

The Stained Glass



St Mary's Cathedral, Glasgow
open, inclusive, welcoming

The Victorian stained glass at St Mary's Cathedral is remarkable for its quality and because an integrated - and carefully balanced - sequence designed back in the 1870s has survived intact. A summary, published in 1888 in the St Mary's Handbook, explains the sequence-

Every window in the church, excepting the small circular lights in the clerestory, is of stained glass. It is worthy of particular notice that these windows are arranged in a definite plan. The late incumbent, Mr. Oldham, arranged, before any of the stained windows were put in, a plan intended to illustrate the Church as a Divine institution. He put in the nave the Apostles, in the transepts the Prophets, in the chancel the history of our Lord from the Annunciation to the Ascension. In the west window the descent of the Holy Spirit, Confirmation, &c., and in the aisle windows (at the west end) the two Sacraments. The windows are the work of Clayton & Bell of London, Hardman of Birmingham, and Ward & Hughes of London. They are well worth careful study. Amidst so much truly good workmanship it would be difficult to point out any window more excellent than another, though we are tempted to say that the one illustrating *The Annunciation* is one of the most beautiful of all.

The new church had been designed by the most prolific neo-Gothic architect of the day, Sir George Gilbert Scott, and Scott must surely have been involved in planning of the windows, as the work of these three English stained glass studios regularly appears in buildings designed or restored by Scott. Scott would admit in his memoirs that, with stained glass, *I have always been under the disadvantage of having had no time to obtain such a mastery over this subject, as would enable me to exercise that strong influence which I should have desired.* Instead, Scott had encouraged his pupil, Alfred Bell, to join with John Clayton to form one of the most important stained glass studios of the nineteenth century.

Only three windows were in place when in 1871 the congregation moved into its new church: the central panel of the window above the high altar; the St Bartholomew window in the south aisle; and

the centurion window in St Anne's chapel, although it is probable that all the windows had already been designed and were either under construction or awaiting sponsorship. The first windows added after the opening were those facing Great Western Road and Napierhall Street, with all the others in place by the late 1870s. Three windows were provided by Clayton & Bell, seven by Ward & Hughes, and ten by Hardman. Two particularly lavish individual donations were the south transept window donated in 1875 by an American businessman resident in Glasgow, William Beers Huggins, and the great west window donated the following year by John Muir Houldsworth.

The windows have now been subject to the climate and pollution of Glasgow for the best part of a century and a half, with some also damaged by vandalism. Restoration work has been carried out several times over the decades, including the addition of protective polycarbonate sheets to the outside of the windows. The Ward & Hughes windows seem to have suffered particularly from the passage of time, with a significant loss of detail and, in the case of the north transept window, a large section blown out in a gale.

TOUR OF THE WINDOWS

To appreciate the sequence of the windows it is best to stand near the nave altar, looking back towards the west door. Above the west door is the great window with glass by Clayton & Bell depicting the early Church. On either side are lower windows by Ward & Hughes, thematically extensions of the main window in their depiction of the Church sacraments of Baptism and Holy Communion. Beside each of the nave's side aisles is a set of ten double windows by Hardman of the principal Apostles. High up in the transepts on either side of the nave altar are a pair of large windows by Ward & Hughes showing the Prophets before Christ. All the windows at St Mary's show people and events in the Bible, with inscriptions taken from the Authorised Version.

Please turn to face the high altar. You can now see another Clayton & Bell window (mirroring in its colours the west window); on either

side of this are lancet windows by Ward & Hughes. *To see the side lancets you will need to walk up the steps towards the high altar, where the tour of the windows starts.*

Together the five lights round the high altar depict five episodes from the life of Jesus Christ: the Annunciation, Nativity, Crucifixion, Resurrection, and Ascension. The sequence starts with the single window between the bishop's throne and the high altar.

1. **North Sanctuary Window** - single lancet by Ward & Hughes.
The annunciation: From top: Vase of lilies, the symbol of the Virgin Mary, the text on the band - *Fear not Mary for thou has found favour with God*; the angel Gabriel tells Mary that she will have a son, lilies at front. Note also lilies on the wall above the high altar; the faded dedication at the foot - (*In Piam Memoriam John Gabriel Ryde, A.M., viri reverendi () (pa)storis fidelis amici dilectissima qui obiit die 7 mo Dec 1868*) (In pious memory of the reverend John Gabriel Ryde, A.M., faithful shepherd and dear friend, who died on 7 Dec 1868). The dedication text is too big for the space, so may have come from another window.

This is the window praised in the 1888 handbook. It was donated by friends of the Rev John Gabriel Ryde, incumbent of the Episcopal church at Melrose and Synod Clerk of the Diocese, 1859-1868.

2. **East Window** - three light window by Clayton & Bell.
 - a. Left light - **The Nativity**, the birth of Jesus (Christmas).
From top: Two kneeling angels facing centre light; medallions of the brothers St Peter and St Andrew; the birth of Jesus, Joseph standing, Mary kneeling beside the manger where the infant Jesus lies, ox and ass behind and angels above; inscription - *Unto us a child is born*; medallions of St Philip and St Bartholomew; Shepherds with a choir of angels, bearing band with the text - *Glory to God in the highest and on earth peace*; inscription - *Let us now go even unto Bethlehem*.

This light was donated by Joseph A. Houldsworth.

- b. Tall centre light - **The crucifixion of Jesus** (Good Friday).

From top: Christ in Majesty (Christ Pantokrator); medallions of the brothers St James and St John; The crucifixion of Jesus, with his mother Mary and St John standing at the foot of the cross; inscription - *Behold the Lamb of God*; medallions of St Matthew and St Jude. The bottom section, now obscured by the reredos (the screen behind the high altar) shows the body of Jesus laid in the tomb, with Joseph of Arimathea, Nicodemus, and the women; inscription - *There laid they Jesus*.

This light was donated by the ladies of the congregation, and installed in 1871.

- c. Right light - **The resurrection of Jesus** (Easter).

From top: Two kneeling angels, facing centre light; medallions of St Thomas and St James the less; Jesus rising from the tomb, sleeping soldiers at the front; inscription - *I am the resurrection and the life*; medallions of St Simon and St Matthias; Mary Magdalene meets the risen Jesus in the garden; inscription - *I am not yet ascended*.

This light was donated by Thomas Houldsworth.

3. **South Sanctuary Window** - single lancet window by Ward & Hughes.

The Ascension: From top: Jesus ascends above two angels and eleven Apostles; inscription - *This same Jesus shall so come in like manner as ye have seen him go into heaven*; the original dedication has perished, so the inscription now reads - *The five chancel windows were restored by Stained Glass Design Partnership in 1990*.

This window was donated by Mr Sharpe and Mrs Sturmy. See also window No. 12.

From the high altar, please return to the crossing to look at the high windows in the transepts.

4. **North Transept Window** - three lights by Ward & Hughes (away from Great Western Road).
 - a. At the top are, to the left a quatrefoil with the Prophet Daniel holding a scroll, inscribed - *Mene Mene Tekel Upharsin*; at the centre a circle with the star of David; to the right a quatrefoil with an unidentified prophet full face.
 - b. Left main light, from top: Jeremiah with scroll; inscription - *Jeremiah*; Jeremiah and the destruction of Jerusalem, with mother and sleeping child in the foreground; inscription - *Lamen. [Lamentations] II.4 II.8 II.21 IV. 5-9.*
 - c. Centre main light, from top: St John the Baptist (this panel was blown out in a gale on the night of 31 December/1 January 1933; the new figure of John the Baptist, created by Messrs J. P. McPhie & Son in 1963, was donated in memory of Miss Christina Foster); inscription - *St John the Baptist*; John the Baptist confessing Jesus as the Lamb of God; inscription - *John 1: 29-37.*
 - d. Right main light, from top: Jonah; inscription - *Jonah*; Jonah on dry land, emerged from the whale's mouth; inscription - *Jonah 11.10.*

The dedication brass beneath reads: *The above window was erected to the glory of God and in affectionate memory of Sir George Campbell Bart, of Garscube, by many sincere friends including brother officers of the 1st Royal Dragoons, Easter 1875, 'One that feared God and eschewed evil. Job. 1:1'.*

As a young man in 1854 Sir George Campbell had been seriously injured at Balaclava. Both he and his cousin, Archibald Campbell Tait (the first Scottish Archbishop of Canterbury, and one of the subscribers to this window), were

descended from the family of John Walkinshaw of Barrowfield, who were members of Glasgow's Episcopalian congregation in the early 18th century, and through this connection both men were related to Clementina Walkinshaw, the mistress of Bonnie Prince Charlie.

5. **South Transept Window** - three lights by Ward & Hughes (towards Great Western Road)
- a. At the top are, to the left, a quatrefoil with the Prophet Samuel with a horn, inscribed - *Samuel*; at the centre a circle with a dove descending within a cross; to the right a quatrefoil with a crowned King David playing on a harp, inscribed - *David*.
 - b. Left main light, from top: Isaiah; inscription - *Isaiah*; Isaiah meets King Ahaz; inscription - *Isaiah VII.3*.
 - c. Centre main light, from top: Moses holding the Ten Commandments; inscription - *Moses*; Moses, at God's command, erecting the serpent of brass; a snake winds round the figure in the foreground.
 - d. Right main light, from top: Ezekiel with censer; inscription - *Ezekiel*; Ezekiel's vision; inscription - *Ezekiel, Chap I & X*.

The dedication stone beneath reads: *In memory of the donor of this window William Beers Huggins born March 16, 1810, died June 20, 1875.*

Now move to the south aisle (nearest Great Western Road), to the first window beside the pews. The ten windows in the north and south aisles form a subsidiary sequence within the overall sequence of the stained glass. The order of the windows, from St Peter to St Thomas, follows the list of Apostles given in Luke 6: 13-16.

6. **South Aisle Window - St Peter and St Andrew** - two lights by Hardman.
- a. Quatrefoil at top: Vesica surrounded by text - *Jesus Christ the son of God the Saviour*.
 - b. Left light: Peter with his emblem, keys.

- c. Right light: Peter's brother, Andrew, with his emblem, the diagonal cross.
- d. Inscription - *Follow me and I will make you fishers of men.*
Note: the word order was muddled up when the glass was removed for restoration.
- e. Dedication - *In memoriam Gulielmi et Anne Davidson fieri curavit Robertus Davidson filius, A.D. 1871* (In memory of William and Anne Davidson, given by their son Robert Davidson A.D. 1871).

Anne Davidson was a member of the Houldsworth family, donors of other windows. William and Anne Davidson had been members of the congregation before it moved in 1825 from the classroom in the Grammar School to St Mary's Chapel in Renfield Street. Decades later Robert became the Treasurer of the fund-raising to build the new church in Great Western Road.

- 7. **South Aisle Window - St James and St John** - two lights by Hardman.
 - a. Quatrefoil at top: An ark.
 - b. Across both lights: James (right) and John mending nets in a fishing boat with their father Zebedee; inscription - *They forsook all and followed him.*
 - c. Dedication - *In memory of Lavinia, wife of Cuninghame Smith erected by her husband 1871.*
- 8. **South Aisle Window - St Philip** - two lights by Hardman.
 - a. Quatrefoil at top: Dove descending, in vesica.
 - b. Across both lights: Jesus (left) and Philip reading an open book; inscription - *Now Philip was of Bathsaida.*
 - c. Dedication - *In memory of James McCall Esq of Daldowie, erected 1871.*
- 9. **South Aisle Window - St Bartholomew (Nathaniel)** - two lights by Hardman.
 - a. Quatrefoil at top: Lamb of God.

- b. Across both lights: Bartholomew and Philip (behind) meet with Jesus (right); inscription - *Behold an Israelite indeed in whom there is no guile.*
 - c. Dedication - *In memory of William Spens, F.I.A.F.F.A. died 22 Aug 1868 erected by his widow; Looking unto Jesus.*
10. **South Aisle Window - St Matthew** - two lights by Hardman.
- a. Quatrefoil at top: Crown.
 - b. Across both lights: Matthew (left) seated at a table, in his hands his symbol, a purse of money, with man behind; Jesus, with book in his left hand, gestures with right hand; boats in the background.
 - c. Inscription - *And he said unto him, follow me and he arose and followed him.*
 - d. Dedication - *In memory of Arthur Forbes, Town Clerk Glasgow, born 24th Nov 1801, died 2nd Dec 1855, erected by his widow and sons, 1877.*

This tour now leaves the Apostles' windows to look at the three windows in the west

11. **South West Window - The sacrament of Holy Communion** - three lights by Ward & Hughes.
- a. Left light, from top: Melchizadek and Abraham with soldiers (repair to the face of Mekchizadek); inscription - *Melchizadek king of Salem brought forth bread & wine.*
 - b. Tall centre light, from top: Lamb reposing on a red cross; Jesus and the two disciples at Emmaus; inscription - *He was known of them in breaking of bread.*
 - c. Right light, from top: Moses and the Israelites in the wilderness feeding on manna baked into cakes; inscription - *I am the living bread which came down from heaven.* This is based on an extended passage in John 6 after the account of the feeding of the five thousand, with references back to Numbers 11 and Exodus 16.

This window was donated by Joshua Heywood Collins, whose wife Jane donated the eagle lectern.

12. **Great West Window - The Foundation of the Church** - four lights by Clayton & Bell.
- a. Quatrefoil at top: Cross flanked by kneeling angels.
 - b. Far left light, from top: The Good Shepherd; Peter at the house of Cornelius, inscription on band - *I perceive that God is no respecter of persons.* (See also centurion window, No. 19.)
 - c. Centre left light, from top: The Ascension with nine Apostles (See also Ascension window, No. 3); the Apostles 'going out into all the world'.
 - d. Centre right light, from top: Pentecost, with St Peter in the centre; three Apostles with flames on their heads preach to the crowd.
 - e. Far right light, from top: The appearance of the risen Jesus in the upper room; inscription around halo - *Receive the Holy Ghost; laying on of hands by St Peter and St John.*

The dedication stone beneath the window: *Erected to the glory of God and as an Easter offering to this church by John Muir Houldsworth of Glasgow, Easter 1876.*

13. **North West Window - The sacrament of Holy Baptism** - three lights by Ward & Hughes, now significantly degraded. The font originally stood in front of this window.
- a. Left light, from top: Baptism of Saul (Paul) by Ananias (one face replaced); inscription - [*Be baptized, and*] *wash away thy sins.*
 - b. Tall centre light, from top: Dove descending over star of David, in vesica; St Paul and St Silas baptising the gaoler's family - note the broken chain, and the gaoler's keys and lamp; new glass inserted where an inscription would have been, probably from Acts 16,

possibly - *And was baptized, he and all his.*

- c. Right light, from top: Philip and the Ethiopian eunuch; inscription - *And he baptized him and he went on his way rejoicing.*
- d. Dedication, largely indecipherable - *In memory of John Ferguson who died in London 19th Oct 1873 aged 54, erected by his widow and brothers.*

The tour now returns to the five Apostles' windows in the north aisle.

14. **North Aisle Window - St Thomas** - two lights by Hardman.
 - a. Quatrefoil at top: Crossed palms.
 - b. Across both lights: Thomas (left) kneeling, risen Christ standing, indicating wounds in hand, side and foot;
 - c. Inscription - Left: *My Lord and my God.* Right: *Be not faithless but believing.*
 - d. Dedication - *In memory of William Gillespie Dickson, Sheriff of Lanarkshire, born 9th April 1823, died 19th October 1876, erected by friends in Glasgow, 1877.*

William Gilliespie Dickson had been Procureur General in Mauritius, returning to Scotland on account of his wife's health; his death at 53 was attributed to catching a chill waiting around in court dress for a visit to Glasgow by the Prince and Princess of Wales.

15. **North Aisle Window - St Matthias** - two lights by Hardman.
 - a. Quatrefoil at top: Cross.
 - b. Left light: Lots being drawn - two Apostles, the younger standing, displaying in his left hand the text - *Matthias* ; their similarity to the Apostles in windows No. 7 and No. 8 suggests they are St John, and St James or St Philip; inscription - *The lot fell upon Matthias*; dedication - *In loving memory of James Maconechy, M.D., born 1796, died 1866, and Davida his wife, born 1797, died 1861.*

- c. Right light: Matthias with a book in his left hand and his symbol, a pike (the instrument of his martyrdom) in his right hand; inscription - Acts I.26.; dedication - *In memory of Catherine Murray, the dearly loved wife of Robert Maconechy, born 1840, died 1873.*
16. **North Aisle Window - St Barnabas** - two lights by Hardman.
- a. Quatrefoil at top: inscription - *Pax.*
 - b. Left light, from top: Barnabas holding money bag; inscription - *Barnabas having land sold it.*
 - c. Right light, from top: Barnabas and Saul holding staves; inscription - *Barnabas & Saul set forth.*
 - d. Dedication - *In memory of William, second son of John Stirling of Kippendavie, born 26th June 1787, died 12th May 1862. Erected by his children, 1876.*
17. **North Aisle Window - St Paul** - two lights by Hardman.
- a. Quatrefoil at top: Head of Jesus.
 - b. Left light, from top: Saul, in chain mail, falls to earth on seeing the light from heaven; inscription - *Who are thou Lord?*
 - c. Right light, from top: The blinded Saul led to Damascus by a soldier; inscription - *I am Jesus.*
 - d. Dedication - *In memory of James Ellis, born May 15 1795, died Dec 31 1860, erected by his son Clement Ellis, 1876.*
18. **North Aisle Window - Eunice and St Timothy** - two lights by Hardman.
- a. Quatrefoil at top: Open book, five blocks of lettering (indecipherable) on each page.
 - b. Left light, from top: Eunice, seated, and her son Timothy, kneeling, pointing to open book, inscribed with - *O God, thou art my God early will I seek thee.* (Psalm 63); inscription missing after vandalism.
 - c. Right light, from top: Timothy, holding scroll, text

(upside down) - *Paul an* - on reverse of scroll - *Paul the Apostle to Timothy*; inscription - *Paul an Apostle and Timothy our brother.*

- d. Dedication - *In memory of James Sharpe, born 30 Jan 1814, died 24 Nov 1873, erected by his widow, 1876.*

This marks the end of the integrated sequence of windows. Two windows do not fit into the sequence. Please now pass through the iron screen beyond the piano into St Anne's chapel.

19. **St Anne's Chapel Window - the Two Centurions** - two lights by Clayton & Bell.

- a. Across both lights at top: Jesus (right) heals the centurion's absent servant because of his faith, with centurion and messengers (left).
- b. Across both lights at bottom: the centurion Cornelius and the angel (left), inscription on a band held by angel - *Thy prayers and thine alms are come up*; a young family leaves the house of Cornelius laden with alms (right). See also window No. 12.

The dedication stone beneath the window: *In memory of Redmond Bewley Caton, Lieut. in H. M. 1st Royal Regiment, only son of R. R. Caton, Esq. of Binbrook, Lincolnshire, Ob. April 30. 1859, aged 26. Luke Edward O'Connor, Captain in H. M. 83rd Regiment, eldest son of Gen. Luke Smith O'Connor, C.B. Ob. January 10, 1869, aged 32. Sons-in-law of Angus Turner, Esq. of Glentyre and Kippen, Perthshire. Town Clerk of Glasgow, 1871. "The memory of the just is blessed."*

The military subjects of the windows reflect the two young officers commemorated. Richard Caton's parents had scandalously divorced, so the window and dedication form a powerful statement of support for their son.

The last stained glass window at St Mary's has been hidden from view for a century, but can be glimpsed from the nave and north aisle, looking into the organ chamber. Ask for help if you cannot see it.

20. **Organ Chamber - King David Window** - single light, possibly Ward & Hughes.

From top: Angels with *Alleluia, Alleluia, Alleluia* on band; David, crowned, looking to left, and holding harp; dedication - *In memory of Benjamin Whitham first organist & choirmaster of this church, died 12th December 1874.*

Benjamin Whitham, originally from Huddersfield, had played the organ at Old St Mary's chapel in Renfield Street since 1866, and led the choir from the harmonium at the rainy service to mark the laying of the foundation stone here in October 1870. His death aged 47 was unexpected. The memorial window was given by choristers and friends. At the time of its installation, the window lit the choir vestry, but early in the 20th century the organ was expanded into the vestry, hiding the window. It can sometimes be seen from the street when the inside of the church is lit.

THE DESIGNERS

All three stained glass studios employed at St Mary's Cathedral are English. The firm of **Clayton & Bell** designed stained glass from the formation of the partnership in 1855 until the outbreak of the First World War. They were also metal workers and furnishers of church interiors. Their premises in Clifford Street, London, were destroyed by bombing in the Second World War, and all their archives perished. **John Richard Clayton** was a sculptor by training, whilst **Alfred Bell** had a very considerable talent for drawing. In the first years of the partnership they showed originality in both colour and design. From 1860 to 1863 they produced a continuous stream of windows of high standard. Thereafter, because of the demand for their windows, they streamlined production methods and by the late 1860s they had reverted to red, blue and white, the tones becoming harder and more metallic. Examples of the studio's work may be seen at Glasgow Cathedral, Ramshorn Church and Govan Parish Church, as well as King's College Chapel, Cambridge, St George's Chapel, Windsor, Rochester Cathedral, and Exeter College Chapel

Oxford (the chapel was designed by Sir George Gilbert Scott).

John Hardman & Co., Birmingham, were prominent among the provincial studios for stained glass design from 1844. Of particular interest is the use of white in their designs, the architect George Edmund Street declaring that ‘the brilliant effect of much of Mr Hardman’s manufacture is owing to the proper use of white’. Examples of the studio’s work may be seen in Worcester Cathedral, All Souls’ College Chapel, Oxford, and St Matthias’s Church, Richmond (a church designed by Sir George Gilbert Scott).

Thomas Ward and **Henry Hughes** of the firm **Ward & Hughes** offered a gothic revival style of stained glass for many years. The original partnership of Ward with James Nixon started in 1836; Hughes joined their studio as an apprentice, Nixon dying in 1857. They also carried out a lot of restoration work, using new glass produced by Charles Winston, an expert in mediaeval glass. Examples of work from the studio can be seen nearby at Lansdowne Parish Church, at Glasgow Cathedral and Ramshorn Church, also Lincoln Cathedral, St Asaph Cathedral, Doncaster Minster (the grandest church designed by Sir George Gilbert Scott), and the Episcopal church in Broughty Ferry (another Gilbert Scott building).

RESTORATION

The lead-work in stained glass has normally a life expectancy of approximately 100 years, depending on the circumstances and exposure. After this time panels require to be removed, cleaned and reconstructed with new leaf, before refitting.

Work on the damaged north transept window was carried out in 1963 by Messrs J. P. McPhie & Co., following earlier work they carried out on the west windows.

Restoration of the glass and stained glass panels in the tower, clerestory, and chancel was undertaken in Phase 1 of St Mary’s restoration works (1989-90); of the stained glass in the south transept in Phase 2B (1994); and of the stained glass in the north transept in Phase 3 (1995-96).

Much of the restoration work since the late 1980s has been carried out by **Stained Glass Design Partnership** of Kilmaurs in Ayrshire. **Susan Bradbury** and **Paul Lucky** of the Partnership have undertaken many conservation projects in Scotland and England, including the heraldic glass in the Great Hall of Edinburgh Castle, the great south window and west window of Edinburgh's Parliament Hall, the banqueting hall of Glasgow's City Chambers, and Hill House, Helensburgh. Their commissions in stained glass include the entire glazing scheme of 31 modern stained glass windows for Sherbrooke St Gilbert's Church in Glasgow, the entire glazing scheme of the new Synagogue in Gosforth, and an eight-light heraldic window for the Moot Hall of Glasgow University.

RICHARD OLDHAM'S MEMORIAL

Richard Oldham's sequence of windows in the church he built provides his most enduring monument. Oldham was born in 1823, and schooled in Germany. At Oxford under Edward Pusey he was a noted Hebrew scholar, moving to Glasgow in 1851, the year of his marriage. The experience of exploring the slums of the city in disguise with his friend, the author Anthony Trollope, prompted him to set up day and Sunday schools. Oldham masterminded the congregation's move from the chapel in Renfield Street to the present church, before he left Glasgow in 1878, first for the Grosvenor Chapel, in London, thence to St Mary's Church in the village of Little Chart in Kent.

The death of Richard Oldham late in June 1914 was overshadowed by the outbreak of the First World War. His body was interred in the churchyard at Little Chart. In August 1944, the church received a direct hit from a flying bomb, and only the badly-damaged tower and parts of the chancel wall survive.

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