

II.

NOTICE OF AN INCISED SEPOLCHRAL SLAB FOUND IN THE CHURCH OF LONGFORGAN, PERTHSHIRE. BY A. H. MILLAR, F.S.A. Scot.

In July 1899, while extensive structural alterations were being made in the Parish Church of Longforgan, the richly decorated tombstone, now to be described, was discovered. These alterations were designed and executed by Mr Alex. Hutcheson, F.S.A. Scot., of Broughty Ferry, and under his immediate supervision. An apse with a three-light window was erected at the east wall, and the whole interior of the church was reconstructed. The flooring was entirely removed, and while this part of the work was in progress, the workmen came upon a very beautiful tombstone, lying face upwards, near the supposed site of the altar in the pre-Reformation Church. With Mr Hutcheson's accustomed care for the preservation of archæological relics, he had given instructions that he should be notified at once when any discoveries were made. To this prevision is due the protection of what is unquestionably one of the finest monumental stones of the fifteenth century yet discovered in Scotland. The position of the slab, covered as it was with earth, and safely preserved from injury by the flooring, has made it possible to bring the stone to light nearly as fresh as when it came from the sculptor's hands. Proper arrangements have been made for its future preservation. It has been erected against the north wall in the inside of the church, and placed on an entablature supported by brackets, at a sufficient height from the ground to prevent its mutilation by accident or design.

The slab (fig. 1) is an oblong block of fine Kingoodie stone, from the local quarry, and measures 6 feet 6½ inches by 2 feet 10 inches at the top, tapering to 2 feet 8 inches at the base, and with an average thickness of 5 inches. It bears the full-length effigies of a knight in armour, his lady in the costume of the period, and a small figure of a youth in armour, either a son or an attendant squire. The figure of the knight



Fig. 1. Incised Sepulchral Slab at Longforgan. ($\frac{1}{2}$.)

measures 4 feet $8\frac{1}{2}$ inches from heel to cap; that of the lady is 1 inch shorter; while the youth is only 1 foot 5 inches in height. The knight and lady are both represented with folded hands, their faces turned upward towards the figure of St Andrew on the cross, which is placed in the centre of the upper part of the slab. Plate armour is shown on both knight and squire; and so carefully has the sculptor executed the minute details that the leather straps and buckles by which the plates are held together at the joints are plainly delineated. As usual in such memorials, the knight is shown with his mail-clad feet resting on his "talbot" or hunting dog; but in this case the artist has departed from the conventional form, and has brought the dog's head up on the outside of the knight's right leg, thereby filling in a blank space in a most ingenious manner. In the similar sculptured stone in Creich Church, Fifeshire, referred to further on, the dog is shown crouching with his head between the knight's feet. It has been suggested that the position of the dog in the Longforgan stone is a mark of illegitimacy, and though this theory is not well supported by evidence, it is probable, as shall be shown, that the Longforgan knight was of illegitimate Royal descent.

The minor details of the sculpture are very ingenious and artistic. A rich double canopy appears over the heads of the figures; that over the knight being quite different in design from the portion over the lady. Much ingenuity has been displayed in the introduction of a floriated background in the form of conventionalised foliage filling up all the interstices between the figures. Across the top of the stone there is an ornamented border consisting of a series of small blocks or pateræ, with varied designs, carefully cut with the chisel. The figure of St Andrew—probably the earliest instance of the introduction of the Saint's effigy on a tombstone—is executed with similar precision. It measures 15 inches from point to point of the cross, the human figure measuring 12 inches in length from over the halo to the plane of the feet. The features of the Saint are unfortunately obliterated, but the outstretched hands show the thumbs extended at right angles to the palms. Longforgan was in the diocese of St Andrews, hence the effigy. On the right side of the

knight's head a small shield bears his arms—a lion rampant—while on the lady's left there is a similar shield. A very minute examination has failed to disclose the armorial bearings on her shield, and it is possible that the figures incised, which look like three monograms of the letters C. C. set back to back and tied in the centre, are not truly heraldic, but either fanciful letters or merely decorative ornaments. The surcingle of the knight shows a succession of varied designs cut with minute accuracy. The sword of the knight passes behind his figure on the left side, and only the pommel is visible at the thigh, and part of the scabbard between the lower parts of the legs. His dagger is shown on the right side. The squire's sword is plainly displayed. It is in the form of the period, the cross-guard being slightly curved and finished with ball-points. Around the outer edge of the stone a ribbon is carried, skilfully folded at the corners, and returned upon itself at the base. It bears the following inscription cut in Gothic letters, incised :—

HIC JACET JOHĀNES DE GALYCHTLY QUONDAM DÑS DE
EBROKIS, QUI OBIT DIE MĒSIS ANNO DÑI. M°. CCCC°. . .
ET MARIOTA, UXOR EIUS, QUI OBIT DIE MĒSIS ANNO DÑI.
M°. CCCC°. . . .

There are smaller ribbons gracefully enrolled around the heads of the knight and the lady, which were probably intended as labels for armorial mottoes or for pious phrases. On one side the ribbon appears to proceed from the knight's mouth ; but a portion of the drapery from the lady's head-dress intervenes between her mouth and the ribbon on her side. The whole of the sculpture on this stone is wrought by delicate V-shaped incision, not deeply cut ; and no part of the work is in relief.

Before considering the history of this stone, it will be interesting to notice its points of similarity with an incised tombstone of the same date in the ruined church of Creich, Fifeshire. This stone is figured and described, from actual inspection made by me, in my work entitled *Life, Pictorial and Historical*, vol. ii. p. 334. A monumental recess in the north wall of the church, formed by a moulded arch bearing the

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Barclay arms on the keystone, contains a beautiful incised stone slab (fig. 2), with the figures of a knight in armour and his lady, sur-



Fig. 2. Incised Sepulchral Slab at Creich, Fifeshire. (17.)

mounted by a rich canopy. The faces have probably had brass plates with the features engraved, but these have disappeared, and only the

shield-like apertures remain.¹ The style of decoration is similar to that on the Longforgan stone, though not so elaborate. The inscription on the edge of the stone is as follows :—

HIC JACET DAVID DE BERCLAY DE LUTER, DNS DE PRESGYL QUI OBIT . . . DIE
MENSIS . . . ANNO DNI. M^oCCCC^o.

HIC JACET HELENA DE DOUGLAS UXOR PREDICTI, QUI OBIT XXIX DIE MENSIS
JANUARIJ, ANNO DNI M^oCCCC^oXXI.

An examination of the Creich stone shows that it has been erected by David de Barclay of Luthrie at the time of the death of his wife, on 29th January 1421 ; and the laird had then caused his own obituary inscription to be carved, leaving blanks for the month and for the last figures of the year. The inscription on the Longforgan stone has similar blanks for the months and final figures of the years when the knight and lady died, thus showing that it was a pre-obit monument which has never been completed. As the date of the death of Helena de Douglas on the Creich stone seems to be all in the same lettering, it is almost certain that it was finished in that year. At least it could not be near the end of the

¹ Mr Alexander Neilson, sculptor, Dundee, has made a thorough examination of the Creich tombstone. He finds that the portions of the stone corresponding to the faces and hands of the figures are sunk below the surface nearly an inch, which, of course, is much deeper than would be necessary for brass plates. These cuttings have been carefully "cleaned out," and the edges are cut square. Mr Neilson suggests that these apertures have been made for the purpose of inserting sculptured marble or alabaster blocks in high relief to give the features and the hands of the knight and the lady. This method was followed in several notable Italian monuments, and the Creich stone appears to be the work of a Continental sculptor. If Mr Neilson's theory be correct, this monument must be ranked as unique in Scotland. It is on record that the tomb of Robert the Bruce was of marble, and was brought from Paris to Dunfermline, by way of Bruges ; so that the connection of Scotland with the Continental art-workmen existed a century before the date of the Creich and Longforgan stones. The Creich stone has never been intended to lie flat on the ground, for the splayed edge on which the inscription is lettered has evidently been the front of a recumbent stone placed within a niche or canopy. It was not unusual to cut incised stone slabs so as to inlay the head and hands of an effigy in plates of brass or different coloured stone such as marble or alabaster, sometimes flat, sometimes raised and in relief. (See Haines' *Manual of Monumental Brasses*, Oxford, 1848, p. 7.)

fifteenth century, or the letters MCCCC. would not have been cut. The similarity in the style of incision, the decorative canopy-work, and the lettering makes it extremely probable that both stones were the work of one artist. It is reasonable to suppose that when that unknown artist had finished the Creich stone, he was employed (in 1421) to make the Longforgan stone in anticipation of the deaths of John de Galychtly and his lady.

The identity of John de Galychtly has not been disclosed, despite a very extended research. The rampant lion in his heraldic bearings seems to imply that he was descended from Patrick Galythly, who swore fealty to Edward I. at Perth on 24th July 1291 (*Cal. of Doc. Scot.*, ii. p. 124), and who was a competitor for the crown of Scotland in 1292, claiming as the son of Henry Galythly, alleged to be the lawful son of William the Lion. His propinquity, however, has not been proved, though the fact that he bore the Royal Arms, and was in armour and attended by a squire, as a knight should be, though only described as a simple "laird," makes it strongly probable that he was one of the quasi-Royal descendants. If the position of the dog's head implies illegitimacy, John de Galychtly must have abandoned his claim, though he retained the Royal cognizance. It is a further indirect proof of his connection to find him located so near Perth, where Patrick Galythly resided; and to discover that he held lands immediately contiguous to those which three other competitors for the Crown—Baliol, Bruce, and Hastings—had inherited by descent from David, Earl of Huntingdon, brother of William the Lion. The name of Galychtly or Galythly still survives in Perth, the Carse of Gowrie, and Dundee, in the corrupted forms of Galletly, Gellatly, and Golightly.

The lands of Ebrokis cannot now be identified, as the name has disappeared from the locality centuries ago. The name seems to be the original of the variants of Ebrux in Roxburghshire, and Ibrox near Glasgow. Through the courtesy of George Paterson, Esq., of Castle Huntly, I have had the privilege of examining many of the old deeds and charters connected with the barony of Longforgan, some of which are included in the printed volumes of the *Register of the Great Seal*. The

earliest document containing the name "Ebrukis" is the charter by James IV., dated 7th January 1508-9, by which he incorporated certain lands to form the barony of Langforgund, and confirmed the barony to Andrew Lord Gray. In an inventory of old writs made out in 1778, this charter is described, but the name is there spelled "Ebrox." On 13th July 1613, an Instrument of Resignation of the lands of Castle Huntly was drawn up, when Patrick, Earl of Kinghorne, obtained the barony, but Ebrokis is not mentioned at all, so that the identity of the property had been lost before that time, having disappeared in the century from 1508 till 1613. The Galychtlys of Ebrokis had apparently become extinct within that period. It is a curious fact that the first recorded proprietor of Longforgan barony was Sir Andrew Gray of Broxmouth, in Roxburghshire, who had a grant of the lands from King Robert Bruce, and who may have named a part of his new estate "Ebrox" after his earlier property. Sir Andrew's grandson, Sir Patrick Gray, died in 1421, and was therefore contemporary with John de Galychtly of Ebrokis.

When the sculptured stone was discovered in the church at Longforgan, the fragments of a baptismal font were also found. It had, apparently, been an octagonal basin mounted on a shaft, with eight panels around the sides giving sculptured representations of incidents in the life of Christ. The fragments preserved (fig. 3) show Christ bearing the Cross, the Scourging, the Crucifixion, the Entombment, the Return from Hades, and the Resurrection. These fragments have been put in a place of safety within the church.

For the following information regarding Longforgan church I am indebted to Mr. Alex. Hutcheson, the architect:—

NOTES ON THE PARISH CHURCH OF LONGFORGAN.

By ALEXANDER HUTCHESON, F.S.A. Scot.

We have no information as to when the first church was founded at Longforgan. Previous to the Reformation the church and its emoluments belonged to the Priory of St Andrews. Down to about 1794,

when extensive alterations were made, practically tantamount to a new edifice, the people worshipped in a building of pre-Reformation age. Rev. Adam Philip in his history of the parish¹ relates that he was fortunate enough to meet with one who used to worship in the old building, and described it as follows :—“It was,” he says, “an old, long, narrow, and inconvenient building, consisting of two parts, and evidently

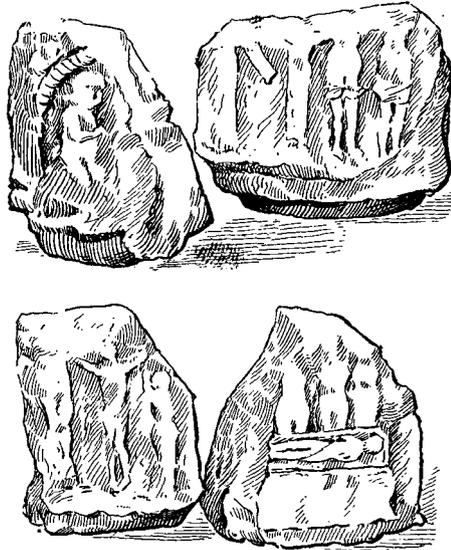


Fig. 3. Fragments of Ancient Font at Longforgan.

built at very different periods. The eastmost, which belonged entirely to the estate of Castle Huntly, was a substantial building, all of ashlar Kingoody stone ; and from a very handsome cross in the east gable, and several recesses of hewn stone within, probably for altars, or shrines of some favourite saints, it had every appearance of having been the original

¹ *The Parish of Longforgan: A Sketch of its Church and People*, by the Rev. Adam Philip, M.A., Edin. (1895).

church when the Roman Catholic religion prevailed. . . . The west end of the church, though apparently older, must have been of a much later date. It was a very insufficient building of bad material."

This description is of much value in enabling us to realise the appearance of the old church. Apparently it had possessed a choir or chancel of different masonry and probably of different width from the rest of the church. This was doubtless the oldest part of the building: the "Ashlar of Kingoody stone," the handsome cross on east gable, and the "recesses of hewn stone," doubtless mural tombs or monuments in the internal walls, all help the student of architecture to realise the character and period of the work. Several of the ashlar stones can be traced in the present building. In like manner portions of moulded window and door jambs have been found broken up and utilised as building stones in the walls, along with the broken fragments of an elaborately sculptured baptismal font. Evidently the choir had a door in its external walls, for in the Kirk Session records, under date 2nd October 1654, in a relation of the arrangements made for the celebration of the Communion, we read that certain of the elders were appointed "to collect the alms and tokens" at "the quyer doore." From the same source, we learn that the church was roofed with what are known as "gray slates," that is of thin pavement of local stone.

Fortunately, other particulars of information as to the dimensions and appearance of the old church exist in a MS. belonging to Mr Paterson of Castle Huntly.¹ This MS. is not dated, but from internal evidence appears to have been written about 1760, by the then forester of Castle Huntly. As the description of the church there given deals with a mode of internal decoration then probably very common in Scottish churches, but which before the middle of the present century had entirely disappeared, it is here copied out *verbatim et literatim*.

"The Church is ane old Gothick Building 106 foot Long—On the west end ane Elegant Steeple with Balester and rails to walk around—and from thence

¹ Mr Paterson has most obligingly permitted the use of this MS. for the purposes of this paper.

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gos a Spire with a Weather Cock—in this Spire is 3 bells with a clock & 2 Stone Dial Plates to show the hours—In the ground floor of this steeple is an arched vault for a prison house!—above the door of this prison house is a round window & in it a stone plate with this Inscription on it

founded in the year 1691 (*sic*, the actual date on the stone is 1690), and finished att the charge of Patrick Earl of Strathmore and Kinghorn Viscount Lyon Lord Glammiss &c. the Bells was given by the Session, and the Clock by the frank Contribution of the people—

In the East End of the Church is the family's Seat a fine painted Loft Said to be done by thos that did the dining room & Drawing room of Castle Lyon—in the roof is the Sun & Moon, the 7 planets the 12 Signs of the Zodiack Stars & Seraphs permiscously.

In the front is the Earl of Strathmore's Arms at Large with Coronets, Seraphs
E
with Trumpets in their hands & 4 Ionic Columns with these Letters P—S.
H

C—S—1684.²

Around the sides of the Loft is painted our Lord's prayer, Creed & the Commandments with Gloria : Patria with several anotations of Scripture—the familys Seat is 2 Long Square seats & behind Each of these is 4 Large Desks³ for Serv^{ts}—the door to this Loft inter by a stone Stair in the Gable & on the tope of this Gable is the signe of the crose fine cutt of Stone & above the door is the Earl of Strathmore's Arms intermixed with the Earl of Middleton's⁴—the breath (breadth) of the stair from the Loft door is the retiring Room a Noble Square Building with a door on the same flat with that of the Loft that gos into the Church—the room is all wainscotted round hath a big window to the South a chimney—the Lower place is a Burying Vault for the family and the Corps is Laid on Iron grates. On the top of this House is a big globe with a Iron rod richly ornamented and on the top of the rod a big thane all gilded.”

¹ At the period of the alterations in 1794, this vault in the bottom of the steeple was utilised as an entrance to the church, but as the arch was rather low an opportunity was afforded last year during the recent improvements on the church of raising the ceiling of the entrance, and the arched roof was removed. During these operations a narrow slit was discovered in the south wall, which had given light and air to the prison. This slit measures about 12 inches in height by 1 inch in width ; and as it passed through a wall $3\frac{1}{2}$ feet in thickness, very little prospect of the exterior world had been possible from its interior. The slit has been preserved, so that it can now be seen.

² These are doubtless the initials of Patrick, first Earl of Strathmore, and his wife, Lady Helen Middleton, although the arrangement of the lady's initials is peculiar. Probably the letters have been transposed in transcription and were really arranged

C
H—S, Countess Helen Strathmore.

³ Pews were frequently so called at this period.

⁴ Doubtless the quartering of the arms of the Countess.

In the Book of Record, a diary written by Patrick, First Earl of Strathmore, and edited for the Scottish History Society, by Mr A. H. Millar, F.S.A. Scot., additional light is cast on the old church, in the following extracts :—

“In summer 1683 when the rooffe of the Quire of the Church of Longforgane was altogether ruinous, it gott a new rooffe att the common charge of the heritors, but I took occasione att the same time to reform my loft and seat of the Church, and to build a rounge off it for a retyring place betwixt sermons”; and on 25th September 1684 occurs the entry, “The Glazier’s acct. of glass and weir for my new loft at the Church of Longforgan came to in about 60 lib.,” which, however, we are informed included the cost of repairing “some broken glass windows at Castle Lyon” (pp. 36, 68).

An entry occurs with regard to the painting of the ceiling of the choir, of which the Earl did not have such a high opinion as that expressed by the forester in his MS. account. “William Rennay in Dundee hes gott towards his payment for the painting (such as it is) of the roofs of the Quir of Longforgone, 40 lib. and a boll of meall” (p. 68). This William Rennay, as Mr Millar explains in his introduction, was employed at Glamis and Castle Lyon (now Castle Huntly) in some of the coarser decorative painting; and the Dutch artist, Jacob De Wet, who was employed on the artistic work, gave him some of this work to do, much to the Earl’s dissatisfaction; hence, doubtless, the Earl’s note of disapproval here. It will have been noted that the forester in his account of the paintings on the choir roof, says they were reported “to be done by thos that did the dining-room and drawing-room of Castle Lyon.”

In the foregoing MS. the length of the old church is given as 106 feet over walls. The breadth at the west end as ascertained during the recent alterations was 27 feet over walls. There was nothing to indicate the breadth of the choir, but it was probably narrower than the body of the church.

A singular feature of the portions of this pre-Reformation church still remaining is the existence in the walls of a considerable number of

pieces of Fifeshire freestone. No carved stones of this material were met with, but many blocks were to be seen, large enough to be used as ashlar or face stones in the walls. This would seem to point to the existence of a still earlier structure which had been erected of Fife stone, the materials of which had been used along with Kingoodie or local stone, in the construction of the building, which was so nearly all taken down in 1794, that only the west gable was left along with portions of the foundations of the side walls. Could it be possible that the association with St Andrews would lead to the use of Fifeshire stones for the earlier structure, and possibly to the employment of masons from the Cathedral town? Transport by water would be comparatively easy. The quarries at Kingoodie have probably been worked for many centuries. It is judged by experts that the Old Steeple in Dundee, and the Church of Fowlis Easter, both buildings attributable to the fifteenth century, are erected of Kingoodie stones. It may, however, well be that a church existed at Longforган long prior to this; and if, as is not improbable, masons were sent from Fifeshire, it may have been considered desirable to supply them with the class of stones they were accustomed to.