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STATEMENT OF SIGNIFICANCE

GLASGOW CATHEDRAL



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GLASGOW CATHEDRAL

SYNOPSIS

Glasgow Cathedral, in the heart of Scotland's largest city, is the most complete medieval cathedral surviving on the Scottish mainland, and the most important building of its period surviving in Scotland. Dedicated to St Kentigern (also Mungo), the present building originated in the 12th century, but much of what stands today dates from a major rebuilding in the 13th century. Subsequent additions include the central tower and spire and the upper part of the chapter house block, rebuilt after a lightning strike in 1406, and the Blackadder (Blacader) Aisle, completed c. 1500. Internally, the east end of the nave is graced by an ornate stone pulpitum (screen) added in the early 1400s. The bishop's castle and chanonry (cathedral precinct) surrounding the cathedral have long disappeared.

The cathedral continued in use for parochial worship after the Protestant Reformation (1560). Three separate congregations came to worship in it, resulting in internal modifications. By 1835 two of those congregations had moved elsewhere in the city, enabling a restoration of the cathedral to its former glory. In 1857 the entire building passed into State care, but it remains very much in ecclesiastical use as a parish church within the Church of Scotland, as well as playing an important role in wider civic and national life.

The cathedral has a somewhat unusual layout. The main body is divided into roughly equal halves by transepts that do not project beyond the width of the building. The eastern half housed the choir and presbytery, and, beneath them, the crypt, housing St Kentigern's Shrine and the Lady Chapel. The western half housed the nave. Three lesser structures project from the main rectangle – the Blackadder Aisle, chapter houses and treasury.

CHARACTER OF THE MONUMENT

Historical Overview:

- **c. 612** – St Kentigern (Mungo) dies, according to the *Annales Cambriae*. Tradition holds that the saint, who is believed to have evangelised the Strathclyde Britons, founded the cathedral, though no artefacts have been found to corroborate this assertion. Kentigern was bishop of a diocese that corresponded with the British kingdom of Strathclyde and which reached from Clach nam Breatann ('stone of the Britons'), in the shadow of Ben Lomond, to the Rere-cross, east of Penrith in Westmorland, north-west England.
- **mid-11th century** – first records of named bishops (Magnus, John and Michael) of Glasgow, probably suffragans (assistants) of the archbishop of York.
- **1114-18** – Prince David of Cumbria (later David I) re-founds the diocese and cathedral, and had his former tutor, John, appointed its bishop. The two men are determined to remove the diocese from the supremacy of York.
- **1136** - the new cathedral begun under Bishop John is dedicated.
- **1164** – Somerled 'King of the Isles' leads a huge armada up the Clyde towards Glasgow in an attempt to seize the Scottish throne. He is defeated, helped it is said by the fervent prayers of Bishop Herbert, John's successor, at St Kentigern's tomb. Somerled's head is brought to the cathedral where Bishop

Herbert declares: 'The Scottish saints are truly to be praised.' The event elevates Kentigern in the national consciousness and Bishop Jocelyn, Herbert's successor, commissions a new biography of the saint and his miracles. Jocelyn also embarks on an enlargement of the cathedral so that the cult of St Kentigern may be more properly accommodated.

- **1175** – Pope Alexander III recognises Glasgow as 'a special daughter' of Rome, freeing the diocese from the supremacy of York (a privilege extended to the whole of Scotland in 1178). Around the same time Bishop Jocelyn is granted a charter by William I to make Glasgow a Burgh of Barony.
- **1197** – a second dedication of the cathedral is performed.
- **1198** – William I grants Bishop Jocelyn the right to hold a fair, to begin annually on 6 July. The king, then in his fifties, attributed the birth of his only son, Alexander (named in honour of Pope Alexander), to the intercession of St Kentigern. The Glasgow Fair continues to this day, albeit in a very different form.
- **1199** – Bishop Jocelyn is succeeded in quick succession by three bishops, only one of whom is consecrated.
- **1207-32** - Bishop Walter embarks on another enlargement during his term of office, this one a far grander scheme than any previously instigated. It provides the basis for the layout of the transepts and nave as eventually built.
- **1233-58** – Walter's successor, Bishop William de Bondington, continues the rebuilding, building an entirely new, and much longer, eastern arm, doubtless to provide a shrine to St Kentigern at the main level, and adding the three projections (chapter-house block, sacristy/treasury and what later became the Blackadder Aisle). Construction work continues for much of the century, including a bell-tower at the north-west corner of the nave. (A south-west tower is added around a century later.)
- **1258** – the first documented reference to the Bishop's Castle.
- **1301 (August)** – Edward I of England makes offerings at the high altar, feretory and 'tomb in the vault' (St Kentigern's) over four days during his invasion of 1301-2. On leaving Glasgow, Edward heads for **Bothwell Castle**, which he captures quickly.
- **1306** – Bishop Robert Wishart, long-time supporter of Robert Bruce's claim to the throne, is instrumental in enabling Bruce to claim the throne in 1306. Wishart also reputedly uses timber intended for the cathedral's bell-tower to make siege engines for use against the English holed-up in Kirkintilloch Castle. He is subsequently captured by the English and imprisoned, but ransomed after Bannockburn in 1314. At his death two years later he is buried in the cathedral crypt.
- **1406** – a lightning strike causes significant damage. Bishops William Lauder (1408-25/6), John Cameron (1426-46) and William Turnbull (1447-54) rebuild the central tower and spire and chapter-house block to their present forms. The stone pulpitum in the nave probably also dates from this time.
- **c.1430** – Bishop Cameron rebuilds the bishop's palace (or castle), sited immediately west of the cathedral. It takes the form of a great tower house.
- **1451** – Bishop Turnbull receives papal authority to found the University of Glasgow, which takes up residence in the nearby Dominican Friary.
- **1492** – Bishop Robert Blackadder (1483-1508) becomes Archbishop of Glasgow. Around 1500 he adds a vaulted ceiling to the 13th-century projection

on the cathedral's south side, now known as the Blackadder Aisle, and altar platform to the pulpitum.

- **early 16th century** – Archbishops James Beaton (1503-23) and Gavin Dunbar (1523-47) remodel the castle, adding a towered curtain wall and imposing gatehouse. By now the cathedral has 32 prebendary canons, more than any other Scottish cathedral. Only one manse (canon's residence) survives, Provand's Lordship to the west of the cathedral, which served the prebendary of Barlanark (Provan); the building originated in the 1470s as a manse for St Nicholas' Hospital, founded for a priest and 12 old men in 1464. The Vicars' Alley, housing the vicars' choral, sited on the north side of the cathedral, has entirely gone.
- **1560** – at the Protestant Reformation, Archbishop James Beaton (II) flees to France, taking the diocesan records and much else with him (they are subsequently lost in the French Revolution). Although the cathedral is 'cleansed' of its Catholic furnishings and the roof apparently stripped, it is decided to retain the building for Protestant worship. In 1579 the members of the Glasgow Trades House defend the cathedral from further depredation, enabling it to survive the Reformation relatively unscathed.
- **later 16th/early 17th century** - three congregations are housed within the cathedral - the Inner High Kirk in the former choir and presbytery, the Outer High Kirk in the nave and the Barony Kirk in the crypt. Internal walls are built to segregate them, and galleries inserted.
- **1689** – Archbishop John Paterson (1697-9) becomes the city's last archbishop following the abolishing of episcopacy in the Scottish Church.
- **1789** – the ruined castle is demolished, to make way for Robert Adam's Infirmary, on the site where the present Royal Infirmary stands.
- **early 19th century** – a growing appreciation of medieval architecture results in new attitudes towards the cathedral. Schemes are drawn up for its 'restoration', and, in preparation for this, in 1835 the Barony and Outer High Kirk parishes are moved elsewhere in the city. In 1836 the cathedral is acknowledged to be Crown property, as a result of the Act of Annexation (1587) and the final abolition of episcopacy (1689).
- **1833** – the Necropolis, Britain's third 'hygienic cemetery' (after St James, Liverpool and Kensal Green, London) is built on the hill eastward of the cathedral, across the Molenindar Burn.
- **1846 and 1848** - the two western towers are demolished (they were deemed too asymmetrical), but lack of funds prevents their 'balanced' replacements from being built; the present rather unadventurous ends to the nave aisles are formed instead, under the direction of the architect Edward Blore.
- **1852** – the galleries in the Inner High Kirk are removed, and shortly thereafter (1857) the entire cathedral building passes into the care of the state.
- **1860s** – the cathedral windows are re-glazed by the Königliche Glasmalereianstalt (Royal Establishment of Glasspainting), near Munich; this scheme is one of the largest public art commissions of the Victorian age. The 'Munich Glass' was mostly removed in the mid-20th century.
- **1879** – the organ, built by Father Henry Willis, is installed in the triforium of the choir – the first in the cathedral since the Reformation.

- **1909-12** – the roofs over the choir and nave are replaced, under the direction of W T Oldrieve of H. M. Office of Works. The green colour of the roofing dates from this time.
- **1971** – a memorial service is held in the cathedral following the Ibrox Stadium disaster in which 66 spectators died.
- **2000** – a memorial service is held in the cathedral for Donald Dewar, Scotland's first First Minister
- **2012** – Her Majesty The Queen attends a special Scottish Diamond Jubilee service in the cathedral.

Archaeological Overview:

The cathedral

The present cathedral, dating from the later 12th century, is thought to stand over a religious site occupied since St Kentigern's time in the later 6th/early 7th century. However, there is a disconcerting lack of early artefacts which might reasonably be expected from such a venerable site, although a human burial dated to between the later 7th and later 8th century was found during recent (1992/3) excavations. (The dearth of early carved stones, and the large number of them found at Govan, has suggested to some that the principal focus for religious life in the vicinity of what is now Glasgow lay further down the Clyde.)

There have been three recorded excavations prior to the major work in 1992/3. In 1898 Peter MacGregor-Chalmers attempted to discover the apse of an early church that enclosed the site of St Kentigern's tomb in the crypt. He reported the existence of the apse, but subsequent re-excavation of his trenches failed to find any trace. In 1965 excavation elsewhere in the crypt proved the existence of a burial vault beneath Bishop Wishart's effigy. In 1979 Alistair Gordon identified a ceremonial drain west of St Mungo's tomb.

The 1992-3 extensive excavations, carried out by Stephen Driscoll in advance of installing new heating and lighting, focused on the nave and crypt and shed significant new light on the origins and development of the cathedral building. The discoveries included:

- (1) Elements of the plan of the cathedral dedicated in 1136, when part of what is thought to have been its west front was found on the line of the third nave arcade piers west of the crossing. The discovery of a number of half-drums of cylindrical piers found re-used in later phases of work suggest that part of Bishop John's cathedral had aisles separated by arcades or perhaps a crypt subdivided by piers.
- (2) A large number of architectural fragments from the later 12th-century cathedral, including water-leaf, crocket and volute capitals, and especially a number of painted stone fragments (to complement the painted stone voussoir found in 1916 and on display in the crypt); these painted fragments are particularly important because they indicate that enough of the structure was completed by the 1197 dedication for a complex scheme of decoration to have been carried out in at least one part of the building. The lower part of a new north wall was also discovered below the 13th-century nave arcade, which seems to have been intended as the external wall of an aisle-less western limb. Its depth, around 3m, also suggests that both the crypt and choir of Bishop Jocelyn's

cathedral were intended to extend considerably further west than the present (13th-century) crypt.

- (3) Evidence was found relating to the construction and subsequent remodelling of the present (13th-century) cathedral. Discoveries also included numerous burials in the nave, most of them later medieval and providing insights into the population of medieval Glasgow. Among the few non-stone artefacts recovered were two massive bronze mortars and a pestle found in a pit in the Lady Chapel, and perhaps dating from the later 13th century; they may have been buried around the time of the Reformation.

The chanonry

The cathedral in medieval times stood within an extensive walled precinct, known as the chanonry, containing the bishop's residence (known as the Bishop's Castle), the manses (residences) of the cathedral canons and dignitaries, the houses of the Vicar's Choral, and the burial ground. Much was cleared away in the aftermath of the Reformation (1560), and the only upstanding structure surviving today is the late 15th-century Provand's Lordship, on the west side of Castle Street (now in the care of Glasgow City Council). Elements of the castle were found prior to the construction of Cathedral Square (in 1969 and 1986-9), which showed that the original castle was located hard by the west front but was shifted south-west to the site now occupied by the St Mungo Museum of Religious Life and Art; a stretch of walling is preserved in that museum. Neither Cathedral Square nor the large graveyard to the south and east of the cathedral forms part of the property in state care.

There is no doubt that considerably more in the way of archaeological information remains to be discovered under the cathedral building itself and below the ground around it.

Architectural/Artistic Overview:

The building

Professor Fawcett, formerly Principal Inspector of Ancient Monuments and the acknowledged authority on Scotland's medieval ecclesiastical architecture, provided the following assessment and critical description of the C 13 plan of the cathedral, both published in Williamson *et al* (1990), 111-3:

“Assessment:

Glasgow cathedral has a complicated architectural history, in which building campaigns were instigated and superseded in startlingly quick succession. But it is as a strikingly complete and homogenous building of the mid- and later C 13 that it must now be seen. (Only a later C 12 fragment in the crypt, the early C 13 lower walling at the W end of the crypt and along the transepts and nave, together with the C 15 central tower and its spire, impinge on this unity.) As such it is now the most important building of its period surviving in Scotland, which in general has suffered such a disproportionate loss of its medieval ecclesiastical architecture.

The details and planning of the Cathedral vividly illustrate that when it was built there was still a free exchange of architectural ideas between Lowland Scotland and Northern England. Nevertheless, Glasgow is in no sense a

derivative building dependent purely on English prototypes. The sophistication of the spatial modelling in the crypt, in particular, is of outstandingly high quality and without obvious contemporary parallels in Northern England. A degree of Scotticism that is of significance for the future is seen in the preference for arcade piers of comfortably solid profile, as earlier at **Holyrood**. This is despite the fact that the choir carries no high vault, and that one of the ultimate models for the choir design – Lincoln Cathedral – had been particularly adventurous in the slimness of its piers. One other fascination of the choir is the range of plate tracery to be found in the aisle windows, since so little of such tracery now survives in either Scotland or England.

The nave design has received less critical acclaim than the choir, and some puzzlement has been shown over its date – for which there is no documentation. However, regarded as a late C 13 attempt to reconcile, on the one hand, the tight pier rhythm dictated by existing wall-shafts in the outer wall and, on the other, changed ideas for church interiors, it must be seen as a more successful piece of design than is generally allowed. Despite the early model of St David's Cathedral in Wales for linkage of triforium and clearstorey, the revived C 13 northern interest in reducing the impact of the middle storey, as at Southwell and York, makes it fully acceptable to place it within the later decades of that century. Such a date receives corroboration from the tracery types employed."

THE PLAN

The most striking feature of the plan is the contrast between the strict rectangular containment of the main mass and the almost randomly accretive relationship of the ancillary structures [chapter houses, sacristy and treasury, and Blackadder Aisle] around that mass. Within the main body the simplest elements are the transepts and nave. The former, whilst rising to the same height as the nave, do not project beyond its aisles, and the consequent compression of space concentrates attention, to great advantage, on the dramatic flights of steps leading up into the choir at the centre, and down into the crypt on either side. The nave is an aisled space of eight bays. To the W of the nave the asymmetrical towers (demolished 1846 and 1848) were joined to the main body only by their E walls, and thus projected fully to the W. Prominently salient towers – either singly or in pairs – were to be relatively common in Scotland, as at **Holyrood** and **Dunkeld**, although the canyon-like space between Glasgow's towers has no precise parallels.

Even more unusual was the so-called Blackadder Aisle, stretching out four bays from the S transept, for which the only known Scottish counterpart was an abortive C13 scheme for a lateral arm at **Iona**. No more than the crypt of this feature at Glasgow was completed, but it seems improbable that its main storey was intended to rise higher than the aisles of choir and nave. It is possible that the aisle was intended to cover the burial place of Fergus, whose hearse Kentigern is said to have followed to Glasgow.

Within the eastern limb the rectangular space was more elaborately articulated than in the nave. To the E of an aisled five-bay space, which served as canons'

choir, presbytery and feretory, a rectangular ambulatory was returned, with four chapels off its E side. Such a plan type had been evolved by the Cistercians as a simple means of housing a large number of altars (possibly used previously in Scotland at Newbattle), but it is best explained in a secular cathedral as a relatively economical means of providing circulation for pilgrims to a feretory behind the high altar. Certainly, references to offerings by Edward I in 1301 indicate the presence by then of both a tomb in the crypt and a separate feretory near the high altar. The choice of choir plan in turn dictated the main dispositions of the crypt. But within this matrix the lower space was magnificently manipulated to provide twin points of focus on the tomb site towards the W end and on the Lady Chapel to its E; the positioning of the latter in the crypt shows the importance accorded to this level.

Two ancillary structures were placed off the N of the choir. Projecting fully to the N and partly to the E of the NE ambulatory chapel was the two-storeyed chapter house. Whilst its double height appears never to have been imitated, its square centralized plan may have been the prototype of many others, e.g. at **Crossraguel**, **Jedburgh** and **Glenluce**. The second of these ancillary structures housed the sacristy and treasury, and abutted the W bay of the N aisle. The sacristy on the upper storey, which had been destroyed by the 1830s, was entered directly from the choir aisle, whilst the treasury below, for reasons of security, could only be reached by a mural stair. A two-storeyed block to house these functions was to become a relatively common appendage of major Scottish churches, as at **Arbroath** and **Dunkeld**, or in more elongated form at **Dunblane** and **Fortrose**. But the necessity for a crypt at Glasgow fostered an exceptional arrangement in which it was the treasury which was at the lower level.'

The furnishings

The cathedral abounds in fixtures, stained glass, monuments and artefacts. The more significant are assessed below.

Pulpitum and altar platforms

The ornate pulpitum (stone screen), sited below the east crossing arch and probably constructed as part of the early-15th-century re-ordering of the choir, is a precious survival from a Scottish context (others survive at **Culross**, **Inchcolm**, **Lincluden**, **Melrose** and Roslin). Its central doorway is flanked by four decorative arcaded panels with a traceried balustrade running along the top. Each panel originally had a stone corbel projecting from it to support an image but these were removed when the altar platforms were added to the pulpitum by Archbishop Blackadder c. 1500. These altars, decorated with eleven low-relief figures (thought to have represented the faithful disciples of Christ) within canopied niches, are a rare survival.

Carved stones and monuments

The crypt has a display of *ex-situ* carved stones, of which the most important are (1) a rare painted voussoir from the 12th-century cathedral; (2) precious fragments of a mid-13th-century shrine base; (3) carved figurative 15th-century corbels, said to have come from the western towers, which are reminiscent of corbels from **Melrose**, and could be further examples of the work of John Morow, who included

Glasgow amongst his list of works; and (4) an early-16th-century heraldic panel rescued from the Bishop's Castle.

Most of the cathedral's numerous monuments date from after the Reformation, but one medieval monument stands out – the defaced effigy of a bishop in mass vestments of probable early-13th-century date in the crypt and believed to be that of Bishop Robert Wishart (died 1316).

Stained-glass windows

The cathedral has a fine array of 20th-century stained-glass. This replaced most of the stained glass created in Maximilian Aismüller's Königliche Glasmalereianstalt (Royal Establishment of Glasspainting), near Munich, and installed in the 1860s - one of the largest public art commissions anywhere of the Victorian age. It was removed almost in its entirety in the 1930s, but whether because of changing taste, decay of the very bright colours or growing anti-German sentiment is not clear. The first stained-glass window to replace the 'Munich Glass' was Douglas Strachan's 'Moses' window, in the north wall of the nave in 1936; the most recent was John K Clark's 'Millennium Window' in the same wall, unveiled in 1999 by HRH The Princess Royal. Coincidentally, Clark, a student and lecturer at The Glasgow School of Art, has his studio in Germany.

The 'Munich Glass' is now displayed *ex situ* in the crypt; the only *in situ* figurative glass remaining is high up in the transepts.

Social Overview:

Glasgow Cathedral still serves as a parish church under the auspices of the Church of Scotland, and as such is used for all manner of parochial activities. The building also remains an important focus for civic activities (eg, concerts) within the wider metropolis of Glasgow.

The Society of Friends of Glasgow Cathedral, founded in 1936, is very active, playing a central role in the management of the cathedral, fund-raising for specific improvements (eg, provision of a Royal Pew in the choir and stained-glass windows), providing volunteer guides and a range of other good works.

The 1989 landscaping of the area to the west of the cathedral (Cathedral Square) and creation of the St Mungo Museum of Religious Life and Art on its south side by Glasgow City Council have succeeded in regenerating a much run-down area and created a fine civic space.

Spiritual Overview:

The site occupied by Glasgow Cathedral has been a place of worship for well over a thousand years; indeed, if tradition holds true, the spot may have served as the cathedral of St Kentigern (St Mungo), Glasgow's patron saint, in the later 6th/7th century.

In medieval times the cathedral served as a place of worship for the citizens of the Burgh of Glasgow, specifically the nave which was appropriated by the various town trades for altars to their specific saint. The choir provided the magnificent setting for the dignified rituals of the mass celebrated by the bishop, cathedral

dignities and chapter of canons, in which the laity played no part. The cathedral was also an important place of pilgrimage for a far wider population seeking assistance from the relics of St Kentigern. On these occasions the entire church was made accessible to all.

At the Protestant Reformation (1560) the cathedral's secular chapter of canons and cathedral dignitaries was abolished. However, the building continued in use as a parish church; indeed, it was occupied by three separate congregations. Two of these were subsequently relocated to elsewhere in the city, so that today the cathedral serves one congregation of the Church of Scotland.

The minster, kirk session and congregation, for whom the cathedral is a spiritual home, regard it as much more than just the parish church for the part of Glasgow in which it happens to sit. Indeed, it is the setting for religious occasions of a wider civic or national character, such as royal and memorial services.

Finally, for many with religious beliefs including the on-going patronage of saints such as St Kentigern, the cathedral is highly significant.

Aesthetic Overview

In its medieval prime, Glasgow Cathedral dominated the little town beside the Clyde that sprouted in its shadow. But with the coming of the 'Tobacco Lords' and the Industrial Revolution in the 18th century, the rapidly expanding city shifted its centre of gravity westward to a new municipal and commercial heart around George Square, leaving the cathedral's lofty steeple to vie with factory chimneys, and later the Royal Infirmary, for the skyline it once had to itself. In recent years this environment has been improved, and the comprehensive development of the area from the 1960s replaced tenements and factories with new housing, university buildings and a road network.

The building close up is hugely impressive. Undoubtedly the best view of it is from the east, particularly from the Necropolis, where the glory of the choir and crypt, and the towering height of the spire (67m above the ground) behind, are displayed to monumental effect, thanks in no small measure to the sloping ground in which they were set. The prospect from the south, across the rather evocative graveyard, helps viewers appreciate the building's great beauty and complexity of architecture.

The cathedral's interior spaces, for the most part, have a hallowed feeling about them. The pew-less nave recreates something of its original atmosphere, whilst the stone pulpitum continues to hide from immediate view the majestic glory of the choir beyond, as it did in pre-Reformation times. The darkening descent into the gloom of the crypt beneath comes as a surprise to many visitors, helping to recreate in minds the experiences of earlier pilgrims.

What are the major gaps in understanding of the property?

- Was there an early Christian church on the site, and did it contain the tomb of St Kentigern? A detailed archaeological study may yet be able to cast additional light on the origins and early development of the cathedral site,

though whether it might resolve the question of St Kentigern's resting-place is another matter.

- What was the detailed form of the first (early 12th century) cathedral, and of its (later 12th century) successor? Further excavations may well shed more light on these early cathedral buildings.
- What purpose was the Blackadder Aisle intended to serve originally? Here too archaeological excavation may help, but it is doubtful if we will ever know.
- What was the arrangement of the numerous side altars within the later medieval cathedral? A further investigation of the available documentary sources may help to add to what has been highlighted to date.
- What was the layout and form of the cathedral chanonry in the high Middle Ages, and how did it change after the Protestant Reformation? A detailed study of the available documentation combined with archaeological exploration has the potential to tell us much more of the wider aspect of cathedral life beyond the cathedral building itself.

ASSESSMENT OF SIGNIFICANCE

Key Points:

- The cathedral is intimately associated with St Kentigern, one of the most beloved native, national patron saints of Scotland.
- Glasgow Cathedral is the most important medieval ecclesiastical building remaining in Scotland, and the only mainland cathedral to have survived the Protestant Reformation without major structural loss.
- The 13th-century building was one of the most ambitiously planned medieval cathedrals in the British Isles, in both the scale and quality of its architecture. Its sophisticated plan was deceptively simple, and represents some of the most advanced spatial planning of its time.
- Glasgow Cathedral was a major pilgrimage destination, and the completeness of its plan enables today's visitors to reconnect with something of the experience of the medieval pilgrim to St Kentigern's tomb.
- The cathedral has remained in continuous ecclesiastical use for nine centuries, and continues to be used today to host not only an active congregation of the Church of Scotland but also many significant civic and national events.
- Glasgow Cathedral is one of only three properties in Historic Environment Scotland's care still functioning as originally intended (the others are **Dunblane Cathedral** and **Fort George**).

Associated Properties:

(other medieval cathedrals in Scotland) – **Brechin**; Dornoch; **Dunblane**; **Dunkeld**; **Elgin**; **Fortrose**; Kirkwall; Lismore; **St Andrews**; **Aberdeen**; **Whithorn**

(other major Scottish medieval pilgrimage destinations) – **Dunfermline** (St Margaret); **Iona** (St Columba); Kirkwall (St Magnus); Paisley (St Mirren); **St Andrews** (St Andrew); Tain (St Duthac); **Whithorn** (St Ninian)

(some other parallels for the 13th-century building) – Byland Abbey; **Holyrood Abbey**; Lincoln Cathedral; Rievaulx Abbey; Southwell Minster; **Sweetheart Abbey**; York Minster

Keywords:

St Kentigern (Mungo); cathedral; bishop; transept; crypt; tomb; pilgrimage; stained glass; Reformation

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