

Stained Glass Research School, University of York, PhD Summer Symposium 2015

The Stained Glass Research School's inaugural PhD Symposium held on the 21st-22nd May 2015. The first day saw a stimulating series of seminar-style presentations by current and aspiring PhD students, as well as scholars who had recently completed their doctoral studies. This was complemented on the second with a morning visit to St Michael-le-Belfrey Church with visiting researcher, Associate Professor Lisa Reilly from the University of Virginia, taking the opportunity to hear and discuss her research on the medieval stained glass. The afternoon was then spent visiting stained glass in the parish churches of Kirkby Wharfe, Acaster Malbis and Bolton Percy. This provided the opportunity for students to give presentations on site, further developing their presentation skills, as well as enabling discussions with eminent scholars.

Abstracts

Amanda Daw, York, PhD student, Centre for Medieval Studies
St Anne, the Virgin and the Eucharist: image and text in the stained glass of Thomas Spofford

Thomas Spofford (d. 1456) was abbot of St Mary's in York, later bishop of Hereford and an important patron of the York Corpus Christi Guild. During his lifetime he commissioned three windows in which he is shown praying to St Anne and the Virgin. Each of these windows contains unusual inscriptions. Spofford has also been linked to four extant Middle English sermons in British Library Harley MS 2268. This paper examines parallels between the textual imagery of these sermons and the Eucharistic connotations of the prayer scrolls in Spofford's windows.

Dr. George Younge, York, Department of English, Lecturer
The Old English Sources of the Theological Windows at Canterbury, c.1174 x 1200

This interdisciplinary paper focuses on the monumental programme of stained glass windows installed at Canterbury cathedral after a fire devastated the building in c.1174. The discussion identifies vernacular homiletic sources for the 'typological' windows in the transepts, and links the 'ancestor' sequence in the clerestory to the Old English Hexateuch (London, BL, Cotton Claudius B.iv). In so doing, the paper draws attention to the vitality of Old English in the twelfth century and raises new questions about the intellectual milieu of the master glazer and his team of craftsmen.

Katie Harrison, WROCAH-funded Doctoral Researcher, The University of York
Unravelling the Narrative of the St Cuthbert Window, York Minster

The fifteenth-century Life of St Cuthbert Window in York Minster is one of the largest narrative windows in Britain, with at least seventy panels originally depicting scenes from the Life of St Cuthbert. The scale and subsequent rearrangement of panels make it difficult to unravel the original narrative and its significance. This paper will consider the challenges encountered when analysing such a narrative in stained glass and the need for interdisciplinarity in order to reconcile the questions raised by individual panels with the broader art-historical questions of the study.



*St Cuthbert miraculously receiving a fish from an eagle, Panel 13b, Window sVII, York Minster
(Image © Nick Teed & York Glaziers Trust)*

Anya Heilpern, York, PhD Student, History of Art
Early 16th-century glass from Winchester Cathedral: the problem of style

This paper will look at the painting style of the glass dated c1495-c1515 surviving from the east end of Winchester Cathedral. This includes fragments surviving from the Lady Chapel, some of which are now in Australia, and glass surviving from Bishop Fox's scheme in the presbytery. Fox's glass has been identified by previous scholars as the work of the Anglo-continental glaziers favoured by the royal circle under Henry VII and Henry VIII. The Lady Chapel fragments were not analysed in detail by 20th-century scholars, because they dropped off the radar when they were removed to Australia, but they too appear to be the work of continental or Anglo-continental craftsmen. I will explain why it was essential to focus on the now unfashionable topic of style for my thesis, the problems I have encountered, and some of the conclusions I have drawn.

Oliver Fearon, York, History of Art, AHRC/CDA funded PhD Student
Glazier, Patron and the Virtuoso Crafting of Heraldry in Fifteenth and Sixteenth Century England

My paper examines how the commissioning of coats of arms in medieval stained glass facilitated the lived experience of gentry life in fifteenth and sixteenth-century England, through a three-way relationship between craftsmen, artwork and patron. Taken from my current research, I will compare, the Fifteenth Century heraldic glass at Ockwells Manor in Berkshire with early Tudor glass from Fawsley Hall in Northamptonshire. Through this comparison, I will describe firstly how innovative techniques were developed to keep pace with the increasing complexity of heraldic design and secondly how these remarkable solutions reveal their patrons' awareness of heraldry as a potent signs of identity.

Hilary Moxon, York, PhD Student, History of Art
Presenting and Patterning Virginities in York Minster's Chapter House: the cases of Margaret and Katherine



*Martyrdom of Margaret, Panel 8b,
Window CHs4, York Minster (Image
courtesy Hilary Moxon)*

The ways both Margaret (CHs4) and, particularly, Katherine (CHn4) are presented in the Chapter House stress their roles as virgins in thirteenth-century culture, hence linking to an overall Marian theme. Of the five saints presented in CHs4, only Margaret conforms to the extended narratives in the remaining windows, and only Margaret and Katherine mirrored each other in the painted ceiling. There are three patterns of relationships between the medallions and the light-types in the glazing, the first linking CHn2 (Mary) and CHs2 (Peter), the second CHn3 (William) and CHs3 (Paul) and the third Katherine (CHn4) and Redemption (CHI). What are the implications of all this for CHs4?

Emma Woolfrey, York, WRoCAH-funded PhD Student, History of Art
The stained glass in the clerestory apse of Westminster Abbey: perception and reappropriation of the Gothic in early 18th Century England.

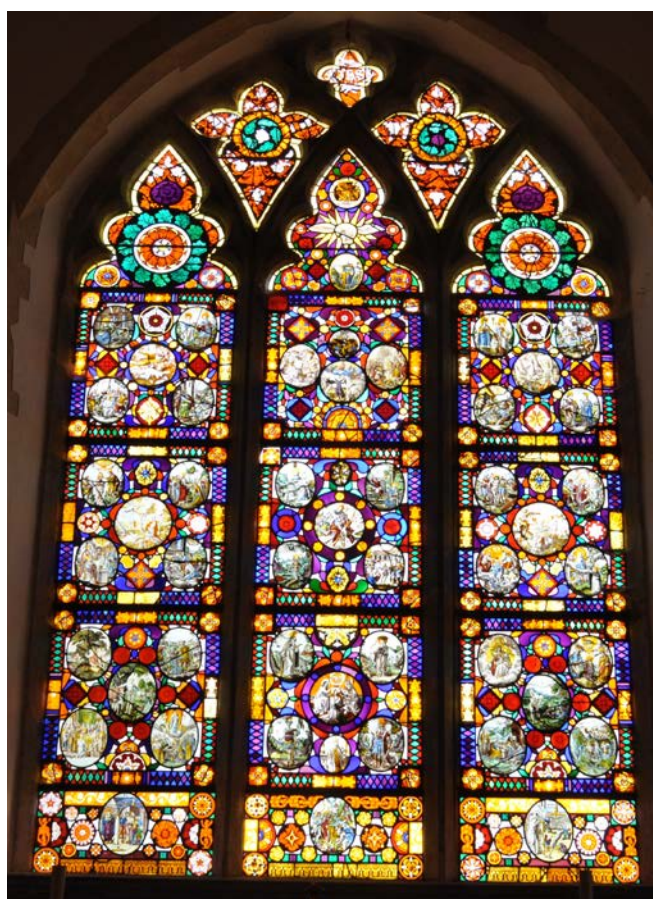
Despite appearing to have been designed for their current location in the clerestory apse of Westminster Abbey, the three apsidal windows situated over the shrine of St Edward the Confessor conceal a complex history of re-

appropriation and intervention. Re-used during the abbey's restoration under Sir Christopher Wren, these windows pose interesting questions with regard to the post-Restoration glazing of the abbey and the perception of stained glass during this period. By considering this act of re-appropriation not only within the context of Westminster Abbey itself but also within the wider culture of post-Restoration glazing, this study hopes to shed light on the position of stained glass within the Eighteenth Century canon of 'Gothick' and its role in the remaking of the Protestant Establishment under the Stuart monarchy.

Catherine Spirit, York Alumnus, Stained Glass Conservation and Heritage Management

Continental Stained Glass in East Anglia: Deciphering Early Nineteenth-Century Glazing Schemes.

The use of Continental stained glass panels in early nineteenth-century British schemes forms an important phase of the nineteenth-century stained glass revival. Norwich was the centre for this style, largely due to the presence of importer John Hampp (1750-1825) and prolific glazier Samuel Yarrington (1781-1846), and as such East Anglia was home to a large number of these schemes. Previous study has emphasised the origins and iconography of the Continental glass rather than their use in ecclesiastical and domestic British settings, many of which have been altered in the intervening years. This research will show the importance of these glazing schemes, firstly in terms of the development of stained glass into the nineteenth century, and secondly in terms of how they represent wider discussions of antiquarianism and ornament during this period.



East Window, Nowton Parish Church (Image courtesy Catherine Spirit)