BAPTIST CHURCH, Howard Street

J R D Campbell, Millport & The Cumbraes, Irvine, 1975, 22

July 1855, and now (1975) used as garage. It replaced an earlier church, also in Howard Street, of 1834.

CATHEDRAL OF THE ISLES

See Gavin Stamp, The Cathedral of the Isles, in Peter Howell and Andrew Saint, eds., Butterfield Revisited, Studies in Victorian Architecture and Design, 6, London, Victorian Society, 2017.

List 2 Begun in 1849 and still incomplete. **William Butterfield**, architect. Consecrated the Episcopal Cathedral of Argyll and the Isles, 1876. Ref: CL, 8.2.1973. B.

W Perry, The Oxford Movement in Scotland, 1933, quoted in Anon, 1992, p.18

No buildings in Scotland speak more eloquently of the Tractarians than the fine church and college on Cumbrae. The college indeed might be part of an Oxford college transported to the little island that looks out upon the hills of Arran and Ailsa Craig. Modest, shy, retiring, it seems to recall Keble himself; in cloister, refectory and libraries, there is a quiet charm that recalls the sweet attractiveness of the author of *The Christian Year*, while the whole range of buildings, including the church with its lofty spire, suggests the confident security with which the influence of the Movement inspired the whole Church. The interior of the church is dignified and impressively significant; one would not wish to remove a fragment even of the somewhat bizarre tile decoration of the walls, every detail of which has its Christian meaning and reflects the spirit of the period.

nr Architects for restoration, 1989 on: **Gray Marshall & Co**., Edinburgh.

See also

Anon, The Cathedral of The Isles and the College of the Holy Spirit, 1992, abbreviated here as 'Anon, 1992'. [Copy in my Bute file]

Moss, The High Price of Heaven: The 6th Earl of Glasgow and the College of the Holy Spirit on the Isle of Cumbrae, in Architectural Heritage XXII (22), Edinburgh, EUP for AHSS, 2012, 77-98, abbreviated here as Moss, High Price.

HISTORY

Leaflet (© 1977) The Cathedral and Collegiate Church of the Holy Spirit is not an ancient or medieval foundation, but rather is a direct product of the Victorian church at mid-century. In the early 1830s there arose in the Church of England a movement called the Oxford Movement, because of its beginnings at that university, which sought to create once again within the life of the church a voice that could speak with genuine authority and integrity to the issues of concern in national life, and to strengthen the church's ties with its Catholic heritage from pre-Reformation and pre-Cromwellian days.

The men who were the leaders and spokesmen for this movement, The Rev Dr E B Pusey, Regius Professor of Hebrew at Oxford, The Rev John Keble, whose assize sermon preached at the University Church on 14th July 1833 was the beginning of the Oxford Movement itself, and the Rev J H Newman, later Cardinal Newman, and their followers were to leave their indelible imprint on the church.

In the 1840s the Hon G F Boyle, later the 6th Earl of Glasgow, was at Oxford and came under the spell of the Oxford Movement, John Keble having a particular influence on him. Upon completing his degree the young Boyle returned to Scotland determined to influence the future of the flagging Scottish Episcopal Church which had been reduced to 'the

shadow of a shade' during the time of its proscription after the Jacobite struggle of 1745.

Encouraged by his friend, Lord Forbes of Medway, and his old mentor Keble, Boyle envisioned a college where worship and study would provide a way of life to support and encourage the life of the church at large. This college would include priests and men training for Holy Orders, university students doing special study in theology, choristers and possibly monastics. Cumbrae was chosen because of its monastic isolation and because of the Boyle family's long standing connection with the island. Construction began in 1849.

In 1876, after the college had been in existence for 25 years - men having been in residence since 1850, and the first service having been held in the Church on Whitsunday 1851 - the collegiate church was elevated to the status of a cathedral by Bishop Alexander Chinnery-Haldane. It was to serve the far-flung Diocese of Argyll and the Isles. The college and the newly created cathedral church flourished until 1886, in which fateful year the financial support undergirding the on-going life of the college and the catherdral collapsed and along with it, the college's whole structure of life. Bishop Chinnery-Haldane moved to the college, became provost of the cathedral, and through his personal generosity and through private subscription managed to save the college and cathedral.

Since then there has been no collegiate body occupying the buildings; however, the office of provost of the cathedral has not lapsed, nor has the corporate worship of the Scottish Episcopal Church. The small island congregation of Episcopalians forming St Andrew's charge were invited by the Provost and Chapter to use the cathedral for their worship, and the provost of the cathedral became rector of St Andrew's.

Anon, 1992, 6

Used from 1975 to 1985 by the American based Community of Celebration.

BUILDINGS

Leaflet (© 1977)

To execute his grand scheme, Boyle chose the architect **William Butterfield**, who had virtually become the official architect and designer for the Cambridge Camden Society, an organisation whose aim it was to achieve in ecclesiastical art what Oxford was achieving in theology.

Butterfield has left behind him a reputation as one of the great architects of his generation. The grouping of the church and college buildings taken together with their landscape is certainly one of his finest efforts. Butterfield throughout has stayed with very elemental forms. Particularly is this true of the Cathedral and the Choristers' House or North College, which by themselves comprise an interesting study in contrast: compare the bareness of the north wall of the Cathedral and Lady Chapel with the details of the facade of the North College. The South College or Canons' House is richer in detail; notable is the cloister. The church's tower with its unusual pyramidal steeple offers height to counterbalance the length of the South College roof line. The overall effect is one of intense and ascetic spirituality, giving concrete form to the faith which both Boyle and Butterfield espoused. Viewed from any point on the grounds, the effect of the Cathedral is to carry the eye directly upwards - to heaven. The tower's height is 123 feet. All of the buildings were built of native stone quarried on the site.

The interior of the Cathedral is typical Butterfield: its dimensions are small, the nave being 20' by 40' can seat only about a hundred

worshippers, but the steep pitch and height of the ceiling and the proportion and scale of the chancel and sanctuary give a feeling of open spaciousness. The nave is bare of any decoration save the borders of tile on the screen, the tile patterns on the stone floor, and the memorial brasses. It terminates in, and is dominated by, the massive stone rood-screen. This screen, unlike the usual screens of wood or wrought iron, highly decorated and filling only the lower part of the chancel arch, fills the entire chancel arch and is treated much like the stonetracery of a gothic window. The screen is surmounted by an enormous stone cross with the type decoration that was to become more characteristic of later Butterfield. It was modelled on the medieval screen in the parish church in Great Bardfield, Essex, in the restoration of which Butterfield had been the architect. Looking beyond the screen, the chancel and sanctuary stand in marked contrast to the plainness of the nave. The lavish use of brightly coloured tiles is the hallmark of Butterfield's church interiors. This feature, called by Butterfield 'constructional polychromy', is the most controversial aspect of his work. Butterfield's use of polychrome is carried out not only on the walls and floor but also in extensive stencil work on beams, pillars, and on the exquisitely decorated ceiling.

There are a number of the original furnishings and ornaments which remain in the church; the font, some of the Cathedral chairs, the pulpit, the screen gates, the choir stalls, the corona lucis which hangs above the stalls, the altar, and the altar cross. All of these were intended to create the effect that exemplified the spiritual climate that both Butterfield and the founder wished to see personified in the life of the college; this we see if we look again at the contrast between the nave, symbolizing the world in its plainness, and the chancel, symbolizing heaven in its richness.

The windows are placed well above eye level. Their rich colour fills the church on sunny days with gentle, undistracting light. The figures in the south wall windows of the nave are, right to left, St Polycarp, St Ignatius, St Catherine, and St Cecilia, and the four Latin Doctors of the church, St Augustine of Hippo, St Gregory the Great, St Jerome, St Ambrose. The windows in the south wall of the chancel are of Christ's death and resurrection. The east window represents Christ, the Holy Ghost as the Dove, St Peter, St Paul, and below St Columba, and St Augustine of Canterbury and the four Evangelists, St Matthew, St Mark, St Luke and St John. This window is much simpler in design and colour than the south windows thus letting in the morning light and not distracting the eye. The west window is purely geometrical.

Since the days of its foundation the Cathedral has, from time to time, been the recipient of various gifts and memorials so that a small collection of paintings and ecclesiastical objects has been acquired. Of local interest is the collection of ancient carved stones around the plinth on which the font rests. These stones, the gift of Lord Glasgow, are remains of the ancient Celtic Christianity of the island. The traditions associated with Cumbrae are rich; it was visited by St Ninian, and St Kesog, and had an abbess, St Maura, the supposed site of whose foundation lies atop the hill to the west of the Cathedral. Except for these stones all links with the island's ancient Christian past have been lost.

Midway along the nave on the left is a 16th Century copy of [a] Renaissance painting, The Visitation, by Albertinelli. Further along the same side, above the pulpit is an original Pieta by an unknown Italian painter of the late 16th or early 17th Century. On the right opposite

The Visitation is a 19th Century crucifix from Oberammergau. The large brass lectern was given in 1880 as a memorial to Alexander Ewing, Bishop of Argyll and the Isles at the time of the college's foundation. At the end of the choir stalls on the right hand side is the cathedral's processional cross. It was the gift of Lady Craven in 1884, and is of uncertain age, but is reckoned to date from the 10th or 11th Century. The communion rails were given in 1931 by Lady Cochran of Cults as a memorial to her mother, Lady Glasgow.

EAST WINDOW, LADY CHAPEL

Anon, 1992, 11 — East window is by **Wailes**, and dated 1851.

SOUTH and EAST WINDOWS

Anon, 1992, 11 — **Hardman**.

ORGAN

Anon, 1992, 12 — Present organ was installed c.1930.

Music for a Summer Afternoon 2007 leaflet [Copy filed herewith]

"From the beginning, music has played an important role in worship there, and the Cathedral has a warm, resonant acoustic. Following an extensive fund-raising campaign an 1867 tracker action organ, built for the opening of All Saints Episcopal Church Edinburgh by **Frederick Holt,** was restored and installed into the Cathedral during 2004 by **Wood** of Huddersfield. Together with the recently restored 1897 Lipp boudoir grand piano and the 1976 'Cumbrae' harpsichord, this has transformed the Cathedral's music."

BISHOP'S CHAIR

Anon, 1992, 10 — Gifted in 1950 by the Catholic Apostolic Church in Glasgow.

FONT

Anon, 1992, 10 — Designed in 1880 by **Ernest Geldart**.

PEOPLE

C1871 — John Gibson, England; Henry Brown, England, Robert Hutchison, England, James Wm Hogan, Ireland, all clergymen. 1 student (--Boyle, 16, Bridge of Allan). 3 servants.

1878 Millport Directory — Provost, VR F R H H Noyes. Canons, VR R J McGeorge, Revs H F Beckett, J P Keigwin, J G Cazenove, J A Ewing, Henry Brown, John Horne.

C1881 — T R H H Noyes, Episcopal clergyman, m41, b Belgium. Spo, E M, 26, England; Father, Thomas H, 80, 'mag eng', England; Bro, K W H, m44, Captain 85th LI, England; Sis, Fanny H, 49. Sister-in-law, M C Rogers, 19. 3 servants. Craigenross House.

C1881 — James P Keigwin, u69, Episcopal clergyman, England. 5 boarders (all students) (R W Williams u32 England, F F Irving u19 England, C Hay Field u38 Canada, Henry C Cure u22 England, Angus Cameron u22 Argyll). 4 servants, Cambra Cottage.

CUMBRAE PARISH CHURCH (1)

List 1 — 1837, enlarged 1894. Battlemented tower with Gothic finials. B.

Hay — 1837, enlarged 1894.

CUMBRAE PARISH CHURCH (2), Bute Terrace

NAC planning — Planning 2016-2017. McLean Architects (Kirsty Wilson), Glasgow.

EAST CHURCH — See FREE CHURCH

FREE CHURCH, later EAST CHURCH

J R D Campbell, Millport & The Cumbraes, Irvine, 1975, 21

Glasgow Street. 1858.

AA, Millport DoG 110 — 1971, Change of use, for William Murdoch.

FREE CHURCH MANSE — See MANSEWOOD, GEORGE STREET

KIRKTON, OLD GRAVEYARD

List 5 — Site of original parish church. Contains some interesting monuments; old jougs fastened to gate piers. B.

Notes accompanying MIs (photocopy herewith)

A parish church dedicated to St Columba already stood at the Kirktoun by 1330. It was rebuilt in 1612 and again in 1802, but in 1837 it was decided to erect a new church less than a mile away in the small town of Millport. The old site remained the burial ground, where the extension is still the island's cemetery.

J R D Campbell, Millport & The Cumbraes, Irvine, 1975, 11

Contains MAUSOLEUM of the Crawford family.

ASH, F 16.3.1888, 4d — Proposed extension has been approved by the Presbytery.

[For MANSE at this location see Kirkton House in Streets]

COCKBURN

Cunninghame MIs — The weeping angel in the Middle Cemetery (which I assume to be the extension authorised in 1888) is to Robert Cockburn, JP, M.D. of Cockburns of Cardonald, the great safety valve engineer. He died 10 July 1914 at Blackdales, Largs.

DINGLEY

Inf per Geoff Moore — Roy Dingley headstone designed by his wife, with Andy Scott.

OUR LADY OF PERPETUAL SUCCOUR [RC]

nr — **Robert Rennie**, Saltcoats, architect. Brick roughcast, with roof of green Norwegian slates. Formally opened 27 July 1958.

J R D Campbell, Millport & The Cumbraes, Irvine, 1975, 23

Fornally opened 27 July 1958.

UP CHURCH [1], Howard Street

J R D Campbell, Millport & The Cumbraes, Irvine, 1975, 21

Wooden building, which was later used as a cinema and, in 1975, was in use as a paint store.

UP CHURCH [2], later WEST CHURCH

List 1 [sic] — Built 1878. Gothic church with decorated interior by **Daniel Cottier** surviving largely intact. Nave and aisles street elevation with central doorway set in moulded reveals, stepped 4-light window in gable; staircase bays front aisles, that to right carried upwards with narrow open belfry and diminutive stone spire. Built of grey ashlar with polished dressings and strings; slated roofs with red ridging tiles. Adjoining low single storey range to rear containing hall and vestry.

Church interior: extensive high quality stencilled design to open timber roof to walls; some leaded windows also by **Cottier**; gallery to 3 sides. Ref: info from Michael Donnelly. Notes: Only known example of a largely intact decorated church interior by Cottier. No longer in ecclesiastical use. A.

UP MANSE, Bute Terrace

List 1A — Presumably built c.1878 (i.e. contemporary with church) as UP Manse. 2 storey 3 bay L-plan front with inner door, mullioned and transomed window in gable to left, canted at ground. Ashlar; slate roofs with red ridging tiles; end stacks. CS, for group with church.

WEST CHURCH See UP CHURCH

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