placed inside a lead outer coffin. As this combination would have been very heavy it is likely the wooden coffin was not enclosed in lead until it reached the place of interment (Stevenson 1899, 163). The lead coffin might carry the arms of the defunct modelled and cast to a high standard. The first public indication of a death was the funeral hatchment hanging above the main door of the deceased's house. This was a particularly dignified version of the heraldic painter's art, always executed on a lozenge-shaped board. The name hatchment is a corruption of the term 'achievement', used in the heraldic sense, but it is appropriate in another sense as it summed up the family pedigree and accomplishments of the deceased (Wagner 1956, 71). Status, symbols of office, decorations awarded and marital condition were all shown on this piece of material, usually made between 4 ft (1·22 m) and 6 ft (1·83 m) square. Two of these hatchments were painted, one to be hung above the main door of the house and the other placed in the church of the interment. This is verified by an account of 1666 submitted after the funeral of Sir Robert Farquhar of Munzie which states (Dunbar 1866, 84):

> Item, for two lairge lossone armes, one for the yeat, another above the burial place at three punds a piece, is 6.0.0.

The church was also prepared for the burial. Porteous's account mentions 'blacking the aisle at St Ninians' and there is another stating: 'to ye painter and wright lads when they went to put up the scutcheon and branches in Corstorphin kirk and to colour ye walls' (Hallen 1894, 187). This was paid by Sir John Foulis of Ravelston for his second wife's burial in 1696 and indicates that the walls were actually painted black. This may only have been in the area of the church used by the Foulis family. A less permanent method was the use of black cloth pinned in position and decorated with small shields. Certainly many funeral accounts (Stuart 1858, 234; Maidment 1837, 119) have as a recurring item 'papers of prines'. How many pins there were on a paper I do not know but several hundred would have been required. There is one extant example of a place of interment draped in black and this is the private chapel at Murthly Castle, Perthshire. With the hatchment up in the house of the deceased and the church prepared then all was ready for the actual funeral itself.

To demonstrate the procession, we shall look at the State Funeral of George, Duke of Rothes taken from four engraved sheets executed by Alexander Kincaid in 1784 (illus 1, 2). The engravings were based on a contemporary drawing which Alexander Nisbet mentions, but has since been lost.

John Leslie succeeded his father as seventh Earl of Rothes in 1641. Both he and his father

served on the Royalist side during the Civil War and he carried the Sword of State at the Scottish Coronation of Charles II in 1651. At the Restoration he became President of the Privy Council in Scotland and for the remaining years of his life was high in Royal favour. In 1663 he became Lord The procession consisted of soldiers, mourners, dignitaries of church and state, the Lord was made Lord High Chancellor for life and in 1680 was given a personal creation as Duke of Rothes. He died on 27 July 1681 and his state funeral took place on 23 August. This involved taking his body from St Giles to the Abbey church of Holyrood. Next day his corpse was taken from there to Leith and shipped to Burntisland for burial at Leslie in Fife (Arnot 1788, 616).

The procession consisted of soldiers, mourners, dignitaries of church and state, the Lord Provost of Edinburgh and other officials. I will only deal with those sections of the procession accompanied by heraldic items. The procession proper was led by two gentlemen called the conductors of the Saulies. Behind them came the little gumphion (gonfalon) and another with a winged hour glass. Then the saulies or poor men, hooded, carrying a banner charged with the Duke's arms and coronet within a ducal mantle and smaller banners with the arms on a shield ensigned with a coronet. There were 51 saulies, a number corresponding to the age of the deceased and each wore a livery-type badge with the Duke's cipher. Then came a trumpeter with a flag of the Duke's whole armorial achievement.

Next a rider armed *cap-à-pieds*, followed by a flag of the deceased's livery colours, behind it the pencil of honour with the whole ducal achievement and then the maternal banner bearing the arms of Abernethy within a laurel garland and partnered with the paternal banner with the arms of Leslie.

Next the standard of honour with the whole achievement preceding the horse of war, and two trumpets. Then came the first of the officers of arms, Bute and Carrick pursuivants in front of the great gumphion, another banner of Abernethy, and the little mourning pencil, which was a flag with a fly ending in two points. Two pursuivants, Kintyre and Dingwall, walked before the knightly accoutrements – spurs, gauntlets, breastplate, targe, helm and sword – which came before the defunct's ordinary saddle-horse led by lackeys in livery. Then, led by the remaining two pursuivants, Unicorn and Ormonde, with two trumpeters, came the great display of eight kinship banners showing the noble descent of the Duke of Rothes:

On the right paternal descent:	On the left, descent through his mother:
Earl of Roxburgh	Duke of Antragne
Hamilton of Evandale	Earl of Tullibardin
Earl of Perth	Duke of Lennox
Earl of Rothes	Earl of Mar.

These were followed by the led mourning horse draped completely in black.

Next the Great Mourning Banner, bearing the whole achievement and motto of the Duke after which came two trumpeters and six heralds: Islay, with the shield of Leslie; Albany, with Abernethy; Marchmont, with the crest, motto and wreath; Rothesay, with helm, coronet and mantling; Snowdon, with the sword and Ross, with the targe. Domestics of the defunct came next, with lackeys, the horse for Riding of Parliament carrying the elaborate saddle cloth, the ducal coronet, two archbishops and then Lord Lyon Sir Alexander Erskine of Cambo carrying an escutcheon bearing the complete armorial achievement of the Duke.

Finally, after all these participants, came the coffin of the defunct, the canopy decorated with

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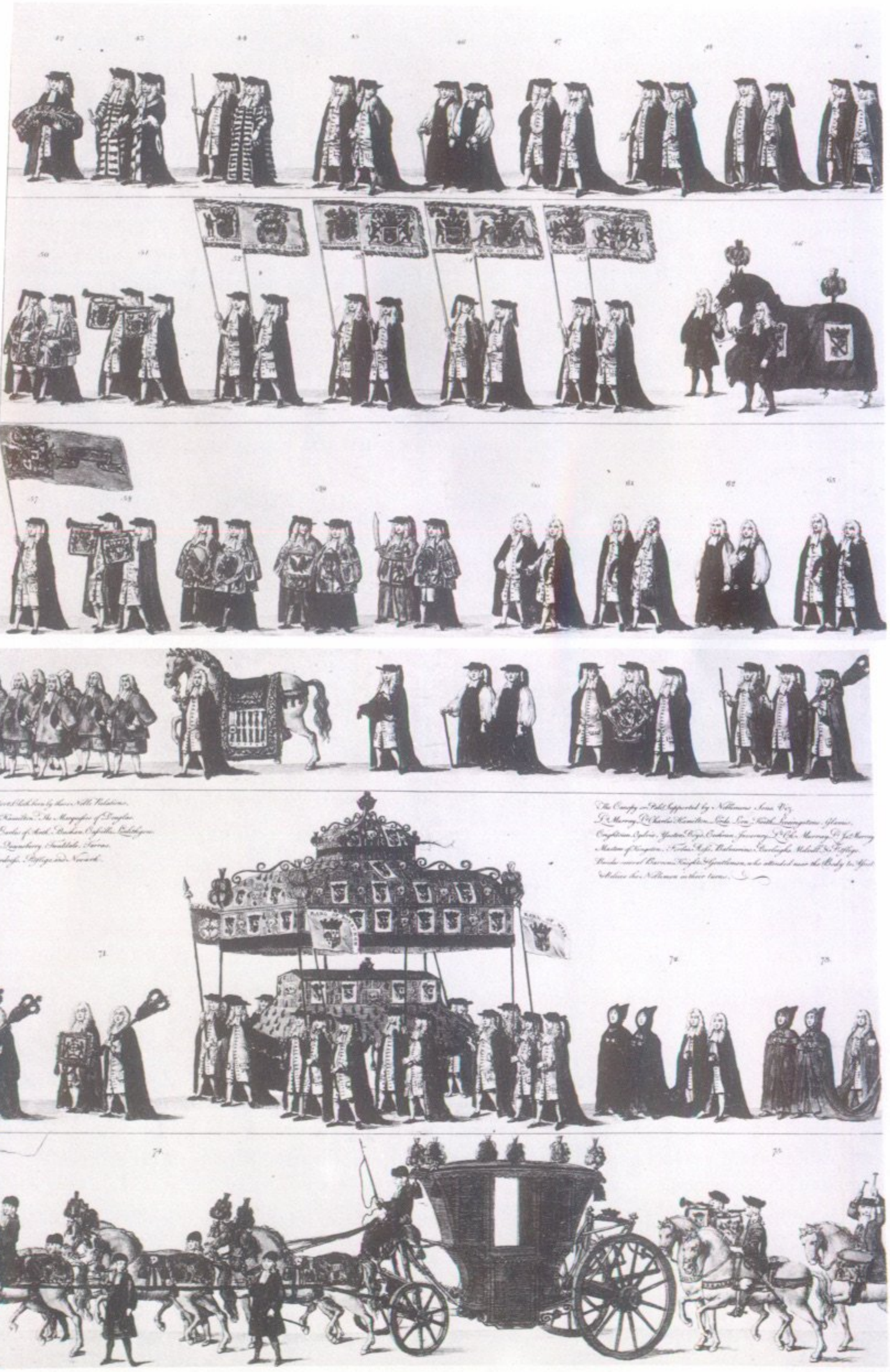
ILLUS 1 Funeral procession of John, Duke of Rothes, Lord High Chancellor of Scotland, 23 August 1681, showing the order of marshalling with the armorial flags preceding the knightly accoutrements



ILLUS 3 Interior of Church with Artist sketching. Here can be seen a possible progression of hatchment development, earliest on the right, a diamond board on the left hand pillar and the *cabinet d'armes* in the centre. (Follower of Pieter Saenredam, dated 1630)
(*Photo*: British Museum)

cyphers, tears and escutcheons and borne by noblemen's sons, the mortcloth, similarly decorated, held by a duke, two marquesses, nine earls and three lords. Next to the coffin was a further repetition of kinship heraldry borne on four bannerols.

Once the interment had taken place certain elements were then placed on permanent display: the hatchment with its probative branches, the pencil of honour, and the knightly accoutrements, helm, spurs, breastplate and sword. This combination of items formed what the French called a *cabinet d'honneur* or *cabinet d'armes* (Nisbet 1816, 146). After several different burials churches of

ILLUS 2 Funeral procession of John, Duke of Rothes, showing the flags of kinship carried in the procession and borne next to the coffin. The pall and canopy are decorated with cyphers, tears, mortheads and escutcheons

the period became filled with these heraldic reminders and the church authorities felt that ecclesiastical buildings were losing their primary function as places of worship. The General Assembly of the Church of Scotland passed an Act in 1643 which prohibited 'Honours of Arms or any such like monuments' being affixed to the walls of churches in honour or remembrance of any person deceased. That this stricture was obeyed can be seen in the parish of Strathbogie in Aberdeenshire where:

> 'Att Grange, 19th December, 1649 . . . The said day, the presbytry finding some pinselis in memorie of the dead hinging in the kirk, presentlie caused them to be pulled doun in face of presbytry, and the minister rebuiked for suffering to hing ther so long' (Stuart 1843, 119).

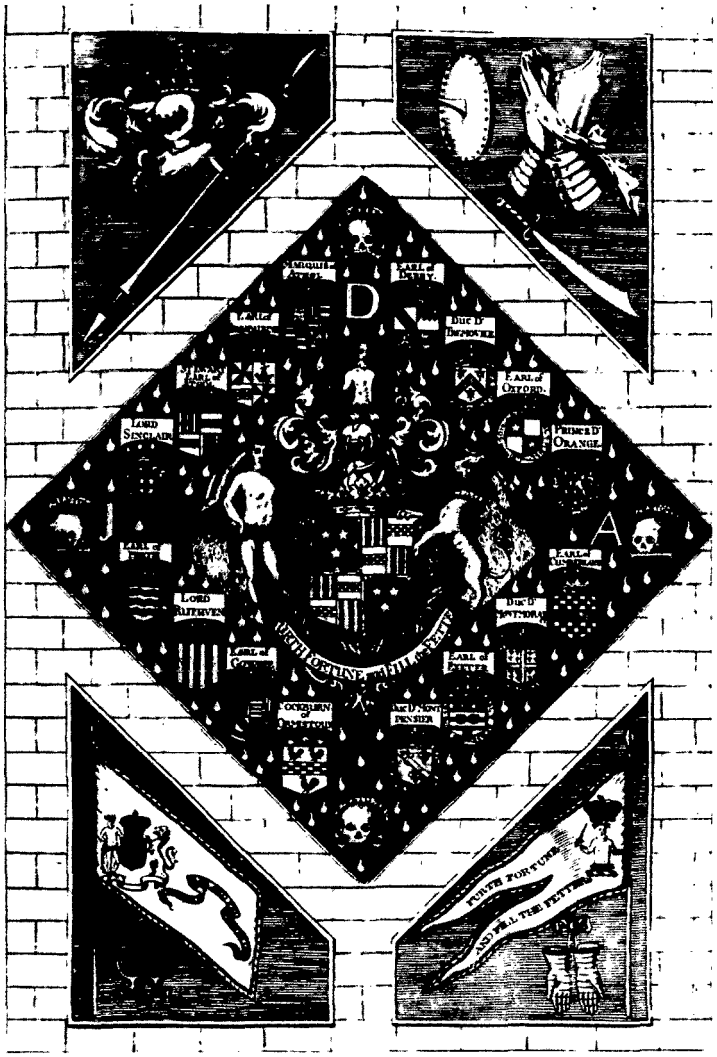
ILLUS 4 New Church, Delft, showing eight lozenge arms, three *cabinet d'armes* and flags, the equivalent of Scottish pencils of honour. (Hendrick van Vliet, dated 1667)
(*Photo*: Walker Art Gallery, Liverpool)

ILLUS 5 St Bavo's Church, Harlem, Three of the hatchments on the right are of a related family group and the total number of funerary paintings is similar to what might have been seen in Scottish churches by the end of the 17th century. (Job Berckheyde, dated 1668)
(*Photo*: Frans Halsmuseum, Harlem)

The only way we can now gain an impression of Scottish church interiors of the late 16th, 17th and early 18th centuries decorated with these funeral items is by looking at records from other countries. Scottish custom of commemorating kinship was quite different from England but similar to practice in Northern Europe, particularly Flanders and the Netherlands, and 17th-century Dutch paintings of church interiors provide accurate records of the period (illus 3–5).

To my knowledge there are no *cabinets d'armes* left in Scotland, but Nisbet has left us an illustration of that for John first Duke of Atholl (illus 6). Although the funeral hatchment of the Duke of Atholl no longer exists, we do have a reminder. Again, we must feature the Netherlands where, in Medemblick church, hangs the hatchment to Lord George Murray, son of the first Duke of Atholl, Lieutenant General of Prince Charles Edward Stuart's army during 1745/6. He died, an exile, in 1760 (illus 7). When MacGibbon and Ross sketched the Montgomery Monument in Largs sometime before 1887, there could still be seen funeral pencils and a helm mounted below the painted ceilings (MacGibbon & Ross 1892, v, 194). These have now unfortunately been moved (illus 8).

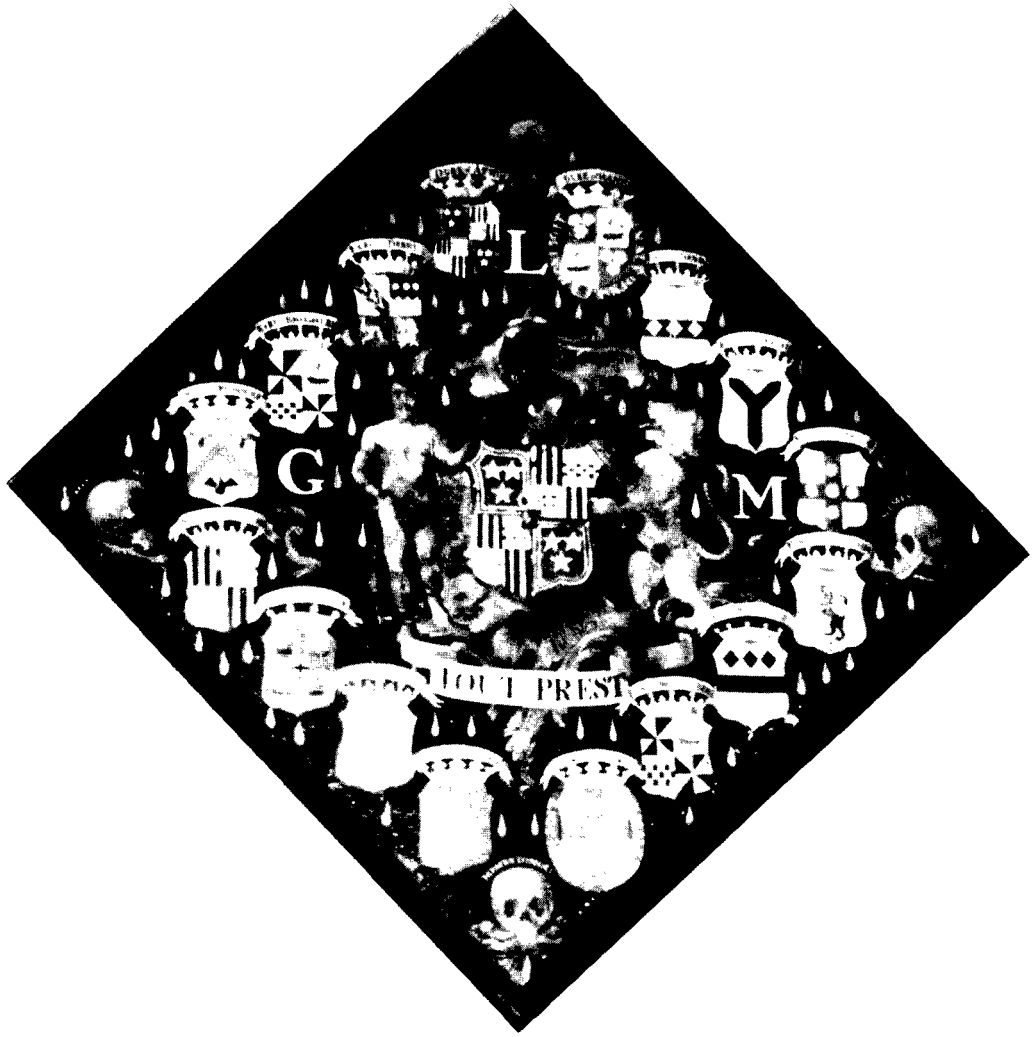
By the middle of the 18th century there was a reduction in the number of heraldic items carried at a funeral. Nisbet, writing about 1720, states that apart from hatchments, trumpet banners with the arms of the deceased were all that were in use at that time. Because the hatchment played such a useful part in summing up the achievements of the deceased and was usually retained after the interment, the continuing practice of displaying a hatchment remained the last residual element of former splendours when funerals became less and less elaborate. Two hatchments were still used but



ILLUS 6 *Cabinet d'armes* of John, first Duke of Atholl, died 14 November 1724.
(*Photo*: Nisbet 1816, II, Pl 4)

accounts submitted by the herald painters show how much less work had to be done by them. The following account is dated 8 May 1723 (Blair 1953, 176):

To two large Lozange Armes wth. the whole Atcheavement Framed wth. Helmet and Valleats Crest and Motto and the eight probative Branches placed round each of the same wth. Mortheads Ciphers and Teers at 100 merks Scot money.	11.2.0
To the coffen trimed wth. anot. Helmet and the eight branches, mort heads Ciphers and Teers.	4.0.0
To a wright for making the Trams [stretcher] to the Lozange Armes and a packing Box and to a Tayler for sewing.	0.15.0
Total	15.17.0



ILLUS 7 Funeral hatchment of Lord George Murray which hangs in Medemblick Church, the Netherlands. It is very similar to that of his father the first Duke of Atholl

An unidentified Herald wrote the following in his diary which tells how the two hatchments were used:

> Saturday about twelve o'clock died Dame Katherine Campbell, daughter of the Lord Cardross and spouse to Daniel Campbell of Shawfield, Esq. in a good old age. She was entered in the Kirk of Bothwell on the Fryday following, being the 29th July 1752.
>
> There were at the burial the gardner on horseback, six batonmen, a led mourning horse, the butler and other three principal servants, as gentlemen ushers, bareheaded; the hearse with a drest pall drawn by six drest horses; Mr. Norie and Mr. Dunlop on each side; Shawfield's coach and six, the Earl of Buchan's chaise, Earl of Glencairn's, Sir William Bain's, and two others; the rest of the company to the number of 200 on horseback, three and three; the grieve in deep mourning, followed

ILLUS 8 The Montgomery Monument Skelmorlie Aisle, Largs, Sketched by T Ross sometime before 1887. Three funeral pencils and a helm were still in position below the painted ceiling. Unfortunately these have since been removed

by all the tenants, two and two; and last of all, the servantry of all the nobility and gentry that were there, two and two.

Wednesday the 22nd, I ordered the escutcheon to be put up on the front of the house there to remain. That might I lay in a house at the entry head in a very ill bed which determined me to sit up the night following.

Fryday morning I went to Bothwell and put up another escutcheon on the outside of the church above the door. I came back to Woodhall and drest the hearse and horses.

In the afternoon I went along with the burial to Bothwell and gave directions for taking in the escutcheon from the outside and placing it in a convenient place within the kirk. The eight pheons (pennons) which were on the hearse were placed round it (Balfour Paul 1900, 99–100).

There are two identical hatchments painted for the funeral of Theresa Boswell, wife of Sir William Francis Eliott Bt, in existence which show that the practice was still prevalent in the early 19th century and there are another two in Weem old church, Perthshire, of the same period. As late as 1871 two hatchments were painted to commemorate Sir William Stewart of Grandtully.

Despite Acts of the General Assembly many Scottish churches during the 18th and early 19th centuries must still have been decorated with several hatchments if a description of the East Kirk of St Nicholas in Aberdeen is typical (Cooper 1892, 444–62). There were eight hatchments seen and described by James Logan in 1818. These were:

1 For a Leslie, argent on a bend azure 3 buckles or; in sinister chief a martlet gules.
2 Another which 'is hung in the manner of the rest and consists of only one, but round the edges are four different coats of arms. The centre arms are; gules three wolve's heads couped, stuck on the points or three daggers, argent. Crest, on a wreath, argent and sable, a hand holding a dagger erect. This, from the arms and initials I.S. appears to be for a Skene'.
3 Hatchment for Sir George Skene of Wester Fintray, Provost in 1685.
4 Hatchment for a Burnet
5 Another Burnet hatchment
6 Hatchment having azure, a bend argent [?] between a stag's head couped proper and three cross crosslets fitched or; on a chief of the second three escallops gules [?]. Crest, a bud; motto, *fide sed vide*.
7 Hatchment to Ninian Johnston, master of kirk and bridge works, dated 1791.
8 Hatchment, azure on a chief gules a label of three points. Crest on a wreath gules and azure, an eagle's head proper. Motto, *vive ut vivas*.

The hatchments were taken down between 1818 and 1892 and burned to heat the West Kirk of St Nicholas! As over half the hatchments still extant are to be found in Scottish churches, it is fortunate that all local kirk sessions were not so destructive. There is a group of seven Colquhoun hatchments at Luss Parish church, seven Menzie hatchments at Weem old church and seven at the Stewart of Grandtully private chapel near Murthly Castle. Altogether 53 funeral hatchments survive in Scotland, a very small number compared to England but even so more than many thought existed (see List, below). It is possible others may still come to light.

In the National Museum collection there is a previously unpublished quantity of heraldic material from the Prestongrange Burial Vault. Unfortunately no exact record was kept of all the hatchments found when the vault was opened in 1891/2 but a *Note* by J F Hislop is worth repeating here:

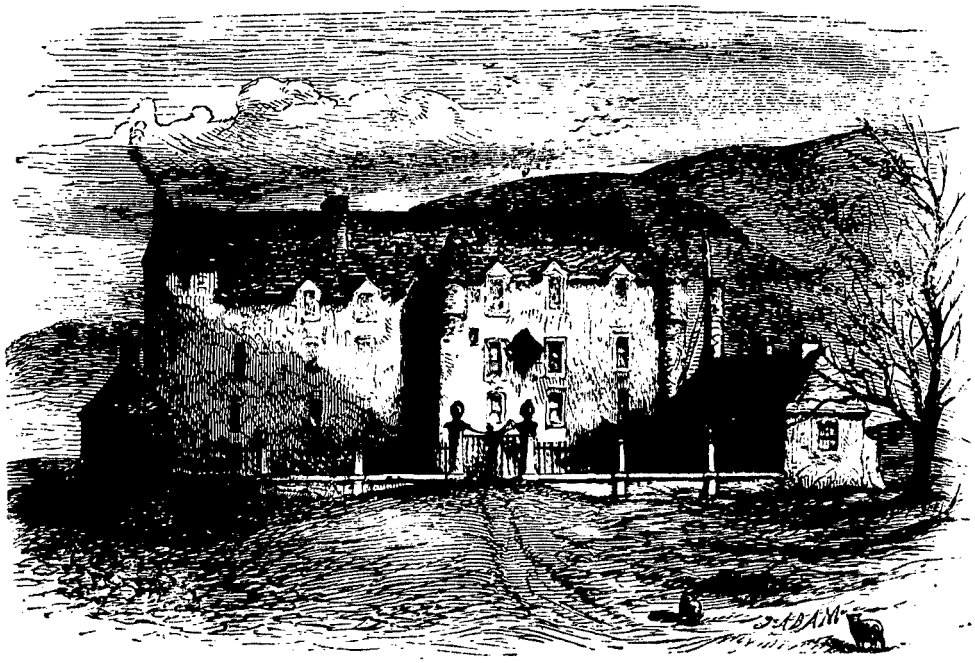
> Since the discovery of the panel [the subject of the *Note*] a large number of funeral hatchments has come to light in connection with the alterations of the church. They were found in the Prestongrange Burial Vault, and are painted on cloth, stretched on wooden frames. Five of these are about 6 feet square, bearing the Grant of Hyndford, and the Suttie and Kinloch Arms.
>
> On several of the frames the larger central shield is surrounded by the arms of related families painted in tinctures on small pieces of cloth about 16 inches by 12, the names of the respective families being printed above. There are above fifty coats, some of them, unfortunately, too much wasted to be discernible. These have been submitted to Mr. Balfour Paul, and the majority of them have been identified.
>
> By the kind permission of Lady Susan Grant Suttie, photographs of the hatchments were taken before being replaced in the vault, a situation, it is to be regretted, far from being favourable for their preservation. It is understood, however, that they are all of comparatively recent date, the oldest dating from the latter part of the last century (Hislop 1892, 250).

Apparently there were second thoughts on replacing the material in the vault as three of the hatchments and 50 of the probative escutcheons were lodged with the National Museum in 1901 (see

ILLUS 9 Balmoral Castle, Aberdeenshire, 1861, showing the funeral hatchment of Prince Albert. (*Photo*: George Washington Wilson, reproduced by permission of G Murray Esq)

appendix C). The escutcheons had been removed from their respective hatchments and the hatchments themselves cut down in size and folded so that today they are in such poor condition that they cannot be photographed.

George Seton (1863, 463–70) gives three examples of the use of hatchments in Edinburgh during the 19th century: that of the Countess of Wemyss, wife of Francis, eighth Earl, which was hung outside the family town-house at 64 Queen Street in 1850; the hatchment of Adam Urquhart which was displayed on his house in St Colme Street after his death in 1860 and lastly the hatchment of Prince Albert of Saxe-Coburg and Gotha, Consort of Queen Victoria, surmounting the entrance to the Palace of Holyroodhouse in 1861. Another hatchment to the Prince was also placed in position at Balmoral (illus 9, 10). The most recent extant hatchment in Scotland was painted in 1910 for Sir Alan



ILLUS 10 Traquair House, Peeblesshire, c1875, showing the funeral hatchment of Lady Louisa Stuart (from Brown, J, 1882, *Horae subsicivae*, Edinburgh, 256). A Mr George Hope Tait is quoted in Anderson, J A, 1933, *The Cleikum*, Galashiels, as remembering the lozenge-shaped hatchment commemorating Lady Louisa hanging on the front of Traquair House

Colquhoun of Luss, but in England there is a hatchment painted in 1959 to commemorate Viscount Templewood which hangs in Sidestrand church, Cromer, Norfolk.

THE PAINTING OF HATCHMENTS

In Scotland, with its strict control of heraldic practice, most arrangements for having hatchments painted were either included in the general funeral programme undertaken by Lyon office or the Herald Painter was approached privately and asked to execute the work (see appendix B). Other decorative painters were active in the field of heraldic painting such as Patrick Alexander and Andrew Strachan, both of Aberdeen, working in the 17th century (Apted 1964) and William Kerr, described as a painter at Forres, who executed escutcheons for the funerals of the laird of Balnagowan in 1711 and Sir Hugh Campbell of Cawdor in 1716 (Innes 1859, 417).

However, the official Herald Painters obviously regarded funeral painting as their own particular preserve and anyone else had to be authorized to undertake such work. There is a copy of such an authorization in the Edinburgh Burgh Records (*Macleod Bundle* 41) which states:

> Double of Commission by Sir Alexander Areskine of Cambo. knight and Baronet, Lyon King of Arms, with consent of George Porteous and Henry Fraser, Herald Painters, to Charles Whyte, Painter, now residing in Aberdeen, empowering him to paint all funeral honours proper to noblemen and gentlemen, all Coats of Arms, Standards, Banners, Horse and Foot colours, within the

sherriffdom of Kincardine, Aberdeen, Banff, or within any other of the Northern Shyres where he may happen to be employed.

Dated at Edinburgh 10 October 1695

It is significant that the four painters mentioned, Alexander, Strachan, Kerr and Charles Whyte, worked in the north-east of Scotland, an area outwith easy travelling distance for the Herald Painters, based in Edinburgh.

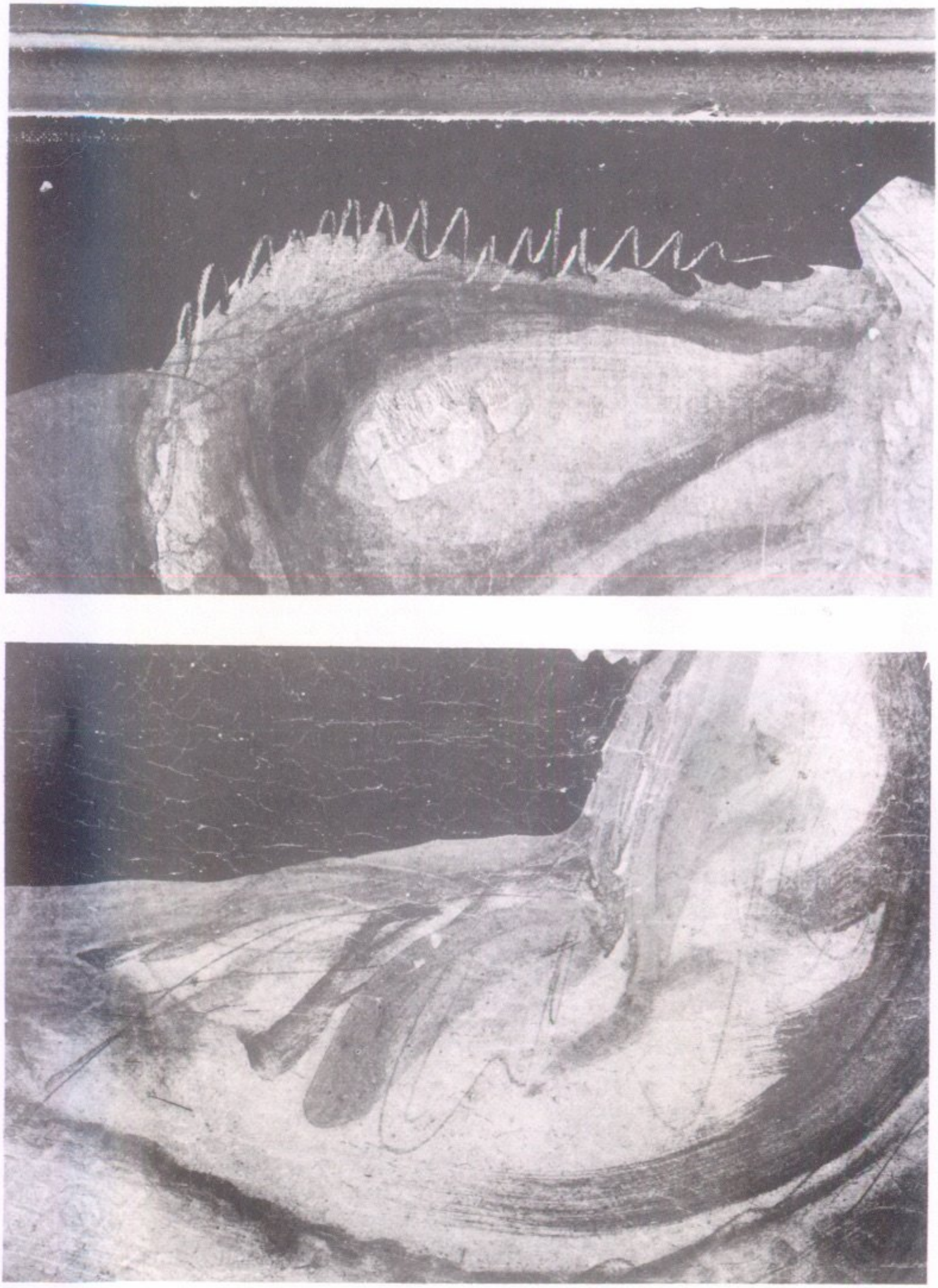
The material used for the hatchment was usually canvas, tacked directly to the frame. In two of Joseph Stacey's accounts he states 'painting and guilding upon buckrum foure foott square' which was a coarse open-weave cloth of cotton or linen stiffened with size, and George Porteous in his account (Stuart 1858, 234) charged 'for 12 ells of fyne glaised Caligo' which were fixed to the frame with '100 takets'. At least two of the 19th-century Scottish hatchments have a stamp on the reverse '*Prepared by Roberson & Miller, 51 Longacre, London*' which refers to the canvas only (see List, no *24B*). This firm of artist's suppliers is still in existence, but at another address in north London. Unfortunately no early records of the firm survive to show who in Scotland was supplied with canvas. Other substances were employed for painting, such as silk and sheet metal; the Grant-Suttie hatchment at Prestonpans is painted on tin. Painting procedure was as follows: a white ground was laid on the canvas and the design sketched in, colour was applied without any preliminary build-up, gold leaf and shading were added and the whole achievement was given final delineation by painting around it with the black background. In most cases execution must have been rapid because of the time factor and, as a result, some of the hatchments seem to have been done with powdered colour mixed with a quick-drying medium like size. However, no tests have been made to confirm this.

The Saltoun hatchment at Fraserburgh (List, no *34*), painted in oils, shows the signs of a very professional hand in the handling of the pigment and the use of the sharp end of a paint brush to scratch through to the white ground to represent the furry edge of an ermine mantle (illus 11). The hatchment is also heavily varnished, although this could be a later addition.

Gold-leaf is used in every extant example to represent the heraldic metal *or*; the metal *argent* is in most examples represented by white paint, though silver-leaf does occur. Two of the hatchments, those of Eliott and Farquharson, have been used first for the wife and then for the husband, as the white background on the sinister side shows evidence of overpainting. The background colour of a hatchment conformed to an elaborate code which, along with the shield shape, gave information as to the marital or other condition of the deceased (illus 12). There is not enough remaining evidence to show if this code was used on pre-Union hatchments but it was used consistently on Scottish hatchments after 1707.

Heraldic painters each had their own style and the quality of painting differs accordingly. Most have excellent space-filling characteristics, though proportions of helmets and exterior ornaments do vary a great deal. Where mottoes are part of the achievement they have been consistently painted in a modified Roman capital letters even during the Victorian period when so many new type-faces were available. It is not until the late Victorian/Edwardian period that we find four hatchments, painted by Graham Johnston, breaking the pattern. These are anachronistic in concept as Johnston returned to the Scottish form with tears, cyphers and winged angel heads instead of mortheads, probably because he thought it more decorative with the lettering in keeping with his usual heraldic style. It is possible that Graham Johnston prepared preliminary sketches for all the hatchments executed by him, but these have not survived. The two preparatory drawings by W H Lonsdale for the hatchment of the third Marquess of Bute are all the more interesting as they are the only survivals to show how the artist marshalled the elements to fit the diamond shape.

The science of heraldry is practised differently in Scotland than in England, and has been described as the purest form of the science found in Europe. The hatchments to James Robertson of



ILLUS 11 Details from the hatchment to Alexander Fraser, 16th Lord Saltoun (List no *34*). Top: part of ermine mantle showing how the painter has used the end of his brush to scratch through to the white ground to give a furry edge; bottom: detail of sleeve from angel supporter showing the thin paint layer and under-drawing

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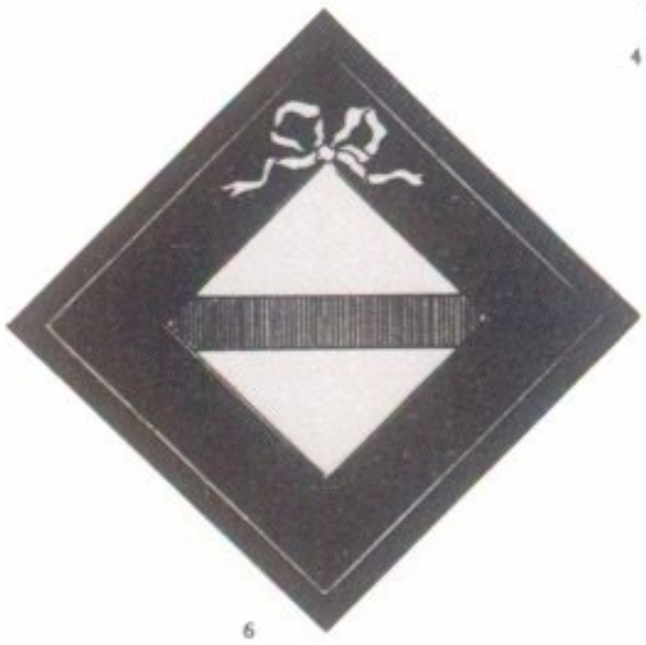


6

ILLUS 12 Hatchment Background Code. The background gives information on the marital or non-marital status of the deceased.

1 Married man who has predeceased his wife
2 Married woman who has predeceased her husband
3 All black background and unimpaled shield of a bachelor
4 The Arms of a Peer of the Realm who has predeceased his wife
5 Widower
6 Spinster, shown by lozenge shield surmounted by a lovers' knot.

Lude (List, no *15*) and Sir George Stewart of Grandtully (List, no *19*) of 1803 and 1827 respectively both bear the probative branches; by that time Scotland and England had been unified for more than a century but the Scottish/North European tradition still continued.

Included in this survey are five examples of other funeral painting. The first two (List, *A* & *B*) from Edinburgh, are painted on silk at a smaller scale than the average hatchment and were used to decorate the pall which covered the coffin. The third, in St Magnus Cathedral, Kirkwall, is not a hatchment but a 'mort-brod' which has been given a hatchment shape containing an epitaph, biblical quotations and painted symbols of death (List, no *1*). This is the earliest example in Scotland of a 'hatchment' to a non-armigerous person.

The surprising number of hatchments still remaining in Scotland, listed and illustrated in the following section, constitute a valuable heraldic legacy which may now receive the attention it deserves from scholars and heraldic enthusiasts. Many are in a poor state of preservation and although we must be grateful that church authorities have safeguarded those in their care, the fluctuating atmospheric conditions in most churches are not conducive to their continuing well-being.

Because we have lost a great deal of historical funeral material in Scotland we must safeguard and conserve that which has survived. It provides evidence of customs no longer in use but which, like so much in the past, has given identity to the uniqueness of Scotland as a country.

LIST AND ILLUSTRATED CATALOGUE OF FUNERAL HATCHMENTS IN SCOTLAND

LIST

	Date	Location	To whom	Partner
1	c1685	Kirkwall Cathedral, Orkney	Robert Nicolson	Jean Davidson
2	1758	Lennoxlove Castle	James, sixth Duke of Hamilton	Elizabeth Gunning
3	1764	Royal Museum of Scotland	William, Lord Prestongrange	Grizel Millar
4	1786	Luss Parish Church	Sir James Colquhoun of Luss, first Bt	Helen Sutherland
5	1787	Royal Museum of Scotland	John, fourth Earl of Hyndford	Janet Grant
6	1790	Alyth Parish Church	George Ramsay of Banff, sixth Bt	Eleanora Fraser
7	c1790	St John's Kirk, Perth	Mercer of Aldie	
8	1791	Luss Parish Church	Helen Sutherland	Sir J Colquhoun of Luss
9	1792	Royal Museum of Scotland	Grizel Millar	Lord Prestongrange
10	1794	Ladykirk House	John Askew of Pallinsburn	
11	1797	Rosslyn Chapel	Janet Wedderburn	Sir H Erskine of Alva
12	1800?	Weem Old Church	Sir John Menzies of that Ilk, fourth Bt?	
13	1800?	Weem Old Church	duplicate of no *12*	
14	1802	Kilmaveonaig Church	Margaret Mercer of Aldie	J Robertson of Lude

Date	Location	To whom	Partner
15 1803	Kilmaveonaig Church	James Robertson of Lude	M Mercer of Aldie
16 1817	Innerpeffray Chapel	Andrew John Drummond	unmarried
17 c1820?	Murthly Castle	unmarried daughter of Stewart of Grandtully	
18 1822	Innerpeffray Chapel	Clementina Elphinstone	Lord J Drummond
19 1827	Murthly Castle	Sir George Stewart of Grandtully, fifth Bt	Catherine Drummond
20 1833	Murthly Castle	Catherine Drummond	Sir G Stewart of Grandtully
21 1835?	Weem Old Church	Unknown	
22 1836	Luss Parish Church	Sir James Colquhoun of Luss, third Bt	Janet Sinclair
23 1836	Cavers Parish Church	Theresa Boswell	Sir W Eliott of Stobs
24 1836	Wilton Lodge Museum	duplicate of no *23*	
25 1838	Murthly Castle	Sir John A Stewart of Grandtully, sixth Bt	Lady Jane Stuart
26 1844	Weem Old Church	Sir Neil Menzies of that Ilk, sixth Bt	Grace Norton
27 1844	Luss Parish Church	Jane Abercromby	Sir J Colquhoun of Luss, fourth Bt
28 1846	Luss Parish Church	Janet Sinclair	Sir J Colquhoun of Luss, third Bt
29 1846	Murthly Castle	Thomas Stewart	unmarried
30 c1850?	Unknown	Unknown Seton of Touch	
31 c1850?	Hunterston Castle	Unknown Hunter of Restennet	
32 c1850?	Weem Old Church	unmarried daughter of Menzies of that Ilk	
33 1852	Lennoxlove Castle	Alexander, 10th Duke of Hamilton	Susan Beckford
34 1853	Episcopal Church Fraserburgh	Alexander, 16th Lord Saltoun	Catherine Thurlow
35 1858	Prestonpans Parish Church	Harriet Charteris	Sir G Grant-Suttie of Balgone
36 1859	Mount Stuart	Lady Sophia Hastings	first Marquess of Bute
37 1859	Mount Stuart	smaller duplicate of no *36*	
38 1862	Invercauld Castle	James Farquharson of Invercauld	Janet Dundas
39 1863	Lennoxlove Castle	William, 11th Duke of Hamilton	Princess Mary of Baden
39A 1864	Edinburgh	James Gillis, titular bishop of Limyra	unmarried
40 1870	Yester Parish Church	Lady Susan Montague	eighth Marquess of Tweeddale

Date	Location	To whom	Partner
41 1871	Murthly Castle	Sir William Drummond Stewart of Grandtully, seventh Bt	
42 1871	Murthly Castle	duplicate of no *41*	
43 1873	Ladykirk Parish Church	Lord Marjoribanks	Marianne Haggerstone
44 1873?	Luss Parish Church	Sir James Colquhoun of Luss, fourth Bt?	Jane Abercromby
45 1887?	Cromarty East Church	Duncan Munro Ross of Cromarty	unmarried
56 1889	Dunblane Cathedral Museum	Mrs Laurie-Fogo of Row	Rev John Laurie
47 1896	Durie, Leven	Robert Christie of Durie	
48A–C 1900	Mount Stuart	John, third Marquess of Bute	Gwendolen Fitzalan-Howard
49 1903	Dunblane Cathedral Museum	David Fogo Laurie Row-Fogo	
50 c1903	Weem Old Church	Unknown	
51 1910	Weem Old Church	Sir Neil Menzies of that Ilk, eighth Bt	
52 1910	Luss Parish Church	Sir Alan Colquhoun of Luss, sixth Bt	Anna MacRae
	Related funeral heraldry		
A 1827	Royal Museum of Scotland	Alexander, fourth Duke of Gordon	Jane Maxwell
B 1837	Canongate Kirk, Edinburgh	King William IV	Queen Adelaide
C 1846	Murthly Castle	Thomas Stewart	unmarried
D 1709	Royal Museum of Scotland	Margaret Wauchop	John Carre of Cavers

ILLUSTRATED CATALOGUE

1 c1685 St Magnus Cathedral, Kirkwall, Orkney

724 mm square.

This is the earliest surviving board of its kind and echoes the true armorial hatchment in shape only. Robert Nicolson was not armigerous but his son has devised a pseudo-heraldic arrangement above the skeleton.

Mort 'brod' having a shrouded skeleton with spade and hour glass between a bell and a monogram. Above a heart pierced by two arrows supported by two flying angels who hold an escrol between them with the words MEMENTO MORI. Painted on the frame is the following: WHERFOR HE SAITH AWAKE THOW/THAT SLEEPEST AND ARISE FROM/THE DEAD AND CHRIST SHALL/GIVE THE LIGHT. EPH.V. & XIIII.

On the other side is painted: BELOU/DOETH LYE/IF YE WOLD TRYE/COME READ VPON/THIS BROD./THE CORPS OF ON[E] ROBERT/NICOLSONE WHO'S SOUL'S ABOVE/WITH GOD/HE BEING 70-YEARS OF AGE, ENDED/THIS MORTAL LIFE & – 50 – OF THAT HE/WAS MARRIED TO IEANE DAVIDSON/HIS WIFE 'BETWIXT THEM – 2 – /12 CHILDREN HAD, WHEREOF/5 – LEFT BEHIND THE /OTHER – 7 – WITH HIM'S/IN HEAVEN, WHO'S/JOY SHALL/NEVER/END.

Printed on the frame is the following: HE SHALL RETURN NO MORE/TO HIS HOUSE NEITHER SHALL/HIS PLACE KNOW HIM ANY/MORE JOB.VII & X.

Robert Nicolson was a glazier in Kirkwall. This 'brod' was probably the work of his son James, a chapman, who painted the clock face on the west side of the Cathedral tower in 1683. The board is thought to date from 1680–90.

2 1758 Lennoxlove Castle, Haddington, East Lothian

1537 mm square. Paint on canvas.

Frame: 105 mm wide including 19 mm wide gold fillet.

Reverse: Hamilton Inventory No DH152

Label: Doig, Wilson & Wheatley, Framers, 90 George Street, Edinburgh.

Dexter background black, winged morthead beneath achievement.

Two shields. Dexter, surrounded by the motto of the Order of the Thistle, Quarterly first and fourth, quartered first and fourth Gules three cinquefoils ermine, for Hamilton, second & third Argent a lymphad Sable, for Arran; second & third Argent a heart Gules surmounted of an imperial crown Or in chief Azure three mullets Argent, for Douglas. Sinister, Gules on a fess between three doves Argent as many crosses patty of the field, for Gunning.

Pendent beneath the dexter shield is the reverse of the Badge of the Thistle.

Duke's coronet above shields.

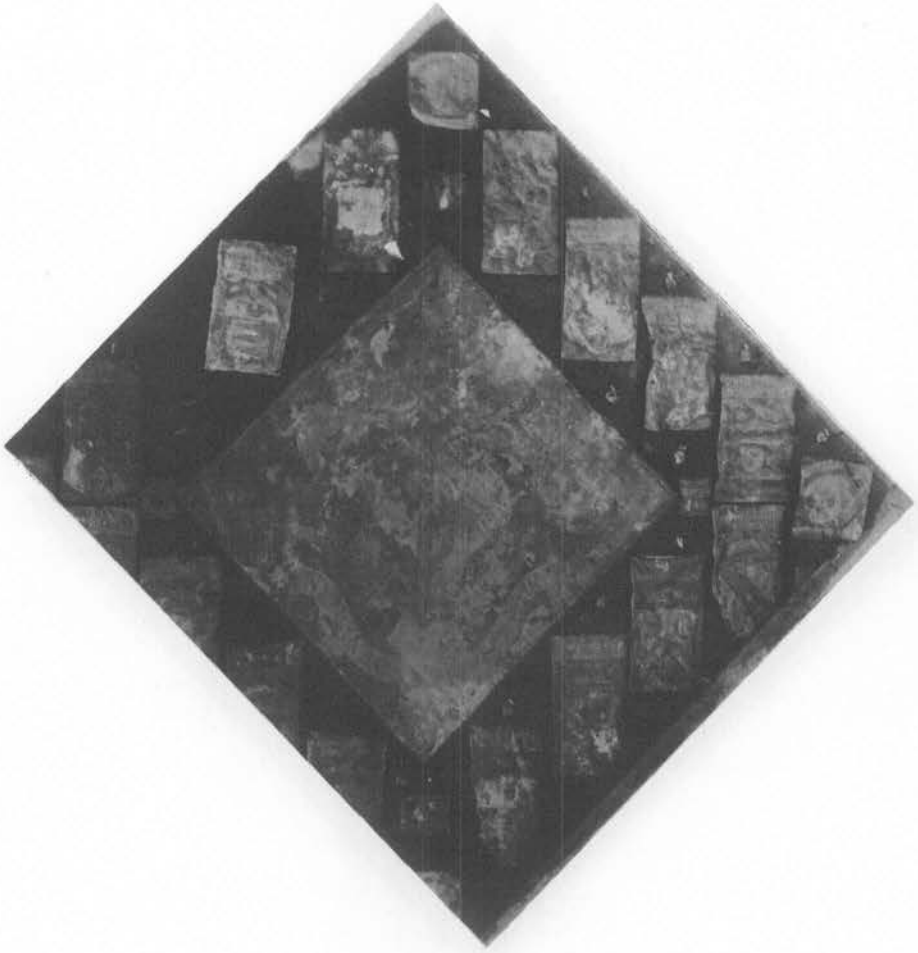
Supporters: dexter and sinister an antelope gorged with a ducal coronet and chain Or, armed Or.

Mantling: Gules and ermine.

Crest: out of a ducal coronet an oak tree fructed & penetrated transversely in the mainstem by a frame saw proper inscribed THROUGH.

Motto below: THROUGH.

For James, sixth Duke of Hamilton, third Duke of Brandon KT, who married Elizabeth Gunning, daughter of John Gunning of Castle Coote, county Roscommon and died 1758.



3 1764 Royal Museum of Scotland, Queen Street, Edinburgh

931 mm high by 940 mm wide. Paint on two unequal-sized pieces of canvas stitched together.

Unframed, canvas originally had a broad black felt border stitched round edge, upon which were pinned small escutcheons showing the probative branches.

Dexter background black.

Although in extremely poor condition there are faint traces of paint which show an impaled shield, dexter having a bordure ermine, sinister a cross-square-pierced of the field within a bordure chequy.

Supporters and Motto: indistinguishable.

Mantling: Argent and Gules.

Crest: indistinguishable.

For William Grant, Lord Prestongrange, who married Grizel Millar and died in 1764.

This hatchment is one of three from the Prestongrange Burial Vault, Preston Parish Church, East Lothian.

4 1786 Luss Parish Church, Dunbartonshire

1182 mm square. Oil paint on canvas.

Frame: 38 mm wide including 10 mm gold fillet.

Dexter background black with winged morthead beneath shield and the letters 'Sr. J C Bt.' in the four angles of the hatchment.

Impaled shield. Dexter, Argent a saltire engrailed Sable for Colquhoun; sinister, Gules three mullets Or, for Sutherland.

Supporters: dexter and sinister, a ratchhound.

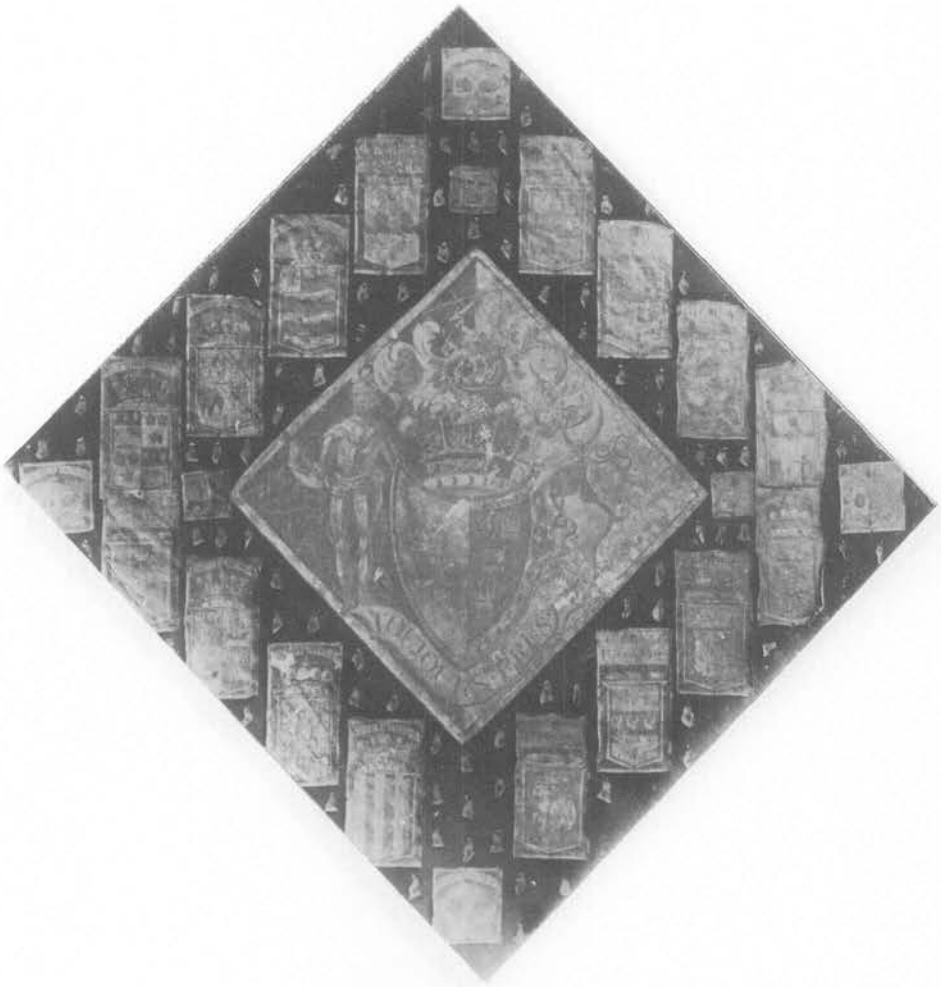
Mantling: Gules doubled Argent.

Crest: a hart's head couped Gules.

Mottoes: above: SI JE PUIS

below: CNOC ELACHAN.

For Sir James Colquhoun of Luss, first Bt who married Helen, daughter of Lord Strathnaver and died in 1786.



5 1787 Royal Museum of Scotland, Queen Street, Edinburgh

915 mm square. Paint on two unequal-sized pieces of canvas stitched together.

Unframed, canvas originally had a broad black felt border stitched round edge, upon which were pinned small escutcheons showing the probative branches.

Dexter background black.

Impaled shield. Dexter, Argent a fess wreathed Azure and Gules, for Carmichael; sinister, Gules three antique crowns Or, on a canton Argent a demi-otter issuing out of a bar wavy Sable all within a bordure ermine, for Grant.

Supporters: dexter, a chevalier in complete armour, plumed on the head with three feathers Argent, holding in his right hand a baton royal; sinister, a horse argent, furnished Gules.

Mantling: Argent and Gules.

Crest: a dexter hand and arm in armour holding a broken spear.

Motto below: TOUJOURS PREST.

For John, fourth Earl of Hyndford, who married Janet Grant, eldest daughter of William Grant, Lord Prestongrange and Grizel Millar, and died in 1787.

This hatchment, in very poor condition, is one of three from the Prestongrange Burial Vault, Preston Parish Church, East Lothian.

6 1790 Alyth Parish Church, Perthshire

Frame: black.

Dexter background black.

Two oval shields. Dexter, Argent an eagle displayed Sable, beaked and membered Gules; sinister, quarterly first, Azure three cinquefoils Argent, for Fraser; second, Argent a lion rampant Gules surmounted of a bend Sable, for Abernethy; third Gules three lioncels Argent, for Ross; fourth, Argent three piles in chief Gules, for Wishart.

Supporters: two griffins proper, shields and supporters contained within a mantle Gules doubled Ermine and suspended between the shields on its tenne ribbon the Badge of a Baronet of Nova Scotia.

Crest: on a wreath of the liveries a unicorn's head couped Argent maned and horned Or.

Motto below: SPERNIT PERICULA VIRTUS.

For Sir George Ramsay of Banff, sixth Bt, who married Eleanora Fraser, daughter of the 14th Lord Saltoun. He died in 1790 after a duel with a Captain Macrae.

7 c1790 St John's Kirk, Perth

1170 mm square. Oil paint on canvas.
Frame: black with gold embellishment, 100 mm wide.
All black background.
Oval shield. Or, on a fess Gules between three crosses paty Gules in chief and a mullet Azure in base, three bezants.
Supporters: two wild men, helmeted and holding clubs.
All within a mantle Gules doubled ermine.
Crest: A stork's head couped, holding a serpent.
Motto: above: THE GRIT POUI
below: CRUX CHRISTI NOSTRA CORONA.
In base a morthead flanked by laurel leaves.
For a Mercer of Aldie.

8 1791 Luss Parish Church, Dunbartonshire

1470 mm square. Oil paint on canvas, 12 mm white band round edge.
Unframed.
All black background with the letters 'L H S' in three angles of the hatchment.
Impaled lozenge. Dexter, Argent a saltire engrailed, for Colquhoun; sinister, Gules three mullets Or, for Sutherland.
Supporters: dexter and sinister, a ratchhound.
Crest: a hart's head erased Gules.
Motto below: SI JE PUIS.
For Helen, daughter of William, Lord Strathnaver and sister of William, 17th Earl of Sutherland who married Sir James Colquhoun of Luss, first Bt and died in 1791.

9 1792 Royal Museum of Scotland, Queen Street, Edinburgh

1042 mm wide by 902 mm high. Paint on two unequal-sized pieces of canvas stitched together.
Unframed as hatchment has been cut down from its original size.
All black background with floriated border round lozenge.
Impaled lozenge. Dexter, Gules three antique crowns Or, on a canton Argent a demi-otter issuing

out of a bar wavy Sable all within a bordure Ermine, for Grant, of Prestongrange; sinister, Argent a cross moline Gules square pierced of the field within a bordure chequy Azure and possibly Argent.

For Grizel Millar, widow of William Grant, Lord Prestongrange, who died in 1792.

This hatchment, in very poor condition, is one of three from the Prestongrange Burial Vault, Preston Parish Church, East Lothian.

Not illustrated.

10 1794 Ladykirk House, Berwickshire

1900 mm square. Oil paint on canvas.

Unframed.

All white background but this is a later overpaint, dexter originally black.

Quartered shield. First and fourth, Sable a fess Or between three asses passant Argent, maned and unguled of the Second, for Askew; second quarterly Or and Gules charged with a blackbird Proper in the first quarter; third Argent a chevron engrailed Azure, charged with three crescents Or, between three martlets of the Second.

Mantling: Sable, highlighted with red, and Argent.

Crest: a dexter hand holding on a poignard erect Proper, hilt and pommel Or, a saracen's head couped and embrued Proper, wreathed about the temples with a torse Argent and Gules tied with ribands of the same colours.

Mottoes above: FACET SPERA

below: PATIENTIA CASUS EXUPERAT OMNES.

For John Askew of Pallinsburn who died in 1794.

11 1797 Rosslyn Chapel, Midlothian

960 mm square. Oil paint on canvas with 19 mm wide white band round edge next to frame.
Frame: 12 mm wide.
All black background.

Impaled shield, marshalled in a very irregular manner. Dexter, presumably originally quartered, first Argent a cross engrailed Sable, for St Clair; second Argent a pale Sable, for Erskine; third and fourth obliterated with black paint; sinister, first Azure a bend between six cross crosslets fitchée Or, for Mar; second Argent a cross engrailed Sable, for St Clair; third Argent a chevron between three roses Gules, for Wedderburn; fourth Argent a cross engrailed Sable, for St Clair.

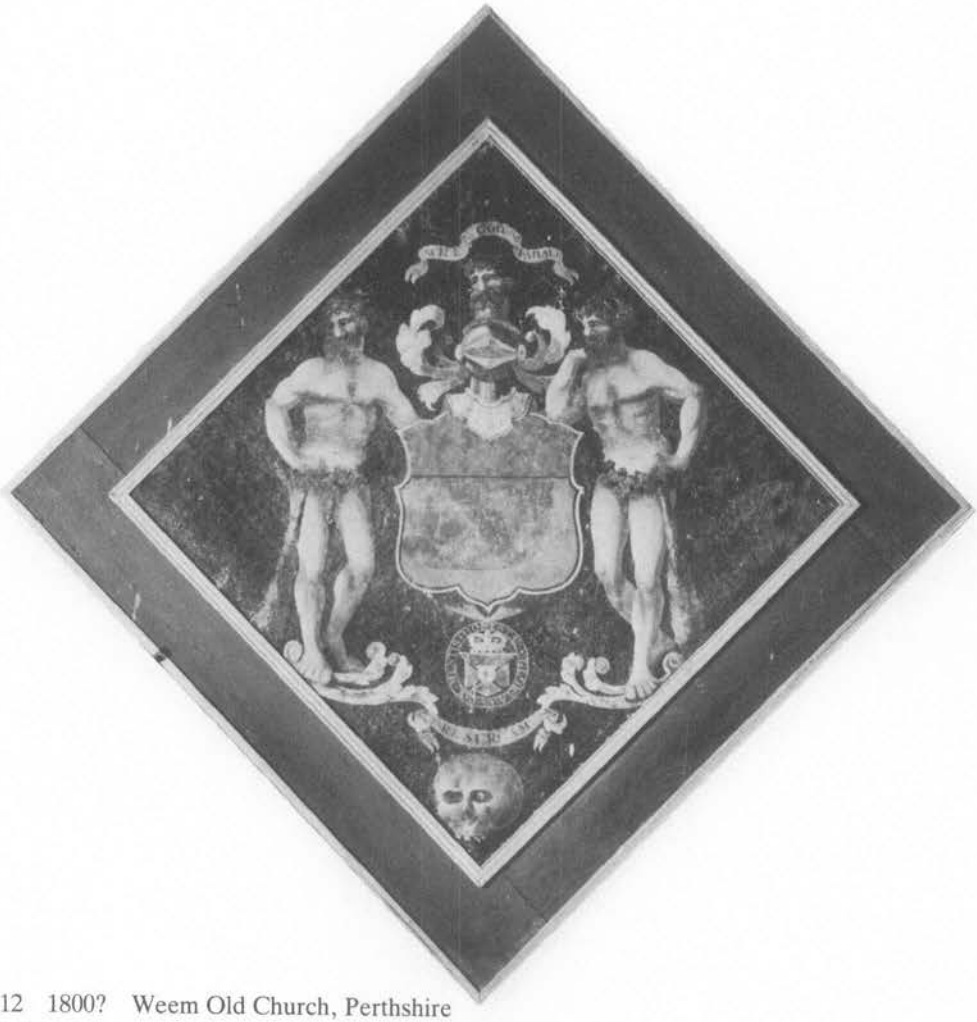
Supporters: dexter, an eagle wings surgeant-tergiant Proper; sinister, a griffin wings elevated Proper.

Earl's coronet Crest: a demi-phoenix in flames Proper.

Mantling: Gules and Ermine.

Mottoes above: ILLAESO LUMINE SOLEM
below: FIGHT.

Although the exterior ornaments are for an Earl of Rosslyn, the various jumbled quarterings on the shield collectively belong to Sir Henry Erskine of Alva Bt and his wife Janet Wedderburn through whom the Earldom of Rosslyn passed to her eldest son as heir presumptive. It is thought this hatchment therefore commemorates Janet Wedderburn who died 1797.

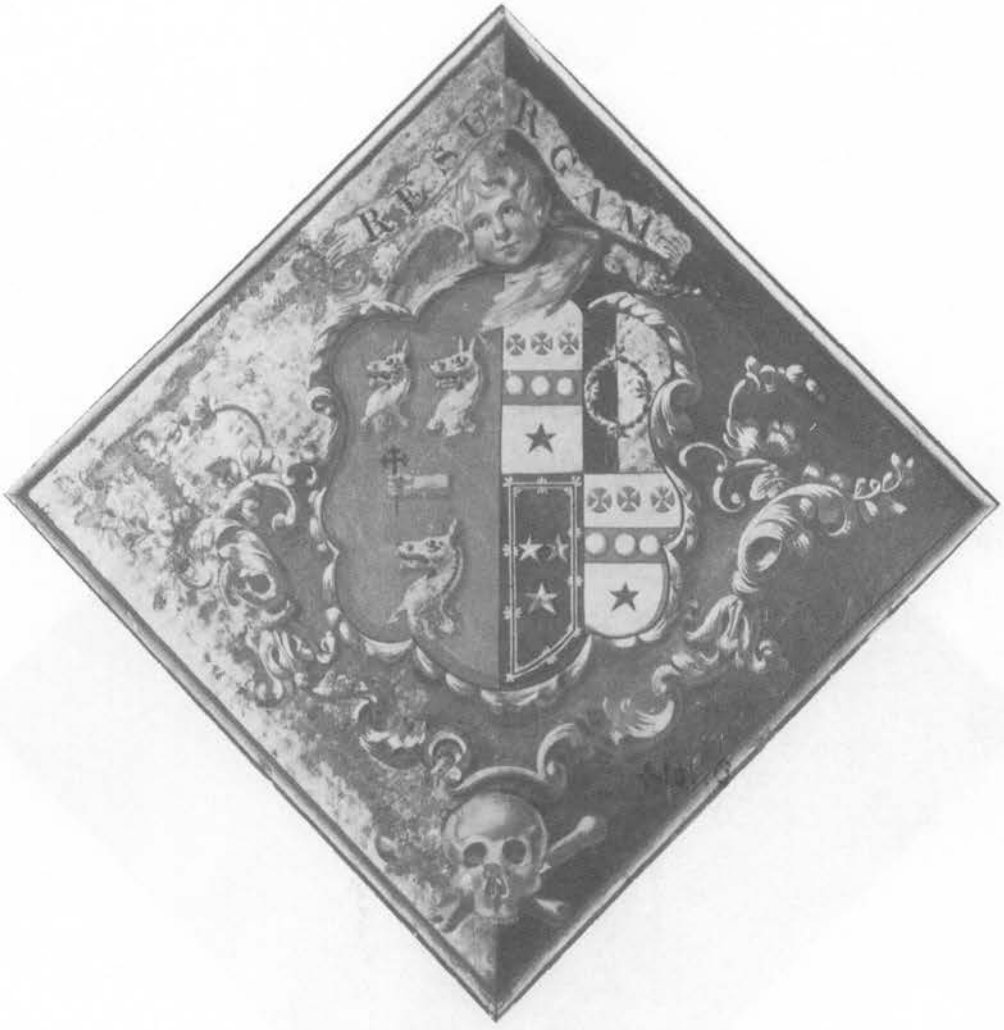


12 1800? Weem Old Church, Perthshire

1710 mm square. Oil paint on canvas.
Frame: black wood, originally covered with black velvet, between two gold strips, total width 255 mm.
All black background.
Shield, Argent a chief Gules, for Menzies, suspended below the Badge of a Baronet of Nova Scotia.
Supporters: two wild men wreathed about the hips and temples and having clubs. They stand on 'gas bracket' ornamentation which incorporates a riband bearing the world RESURGAM and beneath this is a morthead without crossed bones.
Mantling: Gules doubled Argent.
Crest: a man's head, bearded Proper, wreathed Vert.
Motto above: WILL GOD I SHALL.
Possibly for Sir John Menzies of that Ilk, fourth Bt who died in 1800.

13 1800? Weem Old Church, Perthshire

1700 mm square. Oil paint on canvas.
Frame: black wood, originally velvet covered, between two gold strips, total width 250 mm.
All black background.
This is a duplicate hatchment, possibly provided for the obsequies of Sir John Menzies of that Ilk, fourth Bt, who died in 1800.
Not illustrated.



14 1802 Kilmaveonaig Episcopal Church, Blair Atholl, Perthshire

1200 mm square. Oil on canvas, silver and gold leaf used for metals.

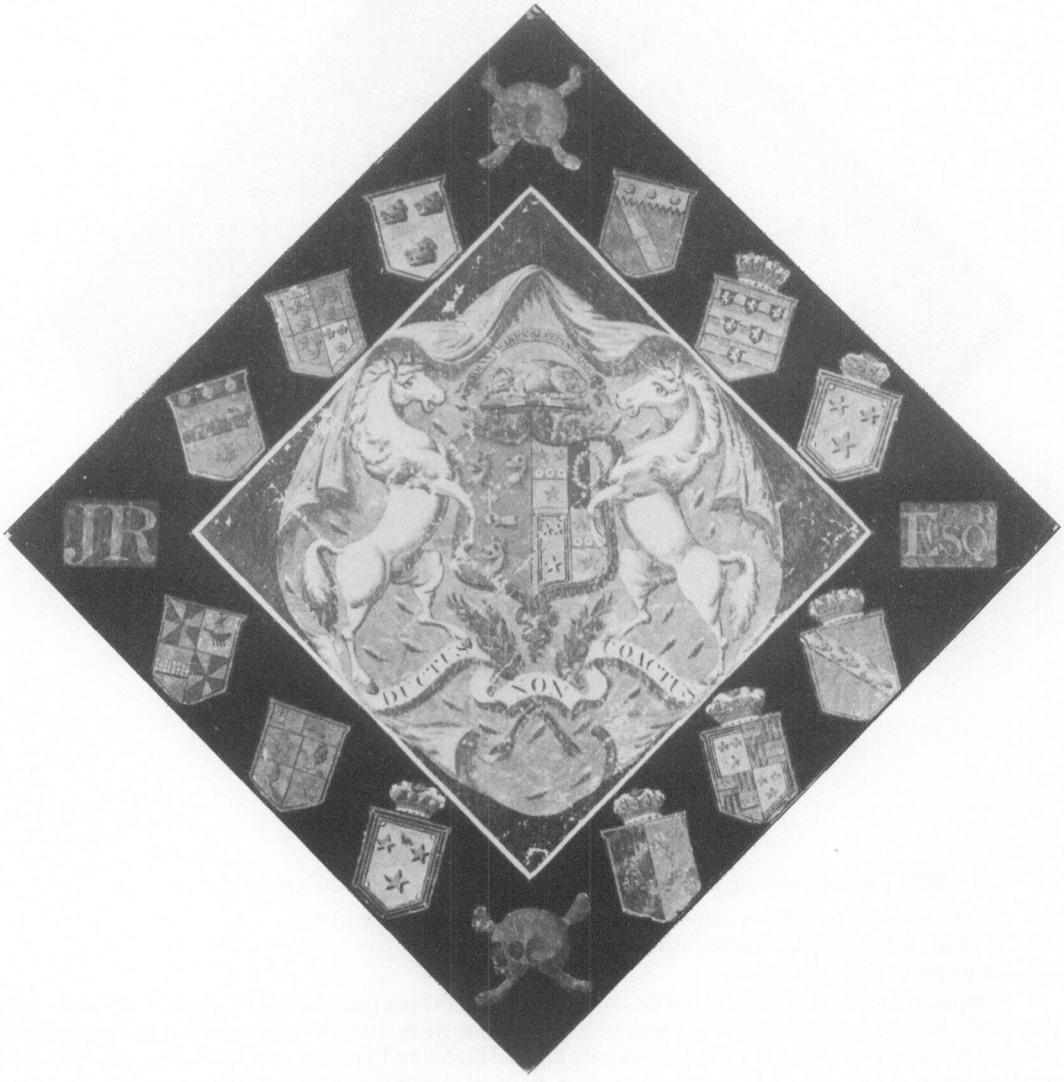
Frame: 40 mm wide, black enlivened with gold.

Sinister background black.

Impaled shield. Dexter, Gules a dexter hand couped Proper fesswise holding a cross crosslet fitché in pale Sable between three wolves' heads erased Argent, for Robertson of Lude; sinister, quarterly first and fourth, Or, on a fess between three crosses paty in chief Gules and a mullet in base Azure as many besants, for Mercer of Aldie; second, parted per pale Sable and Argent, a chaplet having four groups of three leaves, counterchanged, for Nairne; third, Azure three mullets Argent within a double tressure flory counter flory Or, for Murray.

Above the shield a winged cherub's head surmounted by a riband bearing the word RESURGAM and below the shield a morthead affronté.

For Margaret Mercer of Aldie, wife of James Robertson of Lude. She died in 1802.


JR
R SC
DUCTUS NON COACTUS

15 1803 Kilmaveonaig Episcopal Church, Blair Atholl, Perthshire

1820 mm square. Oil paint on canvas.

Unframed: central lozenge is 1070 mm square and is surrounded by a black felt border 320 mm wide upon which the probative branches are located. All the separate painted elements have been outlined in thin black ribbon and nailed in place as part of a subsequent restoration.

All black background.

Impaled shield. Dexter, Gules a dexter hand couped Proper fesswise holding a cross crosslet fitchée in pale Azure between three wolves' heads erased Argent, for Robertson of Lude; sinister, quarterly first and fourth, Or, on a fess between three mullets Gules as many annulets Argent (incorrect charges) representing Mercer of Aldie; second, parted per pale Sable and Argent a chaplet Azure (incorrect) representing Nairne; third, Azure three mullets Argent within a double tressure flory counter flory Or, for Murray.

Supporters: two rampant horses Argent.

Crest: on a wreath of the liveries a sleeping dog Proper.

Mottoes above: DINNA WAKEN SLEEPING DOGS
below: DUCTUS NON COACTUS.

The achievement contained within a mantle Gules doubled Ermine, and is flanked by the initials JR and ESQ and mortheads above and below.

Probative branches:

Top to bottom

Dexter	Sinister
1 Gardyn	1 Lathom
2 Gordon of Abergeldie	2 Earl of Exeter
3 Graham of Inchbrackie	3 Earl of Tullibardine
4 Campbell of Glenorchy	4 Earl of Derby
5 Farquharson of Invercauld	5 Marquess of Atholl
6 Lord Murray	6 Lord Nairne

For James Robertson of Lude who died in 1803.

16 1817 Innerpeffray Chapel, Perthshire

1372 mm square. Oil paint on canvas.

Frame: plain black, a replacement dating from 1974.

All black background.

Quarterly, first and fourth, Or, three bars wavy Gules, for Drummond; second and third, Or, a lion's head erased within a double tressure flory counter flory Gules, as a coat of augmentation.

Supporters: Two savages wreathed about the head and loins with oak leaves and holding in their exterior hands clubs over the shoulder all Proper.

The supporters stand on a 'gas bracket'.

On an escroll beneath the Supporters the motto: VIRTUTEM CORONAT HONDS.

Above the shield on two wreaths of the liveries the crests; dexter, a goshawk jessed and belled Proper; sinister, the eagle of St John with the nimbus held in the beak rather than behind the head of the eagle.

For Andrew John Drummond, de jure seventh viscount Strathallan who died unmarried in 1817.

This, and the other hatchment (no *18*) in the Chapel, were restored in 1974 at the Stenhouse Conservation Centre.

(Photograph by courtesy of SDD Historic Buildings and Monuments.)

17 c1820? Murthly Castle, Perthshire

1185 mm square. Oil paint on canvas.

Frame: black with gold strip 120 mm wide.

All black background.

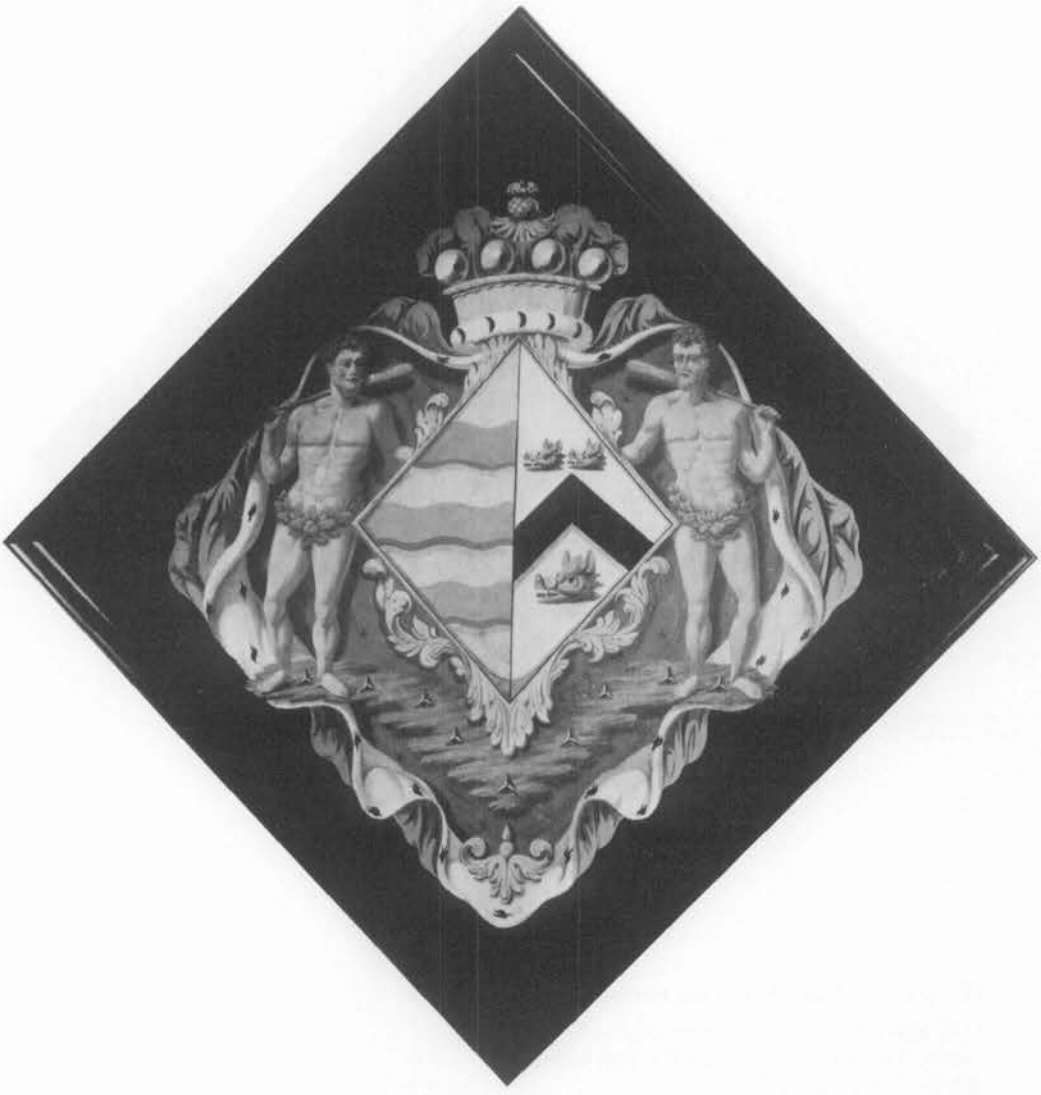
Quartered shield. First, Or a fess checky Argent and Azure, for Stewart; second, Sable a stag's head cabossed Proper, for Mackenzie; third, Gules three human legs armed flexed and conjoined at the thigh, for the Isle of Man; fourth, Argent a galley sails furled and oars in action Sable, for Lorne, all within a bordure Azure charged with eight buckles Or. Suspended beneath the shield on an orange ribbon which terminates above the shield in a true lover's knot an incorrectly painted Badge of a Baronet of Nova Scotia.

Supporters: dexter, a man armed *cap à pied* Proper holding a spear palewise; sinister, a horse rampant Argent.

Crests: dexter, on a multi-coloured wreath two bees counter volant Proper for Stewart of Grandtully; sinister, on a similarly coloured wreath the sun in splendour Or for Mackenzie.

Mottoes: above: PROVIDE
below: RESPICIT AEQUE.

For an unmarried daughter of the house of Stewart of Grandtully possibly of Sir John Stewart, fourth Bt, c1820.



18 1822 Innerpeffray Chapel, Perthshire

1372 mm square. Oil paint on canvas.

Frame: plain black, a replacement dating from 1974.

All black background.

Lozenge shield, impaled. Dexter, Or, three bars wavy Gules, for Drummond; sinister, Argent, a chevron Sable between three boar's heads erased Gules, langued Azure, for Elphinstone.

Supporters: two savages, wreathed about the head and loins with oak-leaves and holding in their exterior hands clubs over the shoulder all Proper. The supporters stand on a green mount, semé of caltraps.

Above the shield a coronet from which flows a mantle, Gules doubled Ermine, which embraces the whole achievement.

For Clementina, daughter of the 10th Lord Elphinstone who married on 31 March 1785, James Drummond afterwards 11th Earl of Perth. She died on 31 August 1822.

(Photograph by courtesy of SDD, Historic Buildings and Monuments.)

19 1827 Murthly Castle, Perthshire

2300 mm square. Oil on canvas and paper.

Frame: black with gold enrichment 605 mm wide, containing a black felt strip 245 mm wide upon which are pinned a winged cherub's head and two mortheads with crossed bones all of paper and 11 probative shields painted on canvas, 280 mm high by 170 mm wide. There were 12 shields originally.

Dexter background black.

Impaled shield. Dexter, quarterly, first Or a fess checky Argent and Azure; second Azure a stag's head cabossed Or; third Gules three human legs armed Proper, flexed, conjoined at the thigh; fourth Argent a galley sails furled oars in action Sable within a bordure Azure charged with four buckles Or, for Stewart of Grandtully; sinister, Or three bars wavy Gules, for Drummond of Logie Almond (the bordure wavy has been omitted).

Shield encircled with the ribbon of a Baronet of Nova Scotia from which is suspended the Badge.

Supporters: dexter a man armed *cap à pied* Proper holding a spear; sinister a horse rampant Argent.

Crests: dexter on a wreath of the liveries two bees counter volant Proper; sinister on a wreath of the liveries of Mackenzie the sun in his splendour Or.

Mottoes: above: PROVIDE
below: RES PICIT AEQUE.

Probative branches:

Top to bottom

Dexter	Sinister
1 Stewart of Grandtully Bt	1 Stewart of Ballechin
2 Hon Sir James Mackenzie of Royston Bt	2 Mercer of Aldie Knt
3 Earl of Cromartie	3 Dow of Arnhall
4 Mackenzie of Rosehaugh	4 Mercer of Aldie Bt
5 Missing	5 Lindsay of Evelick Bt
6 Sinclair of Mey Bt	6 Sibbald of Rankeilor Bt.

For Sir George Stewart of Grandtully, fifth Bt, who married Catherine, eldest daughter of John Drummond of Logie Almond. Sir George died in 1827.

20 1833 Murthly Castle, Perthshire

2040 mm square. Oil on canvas and paper.

Frame: black 60 mm wide, containing a black felt strip 270 mm wide upon which are pinned two mortheads with crossed bones, a winged cherub's head with the fragments of another and 43 tears remaining from a greater number all painted on paper. The tears are 70 mm high×35 mm wide.

All black background.

Quartered shield, first and fourth, Or a fess checky Argent and Azure, for Stewart; second and third, Argent a galley Sable oars in action, flagged Gules, for Lorne; en surtout an inescutcheon, Or three bars within a bordure all wavy Gules, for Drummond of Logie Almond, all within a bordure Azure charged with seven buckles Or.

Shield encircled by the orange ribbon from which is suspended the Badge of a Baronet of Nova Scotia.

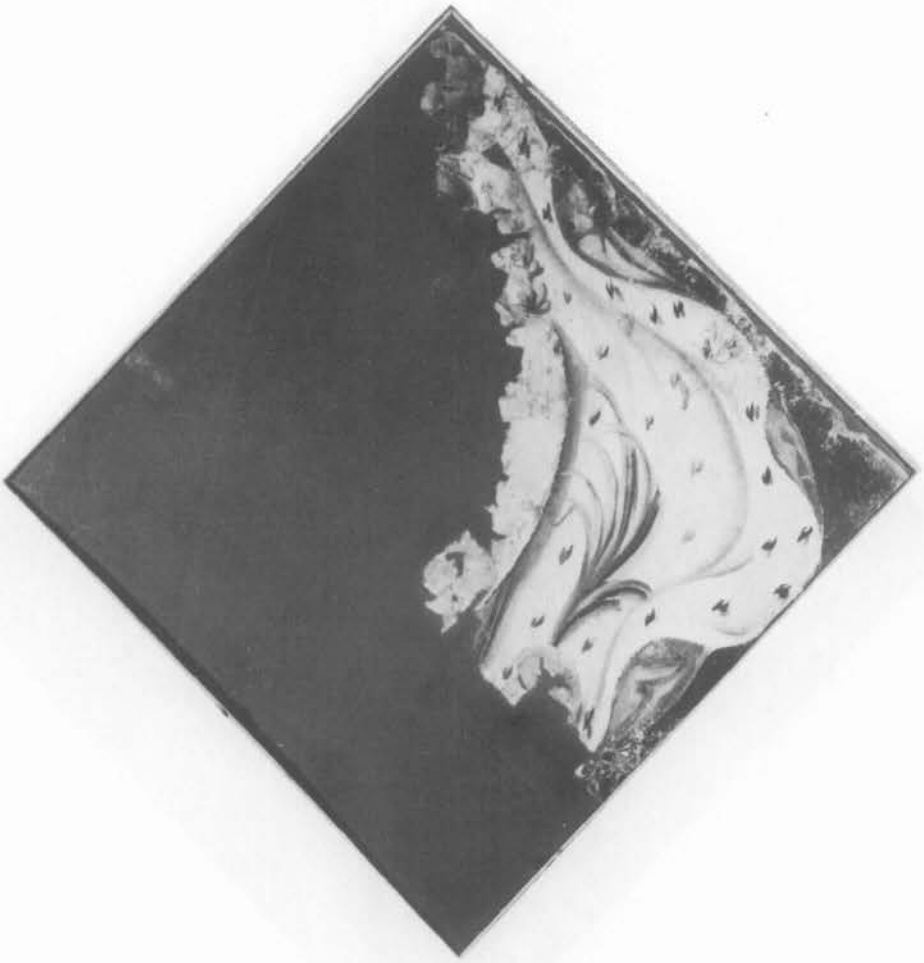
Mantling: Gules doubled Argent.

Crest: two bees counter volant Proper.

Motto below: PROVIDE.

For Catherine, eldest daughter of John Drummond of Logie Drummond, widow of Sir George Stewart of Grandtully, fifth Bt, whom she married in 1792.

Lady Stewart died in 1833.



21 1835? Weem Old Church, Perthshire

1235 mm square. Oil paint on canvas.

Frame: gold strip 20 mm wide.

All black background.

This is a restored fragment, all that was left from a hatchment originally 2500 mm square. The stretcher is still extant, hence the accurate measurement, and has been provided with hinges to allow access into the church. The difference in size between the restored fragment and stretcher suggests a broad frame for the provision of tears and mortheads or probative shields.

Enough of the bearded male head crest and wreath of the liveries remain to identify the fragment as for a member of the Menzies family.

22 1836 Luss Parish Church, Dunbartonshire

940 mm square. Oil paint on canvas tacked to strainer, 20 mm white band round edge.
Unframed.
Dexter side black.

Impaled shield. Dexter, Argent a saltire engrailed Sable with the Badge of a Baronet of the United Kingdom in centre chief, for Colquhoun; sinister, quarterly first, Azure a ship at anchor within a double tressure flory counter flory Or, second and third, Or a lion rampant Gules, fourth Azure a ship under sail Or, over all dividing the quarters a cross engrailed Sable within a bordure quarterly Or and Gules charged with three mullets Or, for Sinclair of Ulbster.

Supporters: dexter and sinister, a ratchhound Argent.
Crest: a hart's head couped Gules.
Mantling: Gules and Argent.
Mottoes: above: SI JE PUIS
below: CNOCK ELACHEN.

For Sir James Colquhoun of Luss, third Bt who married Janet, daughter of Sir John Sinclair of Ulbster Bt and died in 1836:

23 1836 Cavers Parish Church, Roxburghshire

1448 mm square. Paint on canvas.

Frame: 86 mm wide including 12 mm gold painted strip.

All black background, dexter side originally white, winged cherub's head surmounts achievement.

Two shields suspended by a blue ribbon from a gold stud. Dexter, surrounded by the motto of a Baronet of Nova Scotia, quarterly first and fourth, Gules on a bend Or a baton Sable tipped Or, on a chief Azure a castle between two columns all Proper, inscribed in gold letters PLUS ULTRA, second and third, Gules on a bend engrailed Or a baton Azure, within a bordure Or charged with eight hurts, for Eliott. Sinister, quarterly as dexter shield impaling quarterly first and fourth, Argent on a fess Sable three cinquefoils Argent on a canton Azure a three-masted ship at anchor within a double tressure flory counter flory Or, for Boswell of Auchinleck; second Argent three bars Sable, for Auchinleck of that Ilk; third quarterly first and fourth, Argent a lion rampant Azure, for Bruce, Earl of Kincardine; second and third, Argent a saltire and a chief Gules, for Bruce. Pendent below the dexter shield is the Badge of a Baronet of Nova Scotia.

Supporters: dexter a ram; sinister a goat each gorged with a laurel wreath, the interior feet of each rest upon a battlement on a rock Proper.

For Theresa, eldest daughter of Sir Alexander Boswell Bt who married Sir William Francis Eliott of Stobs, Bt and died 1836. After painting the dexter background black the hatchment was used for her husband who died 1864.

24 1836 Wilton Lodge Museum, Hawick, Roxburghshire

1448 mm square. Paint on canvas, stamped on reverse: Prepared by Robertson & Miller, 51 Long Acre, London, R & M 1779.

Frame: 86 mm wide including 16 mm gold painted strip.

All black background, dexter side originally white, winged cherub's head surmounts achievement.

Duplicate of the hatchment in Cavers Parish Church, Roxburghshire (no *23*).

25 1838 Murthly Castle, Perthshire

2250 mm square. Oil on canvas.

Frame: black wood 70 mm wide containing a black felt strip 260 mm wide.

Dexter background black.

Impaled shield. Dexter, quarterly grand quartered, first and fourth grandquarters; first Or, a fess checky Argent and Azure, second and third, Or, a galley Sable oars in action flagged Gules, all within a bordure Azure charged with eight buckles of the first; second grand quarter, first Azure, a stag's head

cabossed Or, second Or, a burning mount Proper, third Gules, three human legs armed Proper flexed and conjoined at the thigh, fourth Argent, a pale Sable; third grand quarter, first and fourth Or, three bars wavy Gules, second Or, a fess checky Argent and Azure, third Or, a galley Sable oars in action flagged Gules, all for Stewart of Grandtully.

Sinister, quarterly, first and fourth Or, a lion rampant within a double tressure flory counter flory Gules within a bordure compony Argent and Azure, second Or, a fess checky Argent and Azure, third Or, three cushions two and one within a double tressure flory counter flory Gules, for Stuart Earl of Moray.

Pendent below the shield is the Badge of a Baronet of Nova Scotia.

Supporters: dexter, a man armed *cap à pied* Proper holding a spear; sinister, a horse rampant Argent.

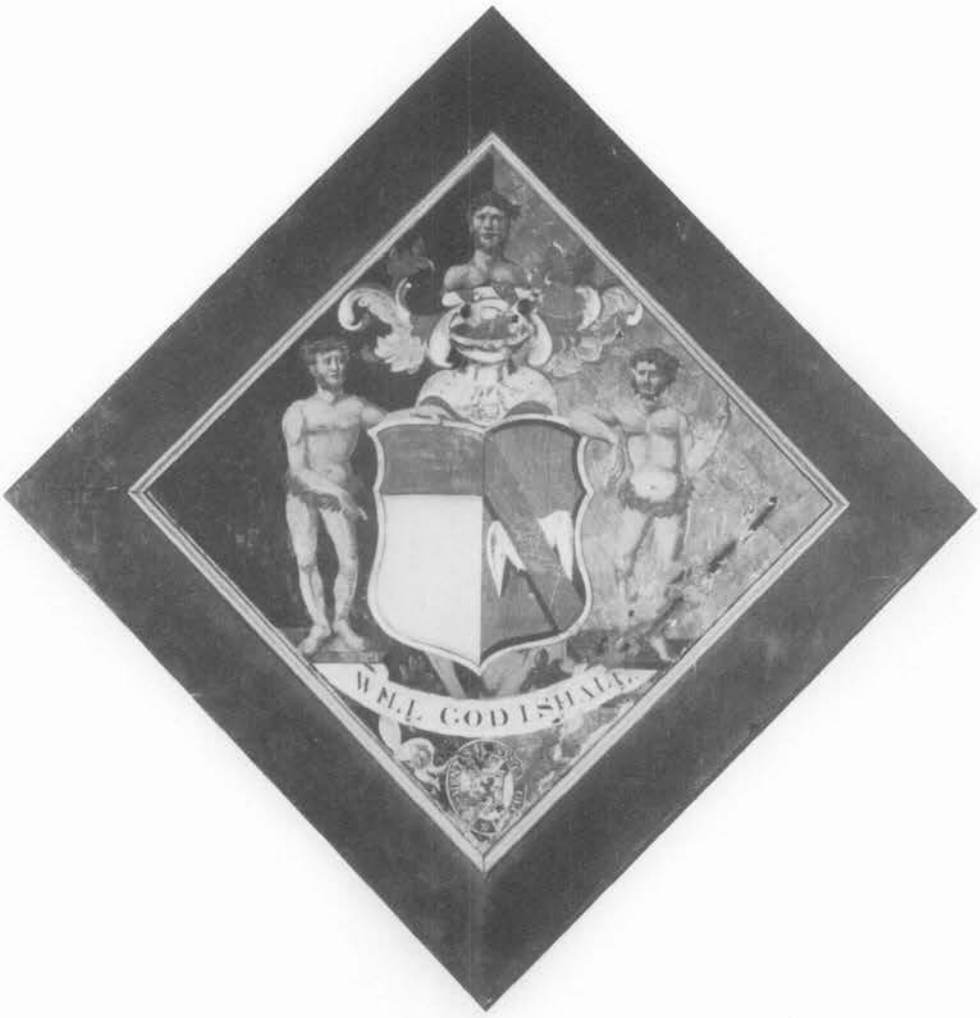
Mantling: Gules doubled Argent.

Crest: on a wreath of the liveries two bees Proper counter volant.

Motto below: PROVYD.

For Sir John Archibald Stewart of Grandtully, sixth Bt, who married Lady Jane Stuart, daughter of the ninth Earl of Moray.

Sir John died in May 1838.



26 1844 Weem Old Church, Perthshire

1615 mm square. Oil on canvas.

Stamped on reverse: I. Mundell, Edinburgh. Prepared by Charles Robertson, 51 Long Acre, London, C.R.1827.

Frame: dark blue velvet between two gold frames, width overall 230 mm.

Dexter background black.

Impaled shield. Dexter, Argent, a chief Gules, for Menzies of that Ilk; sinister, Azure, a maunch Ermine overall a bend Gules, for Norton.

Pendent below the shield from a ribbon Tenné the Badge of a Baronet of Nova Scotia.

Supporters: two wild men Proper wreathed about the hips and temples.

Mantling: Gules doubled Argent.

Crest: a bearded man Proper couped at the shoulders and wreathed about the temples.

Motto below: WILL GOD I SHALL.

For Sir Neil Menzies of that Ilk, sixth Bt, who married Grace Conyers Charlotte Norton, daughter of Lord Grantley of Markenfield. Sir Neil died in August 1844.

27 1844 Luss Parish Church, Dunbartonshire

1143 mm square. Oil paint on canvas, 12 mm white band round edge.

Unframed.

All black background with the letters JC in the bottom angle of the hatchment.

Impaled lozenge. Dexter, Argent a saltire engrailed Sable, for Colquhoun; sinister, Gules two crests in pale, top on a wreath Argent and Sable an eagle's head couped Proper, below on a wreath Argent and Sable a boar's head erased Proper.

Supporters: dexter and sinister a ratchhound.

Crest: a hart's head erased Gules.

Motto below: SI IE PUIS.

Possibly for Jane, daughter of Sir Robert Abercromby of Birkenbog, who married Sir James Colquhoun of Luss, fourth Bt and died in 1844.

28 1846 Luss Parish Church, Dunbartonshire

825 mm square. Oil paint on canvas, varnished.

Frame: 65 mm wide including 12 mm gold fillet.

All black background.

Impaled lozenge. Dexter, Argent a saltire engrailed Sable, for Colquhoun; sinister, quarterly, first, Azure a ship at anchor within a double tressure flory counter flory Or, second and third, Or a lion rampant Gules, fourth, Azure a ship under sail Or, over all dividing the quarters a cross engrailed Sable within a bordure quarterly Or and Gules charged with three mullets Or, for Sinclair of Ulbster.

Supporters: dexter and sinister a ratchhound Argent collared and corded Or.

For Janet, daughter of Sir John Sinclair of Ulbster, Bt, who married Sir James Colquhoun of Luss, third Bt and died in 1846.

29 1846 Murthly Castle, Perthshire

1320 mm square. Oil on unstretched canvas.

All black background.

Oval shield. Quarterly, first and fourth, Or, a fess checky Argent and Azure between three buckles of the Second in chief and a galley Sable, oars in action, flagged Gules in base, for Stewart; second, grand quarter, first Gules, an imperial crown within a double tressure flory counter flory Or, second Azure, a stag's head cabossed Or, third Argent, a pale Sable, fourth Gules, three human legs armed Proper flexed and conjoined at the thigh, for Cromartie; third Or, three bars wavy [should be within a bordure wavy], for Drummond. Behind the shield the Cross Badge of the Sovereign and Military Order of Malta.

For Thomas Stewart, fourth son of Sir George Stewart of Grandtully, fifth Bt, a Knight of the Sovereign and Military Order of Malta, who died in July 1846.

30 c1850? Location unknown

All black background.

Quarterly, first and fourth, Or, three crescents within a double tressure flory counter flory Gules, for Seton; second and third, Argent, three escutcheons Gules, for Hay of Tillybody. Behind the shield, saltirewise are placed two spears bearing on their points a Royal Helmet and a shield all Proper the last charged with the Royal Arms of Scotland as the Badge of the Office of Heritable Royal Armour Bearer.

Supporters: two greyhounds Proper.

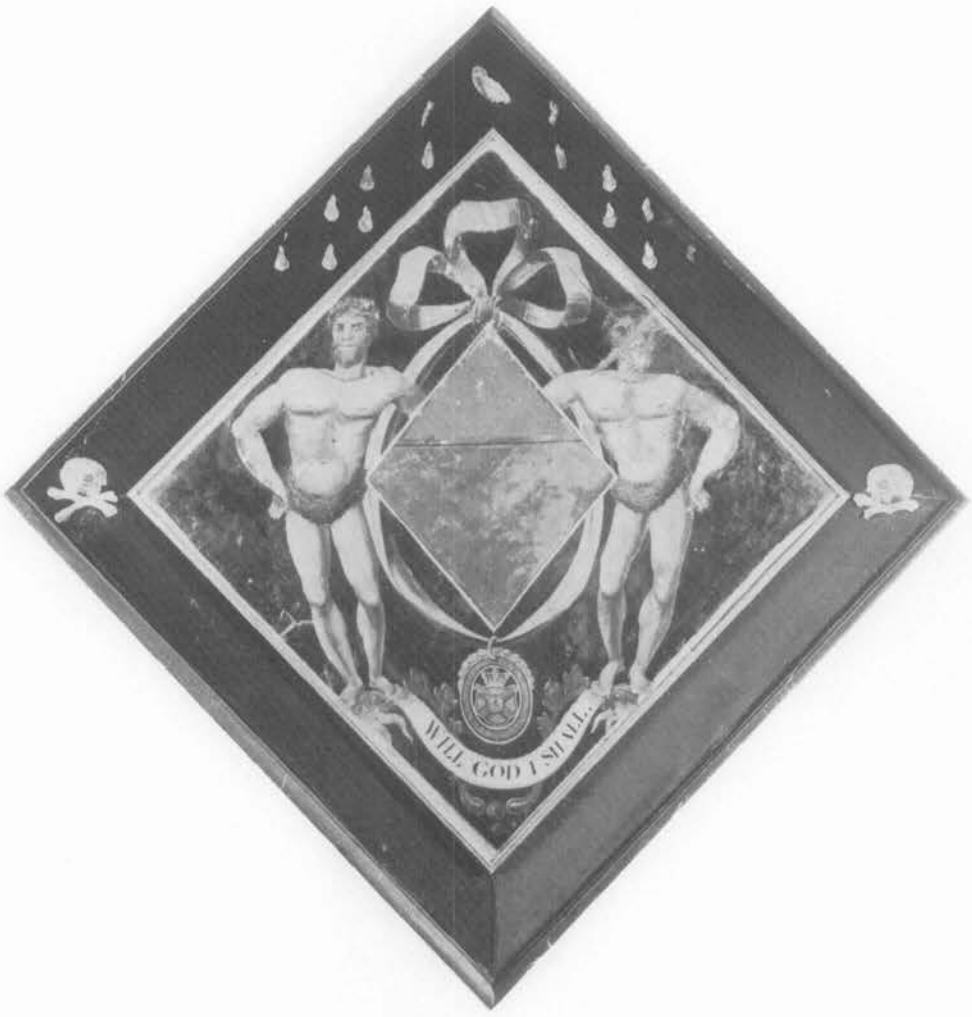
Crest: a boar's head couped Or, langued Gules.

Motto below shield: FORWARD OURS.

For Smith, alias Seton of Touch, Hereditary Royal Armour Bearer.

31 c1850? Hunterston Castle, Ayrshire

737 mm square. Oil paint on wooden panel, varnished.
Frame: 70 mm wide including 6 mm gold fillet with four applied roundels, one missing.
All black background with a winged angel's head on either side of shield.
Vert three greyhounds courant Argent, collared Or, on a chief of the Second as many hunting horns of the First, garnished Gules.
Crest: a greyhound sejant Proper, collared Or.
Mantling: Argent and Gules.
Motto below: CURSUM PERFICIO.
For a Hunter of Restennet.



32 c1850? Weem Old Church, Perthshire

1940 mm square. Oil on canvas.

Frame: black and gold frames containing black velvet, width overall 310 mm. Placed on the velvet are two painted paper mortheads with crossed bones with the fragment of a third morthead remaining. Fourteen paper tears are all that survive from the total which had originally been placed all round the frame.

All black background.

Lozenge shield, Argent, a chief Gules. The shield is incorrectly surrounded by the Tenné ribbon and Badge of a Baronet of Nova Scotia. Above the shield the ribbon has been formed into a true lover's knot, the heraldic symbol of an unmarried woman.

Supporters: two wild men proper wreathed about the hips and temples.

Motto below: WILL GOD I SHALL.

For an unmarried daughter of the house of Menzies of that Ilk.

33 1852 Lennoxlove Castle, Haddington, East Lothian

1900 mm square. Tempera on canvas.

Frame: plain black 90 mm wide.

Dexter background black.

Two shields. Dexter, surrounded by the Garter and with the Great George suspended below, quarterly, first and fourth grand quarters, quarterly, first and fourth, Gules three cinquefoils Ermine, for

Hamilton; second and third Argent a lymphad Sable with sails furled, flagged Gules, for Arran; second and third grand quarters, quarterly first Azure a lion rampant Argent crowned Or, for Macdowall; second Or a lion rampant Gules surmounted of a cost, for Abernethy; third, Argent three piles Gules, for Wishart; fourth, Or a fess checky Argent and Azure surmounted of a bend Gules [should be sable] charged with three buckles of the First, for Stewart of Bonkill; overall on an escutcheon Argent a man's heart Gules crowned Or, on a chief Azure three mullets of the First, for Douglas; overall on an inescutcheon ensigned with a ducal coronet, Azure three fleurs-de-lis Or, for the Dukedom of Chatelherault.

Sinister, surrounded by a decorative band of green and gold, impaled shield, dexter the arms of the Duke of Hamilton as given above; sinister, quarterly first and fourth parted per pale Gules and Azure, on a chevron Argent between three martlets Or, an eagle displayed Sable within a bordure of the Fourth a double tressure flory counter flory of the first, for Beckford; second and third grand quarters, quarterly first and fourth, Gules three cinquefoils Ermine, second and third Argent a lymphad Sable with sails furled, flagged Gules. Surmounting the shields a ducal coronet.

Supporters: two antelopes Argent, armed, ducally gorged, chained and unguled Or.

Crests: out of a crest coronet an oak tree fructed and penetrated transversely in the main stem by a frame saw Proper, the frame Or, for Hamilton. On a chapeau gules turned up Ermine, a salamander, in flames Proper, for Douglas.

Mottoes: above: for Douglas; JAMAIS ARRIERE
below: for Hamilton; THROUGH.

For Alexander, 10th Duke of Hamilton and seventh Duke of Brandon, KG, who married Susan Euphemia, second daughter and co-heir of William Beckford of Fonthill Abbey. His Grace died in August 1852.

34 1853 St Peter's Episcopal Church, Fraserburgh, Aberdeenshire

1442 mm square. Oil paint on canvas tacked directly to frame.

Frame: 86 mm wide including 25 mm gold fillet.

All black background.

Two shields. Dexter, surrounded by motto and collar of the Order of the Thistle, quarterly first and fourth, Azure three cinquefoils Argent for Fraser; second, Or a lion rampant Gules surmounted of a bend Sable, for Abernethy; third Argent three piles Gules, for Wishart. Sinister, quarterly as dexter shield impaling quarterly, first, Argent on a chevron cotised Sable three portcullises with rings and chains of the First, second and third, Sable a cross Or, fourth, Or on a chief indented Sable a crescent Argent [assumed arms of Catherine Thurlow].

Pendent beneath the dexter shield the Badge of the Order of the Thistle, along with the Order of Maria Teresa of Austria, the Grand Cross of the Order of the Bath, the Grand Cross of the Hanovarian Guelphic Order and the Order of St George of Russia. Baron's coronet.

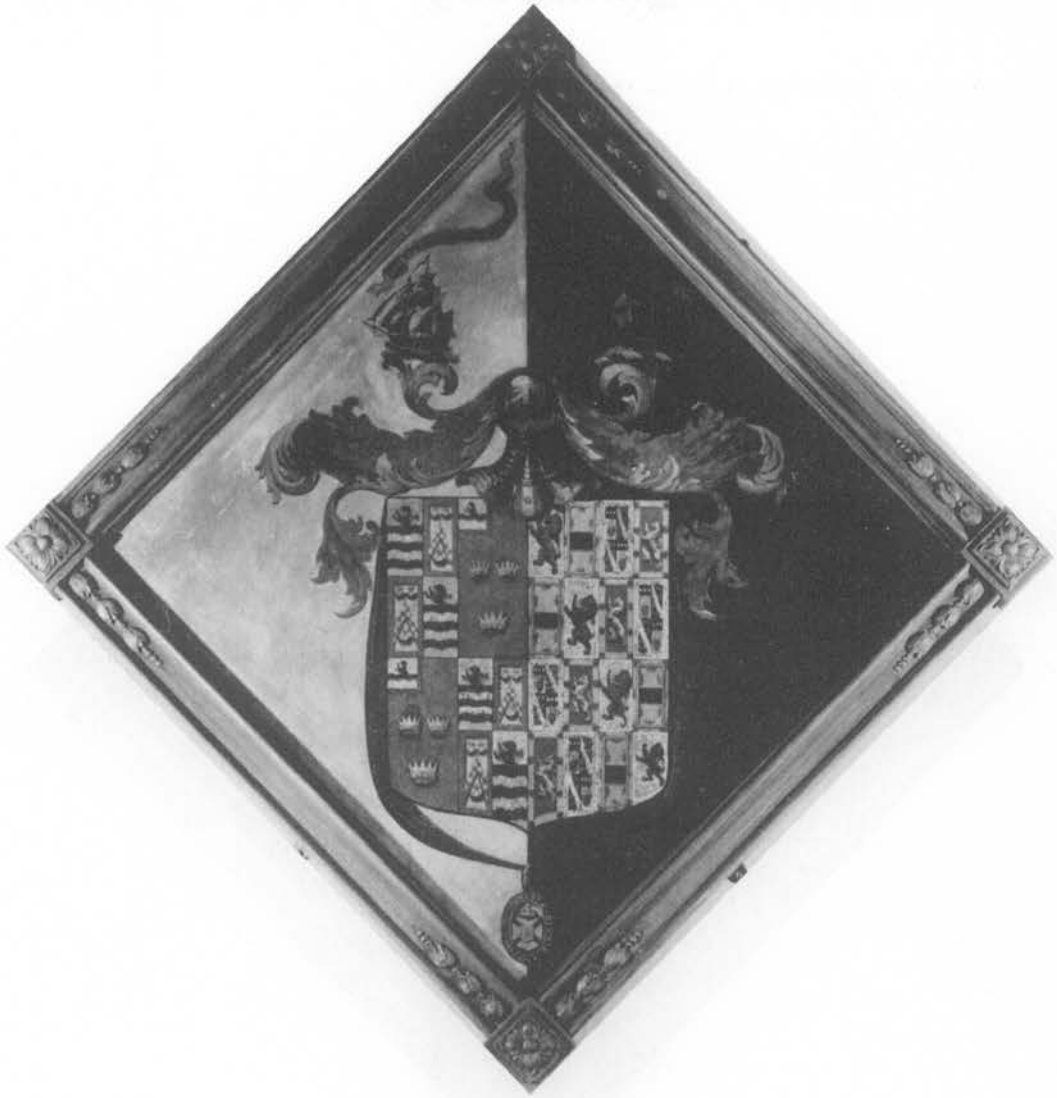
Supporters: dexter and sinister an angel with wings expanded and endorsed Proper and vested in long garments Or.

Mantle: Gules and Ermine.

Crest: an ostrich Proper holding a horseshoe in its beak.

Motto below: IN GOD IS ALL.

For Alexander Fraser, 16th Lord Saltoun who married Catherine Thurlow, natural daughter of Edward, Lord Chancellor Thurlow. Lord Saltoun died in 1853.



35 1858 Prestonpans Parish Church, East Lothian

978 mm square. Oil paint on sheet tin.

Frame: 76 mm wide, stained light brown, the hatchment originally had a broad black felt frame decorated with tears.

Sinister background black.

Impaled shield. Dexter, quarterly first and fourth, grand quarters first and fourth barry wavy of six Azure and Or, on a chief of the Last, a lion rampant naissant, double-queued Vert, for Suttie; second and third Argent a chevron chequy Gules and of the First between three hunting horns Sable, garnished of the Second within a bordure of the Same, for Semple; second and third Gules three eastern crowns, two and one, Or and in a canton Argent a demi-otter issuing out of a bar wavy Sable, for Grant of Prestongrange; sinister, quarterly quartered first and fourth grand quarters, quarterly first and fourth Or, a lion rampant Gules armed and langued Azure, for Wemyss; second and third Argent a fess Azure within a double tressure flory counter flory Gules, for Charteris of Amisfield; second and third grand quarters, quarterly first and fourth quarterly quartered first and fourth Argent a heart crowned Gules, on a chief Azure three mullets of the First, for Douglas; second and third Azure a bend between six cross crosslets fitchée Or within a bordure of the Second charged with a double tressure flory counter flory Gules, second and third Gules a lion rampant within a bordure Argent charged with eight roses of the First, this quarterly quartering of the Earldom of March. Pendent beneath the impaled shield the Badge of a Baronet of Nova Scotia.

Crests: dexter, a ship under full sail Proper; sinister, a man's head affronté couped below the shoulders.

Mantling: Gules and Ermine.

Mottoes: dexter: NOTHING HAZARD NOTHING HAVE
sinister: NON INTERIORA SECUTUS.

For Harriet, daughter of the eighth Earl of Wemyss who married Sir George Grant-Suttie of Balgone, Bt and died 1858.

36 1859 Mount Stuart, Rothesay, Isle of Bute

1400 mm square. Oil on canvas.

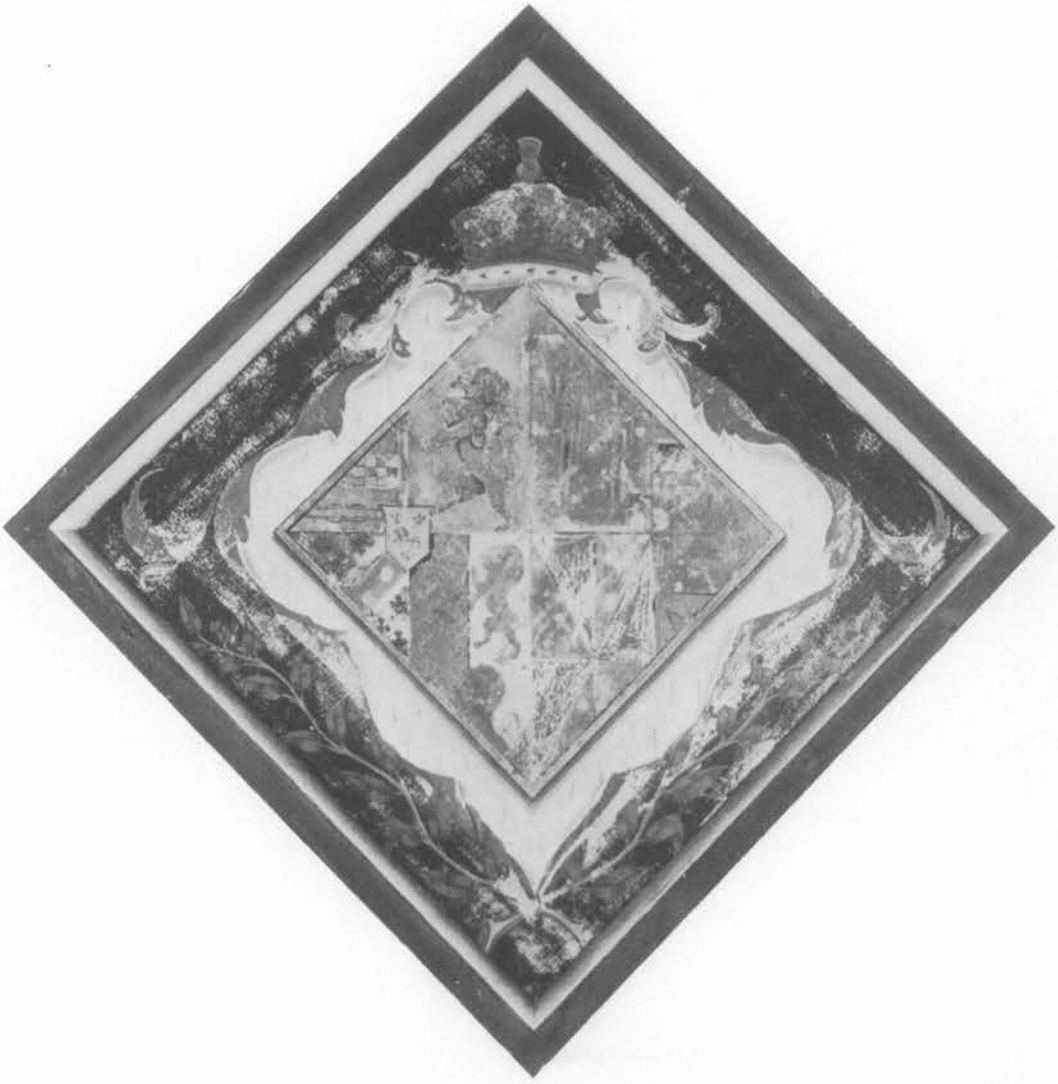
Frame: black, 85 mm wide with gold trim.

All black background.

Impaled lozenge. Dexter, quarterly, first Argent a fess checky Azure and of the First within a double tressure flory counter flory Gules, for Stuart; second Argent a lion rampant Azure, for Crichton; third Gules a saltire Argent between twelve cross crosslets Or, for Windsor; fourth per pale Azure and Gules, three lions rampant two and one, Argent for Herbert; overall an inescutcheon Azure charged with a lion rampant Argent [should be Azure a lion passant Or between three fleurs-de-lis Argent], for North of Kirtling, the arms of Maria North, eldest daughter of the third Earl of Guildford, first wife of John, second Marquess of Bute. Sinister, quarterly, first Argent a maunch Sable, for Hastings; second Argent a fess between three pheons Sable, for Rawdon; third gyronny of eight Ermine and Gules, for Campbell of Loudon; fourth parted per pale Or and Argent on a fess Azure three mullets of the Second.

Lozenge surmounted by the coronet of a Marquess and behind a peer's mantle Gules doubled Ermine flanked at the bottom by two laurel boughs.

For Lady Sophia Hastings, daughter of the first Marquess of Hastings, second wife and widow of John, second Marquess of Bute. Lady Bute died on 28 October 1859.



37 1859 Mount Stuart, Rothesay, Isle of Bute

860 mm square. Oil on canvas, very badly faded.
Frame: black, 75 mm wide with silver trim.
All black background.

Impaled lozenge. Dexter, quarterly, first a fess checky Azure and Argent within a double tressure flory counter flory Gules, second a lion rampant Azure, third Gules a saltire Argent between twelve cross crosslets Or, fourth per pale Azure and Gules three lions rampant two and one; en surtout an escutcheon of pretence, Azure charged with a lion passant Or between three fleurs-de-lis Argent; sinister, quarterly first blank, second a fess Sable, third gyronny of eight faded and Gules, fourth parted per fess faded and Azure, in base part of a mullet.

Lozenge surmounted by the coronet of a Marquess and behind a peer's mantle Gules doubled Ermine flanked at the bottom by two laurel boughs.

This is a second hatchment for Lady Sophia Hastings, widow of the second Marquess of Bute. It has been poorly executed compared to the first, with the charges cut down arbitrarily to fit the lozenge. It is not the same size as the other hatchment so that the two from Mount Stuart constitute a unique pair, all other duplicate hatchments extant are almost identical in size. Because of its condition and smaller size this hatchment must have been used on the exterior of the house and the other positioned above the place of interment.

38 1862 Invercauld Castle, Aberdeenshire

1423 mm square. Paint on canvas.

Frame: 83 mm wide including 16 mm gold fillet.

All black background, sinister side originally white.

Impaled shield. Dexter, quarterly first and fourth, Or a lion rampant Gules, second and third, Argent a fir tree growing out of a mount in base and on a chief Gules the Royal Banner of Scotland, displayed on a canton of the First a hand issuing from the sinister side, holding a dagger point downward Proper; sinister, Argent a lion rampant Gules within a bordure engrailed Ermine for Dundas of Arniston.

Supporters: dexter and sinister a wild cat rampant guardant.

Crest: a demi-lion rampant Gules holding a sword in its dexter paw Proper, pommelled Or.

Mantling: Argent and Gules.

Motto below: FIDE ET FORTITUDINE.

For James Farquharson 12th, of Invercauld, who married Janet Hamilton, eldest daughter of General Francis Dundas, second son of Robert Dundas, Lord Arniston and died 1862. Reused for his wife who died in 1869.

39 1863 Lennoxlove Castle, Haddington, East Lothian

1425 mm square. Tempera on canvas.

Frame: plain black, 85 mm wide.

Dexter background black.

Quartered shield. First and fourth grand quarters, quarterly first and fourth, Gules three cinquefoils Ermine, for Hamilton; second and third, Argent, a lymphad Sable, oars in action, sails furled flagged Gules, for Arran; second and third, Argent a man's heart Gules crowned Or and on a chief Azure three mullets of the first, for Douglas; overall on an inescutcheon, ensigned with the Grand Ducal crown of Baden, Or a bend Gules, for the Grand Duchy of Baden.

Above the shield a ducal coronet.

Supporters: dexter, an antelope Argent, armed, ducally gorged, chained and unguled Or; sinister, a griffin regardant crowned, Or.

Shield, supporters and ducal coronet contained within a peer's mantle, Gules doubled Ermine.

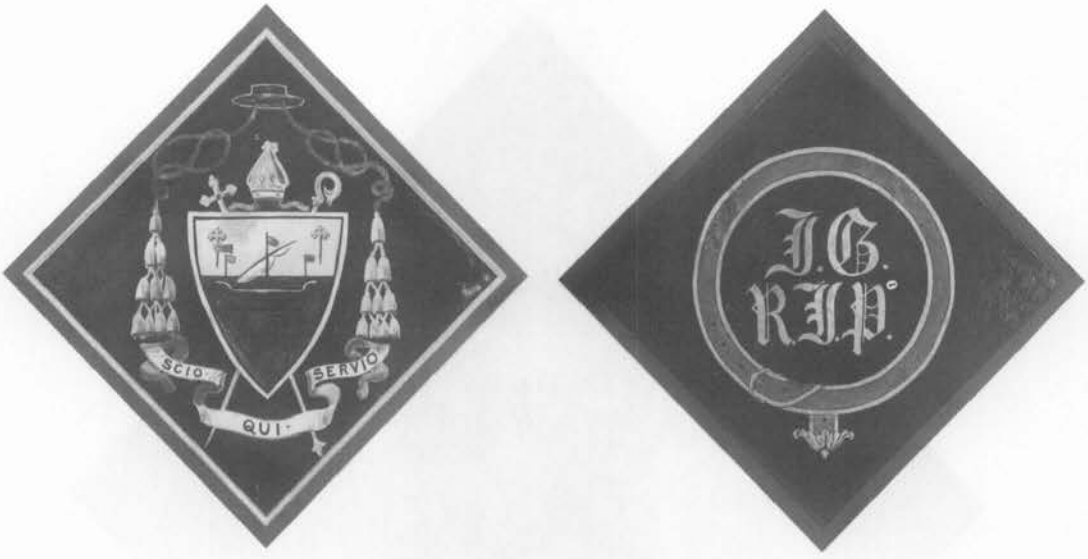
Crests: out of a crest coronet an oak tree fructed and penetrated transversely in the main stem by a frame saw Proper, the frame Or, for Hamilton.

On a chapeau Gules turned up Ermine, a salamander, in flames Proper, for Douglas.

Mottoes: above: for Douglas, JAMAIS ARRIERE

below: for Hamilton, THROUGH.

For William, 11th Duke of Hamilton and eighth Duke of Brandon who married the Princess Mary of Baden, youngest daughter of Charles Louis Frederick, Grand Duke of Baden. His Grace died in July 1863.



39A 1864 In private possession but formerly in St Margaret's Convent, Edinburgh

717 mm square. Oil on canvas mounted on both sides of stretcher.

Frame: black, 44 mm wide with gold trim.

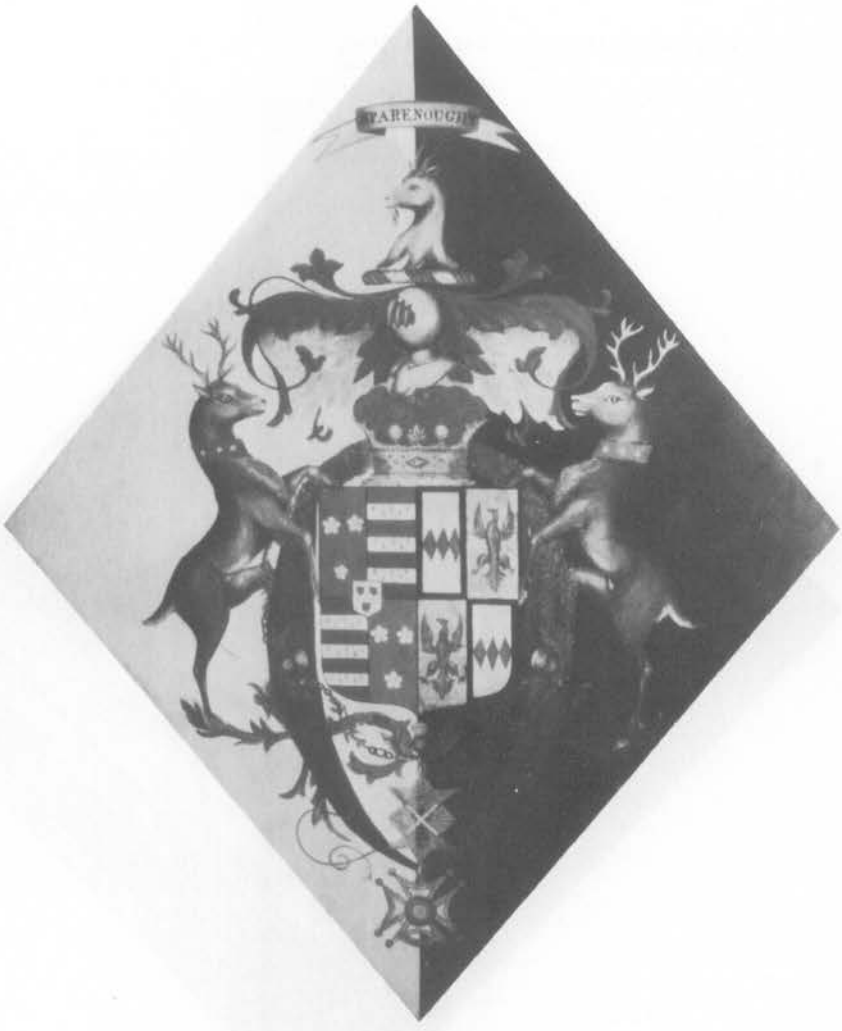
All black background.

Obverse: parted per fess Or and Azure, a galley Proper, sails furled, flagged Gules, in the dexter chief a hand couped fess-ways holding a cross crosslet fitchée and in the sinister chief a cross crosslet fitchée, both of the Third, within a bordure of the First.

The shield is surmounted by a mitre and behind saltirewise are placed an archiepiscopal staff and a crosier. Above the mitre is an archbishop's hat having green cords and 10 gold tassels suspended on either side of the shield. Below the shield on an escrol is the motto, SCIO QUI SERVIO.

Reverse: within a red and gold strap and buckle the following gold initials: I.G./R.I.P.

Assumed arms for James Gillis, titular bishop of Limyra and coadjutor vicar apostolic Eastern District of Scotland. Died in Edinburgh July 1864 and is buried in St Margaret's Convent, Whitehouse Loan, Edinburgh (now Gillis College).



40 1870 Yester Parish Church, Gifford, East Lothian

1660 mm high by 1365 mm wide. Oil paint on canvas.

Unframed.

Sinister background black.

Impaled shield, surrounded by the Collar and Badge of the Order of the Thistle and the Ribbon and Badge of the Order of the Bath. Dexter, quarterly first and fourth, Azure three cinquefoils Argent, for Fraser; second and third, Gules three bars Ermine, for Gifford; overall on an inescutcheon Argent three escutcheons Gules, for Hay; sinister, quarterly first and fourth, Argent, three lozenges conjoined in fess, Gules, within a bordure Sable, for Montagu; second and third, Or, an eagle displayed Vert, beaked and membered Gules, for Monthermer.

Above the shield the coronet of a Marquess.

Supporters: two bucks Proper attired and unguled Or, each gorged with a collar Azure, charged with three cinquefoils Argent.

Mantling: Gules doubled Ermine.

Crest: on a wreath of the liveries a goat's head erased Argent, armed Or.

Motto above: SPARE NOUGHT.

For Lady Susan Montagu, third daughter of the fifth Duke of Manchester, wife of George Hay, eighth Marquess of Tweedale KT, GCB. She died in March 1870.

This hatchment has not been painted by a professional Herald Painter. The husband's chivalric awards were made to him and not his wife and the normal practice is to portray two shields on the hatchment as seen in the Fraserburgh example to George, 16th Lord Saltoun (no *34*).

41 1871 Murthly Castle, Perthshire

1770 mm square. Oil on canvas.

Frame: black with felt infill 255 mm wide.

All black background.

Quarterly first and fourth, Or a fess checky Azure and Argent between three buckles in chief of the Second and a galley, oars in action, Sable; second, Or three bars within a bordure all wavy Gules; third, grand quarter, first, Or a mountain in flames Proper, second Azure a stag's head cabossed Or, third, Gules three human legs armed Proper, fixed, conjoined at the thighs Or, fourth Argent on a pale Sable an imperial crown Proper within a double tressure flory counter flory Gules, all four quarters within a bordure Ermine [second matriculation of Stewart of Grandtully 1839]. Pendent beneath the shield the ribbon and Badge of a Baronet of Nova Scotia.

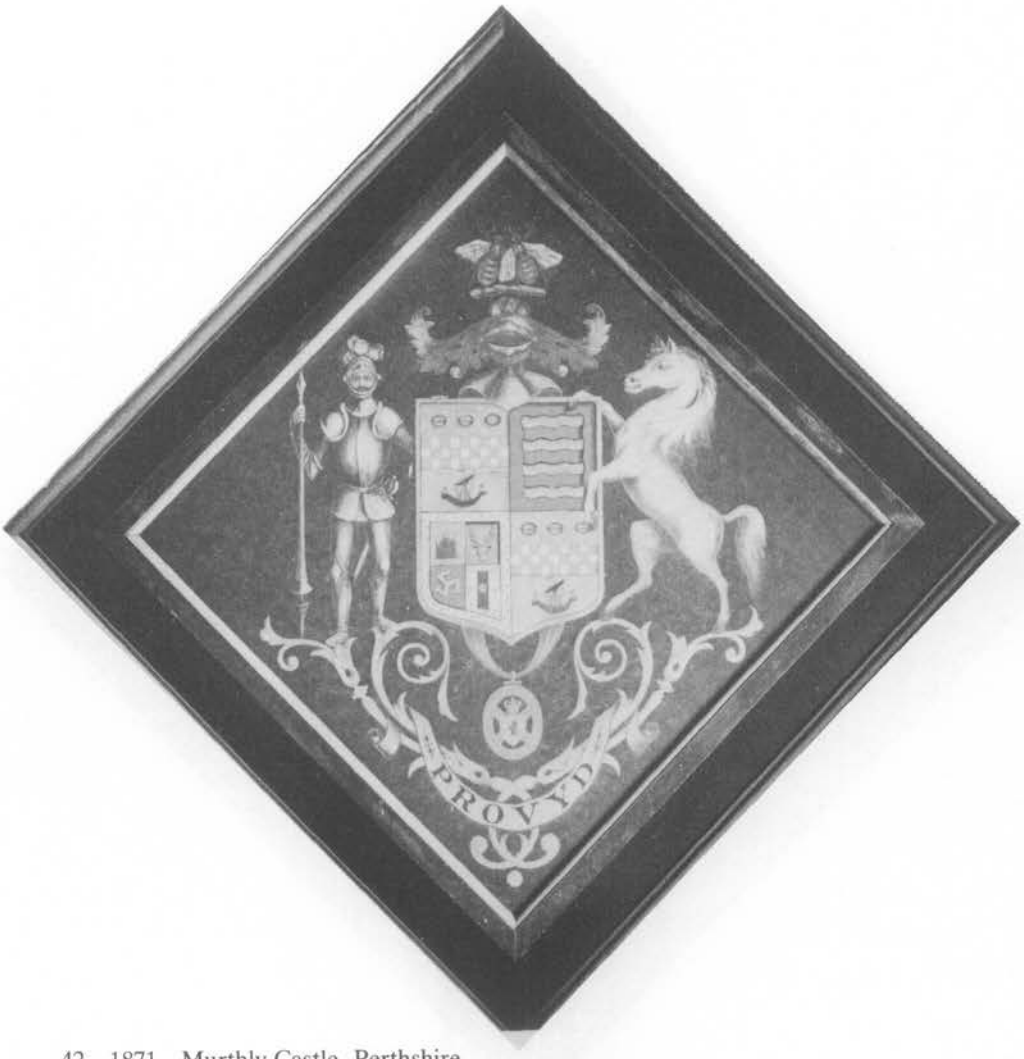
Supporters: dexter, a man in armour *cap à pied* holding a lance palewise Proper; sinister, a horse rampant Argent.

Mantling: Gules doubled Argent.

Crest: On a wreath of the liveries two bees counter-volant Proper.

Motto below: PROVYD.

For Sir William Drummond Stewart of Grandtully, seventh Bt, who died in April 1871.



42 1871 Murthly Castle, Perthshire

1850 mm square, Oil on canvas.

Frame: black with felt infill 265 mm wide.

All black background.

Quarterly first and fourth, Or a fess chequy Azure and Argent between three buckles in chief of the Second and a galley, oars in action, in base Sable; second, Or three bars within a bordure, all wavy Gules; third, grand quarter, first, Or a mountain in flames Proper, second Azure a stag's head cabossed Or, third, Gules three legs of a man conjoined at the thighs, flexed in triangle, garnished and spurred Or, fourth, Argent on a pale Sable an imperial crown Proper within a double tressure flory counter flory Gules, all four quarters within a bordure Ermine [second matriculation of Stewart of Grandtully 1839]. Pendent beneath the shield the ribbon and Badge of a Baronet of Nova Scotia.

Supporters: dexter, a man in armour *cap à pied* holding a lance in his dexter hand Proper; sinister, a horse rampant Argent.

Mantling: Gules doubled Argent.

Crest: two bees counter-volant Proper.

Motto below: PROVYD.

One of two hatchments for Sir William George Drummond Stewart seventh Bt who died on 28 April 1871 (see no *41*).

43 1873 Ladykirk Parish Church, Berwickshire

1423 mm square. Paint on canvas.

Frame: 89 mm wide including 19 mm gold fillet mounted on a black velvet covered outer frame 152 mm wide.

Dexter background black.

Gules three wolves' heads erased within a bordure of the Second, for Robertson. In pretence an inescutcheon charged with the same arms, below both shields lies a naked chained man fesswise.

Baron's coronet crest: a right arm holding an imperial crown, all Proper.

Mantle: Gules and Ermine.

Supporters: dexter and sinister, a bay horse Proper, stirrups, saddle and bridle Argent, chained Or, pendent therefrom a shield of arms, Argent on a chief Gules a cushion between two spur-rowels, for Marjoribanks.

Motto above crest: VIRTUTIS GLORIA MERCES.

Motto below shield: ADVANCE WITH COURAGE.

For David Robertson of Ladykirk, formerly David Marjoribanks. Upon marriage took the name of Robertson by Royal Licence in 1834. Married Marianne Sarah, daughter and co-heiress of Sir Thomas Haggerstone Bt by Margaret, only daughter and heiress of William Robertson of Ladykirk. Created Baron Marjoribanks of Ladykirk on 12 June 1873 and died 19 June 1873.

44 1873? Luss Parish Church, Dunbartonshire

Approx 1220 mm square. Oil paint on canvas tacked to strainer.
Unframed.
Background covered by a robe of estate Gules and Ermine.
Argent a saltire engrailed Sable with the Badge of a Baronet of the United Kingdom in centre chief, for Colquhoun of Luss.
Supporters: dexter and sinister a ratchhound.
Crest: a hart's head couped Gules.
Mottoes: above: SI JE PUIS
below: CNOC ELACHAN
Possibly for Sir James Colquhoun, fourth Bt who was drowned in Loch Lomond in 1873.

45 1887? Cromarty East Church, Cromarty

1245 mm square. Paint on canvas.
Frame: 95 mm wide including 19 mm gold fillet.
All black background.
Gules a mullet between three lions rampant Argent.
Crest: a demi-lion rampant Argent.
Mantling: Argent and Gules.
Motto below: VIRTUS REPULSAE NESCIA.
Possibly for Duncan Munro Ross of Cromarty who died unmarried in 1887.

46 1889 Dunblane Cathedral Museum, Perthshire

875 mm square. Oil paint on board.

Frame: plain black 50 mm wide.

All black background.

Lozenge shield. Argent on a fess Sable between two annulets in chief and two crosiers of the Second saltire-wise in base, three spur-rowels of the First, all within a bordure Gules.

For Jane Mathie, daughter of David Fogo of Row, who married the Reverend John Laurie. On the death of her father, her husband assumed the name of Fogo on succeeding to the estate of Row. Thereafter she was known as Mrs Laurie-Fogo of Row. She died on 10 June 1889.

47 1896 Durie, Leven, Fife

1120 mm high by 920 mm wide which includes a border with painted decoration, 4 mortheads with crossed bones, the initials RC and 173 tears. Body colour on paper.

Frame: plain black, 80 mm, with glazing.

Or, a saltire Sable between a demi-lion dismembered in chief and a cross paty in base Gules and flanked by two mullets of the Second.

Mantling: Gules doubled Argent.

Crest: on a wreath of the liveries a dexter hand holding a missive letter Proper.

Motto above: PRO REGE.

Painted by Graham Johnston who became Herald Painter to the Court of the Lord Lyon two years later and remained such till his sudden death in 1927.

For Robert Christie, third of Durie, who died in August 1896.

48A 1900 Mount Stuart, Rothesay, Isle of Bute

1600 mm by 1372 mm wide. Oil paint, gold and silver leaf on wooden panel, painted from sketches executed by H W Lonsdale.

Frame: black 115 mm wide.

Dexter background black.

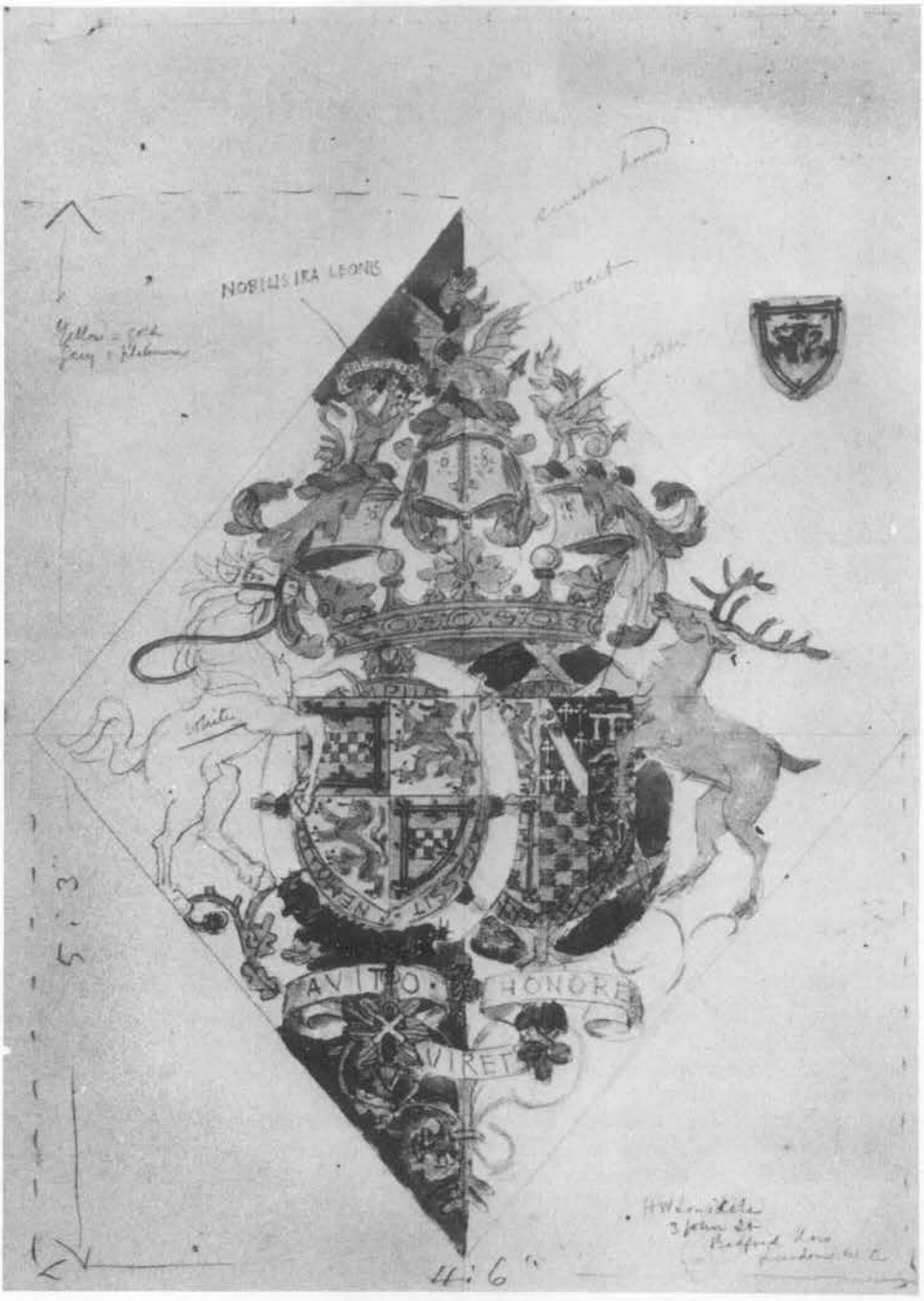
Two shields, surmounted by the coronet of a marquess. Dexter surrounded by a riband bearing the motto of the Order of the Thistle and the Collar of the Order: quarterly first and fourth, Or a fesse chequy Azure and Argent within a double tressure flory counter flory Gules, for Stuart; second and third Argent a lion rampant Azure, langued and armed Gules, for Crichton. Sinister shield placed on a diapered field and encircled with a wreath bound with blue ribbons. The shield is impaled: dexter, the arms of the Marquess of Bute; sinister quarterly, first Gules a bend between six cross crosslets fitchée Argent, for Howard, and on the bend (as an Honourable Augmentation) an escutcheon Or, charged with a demi-lion rampant, pierced through the mouth by an arrow, within a double tressure flory counter flory of the First, above the escutcheon a crescent, the mark of difference for a second house, for Howard of Glossop; second Gules three lions passant guardant in pale Or, in chief a label of three points Argent, for Brotherton; third chequy Or and Azure, for Warren; fourth Gules a lion rampant Or, for Fitzalan.

Supporters: dexter, a horse Argent bridled Gules; sinister, a stag attired Or.

Crests: dexter, a demi-lion rampant Gules, motto over: NOBILIS EST IRA LEONIS respecting sinister, for Stuart; mid point, a wyvern Proper holding in the mouth a sinister hand couped Gules, for Herbert; sinister, a wyvern fire issuant from the mouth all Proper, for Crichton.

Motto below on a riband entwining an oak bough which is the family plant badge: AVITO VIRET HONDRE.

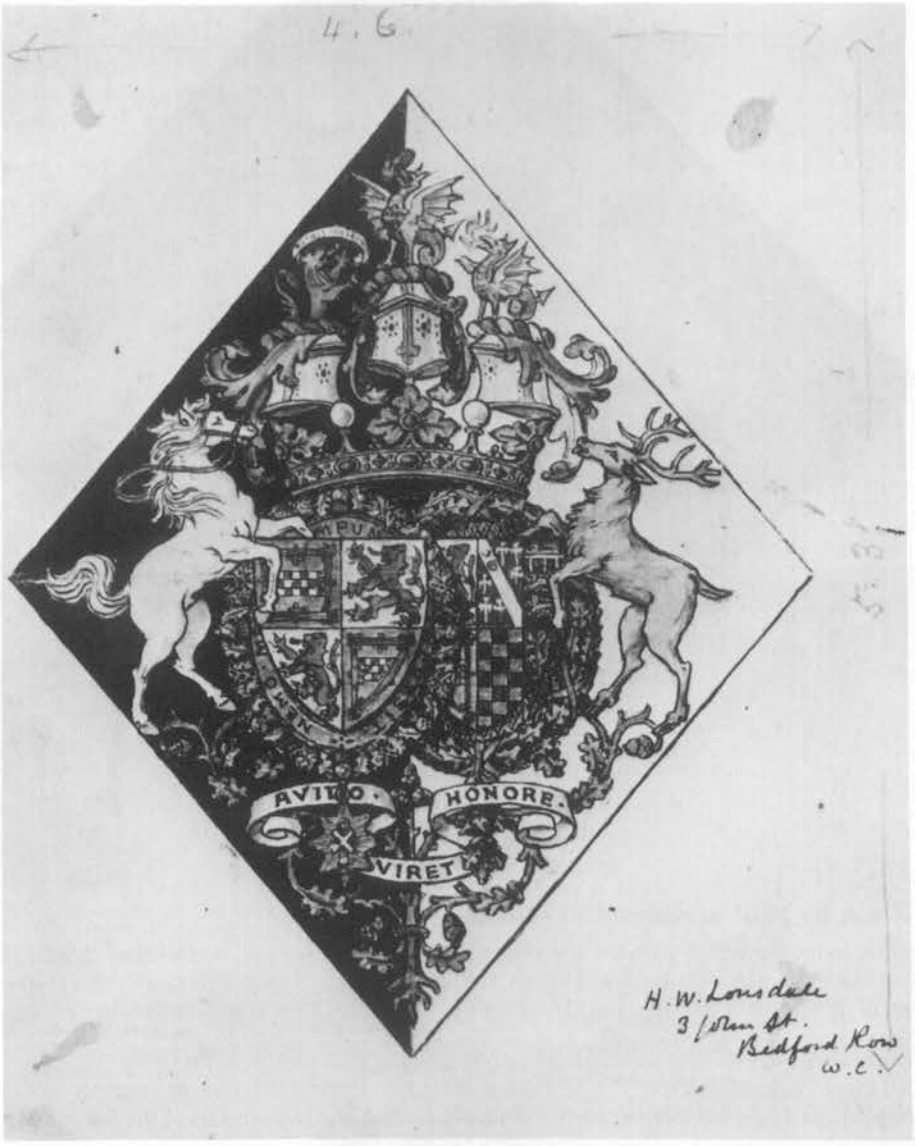
For John Patrick, third Marquess of Bute KT, who married Gwendolen Mary Anne Fitzalan-



48 B & C 1900 Mount Stuart, Rothesay, Isle of Bute

Two preparatory sketches for the hatchment to John, third Marquess of Bute signed H W Lonsdale, 3 John St, Bedford Row (London). W Lonsdale executed a considerable amount of heraldic work for Lord Bute during the 19th century. Apart from ceiling decoration in the Scottish history library at Mount

Stuart, Lonsdale also did the heraldic drawings for the two volumes on Scottish Burgh Heraldry partly written and financed by Lord Bute. The cast bronze decoration on Lord Bute's coffin was also designed by Lonsdale.



49 A & B 1903 Dunblane Cathedral Museum, Perthshire

695 mm square which includes a border with painted decoration, two winged cherub's heads, two torches of life with sprigs of laurel and 54 tears. Oil paint on heavy paper or canvas stuck to plywood, with a signature in the form of a crowned shield bearing a monogram. This was used by Graham Johnston, Herald Painter.

Unframed.

All black background.

Argent, on a fess Sable between two annulets in chief and two crosiers of the Second saltire-wise in base, three spur rowels of the Field, all within a bordure Gules.

Mantling: Gules doubled Argent.

Crest: on a wreath of the liveries a cross crosslet fitchée Gules.

Motto above: FUIMUS.

For David Fogo Laurie Row-Fogo who died in October 1903.

50 c1903 Weem Old Church, Perthshire

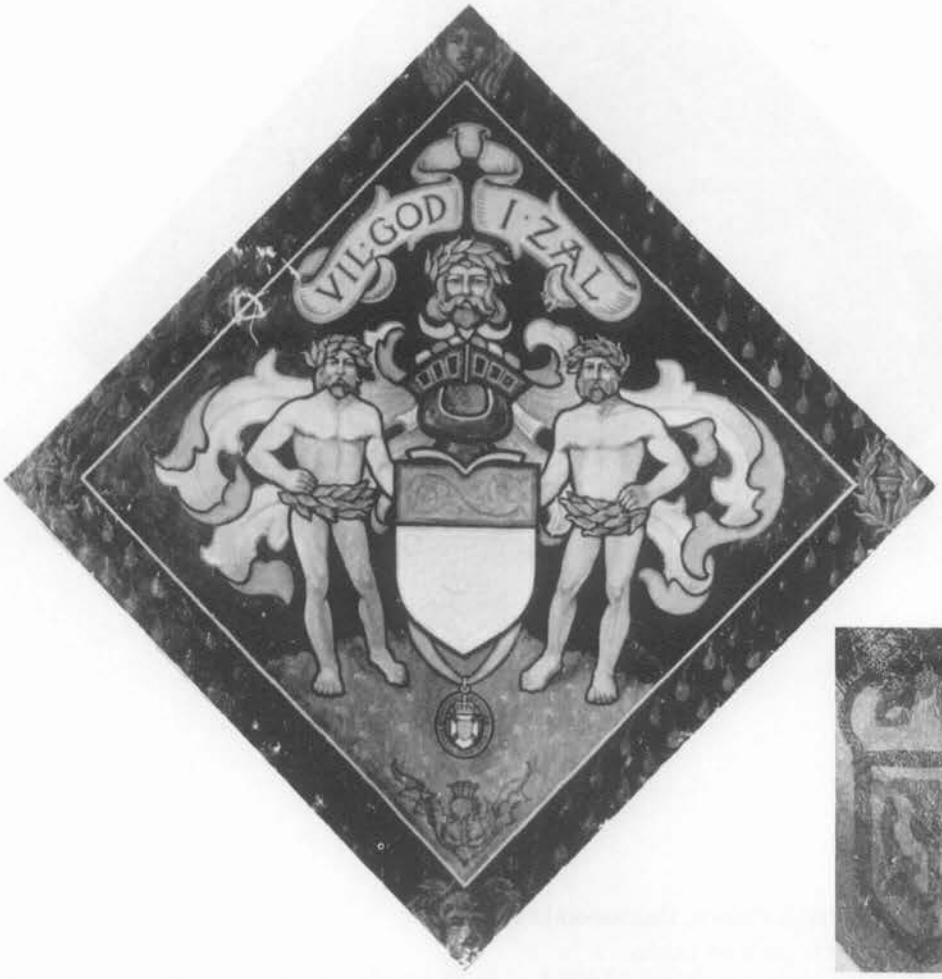
1220 mm square which includes a border 120 mm wide with painted decoration, two winged cherub's heads, two torches of life with a sprig of laurel and 51 tears. Oil paint on canvas.

Unframed.

The central section of this hatchment was cut out and stolen several years ago.

The style of the remaining border shows this to have been another example of work by Graham Johnstone.

Not illustrated.



51 A & B 1910 Weem Old Church, Perthshire

1390 mm square which includes a border 120 mm wide with painted decoration, two winged cherub's heads, two torches of life within wreaths of laurel and 106 tears. Oil paint on canvas signed by Graham Johnston, Herald Painter.

Frame: gold strip 25 mm wide.

All black background.

Argent, a chief Gules, both diapered, suspended below on an orange ribbon the Badge of a Baronet of Nova Scotia.

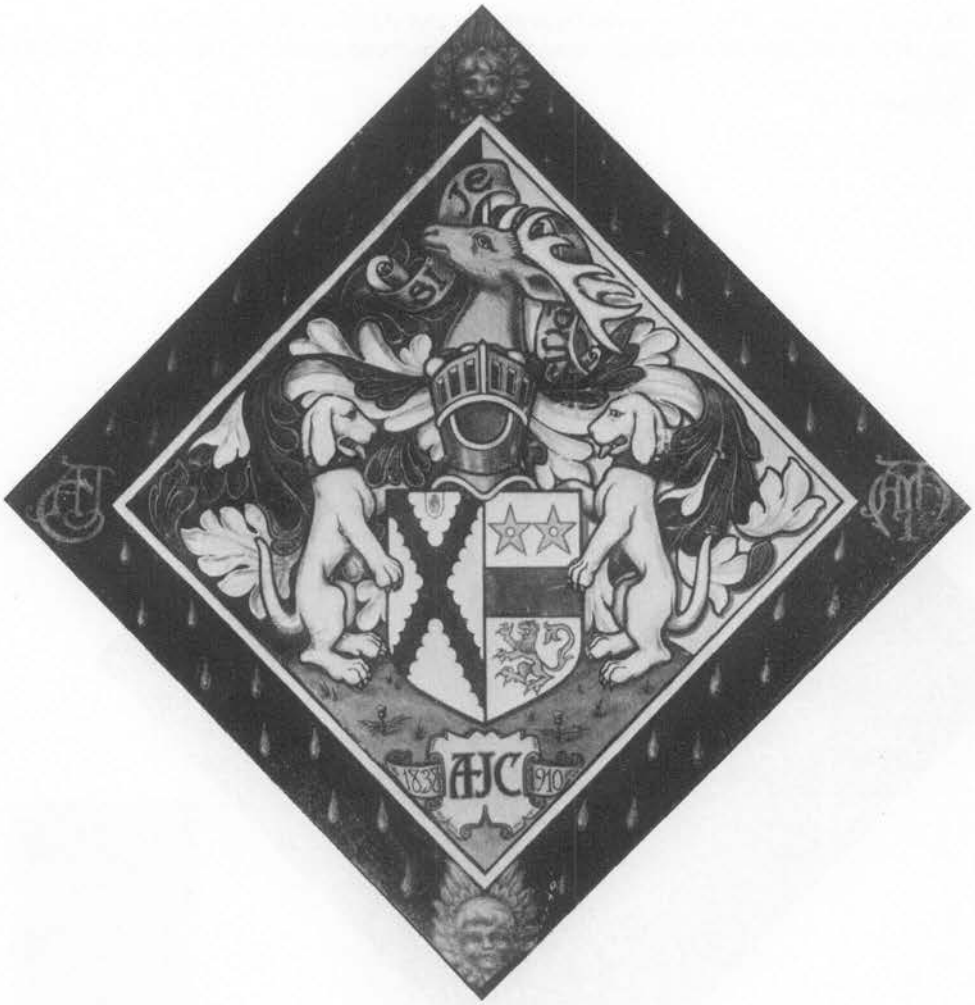
Supporters: two wild men wreathed about the loins and temples with laurel, standing on a grassy compartment with thistle at base.

Mantling: Gules doubled Argent.

Crest: A bearded man's head couped, wreathed around the temples with laurel.

Motto above: VIL GOD I ZAL.

For Sir Neil James Menzies of that Ilk, eighth and last Bt, *dsp* on 21 December 1910.



52 1910 Luss Parish Church, Dunbartonshire

1219 mm square. Oil paint on canvas.

Unframed but achievement is contained within a 140 mm broad black painted border semée of tears with winged cherub heads in the top and bottom angles and the monograms AJC and AHM in the dexter and sinister angles.

Impaled shield. Dexter, Argent a saltire engrailed Sable with the Badge of a Baronet of the United Kingdom in centre chief; sinister, Argent a fess Azure between in chief two spur-rowels Gules and in base a lion rampant of the Last, for MacRae of Conchra.

Supporters: dexter and sinister a ratchhound Argent collared Sable.

Mantling: Sable and Argent.

Crest: a hart's head couped Gules, attired Or.

Motto above: SI JE PUIS.

All on a compartment Vert, semée of thistles Proper, in the bottom angle a decorative shield bearing 1838 AJC 1910.

For Sir Alan John Colquhoun of Luss, sixth Bt, who married, as his second wife, Anna Helena, daughter of Duncan MacRae of Conchra. Sir Alan died in 1910.

This hatchment painted by Graham Johnston, Herald Painter from 1892 until 1927.

A 1827 Royal Museum of Scotland, Queen Street, Edinburgh

584 mm by 622 mm. Oil paint on black silk satin.

Frame: 35 mm wide, polished redwood holding picture glass.

Previously owned by Miss I Brown who purchased it in 1955 at a public roup in Elgin from belongings of a descendant of one of the Gordon Castle joiners. Not a hatchment but used as decoration on the coffin pall. See the example from the Canongate Kirk, Edinburgh (*B*).

Two shields. Dexter, surrounded by the motto of the Order of the Thistle, quarterly, first Azure three boar's heads couped Or, for Gordon; second Or three lion's heads erased Gules, for Badenoch; third Or three crescents within a double tressure flory counter flory Gules, for Seton; fourth Azure three cinquefoils Argent, for Fraser. Sinister, quarterly as dexter shield impaling Argent a double-headed eagle displayed Sable, beaked and armed Gules, on the breast an escutcheon, Argent a saltire Sable charged in the centre with a hurcheon Or, for Maxwell of Monreith. Pendent from the dexter shield is the Badge of the Order of the Thistle.

Supporters: dexter and sinister a deerhound Argent, collared Gules charged with three buckles Or.

Ducal coronet, crest: out of a ducal coronet a stag's head affronté Proper attired with tynes Or.

Mantling: Gules and Ermine.

Motto below: ANIMO NON ASTUTIA.

Probably for Alexander Gordon, Duke of Gordon who died on 17 June 1827. His first wife Jane Maxwell died in 1812 and the Duke married secondly Jane Christie on 2 July 1820 at Fochabers. Jane Christie was not armigerous.

HONI·SOIT·QUI·MAL·Y·PENSE

B 1 & 2 1837 Canongate Kirk, Edinburgh

460 mm by 638 mm. Oil paint on black and white silk satin.

Frame: 25 mm wide, oak holding picture glass. On the reverse of the frame is a printed note stating:

'The Royal Body, covered with a Purple Velvet Pall, adorned with Ten Escocheons of the Imperial Arms under A Canopy of Purple Velvet'.

This is not a hatchment but one of the pieces of heraldic decoration which was stitched to the coffin pall (see *B2* portraying use of similar panels on the hearse of Albert, Prince Consort).

Dexter background black.

Two shields. Dexter, surrounded by the Order of the Garter, quarterly first and fourth Gules three lions passant guardant in pale Or, for England; second Or a lion rampant within a double tressure flory counter flory Gules, for Scotland; third Azure a winged harp Or stringed Argent, for Ireland; over all an escutcheon tierced in pairle reversed, first Gules two lions passant guardant in pale Or, for Brunswick; *second Or, semée of hearts Gules, a lion rampant Azure, for Luneburg; third Gules, a horse courant* Argent, for Westphalia; and over all an inescutcheon Gules charged with the golden crown of Charlemagne, the escutcheon, for Hanover, is ensigned with a Royal Crown. The sinister shield, surrounded by a wreath, shows the arms of Queen Adelaide, eldest daughter of George, Duke of Saxe Meiningen. The two shields are ensigned by an Imperial Crown.

For King William IV who died in 1837.

C 1846 Murthly Castle, Perthshire

580 mm square. Oil on canvas.

Unframed. This is one of four diamond-shaped panels which were probably pinned to the pall covering the coffin.

Oval shield surmounting the Cross-Badge of the Sovereign and Military Order of Malta and bearing the arms of Stewart of Grandtully, previously blazoned.

For Thomas Stewart, fourth son of Sir George Stewart of Grandtully, fifth Bt. Thomas died in July 1846 (see no *29*).

D 1709 Royal Museum of Scotland, Queen Street, Edinburgh

1810 mm high by 1429 mm wide. Oil paint on panel made up with seven boards. Oval frame painted red but should be black.

All black background.

Although not a hatchment because of its shape, the main armorial device surrounded by probative shields conforms to the Scottish lozenge hatchment style. No other example of this type has survived and it is the product of an imaginative and gifted heraldic painter desirous of a new approach which did not involve mortheads and tears.

Impaled shield. Dexter, Gules on a chevron Argent three mullets of the First within a border chequy of the Second and First, for Carre; sinister, quarterly first and fourth, Azure a crescent between two mullets in chief Argent and a garb in base Or, for Wauchop; second and third, Or a cross engrailed Sable, for Raith of Edmonston.

Mantling: Argent and Gules.

Crest: A stag's head erased Proper with 10 tines Or.

Motto above: TOUT DROIT.

Probative branches:

Top to bottom	
Dexter	Sinister
Carre of Cavers	Wauchop of Edmonston
Forrest of Fingask	Hamilton of Redhouse
Ridell of that Ilk	Lord Torphichen
Morton of Cambo	Dennison of Redhall
Lord Jedburgh	Raith of Edmonston
Rutherford of Hundaly	Hay of Monkton
Duke of Buccleuch	Fullarton of that Ilk
Lord Ochiltree	Nicolson of Lasswade.

For Margaret Wauchop, wife of John Carre of Cavers. She died on 30 January 1709.

APPENDIX A

LIST OF FUNERALS FOR WHICH INFORMATION IS AVAILABLE

Date	Deceased	Source	Painter
1329	Robert I	(*ER* I, 150, 195, 193, 210)	John of Linlithgow
1515	James IV	(*TA* V, xxxiv, 26)	Alexander Chalmers
1537	Queen Madeleine	(*TA* VI, 334)	Anonymous
1542	James V	(Edin Burgh Recs, 112–113)	Andrew Watson
1542	James V	(*TA* VIII, 142)	Robert Dennis
1587	Mary, Queen of Scots	(Pitcairn 1822)	
1592	James, Earl of Moray	(Reg Deeds RD43, fo 104)	James Workman
1622	Alexander, Earl of Dunfermline	(Stevenson 1899, 160)	
1625	James, Marquess of Hamilton	(Maidment 1837, 101–5)	
1633	Margaret Ross, wife of Sir George Stirling of Keir	(Fraser 1858, 51–2)	James Workman
1633	Walter, Earl of Buccleuch	(Maidment 1837, 106–10)	
1635	Earl of Kinnoull	(*ibid*, 115–21)	John Sawers Herald Painter
1636	Countess of Wigton	(*ibid*, 122–5)	
1637	Countess of Niddisdale	(*ibid*, 126–9)	
1647	Lady Anna Cunningham, second Marchioness of Hamilton	(Hamilton Mss, 99/14/33)	John Sawers
1664	Lady Oxfuird	GD 135/96	John Telfer Herald Painter
1666	Sir Robert Farquhar of Munyie	(Dunbar Dunbar 1866, 84)	Patrick Alexander
1668	Earl of Cassilis	(Ailsa Mss GD 25/9/18)	John Telfer
1671	Second Earl of Panmure	(Dalhousie Mss GD 45/18/965)	Joseph Stacie Herald Painter
1675	Marchioness of Douglas	(Hamilton Mss, RH 48/3/25)	Joseph Stacie
1679	Archbishop James Sharp	(Arnot 1788, 608–10)	
1680	Sir Archibald Stewart of Castlemilk	(NLS Mss 5324 no 11; 5330 no 134)	Joseph Stacie
1681	John, Duke of Rothes	(Nisbet 1816, II, 147–9)	
1683	Lady Ann Morton	(Morton Mss GD 150/22)	George Porteous Herald Painter
1685	General Thomas Dalyell	(Dalyell & Beveridge 1924, 350)	George Porteous
1688	Lady Margaret Leslie, Dowager Countess of Wemyss	(Wemyss Mss)	George Porteous
1690	Margaret Primrose, first Wife of Sir John Foulis	(Hallen 1894, 125)	George Porteous or Henry Fraser
1691	Earl of Lauderdale	(Lauderdale Mss 62/53)	George Porteous
1693	Margaret Dalmahoy, wife of James Watson	(Morton Mss GD 150/3259/107)	George Porteous
1695	Mrs Barbara Ruthven	(Stuart 1858, 232–5)	George Porteous
1696	Ann Dundas, Second Wife of Sir John Foulis	(Hallen 1894, 187)	Henry Fraser Herald Painter
1697	Mrs Margaret Marjoribanks	(Marjoribanks 1882, 36)	George Porteous
1699	Ann Hay, ninth Countess of Morton	(Morton Mss GD 150/122)	Henry Fraser
1703	Mary Murray, third Wife of Sir John Foulis	(Hallen 1894, 316)	Henry Fraser
1716	James Watson of Saughton Ygr	Morton Mss, GD 150/3273)	Henry Fraser
1716	Sir Hugh Campbell of Calder	(Innes 1859, 417)	William Kerr
1720	Earl of Wemyss	(Wemyss Mss)	Alexander Syme
1723	Henry Macdougall of Makerston	(Blair 1953, 176–7)	Roderick Chalmers Herald Painter

Date	Deceased	Source	Painter
1724	First Earl of Marchmont	(Balfour Paul 1914, 27–38)	
1742	Laird of Murdostan	(Graham 1899, I, 55n)	
1755	Hugh Rose of Kilraik	(Innes 1848, 429)	
1759	Countess of Traquair	(Gordon 1984, 162)	
1766	Countess of Sutherland	(Bentick 1926, 310)	
1773	Dowager Duchess of Perth	(Gordon 1984, 162)	
1777	Lord Provost Alexander Kincaid	(Arnot 1788, 649–50)	
1790	Elizaberth Gunning, Duchess of Argyll	(NLS Soc Antiq Mss, Ms 2208/44)	
1839	Duchess of Sutherland	(Barron 1903, II, 243)	
1852	Duke of Wellington	(Morley 1971, 80–8)	

APPENDIX B

LIST OF HERALD PAINTERS AT THE COURT OF THE LORD LYON, SOME OF WHOM MAY HAVE BEEN RESPONSIBLE FOR EXECUTING THE HATCHMENTS ILLUSTRATED

1364	John de Aberdene	1770	James Cummyng
1592	James Workman	1804	John Kerr
1599	John Sawers	1823	Robert McInnes
1628	John Sawers	1832	W J Lawson
1661	John Tailzefer	1847	Thomas Yeater
1663	Joseph Stacey	1853	William K Williamson
1674	George Porteous of Craiglockhart	1857	Robert Frier
1687	Henry Fraser	1866	Thomas Brown
1700	Walter Melville	1880	Thomas A Brown ARSA
1724	Roderick Chalmers	1884	Andrew F Bainbridge
1747	Charles Robertson	1898	Graham Johnston
1764	Robert Dods		

APPENDIX C

LIST OF PROBATIVE ESCUTCHEONS FROM THE PRESTONGRANGE BURIAL VAULT, PRESTON PARISH CHURCH, EAST LOTHIAN

There are 50 escutcheons in toto, 12 have duplicates, there are 24 singles and two which cannot be identified. Size is given in millimetres, height first then width.

BARCLAY OF TOWIE 346×203 duplicate 362×206
Azure a chevron Argent between two crosses paty in chief and a mascle in base of the Second.

BISSET OF LESSENDRUM 350×193 duplicate 343×197
Azure a bend Argent.

COCHRAN 372×197 duplicate 356×197
Ermine on a chief Gules a boar's head couped between two mullets Argent.

CRAIG OF RICCARTON 369×210 duplicate 362×203
Ermine on a fess Sable three crescents Argent.

FARQUHARSON OF INVERCAULD 369×210 duplicate 359×200
Quarterly, first and fourth, Or a lion rampant Gules, second and third, Argent a fir-tree growing out of a mount in base and on a chief Gules the Royal Banner of Scotland, displayed on a canton of the First, a hand issuing from the sinister side holding a dagger point downward Proper.

EARL OF FINDLATER 375×200 duplicate 362×190
Quarterly, first and fourth, Argent a lion passant guardant Gules, crowned with an imperial crown Or, second and third Argent a cross engrailed Sable.

GORDON OF LECHESTON 365×194 duplicate 369×206
Azure a fess chequy Argent and of the Field between two boar's heads couped in chief and a crescent in base of the Second.

LUMSDEN OF INNERGELLIE 362×203 duplicate 362×194
Azure a chevron Or between a wolf's head couped and a buckle in chief and an escallop in base Argent.

MELDRUM OF IDEN 387×206 duplicate 391×206
Quarterly, first and fourth, Argent a demi-otter issuing out of a bar wavy Sable, second and third, Argent three unicorns' heads couped Sable.

NAIRN OF MORANGE 375×206 duplicate 362×216
Parted per pale Argent and Sable on a chaplet four cinquefoils pierced within a bordure, all counterchanged.

ROBERTSON OF STRALOCH 369×200 duplicate 356×203
Gules a mullet Argent between three wolves' heads erased of the Second, armed and langued Azure.

STRATON OF LAURIESTON 356×197 duplicate 347×203
Argent three bars embattled Azure; over all in the fess point an inescutcheon Gules.

EARL OF ABERCORN 365×184
Quarterly, first and fourth, Gules three cinquefoils Argent, second and third, Argent a ship with sails furled Sable, flagged Gules.

BRISBANE OF BISHOPSTON 356×210
Sable a chevron chequy Or and Gules between three cushions of the Second.

HON WILLIAM CARMICHAEL OF SKIRLING 369×200
Argent a fess wreathed Azure and Gules and in the middle chief point a crescent of difference of the Third.

CARMICHAEL 369×203
Argent a fess wreathed Or and Gules between an estoile in chief and a crescent in base of the Second.

CLEPHANE OF CARSLOGIE 381×210
Argent a lion rampant Gules and on his head a helmet Azure.

COCHRAN 372×197
Ermine on a chief Gules a boar's head couped between two mullets Argent.

LORD CRANSTON 369×194
Gules three cranes statant Or, 2 and 1.

CUMMING OF IRONSIDE 362×206
Azure a fess between three garbs Or.

DALGLEISH OF LAURISTON 369×205
Argent a tree eradicated and lying fess-ways Vert between three pheons Azure.

MARQUESS OF DOUGLAS 372×203
Quarterly, first Azure a lion rampant Argent, second Or a lion rampant Gules surmounted of a cost Sable, third Argent three piles Gules, fourth Or a fess chequy Azure and Argent surmounted by a bend Gules charged with three buckles of the First; over all an escutcheon Argent a man's heart crowned Gules, on a chief Azure three mullets of the First.

DOUGLAS 379×210
Ermine a bordure engrailed Gules, on a chief Azure three mullets Argent; for a cadet of Douglas of Cliftonhall.

DUNDAS OF ARNISTON 323×197
Argent a lion rampant Gules within a bordure Ermine.

GIBSON OF PENTLAND 365×210
Gules three keys fess-ways in pale, wards downwards, Or.

GRANT OF CULLEN BART 381×203
Gules three antique crowns Or within a bordure Ermine.

HAY OF KENNET 365×210
Argent a fess between three escutcheons Gules.

HENDERSON 350×216
Parted per pale dancetty Argent and Azure within a bordure Gules, on a chief Argent a crescent of the Third between two ermine spots; for a cadet of Henderson of Fordell.

IRVINE OF DRUM 362×203
Argent three small sheaves of holly 2 and 1, Vert each consisting of as many leaves slipped, banded Gules.

LORD LINDORES 362×197
Quarterly, first and fourth, Argent on a bend Azure three buckles Or, second and third, Or a lion rampant Gules surmounted of a cost Sable; over all on an escutcheon Gules a castle Argent.

EARL OF LINLITHGOW 369×228
Quarterly, first and fourth, Argent three gillyflowers Gules within a double tressure flory counter flory Vert, second and third, Sable a bend between six billets Or; over all on an escutcheon Azure an oak tree Or, within a bordure Argent charged with eight gillyflowers Gules.

LORD MADERTY 375×213
Or, three bars wavy Gules on a canton of the First a lion's head erased within a double tressure flory counter flory of the Second.

EARL OF MONTROSE 375×213
Quarterly, first and fourth, Or on a chief Sable three escallops of the First, second and third, Argent three roses Gules.

MURE OF ROWALLAN 369×228
Quarterly, first and fourth, Argent on a fess Azure three mullets of the First, second and third, Azure three garbs Or.

LORD RUTHVEN 369×200
Paly of six Argent and Gules.

SHAW OF GREENOCK 336×213
Azure three covered cups Or.

WINRAM OF LIBERTON 365×200
Gules a ram passant Argent, for difference in the middle chief point a crescent of the Second.

Unidentified escutcheon A 381×206

Unidentified escutcheon B 343×210

Apart from the escutcheons the Prestongrange material includes the following:

Set of four Memento Mori, all approx 184 square.
Set of four Memento Mori, all approx 190×203.
Three Memento Mori (one missing), all 152 square.
Three cut out Mortheads (one missing),
Letters: J. E. H. (John Earl Hyndford?); W. W. Esq[r]; G.H.L.S.
Three cut-out tears, one of canvas, two of paper.
Eleven pins.

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