published *Poem*s, *amorous, funerali, divine, pastorall* (1616), and *Flowers of Zion, or Spiritual Poems* (1623). He also wrote a *History of Scotland during the Reigns of the Five Jameses* (1655), some political tracts, and the *Cypress Grove,* a moral treatise in prose. As a writer of sonnets he has always been highly esteemed. Nearly contemporary with Drummond was Patrick Hannay, a native of Gallo­way, who seems to have followed James to England. He published his poems in 1622, the principal of which are *Philomela the Nightingale* and *Sheretrine and Mariana.* He occupies a favourable position amongst the minor Scottish poets. After the removal of the Scottish court to London and the union of the crowns in 1603, the old language began to be considered as a provincial dialect ; and the writers subsequent to Drummond, who was the first Scottish poet that wrote well in English, take their places amongst British authors.

To the short sketch above given may be added a notice of the early Scottish writers on mathematics, philosophy, jurisprudence, and medicine. In mathematical science the name of Joannes Sacro Bosco (John Holywood or Holybush) may be mentioned, as he is believed to have been a native of Nithsdale and a canon of the monastery of Holywood, from which he took his name. He flourished about the beginning of the 13th century, and his treatise *Dc Sphera Mundi* was very generally taught in colleges and schools. The system of astronomy and the other mathematical treatises of James Bassantie, who taught at Paris about 1560 with much success, were celebrated in their time. The greatest of the Scottish mathe­maticians, however, was John Napier *(q.v.*) of Merchiston, who wrote on various kindred subjects, and in 1614 astonished the world by his discovery of logarithms. In philosophy, besides the voluminous works of Duns Scotus and John Major already men­tioned, various learned commentaries on Aristotle, of which Scottish philosophy then almost entirely consisted, were published by Robert Balfour, principal of the college of Guienne ; by John Ruther­ford, professor of philosophy at St Andrews (under whom Admirable Crichton was a pupil) ; and by James Cheyne, professor of philosophy at Douai. In jurisprudence a celebrated treatise on the *Feudal Law* was written by Sir Thomas Craig about 1603. It was not, however, published till about half a century after his death, as the printing of any treatise on the law of Scotland while he lived seems to have been considered as out of the question. Commentaries on some of the titles of the *Pandects* of Justinian, and a treatise *De Potestate Papæ* (1609), in opposition to the usurpation of temporal power by the pope, were written by William Barclay, professor of law in the university of Angers. Another early legal work was a treatise *On the Connexion between Government and Religion,* by Adam Blackwood, judge of the parlement of Poitiers, who was the antagonist of Buchanan and a strenuous defender of Mary queen of Scots. In medicine the principal early Scottish works were written by Duncan Liddell, a native of Aberdeen, who in 1605 published at Helmstädt his *Disputationes medicinales,* containing the theses or disputations maintained by himself and his pupils from 1592 to 1606. He also published other works, which contain an able digest of the medical learning of his age. Henry Blackwood, dean of faculty to the college of physicians at Paris, wrote various treatises on medicine, of which a list will be found in Mackenzie’s *Lives of the Scottish Writers,* but which are now only historically interesting. (J. SM.)

SCOTT, David (1806-1849), historical painter, was born at Edinburgh in October 1806, and studied under his father, Robert Scott, an engraver of repute in the city. For a time in his youth he occupied himself with the burin ; but he soon turned his attention to original work in colour, and in 1828 he exhibited his first oil picture, the Hopes of Early Genius dispelled by Death, which was followed by Cain, Nimrod, Adam and Eve singing their Morning Hymn, Sarpedon carried by Sleep and Death, and other subjects of a poetic and imaginative character. In 1829 he became a member of the Scottish Academy, and in 1832 visited Italy, where he spent more than a year in study. At Rome he executed a large symbolical painting, entitled the Agony of Discord, or the Household Gods Destroyed. On his return to Scotland he continued the strenuous and unwearied practice of his art ; but his pro­ductions were too recondite and abstract in subject ever to become widely popular, while the defects and exaggerations of their draftsmanship repelled connoisseurs. So the

gravity which had always been characteristic of the artist passed into gloom ; he shrank from society and led a secluded life, hardly quitting his studio, his mind con­stantly occupied with the great problems of life and of his art. The works of his later years include Vasco da Gama encountering the Spirit of the Storm, a picture— immense in size and most powerful in conception—finished in 1842, and now preserved in the Trinity House, Leith; the Duke of Gloucester entering the Water Gate of Calais (1841), an impressive subject, more complete and har­monious in execution than was usual with the artist ; the Alchemist (1838), Queen Elizabeth at the Globe Theatre (1840), and Peter the Hermit (1845), remarkable for their varied and elaborate character-painting ; and Ariel and Caliban (1837) and the Triumph of Love (1846), distin­guished by their beauty of colouring and depth of poetic feeling. The most important of his religious subjects are the Descent from the Cross (1835) and the Crucifixion— the Dead Rising (1844). In addition to his works in colour Scott executed several remarkable series of designs. Two of these—the Monograms of Man and the illustra­tions to Coleridge’s *Ancient Mariner—*were etched by his own hand, and published in 1831 and 1837 respectively, while his subjects from the *Pilgrim's Progress* and Nichol’s *Architecture of the Heavens* were issued after his death. Among his literary productions are five elaborate and thoughtful articles on the characteristics of the Italian masters, published in *Blackwood's Magazine,* 1839 to 1841, and a pamphlet on *British, French, and German Painting,* 1841. He died in Edinburgh on the 5th of March 1849. As a colourist David Scott occupies a high place in the Scottish school, but the most distinctive merit of his works lies in the boldness of their conception and their imagina­tive and poetic power.

See W. B. Scott, *Memoir of David Scott, R.S.A.* (1850), and J. M. Gray, *David Scott, R.S.A., and his Works* (1884).

SCOTT, Sir George Gilbert (1811-1878), one of the most successful ecclesiastical architects of the 19th century, was born in 1811 at Gawcott near Buckingham, where his father was rector; his grandfather was Thomas Scott (1747-1821), the well-known commentator on the Bible. In 1827 young Scott was apprenticed for four years to an architect in London named Edmeston, and at the end of his pupildom acted as clerk of the works at the new Fishmongers’ Hall and other buildings in order to acquire a knowledge of the practical details of his profession. In Edmeston’s office he became acquainted with a fellow- pupil, named Moffat, a man who possessed considerable talents for the purely business part of an architect’s work, and the two entered into partnership. In 1834 they were appointed architects to the union workhouses of Buckinghamshire, and for four years were busily occupied in building a number of cheap and ugly unions, both there and in Northamptonshire and Lincolnshire. In 1838 Scott built at Lincoln his first church, won in an open competition, and this was quickly followed by six others, all very poor buildings without chancels ; that was a period when church building in England had reached its very lowest point both in style and in poverty of construc­tion. About 1839 his enthusiasm was aroused by some of the eloquent writings of Pugin on mediaeval architect­ure, and by the various papers on ecclesiastical subjects published by the Camden Society. These opened a new world to Scott, and he thenceforth studied and imitated the architectural styles and principles of the Middle Ages with the utmost zeal and patient care. The first result of this new study was his design for the Martyrs’ Memorial at Oxford, erected in 1840, a clever adaptation of the late 13th-century crosses in honour of Queen Eleanor. From that time Scott became the chief ecclesiastical architect in