

## LATE FIFTEENTH CENTURY CHURCH PAINTINGS FROM GUTHRIE AND FOULIS EASTER<sup>1</sup>

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### SUMMARY

THE Guthrie Aisle was erected by Sir David Guthrie of that Ilk *c.* 1475 as an addition to the small, medieval church which already stood on the site. At the same time he extended the church to the E. before endowing it as a college. He died before the foundation was complete, but his intentions were carried out by his son.

A wooden barrel vault was provided in the aisle. The soffit was painted on one side with a representation of the Day of Judgement or 'Doom' (the only surviving example in Scotland) and on the other with the Crucifixion and associated scenes.

This decoration resembles in some respects the well-known paintings from the rood-screen at Foulis Easter, and there is some evidence to suggest that they were the work of the same hand. The artist has not been identified.

Although the paintings from Guthrie and Foulis Easter are fragmentary, they are the only surviving major examples of church decoration from the second half of the fifteenth century in Scotland, and demonstrate the spiritual and technical merit of work of the period.

### THE GUTHRIE AISLE<sup>2</sup>

The Guthrie Aisle stands today beside a modern church, isolated and unimpressive. It is all that survives of the Collegiate Kirk of Guthrie, to which it was attached for more than three hundred years. Until 1826 this chapel projected from the S. wall of the nave, its E. wall in line with the E. gable of the original church.

The aisle is a gabled structure, built of local Angus rubble and roofed with Arbroath type slabs. External features such as the doorway in the W. wall and the windows in the W. wall and S. gable are of wrought ashlar with well-cut mouldings of late medieval character. The N. gable was rebuilt in its present form in the early nineteenth century when the medieval nave was demolished.

The interior of the aisle measures 21 ft. 6 in. long and 14 ft. 6 in. wide, with walls approximately 2 ft. 9 in. thick. The altar stood against the E. wall which is blank except for an aumbry and the remains of the piscina.

The aisle was the private burial vault of the Guthrie family and as such was preserved when the remainder of the old church was destroyed. The greater part of the roof timbers have survived with many of the painted boards which were attached to them to form a vaulted ceiling. The roof timbers, measuring 5½ in. square, comprise rafters, ties and struts fitted with gusset pieces to form the curved profile of the ceiling. Oak has been used throughout and forged iron nails hold the various parts secure.

<sup>1</sup> Guthrie is 6 miles NW. of Arbroath, Foulis Easter 5 miles WNW. of central Dundee.

<sup>2</sup> Figs. 1-7 and Plates XVIII-XXX.

The ceiling boards are  $\frac{3}{4}$  in. thick and vary in width from  $7\frac{1}{2}$  to  $9\frac{1}{2}$  in. Every board has been fixed with iron nails, two only at each end. The edges have been tongued and grooved except for the crown boards which must have been tongued on both sides as grooved edges are uppermost on either side of the vault.

During the restoration of the aisle in 1881, the roof was taken down and the old trusses repaired. Defective ceiling boards were replaced with new planks and the vault was supported by a moulded cornice and ribs applied to the curved surface. Four heraldic bosses, three original, one modern, were screwed to the soffit at the intersection of the ribs<sup>1</sup>. These repairs must constitute the only readjustment ever made to the ceiling as no more than two iron and two brass nails are evident at the board ends. Fifty-five boards, whole or incomplete, have survived out of a probable total of eighty-one, so that nearly two-thirds of the timber is original.

There are no dates on the aisle or on the ceiling, but the royal arms are shown without the treasure at the top and can therefore be dated to the years 1472-90<sup>2</sup>.

#### THE PAINTINGS

The most interesting feature of the aisle is the painting on the vault. There are two separate compositions, each picture filling the area from wallhead to the crown of the arch and roughly measuring 20 by 10 ft. Later lime-washing has bleached the painting so that now only black outlines exist with traces of the original colours in isolated patches. Dampness has also affected the wood; the boards are badly warped and very brittle<sup>3</sup>.

The better preserved composition of the two is the 'Doom',<sup>4</sup> a subject popular in medieval times, but now surviving in Scotland only at Guthrie. Usually this subject was painted facing the nave, either on the wall over the choir arch or on the tympanum boarding which filled the space over the rood screen. In England it is well represented in both these positions, but towards the latter half of the fifteenth century with the great demand for chantry chapels the Last Judgement and other appropriate iconography filled any convenient space. The Guthrie example belongs to the latter category.

At Guthrie the artist adhered to the standard pattern used by medieval painters to interpret this subject, but the composition is well contrived and conveys an impression of depth and distance. The scene is set on a horizon line which extends from half way up the left side of the picture, across the centre then down towards the right hand corner. A wide plateau is intended with the outline of hills behind, and on the extreme right a valley of space or limbo beyond its edge. The figure of Christ, seated on a rainbow, is the central and dominant feature. His hands are uplifted with palms turned to show the nail wounds; the feet are exposed for the same reason and

<sup>1</sup> The fourth was an addition, not a replacement. The medieval bosses had been painted and were originally mounted with the arms of Crawford and Guthrie flanking the Lion Rampant on either side. They are now at Guthrie Castle as are four carved panels which may also have come from the church (Plate XXX).

<sup>2</sup> Stevenson, J. H., *Heraldry in Scotland*, II, p. 393. There are a number of examples of this, notably the Royal Arms on the famous paintings from Trinity College Church, Edinburgh, now in the National Gallery of Scotland.

<sup>3</sup> For this reason special methods were developed for recording the paintings. They were traced on to transparent sheets of polythene plastic and these brush drawings were then reduced photographically. Figs. 5 and 7 are the result.

<sup>4</sup> Based on the well-known passage in St Matthew, 25.

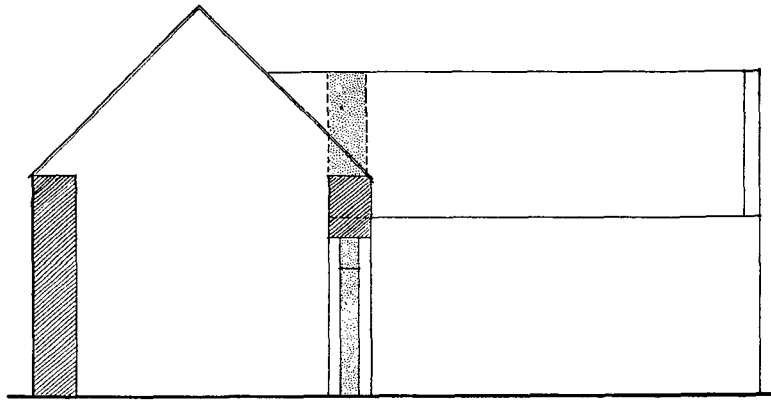
the robe parted to reveal the wound in His side. Drops of blood flow from all five wounds. His features and hair have been expertly drawn; the expression is serene. The head is encircled by a halo decorated with a floriated cross and flanked by two swords with the points inwards. It is usual to find instruments of the Passion in the surrounding area, but although there are traces of paint such symbols, if they existed, are no longer visible. Below the rainbow St John the Baptist can be identified to the viewer's right and to the left the Virgin Mary, representing the best of man and womankind interceding for the human race. Unfortunately only their heads and shoulders have survived, but it is obvious that they are both kneeling in attitudes of prayer.

To the left of the picture are the walls of Heaven, shown as a castle or church complete with tower and spire. The parapets are decorated with cross-shaped loops. Four angels look down from the wall-tops while a fifth stands on the parapet of the tower. Another angel has descended to the level of the hill-tops; the right hand rests on the parapet wall while the left beckons to the Redeemed. A much larger figure with outstretched wings soars aloft to the right of the spire sounding a large trumpet. At the base of the building the figure of St Peter is legible, but his surroundings are obscure.

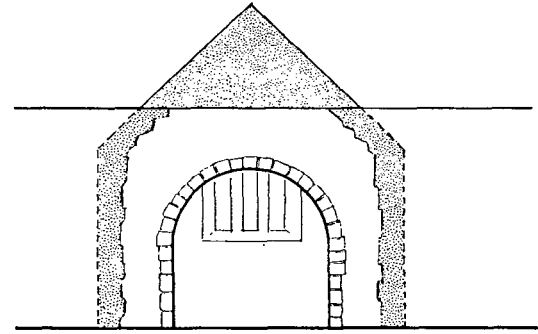
On the right hand side of the composition, at bottom left, the dead can be seen rising from their graves. Everywhere reed-like plants with little red flowers spring from the earth. Above should appear St Michael weighing the human souls in his scales, but all colour has disappeared. It is now only possible to make out the figures of the Wicked who have passed from the weighing scene. Demons with long ears and claw-like feet pull down the Damned amid a confusion of long flames issuing from the open jaws of Hell. Time has been less kind to the Righteous as only traces exist to indicate their presence. They are seen proceeding towards St Peter who is there to conduct them on the journey to the City of God.

The second picture, on the opposing curve, depicts a number of scenes from the Passion cycle. On this side of the ceiling both wood and painting have fared worse than on the Doom section, but it is still possible to identify three scenes with certainty from the fragments extant. The Last Judgement was generally in juxtaposition to Calvary, and here the Crucifixion occupying the central area was the largest and most prominent subject. In the scene, the figure of Christ is legible though incomplete. Longinus exists as an outline, his spear resting on his left arm as he directs it up to the figure of Christ. Below this the Virgin Mary, with Mary Cleophas and St John, are gathered at the foot of the Cross. Here the true measure of the artist's ability can be appreciated, particularly in the heads of the weeping women. The portrayal of the distraught mother comforted by her friends conveys, even without the rest of the scene, the terrible tragedy of the event. To the right of these figures the outline of a pole-axe can be seen amid the confusion of lines to the right of the Cross.

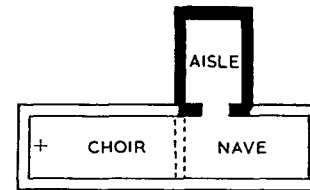
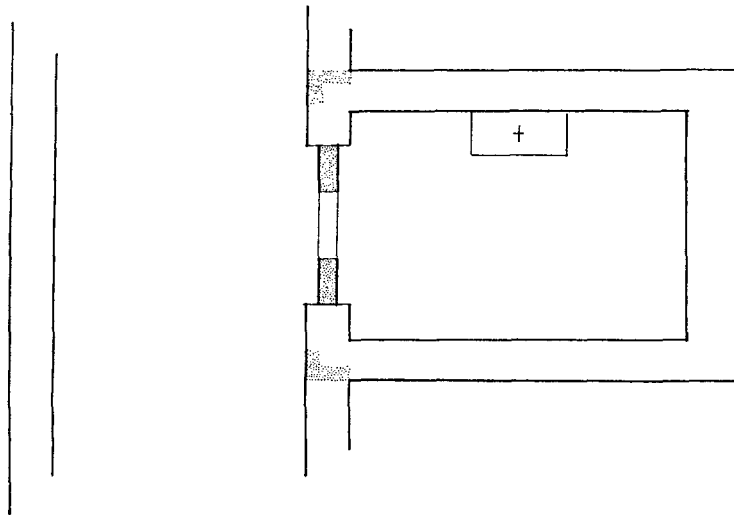
The areas on either side of the above subject have been quartered. It is probable that the two upper spaces immediately adjacent to the Calvary scene on either side were part of it. On the right the lower part of a crucified figure is visible, a female



NAVE - LOOKING EAST



19 TH. CENT.



GUTHRIE CHURCH. ANGUS.

-1898. 1902.

FIG. 1. Guthrie Aisle: plan and sections through aisle and church

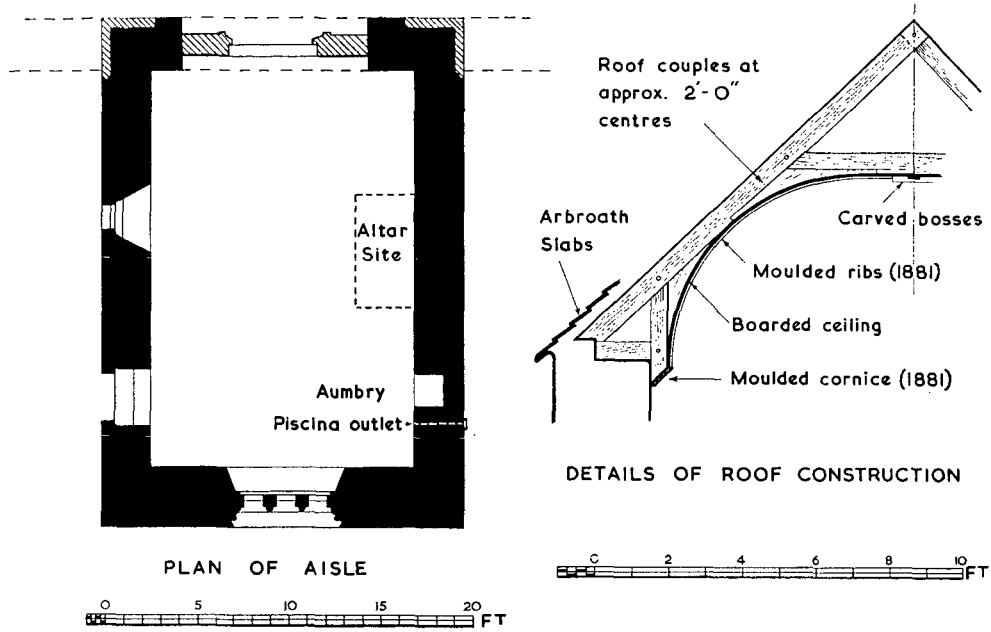


FIG. 2. Guthrie Aisle; plan, and section through roof

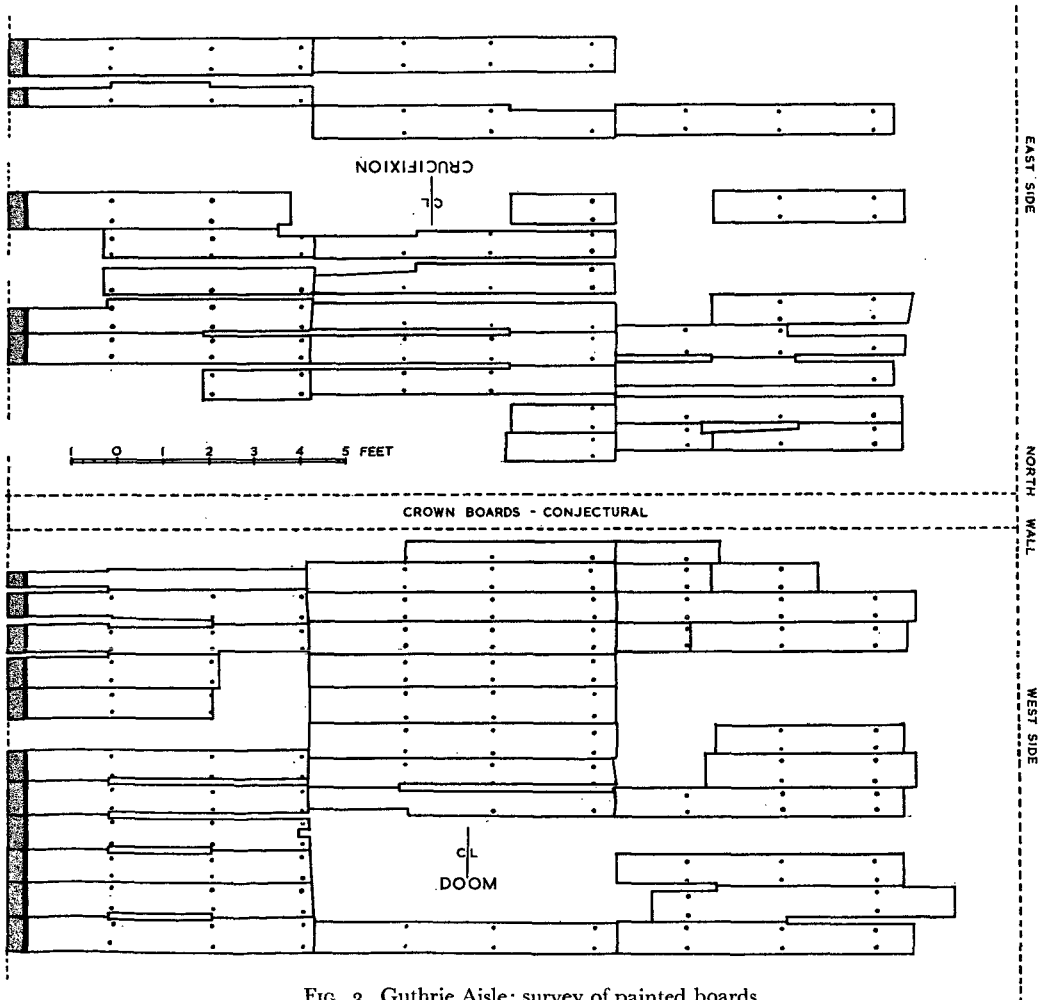


FIG. 3. Guthrie Aisle: survey of painted boards

saint kneeling in prayer beside the cross. This must represent one of the thieves as the attentions of the woman are wholly towards the central crucifix. The next compartment, on the extreme right, illustrates the Entombment. An arcaded tomb chest can be identified with recognisable traces of the body of Christ being laid into it. The subjects pictured in the spaces underneath are faint and very fragmentary but sufficient remains to name them. The Resurrection is discernible in the left quarter, depicted in a manner characteristic of the period.<sup>1</sup> The risen Christ steps from the tomb carrying a banner of the Cross, with His hand raised in blessing. The neighbouring space contains a similar figure with a staff and may represent Christ's Descent into Hell.

The scenes at the opposite end of the panel are beyond interpretation. The top inner space may, like the corresponding area on the other side, be associated with the Crucifixion scene. In this quarter a number of Apostles can be perceived with other figures of martial character. Further left four more saints can be identified, each head being decorated with a nimbus of scallop design. The remains of painting in the two lower compartments are too fragmentary to be described.

A well-defined margin has been painted across the boards at one end of the ceiling measuring 5 in. broad, including 4 in. in red and 1 in. in black. This may mark the position of the wooden tympanum or gable which divided the roof of the aisle from the nave of the church. If this is the case the vault must have been reversed during the 1881 restoration since in 1955 this margin was against the S. gable.

Little can be said of the original palette, but black served to sketch in the design and was also used as an undertone to enrich other colours; red, yellow, umber and white can also be identified. Of these the best preserved is red which is present throughout the work in various tints.

The mutilation of the paintings has been severe and it is easy to underestimate their merit. Yet what survives is sufficient to demonstrate both the technical skill of the painter and the emotional impact of the work as a whole.

#### HISTORY

Sir David Guthrie of that Ilk was a notable figure in fifteenth-century Scotland – Armour Bearer to King James II, Lord Treasurer (1461), Comptroller (1466) and Lord Chief Justice (1473).<sup>2</sup> In 1466 he recovered the barony and estates of Guthrie which had been granted to his family by David II but afterwards sold,<sup>3</sup> and in 1468 obtained a royal warrant under the Great Seal to build the tower and castle of Guthrie.<sup>4</sup>

Sir David founded a college at Guthrie which was dedicated to the Virgin Mary and endowed for a provost and three prebends. The foundation was confirmed shortly after his death by a Bull of Pope Sixtus IV dated 14th June 1479.<sup>5</sup> The

<sup>1</sup> As shown on the font at Foulis Easter (Plate XLIV:1).

<sup>2</sup> *Dictionary of National Biography*. cf. also *Accts. L. H. Treas. Scot.* 1 (1473–98), p. xxx, *Exchequer Rolls of Scotland*, vii (1460–9) p. 77 etc.

<sup>3</sup> *Reg. Mag. Sig.*, II (1424–1513), p. 183, Item 868.

<sup>4</sup> Letter from George Constable to General Hutton. Appendix A.

<sup>5</sup> *ibid.* But Easson, D. E., *Medieval Religious Houses in Scotland*, quoting *Calendar of entries in the Papal Registers*, xiii gives 19th May. According to the latter account Guthrie was a prebendal church of Brechin cathedral at the time the college was founded.

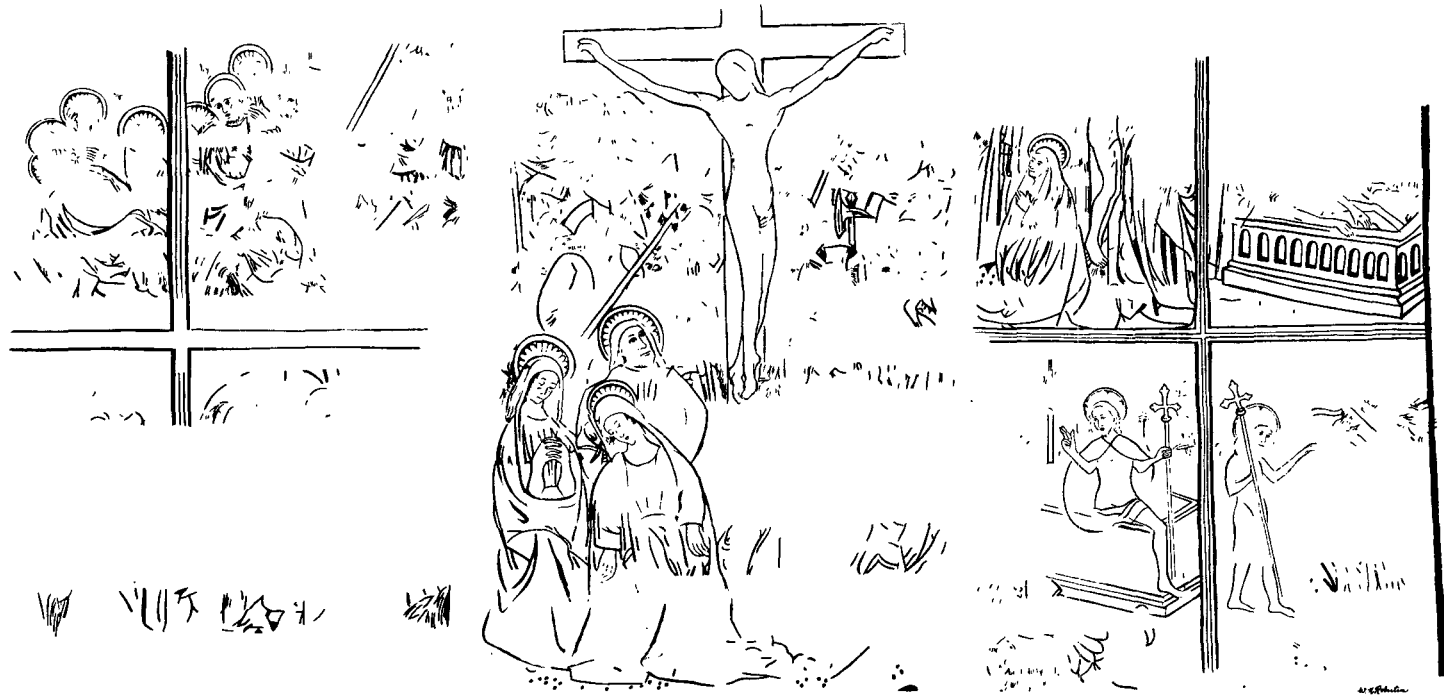


FIG. 4. Guthrie Aisle: reconstruction of Crucifixion



FIG. 5. Guthrie Aisle: Crucifixion



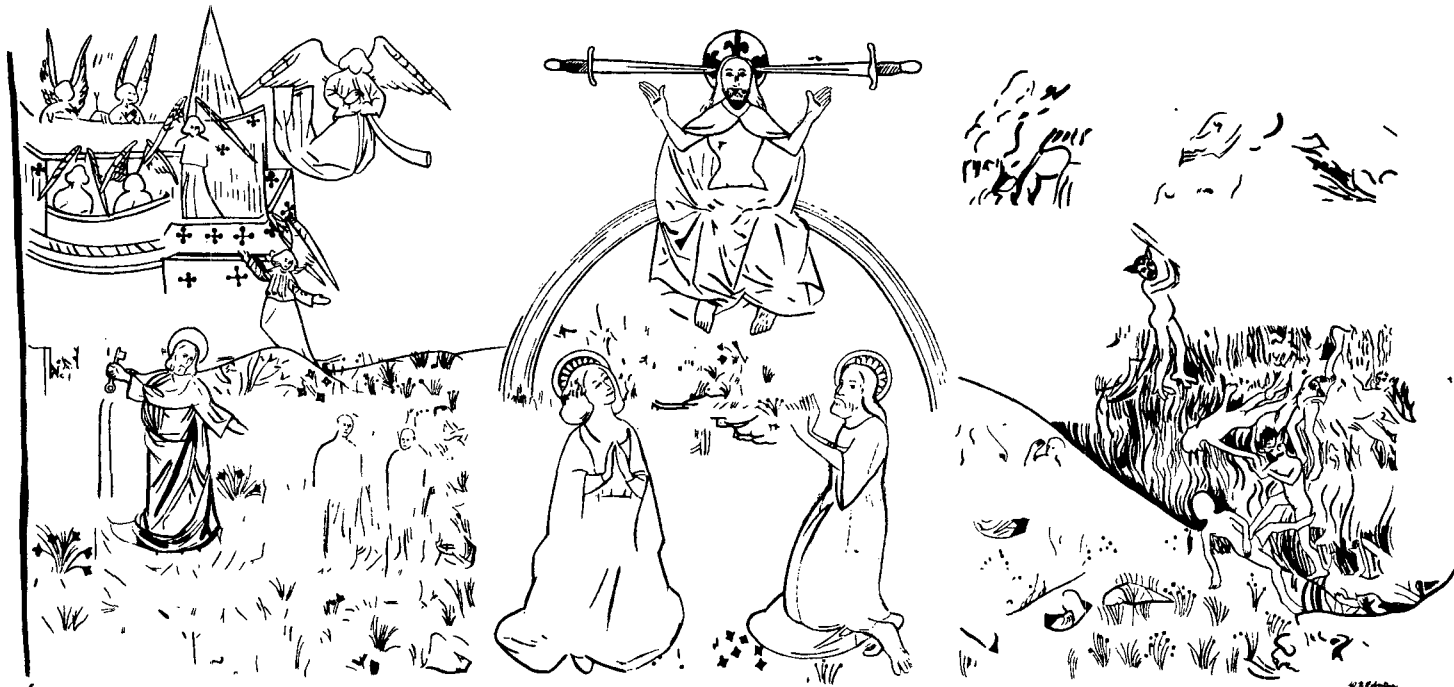


FIG. 6. Guthrie Aisle: reconstruction of 'Doom'



FIG. 7. Guthrie Aisle: 'Doom'

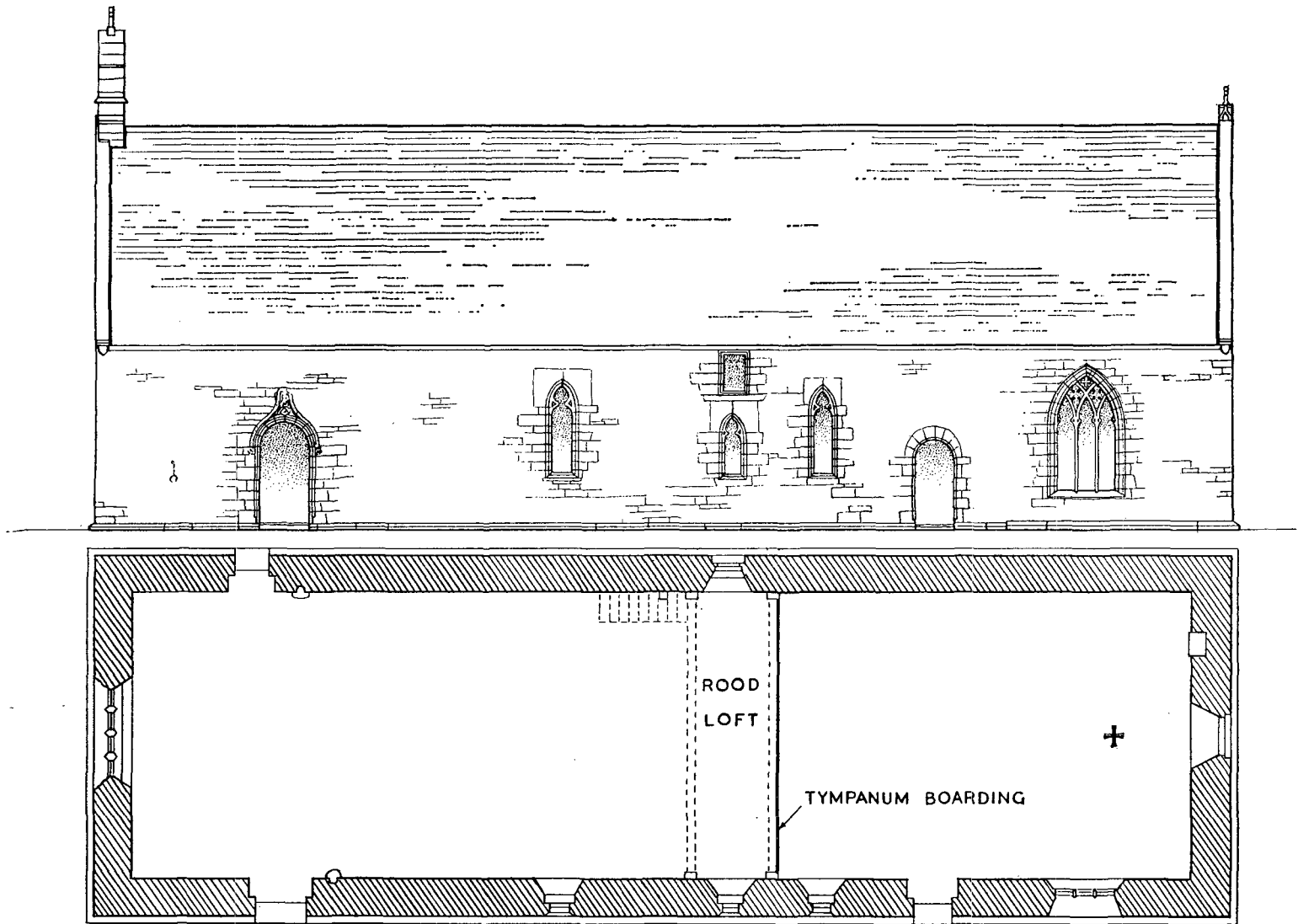


FIG. 8. Church of Foulis Easter: plan and South elevation

endowment was increased by his eldest son, Alexander, in 1506.<sup>1</sup> A rental book of Scottish benefices dated 1574 lists parson and provost, vicar and reader and four prebends.<sup>2</sup>

There was already a church at Guthrie when the college was founded. It was a small, rectangular building with pointed doorways in the N. and S. walls. As a result of alterations executed by Sir David it was almost doubled in length and further enlarged by the addition of the Guthrie burial aisle to the S. Medieval church and eastern extension were demolished in 1826, but the drawing preserved in the National Library shows that there were two windows in the S. wall of the choir, and a round-headed doorway with an heraldic panel above.

There are no contemporary references to the paintings in the aisle. They are first mentioned, somewhat ambiguously, in 1790 and are described in detail in 1817. At the latter date two scenes, the Nativity and the Flight into Egypt, were recognised which cannot now be identified.

#### FOULIS EASTER<sup>3</sup>

Foulis Easter is a hamlet some 18 miles SW. of Guthrie. The collegiate church was founded by the Gray family, probably in 1453, and contains substantial fragments of painted decoration on board.<sup>4</sup>

Paintings at Foulis are first recorded in the minutes of the Synod of Fife on May 6th, 1612:

'Item, it is statute and ordained that the paintrie quhilk is upon the pulpitt and ruid-laft, being monumentes of idolatrie, sal be obliterate be laying it over with grein colour. The minister with diligens to see the same exped.'<sup>5</sup>

There follow a series of entries to the same effect, the last dated April 1616. Thereafter the paintings were presumably obliterated, but they are described by George Constable to General Hutton in 1790 and are subsequently said to have been discovered under a coat of whitewash some time after 1746<sup>6</sup> so that they cannot have been concealed much more than a century.

There are preserved in the church today the following fragments of the original paintings:

(1) A substantial portion of a Crucifixion scene, now hanging on the N. wall. This can be seen to have been mounted in association with a barrel vaulted ceiling.<sup>7</sup>

(2) A small panel on the W. gable made up of odd boards from the Crucifixion scene. Two were originally contiguous.

<sup>1</sup> *Reg. Mag. Sig.*, II (1424-1513) p. 618, Item 2910.

<sup>2</sup> George Constable, *op. cit.*

<sup>3</sup> Fig. 8 and Plates XXXI-XLV and XLIX.

<sup>4</sup> A full account of church and paintings with a bibliography appears in Dalgetty, A. B., *History of the Church of Foulis Easter*.

<sup>5</sup> *Selections from Minutes of Synod of Fife 1611-87*, Abbotsford Club, p. 53.

<sup>6</sup> Stuart, J., *Historical sketches of the Church and Parish of Fowlis Easter*, p. 63.

<sup>7</sup> *ibid.*, 64. 'Previous to the repairs mentioned, the roof of the nave and *narthex* (chancel) were vaulted, as the inner portion of the *bema* (sanctuary) still is.'

(3) A panel mounted on the E. gable containing representations of eleven figures including Our Lord, apostles and martyrs, identified by appropriate emblems and with backgrounds painted to resemble niches. It is significant that the apparel of the alb in the case of St Ninian is embroidered with the arms of the Gray family, the founders of the church.

(4) A long, painted lath, now mounted under the Crucifixion scene, recording that the church was founded in 1453.

(5) A large Trinity panel now on the N. wall, with a representation of Our Lord being taken down from the Cross at the foot.

All of these fragments were treated in Dundee at the end of the last century. None with the possible exception of five now show any signs of having been deliberately damaged.

In addition to the above there are preserved in the church the font and the Sacrament House, the corbels which originally supported the rood loft, the windows in the N. and S. walls which lit the screen and tympanum and the oak doors from the centre of the screen. These are still *in situ* with the exception of the doors which are mounted in a modern screen at the W. end of the nave. Other features are recorded which have now disappeared. Stewart in 1865 mentions a panel representing the Resurrection of Christ which formerly hung on the S. side of the screen, and records that the plastered walls of the church were elaborately painted with further scenes from the life of Our Lord. According to the *Statistical Account* of 1793 there was also a large oak beam supporting the organ loft which was inscribed 'Hoc templum fuit Anno Millesimo centesimo Quadragesimo secundo ab A. Gray'.

The structural and painted remains indicate that there was a combined screen and rood loft at Foulis, and that the space above was filled with a wooden tympanum upon which was painted the Crucifixion. The panels with the apostles and martyrs would originally have been mounted on the parapet of the rood loft as indicated by the account of James Thompson who is said to have visited the church about 1800. 'The east end is separated from the pews by a boarded partition wall of wainscot, whereon is painted the Crucifixion, with the figures in the foreground as large as life. Under this, on a belt of wood which extends across the church from wall to wall, the heads of the twelve apostles as they are called are delineated. All these figures have suffered from time to time but apparently nothing from the rough hands of the Reformation.'

The Trinity and Resurrection panels hung on the screen in the nineteenth century, but it is unlikely that this was their original position although there may well have been a nave altar on either side of the doors. The exact height of the screen is known and the surviving Trinity panel is too big to have been mounted above an altar in this position. The Trinity panel more probably hung on the E. gable which is blank except for a high window and clearly intended to support a large reredos. Constable and no doubt others believed that the Crucifixion scene originally hung on this gable, a point of view which may have reduced interest in the screen and rood loft and contributed to their demolition. Constable says: 'It [the Crucifixion] had been fixed to the east gavel where the Altar had stood, but the Gray family having

appropriated this part of the church for burying their dead it had been thought proper to separate this part from the Body of the Church, and for the purpose the altar piece had been taken down and brought forward and now stands as a Division between the Body of the Church and the burying ground, and answers very well for this purpose as it takes up the breadth of the church.' Had a large Crucifixion scene been required over the altar it would have presumably been painted onto a wooden 'tabernacle' or altarpiece.

The screen as reconstructed at Foulis, with its wooden tympanum and Crucifixion scene, closely resembles that recorded at Elgin, where there was a similar screen painted on the W. side with the Crucifixion and on the E. with the 'Doom'.

#### THE PAINTER

It has been suggested in the past that the paintings at Guthrie and Foulis might be by the same hand. The buildings are in the same neighbourhood and contemporary collegiate foundations; the founders were closely linked to the court and related to one another. Now photographs of the only details which can be directly compared reveal, in the case of the group of mourners at the foot of the Cross, a striking similarity of technique and subject matter.<sup>1</sup> This may, perhaps, be taken as conclusive evidence that the same painter was responsible for both, but he remains unidentified. The only significant contemporary references to either Guthrie or Foulis Easter mention that the king was in Foulis on the 19th December 1497 and that two days before in St Andrews he was presented with 'ane payntet table' by Dean James Gray, a gift for which the canon received 28 shillings.<sup>2</sup>

#### ACKNOWLEDGMENTS

The paintings from the Guthrie Aisle were recorded at the request of Messrs. Ian Lindsay and Partners, who were responsible for the repair of the Guthrie Aisle and the down-taking of the painted vault in 1955. The photographs of the vault *in situ* (Pl. XXI: 1 and 2), the plan and section of the vault (fig. 2) and the survey of the ceiling boards (fig. 3) were kindly provided by Mr George Hay. The drawing of Guthrie church (Pl. XVIII) is reproduced by permission of the Trustees of the National Library of Scotland.

Our thanks are due to Colonel Guthrie and to the church authorities at Foulis Easter for permission to photograph the paintings. We are also indebted to the Lyon Office, Mrs M. O. Anderson, Mr S. H. Cruden, Mr E. C. Croft Murray and Mgr. David McRoberts.

The paintings were recorded by Ministry of Works staff and are reproduced by permission of the Ministry. The photographs were taken by Mr J. Pugh, and figs. 1

<sup>1</sup> Plates XLVI-XLVIII.

<sup>2</sup> *Accts. L. H. Treas. Scot.*, 1 (1473-98), p. 372. The account for this month also includes payment to David Pratt for the altar painting at the Chapel Royal, Stirling. Pratt is a well-documented painter, possibly an Englishman, who did a great deal of work for the king between the years 1496 and 1508. William Wallange, painter to the Bishop of Dunkeld, may have painted an altar in Dundee 1507. *Scot. Hist. Soc. Rentale Dunkeldense*, 270.

and 8 prepared by Mr T. Borthwick. The plan and elevation of Foulis Easter Church are based on a survey prepared by students of Dundee College of Art now in the possession of the National Buildings Record at 122 George Street.

#### CONSERVATION

The boards from the Guthrie Aisle were brought to Edinburgh in 1955 for conservation treatment at the Royal Scottish Museum.

According to information kindly supplied by Miss Kathleen Moodie the woodwork was lightly dusted. The boards were then immersed three times in a solution of Bedacryl 122x in Xylol, and after each immersion suspended over the solution overnight. Where further binding seemed necessary a coat of Bedacryl was laid on the paintwork with a soft brush.

The boards are now mounted on the walls of Guthrie Castle.

*The Society is indebted to the Ministry of Public Building and Works for meeting the cost of the illustrations to this paper*

#### APPENDIX A

##### *The Old Church of Guthrie*

The main source of information about the old church of Guthrie and the associated aisle is a series of letters sent to General Hutton, the antiquarian contemporary of Sir Walter Scott, now preserved in the National Library at Edinburgh.

The earliest account is a letter dated 21st March 1789. Punctuation has been added.

I understand that you sent two letters to Mr Craig our Minister and received no answer. Your second letter I happened to see in his hands and asked him concerning it but got no satisfactory answer as he did not intend to make you any return or answer. When I wrote this I took the liberty to do this and if he shall afterwards give you any answer it will only cost you the postage more.

The Collegate Church of Guthrie has the same form in every respect as when she was built, but only all the ornamenting stones are demolished with the wind and weather; and no dates or inscriptions left remaining now on them save only the date on the top of the Bell house which was rebuilt in the year 1629 and that on the pulpit 1625 and also on one of the yard enteries in 1637. The length is only 30 ft. as formerly, but now more than 60 ft., her breadth within is 16 ft. and some few of her roof wood still standing which was put in when built, but for the most part all repaired. Her walls is of thickness from 3 to four ft. Her doors is of the antient mode, all by way of arches but in a sloop (slope) ending at the top very small and opposite in front and back to one another, altho those on the back are now built up. The height of the end walls are about 25 feet and the sides about 14 feet high. All the old found stones are away but four, one pretty large and the rest smaller. There is a stone set upon the top of the church with seven holes near resembling that scratch by some named the consecration stone and the others named it the seall stone. There is another stone almost of a pyramidical form and octagonal which had a round glob on the top but it was brok down in the year 1753 by a great hurricane of wind. Her pulpit is on the north side, of a very old construction, bearing the date 1625. The isle is on the south side opposite to the pulpit and the arch 10 foot wide and 10 foot high; its breadth is 14 and length 22 feet.

There is no charters of any age now extant belonging to this church.<sup>1</sup> As to the seal I know nothing of it nor have heard anything concerning it. There is no Spittalls in our neighbourhood but only one on the ground of Kirkbuddo about 6 miles distant from us altho in our parish which is now all ruined. There may be several old places near us but I know nothing of their being nor foundations, nor can find any old men who can tell me anything of them. The church stands upon the north of Lounan water and the old Castle of Guthrie a little west from it upon the same side.

This is followed by an account of the foundation of the collegiate church dated 6th May 1790 and provided by one George Constable who was personally acquainted with the Guthrie documents in the family charter chest and elsewhere.

He [Sir David Guthrie] founded and endowed a Collegiate Kirk at Guthrie for a Provost and three prebends, dedicated to the Virgin Mary, which was confirmed by a Bull from Pope Sextus the 4th dated at Rome 14th June 1479. The Bull has been abstracted but is narrated in an authentek Inventory of the Title Deeds of the Estate. This Col. Church had originally been a Chapell belonging to the Abbay of Aberbrothock (Arbroath) and purchast by Sir David. In 1468 he obtained a Royale Warrant under the Great Seal for building the Tower and Castle of Guthrie which with the Collegiate Church at the distance of a short walk from the castle still remain as memorials of the ancient grandeur of the family.

Sir David was succeeded by his son Sir Alexander of Guthrie who made additional endowments to the church and increased the number of Prebends by two charters granted by him confirmed by a charter from K. Jas. 4, 19 Jan. 1505/6. Accompanied by his friends and followers he attended his Sovereign to the fatal Battle of Flowden where he was slain with his eldest son David, three Brothers in law, David, William and Geo. Lyons and his nephew Sir Thomas Maule of Panmure, 9 Sept., 1513. There are no records existing from whence a list of the Provosts could be obtained, but in an original rental book of all the benefices in Scotland (M.S.) which I found in the Lyon Office, the following Account of the Provostry and Prebendaries of Guthrie is inserted as given up by Alexander Guthrie of that Ilk at Haddington 13 Jan. 1573/4.

Maister James Strathachan Person & provost <sup>2</sup>	L. Scots.
	Rental XLVII
David Arnot, Vicar and Reader	Rentl. XX
Sir Pat. Guthrie Prebendar of Langlands in Hilltoun pertaining to the same Kirk	Rentl. XX
Ane prebendarie of ten pounds out of Little Loure possest by James Guthrie	Rentl. X
Mr. Will. Garden Person & Vicar of Kirkbuddo & Prebendary of Guthrie the Rental XL mks.	XXVI XIII IV
The prebendary of Langlands & Hillton of Guthrie set in Tack to Sir Patrick Guthrie	XX
	<hr/>
	CXLIII XIII IV

Sic. Sub. Alexr. Guthrie of that ilk.

I was once in this Church but it is long since. There is nothing remarkable in its construction, it is a little square building with a projection in the middle towards the south, opposite to the pulpit, where the family sit. The roof of this aisle or projection is ceiled with wood on which was painted many armorial bearings of the families connected with Guthrey, but I am told it has been white-washed so little regard is had to antiquities. Ane architect has made a drawing but has promised a more correct one which if he executes it will be sent to you.

<sup>1</sup> Wills suggests in his letter of 1st September 1817, quoted in part *infra*, that the documents may have been deliberately destroyed after the Reformation by the Guthries.

<sup>2</sup> Brother of John Strachan of Claypotts. See *P.S.A.S.*, LXXXVIII (1954-6), p. 100 ff.





hail wyndo thairintill to saif the same from storme, snaw, sleit or weit, quhilk myself saw, and mervallous to consider. On the uther syde of this wall towardis the East, wes drawin the day of judgement. Aluayes all is throwne doun to the ground. It wes said thair minister causit bring hame to his hous the tymber theirof, and burne for serving his keching and uther uses; bot ilk nicht the fyre went out that it wes burnt and could not be haldin in to kyndle the morning fire as use is. Wharat the servandis and utheris mervallit and thairupone the Minister left of and forboor to bring in or burne any more of that tymber in his hous. This was markit, spred throw Elgyne and credible reportit to myself.

Quoted in Macintosh, H. B., *Elgin Past and Present*, p. 67.

## APPENDIX C

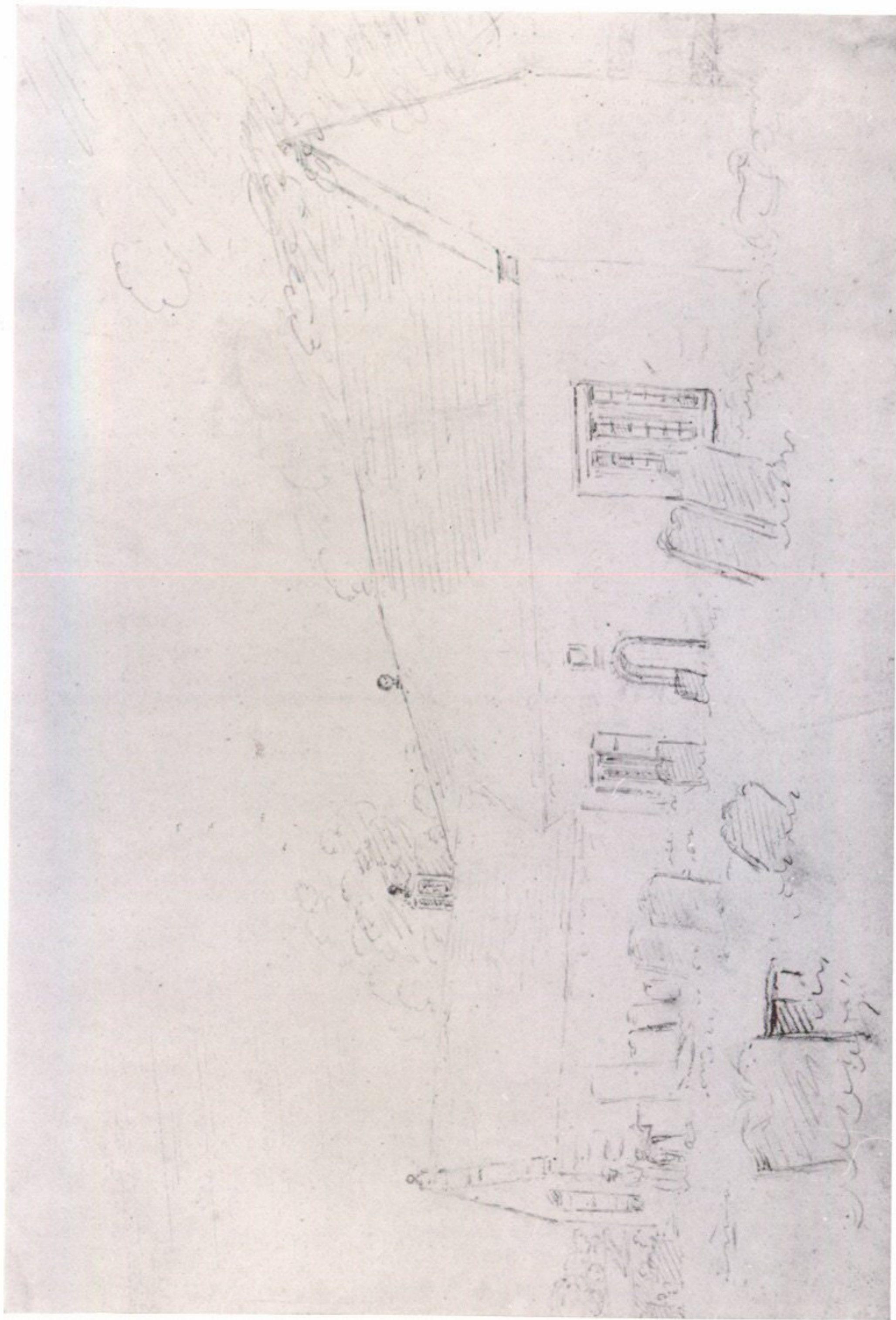
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#### GUTHRIE AISLE

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 ibid. *Item 95.* Letter from Geo. Constable to General Hutton. 6th May 1790.  
 ibid. *Item 96.* Letter from James Will, Minister of Guthrie, to General Hutton. 13th March 1815.  
 ibid. *Item 99.* Ditto. 8th June 1815.  
 ibid. *Item 100.* Ditto. 18th July 1815.  
 ibid. *Item 103.* Ditto. 1st September 1817.  
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*Medieval Religious Houses, Scotland.* D. E. Easson, p. 180.  
*Hutton Collection. Drawing.* Col. Ch. of Guthrie, S.E. view. September 1814. (Nat. Library 16/30.5.22).

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*Medieval Religious Houses in Scotland.* D. E. Easson, p. 180.



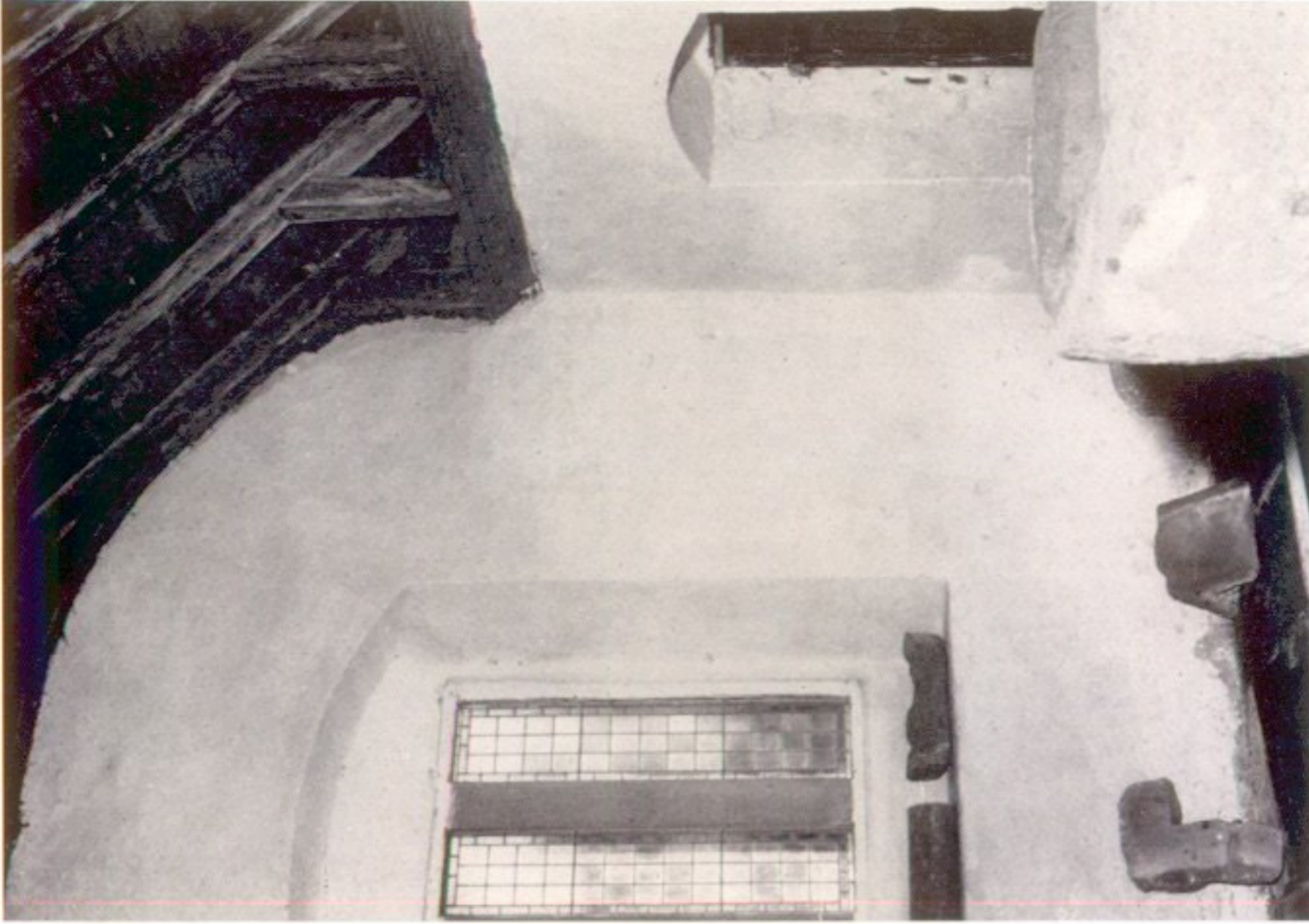
The Collegiate Church of Guthrie in 1814



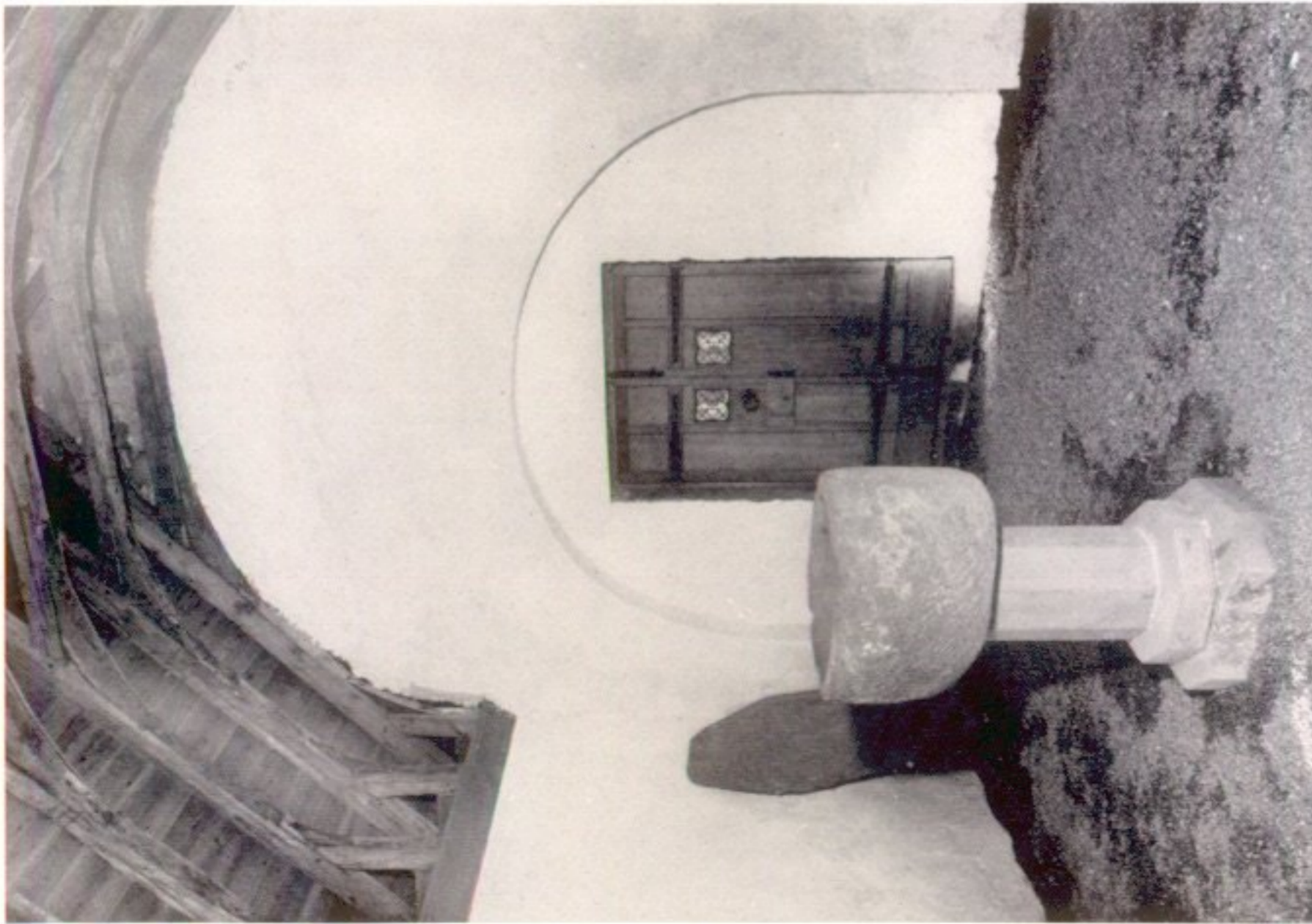
1. The Guthrie Aisle, exterior



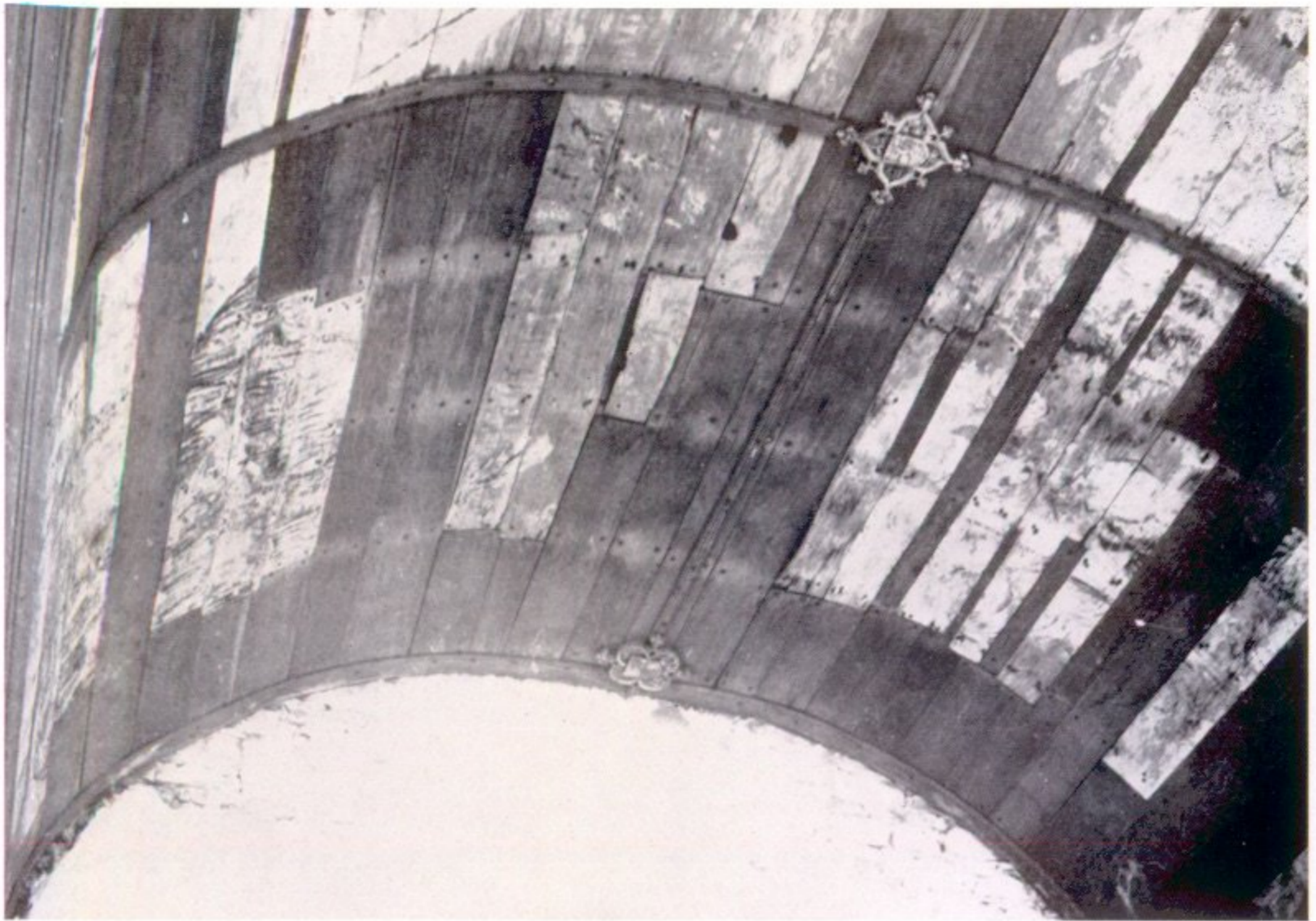
2. The Guthrie Aisle, roof timbers



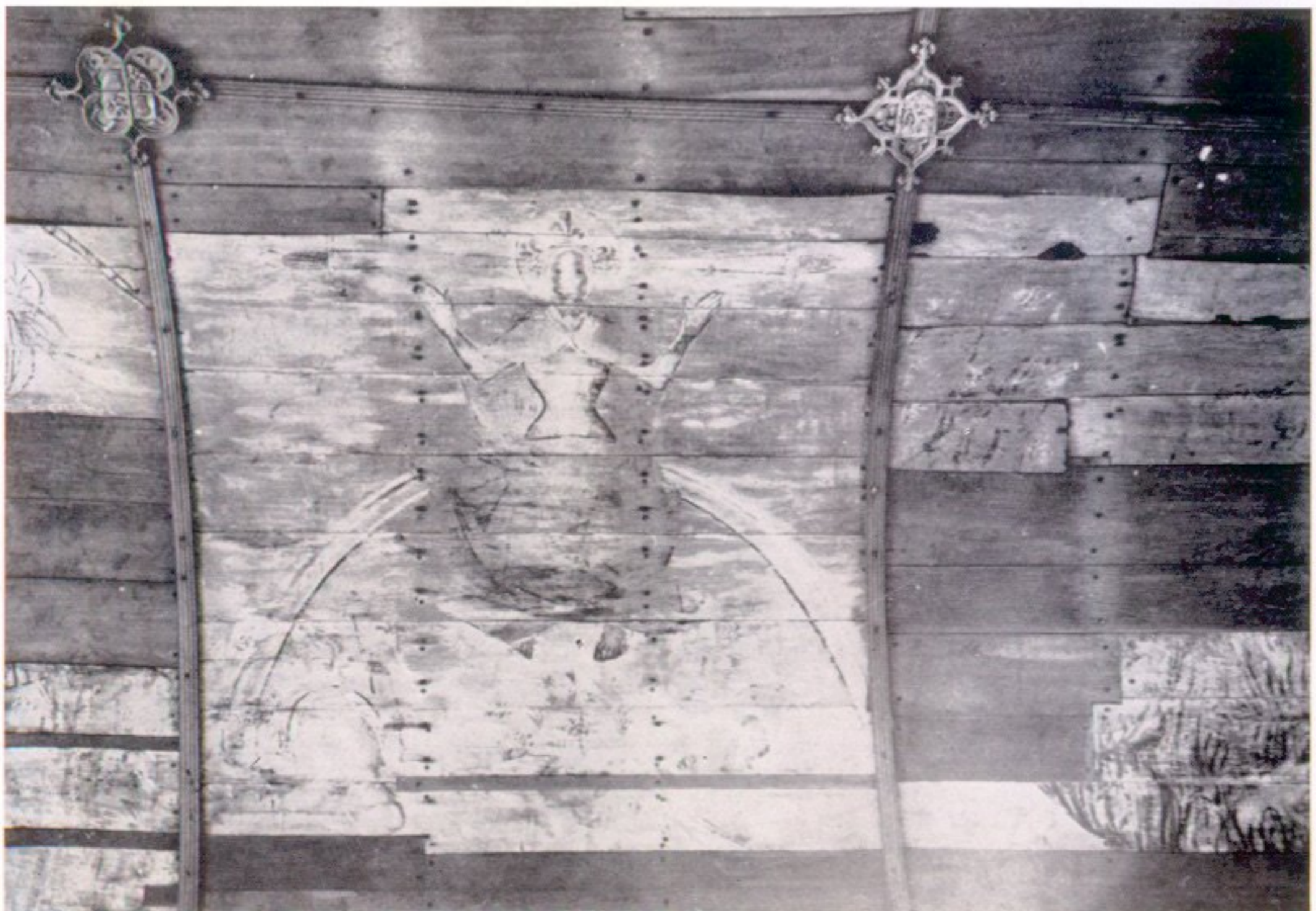
2. South gable



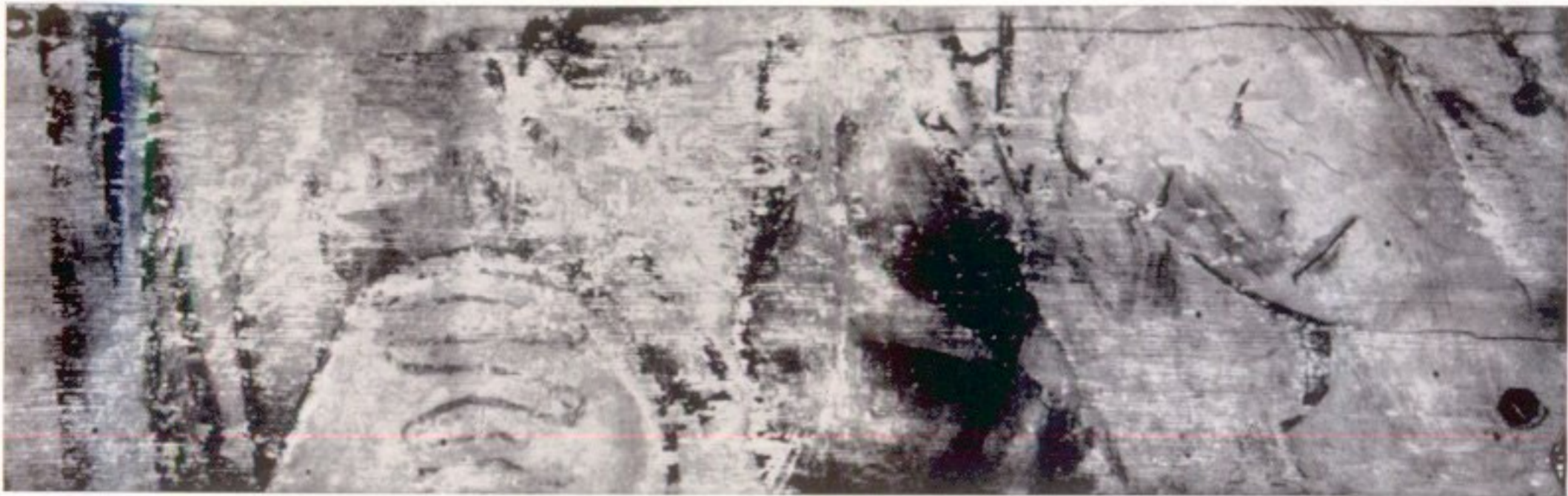
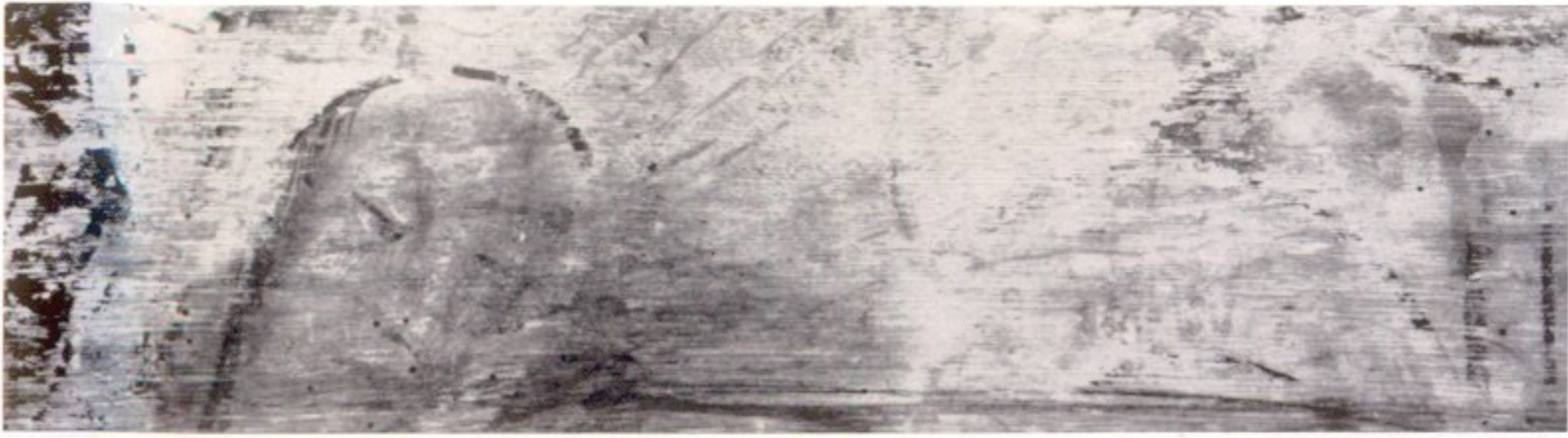
1. The Guthrie Aisle, north gable



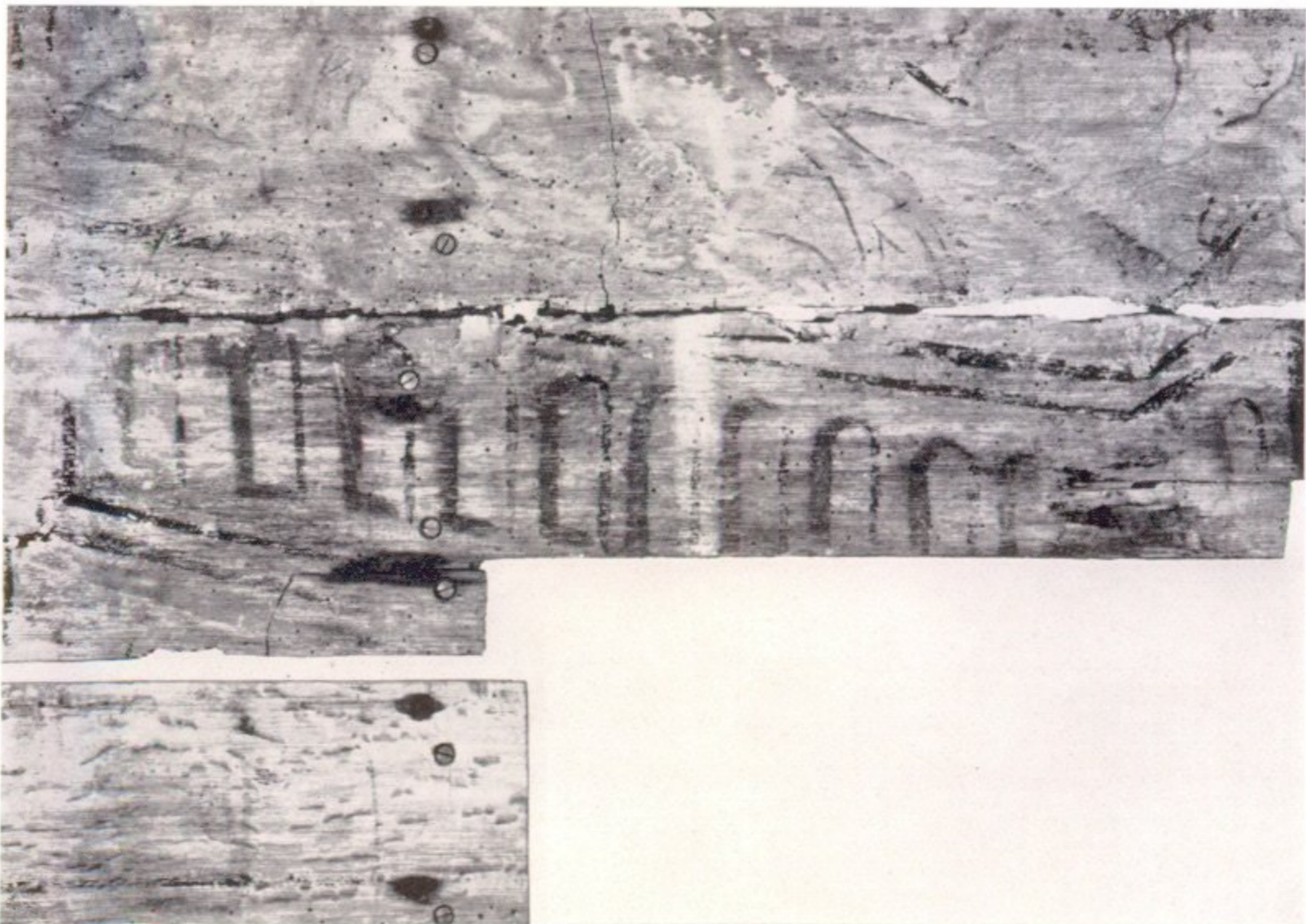
1. The Guthrie Aisle, the vault *in situ*



2. The vault *in situ*



1. Guthrie, the Crucifixion: the group at the Cross



2. The Entombment

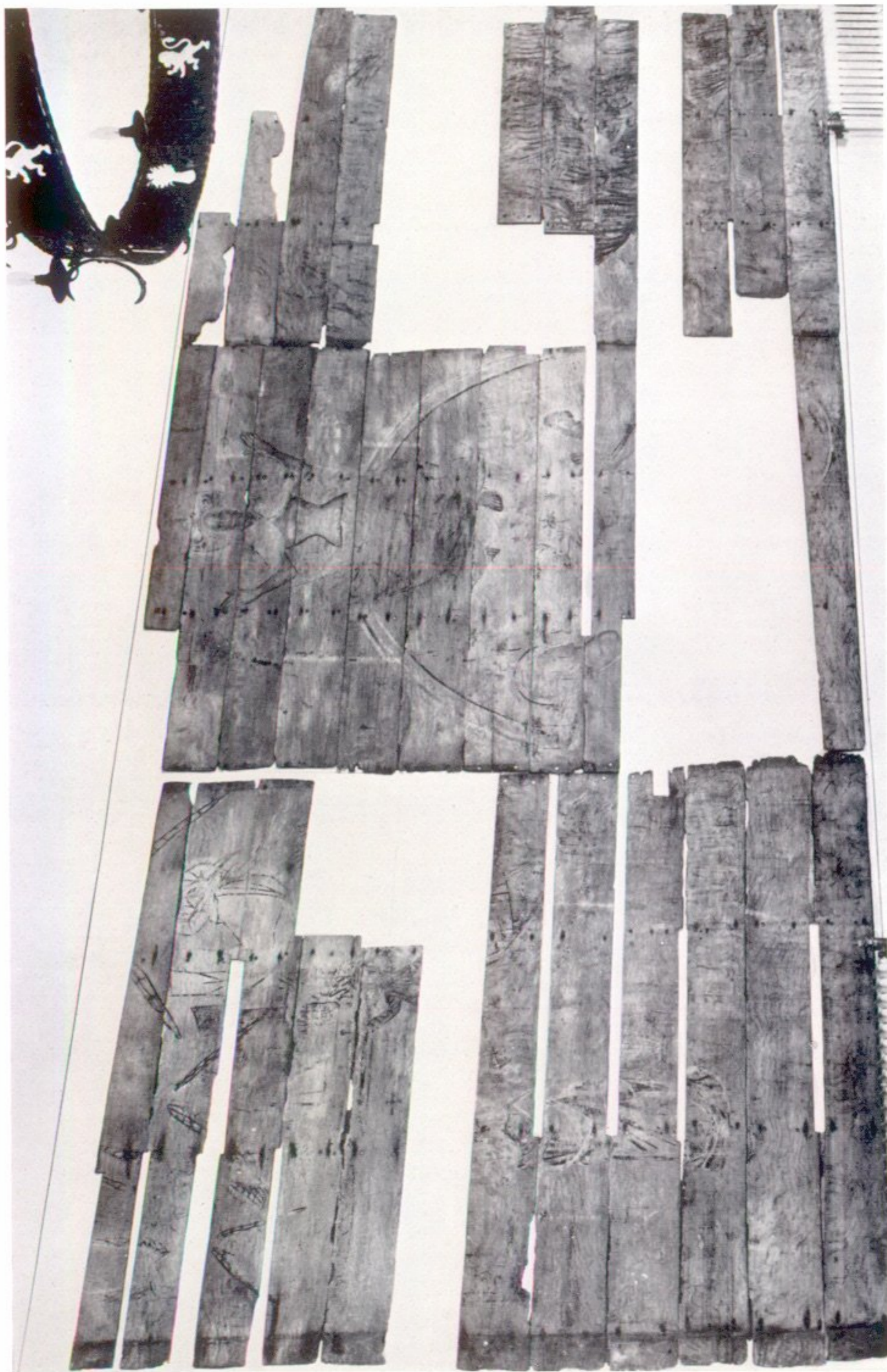


1. Guthrie, the Crucifixion: the Resurrection of Christ



2. Christ's descent into Hell

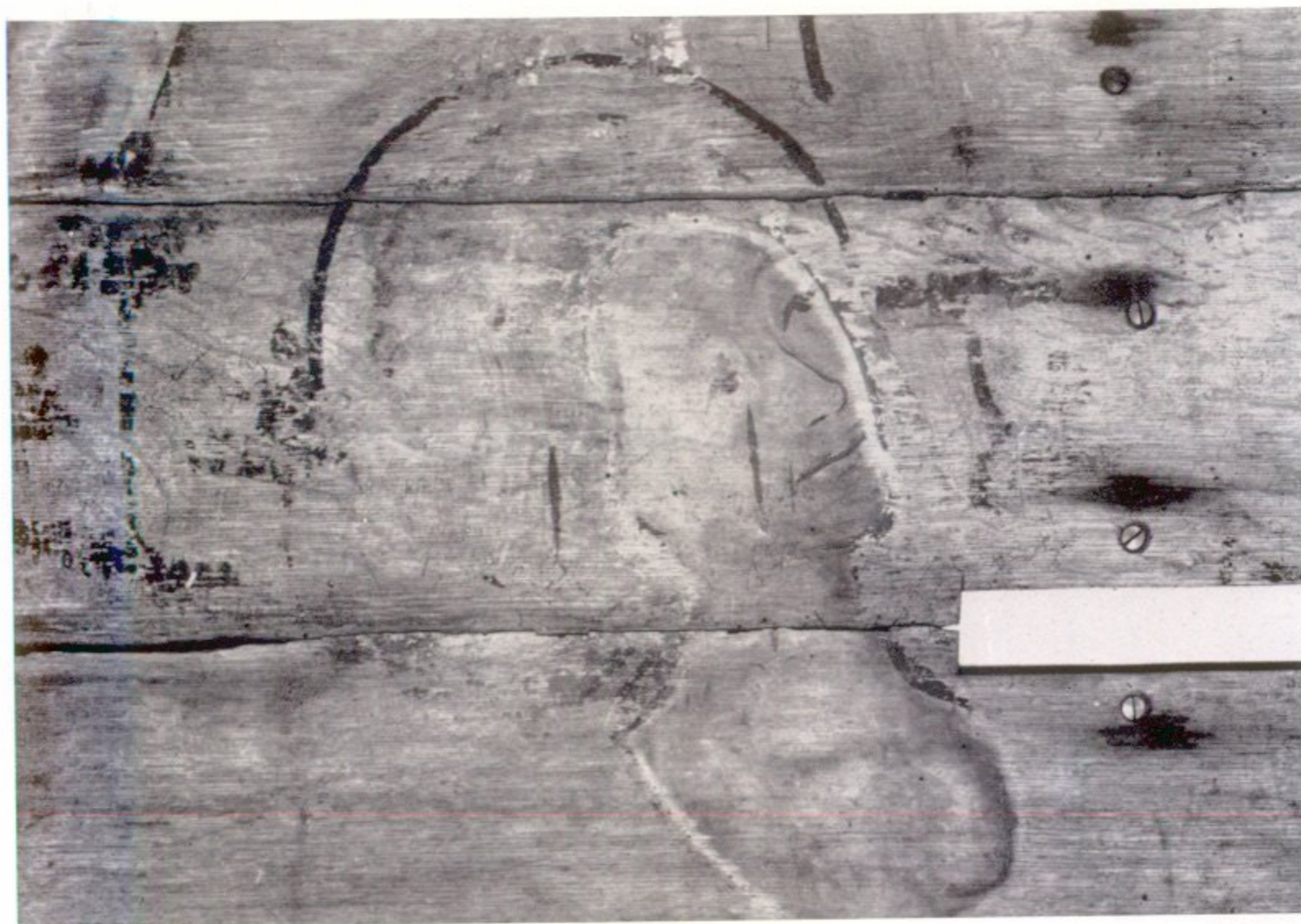




Guthrie: the 'Doom' re-erected in Guthrie Castle



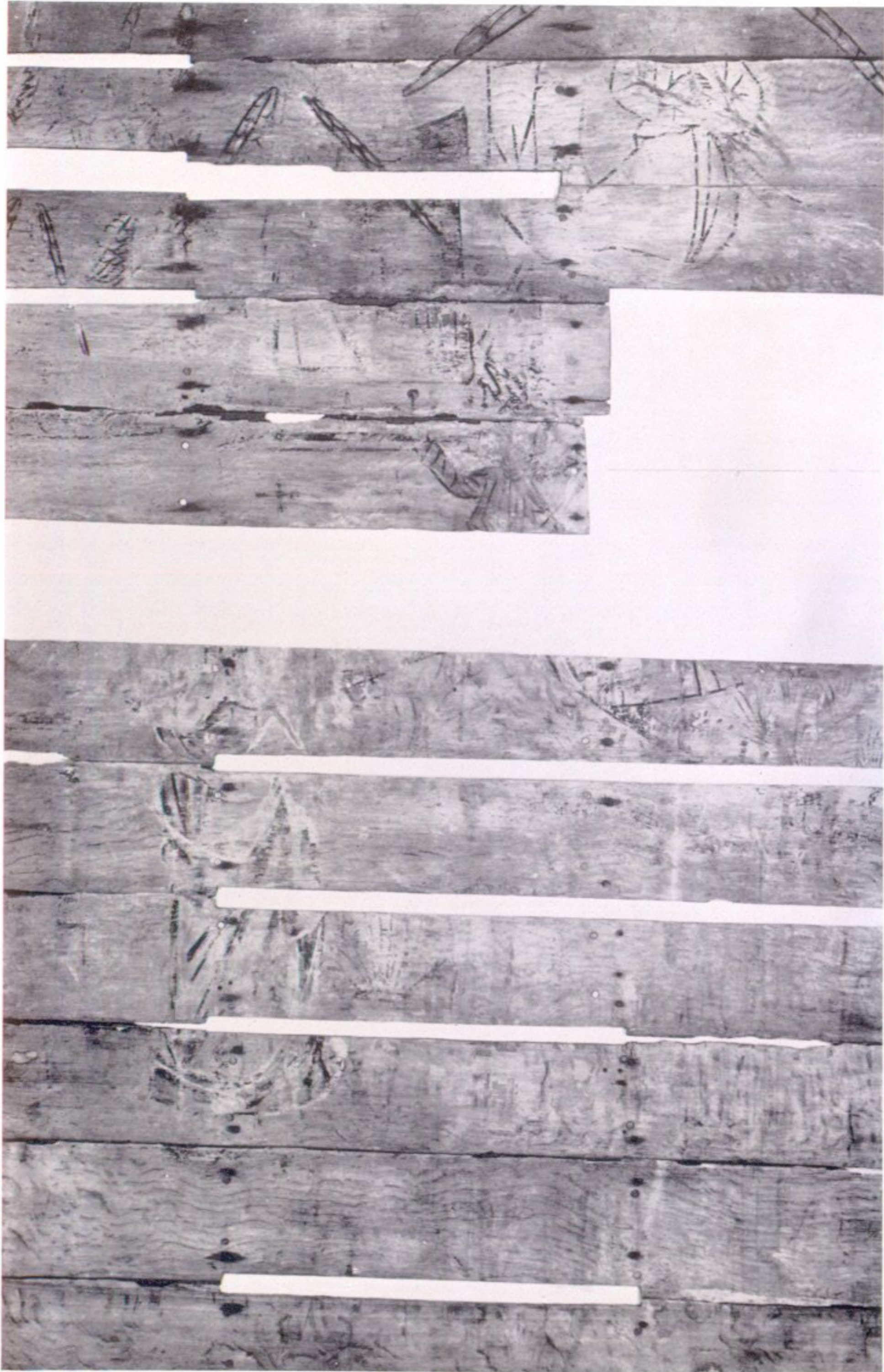
Guthrie, the 'Doom': figure of Christ



1. Guthrie, the 'Doom': Mary

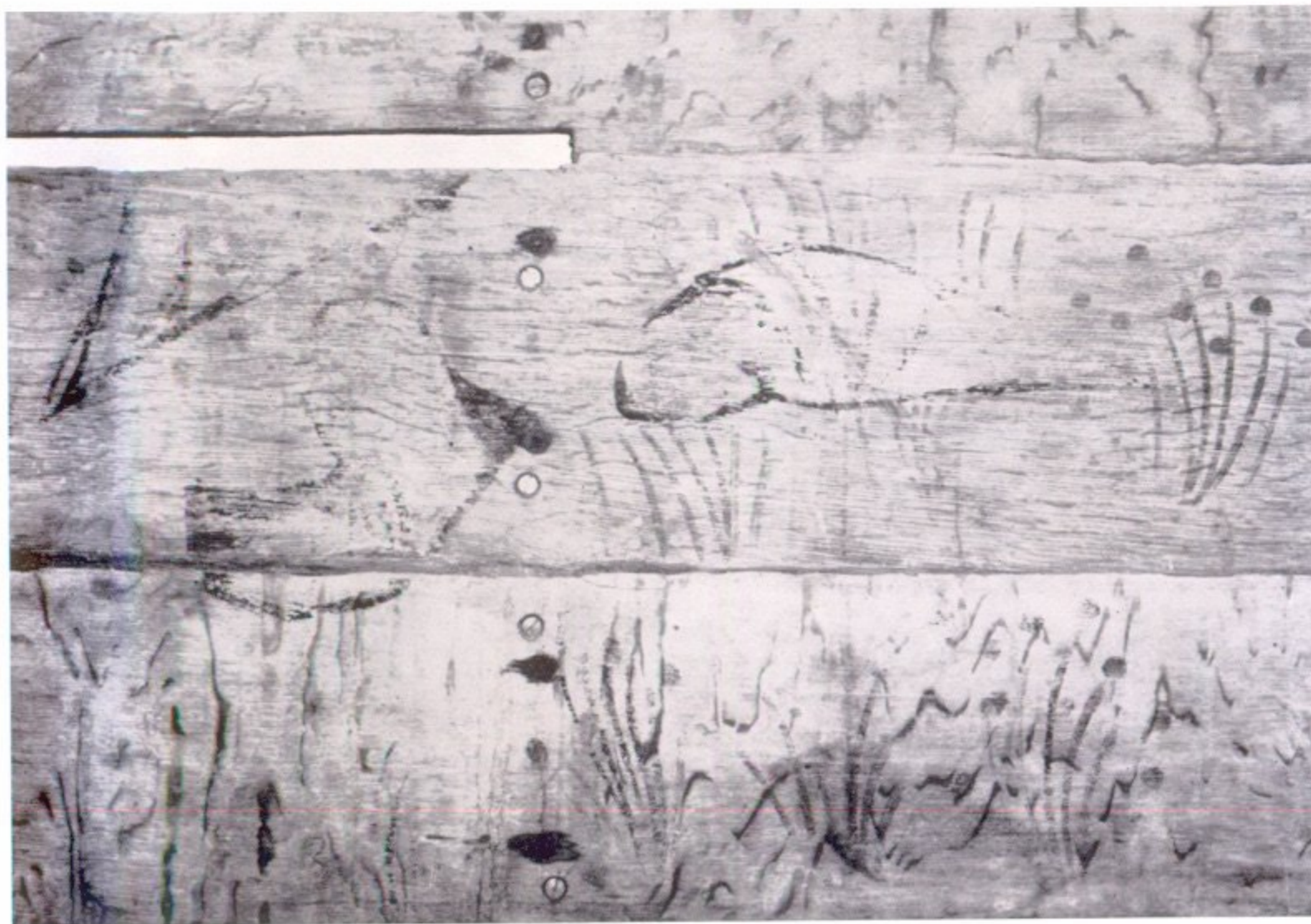


2. John the Baptist

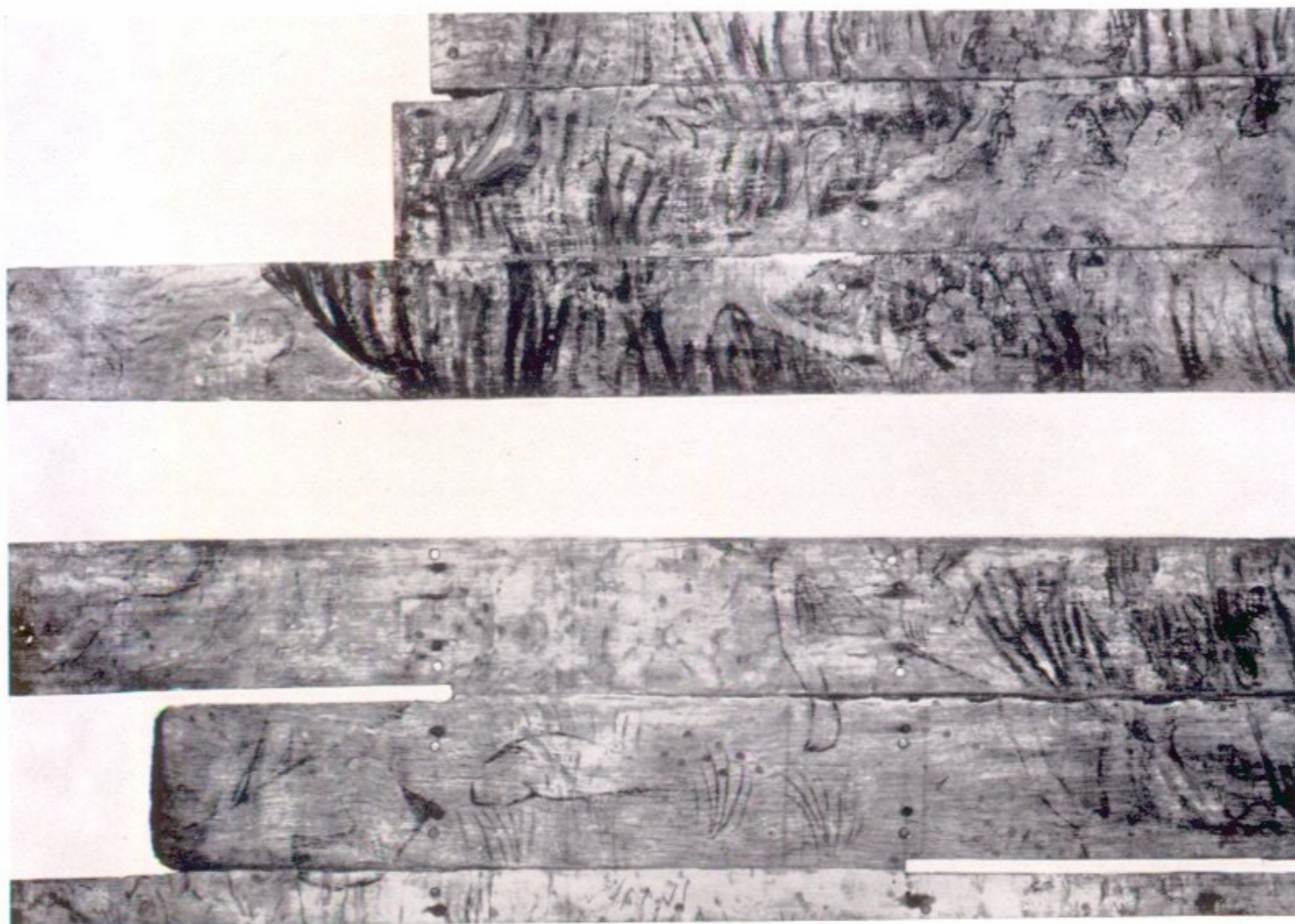


Guthrie, the 'Doom': the ascent to Heaven

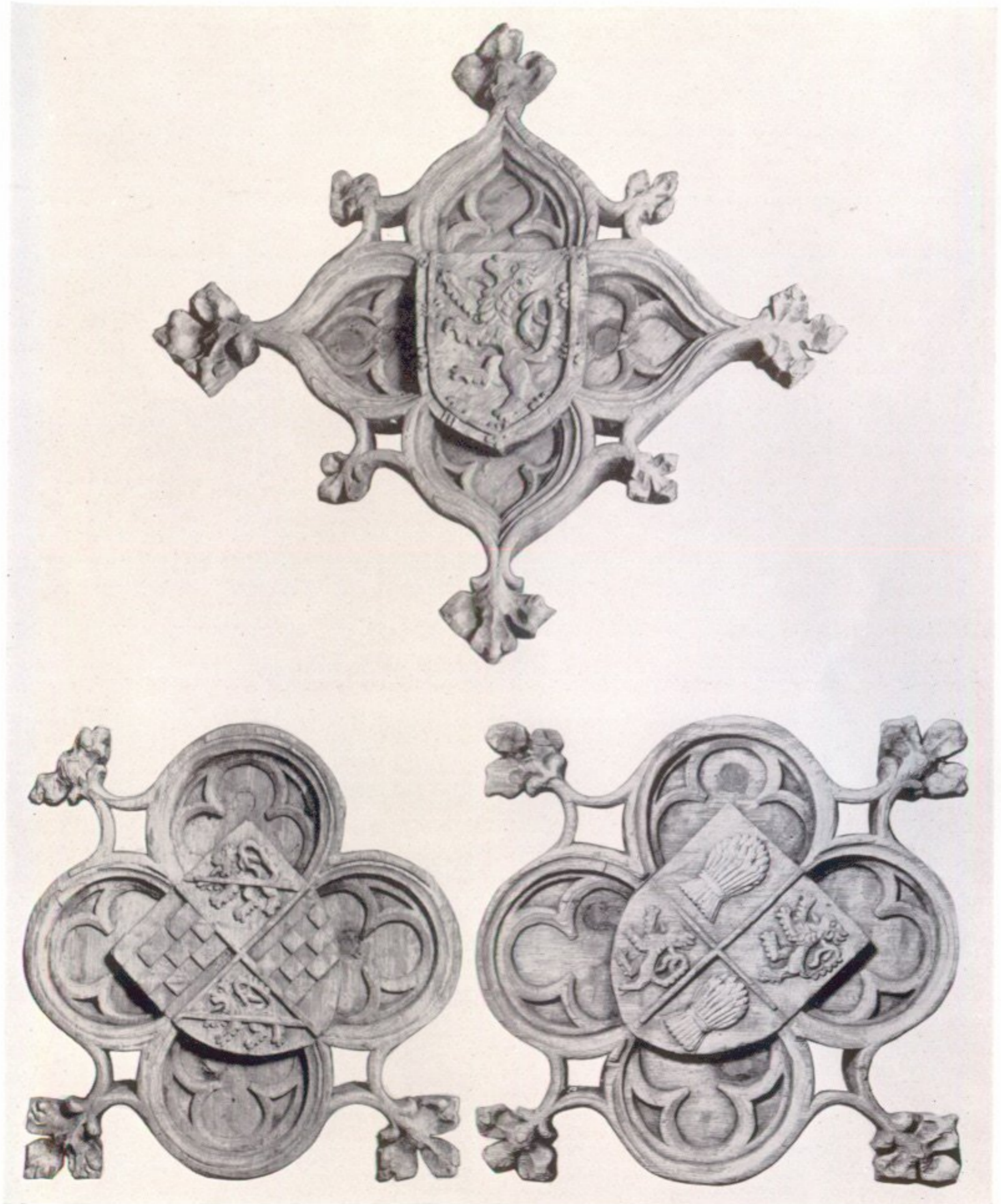
APTED AND ROBERTSON: GUTHRIE AND FOULIS EASTER.



1. Guthrie, the 'Doom': the Resurrection



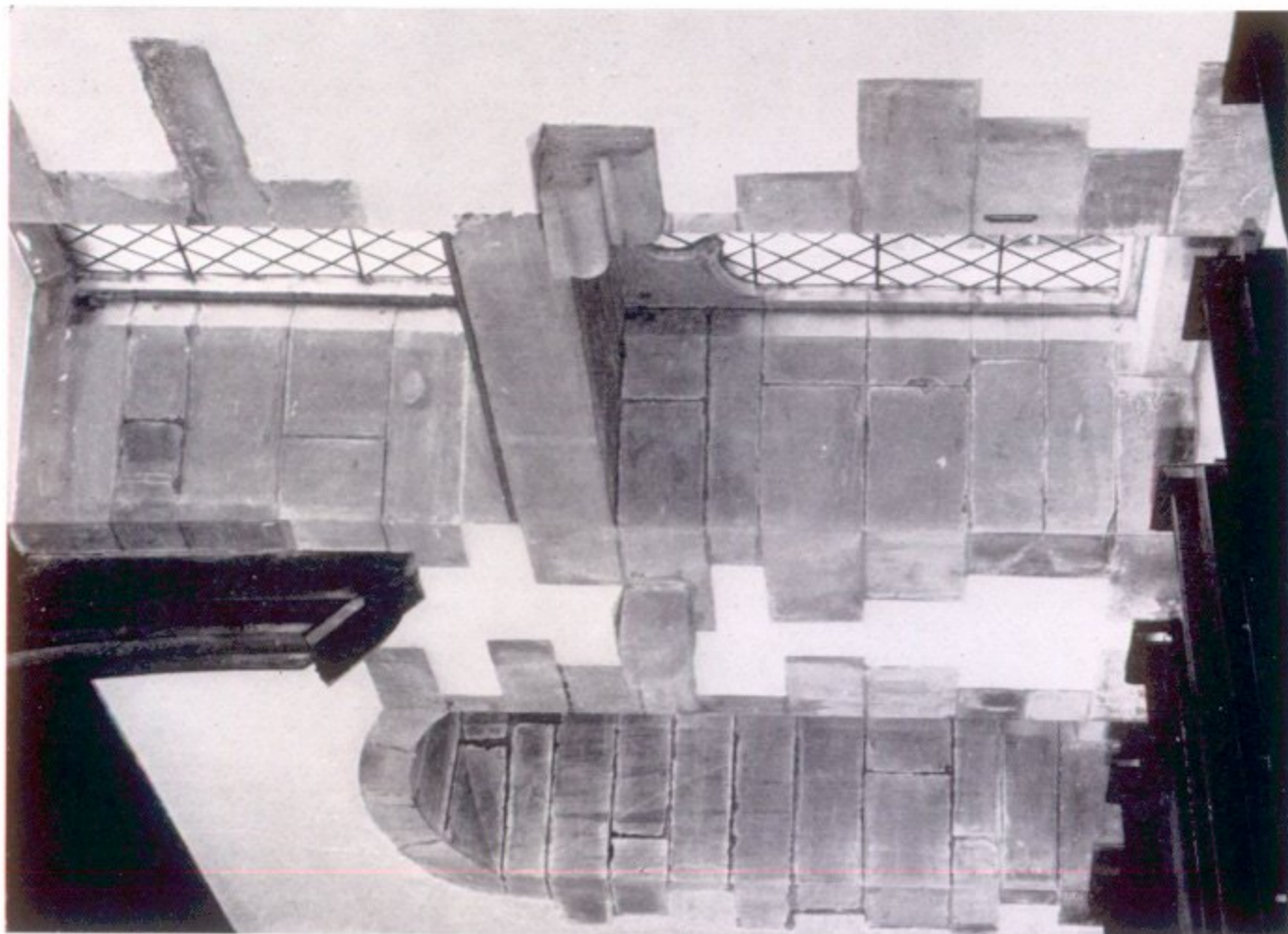
2. The descent into Hell



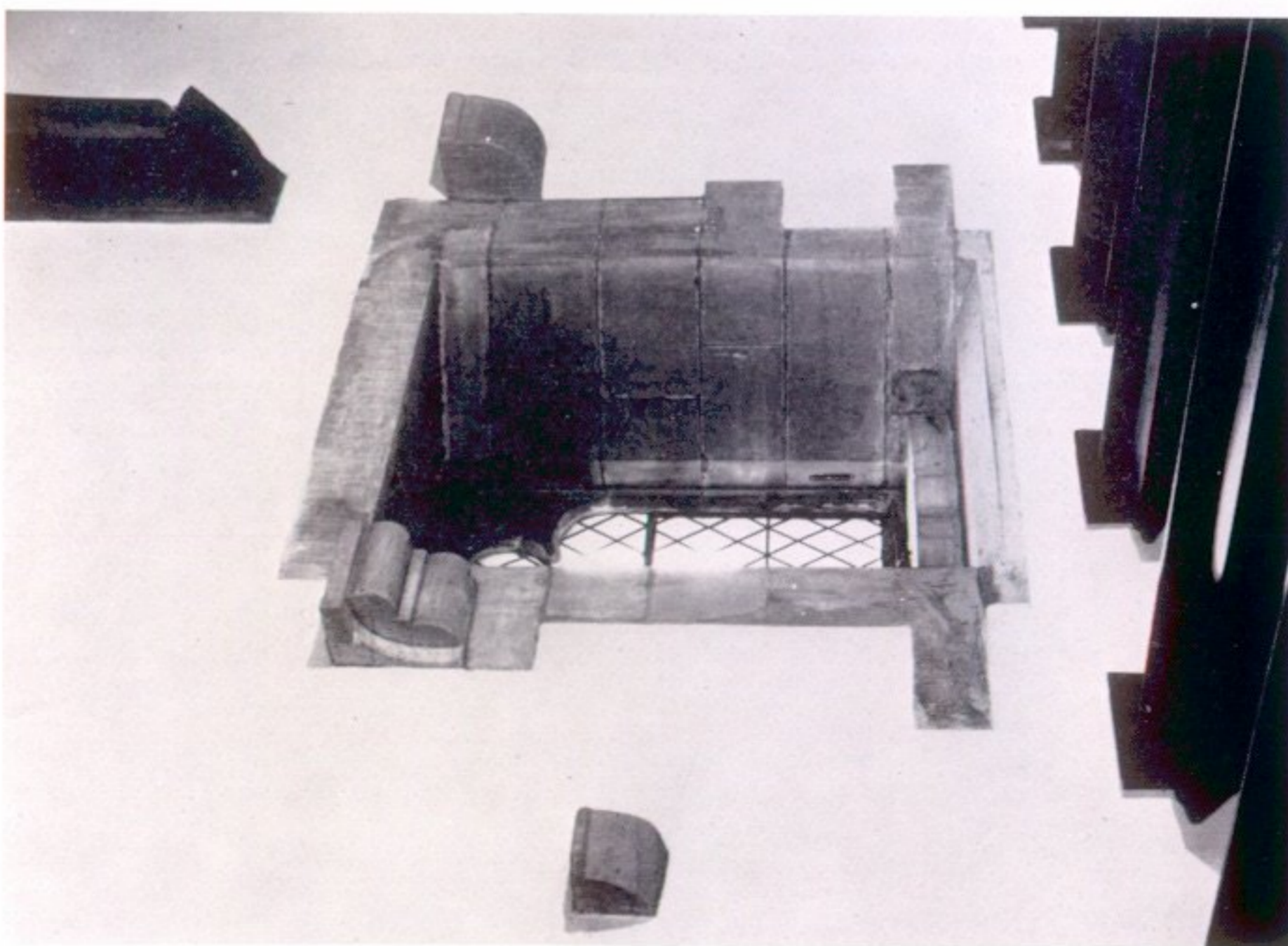
Guthrie, armorial bosses: the Royal Arms, Arms of Crawford and Arms of Guthrie of Guthrie



Guthrie: carved panels now in Guthrie Castle



2. South end of Rood Screen



1. The Church of Foulis Easter: north end of Rood Screen





Foullis: doors from Rood Screen

APTED AND ROBERTSON: GUTHRIE AND FOULLIS EASTER.



Foulis: the Crucifixion



Foullis: Christ crucified

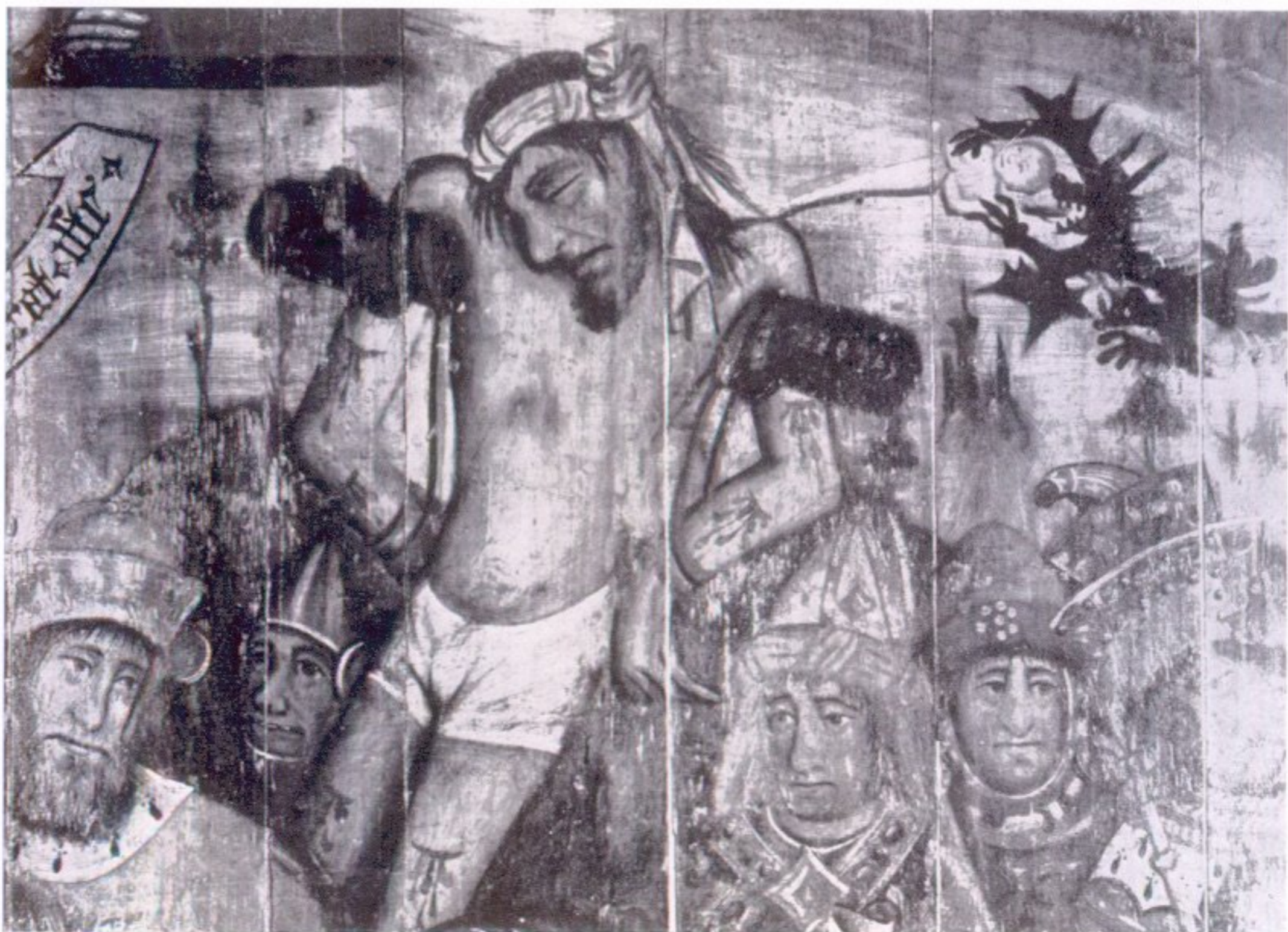
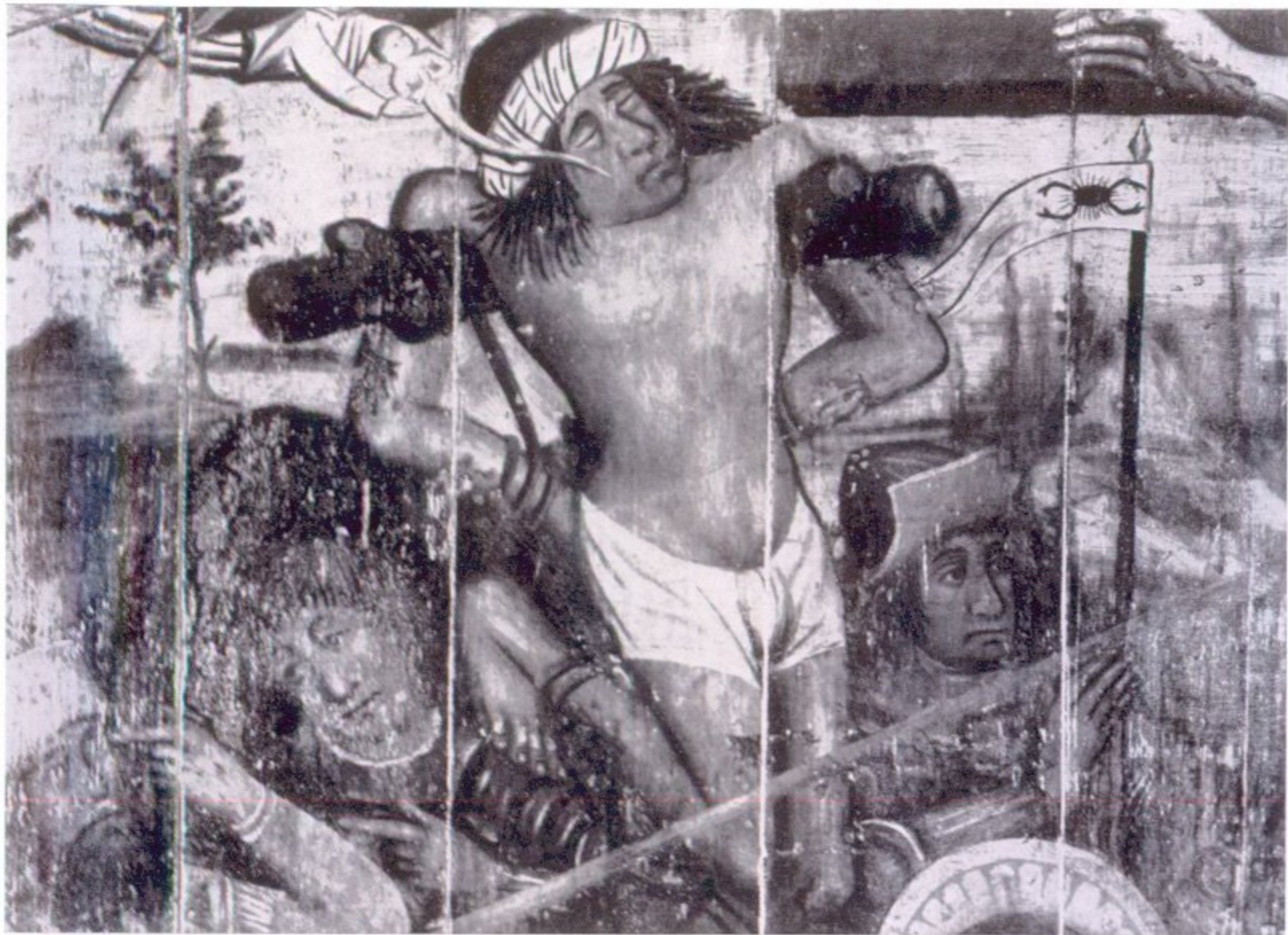
APTED AND ROBERTSON: GUTHRIE AND FOULLIS EASTER.



1. Foulis: Longinus



2. The group at the Cross



Foullis: the Robbers



1. Foulis: the Centurion



2. Herod and Caiaphas

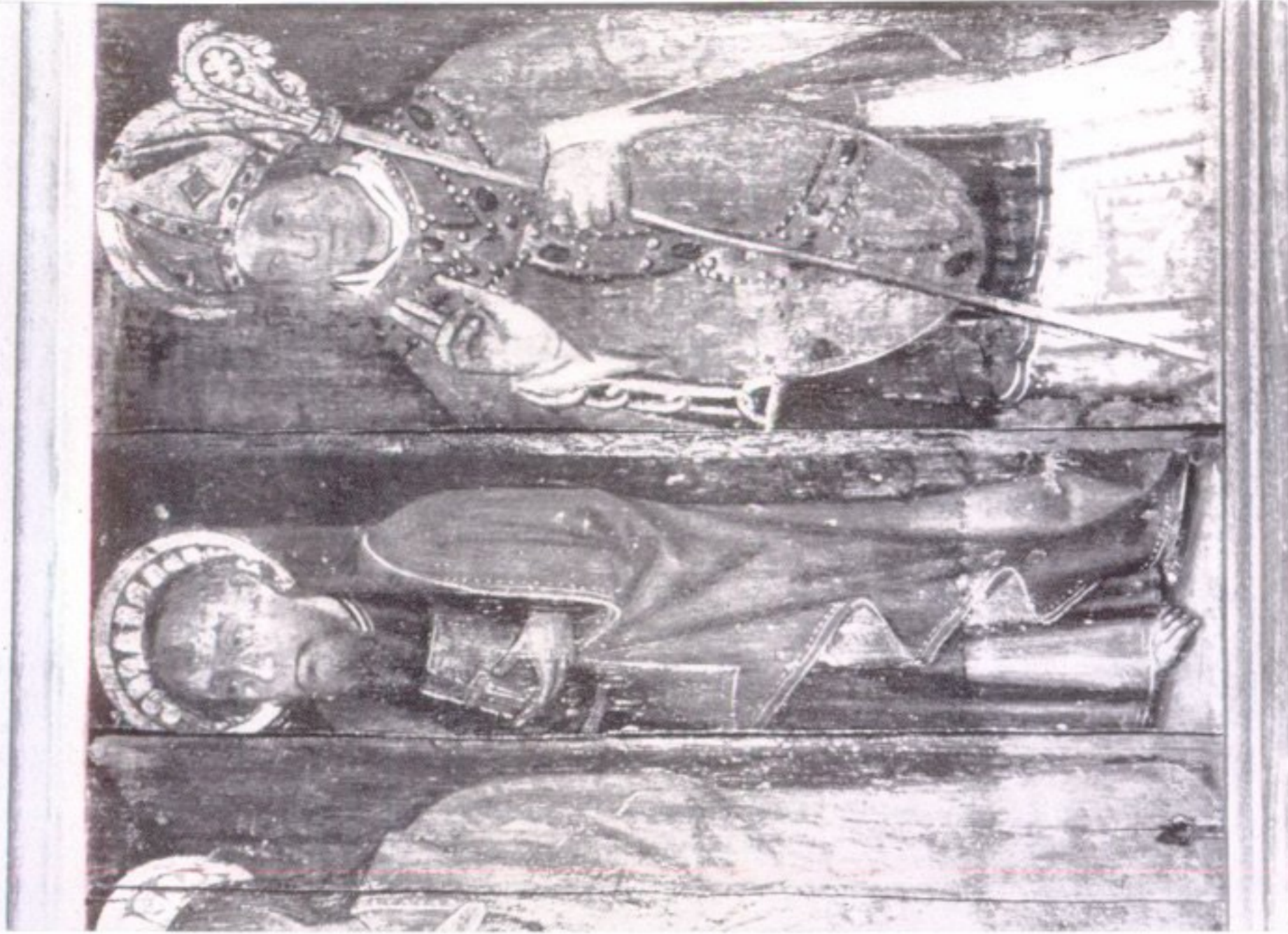


Foullis: loose boards from Crucifixion Scene

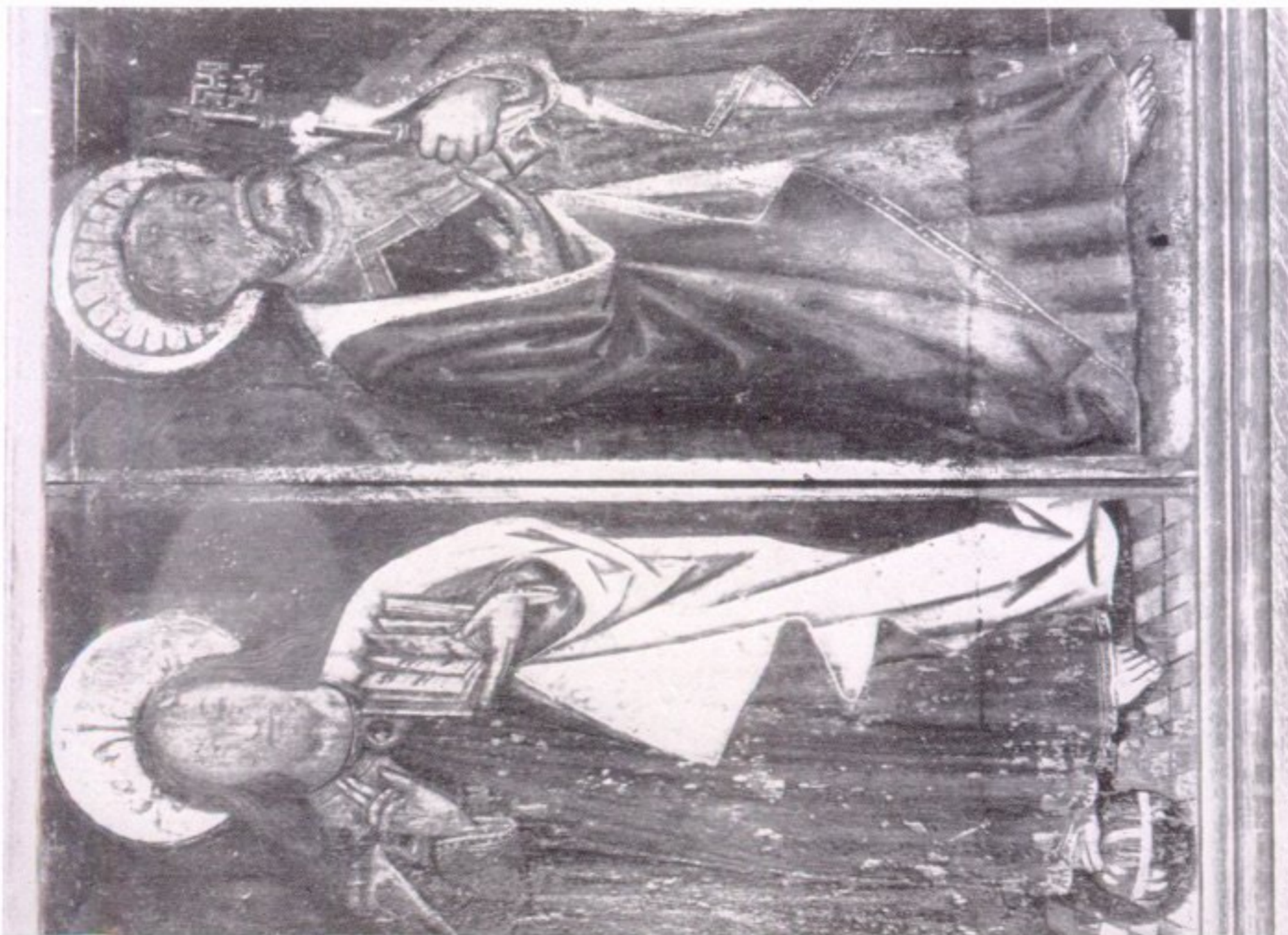


Foullis: figures of Apostles and Martyrs from front of Rood Loft





2. St Paul (?) and St Ninian



1. Our Lord and St Peter

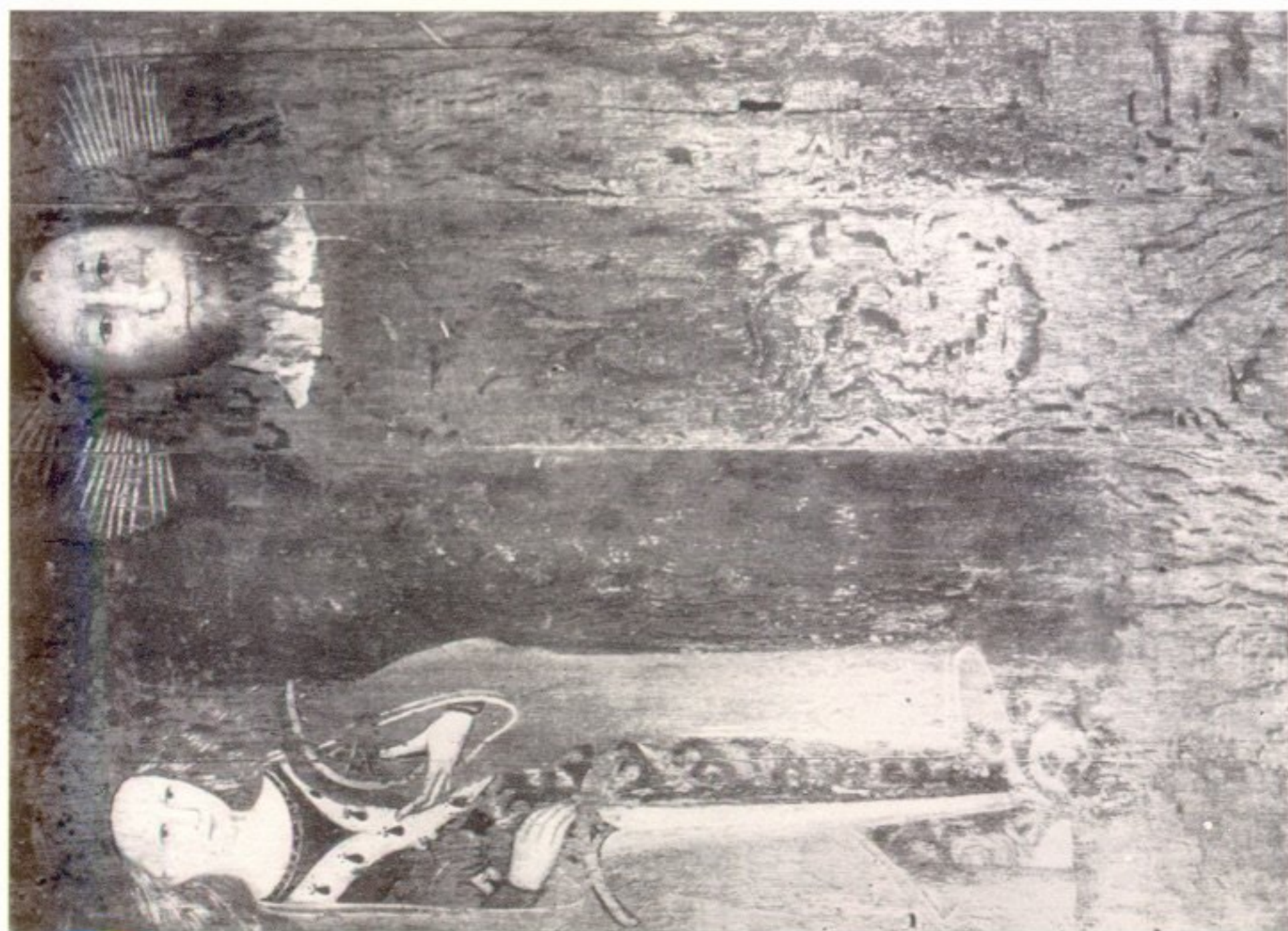


Foullis: Trinity panel

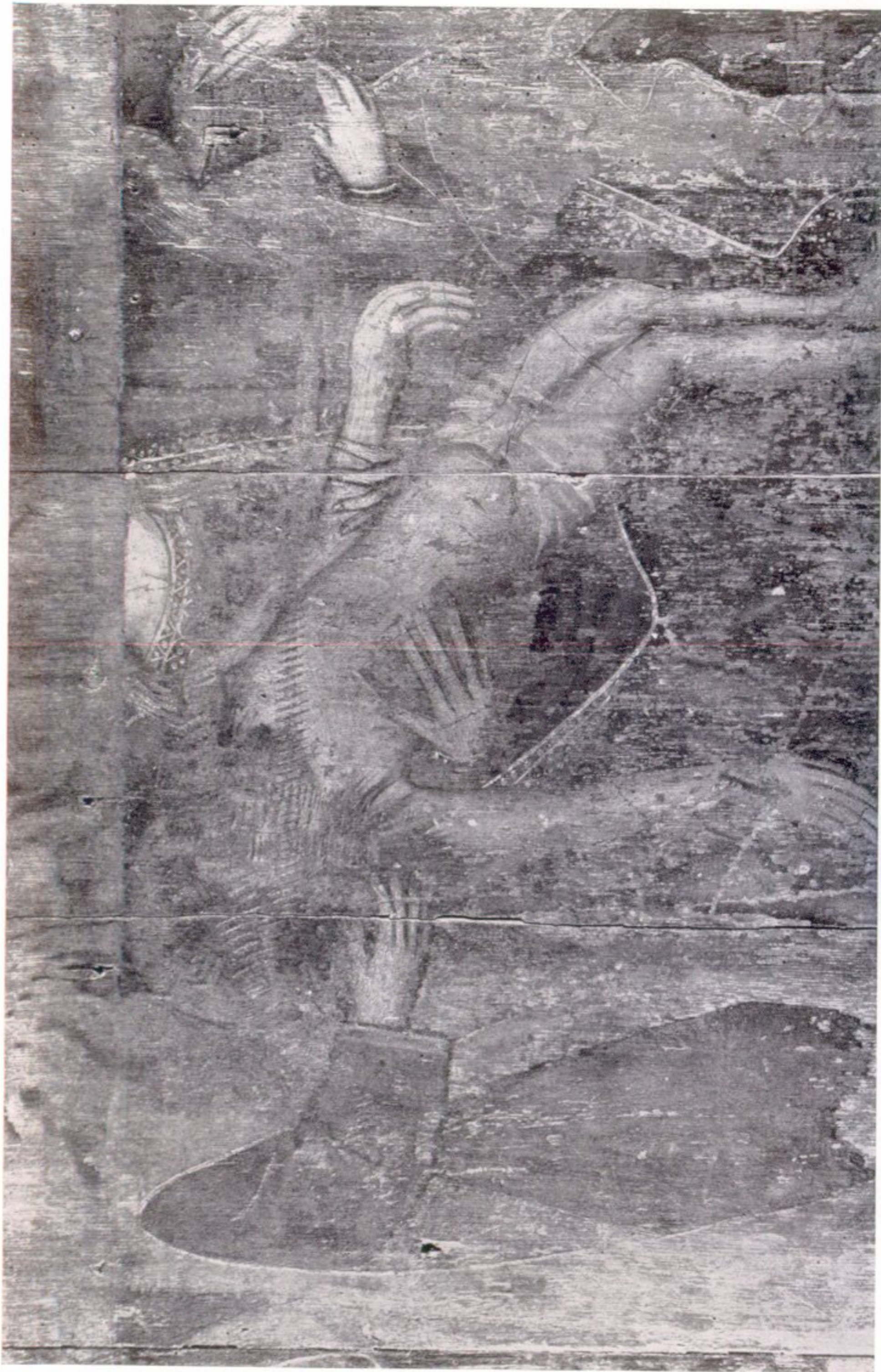
APTED AND ROBERTSON: GUTHRIE AND FOULLIS EASTER.



2. St John the Baptist, Mary and the infant Jesus

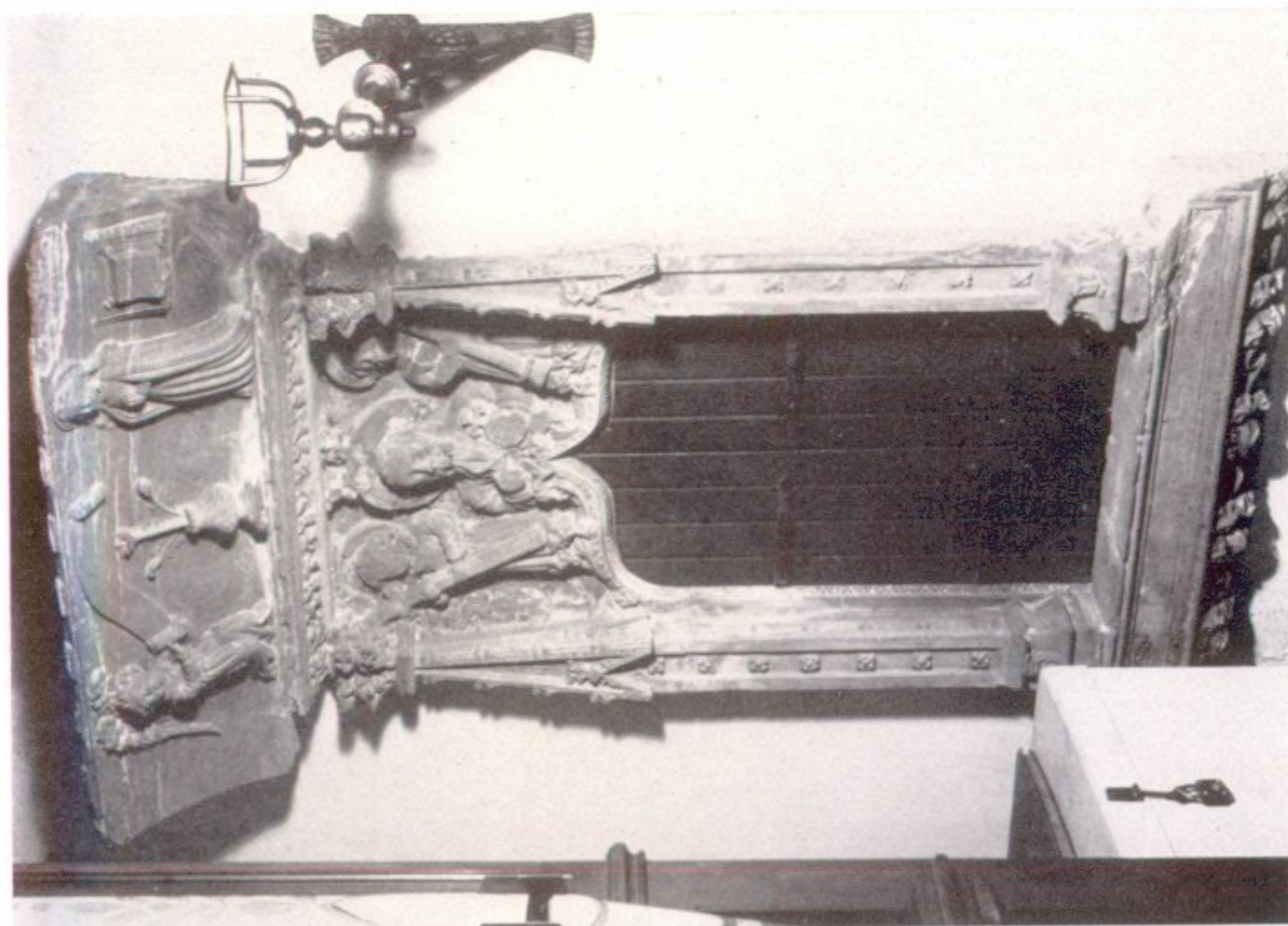


1. Foulis, Trinity panel: God the Father and St Catherine of Alexandria



Foullis: Trinity panel: the dead Christ

APTED AND ROBERTSON: GUTHRIE AND FOULLIS EASTER.



2. The Sacrament House



1. Foulis, the Font



1. Foulis, the Sacrament House: the Annunciation



2. Christ and Angels



Foulis: details from Trinity Panel (left) and Apostles and Martyrs (right) (top right reversed for comparison)

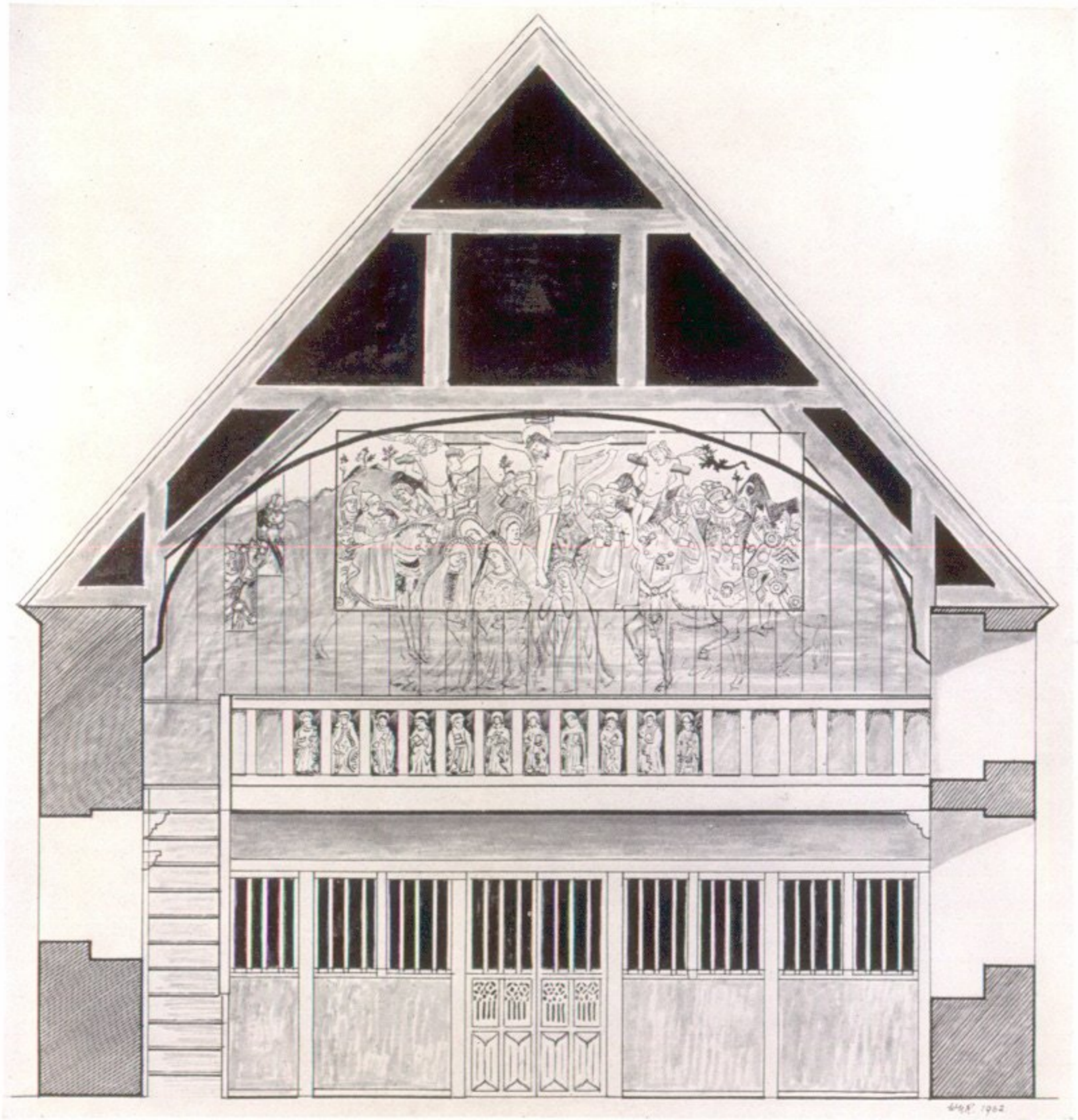


Foullis: details from Trinity Panel (left) and Crucifixion (right, reversed for comparison)





Details from Foulis (left) and Guthrie (right)



Church of Foulis Easter: reconstruction of Rood Loft and Screen