

STAINED GLASS WINDOWS 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 palpable 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 sowen David dwk of Rothsay qth [sic, i.e. quha] be his uncle duk Robert wes presonit in Faukland to ye deth no^lw^lstanding 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.

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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 Craigluscar, 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.

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.

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Dunfermline Saturday Press, 13.12.1873, 2c.

East end

E1.

Clear.

W. T. Johnston

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