

a guide to



dedicated in thankfulness to
the Rev David Smart, the Rev Reginald Mitchell-Innes
Miss Cornelia Dick Lauder and Canon Albert Laurie

The story of Old Saint Paul's

Welcome to Old Saint Paul's (OSP), the oldest Episcopal congregation in Edinburgh.

The Scottish Episcopal Church

With the Reformation, Scotland became an increasingly Protestant state. In 1688, the last Roman Catholic monarch, James VII of Scotland (II of England), was deposed, and the House of Stuart went into exile. In the prevailing anti-Catholic climate, the Church of Scotland abolished the rule of bishops, the last remaining element of the pre-Reformation Church. In response, the excluded bishops and their supporters founded what came to be known as the Scottish Episcopal Church (since 'episcopal' means 'governed by bishops').

The first two hundred years

The original congregation of OSP was a breakaway group from Saint Giles' in the High Street, which had become Edinburgh's cathedral in 1634. The last bishop at Saint Giles', Alexander Rose, quit the cathedral in 1689 accompanied by much of his flock, finding a new place of worship in, it is believed, a wool store in Carrubber's Close off the High Street. For many years, this wool store sheltered the only Episcopalian congregation in Edinburgh.¹

Originally, the church was known simply as Saint Paul's. For nearly two hundred years it had a chequered history. As ardent supporters of the Jacobite cause which aimed to restore the exiled House of Stuart to the thrones of Scotland, England and Ireland, the congregation was regarded as subversive and for a long time was kept under strict surveillance.

At some point, the congregation moved from the wool store to a stone building whose remains still exist below the south end of the current church.² Over the following decades, the fortunes of St Paul's rose and fell, but eventually, as new churches were founded outwith the Old Town, the congregation dwindled, and St Paul's fell into disrepair. By the mid-nineteenth century both the church's condition and its location gave rise to threats of closure. The *Churchman's Family Gazette* observed that the church 'which is an old and ill ventilated building, is not warranted to continue safe for more than ten or twelve years.' It also pointed out that the 'character of the locality' was objectionable and that a Methodist meeting house at the bottom of the Close would no longer meet there.³

In the late 1860s and early 1870s, things were changing in the Old Town. It was recognised that much of the population was living in wretched, crowded and insanitary

¹ Anon. *Old St Paul's Church 1689-1939*, Old St Paul's Church, 1939.

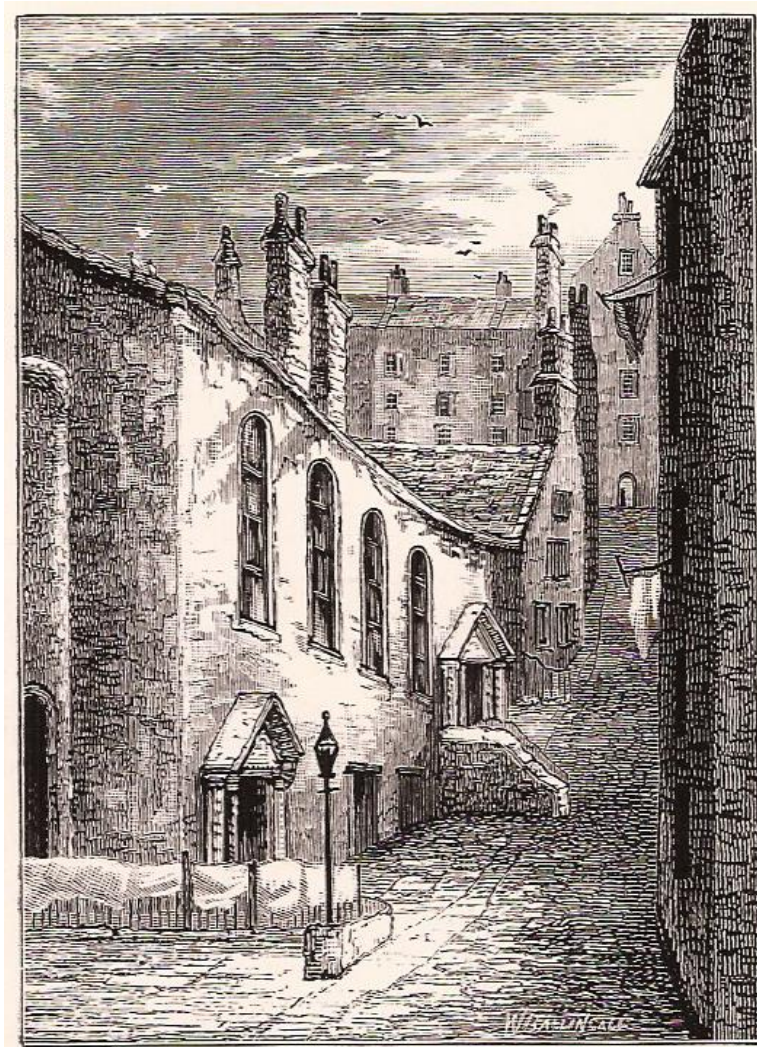
² As shown in a site plan dating from the early 1870s in OSP's archives.

³ Holloway, J, p.23.

conditions, where disease was rife. In 1867 the Improvement Act was passed, which led to slum clearance in the closes and wynds off the Royal Mile. The demolition of buildings in Carrubber's Close made the church itself unsafe, and the diocesan letter of 1 December 1871 records that it was felt that now was the moment to remove St Paul's 'from its present site'.

In 1873 it was pronounced unsafe and was closed.⁴ In 1876⁵, the congregation was worshipping in an upper room of a tenement nearly opposite,⁶ and in 1880, the old church was finally demolished.⁷

The hard task of keeping the congregation together during ten weary years of homelessness fell largely to the Rev David Smart who, from 1874 to 1883, was first curate then rector.



The stone church, Engraving from *Old and New Edinburgh*.
after a watercolour of c. 1870 by Jean Le Conte.

⁴ Ingram, p.104. Holloway, J, p25.

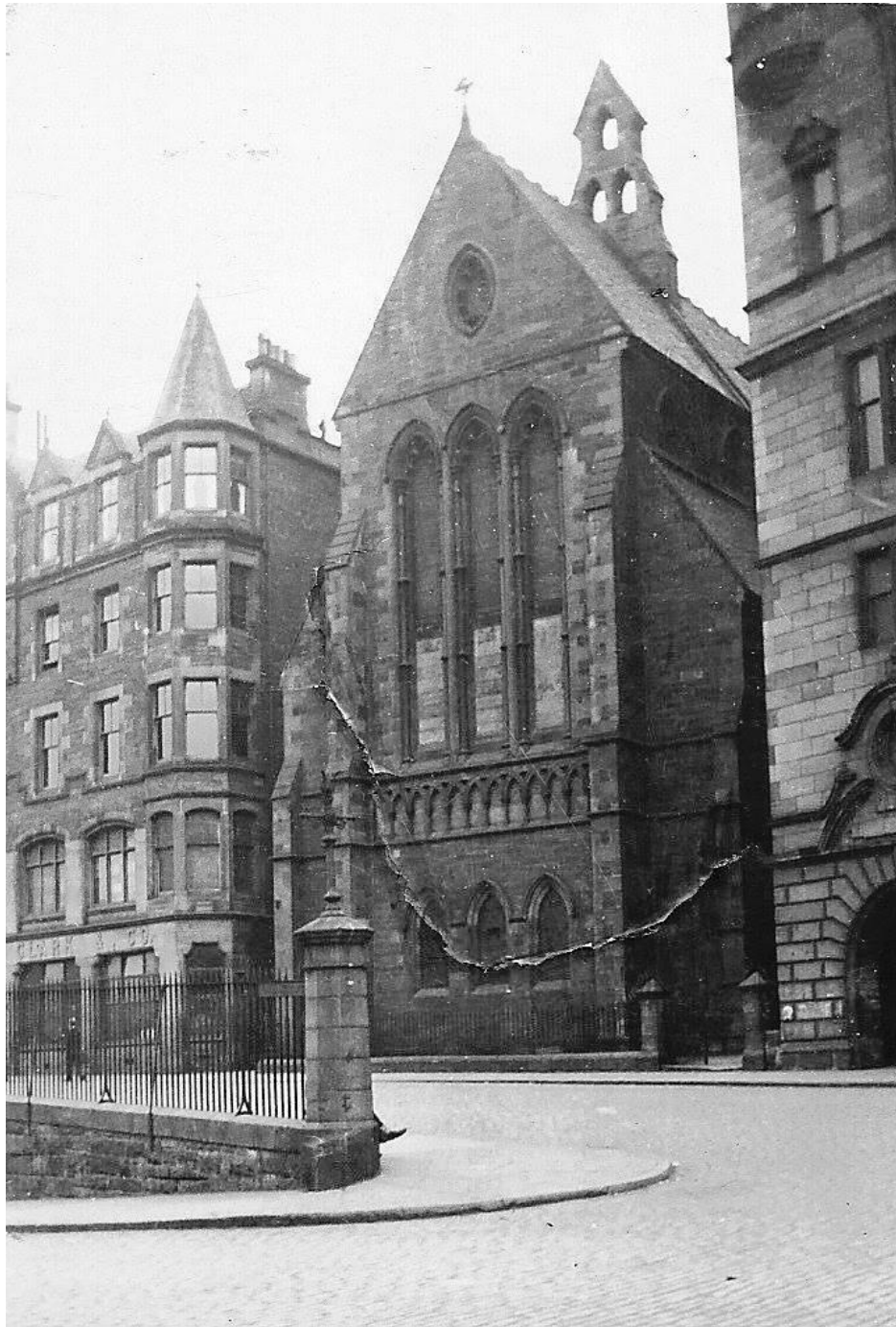
⁵ Ingram, p.105. *The Scottish Guardian*, July 1876.

⁶ Holloway, J, p.27.

⁷ Ingram, p.105.

The new church

It was during Smart's tenure, however, that stability was finally achieved with the building of the present church. The church was then renamed Old Saint Paul's to distinguish it from Saint Paul's, York Place (now known as Saint Paul's & Saint George's).⁸



The church c.1900, before the construction of the Calvary Stair and Memorial Chapel. Note the Jeffrey Street entrance gates. Note also that the lower sections of the Chancel windows have been walled up following the installation of the reredos (see footnote 58).

⁸ Ingram, Mary E. *A Jacobite Stronghold of the Church* (1907) is an account of the history of OSP up to that date.

Establishing the church on – literally – new foundations was above all the work of four people: the Rev David Smart, the Rev Reginald Mitchell-Innes, his aunt Miss Cornelia Dick Lauder, and his successor as rector, Canon Albert Laurie.⁹

Smart initiated proposals to rebuild the church in 1876¹⁰, and by the time he resigned as rector at the end of 1883, he had brought to completion the first phase of the new church.¹¹ The cost of the new building was met partly by private individuals but chiefly by the Walker Trust, whose purposes included 'erecting an Episcopal Church or chapel, in the eastern district of Edinburgh' which consisted largely of slums.

The church was built in the Early English style with big lancet windows and a hammer beam roof. This phase comprised no more than the Chancel and the first three bays of the Nave – which made it look, according to a contemporary account, like 'a matchbox turned on end'¹² It was designed by William Hay (a pupil of George Gilbert Scott) of the Edinburgh firm of Hay & Henderson, which worked on churches across Scotland, including St Baldred's, North Berwick and St Mary's, Haddington, and abroad.

In 1890, under the Rev Reginald Mitchell-Innes, rector from 1884 to 1897, a second phase of building lengthened the Nave to five bays, completing the original design.

The dedication of Mitchell-Innes to the new church was matched by that of his aunt, Cornelia Dick Lauder. Both were from wealthy families and both were fabulously generous in their donations to OSP. Mitchell-Innes bought and gave to OSP a building to the south of the church to be used for vestries and club rooms. Cornelia Dick Lauder commissioned and paid for OSP's magnificent rectory. Both aunt and nephew also gave the church itself various of its furnishings.

But Canon Laurie looms even larger in the story of the new church.¹³ Canon Laurie was ordained deacon at OSP in 1890 and priest in 1891 before being appointed Rector in 1897 – a position he held till his death in 1937 after a ministry of forty-seven years. Laurie was a devoted pastor to his flock who inhabited some of the most squalid and

⁹ As recorded by Ingram, p.17 and Wilson, p.71, the Dick Lauder family made a remarkable contribution to OSP. The title deeds of the church appear to indicate that Carrubber's Close once belonged to 'the Lauders of the Bass' (i.e. the Bass Rock). The Close came into their possession through Agnes Faulaw, widow of William Cariberis, after whom Carrubber's Close is believed to be named. In 1491, revenues from the tenements in the Close were dedicated by Agnes to pay for masses to be said for the soul of her first husband, William. From Agnes, ownership of the Carrubber's Close tenements passed to her second husband, Robert Lauder of the Bass. These tenements subsequently had various owners, with their revenues being alienated at the Reformation. The site finally came into the possession of Saint Paul's (as it was still then known), when it was purchased for the church by Mrs Ramsay of Edinburgh, a lineal descendent of Agnes Faulaw. Beatrice Ramsay, née Dick Lauder, was a sister both of Cornelia Dick Lauder and of Charlotte Dick Lauder, mother of the Rev Reginald Mitchell-Innes.

¹⁰ Simpson & Brown, architects. *Old St Paul's Episcopal Church, Edinburgh: Building History*, section of the 2008 Quinquennial Report.

¹¹ Ingram, p.107.

¹² Wilson, Lawrence. *Laurie of Old St Paul's*, R. Grant & Son Ltd, 1940 p.46.

¹³ Wilson, *ibid.*, tells the story of Canon Laurie's life and ministry.

congested slums in Edinburgh. Like Mitchell-Innes, he stood firmly in the tradition of the Oxford Movement and continued OSP's shift to an Anglo-Catholic form of worship.

In 1904-5, the Nave was again extended to accommodate the growing congregation, this time to seven bays, so that the church is now about forty metres long, making it ideal for processions. At the same time, a Lady Chapel was added on the west side of the Nave. All this work was funded by donations. As these extensions had not originally been anticipated, they first necessitated the demolition of the recently completed southern end of the building and major alterations to the Nave's west wall. Hay & Henderson were responsible for all these works.

As soon as war broke out in August 1914, Laurie headed to the front and in July 1915 was appointed an army chaplain. He received the Military Cross in 1916 and was awarded a Bar to the Cross in 1917, each time for his bravery in caring for the wounded on the field of battle.¹⁴

It was Laurie, too, who instigated and in 1926 brought to completion the building of the remarkable War Memorial, to designs by Harold Ogle Tarbolton.¹⁵ Most parish war memorials consist of a monument in the churchyard or a plaque in the church. That at OSP comprises a new entrance to the church via a long and broad stone stair that rises to an almost life-size sculpted Calvary of grave beauty, and – over the stair – a lofty chapel in which are recorded the names of one hundred and forty-six men and one woman who gave their lives in World War One.¹⁶

A tour of Old Saint Paul's

OSP is located in Jeffrey Street, between Carrubber's Close and North Gray's Close.

The church is built on an awkward site. The constraints of the site mean that the normal east-west orientation was impossible, and at OSP the High Altar is at the north (not the east) end and the Baptistry at the south (not the west) end. The church is also built on a steep hill so that, while the Nave at the south end backs into the hillside, the Chancel at the north end stands about seven metres above street level, perched on top of the church hall.

¹⁴ More information about Canon Laurie's role during WWI is given in *OSP Remembers the First World War*, 2014 issue, pp.12-13; 2015 issue pp.36-37; 2016 issue pp.20-21; 2017 issue, pp.30-31; 2018 issue, pp.8-9.

¹⁵ There has been some confusion about who the architect of the War Memorial was. *The Buildings of Scotland* and Historic Environment Scotland lists state that it was Matthew Montgomerie Ochterlony. However, the drawings for the work bear the address 117 Hanover Street, the address of the architect Harold Ogle Tarbolton, and various drawings from the early 1920s are signed by him. In addition, Wilson, *ibid* p.228, attributes the work to Tarbolton. For this reason, and because Tarbolton had taken over the practice of Hay & Henderson (the original architects of the church) in 1907, it seems pretty certain that it was Tarbolton who designed the War Memorial. The confusion may have arisen because, from 1924 on, Tarbolton seems to have collaborated with Ochterlony with whom he subsequently merged his practice – though the merger only happened in 1932, six years after the War Memorial was completed.

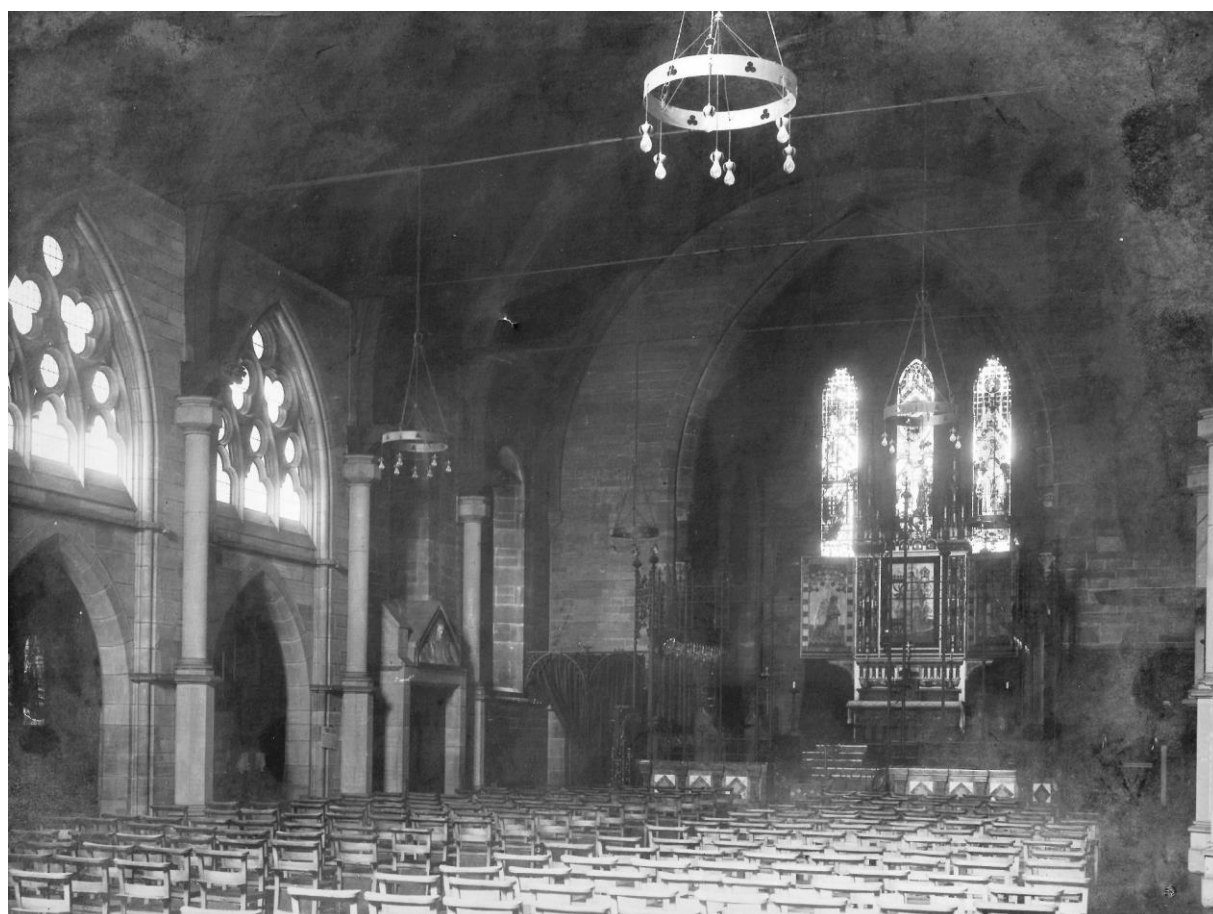
¹⁶ No more eloquent account exists of OSP, and in particular the Memorial Chapel, than that given in Holloway, R. *Leaving Alexandria, A Memoir of Faith and Doubt*.

OSP lies in the precipitous shadow of the Old Town. With the hill rising sharply behind and tall buildings on either side of the church, the interior is dimly lit even on the sunniest days, and this unquestionably contributes much to its atmosphere. Externally, the church is dwarfed by its neighbours; inside it strikes as immense in size and scale.

The ways in

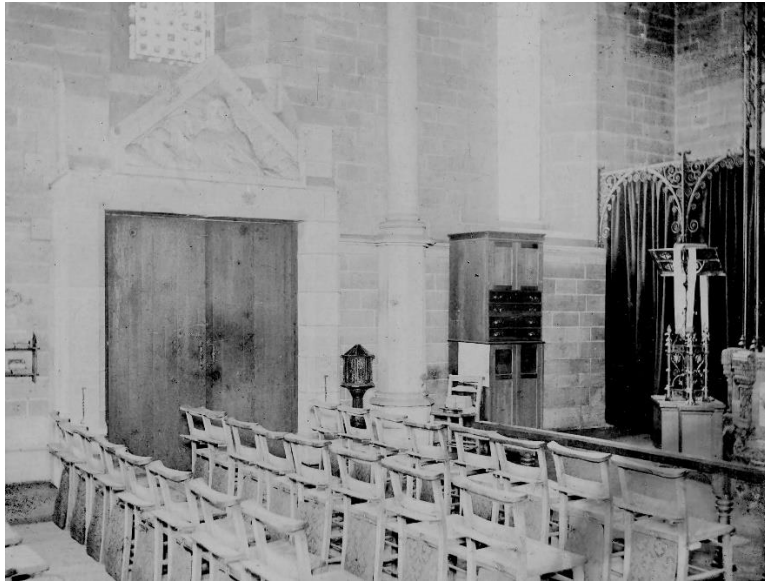
Originally, the main entrance to OSP was not from Jeffrey Street but from the steep and narrow Carrubber's Close. The Carrubber's Close entrance followed the ancient tradition of gothic church architecture by bringing parishioners into the church at the back of the Nave. Since the Nave was twice extended, the entrance had repeatedly to be moved, each time higher up the hill.

There was also a second entrance at the head of a long flight of steps leading from Jeffrey Street (at the Chancel end of the church), to the second bay of the Nave. Until replaced by the handsome stone Calvary Stair, these steps were on a humble scale.¹⁷ Today, it is the Calvary Stair that forms the main entrance to the church.



The church after the construction of the Lady Chapel but before the Calvary Stair and Memorial Chapel were built or the Children's Chapel installed. Note the original doorway at the head of the stairs up from Jeffrey Street. Note also the original lighting, and the original aisle to the (liturgical) north of the Chancel.

¹⁷ Architect's drawings in the OSP archive.



The sculpted figure in the pediment may be an image of the miracle of the loaves and fishes. It almost certainly dates from the late eighteenth or early nineteenth century and appears to come from an earlier building. Its poor condition suggests it may have been on the outside of the building, and it is tempting to think that it may once have filled one of the pedimented entrances to the Stone Church demolished in 1880. If so, it could well date from soon after the Scottish Episcopalians Relief Act of 1792. The curious, half-classical, half-gothic doorcase has clearly been designed to accommodate it. Sadly, no trace of it remains.

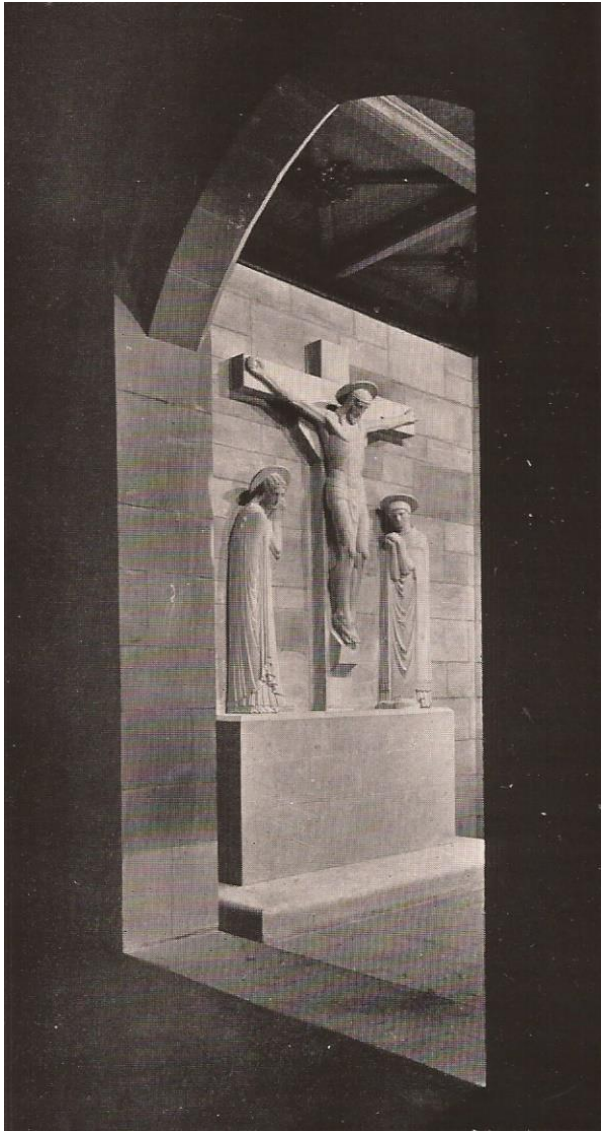
Inside

Our tour begins at the Calvary Stair then guides visitors around the Nave (with the Lady Chapel) and the Chancel before ending in the Memorial Chapel. As you walk around the church it is worth noting that there is scarcely a single piece of stained glass, ornament, statue, vessel or vestment that has not been given by a member of the congregation – named or anonymous – or paid for by donations or fundraising efforts. Some of the gifts were made by the wealthy. Many were not. Much of what we see today was paid for by a poor congregation that took the story of the widow's mite to heart and whose giving was sacrificial.

Calvary Stair

The beautifully chisel-dressed and vaulted stone Calvary Stair is the main entrance to the church and – together with the Memorial Chapel located above the stair – forms the War Memorial completed in 1926. The stair is laden with symbolism. There are thirty-three steps, one for each year of Christ's life. They lead from His birth, expressed by the low relief panel of the Madonna and Child at the foot of the stair, to His death, expressed by the sculpture of the crucified Christ flanked by his mother and Saint John at the top. The Madonna and Child is a copy of the centre panel of a piece known as *Tabernacle with Madonna and Child with Angels* by Agostino di Duccio. It was supplied by the firm of Cottier & Co and was given by the Rev ETS Reid, a priest at OSP from 1897 to 1900.¹⁸ The crucifixion (1926) was an anonymous gift commissioned from the sculptor Alfred Frank Hardiman.

¹⁸ Uglow, Nicholas, *Old Saint Paul's Calvary Steps: new findings*, which also gives a fuller account of the Hardiman sculpture.



The crucifixion viewed from the Memorial Chapel

As well as symbolising Christ's journey from birth to death, the stair represents the ascent of Mount Calvary¹⁹.

At the top of the stair there are two stained glass windows depicting Saint Christopher (and, below, Christ washing his disciples' feet) and Saint Francis of Assisi (and, below, the Saint kneeling before a leper with another leper in the background, the remaining figure probably being Saint Francis' father who heartily disapproved of his son's way of life). Made by Herbert Hendrie and installed in 1934, the windows are in memory of James Robert Erskine Murray, a Scottish electrical engineer and inventor who was a protégé of Lord Kelvin and worked with Marconi on the development of wireless telegraphy. They were given by his widow Alleine and their son James Alasdair Erskine Murray.²⁰

It is traditional for an image of St Christopher to be placed near the church door as he is the patron saint of travellers. At OSP, he faces us as we

leave the church. St Francis may have been chosen as the image closest to the Calvary as he was the first saint to receive the stigmata. While the decision which saints to depict was probably made by the donor, the choice of St Francis may have been influenced by Canon Laurie, rector when the window was installed, who highly esteemed St Francis, saying of him, "He responded more completely to Our Lord than any other human being has done except Our Lady."²¹

¹⁹ Wilson, p.228, refers to the "exquisite XVth century Florentine low relief of the Virgin and Child facing one at the foot of the stairs", thus making it clear that this was not a later installation. Wilson notes that Laurie regarded the thirty-three steps of the Calvary Stair as a 'happy coincidence' – as perhaps it was. He also relates how closely Laurie supervised the sculpting of the Calvary, visiting the artist, Alfred Hardiman, in his studio in London and telling him that his initial designs were not right. "You have made a comely and well-proportioned man hanging on a cross, and I agree that it is beautiful, but it won't do." "But what else could I have done?" asked Hardiman. "You must make God reigning from the altar of Calvary. It's the first thirteen verses of St, John that we must have." A full account of the symbolism of the thirty-three steps is given in Laurie, "Scala Santa", in *The Vision of God*.

²⁰ "The Window in the Calvary Staircase", OSP Magazine no.570, March 1934, p.5.

²¹ Laurie, "Saint Francis of Assisi" in *Awareness of God*.

Nave – west aisle and Lady Chapel

On entering the Nave, turn right along the western aisle and into the Lady Chapel.

The Lady Chapel was completed and dedicated to the Virgin Mary in 1905. It is also known as the Seabury Chapel or Seabury Aisle as the foundation stone was laid in memory of Samuel Seabury, the first American Episcopal bishop, who is known to have worshipped at Saint Paul's (as the church was then called) as a student in 1752, and who was later consecrated as a bishop in Aberdeen.

The Blessed Sacrament is reserved here as a focus for prayer.

Windows

The Seabury window (beside the altar) depicts Samuel Seabury's consecration by Robert Kilgour, Bishop of Aberdeen and Arthur Petrie, Bishop of Ross and Moray. The window was donated by the Rev ETS Reid²² in memory of his parents, James and Margaret Reid of Auchterarder. James Reid was sole partner in Europe's largest locomotive builder, Neilson, Reid & Company of Springburn, Glasgow.

The (centre) window depicting Christ the Carpenter was given in memory of the Rev James Beale, who was curate at OSP at the time of his death in 1904²³, and whose sister, Evelyn Beale, sculpted the panel behind the font in the Baptistry. The centre light was donated by confirmation candidates.²⁴

The Seabury and Beale windows were made by the London-based Percy Bacon Brothers whose work is to be found across the UK, Australia, Canada and the United States.

The window (at the back of the chapel) showing the Annunciation, the Nativity, and the Presentation in the Temple was executed by Karl Parsons of London, a prolific artist who was responsible for numerous stained-glass windows in England, Scotland and elsewhere. It commemorates Robert Shaw-Stewart of Aberfeldy, a Director of the Liverpool & London & Globe Insurance Co Ltd.

Altar triptych

The altar has a gilded-oak reredos installed in 1906 in memory of Cornelia Dick Lauder²⁵, who was one of OSP's most generous benefactors. It was given by Miss JJ Johnston whose mother, Mrs Elizabeth Lillas Johnston, is commemorated by two of the windows in the Nave.²⁶ The reredos is surmounted by a Madonna and Child carved in Oberammergau and donated by a group of ladies in the congregation all named 'Mary'. The reredos contains a triptych painted by Miss CE Young of Florence, the centre panel

²² Ingram, p.121.

²³ As inscribed on the window and reported in the Berwickshire News & General Advertiser.

²⁴ As inscribed on the window.

²⁵ As inscribed on the reredos.

²⁶ As inscribed on the windows.

being copied from an Annunciation by Fra Angelico.²⁷ In the mid-1970s, the painting was cleaned and retouched and the gilding renewed by the Danish artist Birgitte Hendil, who added her signature oyster catcher at the same time.²⁸ She also made the book Mary is reading into a work by Albert Einstein, open at a page reading $E=mc^2$ – a quiet joke typical of her quirky sense of humour and theology. The triptych was restored again in 2018.

Crucifix hung on the roof beam

The crucifix was brought from Oberammergau and is placed above the High Altar during Holy Week when the reredos is closed.²⁹

Statue of Madonna and Child

The plaster statue, which originally stood in the Memorial Chapel, was given in memory of the Scottish artist Charles Hodder.³⁰

Icon of Madonna and Child

Known as *Alexander's Madonna*, the icon was painted by the Scottish artist David Grossart before the birth of his youngest son Alexander in 2009. Tragically, Alexander died aged only six weeks.

Plaque to Sybil Lonie Lewis

Towards the end of the western aisle, just outside the Lady Chapel is an anonymously-donated plaque to Sybil Lonie Lewis, the only person, apart from Canon Laurie, whose ashes are interred in the church. She was an active member of OSP, volunteering at a dispensary that had been established by the church to minister to the health of parishioners.³¹ Born in Hull in 1874, she trained as a nurse and then as a doctor with Elsie Inglis (an innovative Scottish doctor, suffragist, and founder of the Scottish Women's Hospitals), going to Dublin to study for a diploma, an accreditation not then available to women in Edinburgh. In 1915, she went to Serbia with Elsie Inglis and a group of women doctors. She was taken prisoner but after her release returned to the front despite ill health, serving in Macedonia. In 1918, she died at her family home aged

²⁷ Information on the history of the reredos provided by Peder Aspen.

²⁸ "A Walk Round Old Saint Paul's" in Orr p.19.

²⁹ Ibid.

³⁰ *OSP Remembers the First World War*, 2019 issue, p.23.

³¹ Holloway, J, op. cit., records that in 1902 Canon Laurie obtained a three-year lease of a disused type factory at Whitefoord House in the Canongate, which he hoped to turn into a kind of modified 'People's Palace', with club rooms for men and boys, a large gymnasium and a dispensary. In the end only the dispensary came into being. It ran successfully until 1917 when, perhaps from war-time difficulties, it was closed. It was directed by a qualified doctor and a trained nursing sister, helped by a number of medical students. Each evening, from half past seven till after midnight, the dispensary was crowded with patients, mostly women and children, and on some afternoons a gynaecological clinic was held. Treatment was free, except for medicines - twopence for the prescription and one penny for the bottle. The National Health Service and the Department of Health and Social Security (now the Department for Work and Pensions) were anticipated by forty years.

43 from 'an illness contracted in Serbia'. As a casualty of the war, her name is recorded on the wall of the Memorial Chapel. She is the only woman thus commemorated.³²

The Way of Sacrifice

Beside the Carrubber's Close entrance to the church at the end of the western aisle hangs a drawing by James Alasdair Erskine Murray (donor, with his mother, of the stained-glass windows on the Calvary Stair) dating from 1936, entitled *The Way of Sacrifice*. It tells the story of OSP in cartoon form from its foundation in 1689 until the consecration of the Memorial Chapel in 1926. The drawing emphasises the theme of sacrifice, from the persecution of the early Episcopal Church with its strong Jacobite loyalties to the giving of so many young lives in the Great War.³³

'The Sacrifice' was also the name of an annual collection by which the congregation paid both for the employment of clergy and various other costs. It was introduced by Canon Laurie and was a defining characteristic of his ministry. Given the poverty of most of OSP's parishioners, these donations represented a very real sacrifice.³⁴

Nave – south end and Baptistry

Gallery

In his Memoir, *Laurie of Old Saint Paul's*, Lawrence Wilson writes thus about the way the gallery above the baptistry was used in Canon Laurie's time,³⁵ "Anyone who has ever attended a service in Old Saint Paul's will remember how impressive was the entrance of the choir: the sound of the brief anthem of preparation drifted down into the church and then the choristers formed up beside the Crucifer along the high gallery under the [liturgical] west window, and came slowly down the steps and up the aisle – an entrance so stately and beautiful that the mind was at once attuned to worship." Today, on Sundays and Feast Days, the clergy, choir and servers form up at the back of the Nave before processing to the High Altar at the far end of the church.

Baptistry

As it is through baptism that we enter into Christian life it is traditional for the Baptistry to be near the entrance to the church. The Baptistry at OSP is by the Carrubber's Close entrance (which was once the main entrance) to the church.

Pavement

The raised marble and mosaic pavement of the Baptistry was given in 1891 by Montague, Dowager Countess of Glasgow in memory of her husband George, the sixth Earl, who had been baptised at OSP and was a great benefactor of the Episcopal

³² More information about Sybil Lewis is given in *OSP Remembers the First World War*, 2018 issue, pp.4-5.

³³ "The Way of Sacrifice", *OSP Magazine* no.590, March 1936, p.10.

³⁴ *Old S. Paul's Church Monthly Magazine*, special issue of 22 November 2007, reprints letters written by Canon Laurie to the congregation about The Sacrifice.

³⁵ Wilson, p.63.

Church, and who had died the previous year.³⁶ The sixth Earl's mother Julia was the sister of the Rev John Sinclair, who became Minister of OSP in 1822. Julia and her brother were children of Sir John Sinclair of Ulbster, the irrepressible editor of *The Statistical Account of Scotland*, which exerted enormous influence both at home and abroad. The pavement was moved to its current location when the original Baptistry was destroyed during the extension of the church in 1904-5.

Font

The font was given by the Rev Mitchell-Innes 1884. It replaces an earlier one given by Charles H Terrot, Bishop of Edinburgh, in 1842, which was later donated to the chapel of St Ebba's, Eyemouth³⁷ but no longer exists.

Sculpted panel

The low relief panel behind the font depicts the Presentation of the Infant Jesus and was sculpted in 1904 by Evelyn Beale, sister of the Rev James Beale (who is commemorated in the centre window of the Lady Chapel). The panel is in memory of Cornelia Dick Lauder.

Paintings

The paintings either side of the sculpted panel, entitled *Meeting* (left) and *Rebirth* (right), are by the Rev Bridget Braybrook MacAulay, who was a curate at OSP from 1998 to 2001.

Nave – east aisle

Plaque to Canon Laurie

A third of the way down the eastern aisle is a low relief plaque to Canon Laurie, Rector of OSP from 1897 till his death in 1937. It may have been carved by Alfred Hardiman, who had earlier sculpted the crucifixion at the head of the Calvary Stair.³⁸

Madonna and Child

The almost life-size sculpture of the Madonna and Child on the east side of the Nave is by the Scottish artist and sculptor Louis Reid Deuchars. It was one of his last commissions and commemorates Mrs Mary Maclagan, a long-standing member of OSP.³⁹ Deuchars also worked with the architect Sir Robert Lorimer on the Chapel of the Knights of the Thistle in St Giles' Cathedral, the Glenelg War Memorial and other projects.

Windows

The four windows on the east side of the Nave depict (right to left): Saint David, King of Scotland (twelfth century); Saint Margaret, Queen of Scotland (eleventh century); Saint

³⁶ OSP Magazine issue No 85 July 1891. Ingram p.122.

³⁷ Holloway, J, p.21.

³⁸ OSP Magazine March 1938.

³⁹ As inscribed on an adjacent plaque.

Cuthbert, Bishop of Lindisfarne and Durham (seventh century); and the probably legendary Saint Giles, Edinburgh's patron saint. The windows portraying Saint David and Saint Margaret are a memorial to Mrs Elizabeth Lillias Johnston of 5 Rutland Square, Edinburgh and were given by her daughters. Mrs Johnston, who died in 1891, was both a major benefactor of OSP and a devoted and active member of the congregation. The windows portraying Saint Cuthbert and Saint Giles were given by Charlotte Douglas of Killiechassie in memory of her husband, Edward. Edward and Charlotte Douglas were the donors of the Chancel windows.⁴⁰

Pulpit

The Pulpit is carved with the figures of Saint Paul with his four companions, Silas, Luke, Timothy and Titus. It was designed by Hay & Henderson, built by Mr Paterson of Edinburgh, and given in 1892 by Miss Blanche Bowles, a loyal church member, in memory of her parents the Rev George Bowles, Rector of East Thorpe, Sussex, and his wife Jane.⁴¹

Plaque to Annabel Young

Close to the pulpit there is a bronze plaque in memory of "a beloved sister", which records that the Annabel Young Trust had been created "to provide the necessities of the altar service in this church forever." Annabel Young started at OSP in the 1890s, working under Mitchell-Innes as a Sunday School Teacher and District Visitor. Later, like Sybil Lonie Lewis (see above), she was involved in the dispensary run by the church. In 1916, she was a Sister in the Queen Alexandra Imperial Military Nursing Service, and afterwards worked as a nurse at Craigleith Hospital (Scottish War Hospital No. 2) and at the First Aid Post for Travelling Cases at Waverley Station. She died in 1923.⁴²

Children's Chapel

The wooden Children's Chapel, erected in 1929⁴³ in the north-east corner of the Nave, is decorated externally with shields carved with the emblems of Christ's passion. The Chapel was given by Major-General Robert Scott-Kerr. Scott-Kerr was a distinguished British Army officer in the Grenadier Guards who fought in Sudan, South Africa and in the First World War where he took command of the 4th Guards Brigade. He was badly wounded in the retreat from Mons and did not return to the front. Scott-Kerr was an ardent supporter of the St Saviour's Child Garden, a parish kindergarten set up in 1906 (with Canon Laurie's support) by Lileen Hardy, a qualified teacher who had recently joined the congregation.⁴⁴ It may have been through the army that Scott-Kerr got to

⁴⁰ Donors names as inscribed on the windows.

⁴¹ As inscribed on the pulpit.

⁴² Information provided by Peder Aspen.

⁴³ Holloway, J, p.38. However, a children's Chapel is shown as apparently already existing on Tarbolton's plans dated 1922.

⁴⁴ Holloway, J, op. cit., records that Lileen Hardy wanted to start her own class for young children, with an emphasis on Christian teaching. Laurie took up the plan, and a room in Brown's Close, 181 Canongate, was furnished as a schoolroom. The kindergarten opened, with three pupils, on All Saints Day 1906. Two years later, much finer premises were found at 8 Chessels Court with the benefit of a sheltered garden with a view of Salisbury Crags. Miss Hardy ran the Child Garden with great success until 1931. She was succeeded by Ursula Herdman, who added a nursery department for two-year-olds. During the Second

know Laurie. OSP children held a summer camp at Scott-Kerr's home in Roxburghshire for many years. He was known to them as Uncle Bob.

Nave – central aisle

Grating

On one occasion, the grating in the Nave's central aisle gave way as the Sunday School procession passed over it, and two teachers vanished into the heating system below – followed by a heroic attempt at rescue by the rector.⁴⁵ History does not relate whether the attempt was successful. As yet, no bones have been discovered in the vaults under the church.

Chancel arch

Bishop Rose screen

It is traditional for the Nave of a church to be divided from the Chancel by a screen with a 'rood' (an old word for a cross) mounted on it.

The screen that divides the Nave from the Chancel at OSP was made in stages. Originally, it consisted only of the low marble wall, installed in 1894, on which the wrought iron screen now stands. The marble wall was given in memory of Eric Waller, only son of Lewis and Catherine Waller.⁴⁶ The delicate *art nouveau* wrought iron screen itself was given by Mrs Waller in 1896 and commemorates Bishop Alexander Rose who established the original church in 1689.⁴⁷ The screen was designed by Hay & Henderson, and was made by Singers of Frome, Sussex.

In 1897, the OSP Magazine reports that Mrs Waller-Lewis⁴⁸ met the cost of attaching the Rood Screen to the Chancel walls, the work being carried out by Walter Richardson, a member of the congregation, using old gas pipes. Since the side panels of the screen were already in place, the work done by Richardson was almost certainly to add additional fixings so as to improve the stability of the screen.

World War, the school was evacuated to a country house near Galashiels. It continued to be much in demand, with a permanent waiting-list, but in about 1960 increasing costs, and the termination of a grant from the local authority, which preferred to support its own schools, compelled closure.

⁴⁵ "Down Memory Wynd" in Orr, p.8.

⁴⁶ See the plaque mounted on the marble wall.

⁴⁷ OSP Magazine and the *Scottish Guardian*.

⁴⁸ We are unsure who Lewis and Catherine Waller were. We know that 'Lewis Waller' (1860-1915) was the stage name of the actor and theatre manager William Waller Lewis. But his wife was called Florence, not Catherine. Florence Waller, nee West (1862-1912) was an actress and was also known as Mrs. Lewis Waller. Possibly Florence was her stage name, Catherine her real name. But both husband and wife were English, not Scots, and what connection they might have had to OSP is a mystery. In addition, Lewis and Florence had a son, Edmund (1884-1951), who became an actor like his parents, whereas the plaque on the marble wall refers to Eric Waller as the only son of Lewis and Catherine Waller. Possibly, our Lewis and Catherine Waller / Mrs Waller-Lewis had nothing to do with the Waller Lewis acting family.

Paintings

Hanging to the right of the Chancel arch is a copy of the Immaculate Conception by Bartolome Esteban Murillo. The painting combines the themes of the Immaculate Conception and the Assumption.⁴⁹

To the left of the Chancel arch, the tapestry picture of the crucifixion was worked by Cornelia Dick Lauder and given in 1893.⁵⁰

Lower down, beside the steps to the Memorial Chapel, is a scene of the Temptation in the Wilderness by the Scottish artist William Hole who also painted the frieze of the Great Hall in the Scottish National Portrait Gallery, Edinburgh. The painting was given to OSP by his widow. The name of their youngest son William, killed on the first day of the Battle of the Somme, is recorded on the wall of the Memorial Chapel. After his son's death, the artist never exhibited again.⁵¹ An icon of Saint Paul hangs behind the lectern.

Lectern

The fine brass lectern to the left of the Chancel Arch was an anonymous gift in 1884.

Chancel

Pavement

In 1891, the Chancel floor (originally just six inches higher than the floor of the Nave and covered with brown linoleum) was raised so as to give the High Altar greater prominence in accordance with Anglo-Catholic practice. The floor was also extended six feet into the Nave and paved with marble. These alterations were paid for with the proceeds of thirty years of bazaar funds.⁵² A plaque inset into the pavement marks the place where the ashes of Canon Laurie are interred. There are two further plaques to Canon Laurie, on the east wall of the Nave, and to the right of the altar in the Memorial Chapel.

Choir stalls

Like the marble pavement, the oak choir stalls and canopies were paid for by subscription and installed in 1891. They were designed by Hay & Henderson and made by Brown Bros, and have carved griffons at their ends.⁵³ The oak screening for the stalls dates from 1904 or 1905.⁵⁴

⁴⁹ For an article about the painting and its restoration in 2003, see the Winter 2003/4 issue of *The White Rose*.

⁵⁰ "A Walk Round Old Saint Paul's" in Orr p.19.

⁵¹ *OSP Remembers the First World War*, 2016 issue, p.17.

⁵² OSP Magazine.

⁵³ OSP Magazine.

⁵⁴ Wilson, p.63.

Organ

The organ, made by the firm of Henry Willis & Sons (regarded as the foremost organ builder of the Victorian era), was installed in 1888.⁵⁵ Various alterations have since been made, including electrification in 1960, but the original Willis pipework has been retained. The 1970s console has a carved angel playing the bagpipes. In 2018, a 'toy' organ stop known as a zimbelstern was installed which, when engaged, produces a continuous tinkling sound.

High Altar

The High Altar, which dates from 1884, is carved in oak in the neo-Norman style with grapevine decoration and is surmounted by a slab of porphyry weighing over 600kg.

Sanctuary lamps

The seven lamps that hang before the High Altar represent the seven gifts of the Holy Spirit: wisdom, understanding, counsel, fortitude, knowledge, piety, and fear of the Lord.

Reredos

The spectacular gilded-oak reredos that rises behind the High Altar took several years to build. Designed by Hay & Henderson, it was started and dedicated in 1893 but was only completed in 1897 with the installation of the side panels. The triptych with its angels was carved by John S. Gibson (who also carved the trumpeting angels on the organ case in Edinburgh's Usher Hall as well as some of the figures on the Sir Walter Scott Monument on Princes Street). The forty figures that adorn the triptych were carved by Sebastian Zwick of Oberammergau. Around the central panel are the figures of Moses, Melchizedek, Solomon and Joshua (symbolising Christ as prophet, priest, king and saviour). The frieze along the bottom contains the figures of the twelve apostles.

The reredos was given by Miss Elizabeth Cranston, a member of OSP and a cousin of Miss Cranston of Glasgow, coffee and tea importer and owner of the Willow Tearooms designed by Charles Rennie Mackintosh. The Cranstons were a prominent Temperance Movement family.

The central panel of the reredos, installed in 1894, is a copy of the central panel in the triptych *Virgin and Child with Saints* by Benvenuto di Giovanni in the National Gallery, London. It was copied by Mr. Anthony de Bree and donated by Cornelia Dick Lauder. The side panels were an anonymous gift by a lady. They are adapted from frescoes by Benozzo Gozzoli in the Chapel of the Palazzo Medici Riccardi in Florence and were painted by Miss CE Young of Florence and installed in 1897. The angels have Latin texts from the *Gloria* around their robes.

Below the reredos are four relief medallions symbolising Christ's Passion: the Crown of Thorns, the Lamb of God, the Pelican (an emblem of selfless love), and the Host and

⁵⁵ The commonly repeated story that the organ was brought from the Edinburgh Cathedral Song School is incorrect.

Chalice. The tabernacle is inscribed with the sacred monogram IHS, a Greek abbreviation for Jesus. Together, the medallions and tabernacle formed the super-altar before the High Altar was brought forward in the 1970s to allow the priest to celebrate Mass facing the congregation.⁵⁶

In 1956, the reredos was cleaned for the first time since its installation, thanks to a gift of money from a member of the congregation. the painting in the central panel was cleaned in 2001; and in 2015, the reredos was again restored through the generosity of an anonymous donor.

Crucifix on the reredos

The silver crucifix was presented by Mr and Mrs Erskine of Tunbridge Wells, daughter of Dr Walker, Bishop of Edinburgh and formerly a member of the OSP clergy team, in memory of Mrs Erskine's sister.⁵⁷

Windows

The three huge lancet windows above the reredos date from 1885. The centre window depicts the crucifixion, with the Virgin Mary and Saint John standing on either side and Mary Magdalene kneeling. The window to the left depicts Saint Paul with "the sword of the Spirit, which is the word of God" (from Ephesians) and a book representing the Epistles. The window to the right depicts Saint Columba wearing a pectoral cross, the emblematic cockerel representing Saint Columba as the first to preach the Gospel to Scotland.⁵⁸ High above the central lancet, a fourth window depicts Christ in Majesty.

The windows were erected in memory of Henry Alexander and his wife, Elizabeth Dalzell; Lady Christian and Lady Catherine Douglas; and Henry Alexander Douglas, Bishop of Bombay.⁵⁹ They were given by Edward and Charlotte Douglas of Killiechassie and made by Cox, Sons, Buckley & Co.⁶⁰

⁵⁶ This account of the reredos is based on articles in the OSP Magazine issues No 101 Nov 1892; No 111 Sept 1893; No 117 Mar 1894; No 118 April 1894; No 127 Jan 1895; No 129 Mar 1895; No 145 July 1896; No 160 Oct 1897; and *The White Rose* No 816 Aug 1956. The architect and member of OSP who advised on how to move the altar forward without compromising the view of the reredos from the nave was Colin McWilliam. McWilliam was a key figure in the conservation in the New Town and a founder of the *Dictionary of Scottish Architects* project and was instrumental in setting up the Architectural Heritage Society of Scotland. He also co-wrote two volumes in *The Buildings of Scotland* series and became the project's editor.

⁵⁷ OSP Magazine No. 118, 1894, p.3.

⁵⁸ Originally, each window had a lower panel showing: Moses raising the brazen serpent in the wilderness (centre panel); Saint Paul preaching on Mars Hill (left panel); and Saint Columba directing the building of the abbey at Iona (right panel). However, these were removed when the reredos was installed. Simpson & Brown, in *Old St Paul's Episcopal Church, Edinburgh: Building History* state that a high reredos triptych was clearly not intended when the church was first designed and the windows in the gable behind it had to be filled for nearly half their height in masonry at the time that the triptych was fitted in order to stop light filtering around the back of the reredos.

⁵⁹ Ingram, pp.117-8, explains who all these people were and their link with the Jacobite period of OSP's history.

⁶⁰ OSP Magazine issue No 19 Jan 1886. The Douglas house at Killiechassie is now the Scottish home of the author JK Rowling.

Sedilia

The sedilia, like the windows portraying Saint David and Saint Margaret in the Nave, are a memorial to Mrs Elizabeth Lillas Johnston, given by her daughters.⁶¹ The crucifix that hangs above the sedilia is unusual in that it depicts the Trinity, Father, Son and Holy Spirit, with Mary at its foot.

Memorial chapel

Alongside the Chancel lies the Memorial Chapel which, together with the Calvary Stair that rises beneath it, forms the War Memorial. The oaken wagon roof and the tracery that divides the Chapel from the Chancel are particularly fine.

The Chapel was conceived by Canon Laurie partly as a place where the dead could lie in dignity before burial instead of in the overcrowded conditions of the average Canongate tenement. In addition, it would serve as a memorial to one hundred and forty-six men – most of them parishioners of OSP – and one woman who were casualties of the First World War.⁶² The Chapel was consecrated on Armistice Day 1926.

The names of the dead are recorded in bronze on the walls of the Chapel. The names of thirty-four casualties of World War Two were later added on the west wall above the names of the World War One casualties.

Altar rail

On the back of the stone altar rail, installed in 1931,⁶³ are inscribed the words 'Duncan MacIntyre, Juvenis Nitidus' (a shining young man). Duncan MacIntyre was the son of Ian and Ida MacIntyre. Both father and son were Writers to the Signet. Duncan died in 1930 aged 27.⁶⁴

Hanging lamps

All but one of the original bronze lamps that hang above the names of the dead were stolen. But in 1983 replacements were presented by the international Christian movement Toc H, founded during World War One by Canon Laurie's friend the Rev Philip Thomas Byard Clayton ('Tubby Clayton').⁶⁵

⁶¹ OSP Magazine issue No 85 July 1891.

⁶² It is thought that the list includes men who were not themselves members of the church but whose relatives had asked that they might be included. A fuller account of the Memorial Chapel is given in *OSP Remembers the First World War*, 2019 issue, pp.18-25.

⁶³ Information provided by Peder Aspen based on photographs in the OSP archive.

⁶⁴ Duncan's parents lived at The Tower, Murrayfield. On his death certificate in 1930 it is noted that Duncan was single but his address, normally The Tower, is given as 11 Randolph Place. Ida MacIntyre died in 1942, Ian MacIntyre died in 1946. Both were buried by OSP. Information researched by Sheila Brock.

⁶⁵ A full account of the history of these lamps is given in *OSP Remembers the First World War*, 2019 issue, pp.21-22.

Regimental banners

The thirty banners that hang below the wagon vault represent Scottish regiments. Most were made by members of the congregation.⁶⁶

Painting *Still*

The huge painting that hangs above the altar was painted by the Scottish artist Alison Watt in 2004 specifically for this space, and was the artist's response to both the physical structure and the atmosphere of the Chapel. During an interview in 2005, Alison Watt said: "I worked on *Still* in my studio for about a year, visiting Old Saint Paul's almost every day. I needed to go back again and again to the Memorial Chapel to remind myself of the space. It's the largest work I have ever painted and the most physical thing I have ever done. It was also the most mentally draining. Making *Still* became an obsession."⁶⁷ For *Still*, Alison Watt won the ACE (Art and Christianity Enquiry) award for a Commissioned Artwork in Ecclesiastical Space in 2005.

The poem *Still* by the Scottish poet Alan Spence was inspired by this painting, and has been set to music by OSP's Director of Music, John Kitchen.

Beechwood altar

The delicate freestanding altar of beech and spalted beech was made for the Memorial Chapel in 2005 and given by Nick Clarke, a member of the serving team, before he moved to England to set up a cabinetmaking business.⁶⁸

Wooden Madonna and Child

To the right of the names of the dead on the west wall of the Chapel, a bracket supports a wooden Madonna and Child. The statue came from the St Saviour's Child Garden which closed in the 1960s. Like the stone statue of the Madonna and Child in the Nave, this statue is dedicated to the memory of Mary MacLagan. The plaster statue of the Madonna and Child now in the Lady Chapel originally stood on this bracket.⁶⁹

Plaque to Canon Laurie

To the right of the altar is a fine relief plaque in memory of Canon Laurie by the Edinburgh sculptor Thomas Whalen whose work often had a religious theme. The two panels of the plaque show Christ's nativity and burial.

Bier

On the east wall of the Chapel is a bier in memory of the Rev Gustav Meister who became deacon and assistant curate at OSP in 1912, was priested in 1913, became an army chaplain with the Argyll & Sutherland Highlanders in 1915, was awarded the Military Cross in 1917, and was killed by shell-fire in 1918. He is buried in La Clytte

⁶⁶ OSP Magazine.

⁶⁷ Watt, Alison and Spence, Alan, *Still*, Ingleby Gallery, 2004. *The White Rose*, issues of summer 2005, August 2006 and September 2006. *OSP Remembers the First World War*, 2019 issue, p.25.

⁶⁸ *The White Rose*, issue of summer 2005

⁶⁹ An account of the Wooden Madonna is given in *OSP Remembers the First World War*, 2019 issue, p. 23

Cemetery where his headstone bears the words, 'A priest of Old Saint Paul's Edinburgh'.⁷⁰

Sculpted Pieta

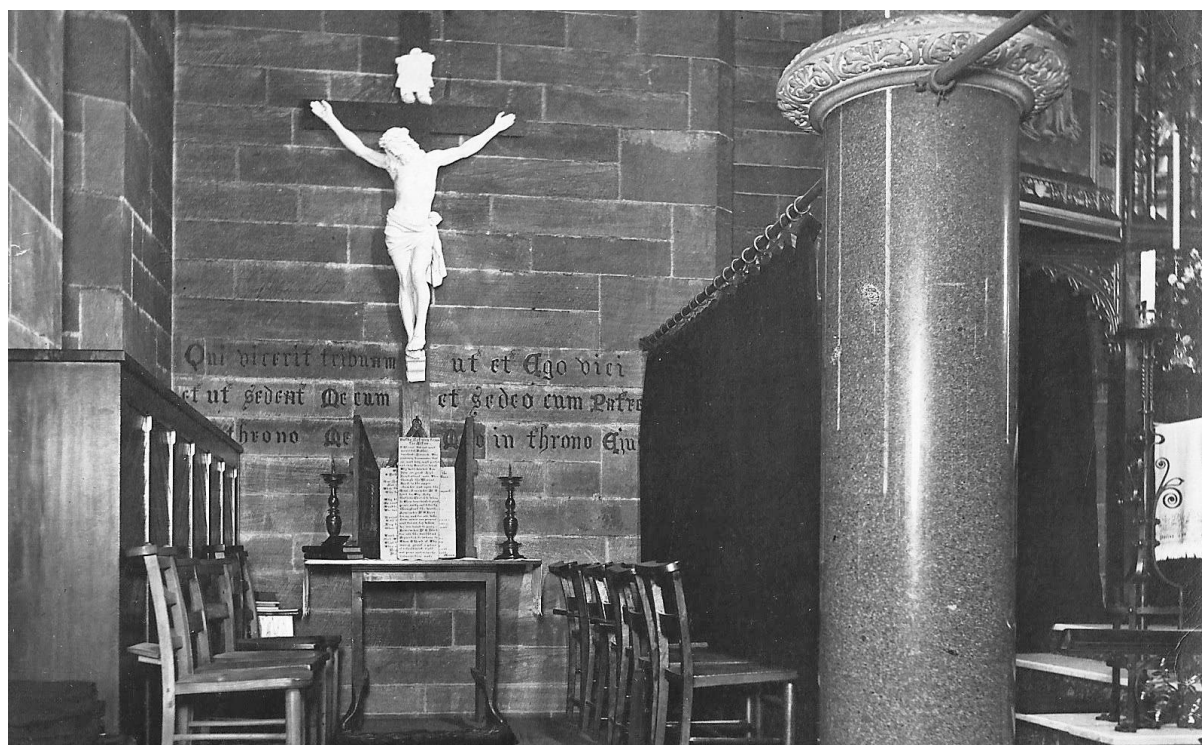
Above the bier, the sculpted Pieta is in memory of John Finlay.⁷¹

Iron cross

Further along the east wall is a small fifteenth or sixteenth century iron cross. The cross is thought originally to have been a crucifix, but the figure of Christ may have been removed during Reformation as, in Scotland, there was a groundswell of opinion that crucifixes led the mind towards idolatry. The cross was originally fixed to the wall of a Knights Templar House in the Grassmarket, scene of public executions. The cross must have been among the last objects seen by those condemned to death, which included many who died for their conscience's sake. Canon Laurie called it the Sufferer's Cross.⁷²

Painting of the crucifixion

The painting of the crucifixion is a copy of an original by Anthony Van Dyck in the Galleria di Palazzo Reale, Genoa.



The original aisle to the west (liturgical north) of the Chancel, demolished in 1926 to make way for the Memorial Chapel. Till about 1902, this is where the clergy vested before services. The Latin inscription is adapted from Revelations 3.21 and translates as, "To those who conquer I will give that they will sit with me on my throne, just as I conquered, and sit with my father on his throne."

⁷⁰ *OSP Remembers the First World War*, 2018 issue, pp.16-17.

⁷¹ 1926 *OSP Magazine* no. 480 February 1926. We can find no information on John Finlay.

⁷² "A Walk Round Old Saint Paul's" in Orr p.19.

Bishop's throne

The bishop's throne of carved oak was presented by the congregation in memory of Robert Isles, a leather merchant and member of the Vestry, who died in 1890. The name of his eldest son Charles, killed in 1917 in the Battle of the Menin Road, is recorded on the wall of the Memorial Chapel.

The Laurie Halls and the Lyall Memorial Garden

By 1902, the Rector, the Rev Reginald Mitchell-Innes, had bought and given to OSP a building just behind the church known as Campbell's Workshop.⁷³ When the final Nave extension was made in 1904-5, this building was connected to the Nave to provide vestries for the clergy and choir and club rooms for the church.⁷⁴



Campbell's Workshop and the old drying green.

The Laurie Halls

Unfortunately, by the time of Canon Laurie's death in 1937, the Campbell's Workshop building was in such a sorry state of repair and was deteriorating so rapidly that its

⁷³ Wilson, p.62 and Simpson & Brown, architects, *Old St Paul's Episcopal Church, Edinburgh: Building History*.

⁷⁴ Before this, the clergy had robed in the aisle to the west of the Sanctuary - later demolished to make way for the Memorial Chapel - and the choir in the hall beneath the church, which was linked to the sanctuary by an inside stair.

replacement was considered essential.⁷⁵ In 1939, plans were made to raise funds for a new building to be named in honour of Canon Laurie. What with the Second World War, post-war austerity and escalating costs, the fundraising took the congregation over twenty years⁷⁶, and it was not until 1962 that the plan was realised with the completion of the Laurie Halls to a design by Shaw-Stewart, Baikie & Perry. This is where the vestries are now situated.

The Margaret Ann Lyall Memorial Garden

Meanwhile, in 1960 the Edinburgh Corporation agreed to sell OSP a parcel of land lying behind the church, adjacent to the site of the new Laurie Halls. The land, which had once been a drying green, had since become nothing more than a dumping ground. The purchase price was £50 (plus a penny a year rent) and the cost was met by George Lyall in memory of his wife Margaret who had died earlier that year. Mr Lyall also paid for the clearing of the site.

The then rector, the Rev Douglas Lockhart wished the plot to become, “a small oasis of beauty and peace close to the High Street,” and proposed that it should be used as a memorial garden where the ashes of members of the congregation could be buried on All Souls’ Day each year. But as the garden was to be for the living as well as the dead, Mr Lyall provided benches placed among the flowers and shrubs.

The service of dedication of the garden was carried out on 15 May 1962 to commemorate the death of Margaret Ann Lyall, and the ashes of departed members of OSP were interred at the same time.

The statue of the Good Shepherd mounted on the west wall of the Laurie Halls was an anonymous gift given in 1995. It replaced the Oberammergau Crucifix (another anonymous gift, given in 1932), which was moved to the outside wall of the Memorial Chapel, overlooking Jeffrey Street.⁷⁷

Lauder House

Lauder House, 39 Jeffrey Street, is the OSP rectory. Erected in 1886-7, it was designed by the architect James Lessels (who also designed numbers 3-37 Jeffrey Street). It is a magnificent example of the Scots Baronial style, complete with crowstep gable and turret.

The building and the plot on which it stands were paid for by Cornelia Dick Lauder, who gave Lauder House to her nephew, the Rector, the Rev Reginald Mitchell-Innes, who in 1898 transferred the ownership to OSP.⁷⁸ It is believed that Lauder House was designed

⁷⁵ Anon, *Old St Paul's Church 1689-1939*.

⁷⁶ OSP Magazine.

⁷⁷ Nearly all the information in this section comes from Lockhart, Rev DDA, Notes on the Margaret Ann Lyall Memorial Garden, made between 1960 and 1962, provided to me by Peder Aspen.

⁷⁸ As shown on the title deeds and in McEwan, G, *Old Saint Paul's Episcopal Church Notes on Title Deeds*.

to remind Cornelia of her family home, Grange House, Edinburgh, which had been substantially rebuilt for her father Sir Thomas Dick Lauder in the 1830s, also in the Scots Baronial style.

The original floor plans show a 'Bible Woman's Room' on the ground floor with a separate entrance from outside, and a bed recess. The role of a Bible Woman was to visit poor and sick women to read to them from the Bible.

In 1972-3, Lauder House was divided in two to provide a separate curate's flat with its own entrance (41 Jeffrey Street) in the upper part of the house. Creating a staircase to the flat necessitated the destruction of the Bible Woman's Room, the first-floor dining room above it, and the second-floor master bedroom (Cornelia Dick Lauder's bedroom) above that.

Nevertheless, the house still has many of its original features including a handsome staircase, doors, windows, working shutters, skirtings and cornices. However, most of the fireplaces were removed (probably in the 1960s) and the first-floor drawing room, which was originally the full width of the house, was truncated to create an extra bedroom. Fortunately, the intricate shell-moulded cornice was reinstated to edge the newly-created walls at the east end; and one of the room's two pale grey marble chimneypieces still remains, carved with bay leaves, berries and ribbons, and further embellished with blue and white 'Delft' tiled slips.

In 1978, the cupola over the staircase collapsed when a television aerial fell on it during a gale. Fortunately, nobody was hurt, but the resultant gashes in the staircase handrail can still be seen.

Since the 1960s, several of the rectors (the Rev Alan Moses, the Rev Richard Holloway and the Rev Ian Paton) have recorded the increasing heights of their growing children on the inside of a cupboard that opens off the first-floor landing.

Incumbents

Rose, Bishop Alexander	1689-1720	Absolom, Charles	1851-1853
Cant, Andrew	1720-1727	MacLachlan, James	1853-1865
Gillan, John	1727-1735	Kennedy, William	1865-1869
Harper (Sr), William	1735-1765	Nicholson, Henry	1869-1871
Harper (Jr.), William	1765-1785	Wadsworth, Robert	1872-1874
Webster, Charles	1785-1795	Douglas, W	1875
Webster, John	1795-1806	Darnell, Daniel	1876-1877
Reid, Simon	1806-1814	Meredith, William	1877-1878
Elstob, William	1814-1818	Smart, David	1878-1883
Craig, Edward	1818-1821	Mitchell-Innes, Reginald	1884-1897
<i>Interregnum</i>	1821-1822	Laurie, Albert	1897-1937
Sinclair, John	1822-1826	Monie, Peter	1937-1946
Ramsay, Edward	1826-1827	Thorpe, E.	1946-1947
Henderson, William	1827-1828	Lockhart, Douglas	1947-1963
Marriot, William	1828-1832	Chancellor, Steuart	1963-1968
Drummond, David	1832-1837	Holloway, Richard	1968-1980
Anderson, Thomas	1838-1841	Sowerby, Geoffrey	1981-1985
Alexander, John	1842-1846	Moses, Alan	1985-1995
West, George	1846-1847	Tarrant, Paul	1996-1997
Field, Edward	1847-1849	Paton, Ian	1997-2018
<i>Various clergy</i>	1849-1851	McLuckie, John	2019

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Mark Gibson, July 2023