

STAINED GLASS WINDOWS IN DUNFERMLINE ABBEY

by

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Armorial window
of
Annabella Drummond Queen of Robert III of Scotland .

Stained glass windows in Dunfermline Abbey

IN DUNFERMLINE ABBEY CHURCH:

North transept

Bruce window.

Artist: Gordon Webster (1908-1987).

Date: 7.7.1974.

Inscriptions:

S. NINIAN S. ANDREW S. COLUMBA S. FILLAN
MORAY DOUGLAS BRUCE STEWARD MACDONALD
DESIGNED AND MADE BY GORDON WEBSTER [DATE CAN NOT BE READ AT PRESENT]
LEADWORK BY NEIL HUTCHISON

Donor: Daniel McEwen Lamont (d. 1972), Edinburgh.

Cost: Between £8,000 and 9,000.

Dedicated in memory of King Robert the Bruce (1274-1329). The lower lights show Bruce in the centre flanked by the Earl of Moray and Sir James Douglas on his left, and by Walter the Steward and Macdonald, Lord of the Isles, on the right. The upper lights depict Christ in glory with four Scottish saints: St Ninian and St Andrew on his left, and St Columba and St Fillan on his right. The tracery shows the Lamb of God in the centre surrounded by the emblems of the twelve Apostles and certain noble Scottish families. This is the newest window in the Abbey, and its dedication coincided with the 700th anniversary of the birth of King Robert the Bruce.

STAINED GLASS WINDOW FOR ABBEY TRANSEPT

PATRIOT'S BEQUEST

To commemorate the 700th anniversary of the birth of Robert the Bruce, a stained glass window, measuring 35 feet by 15 feet, is to be installed in the north transept of Dunfermline Abbey.

The great window will cost in the region of £8000. It will be paid for through the bequest of a patriot, who directed in his will, that the residue of his estate should be used for the sole purpose of creating such a memorial in the ancient edifice wherein lie buried the bones of Scotland's Hero King.

The bequest, said the Rev. Stewart Macpherson of the Abbey, "came completely out of the blue." After seeking the advice of Church authorities, the Abbey invited Mr Gordon Webster, Scotland's leading artist in stained glass, to design and make the window.

Mr Webster began work almost exactly a year ago. The work is now three-quarters completed, and, if all goes well, the installing of the window in the Abbey will take place in June.

A "Dunfermline Press" representative saw Mr Webster at work on the window on a recent visit to his studio and workshop in Glasgow.

A practitioner of this formal and, one might say, monumental art, in addition to being a creative artist, must also be a versatile craftsman and a student of religious symbolism and heraldry.

Before the design of the window began to germinate in his mind, Mr Webster researched deeply into the life of the Bruce. In his researches he was greatly assisted by his wife and by Mr A. K. M. Reid, Depute Rector of Dunfermline High School, a member of the Abbey congregation, both of whom are deeply versed in these subjects.

Mrs Webster is her husband's helpmate in much of the intricate assembly work that is involved in the making of a large stained glass window. In the completed window there will be anything between 15,000 and 20,000 pieces of glass, all held together in a framework of leading, which, in turn, is fixed to the masonry by metal rods, set 12 inches apart. Thus fixed, the window will stay in position for centuries.

The artist does not make the stained glass, but buys it in two feet squares from specialist firms, of which there are only two in Britain. These specialists make the stained glass by the same means as were used by the great masters of Mediaeval times, the golden age of stained glass.

As he pursued his studies of the Bruce, ideas about the design of the window began to germinate in Mr Webster's mind. He then made sketches. When the detailed plan of the window was approved, the dauntingly intricate task of making the window began.

A window of two tiers, each of five lights, surmounted by an elaborate tracery, is the design. From a full-size sketch of each light, a template is made in stiff paper for cutting into the various small shapes, jigsaw wise. The pieces are then numbered. One by one the pieces are placed on appropriately coloured sheets of glass to be outlined in chalk.

The shape is cut out by Mr Neil Hutchison, Mr Webster's technical assistant, who also shapes the leading into which the glass is fitted.

The "jigsaw" is assembled in a frame like a window sash. The frame stands before a window so that natural light filters through the coloured glass as Mr Webster paints with a metallic oxide the shading on face, drapery and armour to create that subtle arrangement of shadow and highlight that will give interest and animation to the great window.

Each frame is laid in a pan filled with plaster of Paris and placed in a kiln. The kiln used by Mr Webster was built for his father, who was also an artist in stained glass. At a temperature of 800 degrees Centigrade the glass becomes plastic. The pigment sinks into the glass and becomes permanently fixed.

Leading, cut to the required length and shape, is inserted between the pieces of glass, and soldered together at the points of junction. Cement is forced between the leaves of lead and glass to make the window watertight, and the leading is fixed to the cross rods with copper wire.

There is a tremendous variety of lively colour—reds, gold, blues, greens in the window in exquisitely arranged masses and permutations.

The symbols and images of Christianity and the patterns of heraldry are superbly suited to this monumental art. Bruce, the central figure in the lower tier, is flanked by his gallant captains—Moray and Douglas on his left, Steward (the original spelling) and Macdonald of the Isles, on his left.

Bruce has his mighty sword in his right hand. His left hand rests on his shield, which bears the red lion rampant. The spider, of the most famous legend relating to the Hero King, is depicted on the left margin of the central light.

The lights of the lower, or temporal, tier, are 10 feet tall by two feet wide, while, in the interest of perspective and to accentuate the feeling of spirituality by elongation, the lights of the upper, or spiritual, tier, are two feet taller.

Here, Christ Crowned, is supported by the four great Saints of the Scottish Church. Ninian and Andrew, Columba and Fillan.

The authenticity of the iconography which Mr Webster has used with such masterly skill is illustrated in the shepherd's crook carried by St Fillan. It is a recreation in stained glass of the saint's crook which is in the possession of the Scottish Museum of Antiquities in Edinburgh. *Dunfermline Press*, 1.2.1974, 13a-d.

INSTALLATION OF STAINED GLASS WINDOW IS COMPLETED

The stained glass window, built at a cost of £9000 to commemorate King Robert the Bruce, has now been installed in Dunfermline Abbey.

It is to be dedicated at a special service, to be held on 7th July, the 700th anniversary of the King's birthday.

FABULOUS

It took more than 20,000 pieces of glass, 14 months and the touch of a master to design and build the fabulous Bruce window.

But now the man who forged a reluctant Scotland into a single nation and then defeated the Armies of England will, with his four captains, look down from the North transept of the

Abbey. He will overlook not only those who worship there each week but the thousands who, each year, make pilgrimage to his burial place.

LETTERING

Until now, only the stone lettering round the top of the Abbey Tower and a plaque inside the Abbey itself marked the Bruce's grave under the altar.

The Bruce, considered by today's experts to rank among the world's leading strategists and military commanders, is depicted in the warrior dress of the early 14th Century; no attempt was made to recreate his features, as was done by sculptor, Mr Pilkington Jackson, for the statue which overlooks the battle ground at Bannockburn.

Said master craftsman, Mr Gordon Webster of Glasgow: "It would have been unrealistic to have tried. For the panes, or 'lights' as they are called, are about 10 feet tall and two feet wide. But I painstakingly researched the heraldic arms of each of the captains. This was extremely difficult to do. However, they are realistic."

TRAVELLED

Mr Webster travelled through to the Abbey each day to ensure that the work of installing the window, bit by bit, went without a hitch.

"I allowed a month for this, but it has been done in about ten days."

While the window was being transported from the Glasgow workshop to the Abbey, it was insured. "Even though I had an anxious time while the window was being installed, in case one of the two-foot square panels was broken," he said.

SERVICE

The service on 7th July, is to be conducted by Rev. Stewart M. Macpherson, the Abbey Minister.

The sermon is to be given by former Moderator of the General Assembly the Very Rev. Hugh O'Douglas who is Queen's Chaplain and Dean of the Chapel Royal.

The Earl and Countess of Elgin are to be present and the Earl and Mr Webster are to give readings during the service.

Also to be present are Provost L. E. Wood and members of the Town Council.
Dunfermline Press, 21.6.1974, 9d-g.

Dunfermline Press, 12.7.1974, 11a-e. [Dedication of Bruce window.]

CONFLICT OVER COAT OF ARMS

Controversy this week focused on the £9000 stained glass window, installed this year in Dunfermline Abbey, to commemorate the birth 700 years ago of King Robert the Bruce.

The outcome is that, on Monday, the Abbey Kirk Session will be asked to authorise alterations to part of the window, showing a shield above King Robert's head.

Earlier this week, the Earl of Elgin, a descendant of the Hero King, queried the colouring of a shield bearing what he believed was intended to be the Bruce coat-of-arms. If the shield did so, he contended that the colours were wrong.

Mr A. K. M. Reid, heraldic adviser to the Abbey and a member of the Kirk Session, said, however, that the shield was not intended to represent the Earl's coat-of-arms at all.

It was a composite design, incorporating Scotland's national flag, the saltire, symbolising the achievement of King Robert the Bruce in winning the independence of the Scottish nation.

The designer, Mr Gordon Webster, could have offered the interpretation to anyone interested enough to inquire, said Mr Reid.

INSPECTION

The Earl of Elgin said that the shield had been drawn to his attention on a number of occasions and, on inspection, he had noted himself that, if it were meant to depict the Bruce coat-of-arms, the colours were wrong. The saltire shown is that of St Andrew while the saltire of Bruce, the badge of Annandale, was scarlet and gold, he said.

The Bruce coat-of-arms also bears a blue lion on a white background, not a red lion on yellow.

In a full statement to the Press, Mr Reid said that national publicity to the matter had been unfortunate, because the shield was not intended to represent the Earl's coat-of-arms.

“Had the designer intended this, there were several examples of Elgin shields in the windows of the south transept to guide him,” he said.

“Nor would he have included the Earl’s ‘coat,’ without the preliminary courtesy of requesting permission to do so. The differenced coat of the Elgin line of Bruces, with its blue lion, would not have been an appropriate shield to place above King Robert the Bruce, whose direct male line ended with David II. The undifferenced shield of this line, the Annandale coat, is represented in the window as one of the six shields in the upper tracery.

DRAFT

“Mr Webster’s first draft for the shield above the Bruce bore the Lion Rampant, as King of Scots. Then, because the shield the King carried already bore the Royal Lion, he decided to replace it in the upper shield with the Scottish saltire of white on blue, to represent the Scottish nation for whom Bruce achieved hard-won independence.

“This emblem is usually seen as a flag in the form of the familiar ‘St Andrew’s Cross’ and, in the description of his plans for the window circulated to the Kirk Session. Mr Webster describes this shield as containing Scotland’s national flag, the saltire.

Mr Reid said that, while working in the Abbey, Mr Webster saw in the Elgin shield the possibility of combining both saltire and lion and he then decided to place a red lion on a gold chief, over the blue and white saltire, to represent the Scottish nation, under the watchful protection of the Crown.

“The additional scope for colour and design offered by this composite shield would, he felt, add symbolism which would point even more clearly to the achievement of King Robert the Bruce in winning the independence of the Scottish nation.

“This is the explanation of the thinking behind the charges on the shield above the figure of Bruce. Mr Webster could have offered this interpretation at any time since the window was installed, to anyone interested enough to inquire.”

Mr Reid added that Mr Webster would formally seek the Session’s permission to revisit the Abbey and remove the lion from his design for the shield and, at his own expense, replace the existing shield with one bearing the Scottish saltire only, in keeping with his original intention, throughout, of representing in that place of honour a nation, not an individual. This would obviate any possible misinterpretation of the coat-of-arms in future.

Said Lord Elgin at his home at Broomhall yesterday (Thursday): “All that I have said is that, if it is supposed to be the Bruce coat-of-arms, the colours are wrong. I raised this matter a couple of months ago and no one has come forward with an explanation.

“If it is the case that it is an allegorical representation, then that is a different matter altogether.

“Heraldry is a very expert science, however, the fountain of which, in Scotland, is the Lyon Court.”

Lord Elgin said that, as the stained glass window had been commissioned, it was not for him to say what should be included or not included.

He believed, however, that the Bruce coat-of-arms would have been ideal, because Robert the Bruce was born with that coat-of-arms and it was confirmed when the King’s grandfather gave him the estates when he came of age.

Dunfermline Press, 13.9.1974, 1a-c.

Bruce window: Session acts.

At a meeting of Dunfermline Abbey Kirk Session, held on Monday, consideration was given to the recent controversy centred on the shield above the figure of the King in the King Robert the Bruce Memorial Window commissioned by them.

The Session unanimously deplored the unwarranted assumption that this shield was intended to be that of the Earl of Elgin, and the widespread publicity this assumption received.

In order to obviate a recurrence of such misinterpretation on future, the designer of the window, Mr Gordon Webster, asked the Session to authorise him to replace the existing

shield with one bearing the Scottish Saltire only, as in his original plan for this part of the window.

The Session expressed their regret that Mr Webster should have felt compelled to consider this line of action, but agreed with him on the necessity of preventing any revival of controversy.

They, therefore, willingly granted their permission to carry out the change.

They felt, with him, that it would allow King Robert the Bruce's distinctive contribution to the Scottish story, the creation [sic] of an independent nation of Scotland, to be fittingly represented by a national symbol about whose meaning there could never be any doubt.

The Session took the opportunity of reiterating their thanks to Mr Webster for the great service he had done Dunfermline Abbey in designing and creating therein a truly magnificent memorial.

Dunfermline Press, 20.9.1974, 1i.

Then clockwise.

East window behind pulpit

The Last Supper; the Resurrection.

Firm: A. Ballantine and Gardiner (1892-1905).

Date: 1904.

Inscriptions: He is not here for he is risen. [Matthew 28. 6; Mark 16. 6.] This cup is the new testament in my blood. [Luke 22. 20; 1 Corinthians 11. 25.] TO THE GLORY OF GOD AND IN MEMORY OF WILLIAM McLAREN AND JOHN McLAREN[,] COMELY PLACE[,] DUNFERMLINE[,] ERECTED 1904[.] A. BALLANTINE & GARDINER EDINBURGH 1904[.]

Donors: William McLaren and John McLaren.

Cost: £2,500.

The lower lights depict the Last Supper. Judas has no halo. The upper lights represent the Resurrection. The donors stipulated that their own faces should be reproduced among the disciples. The knowledge of which two portraits were of the donors was long lost, but has recently been recovered.

THE MCLAREN MEMORIAL WINDOW.—Workmen from Messrs Ballantine, Edinburgh, have been busy this week introducing the McLaren Memorial Window in the east end of the Abbey Church, and overlooking the site of St Margaret's shrine. With the aid of scaffolding which had been previously erected by Mr Mitchell, joiner, Maygate, the skilled workmen have made rapid progress; and it is expected the window will be fully placed by Wednesday night. So far as one can judge from the unfinished task, the window, in colouring as well as in design, will be a work of first-class art, adapted to its picturesque and also sacred surroundings.

Dunfermline Journal, 7.5.1904, 4f.

THE MCLAREN MEMORIAL WINDOW.—The window has been completed and all who have had an opportunity of inspecting it are greatly delighted. It is understood, however, the formal unveiling ceremony is to be delayed until the re-seating of the Abbey Church has been completed.

Dunfermline Journal, 14.5.1904, 4d.

THE MCLAREN MEMORIAL WINDOW.

The trustees of the late Mr William McLaren viz:—Mr William Beveridge, jun., solicitor; Rev. Robert Stevenson, of the Abbey; Rev. John Fairley, Larbert; and Mr James Walls, registrar, have rendered an invaluable public service by the manner in which they have applied the portion of the money committed to their care for the placing of a memorial window in the large east window of Dunfermline Abbey Church. The site put at their disposal by the heritors of the parish at once lent itself to, and called for, an attractive and an inspiring

display of decorative art of the highest order. Through the agency of Messrs A. Ballantine & Gardiner, the trustees have turned their opportunity to admirable account. The memorial window beautifully harmonises alike with the architectural surroundings and the religious environment. It adds appreciably to the adornment and the sanctity of a place of worship peculiarly rich in historical and sacred associations closely interwoven with the national patriotism and the national faith.

The general design of the stained glass window was described in these columns several months ago when the trustees made choice of the offer of Messrs Ballantine & Gardiner in a public competition. It may now be briefly re-stated. Perceiving that the window to be filled with stained glass overlooked the communion table, the artists happily chose the Lord's Supper as the subject for treatment. In giving effect to the dominating idea they have deftly and artistically made use of the imposing dimensions and the graceful structure of one of the most beautiful architectural features of the Abbey Church. In the lower lights is a representation of our Lord's Supper, in accordance with the familiar composition, with Christ in the centre and the other figures grouped across the entire width of the window. Underneath is inscribed the text—

“This cup is the new Testament in my blood.”

In the corresponding six lights above is a picture appealing to the faith that

“Is the subtle chain
That binds us to the infinite;—the voice
Of the deep life within.”

Here are represented the angels announcing our Lord's Resurrection, with figures of the Marys and of the disciples grouped on either side, with the sacred scroll underneath—

“He is not here, for He is risen.”

The tracery of the window is filled with radiating cherubs, with the Cruciform Orb, symbolic of the supreme God-head, in the centre. The colouring is strong in tone, but with masterly skill it is kept in subjection to the chief theme of the artist. The preponderance of rich ruby and yellow, with its warm and glowing effect, adds to the attractiveness of the picture, and yet it is kept in harmony with the solemnity of the scene, in which so much “love and sorrow meet” and preparation is made for the victory that “remains with love.”

At the foot of the window is the following dedicatory inscription:—

“To the Glory of God, and in memory of
William McLaren and John McLaren,
Comely Park Place, Dunfermline.
Erected 1904.”

The personal memorial character of the window is not, however, unduly obtruded. It is beautifully merged in the higher and lasting memorial of the Christian faith in which the men whose names are commemorated lived and died. It may be regarded and venerated indeed as an appeal of two good men gone to their rest, who, in their love for “the house of prayer,” wherein God's servants meet, ask that they may not be wholly forgotten when succeeding generations hold their sacred communion in confident anticipation of the full and abiding communion of the spiritual life.

See, the feast of love is spread!
Drink the wine and break the bread:
Sweet memorials, till the Lord
Call us round His heavenly board;

Some from earth, from glory some,
Severed only "till he come."

Few scenes are more solemnising or chastening than the appearance of the crowded Abbey on a Communion Sunday when the most sacred of all the Christian rites is being performed. The record of the Kings and Queens, of Princes and Princesses buried in the royal vault; the brass effigy placed over the tomb of the Bruce; the beautiful monuments of the Elgin family in the southern transept; the painted windows and the tablets in the old Abbey which recall the life and testimony of eight centuries cannot fail to assist the devout imagination of the pious worshippers as they recall the faces they have loved long since and lost awhile. Thus, the sense of the presence of a great cloud of witnesses is more deeply impressed on their minds, and belief is made easier in the eternal communion which remains when "they shall come from the east and from the west, and from the north and from the south and shall sit down in the Kingdom of God."

The McLaren Memorial Window must in the future have no small share in their work of Christian quickening and sanctification. It must be prized as a most helpful adjunct to religious worship, as well as a befitting decoration of a building occupying the site of one of the grandest and oldest of the national fanes. Its introduction at this moment ought surely to assist the parish ministers and the Congregational Committee, to raise funds for the re-seating and the modernisation of the interior of the Abbey Church. In days to come the Abbey, along with the Palace Ruins and the Pittencrieff Glen, will increasingly attract visitors. For that reason, and still more because of the vitality of the religious services to which the presence of large congregations Sunday after Sunday pleasingly testify, the fund of which the Rev. R. Stevenson is the energetic promoter, and Mr J. R. Stevenson, solicitor, is the zealous and able secretary, should command the hearty good-will and liberal support of all classes—rich and poor who desire that the religious edifice, which is also a national memorial, should receive fitting care and adornment.

Dunfermline Express, 17.5.1904, 2f.

THE ABBEY CHURCH.—The building in of the McLaren Memorial Window having been completed, the tradesmen are now at work lighting up the corresponding window in the west wall of the church with the cathedral glass removed from the McLaren window, admiration for which is freely expressed by the many visitors to the sacred edifice. It was intimated by the Rev. Robert Stevenson on Sunday that after being exposed to view for a few days the window would be curtained off. It is intended to have a formal unveiling after the church has been re-seated. In about a month hence the congregation will begin to worship in St Margaret's Hall, where they may have to be accommodated for the better part of a year. During the week the Norman doorway in the nave has been cleared of debris, and a better indication of the character of the carved work can now be obtained.

Dunfermline Journal, 21.5.1904, 4e.

Dunfermline Journal, 21.10.1905, 4e. [The Abbey Church. The re-opening service.]
The church was evidently closed for sixteen months, not the greater part of a year as anticipated above.

Memorial Chapel, East window

Acts of Mercy.

Artist: Alexander Strachan (1878-1954).

Date: 19.9.1937.

Inscriptions: And the leaves of the tree were for the healing of the nations. [Revelation 22. 2.]

I was an hungered and ye gave me meat. I was thirsty and ye gave me drink. I was a stranger and ye took me in. Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me. I was sick and ye visited Me. I WAS NAKED AND YE CLOTHED ME. I was in prison and ye came unto Me.' [Matthew 25. 35-36.] Erected

to the GLORY of GOD by Charles Edward Livingston; Merchant · Dunfermline 1937 ·
 ALEXANDER STRACHAN
 Donor: Charles Edward Livingston (d. 1937).
 Cost: £900.

DUNFERMLINE ABBEY.

GIFT OF STAINED GLASS WINDOW.

Mr Charles E. Livingston, Dunfermline, is presenting a stained-glass window to be erected in Dunfermline Abbey. Some time ago, Mr Livingston presented communion plate to the Abbey, and also a cabinet in which communion vessels are kept. The stained glass window is to be placed in the east wall of the Abbey, immediately behind the cabinet. The Kirk-Session have gratefully accepted Mr Livingston's gift, and have also approved of the design of the window, which is the work of Mr Alexander Strachan, Edinburgh, who designed the Fisher window and other memorial windows in the Abbey.

The subject of the design is the "Acts of Mercy," with the Tree of Life, and the window is to have six lancet lights with tracery above. The upper tier of three lights contains the subjects, "I was hungered and ye gave me meat," "I was athirst and ye gave me drink," and "I was a stranger and ye took me in." At the bottom of these three lights is the text, "Inasmuch as ye have done it unto one of the least of these my brethren ye have done it unto me" (Matthew, 25-10). In the top portion of the centre light, upper tier, the Tree of Life begins and develops through the tracery. On the left and right are the emblems of piety and sacrifice, and near these is the text from Revelations, 26-2. "The leaves of the tree were for the healing of the nations." The three lights in the lower tier contain the subjects, "I was sick and ye visited me," "Naked and ye clothed me," "I was in prison and ye came to me." The texts relating to these are placed near the top, and the emblems for the Trinity and Sacred Love are also shown there. At the bottom of the window is the dedication inscription, "Erected to the glory of God by Charles Edward Livingston, Esq., merchant, Dunfermline. *Dunfermline Press*, 21.3.1936, 6f.

DUNFERMLINE ABBEY.

GIFT OF STAINED-GLASS WINDOW.

A stained-glass window, the funds for which were provided by the late Mr Charles E. Livingston, retired seed merchant and florist, Dunfermline, is to be placed next week in the east wall of Dunfermline Abbey.

The subject of the window is Acts of Mercy, and it has been designed and constructed by Mr Alexander Strachan, Edinburgh. The window is one of three lights, and its height from base to apex is 19 feet, with a width of 7 feet. The design is in a variety of rich and harmonious colours, the "acts of mercy" being illustrated in three lower and three upper panels. The tracery over the three main lights filling in the masonry represents the Tree of Life. In association with this part of the design are the words—"And the leaves of the tree were for the healing of the nations." Over the interpretative panels, also, are shown the devices of the Pelican and the Phœnix.

Under each panel is a sentence from Matthew indicating the act of mercy illustrated. The interpretation of the sentence, "I was hungry and ye gave me to eat," shows a woman emerging from a thatched porch, offering a plate with fruits to an old man, accompanied by a lad, the episode carried out with an engaging simplicity and dignity. The visitation in the prison—"I was in prison, and ye came unto Me," has also a decorative value, while at the same time, the suggestion of prison is faithfully realised.

The backgrounds to the figures, introduced in the various acts of mercy, have an appropriate interest and effectiveness. In one, there is a suggestion of houses in Jerusalem; in another, a

castellated building is introduced. The general effect is one of richness and expressive interpretation of the theme.

The window is to be dedicated on Sunday, 19th September.
Dunfermline Press, 11.9.1937, 8f.

OTHER ACCOUNTS:

Dunfermline Journal, 24.9.1937, 5

Dunfermline Journal, 25.9.1937, 4

Memorial Chapel, South window

Faith, Hope, and Charity.

Firm: A. Ballantine & Son (1905-1940).

Date: 1914.

Inscriptions: HE PREACHED VNTO THEM JESVS AND THE RESVRRECTION. [Acts 17. 18.] Faith. Charity. Hope. To the glory of God and in loving memory of William Poole Dunfermline erected by his widow Margaret Shepherd Poole 1914.

Donor: Mrs Margaret Shepherd Poole (d. 1929).

Mrs Poole, a native of Dunfermline, gave this window in memory of her husband, on her return from America.

A very beautiful stained glass window in memory of the late Mr. Wm. Poole, tailor, Dunfermline, has been placed in the south transept of Dunfermline Abbey Church, and it will be dedicated to-morrow by the Rev. Robert Stevenson, minister of the First Charge. The window is of three large lights, with tracery, and is divided architecturally by a transom into two portions. This enables the stained glass to be treated with separate subjects. In the upper portion in a group extending over the three lights is St Paul preaching with the text: "He preached unto them Jesus and the Resurrection." The figure of the Saint stands out boldly, and the male and female figures in the other lights are reverently attentive to the lesson. In the lower portion are exquisitely drawn figures representing Faith, Hope, and Charity. Below is the following dedicatory inscription:—"To the glory of God and in loving memory of William Poole, Dunfermline, erected by his widow, Margaret Shepherd Poole, 1914." The tracery lights symbolise the cardinal virtues—Love, joy, peace, meekness, faith, goodness, gentleness, temperance, and long suffering. The treatment of the window, which was designed by Mr. James Ballantyne, Edinburgh, shows the subjects within Gothic shrine-work, the colour scheme, as in the Medieval stained glass, being of tones of blue and red and silvery white. While the colour scheme is in delightful harmony, care has been taken to avoid too dark tones in order not to affect the light of the church.

Dunfermline Journal, 12.12.1914, 4e.

South transept, East window

Ascension.

Firm: Burlison & Grylls, Oxford Street. London.

Date: May 1901.

Inscriptions:

A Ω

Ihs Xps

[Jesus Christ]

Thine eyes shall see the King in his beauty. They shall behold a far stretching land.

[Isaiah 33. 17.]

Blessed are the pure in heart for they shall see God. [Matthew 5. 8.]

ERECTED MAY 1901 IN LOVING MEMORY OF MARY LOUISA COUNTESS OF
ELGIN AND KINCARDINE AND OF HER SON ROBERT PRESTON BRUCE

Donor: The Earl of Elgin.

NEW MEMORIAL WINDOW IN THE ABBEY.—This week there has been fitted up a handsome memorial window in the south transept of Dunfermline Abbey Church. The window, which is of exquisite design, has been erected by the Earl of Elgin and Kincardine, and his late brother, the Hon. Robert Preston Bruce. Beautifully worked in on the top panel of the window is the passage from Isaiah:—"Thine eyes shall see the King in His beauty; they shall behold the land that is very far off"; and further down the well-known words from the Sermon on the Mount—"Blessed are the pure in heart, for they shall see God"—are prominently displayed. The inscription at the foot is in the following terms:—"Erected, May 1901, in loving memory of Mary Louisa, Countess of Elgin and Kincardine, and of her son, Robert Preston Bruce." Messrs Burliston & Grylls, [sic] Oxford Street, London, are the designers; and Messrs Dickson & Walker, Edinburgh were entrusted with the filling in of the window. *Dunfermline Press*, 25.5.1901, 4f.

A NEW WINDOW IN THE ABBEY.

IN MEMORY OF THE LATE COUNTESS OF ELGIN AND HER SON.

The west window of the south transept of the Abbey was a good many years ago filled in with stained glass to the memory of James, eighth Earl of Elgin. The Elgin family have just had the east window of the transept filled in to the memory of the late Mary Louisa, Countess of Elgin, and her son, the Hon. R. Preston Bruce. The window is the work of Messrs Burlison & Erylls [sic, i.e. Grylls], stained glass artists, London. The artists have chosen incidents in the life of Jesus the Christ as the theme. The initial letters at the top of the window, "A.Ω.," make one think of the message sent through John, "I am Alpha and Omega, the first and the last," and a little further down we have a row of angels in an attitude which at once suggests the first Christmas carol. Under this is a scroll bearing lettering carrying the reader forward to a time when the eyes of the faithful and the believing "shall see the King in His beauty," and shall be permitted to see a "far-stretching land." The centre panels are taken up with scenes connected with the birth of the Redeemer. On the left we have the shepherds who have journeyed from the fields to Bethlehem to "see this thing which has come to pass"; in the centre there are the infant King and His parents, and on the right we have the approach of the wise men who are anxious to know "where He is who is born King of the Jews." Below this we have a sentence from the Sermon on the Mount, "Blessed are the pure in heart for they shall see God," and in two of the bottom panels we have scenes after the resurrection. In one of the scenes Jesus holds in his hands a scroll bearing the inscription of the Cross, "I.N.R.I."—*Iesus Nazarenus, Rex Indecorum* (Jesus of Nazareth, the King of the Jews). In the bottom scroll we have these words:—"In loving memory of Louisa, Countess of Elgin and Robert Preston Bruce." The south transept is set aside for the Elgin monuments, and the artists for both windows have adopted a soft scheme of colour which is in complete harmony with the surroundings. The contrast between the soft light of yesterday and the strong light of former days was very marked, and one could not help feeling that the work had been done by an artist who had studied the surroundings.

Messrs Dickson & Walker, Frederick Street, Edinburgh, did the work of glazing for the London firm.

Dunfermline Journal, 25.5.1901, 5e.

South transept, South window

Queen Margaret of Scotland.

Artist: Alexander Strachan (1878-1954), design and execution.

Date: 1932.

Cost: £1,300.

Inscription: To the GLORY of GOD and in memory of Mr and Mrs John Fisher[,]

Newlands[,] Dunfermline.

FISHER MEMORIAL WINDOW.

DEDICATION SERVICE.

The Fisher Memorial Window, which has been placed in the south transept of Dunfermline Abbey, is to be dedicated to-morrow. The window was designed and executed by Mr Alexander Strachan, at his studio in Balcarres Street, Edinburgh. "Queen Margaret of Scotland" is the subject of the window, of which the following is a description:—

The subject of the five lancet lights in the lower tier is the marriage of Malcolm Canmore and Margaret, attended by their ladies and knights. The marriage ceremony is believed to have taken place in Dunfermline Abbey, conducted by the Bishop of St Andrews. The doves introduced into these lights are emblematic—an emblem frequently given to Queen Margaret to denote her character—*i.e.*, "Be ye therefore wise as serpents and harmless as doves." [Matthew 10. 16.]

The subject of the five lancet lights on the upper tier, above the transom bar, represents Queen Margaret in the art of instructing her children to give alms to the poor and needy, seen on the extreme right. Malcolm, who has just entered with one of his sons, sits down to watch. On the extreme left is a bishop, bring[ing] a master mason (who has a plan of a church on his drawing board) to Queen Margaret to submit his plans for her approval. On the upper portions of the extreme left and right lights are two angels to represent music.

Queen Margaret, we are told, was very fond of beautiful raiment, and encouraged her ladies to make and wear more becoming costumes. She also instructed them to make beautiful embroideries for church purposes, and in the background of the upper lancet lights are ladies embroidering an altar cloth, and on the left one is seen weaving on a loom. In the tracery lights are the heraldic shields of Queen Margaret, and the Lion Rampant of Scotland for Malcolm.

In the centre tracery panel is the ship with a dove under it. The ship represents the church and the symbolism is "The Church resting upon the Holy Spirit."

There are six emblems of the virtues of the upper tracery lights; reading from left to right, they are:—"Prudence," a serpent on a cleft stick; "Perseverance," a crown; "Faith," a chalice; "Hope," an anchor; "Justice," a balance; "Gentleness," a lamb.

Dunfermline Press, 1.10.1932, 6e.

Dunfermline Press, 8.10.1932, 4c-d. [Text of sermon.]

South transept, West window

The Ascension.

Firm: Burlison & Grylls, London.

Artist: [George Frederick Bodley (1827-1907)?]

Date: 1.7.1881.

Inscriptions: Ihs Ihs This same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven. [Acts 1. 11.] I ascend unto my

Father and your Father and to my God and your God. [John 20. 17.] EK GB

Donor: Mary Louisa, Countess of Elgin (1819?-1898).

Brass plate:

THIS WINDOW WAS ERECTED BY
MARY LOUISA, COUNTESS OF ELGIN AND KINCARDINE,
IN MEMORY OF HER HUSBAND
JAMES, EARL OF ELGIN AND KINCARDINE, · K.T. · G.C.B. · G.C.S.I.
BORN 1811 · DIED 1863.
AND OF HER SON CHARLES BRUCE. BORN 1853 · DIED 1863.
DEATH IS SWALLOWED UP IN VICTORY.

*NEW MEMORIAL WINDOW IN THE
ABBEY CHURCH.*

A stained glass window has just been erected in the new Abbey Church, Dunfermline, by the Dowager Countess of Elgin to the memory of her late husband, James, 8th Earl of Elgin, 12th of Kincardine, and 1st Baron Elgin in the Peerage of the United Kingdom, who died in India in 1863 while Governor-General of that country. Lord Elgin's name is also remembered with honour in connection with the Viceroyalty of Canada, the special embassy to China and Japan, &c., &c.

The memorial, which now fills the large west window of the south transept of the church, is situated immediately above the fine marble monuments which from time to time have been placed in that part of the building to the memory of General Robert Bruce, Lady Augusta Stanley, and other members of the noble house of Elgin and Kincardine. The window in architecture is perpendicular, and consists of three principal centre lights, three lesser beneath, and a large number of small ones in the ramifications of the arch. In the memorial, the three principal of these spaces are occupied by a representation of "The Ascension"—the centre light showing a beautifully drawn figure of our Saviour ascending from earth to heaven, surrounded with a halo of golden brightness. In the compartments on each side are the eleven disciples—six and five—some standing and others kneeling, but all with countenances expressive of wonder and adoration. Below these three lights runs a ribbon, bearing the words—"I ascend unto my Father and your Father, and to my God and your God." Overhead are angels with scrolls in their hands, on which are inscribed appropriate texts of Holy Writ. The under divisions of the window show three scenes from the life of our Saviour—the raising of the widow's son, Christ blessing little children, and the "setting of a little child" in the midst of the disciples, to illustrate the virtues of truth and meekness. These groups are admirable conceived and arranged, and each is canopied in elaborate and beautifully pencilled tabernacle work—the whole effect being most pleasing. In the centre, between the principal and lower lights, is shown the ancient golden shield of the Bruce, bearing the well-known red saltire and chief, cantoned with the blue rampant lion on a silver field. On either side of this escutcheon are respectively the monograms E. K. [Elgin and Kincardine] and G. B. [Great Britain], in golden floriated letters on a blue shield. The spaces in the higher parts and head of the window are filled in with conventional emblems of our Lord's passion, the vesture and dice, the spear and the hyssop-reed, the crown of thorns and the nails, and the pillar and scourge; while, in mediæval letters above, are the monograms X. P. C. and I. H. C.

The window has been executed by Messrs Burlison & Grylls, London, who have done the work in a most artistic and satisfactory manner. The general effect of the whole design is soft, and rather pale when compared with many modern examples of the glass-stainer's art, but the colours are finely harmonised, while the drawing of the figures and the accessories is correct and graceful. The tracery and diaper work is skilfully done, and the whole has a rich sparkling effect, unattainable by any other than this carefully treated class of work. The window will much improve the aspect of that part of the church in which it is erected, and at the same time soften and subdue the light in which Foley's fine monument of General Bruce—the tutor to the Prince of Wales—is seen. This monument is allowed by judges to be a particularly fine specimen of its sculptor's powers; but by the strong glare of light in which it has hitherto been flooded, it has to a certain extent been seen to a disadvantage.

Dunfermline Saturday Press, 2.7.1881, 2d.

OTHER ACCOUNTS:

Dunfermline Journal, 2.7.1881, 2

Dunfermline Journal, 6.8.1881, 2

South aisle, East window

Clear.

South aisle, Centre window

Firm: A. Ballantine & Son (1905-1940).

Date: 1912.

Inscriptions: Whatsoever a man soweth that shall he also reap. [Galations 6. 7.] I AM THE GOOD SHEPHERD. [John 10. 14.] To the Glory of God. In memory of Robert Sanders of Dales Inverkeithing and Margaret Mowbray of Cockairnie his spouse whose forebears and descendants owned and farmed land in this district for many generations. Erected by John Tait a descendant of the above. BALLANTINE EDINBURGH 1912
 Donor: John Tait.

No contemporary description has been found for this window so far.

South aisle, West window

Artist: William Wilson (1905-1972).

Date: 1963.

Inscriptions: A Ω TO THE UNKNOWN GOD. HIM DECLARE I UNTO YOU. [Acts 17. 23.] LORD WHAT WILT THOU HAVE ME TO DO. [Acts 9. 6.] MEDITATE ON THESE THINGS. [1 Timothy 4. 15.] St Giles crown, with initials, W. W. and date, 1963.

Donor: Mr Baird's sister.

Cost: £600.

In memory of the Rev. James William Baird (d. 1951). He was Minister of the 2nd charge of the Abbey from 1903 till 1932, and Minister of the 1st charge from 1932 till the two charges were united in the following year, thereafter Minister of the Abbey till 1940.

Stained Glass Window For Abbey

A new three light stained glass window, designed by William Watson [sic, i.e. Wilson], R.S.A., Edinburgh, one of the top stained glass window artists in the country, is to be installed in Dunfermline Abbey.

The window will be under the gallery in the south wall of the church and has been provided for in a legacy by the late Miss Baird, of Garvock Terrace, a sister of a former minister, the late Rev. J. W. Baird.

The theme of the window will be Saint Paul. In the centre light will be the figure of Paul, holding a staff and preaching to the people of Athens, illustrating the text: "Him do I declare unto you." The side lights will show Paul seeing the vision of Christ on the road to Damascus and the imprisoned Paul writing his letters. The colour scheme will not be too dark, with fairly rich blues predominating.

Dunfermline Press, 9.6.1962, 8e.



Dunfermline Press, 29.9.1900, 5 [Renewal of windows.]

ABBAY CHURCH WINDOWS.—A start has been made with the work of renewing the windows of the Abbey Church. That a very decided improvement will be effected by the substitution of cathedral glass is evident from the appearance of the two windows on which the glaziers have been at work this week. These windows are at the north and south entrances to the Church. The work has been entrusted to Messrs Dickson & Walker, Edinburgh.

Dunfermline Press, 25.5.1901, 4f.

IN DUNFERMLINE ABBEY, OLD NAVE:

South aisle

From the East, clockwise.

S1.

Clear.

S2.

The dawn of a new age.

Artist: Douglas Strachan (1875-1950).

Date: 1916.

Inscription: The work of righteousness shall be peace & the effect of righteousness quietness & assurance for ever. [Isaiah 32. 17.]

Plate: IN LOVING MEMORY OF WILLIAM CARNEGIE AND MARGARET MORRISON HIS WIFE. ERECTED BY THEIR SON ANDREW CARNEGIE.

MR CARNEGIE'S TRIBUTE TO HIS PARENTS.

SYMBOLIC WINDOW IN DUNFERMLINE ABBEY.

A window is being inserted in Dunfermline Abbey by Mr Andrew Carnegie in memory of his father and mother. According to a description furnished by the artist, Mr Douglas Strachan, the design is based on the words "The work of righteousness shall be peace and the effect of righteousness quietness and assurance for ever"; and the purpose of the colour-scheme as a whole is to express tranquility and assurance—the fresh calm of the dawn. In the lower part of the composition the Prophet, Seer, Masterspirit, sits on the ruined ramparts of a dismantled fortress gazing across the landscape to the distant hills, which are catching the first bright rays of the new dawn—though he still sits in the shadows. His pose is intended to suggest the tension of the poet witnessing the dawn of a new age and ideal; his lyre gripped, and ready to give utterance to his thought. His spiritual vision is figured above—East and West meeting within the encircling wings of Peace—the figure of Peace more impalpable than the other two, and of a Presence or Influence rather than a definite personality. The figure representing the West carries a hammer; the figure of the East a lotus—symbols intended to suggest the immense possibilities (other than the obvious ones of Peace and Constructive Progress) that might result from a union of the Industrial mechanical genius of the West with the Spiritual-poetical genius of the East. It creeps and twines over the crumbling battlements; the vine, the symbol of life and gladness, embraces the whole composition. The colour, roughly speaking, is of a velvety depth and richness in the lower portion, and an opalescent shimmer in the upper.

Dunfermline Press, 18.3.1916, 4g.

Andrew Carnegie first planned to have a memorial window to his parents in 1912, and commissioned Louis Comfort Tiffany (1848-1933) of New York to design and make it. It was however turned down as inappropriate. The Tiffany window formerly in the Carnegie Hall theatre, and now in the Carnegie Trust Offices, Pittencrieff, is a stunning scene with the Sun setting in the West. While said to be in memory of Margaret Carnegie, his daughter, it is possibly the original window of 1912 commemorating his parents. The author of the following news item however is quite certain that it will soon be erected for all to see.

MR CARNEGIE'S FILIAL DEVOTION.

MEMORIAL WINDOW FOR DUNFERMLINE ABBEY.

It has been a long cherished desire on the part of Mr Andrew Carnegie that he should do something tangible to perpetuate the memory of his father and mother, with whom, as a child, he emigrated to The United States of America from Dunfermline. It is understood that the matter formed the subject of discussion between Mr Carnegie and Dr Ross on the occasion of the latter gentleman's recent visit to the States. The desire of the millionaire has now assumed definite shape. Mr Carnegie has given instructions to insert a magnificent stained-glass window in the nave of Dunfermline Abbey. The window selected, which is the third last of the windows in the older part of the structure to be similarly treated, is that immediately above the ancient and beautiful doorway which was discovered several years ago in the south east wall of the edifice. This week measurements were taken of the window with a view to the insertion of the memorial, the designs for which is being prepared by an eminent American artist. Mr Carnegie's generosity is already responsible for the most outstanding mural adornment of the Nave, namely, the Carnegie window over the great western doorway in which the saints and heroes of Scotland figure in a grand design by the late Sir Noel Paton. *Dunfermline Press*, 4.5.1912, 5b.

THE CARNEGIE MEMORIAL WINDOW.

The stained glass window by which Mr Carnegie is to perpetuate the memory of his father and mother arrived in Dunfermline from America this week. Yesterday in presence of Dr Ross and several members of the Carnegie Dunfermline Trust, the window was unpacked and its high artistic value commented upon. In the course of a fortnight the memorial will be inserted in one of the windows on the south wall of the nave of the Abbey. As previously explained in the *Press*, the dimensions of the window are ten feet by three and a half feet, and the total cost is stated to be over £2000. According to a New York newspaper, "Few stained glass windows manufactured in America have attracted more favourable comment. The scene is typically American—a valley seen through a vista of pines, with rhododendrons and other flowers in the foreground. The colours are particularly deep and rich, effects secured by the "overlying" process of coloured window manufacturing, which permits of more delicate shading than could be secured by a single layer of glass." The inscription is as follows: "In loving memory of William Carnegie, of Dunfermline, and Margaret Morrison, his wife, Ann and Thomas, their children. Erected by their sole surviving son, 1913." *Dunfermline Press*, 19.7.1913, 4e.

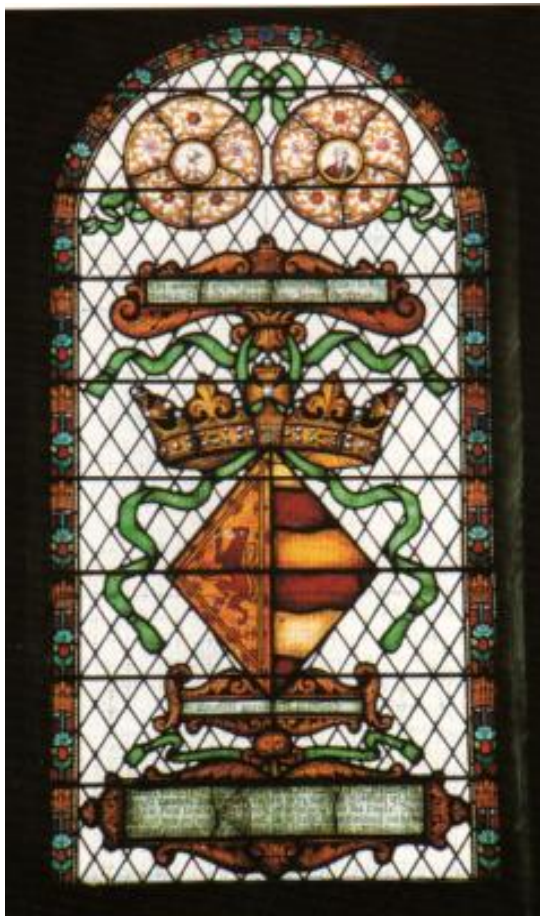
THE CARNEGIE MEMORIAL WINDOW.

DESIGN DISAPPROVED BY CROWN OFFICIAL.

As announced in the columns of the *Press*, a stained glass window which Mr Carnegie had commissioned a famous American artist to paint as a memorial to his father, mother, brother, and sister, arrived in Dunfermline a fortnight ago. It was Mr Carnegie's intention that the treasure should be placed in one of the window openings in the south wall of the nave of Dunfermline Abbey, an edifice which has already been enriched artistically through Mr Carnegie's munificence. It now seems improbable that the memorial will find a place in the historic building. In accordance with the usual procedure in such cases, the window was submitted the other day to the inspection of one of the officials of the Commissioners for Ancient Monuments, who came from London to Dunfermline specially to perform that duty. On good authority, it has been ascertained that the Crown representative felt himself under the painful necessity of disapproving of the design of the window, in respect that it does not harmonise with the existing stained-glass windows which form an outstanding feature of the Abbey. It has been stated in the New York press that the cost of the window amounted to over £2000. Describing the window, a New York journal stated: "Few stained-glass windows in America have attracted more favourable comment. The scene is typically American—a valley seen through a vista of pines, with rhododendrons and other flowers in the foreground. The colours are particularly deep and rich, effects secured by the "overlying" process of coloured

window manufacturing, which permits of more delicate shading than could be secured by a single layer of glass.” Meanwhile, the window lies, packed in wooden casing, in one of the rooms of the Carnegie baths and Gymnasium.

Dunfermline Press, 2.8.1913, 5a.



S3.

Armorial window.

The first window of the nineteenth century.

Inscription: The armys of queyne Anabell Drumound spows to king Robert ye thrid mother to king James the fyrst. Anabell queyne of Scotland. Robert ye thrid, ye secund of ye noble suirnaym of ye Stewartis, spousit Anabell Drumound dochter to ye lard of Stobhall qth [sic, i.e. quha] bair to hym twa sown David dwk of Rothsay qth [sic, i.e. quha] be his uncle duk Robert wes presonit in Faukland to ye deth no'w'standing yat he wes prince of Scotland, ye secund James yat succedit to ye croune.

Artist: Thomas Willement (1786-1871). [According to William Graham Boss (1854-1927).]

Plate: Clementina Sarah Drummond; Lady Willoughby de Eresby (1786-1865). [The donor.] Annabella Drummond (1350?-1402) married Robert III c. 1366-67. Her son, David, Duke of Rothesay (1378-1402) was imprisoned in Falkland Palace by his uncle, Robert Stewart, 1st Duke of Albany (1340?-1420), and after being starved for two weeks he died on the 26th of March 1402. Her third son, James I (1394-1437) succeeded his father on 4th April 1406, being then only eleven.

DUNFERMLINE.

DUNFERMLINE ABBEY.—On Saturday, workmen were employed taking the measurements of the lights of the eastmost window on the north side of the nave of the Abbey preparatory to the erection of a memorial window to Queen Annabella Drummond. The window is immediately above the Gothic tomb of Commendator Pitcairn, which faces the spot on which stood the “rood altar.” Lady Willoughby d’Eresby, a descendant of Queen Annabella, is the individual who has ordered the erection.

Stirling Journal and Advertiser, 4.9.1863, 5c.

S4.

Resurrection.

Firm: James Ballantyne, 42 George Street, Edinburgh.

Date: 1871.

Inscription: HE IS NOT HERE: HE IS RISEN. [Matthew 28. 6.] IN AFFECTIONATE REMEMBRANCE OF THE REV^D PETER CHALMERS D.D. BORN IN GLASGOW 1790. PRESENTED TO THE CHURCH AND PARISH OF DUNFERMLINE 1817. AFTER 52 YEARS SPENT IN THE FAITHFUL AND ZEALOUS DISCHARGE OF HIS DUTIES HE FELL ASLEEP IN JESUS ON THE 11TH APRIL 1870 IN HIS 80TH YEAR. THIS MEMORIAL IS ERECTED BY HIS WIDOW LOUISA MARIA CHALMERS.

MEMORIAL WINDOW TO THE LATE REV. DR CHALMERS.—A beautifully stained glass window, in memory of the late Rev. Peter Chalmers, D.D., was erected last week in the south side of Old Abbey Church. The form of the window is a large single light, terminating in a semicircle in the Norman style. The design on the glass is of a rich Mosaic character, and contains in the centre a very fine group of the “three Marys,” with the angel at the sepulchre of our Lord. As they approach, the angel is seen pointing upwards to the words—“He is not here, He is risen,” which are inscribed above the group. Underneath these, in a small medallion, is a remarkably good likeness of the late reverend Doctor. The bordering ground work and other accessory all tend to enhance the leading features of the design, while the rich bright colours make the whole have a most harmonious effect, and is certainly creditable in every respect to the artists, Messrs Ballantyne & Son, George Street, Edinburgh. The lower part of the window bears the following inscription in old English letters:—“In affectionate remembrance of the Rev. Peter Chalmers, D.D., born in Glasgow in 1790, presented to the church and parish of Dunfermline in 1817. After fifty-two years spent in the faithful and zealous discharge of his duties, he fell asleep in Jesus on the 11th April 1870, in his 80th year. This memorial is erected by his widow, Louisa Maria Chalmers.” Considerable interest is always taken when any memorial window is erected in our ancient Abbey, but we believe from the esteem and respect which was entertained by the whole community of Dunfermline, and all others who came into contact with the late reverend gentleman, a special interest will be taken in this one; and certainly no more appropriate place could have been found for its erection, than in the church where he, for so many years, faithfully ministered. It may also be interesting to know, that Dr Chalmers preached the last sermon delivered in the Old Church, and that his portrait, in the medallion, makes him look in the direction of where the pulpit then stood. From a note supplied to us by his respected widow, we are enabled to give the following extract from the doctor’s own writings, and which has only recently been discovered:—

“Record of pulpit service in the Church of Dunfermline.—23d Sept., 1821. Forenoon—Mr Maclean lectured from Psalm xlviii. Afternoon—I preached from 1st Peter, 1st chapter, 24th and 25th verses. This was the last day in the Old Church.”

The present church was opened on the following Sabbath, by the Rev. Mr Maclean preaching in the forenoon, and by Dr Chalmers in the afternoon.

Dunfermline Saturday Press, 1.4.1871, 2f.

S5.

Jesus and Nathaniel.

Firm: Ballantyne & Son, Edinburgh.

Date: 1877.

Inscription: BEHOLD AN ISRAELITE INDEED IN WHOM IS NO GUILF. [John 1. 47.] IN MEMORY OF JAMES DOUGLAS ESQ AND HELEN BLACK HIS WIFE. ERECTED BY THEIR SON DAVID DOUGLAS WRITER TO THE SIGNET 1877. FORWARD.

NEW MEMORIAL WINDOW IN THE ABBEY CHURCH.—A new memorial stained glass window has been placed on the south side of the Abbey Church. The inscription it bears is as follows:—“In memory of James Douglas, Esq., and Helen Black, his wife. Erected by David

Douglas, Writer to the Signet—1877.” The central part of the window shows several figures, illustrative of the interesting Scripture narrative of the Saviour greeting Nathaniel. The window is also adorned with the Douglas Coat of Arms, very effectively arranged. In executing the work, Messrs. Ballantyne & Son, Edinburgh, have displayed much artistic skill and taste.

Dunfermline Saturday Press, 11.8.1877, 2c.

S6.

Doubting Thomas.

Firm: James Ballantyne, 42 George Street, Edinburgh.

Date: 1878.

Inscription: ST JOHN XX 27 28. [Doubting Thomas.] IN MEMORY OF ROBERT DOUGLAS OF ABBEY PARKS. ERECTED BY HIS WIDOW. ALSO IN MEMORY OF HER FATHER AND MOTHER DAVID BLACK OF BANDRUM AND MARY SUTHERLAND HIS WIFE. 1878.

ANOTHER STAINED-GLASS WINDOW FOR THE OLD ABBEY.—On Wednesday, another stained-glass window was inserted in the south-westmost corner of the Old Abbey, which brings the number of memorial windows up to eight. The new window has been presented by Mrs Robert Douglas, Abbey Parks, and is in memory of her husband and father and mother. The style used is Gothic, and the subject is “Doubting Thomas”—taken from John, xx. 27-28—and represents Christ standing before the disciple, pointing to the print of the nails in his hands and feet, and also the mark of the spear in his side. The design is the work of Mr Jas. Ballantyne, 42 George Street, Edinburgh; and has been very artistically finished, and the window will compare with any of the others erected in the Old Abbey. The following is the inscription at the bottom of the window:—

“In memory of Robert Douglas, Abbey Parks. Erected by his widow. Also, in memory of her father and mother—David Black of Bandrum, and Mary Sutherland, his wife, 1878.”

Dunfermline Saturday Press, 4.5.1878, 2d.

NEW STAINED GLASS WINDOW IN THE ABBEY.—During the past week an important addition has been made to the window decoration of the Abbey. A stained glass window has been placed in the aperture at the south west corner of the building, and bears an inscription, of which the following is a copy—“In memory of Robert Douglas of Abbey Parks—erected by his widow—also in memory of her father and mother, David Black of Bandrum, and Mary Sutherland his wife—1878.” The execution of the work has been entrusted to Messrs James Ballantine & Sons, George Street, Edinburgh, who have successfully represented, in the antique style of glass staining, the passage from the life of our Lord, where Thomas places his fingers in the wound in his side. All the windows on this side of the building are now filled with stained glass, and the appearance of the Abbey is thus much enhanced. Perhaps it may not be considered out of place if we here draw attention to the state of the stained light surmounting the west door of the building. An ugly fracture has been made in it by a stone or some such missile, and the whole of the window is very much bulged inwards; indeed, it appears, as if a good north-westerly gale would blow it in bodily.

Dunfermline Journal, 4.5.1878, 4b.

West end

W1.

Jesus blessing children.

Firm: Lownds & Drury, London.

Artist: Henry Holiday (1839-1927).

Date: 1909-10.

Inscription: Blessed are the pure in Heart for they shall see GOD. [Matthew 5. 8.] SUFFER LITTLE CHILDREN TO COME UNTO ME FOR OF SUCH IS THE KINGDOM OF HEAVEN. [Matthew 19. 14.] To the Glory of GOD and in MEMORY of JAMES ALEXANDER of BALMULE and MARY MATILDA TURNBULL His WIFE.

MEMORIAL WINDOW FOR DUNFERMLINE ABBEY.

As one who had a great veneration for Dunfermline Abbey, in which she was a constant worshipper until infirmity prevented her from leaving her residence in Park Avenue, the late Miss Alexander made arrangements while in life whereby she might become permanently associated with the sacred edifice. In accordance, it is believed, with the behest of the deceased lady, the Alexander family have obtained the permission of Mr Oldrieve, of H.M. Board of Works, to place a memorial window in the nave of the Abbey. For this purpose, the window recently exposed by the structural alterations at the south-west corner of the building has been selected. Already measurements have been taken and other preliminary operations conducted by a London artist, who has been deputed to execute the work. When the window is fitted in, the west gable of the nave will be artistically completed, and will harmonise with the Hunt memorial window on the north side of the west doorway.

Dunfermline Press, 16.1.1909, 5a. OR *Dunfermline Journal*, 10.4.1909, 7

THE ALEXANDER MEMORIAL WINDOW.

[Illustration of window.]

The above is an illustration of the stained-glass window which has been erected in the nave of Dunfermline Abbey by the family of the late Mr James Alexander of Balmule, and Mary Matilda Turnbull, his wife. As stated in our last week's issue, the work has been executed by a well-known firm—Messrs Lownds & Drury, London—from a design prepared by the eminent artist, Mr Henry Holiday, Branch Hill, Hampstead, London, N.W.

The design is symbolic of the Saviour's words, "Suffer little children to come unto Me, for of such is the Kingdom of Heaven." The subject is so familiar that the composition ought to tell its own story and can want little explanation, but a few words on some artistic points may possibly interest our readers.

The chief part of the window is divided into three lights, and in any attempt to carry one subject across two or more lights, it behoves the artist to see that nothing in his design shall run counter to the form of the stonework. If he allows the mullions to cut through the figures, as is occasionally to be seen in late stained glass, this has the effect of making the stonework appear to be an interruption and disfigurement of the figure design, instead of making the figure design an adornment of the architecture, which ought to be the first aim of the artist. In this case the window consists of three divisions and some tracery, each part separate from the other, but uniting to make one architectural whole. The figure design ought to fulfil the same conditions, and to consist of three separate groups related so as to form one design.

With this view, the centre light gives the chief group, consisting of Christ holding a child in His arms, and laying His hand upon the head of another, while behind are the Apostles, ready to repel the crowding of the women and their children. In the left division, the nearest to the central group, is the mother of the child on whose head Christ is laying His hand. Below, another is seated with her child in her arms; and higher up a young woman is helping her child down the steps, to share in the benediction of the beloved Master, to whose words she has been listening. On the other side, a workman has, in the same spirit, gone to fetch his child, and the mother, presumably busy in her household work, is handing the child out to him over a balcony.

Two child angels in the tracery, bear a scroll with the words, "Their angels do always behold the face of their Father."

It need only be added that the technical interest of the material has been well kept in view; the work is a stained-glass window, not an oil painting, and the aim has been to bring out in the fullest degree the brilliancy and glow of colour which constitute the special beauty of

stained glass, while preserving all that the material permits of grace in form and interest in expression.

Dunfermline Press, 29.5.1909, 2e-f.

ANOTHER ACCOUNT:

Dunfermline Press, 19.3.1910, 5a.

W2.

Carnegie historical window.

Firm: James Ballantine & Son (1860-92)

Artist: Sir Joseph Noel Paton (1821-1901).

Date: 20.6.1884.

Donor: Andrew Carnegie (1835-1918).

Inscriptions: WILLIAM WALLACE. MALCOLM CEANNMOR. SAINT MARGARET.

ROBERT BRUCE. ESTO RVPE INACCESSA. NEMO ME IMPVNE LACESSIT.

ECCLES[IA] S[ANCTUS] TRIN[ITAS] DE DVNFERM[LENSIS].

NEW STAINED GLASS WINDOW FOR DUNFERMLINE ABBEY.—Mr Andrew Carnegie, of New York and Pittsburg, U.S.A., has intimated his desire that the Crown should permit him to fill the large west window of the Abbey Church with stained glass. The filling of this window with appropriate coloured designs is about all that in this respect is now required to complete the harmonious appearance of the interior of the church; but hitherto, owing to the great cost that the work would entail in comparison with the other windows of that ancient edifice, no one had been found willing to incur the expense. The window is a very beautiful specimen of early 14th century Gothic, and is situated immediately above the fine recessed Norman doorway of the original church, founded in A.D. 1075. It will be a matter of much satisfaction to many more than the inhabitants of Dunfermline to learn that when Mr Carnegie's attention was drawn to the desirability of this window being made to harmonise with the others already filled with colour, he so readily and generously responded to the suggestion by offering to be at the entire cost of the same.

Dunfermline Journal, 6.8.1881, 2b.

THE STAINED GLASS WINDOW IN THE OLD ABBEY—The *Pall Mall Gazette* has the following:—"The proposal to place a suitable monument at the grave of Robert the Bruce is said to be by no means in abeyance, and before the close of another year it is likely that more will be heard of it. Meanwhile, the attempt of Rev. John Pitt, minister of the church, to defeat the proposal by covering the monarch's burial-place with timber sittings has been stopped by the action of Provost Walls and the heritors. Mr Andw. Carnegie has remitted the sum of £2000 to cover the cost of the design of a painted window in the Abbey, which, at his instance, has been designed by Sir Noel Paton, who also is a native of Dunfermline.

Dunfermline Press, 6.10.1883, 2e.

MR CARNEGIE'S WINDOW IN THE ABBEY.—Preliminary operations in connection with the filling in of the west window of the Abbey Church, by Mr Carnegie, have this week been commenced. A new entrance is to be made to the bartizan, and a number of other necessary improvements carried out. The work has been placed in the hands of Mr Chalmers, builder, and it is fully expected that the window will be completed in the course of three weeks. The alterations are, of course, under the immediate supervision of the custodian of the Abbey, Mr George Robertson.

Dunfermline Journal, 7.6.1884, 2f.

IMPROVEMENTS AT THE ABBEY.

THE CARNEGIE WINDOW.

As will be noticed from an advertisement, the stained glass window presented to the Abbey by Mr Carnegie will be publicly unveiled on Friday first, at four o'clock afternoon. From the historical and national character of the window, from its beauty of design and execution, but especially from the munificent and hearty manner of its presentation, many of the immediate friends of the donor have very properly thought that its erection should not be allowed to pass in any ordinary or apathetic way.

With this view, the consent of Her Majesty's Commissioners of Works to a public unveiling has been obtained, and the committee of gentlemen whom Mr Robertson, custodian of the Abbey, has asked to assist him in carrying out the interesting ceremony are doing everything they can to make the occasion in all respects worthy of the work and of the donor. We understand that seats will be provided for the members of representative bodies who are to be invited, and also for the general public as far as space will admit, so that it is expected that the proceedings—which will be very short—will not fail to prove both pleasant and interesting. The Committee who are making the arrangements are—The Provost, Bailie Steedman, Mr Kenneth Mathieson, Mr George Robertson, Mr George Lauder, and Mr William Simpson.

During the two past weeks, workmen, under Mr Chalmers, builder, have been employed in preparing the old window for the reception of the new glass. The unsightly "debased" stone transom, which was quite out of keeping with this elegant early 15th century window, has been cut out, so that the fine proportions of the tall principal lights are now fully seen. The iron-railed balcony crossing the lower portion of the window, which was used as an access to the steeple tower, has been entirely removed and the sill boldly splayed down, so as to give full effect to the original design. Surrounding parts, which at one period or another were so sadly cut and mutilated, have been restored, and the now useless passage doorways at each side of the window built up. A new spiral stone access to the triforium and the bartizan is to be made within the thick south wall of the steeple tower, but, this work will occupy many weeks. Meanwhile, the public will be entirely excluded from ascending the steeple, but this inconvenience will be amply compensated for by the vastly improved access about to be formed, and which will completely do away with the open and dangerous looking wooden stair that has so long occupied the south tower. The plans for the whole building alterations have been prepared under the immediate direction of Mr W. W. Robertson, Her Majesty's Surveyor for Scotland, Parliament House, Edinburgh.

The following is a brief description of the window:—The whole design is intended to illustrate the close connection which the Abbey has with certain prominently marked periods in Scottish history. The two central principal lights are occupied by figures of Malcolm III., known as Canmore, and of Margaret, his sainted Queen, in whose reign and at whose instance the Abbey was founded. The side principal lights are filled with figures of Wallace—the heroic champion of Scottish liberty—and of Robert the Bruce, the popular king who completed the nation's independence. Three of these personages—together with many others of Royal blood—lie buried within the Abbey walls; and though the great Wallace found no resting place here, tradition strongly asserts that his mother's grave is situated at a well-known spot in the ancient "God's Acre" to the north of the church. These four figures have been skilfully and characteristically treated. Canmore, the manly but rude monarch of Scotland, appears in combined hunting and warlike apparel, surrounded by his hounds and the spoils of the chase; while in strong contrast, the gentle Margaret—whose head is encircled with the saintly *nimbus*—devotes herself to those pursuits which have so honourably and sacredly allied her name with Scotland's early initiation into the truths of Christian light and liberty. Robert the Bruce—his foot firmly pressing down a defeated symbolical monster, the embodiment of oppression and tyranny—sheathes his victorious sword; while the young, but careworn, Wallace, who so well prepared the glorious path for his royal brother-conqueror is in the act of defending a prostrate female form, representing the fallen Scotland he did so much to exhort and restore. The lower parts of these principal lights are filled up with the shields of the personages immediately above. These shields rest upon rich bases, and are surmounted with canopies showing diversity of design in Celtic ornament, combined with the Norman detail coeval with the Abbey. The three larger portions of the tracery of the window contains the shield of the burgh, that of the Abbey Church, and the Royal Arms of Scotland,

each borne by an angel figure, where the dedicatory emblem of the Holy Trinity appears at the apex. The designs, cartoons, and all the details, are by Sir Noel Paton, Her Majesty's Limner for Scotland, and the glass is by Mr Alexander Ballantine, Edinburgh.
Dunfermline Saturday Press, 14.6.1884, 2d.

W3.

Sacrifice; Entombment; Resurrection.

Firm: James Ballantine & Son (1860-92)

Date: August 1872.

Inscription: I AM THE RESURRECTION AND THE LIFE. HE THAT BELIEVETH IN ME
THOUGH HE WERE DEAD YET SHALL HE LIVE. [John 11. 25.] IN MEMORY OF
JAMES HUNT OF PITTENCRIEFF AND OF MARGARET GRIEVE HIS WIFE.

NEW MEMORIAL WINDOW IN THE ABBEY CHURCH.—The large window beside the western entrance to the nave of the Abbey has just been filled in with stained glass, in commemoration of the late James Hunt, Esq., of Pittencrieff, and his lady. The figures forming the illustrations are boldly set, and can be readily understood. They constitute a sequence of three scenes—the sacrifice, entombment, and resurrection of the Saviour—respectively occupying the three panels of the window. The central scene represents a group of persons—including St John, Joseph of Arimathea, and the two Marys—engaged in laying the sacred body of the Saviour into the sepulchre. The scene on the left shows the saintly John and Mary returning from Calvary after the crucifixion, with the vacant cross standing out “on the brow of the hill” against the darkened sky, the shadow of which falls over the domes and minarets of the city, seen in the distance. On the right is shown an illustration of the risen Saviour addressing the devoted Marys, who are listening with astonishment and delight to the sublime story of the resurrection. At the bottom of the window there are three angelic figures, holding in their hands scrolls with such inscriptions as—“I am the resurrection and the life,” and “He that believeth in Me, though he were dead, yet shall he live.” The memorial inscription is:—“In memory of James Hunt of Pittencrieff, and Margaret Grieve, his wife.” Above the scenic part of the illustrations are designs emblematic of the Trinity, the Crown, and the Cross. The entire colouring of the window is admirable, and harmonises well with the sombre shades which pervade the interior of the venerable building. The work has been erected by Messrs James Ballantine & Son, Edinburgh.

Dunfermline Saturday Press, 31.8.1872, 2f.

North aisle

N1.

The family of Bethany.

Firm: James Ballantine & Son (1860-92)

Date: December 1873.

Donor: Robert Reid, of Iffley.

Inscription: IN AFFECTIONATE MEMORY OF DAVID REID AND MAGDALENE LOW
HIS WIFE.

STAINED GLASS MEMORIAL WINDOWS FOR DUNFERMLINE ABBEY.

Two very elaborate memorial stained-glass windows for Dunfermline Abbey, by Messrs Ballantine & Son, have been on view during the past week in their saloon, 42 George Street, Edinburgh. They are triplets, and in the upper portion of each window have large scriptural illustrations, while in the head of each light is a smaller subject. One of the windows is to be erected by Mr Reid, of Iffley, Oxford, in memory of his parents, natives of Dunfermline. The chief subject is a representation of the family of Bethany. The sick Lazarus is on a couch, Mary is seated at the feet of Jesus, while Martha stands listening to Jesus, who is evidently

leading their thoughts upwards. The apartment in which they are seated is Eastern in character, and this, together with the costume of the figures and the Oriental accessories, carries the mind back to the period represented, and forms a very rich and pleasing combination. The scenes depicted in the smaller groups are Nicodemus' visit to Christ, Christ blessing little children, and the Supper at Emmaus.

In the other window, which is to be erected by Thomas Alexander, Esq., Dunfermline, in memory of his father, mother, and other relatives, the upper portion contains the Baptism of Our Lord, who is represented as after having come out of the water. Above Him is the dove descending amid a luminous ray of light which radiates over the head of our Lord. On either side are John the Baptist, Mary, and Joseph. The clear lucid water and the rich foliage and foreground of the river's banks are all very carefully depicted, while the costumes of John, Joseph, and Mary are deep and rich, in fine contrast with, and giving additional power to, the glistening white drapery of the figure of Christ. The scenes depicted in the base of the three lights are "The Sower," "The Good Shepherd," and "The Woman Touching the Hem of Christ's Garment."

The deep and powerful tone of colouring which pervades these windows will harmonise admirably with the ancient structure in which they are to be placed, and, while the large subjects will be at once very effective, the smaller illustrations will invite the study and engage the attention of all visitors.

Dunfermline Journal, 6.12.1873, 4h. [Not page 2.]

ERECTION OF MEMORIAL WINDOWS IN DUNFERMLINE ABBEY.

The decoration of the Abbey windows with stained glass, which has been going on from time to time, and gradually imparting a rich appearance throughout the interior, has this week received the addition of two handsome memorial windows in the north side of the nave. One of these is erected by Mr Robert Reid, of Iffley, to the memory of his parents. A large illustration of the family of Bethany occupies the main part of the window, which is divided by massive stone mullions into three well proportioned lights. In the centre light is Jesus, with Mary seated listening at his feet, while in one side light is Martha, whose attention, from her active household duties, seems arrested by our Lord's words, and in the other side light is their sick brother Lazarus, reclining in a listening attitude upon a couch. The calmness and sympathy that seems to pervade this group, and the care with which the eastern style of interior and furnishings are depicted, renders the whole scene very impressive and interesting. Two tracery openings above contain angels, emblematic of the resurrection, and smaller intervening openings have the emblematic lamb and foliated lilies. In the under portion of the window three subjects, to a smaller scale than the main one, are introduced. These are Nicodemus' visit to Christ by night, Christ blessing little children, and Christ at supper with the two disciples at Emmaus.

The other window is erected by Mr Thomas Alexander, in memory of his parents and relatives. It is arranged in three tall, early-pointed lights, rising to the main arch of the window, to which the subject of the baptism of our Lord, is adapted with remarkable success. The figure of Jesus receiving the glorification of the spirit of God is the grand central feature of the design. The opening heavens, and descending dove, filling the upper portion of centre light, forms a glowing combination of colour, which is harmoniously sustained throughout the rich foliage and flowers on the river's banks, and reflected on the surface of the water; while the figures of John the Baptist, Mary the mother, and Joseph, represented in the side lights, complete this principal illustration of the window. Underneath, the three smaller groups are—"The Sower," "The Good Shepherd," and "The Good Physician," as illustrated by the woman touching the hem of Christ's garment.

Both of these windows are by Messrs Ballantine, of Edinburgh, and evince all their accurate drawing, careful manifestation and judgment of colour, with a proper study of harmony to the windows previously erected by them in the Abbey. The presentation of such windows—beautiful as works of sacred art, and interesting as family memorials—adds greatly to the pleasure of each visit to this famous building.

Dunfermline Saturday Press, 13.12.1873, 2c.

N2.

The Agony in the Garden.

Firm: James Ballantyne & Son, Edinburgh.

Date: 1879.

Inscription: SURELY HE HATH BORNE OUR GRIEFS AND CARRIED OUR
SORROWS. [Isaiah 53. 4.] IN MEMORY OF MARGARET WIFE OF THOMAS
SPOWART OF BROOMHEAD 1879.

A beautiful window.

DUNFERMLINE ABBEY—MEMORIAL WINDOW.—One of the triplet windows adjoining the north entrance has been filled with stained glass as a memorial to the wife of Thomas Spowart, Esq. of Broomhead, and forms a valuable addition to the range of memorial windows which adorn the nave of the ancient Abbey Church. The main portion of the design is “The Agony in the Garden.” In the centre of the three lights, into which the window is architecturally divided, there is the kneeling figure of our Lord; on one side there appears the Angel from Heaven to strengthen Him, while on the other side is the group of sleeping disciples. Emerging from the city beyond, are seen Judas with his band, priests, &c. The accessories of the flowers, olive trees, the brook Kedron, and calm breaking sky, are in fine harmony with the feeling which pervades the figures in this impressive “Gethsemane” scene. The lower portions of this window is occupied by three groups illustrative of “The Journey to Emmaus.” 1st, “Jesus himself drew near and walked with them;” 2d, they constrained him, saying, “Abide with me;” and, 3d, “As he sat at meat with them ... their eyes were opened and they knew him.” These groups tell the beauty of the several stages of the story admirably. In the tracery of the window are the Christian emblems of faith, love, and hope; the crown of thorns and crown of stars upon a background of lilies; and above all, the monogram of our Lord, I.H.S. The window is inscribed—“In memory of Margaret, wife of Thomas Spowart of Broomhead, 1879.” The design and execution are by Messrs James Ballantyne & Son, Edinburgh.

Dunfermline Saturday Press, 30.8.1879, 2c.

ANOTHER ACCOUNT:

Dunfermline Journal, 30.8.1879, 2

N3.

Armorial window. Memorial to George Durie (1496-1561), abbot and commendator of Dunfermline.

Artist: Isobel Turner Maxwell Goudie (b. 1903).

Date: 1933.

Inscription: CONFIDO.

This window incorporates some fragments of medieval glass.

DUNFERMLINE ABBEY.

ANOTHER STAINED GLASS WINDOW.

THE DURIE FAMILY.

There was completed this week, in the Nave of Dunfermline Abbey, a stained glass window intended to perpetuate the memory of the Durie family, descendants of George Durie, who was Abbot and Commendator of Dunfermline from 1541 to 1568. The memorial has been placed in the window space above the Durie monument, which marks the burial-place of the family, in the north aisle of the Nave.

The scheme originated with Mr R. N. Dewar-Durie, a retired agent of the Anglo-Persian Bank, and Mrs Maitland of Lindores, a son and daughter of the late Dr Dewar-Durie, of Craighluscar, and direct descendants of the Abbot. In its completion, they were associated with other surviving members of the family.

All that had been contemplated at the outset was the repair of the monument, including the restoration of the lettering inscribed upon its surface. In the preliminary steps which were taken toward this end, it was found that this was the only bay in the south aisle in which the

wall had been finished with cement plaster—a somewhat incongruous finish, which had taken place when the monument was erected—the Norman arcading at that time having been ruthlessly built up and plastered over. After consultation with officials of H.M. Scottish Ancient Monuments Department, it was decided to remove the cement plaster. This was done, with the result that there has been re-exposed the original arcading at each side of the monument. In order to remove the cement, it was necessary to take down two white marble tablets which occupied positions at each side of the memorial. It was then that Mrs Maitland and Mr Durie, on the recommendation of Mr Paterson, of the Ancient Monuments Department, decided to complete the bay by the insertion, above it, of a stained glass window.

NAMES INSCRIBED ON MONUMENT.

In the original monument the first name which is inscribed is that of “George Durie, Esquire, First of Craigluscar, Arch Dean of St Andrews, Abbot and Commendator of Dunfermline from 1541 to 1568, one of the Lords of Council and Session for twenty-seven years, and, being a Prelate, also a member of the House of Peers. He was succeeded by his eldest son, Henry.” The last name on the original monument is “Dr Charles Durie, died at Malaga, in Spain, 1st March 1845, aged 29.”

The names of several descendants of the Abbot had been inscribed upon the white marble slabs which have been removed. The most recent name was that of Mrs Eliza Durie, who died in September 1917. She was the widow of Dr David Durie, and had reached the age of eighty years. She was the mother of Mrs Maitland and Mr R. N. Dewar-Durie. The names which had been inscribed on the marble slabs have been transferred to a bronze plate, which has been attached to the base of [the] monument.

Miss Isobel Goudie designed the window and supervised its completion in Edinburgh. The details of the scheme so far as the fitting of the window was concerned were carried out by Mr James Shearer, architect, Dunfermline, in consultation with representatives of the Scottish Ancient Monuments Department, Edinburgh.

DESCRIPTION OF WINDOW.

The window represents the armorial bearings of the Durie family. The shield with the insignia—azure, a chevron argent, between three crescents or—is surmounted by a helm and crest—a golden crescent—from beneath which issues the mantling of blue, lined with ermine. Two savages, wreathed in green support the shield, and underneath it, on a scroll, is the family motto, “Confido.”

This whole device, in blue and white and gold, is set against a background of white quarries, some of which are painted with little emblems, symbolic of various members of the Durie family—a doctor, an Abbot of Melrose, a herbalist, famous for her cures, and most notable of all, George Durie, Abbot and Commendator of Dunfermline Abbey at the time of the Reformation. He is represented at the top of the window by a mitre, and in the lower portion by his beautiful seal as Abbot. His initials, G.D., on either side of the seal, are taken from the Annunciation Stone from Dunfermline Palace. The border is composed of golden fleurs de lys and small patterns, set in bands of blue and white.

Dunfermline Press, 26.8.1933, 4

N4.

Scenes in the life of Jesus.

Artist: Not known.

Date: 1885 or later.

Inscription: IN MEMORY OF WEDDERBURN CONWAY HALKETT CAPTAIN 79TH

CAMERON HIGHLANDERS BORN FEB: 1ST 1857. DIED AUG: 23RD 1885. AND
THEY SHALL MOURN FOR HIM AS ONE MOURNETH FOR AN ONLY SON.

ALSO OF KATHERINE MARGARET HALKETT BORN MAY 19TH 1861. DIED JULY
23RD 1867. IS IT WELL WITH THE CHILD? IT IS WELL. [2 Kings 4. 26.] HONESTE
VIVO. FIDES SUFFICIT. HONESTAE GLORIA FAX MENTIS.

No contemporary description has been found for this window so far.

N5.

The baptism of Jesus. [Matthew 3. 16-17.]

Firm: Messrs Ballantine, of Edinburgh.

Date: 1873.

Inscription: ERECTED BY THOMAS ALEXANDER IN MEMORY OF HIS FATHER
MOTHER BROTHER UNCLES AND AUNTS, BURIED CLOSE BY THIS WINDOW.

STAINED GLASS MEMORIAL WINDOWS FOR DUNFERMLINE ABBEY.

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In the other window, which is to be erected by Thomas Alexander, Esq., Dunfermline, in memory of his father, mother, and other relatives, the upper portion contains the Baptism of Our Lord, who is represented as after having come out of the water. Above Him is the dove descending amid a luminous ray of light which radiates over the head of our Lord. On either side are John the Baptist, Mary, and Joseph. The clear lucid water and the rich foliage and foreground of the river's banks are all very carefully depicted, while the costumes of John, Joseph, and Mary are deep and rich, in fine contrast with, and giving additional power to, the glistening white drapery of the figure of Christ. The scenes depicted in the base of the three lights are "The Sower," "The Good Shepherd," and "The Woman Touching the Hem of Christ's Garment."

The deep and powerful tone of colouring which pervades these windows will harmonise admirably with the ancient structure in which they are to be placed, and, while the large subjects will be at once very effective, the smaller illustrations will invite the study and engage the attention of all visitors.

Dunfermline Journal, 6.12.1873, 4h. [Not page 2.]

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Dunfermline Saturday Press, 13.12.1873, 2c.

East end

E1.

Clear.

W. T. Johnston

First compiled, Torphichen, 13th September 1988.

New version, Livingston, 6th August 2009.