



HISTORIC SCOTLAND
ALBA AOSMHOR

GLASGOW CATHEDRAL

LARGE PRINT AUDIO GUIDE SCRIPT





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Glasgow Cathedral

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Stop list

99. Welcome
1. Nave – western end
2. Nave – centre
3. Nave – Pulpitum
4. Choir
5. Feretory
6. Chapter House
7. Blacader Aisle
8. The Lower Church
9. Lady Chapel and Four East Chapels
10. Well, stone carvings, Robert Wishart
11. The end

Stop 99: Welcome

NARRATOR

Hello and welcome to Glasgow Cathedral, a Gothic masterpiece and the best-preserved medieval cathedral on mainland Scotland.

As we look at the different parts of this amazing building, we'll discover more about the key people in its history and their role in shaping modern Scotland, and particularly about Saint Kentigern - also known as Saint Mungo - who was buried on this site about thirteen hundred years ago, and to whom the cathedral is dedicated.

Before we start, a few words about the guide. As you make your way around the cathedral, you will find panels with an headset symbol and a number. Simply key the number into this handset and press the green play button. You can either follow the tour in sequence, or make your way around in any order you like.

There are plenty of places to sit in the Cathedral. Feel free to take a seat at any time while you listen.

At most of the stops, you can access further information by pressing the stop number followed by Oh-One, so 201, 401 and so on. You can also listen to longer extracts of the music used

for each stop, by pressing the stop number followed by 0-2, so 202, 402 etc.

You can stop the commentary at any point by pressing the pause button, and resume by pressing the green play button. Volume is controlled by the two buttons on the front. If you need to hear these instructions again, press 95.

When you're ready to start the tour, go to the nave just in front of the main west door, where you will find Stop Number One. Press 1 and the commentary will start automatically.

If you have any questions about the cathedral, both Historic Environment Scotland staff and Volunteer Guides, recognisable by their blue robes, will be very happy to help.

Stop 95 - instructions

As you make your way around the cathedral, you will find panels with an headset symbol and a number. Simply key the number into this handset and the green play button. You can either follow the tour in sequence, or make your way around in any order you like.

At most of the stops, you can access further information by pressing the stop number followed by Oh-One, so 201, 401 and so on. You can also listen to longer extracts of the music used for each stop, by pressing the stop number followed by 0-2, so 202, 402 etc.

You can stop the commentary at any point by pressing the pause button, and resume by pressing the green play button. Volume is controlled by the two buttons on the front

Stop 1: Nave - Western end

MUSIC: Glasgow Cathedral choir – Carver, *O bone jesu, Dum sacrum mysterium Mass*

NARRATOR

Glasgow Cathedral is a magnificent example of medieval architecture, built about eight hundred years ago. It's dedicated to Saint Kentigern. It stands on the site of a church Kentigern himself is believed to have founded, and where he was buried in about 612 AD. We'll be visiting his tomb.

The cathedral we see today was started in the early 1200s. In medieval times, it towered over the city, but as Glasgow's commercial centre gradually moved westwards, it lost its dominant position and now stands just outside the city centre. It was originally a Catholic place of worship—Catholicism effectively being the only religion in Scotland at the time. However, after the Protestant Reformation—when the church divided in the mid-1500s—the cathedral became a Protestant kirk or church, and so it remains today as part of the Church of Scotland. Services are held every Sunday, and on other important days, and visitors are warmly invited to attend.

If you have any questions about the cathedral, do speak to a member of staff or one of the Friends of Glasgow Cathedral Volunteer Guides. Any of them will be delighted to help. Here's Alison Gifford, member of the Friends of Glasgow Cathedral:

ALISON GIFFORD

We have 60 plus volunteer guides from every walk of life, right from local ladies who just like the building, to ladies and gentlemen who are walking encyclopaedias of every aspect of history, architecture, stained glass, you name it.

NARRATOR

In its medieval heyday, the cathedral was surrounded by a complex of imposing residences, buildings, gardens and orchards. To hear more about them, and about the early history of the diocese of Glasgow, press 101.

If you'd like to hear more about the music on this stop and listen to a longer extract, key in 102.

Then when you're ready, continue a short way down the nave, and key in 2.

Stop 101: Layer – The Cathedral Precinct

NARRATOR

The cathedral was the heart of the diocese of Glasgow. This was an area administered by the church that extended over much of South West Scotland, and brought the city great wealth and prestige. The diocese was established by Earl David, later King David I, who appointed his former tutor John as bishop in about 1114. It was Bishop John who built the first cathedral here, dedicated in 1136. Very little of it remains in the structure you see today, which was started about a century later by one of John's successors, Bishop William Bondington.

As well as a bishop, the cathedral employed a large staff of clerics or clergymen who were trained and ordained by the church and had various religious and administrative duties. In a cathedral, these men were known as canons. They were housed close to the cathedral, in a precinct called the chanonry. Some had magnificent residences appropriate to their high status, while those lower down the hierarchy had more modest accommodation. There were also orchards, gardens, stables and other buildings to service them.

The most splendid residence was reserved for the Bishop. He had an imposing castle just to the west of the cathedral, consisting of a magnificent tower house surrounded by orchards and enclosed by a high outer wall. The Museum of Religious Life in front of the cathedral gives an idea of where it once stood. A three-storey stone house on the other side of the road still stands, and is the oldest medieval house in Glasgow. Known as Provand's Lordship, it's free to visit and gives an excellent idea of what a canon's living conditions might have been like in the medieval period.

Stop 102: Music with intro from Andrew Forbes

Narrator

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to tell us a little about the music we're listening to.

Andrew Forbes

Glasgow Cathedral Choir sing the *Gloria* from Robert Carver's mass '*Dum sacrum mysterium*', which was written in 1513 for the coronation of James V (the father of Mary Queen of Scots). James was an ardent supporter of music, and his Chapel Royal must have contained brilliant singers, since this piece requires 10 different voice parts, all of which are complex and demand serious vocal skill

Stop 2: Nave – Centre

MUSIC: Glasgow Cathedral choir – Calvin; Genevan Psalter

NARRATOR

We're standing in the nave, the long hall at the western end of the cathedral. It consists of three storeys, each with elegant rows of arches. At ground level, the arches lead through to side aisles, lined with memorials. Above the side aisles, the second storey consists of a gallery or walkway known as a triforium, while windows on the clearstory above, provide light. Today the cathedral is the colour of the unpainted stone you see around you, but it was once very different, painted white with brightly coloured details.

Like most medieval churches, Glasgow Cathedral runs from west to east, with the altar at the east end, closest to Jerusalem. The main entrance is at the west end, and was reserved for important worshippers to use on key days in the church calendar. Here's archaeologist Adrian Cox:

ADRIAN COX

And at the west end we have the wonderful west door, which is the main processional entrance to the cathedral. This is a very fine doorway, its architecture is very special, it was probably constructed around 1270, and above the very deeply recessed doorway, there is a wonderful, very large window of 1270s date, with very fine mediaeval tracery in it.

NARRATOR

There are over a hundred windows in the cathedral, although unfortunately no medieval glass remains. Most of it was replaced

in the 1860s with stained glass made in Munich, Germany. The Munich glass, as it's known, did not last long. It suffered from the effects of pollution and possibly even anti-German feeling in the first half of the 20th century. The only remaining examples are in the top set of windows of the transept, which we will look at shortly. A few pieces are also displayed in light boxes, which you can see downstairs on the Lower Church.

Most of the glass around you dates from the middle of the Twentieth century, although as you face the altar, on your left you can see two stained glass windows that are more recent. Alison Gifford of Friends of Glasgow Cathedral again.

ALISON GIFFORD

The purpose of stained-glass windows is to actually educate people who either don't have books or who couldn't read, and here was the story of the Bible and the story of Christ that they could look at and understand. So we have two modern stained glass windows, one was the Millennium Window, and the new one, dedicated to Dr Morris, who was minister here for nearly 40 years. They're stunning. And I like stained glass anyway, but I think they're so in your face and so different and yet somehow they fit in so well. The Millennium Window was put in by the Friends of the Cathedral and the three Glasgow schools with mediaeval roots. We've got the High School, Hutchesons' Grammar School and the Glasgow Academy. And that was designed by John Clark and its theme is growth. So it's growth of plants, obviously, but also this idea of young people growing in stature, growing in learning, growing in faith, plants, the sun and the moon. And I think that's just stunning. And because they have clear glass windows on either side, they stand out, and that for me just hits me in the face when I come in the door.

NARRATOR

The aisles on each side of the nave are lined with monuments and memorials. Banners belonging to Scottish regiments hang from the ceilings. Some of the memorials commemorate servicemen and women who died in various conflicts, while others are dedicated to individuals and families linked to Glasgow. You may want to pause to look at some of them more closely, or come back to them at the end of the tour.

If you'd like to hear more about the church today, key in 201.

If you'd like to hear more about the music on this stop and listen to a longer extract, key in 202.

When you're ready, go towards the steps leading up to the far end of the nave, and key in 3.

Stop 201: Layer – The church today

NARRATOR

Glasgow Cathedral is cared for by Historic Environment Scotland and operates as a Presbyterian church of the Church of Scotland. Services are held every Sunday, and on important days in the church calendar. Here's Reverend Keith Ross, to talk about the weekly service.

Keith Ross

In the siting of a great and ancient cathedral such as this, we have the history of Mungo, we have the spiritual experience the building offers and the tradition of keeping the calling of Kentigern alive.

It's this inspiration that continues in the church community today, with its distinctive worship full of pomp, colour, ancient hymns and divine music that's unsurpassed in any other Scottish context. The church has a proud ecumenical tradition and welcomes people of all Christian denominations, all faith communities and those with none. It continues to be the focal point for many of the civic societies here in Glasgow and throughout Scotland.

It is as a church a house of prayer and welcome that on any given Sunday the pews will be filled with Christians and visitors from all over the globe. Its worship is liturgical in nature and follows a pattern and a tradition which creates a very unique ethos. The vastness of the building, the colour of the stained glass windows, the sense of history leads me as a worship leader to using this ancient space to contextualise the way that we live and relate to faith and meaning today.

As a Protestant cathedral its rituals are enshrined in the set pattern of morning worship. I also conduct the service of evensong, which is very rare in a Presbyterian setting and

mirrors an Episcopal service. During the Christmas period we have many different types of services, particularly linking to local charities – and we have many young people coming and singing in choirs and concerts. This shows that a modern cathedral is a vibrant and a relevant and is so welcoming to people from all sorts of backgrounds, and dealing with all sorts of good causes that people at Christmastime wish to celebrate. Let Glasgow flourish by the preaching of his word, is the full motto of our city, and it stands as a modern symbol of sanctuary, spirituality and of service to all who care to enter through its doors.

Stop 202

Narrator

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to give us a brief introduction to the music we're listening to.

Andrew Forbes

In 1539 John Calvin wrote his **Genevan Psalter**, since he believed the entire congregation should sing the psalms, rather than just a choir of professional singers. In Glasgow Cathedral we still use these tunes and texts, with The Old 100th Psalm being one of the most popular. The tune was published in Calvin's psalter, and the words were translated by William Kethe, a Reformist with close ties to John Knox.

Stop 3: Nave - Pulpitum

MUSIC: Binchois consort - *Rex virginem mass – Kyrie*

NARRATOR

Imagine the scene: the air is thick with incense, the light from flickering candles dances on the many altars all around, a disembodied male voice, from somewhere behind the stone screen before you, chants the mass in Latin. He is joined by a male choir whose voices blend with the organ music that fills the air from somewhere above. It's all very different to the sights and sounds and smells of the everyday medieval world outside. No wonder the mystery and spectacle of the mass, in such a sublime setting, had so powerful an effect on medieval worshippers.

Before 1560 the main purpose of the cathedral was to celebrate mass. For ordinary people it was performed here in the nave, separated from the high altar and the clergy in the choir by a screen. Particularly on feast days, the nave would have thronged with worshippers. There would have been an altar in front of the screen, as well as several altars in various other parts of the nave for common people to offer their prayers.

Then everything changed. Archaeologist Adrian Cox:

ADRIAN COX

In the early 16th century Scotland was a piously Catholic nation, but by 1560 Scotland had been affected by the Europe-wide Protestant movement and had broken away from the authority of the Pope and had rejected the Mass as a standard form of worship. So by 1560 Scotland had become a Protestant nation by Act of Parliament and the form of worship in the cathedral had changed. And this resulted in the space being used quite

differently, so galleries were inserted at various points in the cathedral; in the nave and in the choir, for people to sit and listen to readings from the Bible, which was really quite different from the earlier form of worship based around the Mass.

NARRATOR

This was not the end of Glasgow Cathedral, as it was for some major churches. Within a few decades, the building was being used by three separate Protestant congregations, each using a different part of the building, so it was effectively three churches in one building: the Inner Church in the east part in front of you, was walled off to separate it from the Outer Church in the nave behind you, with a third congregation, known as the Barony Parish, worshipping in the Lower church downstairs.

Paradoxically, it was this multiple use of the cathedral that helped it survive as the glorious medieval building we can see today. With three congregations using it, the structure of the entire building had to be maintained, whereas at other cathedrals in Scotland such as Aberdeen or Dunblane, only some of the building was preserved, while the rest fell into disrepair and eventual ruin.

You are in the part of the cathedral known as the crossing. Most cathedrals are built in the shape of a tall cross, this is where the cross-arms—or transepts—intersect with the shaft. Glasgow Cathedral is slightly unusual because at ground level, the cathedral is rectangular and the transepts do not project beyond the rectangular form.

If you look up, you can catch a glimpse of some of the surviving Munich glass, high on the east walls of the two transepts – that

is the transept walls facing the main entrance. Also above our heads is the bell-ringers' loft, and above that, the stone spire of the cathedral.

In front of us is a stone screen that separates the nave from the choir. It's known as a pulpitum, and was probably added in the early 1400s. It has two altar platforms decorated with fascinating carvings that have attracted varying interpretations. To find out more about these carvings, key in 301.

If you'd like to hear more about the music on this stop and listen to a longer extract, key in 302.

When you're ready, go up the steps and through the archway into the choir, and press 4. The choir can also be reached via a wheelchair lift, which is to your right.

Stop 301: Layer – Pulpitum Carvings

MUSIC: Binchois consort: 'Terribilis est locus iste'

NARRATOR

The pulpitum has two altar platforms, one to the left of the central steps—the north side—and one to the right of the steps—the south side. Archaeologist Adrian Cox:

ADRIAN COX

The altar platform on the north is dedicated to the name of Jesus and the one on the south is dedicated to Our Lady of Pity. Both of these are ornamented with quite fine carvings representing saints. People have noticed that there are 11 saints depicted on the carvings and it's suggested that these may represent not saints but Jesus's disciples, Jesus's faithful disciples, of which there are 11 of course if you take out Judas Iscariot. So there are 11 figures depicted in their own little arched canopies, very nicely carved on these two altar platforms. Above these of course there would have been the altars themselves, so the parishioners would have worshipped right up against the pulpitum screen in effect. At the top of the pulpitum screen there's another series of carvings of human figures and these are on the balustrade right at the very top of the pulpitum screen, running along from north to south, and these carvings, very often of a man and a woman seated together, are thought to represent a marital theme, a theme about marriage, maybe on the theme of fidelity, how important it's to have fidelity in marriage.

Stop 302

Here's Dr James Cook, Lecturer in Early Music at Edinburgh University, to tell us a little about the music we're listening to. The singers are from the Binchois Consort, an Early Music ensemble directed by Professor Andrew Kirkman.

James Cook

This is the plainchant Introit for the dedication of a church. Its opening line can be translated as 'awesome is this place', very appropriate for Glasgow Cathedral.

Stop 4: Choir

MUSIC: Glasgow Cathedral Choir – William Harris; Holy is the true light

NARRATOR

This magnificent space is the choir. It has a unique sense of intimacy thanks to its relatively modest size, the delicately-carved stonework, and the beautiful east window above, consisting of four narrow windows, known as lancets. This was where senior members of the clergy and other dignitaries celebrated mass and where prayers and psalms were recited regularly throughout the day. Feel free to take a seat while you continue to listen.

Notice how impressive the stone carving is here, particularly the foliage at the top of the piers or columns. And look at how the lancet windows rise all the way to the ceiling. This gives the impression of greater height. The stained glass is 20th-century, and shows the four Evangelists: Matthew, Mark, Luke and John.

The main altar is dedicated to Saint Kentigern, while behind it was once a shrine that possibly contained relics of the saint. This was one of the most important parts of the cathedral, along with his tomb in the Lower Church below.

The solemn atmosphere in this part of the cathedral would have been enhanced by the addition of music, which has always been an essential element in daily worship here. Here's Andrew Forbes, Director of Music at Glasgow Cathedral:

ANDREW FORBES

There has been music at Glasgow Cathedral for as long as there's been a building at Glasgow Cathedral. It would have

started with early chant, similar to the Gregorian chants that you might know, and it's moved through the years with influences from France, The Netherlands, England of course.

NARRATOR

To hear more about the music in the cathedral over the centuries, key in 401.

If you'd like to hear more about the music on this stop and listen to a longer extract, key in 402.

Then when you're ready, continue through the arches beyond the altar and key in 5.

Stop 401: Music at the Cathedral

NARRATOR

To tell us about more about choral music at the Cathedral, here's the Director of Music, Andrew Forbes:

ANDREW FORBES

The earliest music was monophonic chant, which is a single voice singing a line, or several voices singing the same line. But there are no harmonies or sort of chords in the music.

After that, throughout the 14th century, we start having voices singing different lines at the same time. And this is where Scotland's slightly different to England, because England had a lot of influence from Germany and the Low Countries, whereas Scotland had the Grand Alliance with France and there was a lot of imports culturally to Scotland from France. So we see in the mid-14th century the influence of styles of music that were sung in Notre Dame in Paris emerging in Scotland. And not only those pieces being sung, but Scottish composers starting to compose in that style. So there's this really fascinating sort of melting pot going on in Scotland and a really diverse musical culture and landscape. And over the next couple of hundred years this really flourished.

We know there was an organ in the cathedral in 1460. It was very small and we only had 15 notes on it, each of the keys would have been big enough that you could play it with your fist rather than with a single finger.

Over the next 100 years organ technology and the way they build the instruments, and then also organ playing technique developed greatly.

And all of that continued until the Reformation happened and at the Reformation there was just this huge end to all that fantastic music. And some of it we have sources for, some of it, the sources weren't saved.

So at the time of the Reformation the biggest change was that the music was no longer to be sung by a choir or by the priests on behalf of the congregation, it had to be the people singing the words

It would still have been led by a cantor or a small choir, but it was largely unaccompanied from the point of the Reformation for about 300 years.

It wasn't until 1879 that the current organ was installed, and that was the first organ in the cathedral since the Reformation, so it was really a pretty staggering move.

The organ's a great instrument to lead a congregation. Because it works really in the same way as the human voice, it's wind moving through a pipe that makes a sound, I think people feel a real affinity that they don't feel when they're accompanied by a piano or a guitar or something, so it moves you in a way. Also because it's such a big instrument, if it's played well, you can really support people and give them a good foundation to sing on, so it sort of stirs them into singing a lot more if you use it right. So it's a good instrument to lead a congregation with. It's also very versatile. So although we can pull out all the stops and have a huge noise for the end of some hymns, we can also do very delicate music. If we're accompanying the choir, for example, the choir are the prominent thing, not the organ. So we want to just use the organ to give them a very soft covering.

Stop 402: Layer – Music

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to give us a brief introduction to the music we're listening to.

Andrew Forbes

English composer William Harris wrote his short anthem '*Holy is the true light*' in 1947, dedicating it to Eleanor Ley, the late wife of a close friend. The text highlights the importance of faith during conflict, and is sung by Glasgow Cathedral Choir throughout the year, at services of remembrance, and also on the feast days of various saints.

Stop 5: Feretory

MUSIC: Binchois Consort: Dufay; Iste confessor

NARRATOR

This walkway would have been divided from the choir by wooden screens. Its main purpose was to ensure that pilgrims could visit the shrine of Saint Kentigern easily, without disturbing services taking place at the main altar. The shrine was in a small chapel, or feretory, just behind the main altar. It was removed after the reformation.

On the far side of the walkway, against the far wall, are four side chapels, dedicated to St Catherine or St Bride, St Martin, St James, and Saints Stephen and Laurence. The stained-glass windows are 20th-century, and depict various saints and figures connected with the cathedral. Those in the second window from the left show the nativity and the crucifixion, while those in the third show the resurrection and ascension.

The shrine of Saint Kentigern was one of the most sacred parts of the cathedral, and would once have thronged with pilgrims coming to pray. To hear more about Kentigern's life , press 501.

If you'd like to hear more about the music on this stop and listen to a longer extract, key in 502.

When you're ready, continue to the chapter house, which is off the far left corner of the walkway, and press 6. Unfortunately, there's no step-free access to the Chapter House.

You can see much of the Chapter House from the doorway, and to hear about it, press 6.

Stop 501: Layer – The Life of Saint Kentigern

NARRATOR

Saint Kentigern is the patron saint of Glasgow, and the person to whom Glasgow Cathedral is dedicated. Kentigern means Hound Lord or Hound Prince, but he's often known as Saint Mungo, meaning "dear beloved" or "my dear one."

According to legend, Kentigern's mother was a princess called Thenew, who was sentenced to death for adultery. She was thrown off a cliff, but miraculously survived, and was cast out to sea in a small round boat called a coracle. The boat supposedly carried her to Culross in Fife, where she gave birth to Kentigern on the shore. There was a religious community there, headed by a man called Serf. Later he became Saint Serf. He took Thenew and Kentigern in, and had the young boy educated at the monastery alongside his other pupils. It was here that Kentigern's first miracles happened, and his fame soon spread.

The story goes that when Kentigern left the monastery, he came upon a dying holy man called Fergus, who was praying to be buried wherever God saw fit. When Fergus died, his body was placed on a cart drawn by two untamed oxen. The oxen calmly started walking, and did not stop until they reached a cemetery that had been consecrated by Saint Ninian, supposedly close to where this cathedral stands today. This was where Kentigern decided to build his church.

Many of the stories attributed to Saint Kentigern have evolved over centuries of retelling. The earliest mention that survives of him is in a text called the Welsh Annals, thought to date from about 950, centuries after he died. There are also two early biographies of him, both written in the 12th century, although neither is entirely reliable. What is likely, though, is that a

religious man named Kentigern founded a church on or near the site of the present cathedral, and that he was buried in his own church.

Several miracles were attributed to Saint Kentigern during his lifetime, which we will hear about when we visit his tomb in the Lower church. Or if you'd like to hear them now, press 701.

Stop 502: Layer – Music

Narrator

Here's Dr James Cook, Lecturer of Early Music at Edinburgh University, to tell us a little about the music we're listening to.

James Cook

This is the Binchois Consort singing Iste confessor, a setting of a hymn for St Mungo, used at Vespers on feasts celebrating a single confessor. This setting is by the Burgundian composer Dufay. It uses a technique, very common in Scotland, called Fauxbourdon, which is a quasi-improvised technique for decorating plainchant.

Stop 6: Chapter House

MUSIC: Glasgow Cathedral choir: Jean Richaford; Introit

NARRATOR

When it was first built as a Catholic place of worship, the cathedral had three main functions. The first was to provide a worthy setting for the tomb of Saint Kentigern and the many pilgrims who flocked to pray here; the second was to maintain a daily round of “offices” similar to those celebrated in a monastery, including prayers, psalms, hymns and readings; and the third was to hold mass regularly for the local population to fulfil their religious obligations, particularly on Sundays and Saints Days.

Everything, from religious services to finances and the administration of the wider diocese, was run by a governing body known as the chapter, formed of up to 32 clergymen or canons. They met in the chapter house, the elegant, two-storey structure where we are now. This is the upper chapter house, which has a higher ceiling and was probably more important than the lower chapter house directly below us.

Our next stop is the Lower Church. Unfortunately, there’s no step-free access there. If you’d like to listen to a description of it, press 601.

If you’d like to hear more about the music on this stop and listen to a longer extract, key in 602.

When you’re ready, make your way back to the nave and follow the signs for the Blackadder Aisle. When you get there, press 7.

Stop 601: Layer – Description of Lower Church for visitors unable to access the Lower Church.

For visitors who are unable to visit the Lower Church, you can now hear a brief description. You can also listen to the various remaining stops to get a more detailed understanding of the Lower Church, and to learn more about Saint Kentigern, whose tomb is located there.

Although it's often called the crypt, the Lower Church is neither damp nor dark. Instead it's surprisingly bright, thanks to the arched windows which run around three sides. The ceiling is about the same height as in the aisles of the nave.

When the cathedral was enlarged in the 1200s, the Lower Church was built as an ingenious solution to surround the tomb of Saint Kentigern and counteract the slope on which the cathedral is built. It lies directly below the east end of the cathedral, and consists of a complex array of vaults and columns to support the weight above.

Saint Kentigern's tomb is very simple, consisting of a stone block, draped in a colourful modern cloth, similar to the one covering the main altar.

Beyond it is a chapel dedicated to the Virgin Mary running the full width of the cathedral, with four small chapels beyond. These correspond to the four chapels on this level, behind the main altar.

Coming off the Lower Church are two other spaces. On the south side, close to the steps leading down, is a vaulted side aisle at right angles to the nave. This is the Blackadder Aisle. It's painted

white, so is very bright. On the north side, in the far corner, is the lower chapter house, directly below the upper chapter house.

To learn more about what is downstairs, key in 7 to hear about the Blackadder Aisle. Instructions at the end of each recording will guide you through the remaining sections, 7, 8, 9, 10 and 11, as well as additional information under 701, 801, 901 and 10-01.

Stop 602: Layer – Music

Narrator

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to tell us a little about the music we're listening to

Andrew Forbes

Josquin des Prez is one of the most famous Renaissance composers, and his innovative style inspired countless others. Glasgow Cathedral Choir sing the *Introit* from the requiem mass by Jean Richafort, a Flemish composer who followed closely in Josquin's footsteps. There was much cultural exchange between Scotland and the Low Countries around the Reformation, and this included musical styles too.

Stop 7: Blackadder Aisle

MUSIC: Glasgow Cathedral choir – John Angus; Nunc dimittis

NARRATOR

The pretty chapel in front of you has recently been restored. It gives an excellent idea of what the cathedral must have looked like when much of it was painted white, creating a clean, bright space very different from the gloomy stone you might expect.

The chapel is directly below the south transept, and was originally intended as an undercroft or basement to support another chapel upstairs that was never built. This side aisle was left unfinished until Archbishop Robert Blackadder added the vaulted ceiling in about 1500, so today it's known as the Blackadder Aisle.

On the ceiling just inside the entrance is a carving of a man lying on a cart. The inscription reads "This is the aisle of Fergus". It alludes to the legend that we heard earlier, of Kentigern placing the body of a devout man, called Fergus, onto an ox-drawn cart and following it until it came to a halt, in accordance with Fergus's dying wish. Some people have even suggested that Fergus is buried on this very spot.

As well as completing this aisle, Archbishop Blackadder was responsible for other works, including the two altars in front of the pulpitum. His coat of arms can be seen in several places, both inside and outside. It consists of a blue shield, with three roses on a silver chevron – an inverted V shape. Here you can see it on one of the ceiling bosses, the colourful, carved medallions that run along the top of the vaulted ceiling. It's being held up by an angel against a background of foliage.

Maintaining a medieval building like Glasgow cathedral is a complex task. To hear more about how the structure is preserved for future generations, key in 701.

If you'd like to listen to a longer extract of the music, key in 702.

Then when you're ready, continue into the Lower Church, to the tomb of Saint Kentigern, and press 8.

Stop 701: Layer – Preserving the building

NARRATOR

This beautiful medieval building is maintained by a team of stone-masons, masons, builders and apprentices. Much of the work involves repairing or reversing earlier interventions. Here is a member of the team, Johnnie Clark, to talk about their work.

JOHNNIE CLARK

It's mostly, the mediaeval masonry is in great condition. The work, the kind of problems that we're finding is the kind of later additions. Because the cathedral, like most cathedrals, go through a period of restoration or which can be quite destructive. So, at the north transept it's mostly round about 1840s, so Victorian. Most of it, it's reversing some bad practices, but we've got hindsight, which is good. It's about using the proper material, the proper traditional material like lime and a lot of the masonry is, sadly, is cementitious mortar, we're finding, which is really damaging the stone.

We'll go up there with the architect and it's not really until you're actually up at that height and actually hands-on, you'll find there's again, pollution. We've got problems with pollution, we've got problems with using the wrong building material, i.e. cement. We've also got the kind of, specifically with the north transept, is the wrong choice of stone. It's kind of, it's badly delaminating, it's badly weathered.

What we do is, we'll get a stone sample, and that'll go to the British Geological Survey and they'll do a stone analysis and that will identify the closest geological match to the original fabric of the building. And once that stone is identified, and the stone that has been identified is Cullaloe, which is a Scottish sandstone which is quarried not far from Glasgow, Burntisland in Fife. It's

quite a robust sandstone. For myself personally, it's very, it's good, pleasing to work with. ~~You get a lot of,~~ you can get a lot of sharp detail with it. And the good thing about it as well, it actually weathers, so it doesn't stick out as much. Because it's, when you look at the kind of, the original fabric of the building, the kind of stone colour is very black, but when you put on a new stone the contrast is very, you can notice it. But over time it will weather down.

Then it'll be down to the stonemason to go up there and he'll cut out the friable stonework and he'll do that by hand tools, so it's all traditional. He'll cut that out by hand and then from there, he's hoping that the neighbouring stone, if it's a bit of moulded work, the neighbouring stone's got enough detail on it that he can then get a kind of joint template and maybe a face template of that. Once we've put the stone in, it's been, well, it's been hand-hewed in a banker shed, it'll be put into the building and then we'll do a kind of surface finish on it, which is a kind of tooling, and just to identify that stone, that we've actually, it's been replaced.

We're not there to change the aesthetics of the building. It's a minimalistic approach to conservation, so we really only intervene when we really have to.

Stop 702: Layer – Music

Narrator

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to give us a brief introduction to the music we're listening to

Andrew Forbes

John Angus lived in the second half of the 16th Century, and was based at Dunfermline Abbey for most of his life. His *Nunc dimittis* sets an anonymous translation of the Latin text to a simple harmonisation, sung here by Glasgow Cathedral Choir. The music is metrical like a hymn, and the congregation would probably have sung the tune, while the other parts were filled in by the choir.

Stop 8: The Lower church

Music: Binchois consort; Spoustin Breviary; In Septrentrionali;
Vespers for St Mungo

NARRATOR

For medieval pilgrims, this was the most important part of the cathedral: the space that housed the tomb of Saint Kentigern himself. Imagine the wonder that would have washed over weary pilgrims as they cast their eyes around this intricate web of vaults, arches and carved columns. The air would have been heavy with the murmur of prayer and the rich smell of incense, creating a serene atmosphere of devotion. No pilgrim could have remained unmoved as they finally laid eyes on their longed-for destination.

Kentigern died in 612AD and was buried on this very spot, in the church that he himself had founded. Over the centuries, succeeding churches were erected over the tomb. This culminated in the cathedral we see today, which was initiated by Bishop William Bondington in about 1240 and completed in the 1270s. Throughout this time, the stonemasons and architects building the structures had to contend with the challenge of building on a slope. In order to expand, the cathedral was built on two levels, with the lower part—where we are now—supporting the main cathedral above.

Archaeologist Adrian Cox

ADRIAN COX

The main focus in the Lower Church, of course, is St Kentigern's tomb, which is surrounded by four very slender piers and very fine vaulting above these. So the architectural space is very, very special, very slender, very ornate architecture, supporting of course the great weight of the upper church above. But the site

of St Kentigern's tomb has probably been the one constant in the cathedral, so this was the site of St Kentigern's grave, right back in the 7th century and it's a place where people often will say a silent prayer or circulate today and venerate the grave of Kentigern. So it's often a very quiet space, very popular with visitors to the cathedral.

NARRATOR

Saint Kentigern is particularly associated with four miracles, which are represented on the Glasgow City coat of arms. To hear more about them, key in 801.

If you'd like to listen to a longer extract of the music, key in 802. When you're ready, continue through the Lower Church and key in 9.

Stop 801: Layer – Miracles

NARRATOR

Bishop Jocelyn's Life of Saint Kentigern, written in the 1100s, is full of miracles that Kentigern was believed to have performed, including raising a man from the dead through prayer parting the waters of the sea, and yoking a stag and a wolf like oxen. Four of the miracles are particularly well known, as symbols associated with them feature on the City of Glasgow coat of arms. They also make up a well-known children's rhyme:

Here is the bird that never flew, Here is the tree that never
grew,
Here is the bell that never rang, Here is the fish that never
swam.

The bird refers to a tame robin that Serf kept as a pet at the monastery where Kentigern was brought up. The story goes that some pupils accidentally killed the bird and tried to make it look as if Kentigern had done it. They were jealous of Kentigern who was held in favour by Serf. Serf was furious, and threatened to punish whoever had killed the robin. Kentigern took the bird in his hand and said a prayer. To the amazement of his classmates and the delight of Serf, the robin burst into life and flew back to Serf as if nothing had happened!

Another time, it was Kentigern's turn to tend the holy flame used to light candles for services at the monastery. Unfortunately, he fell asleep, and his jealous classmates put out all the fires in the monastery, once again so he would get into trouble. When Kentigern woke up, he realised what had happened. He went outside, plucked a twig from a live hazel tree, said a prayer and blew on it. The twig burst into flame, sending out a bright light

and igniting all the fires and candles in the monastery. Later, Kentigern travelled to Rome, where he was given a hand bell by the Pope. The bell was used for religious ceremonies for several centuries, but never broke or grew worn.

The final miracle concerns a ring and a fish. The King of Strathclyde, an ancient Kingdom stretching from western Scotland down into Cumbria, gave his wife a precious ring, but she gave it to a young soldier she was having an affair with. When the king found out, he demanded the ring, but before the queen could retrieve it, he took the soldier hunting, waited for him to fall asleep, then secretly took the ring and threw it into the River Clyde. He had the queen locked up and gave her three days to return the ring, or be executed. The Queen sent a messenger to Kentigern and begged him to help. Kentigern instructed the messenger to go fishing and bring him the first fish he caught. The messenger duly caught a salmon, and when Kentigern cut it open, there was the ring! Kentigern sent the ring to the Queen. When she showed it to the King, he released her and begged her forgiveness.

Kentigern's miracles feature on Glasgow City's coat of arms, a robin, a bell, a hazel tree and no fewer than three salmon, each with a ring in it's mouth.

Stop 802: Layer – Music

Narrator

Here's Dr James Cook, Lecturer of Early Music at Edinburgh University, to tell us a little about the music we're listening to. The singers are from the Binchois Consort, an Early Music ensemble directed by Professor Andrew Kirkman.

James Cook

This is the Binchois Consort singing *In Septentrionali*, plainchant from Vespers for St Mungo, as found in the Sprouston Breviary, kept in the national library of Scotland. As a local chant, found nowhere else in the world, it is remarkably virtuosic.

Stop 9: Lady Chapel and Four East Chapels

Music Binchois Consort: Carver; Kyrie of an anonymous Mass

NARRATOR

Beyond Saint Kentigern's tomb and running the full width of the cathedral is the Lady Chapel, originally dedicated to the Virgin Mary. This was another very sacred space in the Lower Church.

From here, steps lead down to four small chapels along the east wall, similar to the four chapels in the main part of the cathedral above. These were dedicated to Saint Nicholas, Saints Peter and Paul, Saint Andrew and Saint John the Evangelist, and are still used today. Here's Alison Gifford of Friends of Glasgow Cathedral again.

ALISON GIFFORD

The nurses use one of the chapels, because being next door now to the Royal Infirmary, we actually get quite a lot of people just to come in and sit. And so the last minister, Dr Laurence Whitley, dedicated one of the small chapels as a place of private prayer for anybody that just wanted to come in and sit quietly. And there are cards that you can leave a message or someone's name, and he would go down each week and collect them and read the names out. And Sunday school use one of them as well, so those four are still in use, the upstairs ones are not.

NARRATOR

The Lower Church has not always looked like this. Following the Protestant reformation in 1560, it was taken over by a church known as the Barony congregation, who worshipped here for over two hundred years. When they left in 1798, the Lower Church was partially filled with soil and used for burials. It was later excavated and returned to its former glory as a key part of the cathedral.

Before the Reformation, this space was an important pilgrimage destination for many thousands of people. To hear more about pilgrimages to Saint Kentigern's tomb, press 901.

If you'd like to listen to a longer extract of the music, key in 902.

When you're ready. Walk down the steps from the Lady Chapel and key in 10.

Stop 901: Layer – Pilgrimage in medieval times.

NARRATOR

To tell us about pilgrimages in Medieval times, here's Archaeologist Adrian Cox:

ADRIAN COX

Glasgow Cathedral would have been an important site of pilgrimage throughout the mediaeval period and pilgrims came to worship at the site of St Kentigern's shrine, and also at his tomb. So they visited both the upper church, in the choir, and also the Lower Church, the crypt. And many of the spaces inside the cathedral were designed to accommodate vast numbers of pilgrims circulating around the shrine and the tomb. You can imagine quite a lot of congestion on an important mediaeval feast day of the saint, such as 13th January, which was one of Kentigern's main feast days. And pilgrims would have come from far and wide, they would have come sometimes seeking a cure for a particular ailment, or sometimes just to get close to the relics of the great man in the hope of improving their chances of salvation.

So undertaking a pilgrimage was a way of improving their chances of ending up in the right place in the afterlife, on top of a life of doing good deeds and various sinful deeds as well. So, pilgrimage was particularly important to them. Many people were very poor and one of the themes of a pilgrimage is to conduct it in a manner which has no sort of personal possessions or comforts involved, so pilgrimage was often conducted barefoot or in very light shoes, often pilgrims would just carry a staff, perhaps a small rucksack of their objects that they needed on their journey. But they would be given alms and they would be given help along their way to their intended destination.

And one of perhaps the most famous, or if you like, infamous pilgrims to Glasgow was King Edward I of England, not always popular among Scots. But in 1301 he made offerings at both St Kentigern's shrine at the high altar in the upper church and also at Kentigern's tomb, so that is on record. So even an invading, leader of an invading army felt the need to make an offering to St Kentigern to ensure good progress and for salvation of his soul as well.

Stop 902: Layer – Music

Narrator

Here's Dr James Cook, Lecturer of Early Music at Edinburgh University, to tell us a little about the music we're listening to.

James Cook

This is The Binchois Consort singing the Kyrie of an anonymous Mass from the Carver choirbook, which uses the additional text 'Rex virginum amator deus'. It is the oldest surviving Mass cycle in a Scottish source, was once sung by the Scottish chapel royal, and I believe, it could very well have been written by a Scottish composer.

Stop 10: Well, Stone Carvings, Robert Wishart

Music: Alex McCartney - Toccata

NARRATOR

Between the two central chapels at the east end of the Lower Church lies the rather badly damaged and headless statue of a man in religious vestments. The length of the statue suggests it was not originally intended for this particular location, although the clerical vestments and the outline of the bishop's mitre imprinted on the pillow seem to confirm the belief that this is where Bishop Robert Wishart is buried.

Wishart was an important figure in Scotland's struggle for independence against the English in the late 1290s and early 1300s. He was a supporter of both William Wallace and Robert the Bruce. He was bishop here when the English king Edward I visited the shrine of Saint Kentigern in 1301. Edward donated timber to repair the cathedral's bell-tower, but instead, Wishart used it to build siege engines for the fight against the English.

In 1306, on the altar of Greyfriars Church, near Dumfries Robert the Bruce killed Sir John Comyn, a leading supporter of his rival to be King of the Scots. Afraid he was going to be excommunicated, or officially excluded from the church, Robert the Bruce came to Bishop Wishart. Far from condemning him, Wishart absolved him, and encouraged him to continue his fight against the English. He even gave him ceremonial robes and a royal banner! Soon afterwards, Wishart was imprisoned by the English, and was only released following Robert the Bruce's victory over Edward II at the Battle of Bannockburn in 1314. He returned to Scotland blind and frail, and when he died two years later, was buried here in the Lower Church.

In the end chapel to the right of Bishop Wishart's tomb there are various fragments of stone discovered during excavation work at the cathedral. They show the wonderful craftsmanship that went into the building. Traces of the colourful paintwork that once decorated much of the cathedral are visible – something almost unknown in Scotland.

In the right-hand wall is an opening which goes down into a well, known as Saint Kentigern's Well. Water was an important part of religious services, for washing hands and vessels, and for mixing with wine for communion. Holy water is often associated with healing and miracles, and it's possible that pilgrims would have brought small vessels to take away water from this well, as still happens at places like Lourdes in France.

Being such an atmospheric and evocative space, both the nave and the Lower Church have appeared in fiction and film, either as themselves or to stand in for other medieval spaces, fictional or real. The cathedral also holds concerts. To hear more press 10-01. If you'd like to listen to a longer extract of the music, key in 10-02. Then when you're ready, return to Kentigern's tomb and key in 11.

Stop 1001: Layer – The Cathedral in Film and Fiction

NARRATOR

Being such an atmospheric building, it's no surprise that Glasgow Cathedral has attracted the attention of novelists and filmmakers. Both the nave and the Lower Church have appeared in films and on television, while the Lower Church appeared in fiction as long ago as 1817.

The Lower Church appears in the television series *Outlander*, about a nurse who travels back in time from the 1940s to the Jacobite Risings of the 1740s. It was transformed into the fictional Hôpital des Anges in Paris, where the lead character, Claire, uses her medical training to become a volunteer nurse, while she and her Jacobite husband, Jamie, try to gain an audience with Louis XIV.

In the film *Outlaw King*, about Robert the Bruce, the Lower Church stands in for Greyfriars' Church in Dumfries. Robert the Bruce confronts his rival Sir John Comyn, and fatally stabs him on the steps of the altar.

Long before either of these, Sir Walter Scott used Glasgow Cathedral to bring an element of drama, intrigue and Gothic noir to his 1817 novel *Rob Roy*. While attending a service in the Lower Church, Scott's narrator is warned that his life is in danger and told to meet his anonymous protector on the bridge at midnight.

The cathedral is also used as a regular venue for concerts and other events. Here's Andrew Forbes, Director of Music at Glasgow Cathedral again:

ANDREW FORBES

There are concerts throughout the year. We have external groups coming into the cathedral and performing. Other times we'll organise our own. For example, at All Souls in November we often host a requiem, a performance of a work devoted to the dead, which, although a concert is also devotional for those who wish to come and remember loved ones. One of the main things we do with concerts is the Glasgow Cathedral Festival, which runs for a week in October every year. It's a multi-arts festival. But the main diet of that is classical musical concerts, which were everything from chamber music, little string groups to choral concerts and a service at the end.

NARRATOR

When you're ready, return to Kentigern's tomb and key in 11.

Stop 1002: Layer – Music

Narrator

Here's Andrew Forbes, Director of Music at Glasgow Cathedral, to tell us a little about the music we're listening to

Andrew Forbes

Alex McCartney is a lute and theorbo player based in Glasgow, and has made recordings in the wonderful acoustics of the Cathedral. The delicate sound of his theorbo manages to fill the space perfectly, in this virtuosic Toccata composed by Giovanni Kapsberger, a German-Italian composer from the 16th century.

Stop 11: The end

MUSIC: Glasgow Cathedral choir - Wode psalter catch (To Love the Lord)

Andrew Forbes

The St Andrew's Psalter was compiled by Thomas Wode about 1564, and escaped destruction in the Reformation, unlike most other musical sources of the time. Glasgow Cathedral Choir sing 'To Love the Lord', a short catch from this important collection.

NARRATOR

We have now reached the end of the tour. We hope you have enjoyed getting to know more about Glasgow Cathedral, learning about the life of Saint Kentigern and seeing the tomb and beautiful surroundings that have attracted pilgrims for over twelve hundred years.

To appreciate the magnificent scale and complexity of the cathedral from the outside, you can stroll down Church Lane, the quiet lane just down the hill to the south of the entrance. From here views of the cathedral will give you an idea of the level of accomplishment achieved by the masons and architects more than seven hundred years ago.

Church Lane also leads to Glasgow Necropolis, a Victorian cemetery on the low hill just beyond the cathedral. It has over three thousand monuments, many of them extremely ornate. At the top of the hill is a monument to John Knox. He was one of the most prominent figures of the Reformation in Scotland, and founder of the Presbyterian Church of Scotland, of which the cathedral is a member.

In addition to Glasgow Cathedral, Historic Environment Scotland has many more properties around Scotland, including Bothwell, Dumbarton and Newark Castles, all within 25 miles of here. For further information about the cathedral and about other places cared for by Historic Environment Scotland please visit our website.

To exit the cathedral, retrace your steps by going upstairs and returning to the nave.

Please don't forget to return this audio-guide before you leave.

Thank you very much for listening and goodbye!

This tour was produced in partnership between Historic Environment Scotland and Antenna International.