

GLASS IN THE MINSTER**A. John mentioned first his booklet, Stained Glass in the Minster**

In three parts it gives

- 1 A catalogue of the windows
- 2 Notes on the artists
- 3 Notes on their meaning, i.e., iconography.

The plan inside the back cover allows their location. Therefore, this fact sheet, like the talk on which it is based, will not cover the same ground, but deal only with two specialized topics.

N.B. Erratum Page 26 S 26 ii Behold the Lamb of God.

The following should read "in this panel John is shown..."

B. The Lower Four Panels of the East Window

The recent, very costly, conservation work carried out on these is called ISOTHERMIC DOUBLE GLAZING. The paint on the glass is the most vulnerable part, some was beginning to lift off the glass. Variations in temperature and humidity are the chief causes of the damage. How can this be prevented?

1. Take out the glass
2. Reglaze in slightly textured clear glass, leaded to match exactly with the beading on the original. This glass is set into the glazing grooves in the stone.
3. Clean, repair and relead the original.
4. Put it in a frame and hang it inside the window.

All round ventilation with both sides of the glass at the Minster's internal temperature prevents condensation. The double glazing also gives some protection, though not complete, against vandalism.

This process illustrates the principles of conservation:

1. Minimum Interference
2. Reversibility

What can't be restored without breaking these rules is best left alone.

C. A closer look at three windows showing the Crucifixion**1. South quire Aisle**

Clayton and Bell 1876. Traditional representation with Our Lady on left, St. John shown young and beardless on the right of the cross. Medieval in design and style. Words of Jesus in Latin.

2. Left hand East window in Candle Chapel

Christopher Whall 1906. Same scene, executed only 30 years later, but quite different in style and feeling. Whall was an innovator and a disciple of the "arts and crafts gospel". N.B. sun and moon at the top of the window, ram caught in a thicket at bottom (Genesis 22.13) is a "type", or O.T. pre-figuring of Christ. Further e.g's of "types" can be seen in the Airmans's Chapel (Kempe 1875). Roundels in lower panels show (left) Gideon and the Fleece and (right) Moses and the Burning Bush. These manifestations of God's power in a way contrary to nature prefigure the Annunciation.

3. Pilgrims Chapel.

Nicholson 1916, executed in memory of Mrs. Mary Beaumont's brother, who died of wounds in France that year.

This window is so full of symbolism that it could be used as a basis for meditation.

e.g. The cross is shown as a tree with roots, round which is coiled a serpent. Christ's Redemption of Mankind undoing the evil of Adam's fall.

Angels carrying the Host and Chalice link the sacrifice on the cross with the Eucharist.

St. John is surrounded by his traditional emblems, a chalice and dragon (ref. the legend of the poisoned chalice) and an eagle.

Our Lady is surrounded by the initial M, the fleur de lys or lily, and a rose.

Christ is surrounded by the instruments of passion.

At the top the "pious pelican" feeding its young with its own blood is a type of Christ.

Next Alpha and Omega (ref. Revelations 1.11)

Banner bears verse from the Deum "when thou hadst overcome the sharpness of death thou didst open the Kingdom of Heaven to all believers"

Additional note on the background landscape

This is based on information kindly given by Mrs. Mary Beaumont, and not included in the talk. Its meaning is life after death through self sacrifice. The river is the river of death, and the city New Jerusalem.