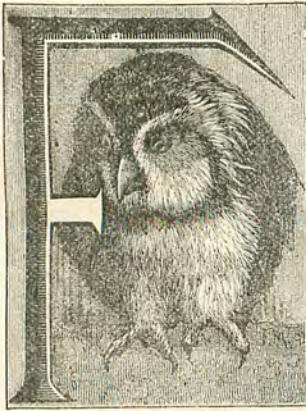


A ROMANCE IN THE DUCAL HOUSE OF ATHOLE.



NEW Scottish houses hold a higher position in their native land than the Murrays, or De Morays, for many centuries Earls, and now Dukes, of Athole, their Flemish ancestors

having settled down in the Eastern districts of Scotland as early as the reign of King David I., who granted them some of the finest lowlands of Moray. They afterwards gained the lairdship of the fine district of Tullibardine, in Perthshire, and the way in which they gained it is told in local tradition as follows. We should premise that to this day the Murrays of Athole bear as their crest the head and arms of a savage or wild man, and that one of the "supporters" of their shield is "a savage proper, wreathed about the head and waist, and bound with a chain over his right arm, and his feet fettered by a chain of iron." The family motto also is, "Forth, fortune, and fill the fetters."

Now arms and mottoes when granted have generally hid in them some covert meaning, and those of the Murrays form no exception to the rule. Some six centuries ago or more the fair lands of Tullibardine belonged to a youthful and beautiful lady, Ada, or Aeda, the only child and heiress of Malise, Seneschal of Strathearn. She was very romantically inclined, and having lost both her parents in childhood, she used to roam about the forests of Tullibardine, which stretch for miles along the Tay, from Dunkeld to what is now Blair Athole. Romantic as they were, however,

these forests were haunted by a wild man of the woods, who was the terror of the district, and who often assaulted wayfarers and beat them cruelly, or robbed them of their goods. He was huge in stature and "uncanny" in appearance, and was called the Satyr of Athole; and more than once in her walks the youthful heiress had encountered the monster, and narrowly escaped falling into his clutches. So, as the story goes, she vowed that she would give her hand and half of her broad acres to any youth in Scotland who would either kill him or bring him in fetters as a prisoner to her castle.

A young (and, of course, handsome) gentleman, named William de Moray, offered his services to the lady, and vowed that he would quickly rid her of all fear of the savage monster, for he would "fill the fetters" with him and bring him bound hand and foot. And this is how he set about the task, if we may trust Mr. J. G. Barbour's "Traditions of Scotland."

There was, he tells us, in the forest a hollow stone, to which at a certain hour every day this satyr of Athole was observed to repair, in order to quench his thirst from the cool, clear water which flowed into it and dripped down its sides. The young Highlander one day turned aside the stream, and filled the basin instead with Highland whisky and honey mixed together. At the usual hour the monster arrived and quaffed the liquor, and, delighted with the taste, he drank greedily. The result was, of course, that he lay stupefied and helpless on the turf; and it was an easy task for the young man of Moray to bind and fetter him, and to show him in this state to the heiress of Tullibardine, from whom also, equally of course, he demanded the covenanted reward. The young lady on her part, we may believe, was "nothing loth" to fulfil her promise, so she consented at once to the arrangement, while the savage was ordered to be immured in the dungeon of a neighbouring fortress. What was his ultimate fate tradition does not record, and naturally enough his name does not appear in Scottish history. With the lady herself William Moray, or Murray (as the name came to be

called in time), obtained a share of the broad deer-forests of Tullibardine and Athole mentioned above, and it is to be hoped and believed that the young couple "lived happily ever afterwards."

"Tradition," writes Mr. Barbour, "says that from that day forward that peculiar admixture of honey and Highland spirits was constantly called Athole brose; and the circumstance of fettering the half-naked savage suggested the armorial bearings and motto, which has ever since been borne by the Murray family. Indeed, the figure of a man standing in fetters, with so appropriate a motto, can leave little doubt as to the correctness of this Highland tradition. The young champion, beloved by his mistress, did indeed go forth and fill the fetters."

The son of this couple, Andrew Moray, in the contests for the Scottish crown, largely helped John Baliol to gain his victory at Dupplin, and for this he paid the penalty with his life, being put to death when the cause of Baliol was lost. His direct descendant, the twelfth Laird of Tullibardine, was raised to the peerage by James VI. of Scotland; and his grandson, having been made Marquis of Athole, and marrying a daughter of the Earl of Derby, was eventually raised to a Dukedom, while a younger branch of the family is still ennobled in the person of the Earl of Dunmore.

It is often remarked that history has a tendency to repeat itself, and an example of the truth of this remark is to be found in the after history of the house of Murray. For it is on record that when the recreant Bothwell challenged to mortal combat anyone who dared to accuse him of having had a share in the death of Darnley, a Murray of Tullibardine, a descendant of the hero mentioned above, at once took up the gauntlet. Mary, then affianced to Bothwell, forbade the contest; else, who knows that young Tullibardine might not have felled or fettered the intruder on Darnley's bride, just as his ancestor had dealt with the monster of the forest three centuries before?

EDWARD WALFORD.

PHOTOGRAPHIC KNICK-KNACKS.

By R. A. R. BENNETT, B.A., Hon. Sec. of the "Literary Photographic Club," "Postal Photographic Club," etc.

EVEN in the days of the old wet-plate process there were many dauntless spirits among the fair sex who were not deterred by the difficulties which were inseparable from it, and who, surmounting all the obstacles in their way, produced work which was in no way behind that of their brothers, who, perhaps, plunged more deeply into the mysteries of the craft than they did. Now that the uncertainty and general messiness of that process have been practically supplanted (though for some branches of work it still is to be preferred), and we have instead the much cleaner dry-plate process, which can be manipulated without fear of soiling hands or dresses, the number of girls who take up this art as a pleasant pastime, or even, it may be, as a means of earning something more substantial than mere enjoyment, is enormously increasing, and every day sees new recruits enlisted in its service.

Supposing, then, that you who read this are one of the many who have joined the ranks of the amateurs, I am going to tell you how you can use the negatives which you have by you to make therewith pretty fancy ornaments for the drawing-room; or if you like, and can manage to dispose of them to shops, etc., you may realise a profit from your work over what you actually spent on it.

The "platinotype process," which has lately been introduced, gives us pictures on sensitised paper, which are more permanent than those of the old silver albumen process: in fact, they are said never to fade, and to last as long as the paper on which they are printed. The colour is also considered by many to be more artistic than that of the silver print. Materials for the process can only be obtained from the Platinotype Company, 29, Southampton Row, High Holborn, London, W.C., or their agents.

But besides these prints on prepared paper, it is possible to make prints on other substances which lend themselves more readily to fancy work. It was formerly possible to sensitise fabrics with silver salts, but the pictures produced therewith would not stand much washing; whereas, those produced by the platinotype process, being unaffected by soap, can be washed when necessary without much fear of the consequences.

It is possible to sensitise the paper oneself, but I shall not give instructions how to do that, as probably very few readers would care to go through a process which would be troublesome to manage and uneven in its results. It is better to buy the materials ready sensitised from the company, from whom either fine muslin, linen, or sateen can be obtained.

The fabric, whatever it may be, has to be kept perfectly dry before being used. The