

**York Minster's Chapter House and its
Painted Glass Narratives**

Volume 3 of 3

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History of Art

December 2017

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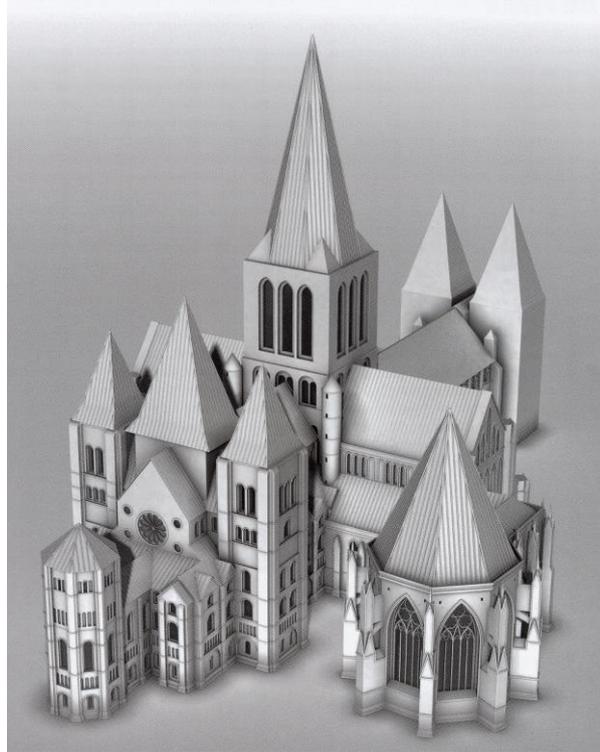


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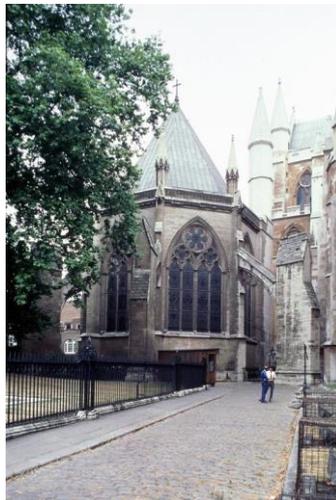


Figure 2b: External view of the Chapter House at Westminster Abbey (copyright Alec and/or Marlene Hartill)

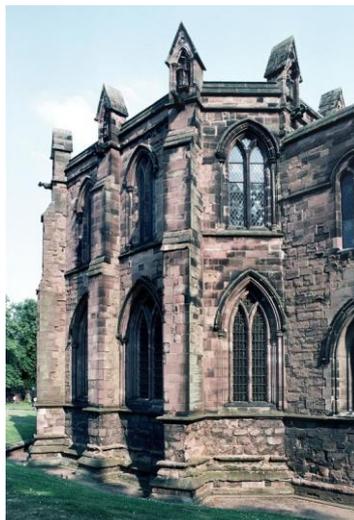


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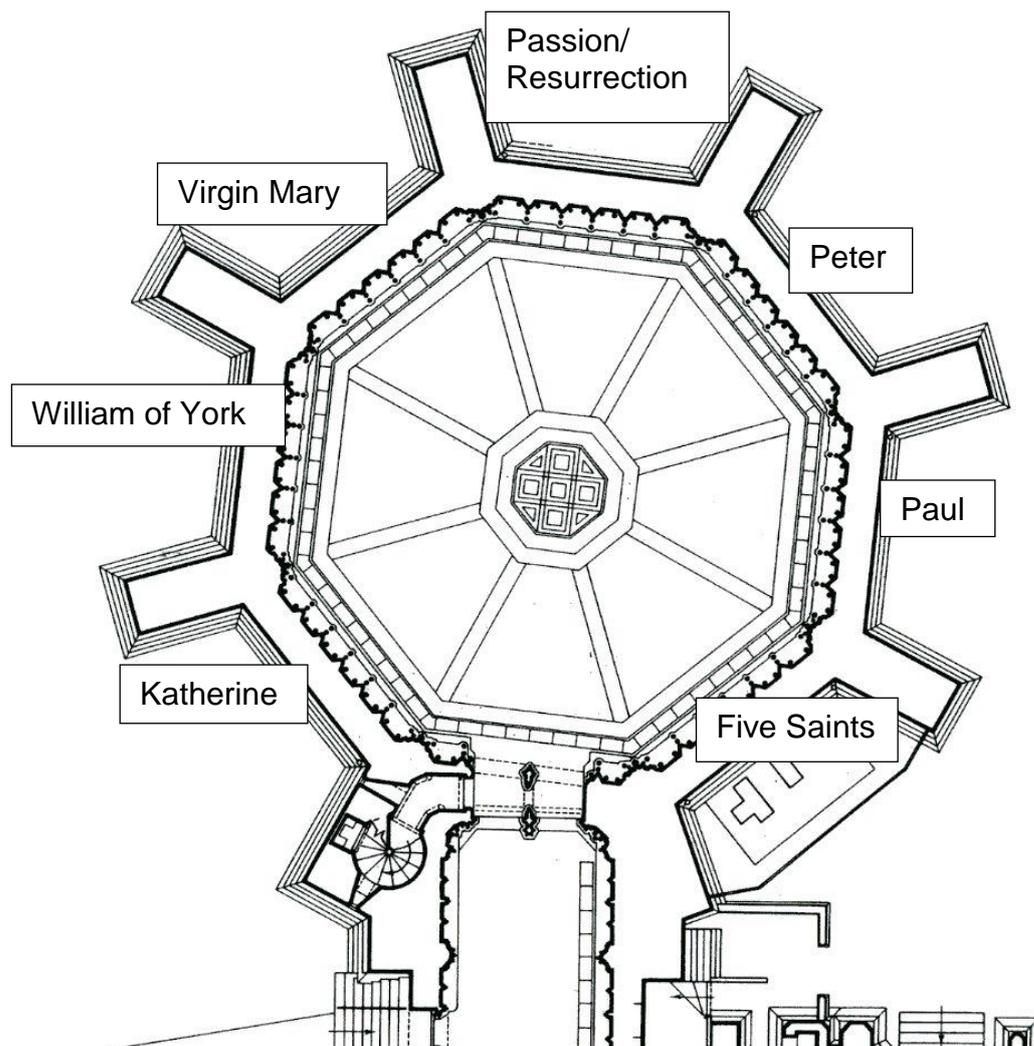


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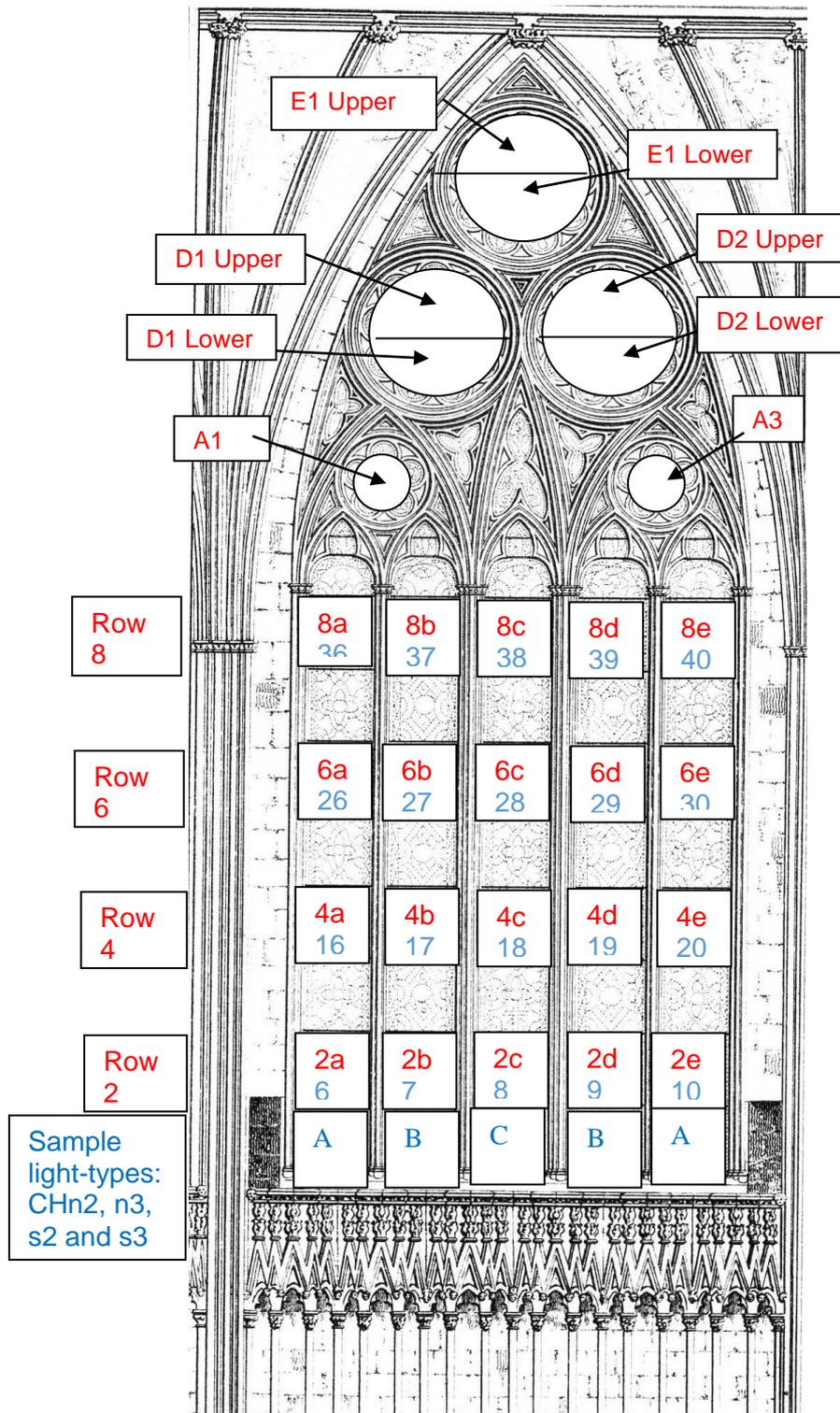


Figure 4b: Sample window design, adapted from John Britton, 1819, *The History and Antiquities of the Metropolitan Church at York*, Pl. XXXII: CHn3, by Hilary Moxon

(red text indicates CVMA numbering system, blue text that of the alternative identification system created for this study)

Figure 5: The current appearance of the Chapter House windows:

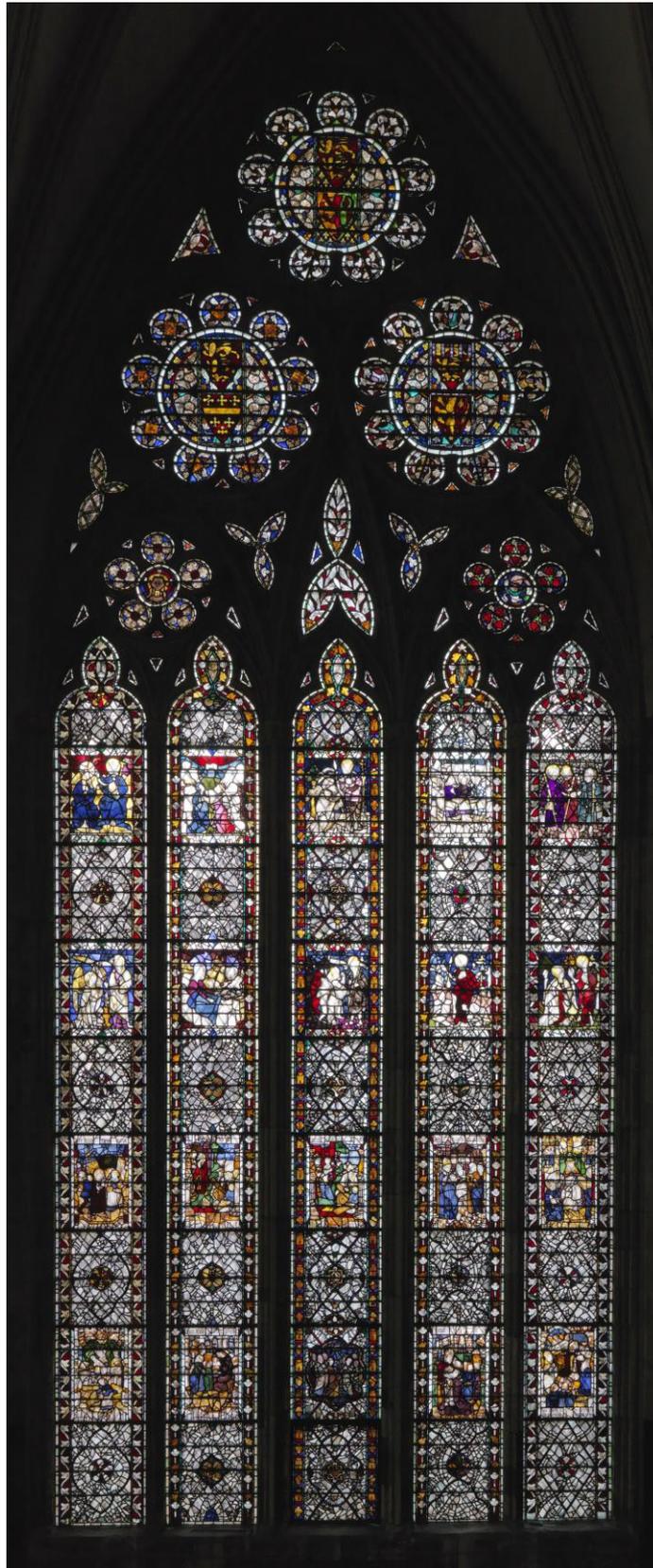


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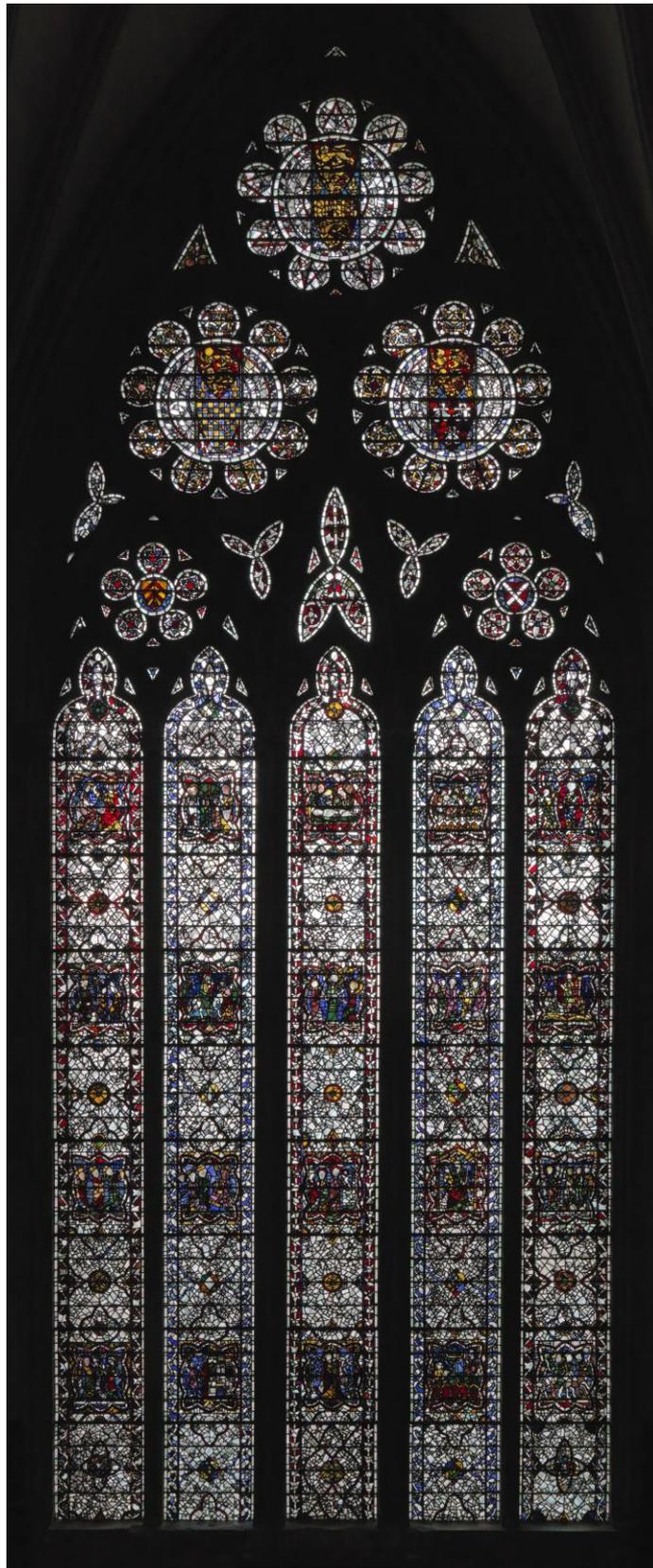


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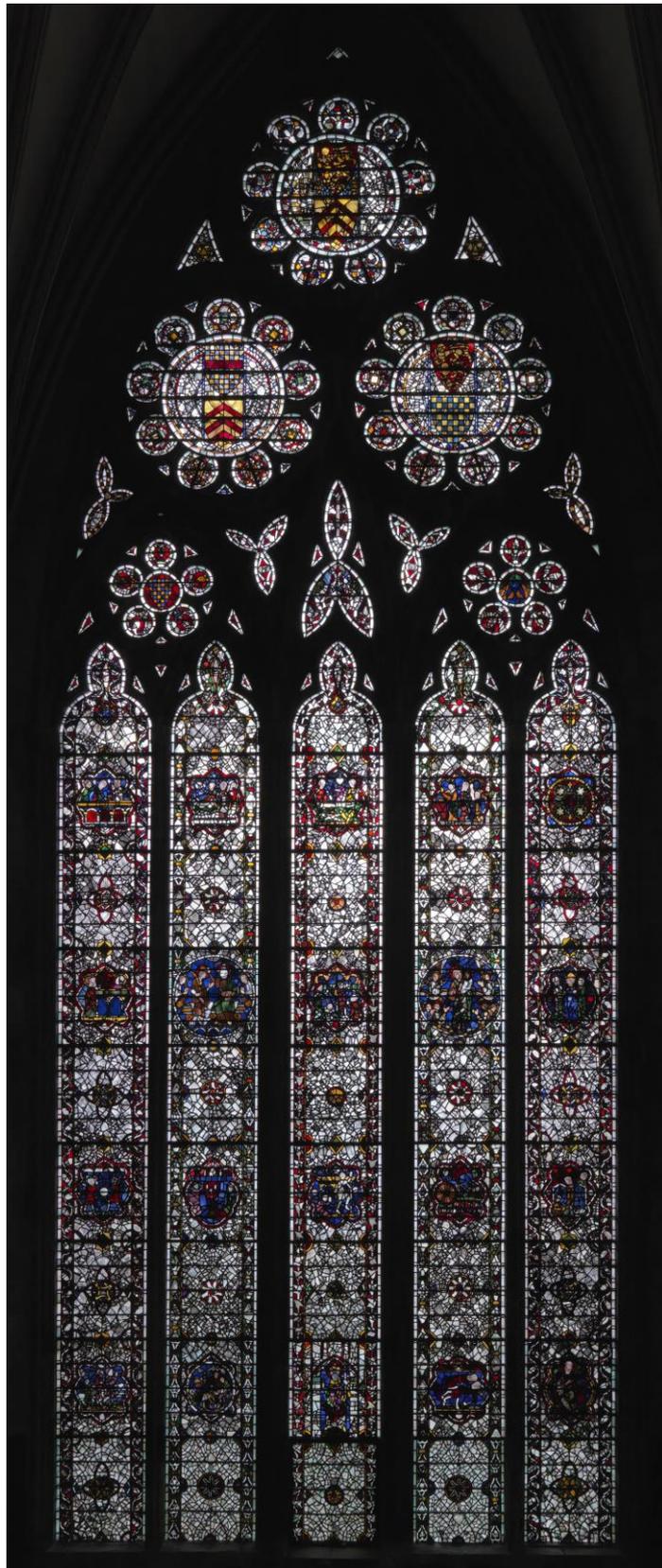


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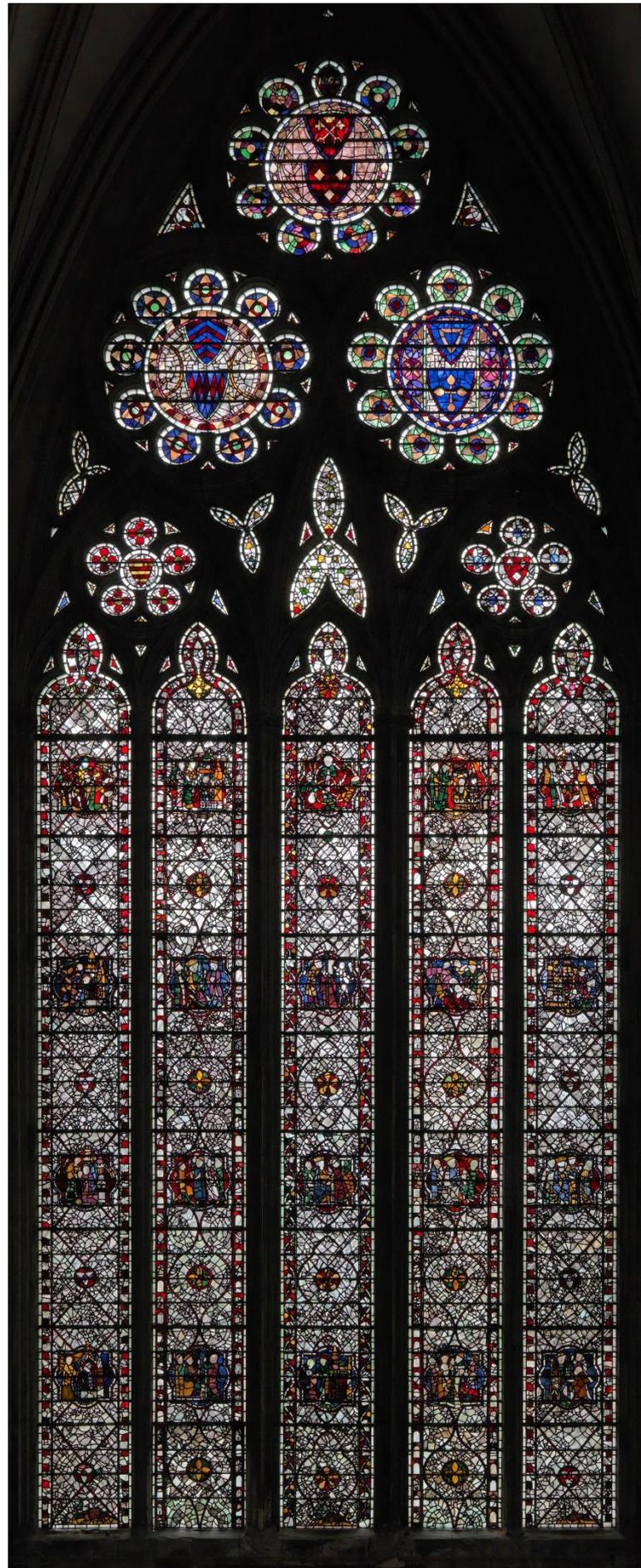


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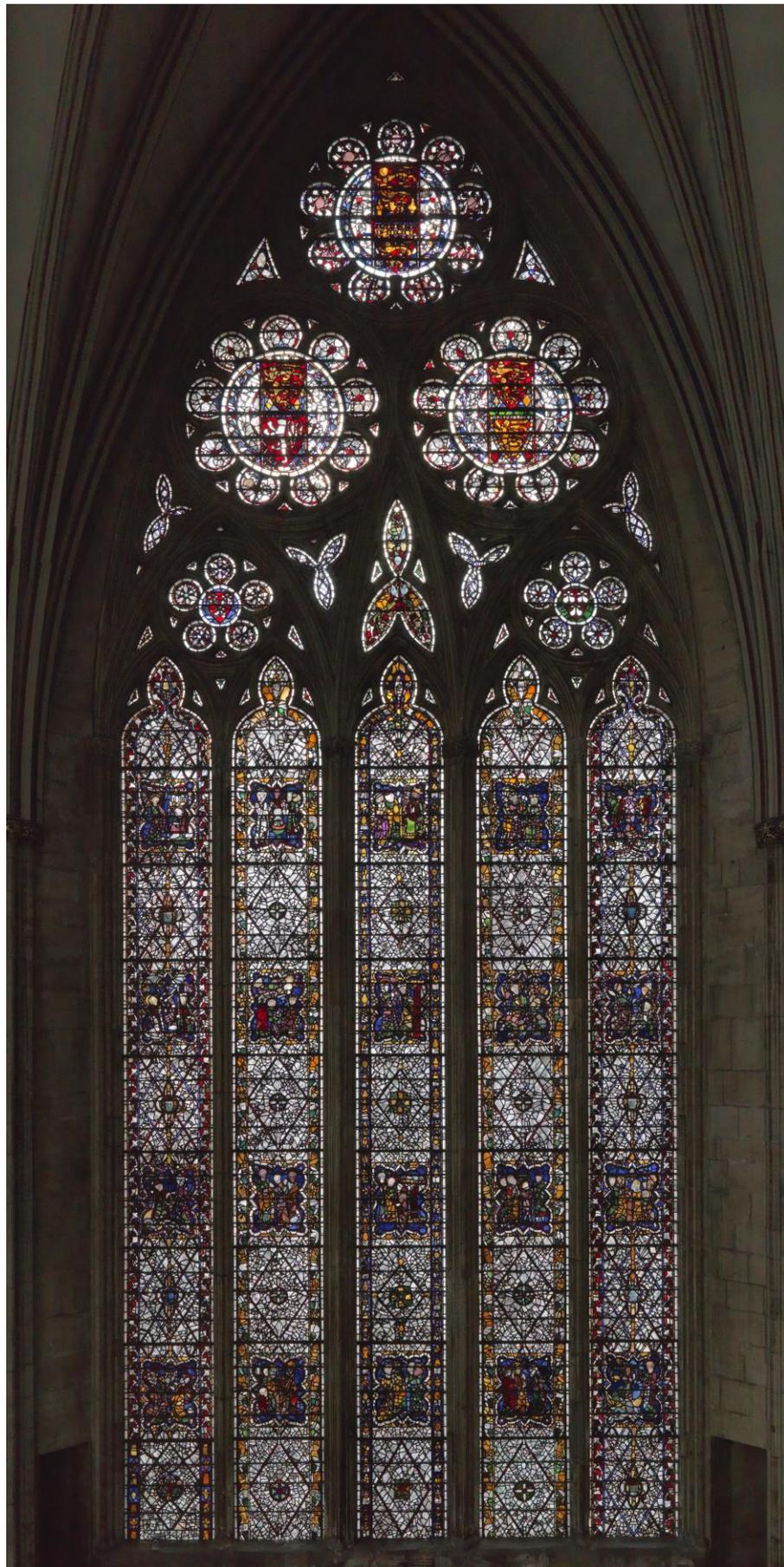


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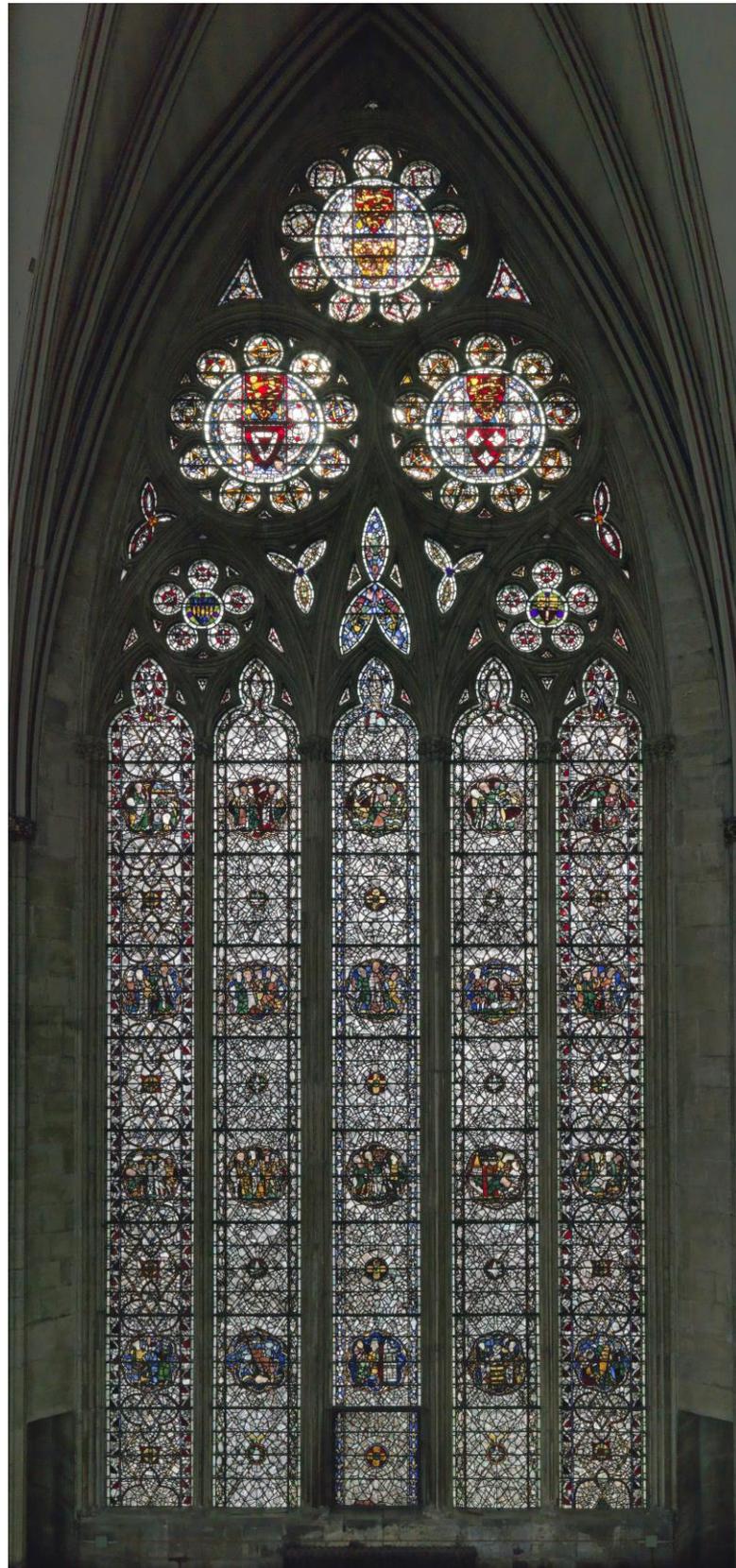


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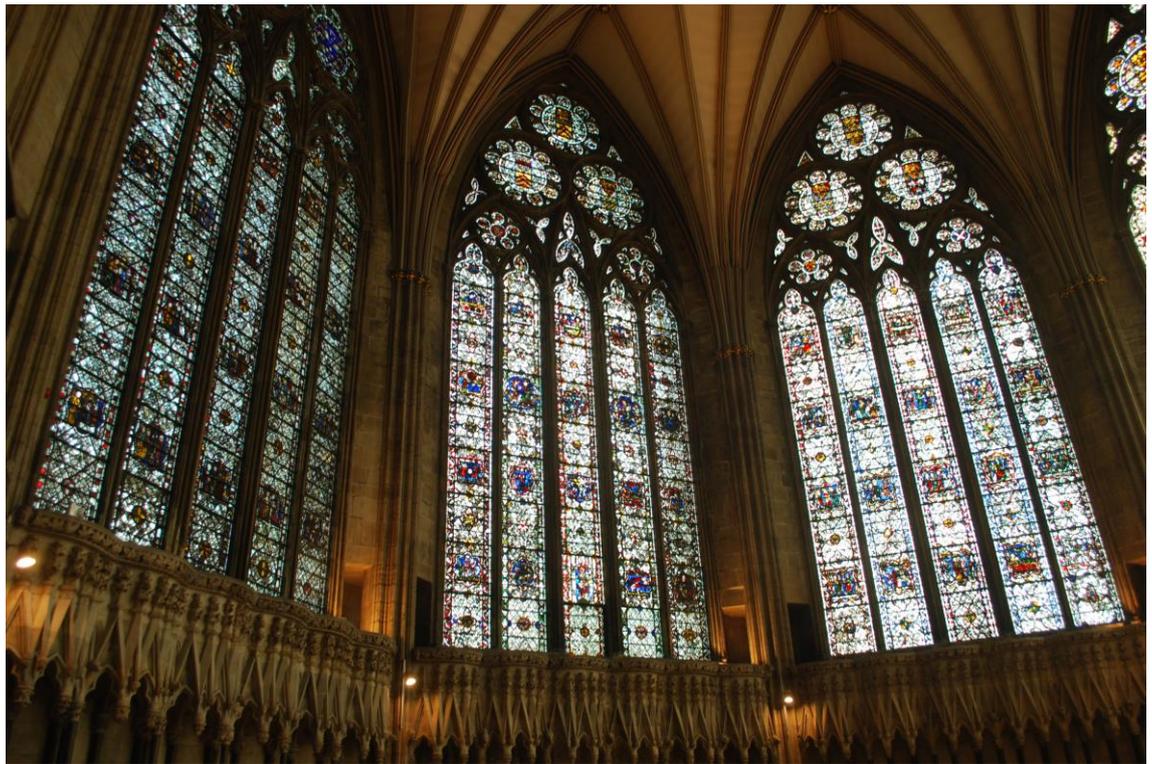


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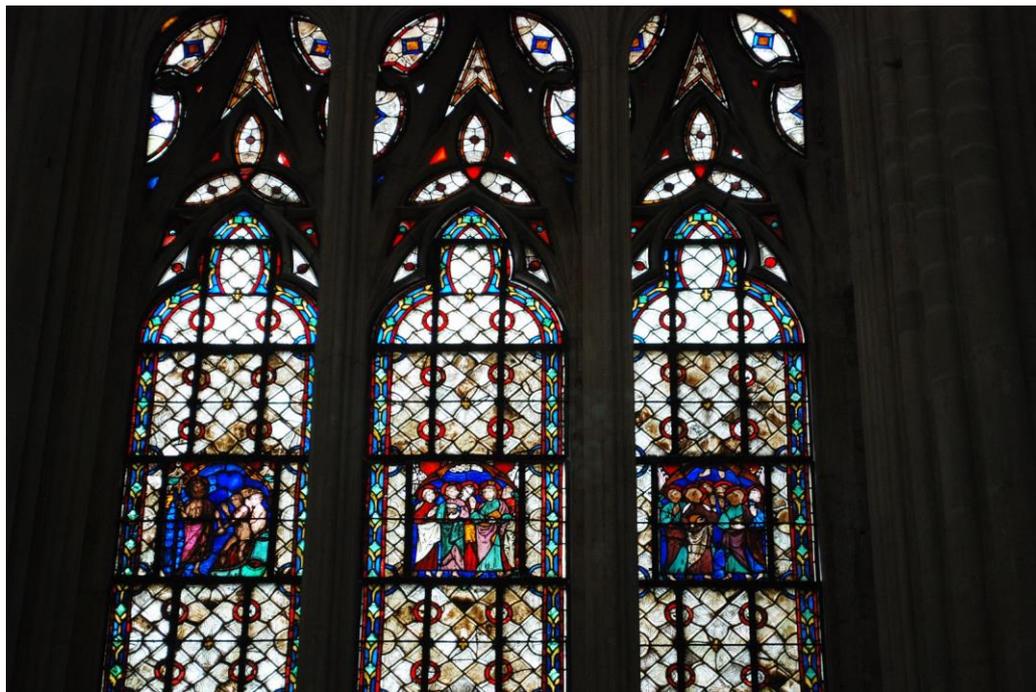


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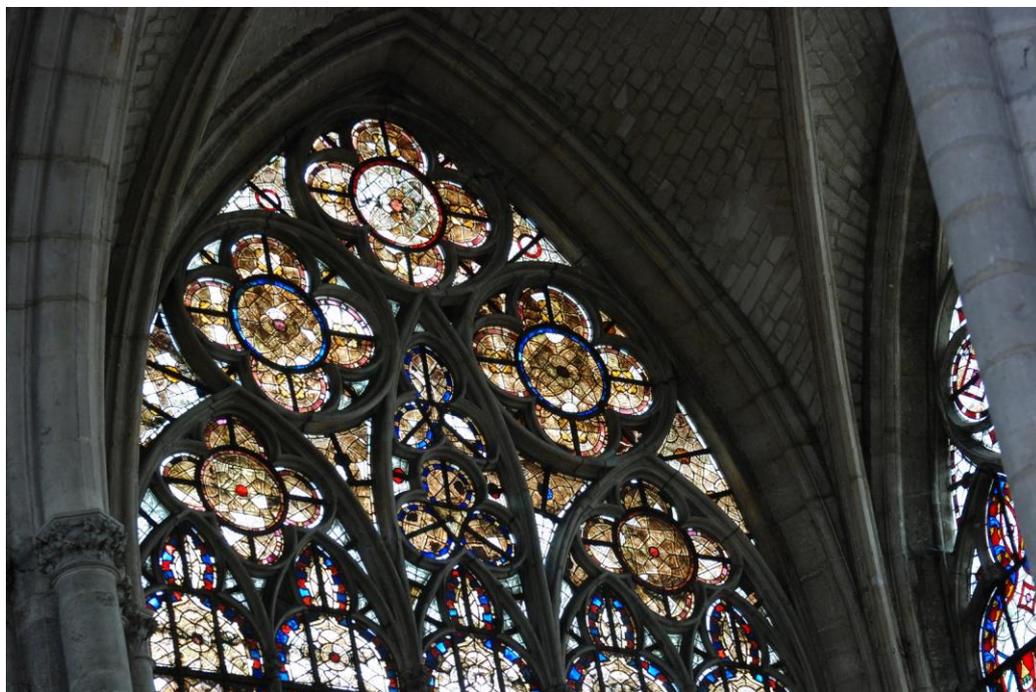


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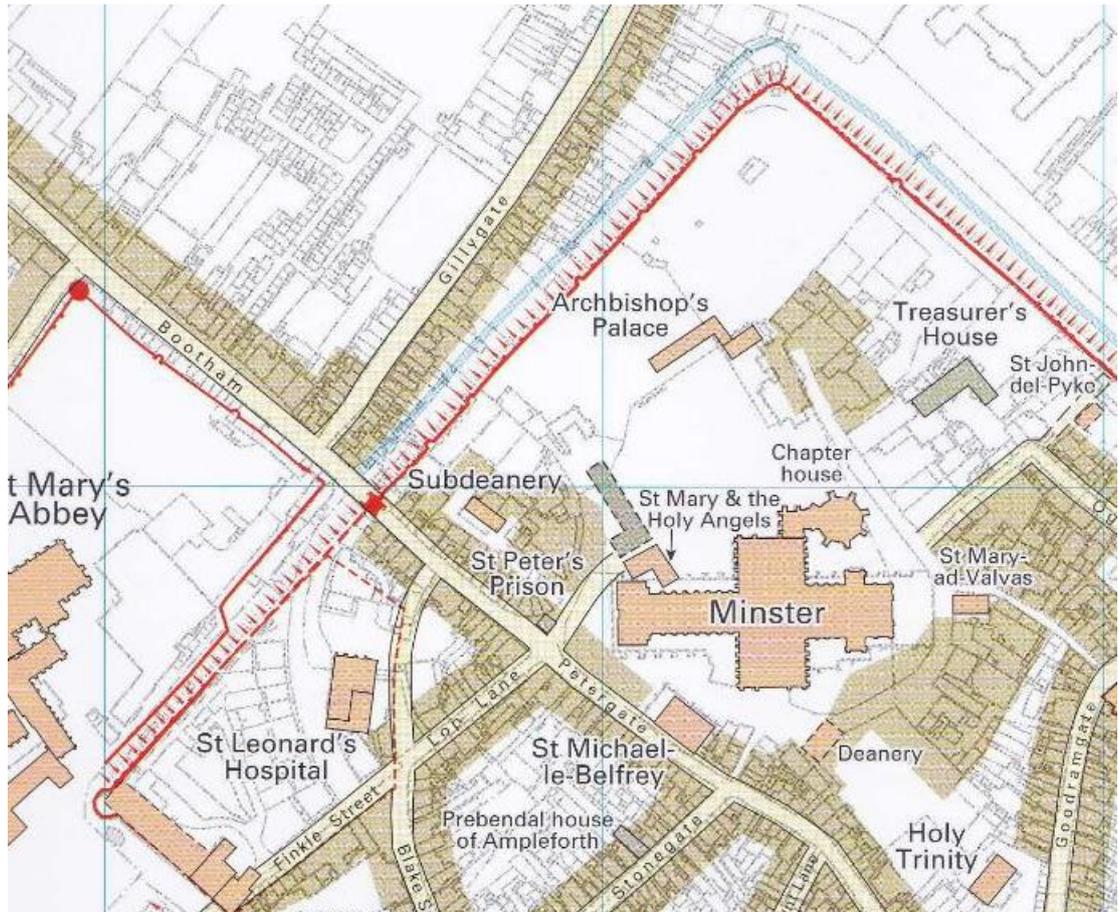


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Figure 9b: View of the Chapter House from the direct of the site of the Archbishop's Palace (photograph: Hilary Moxon)

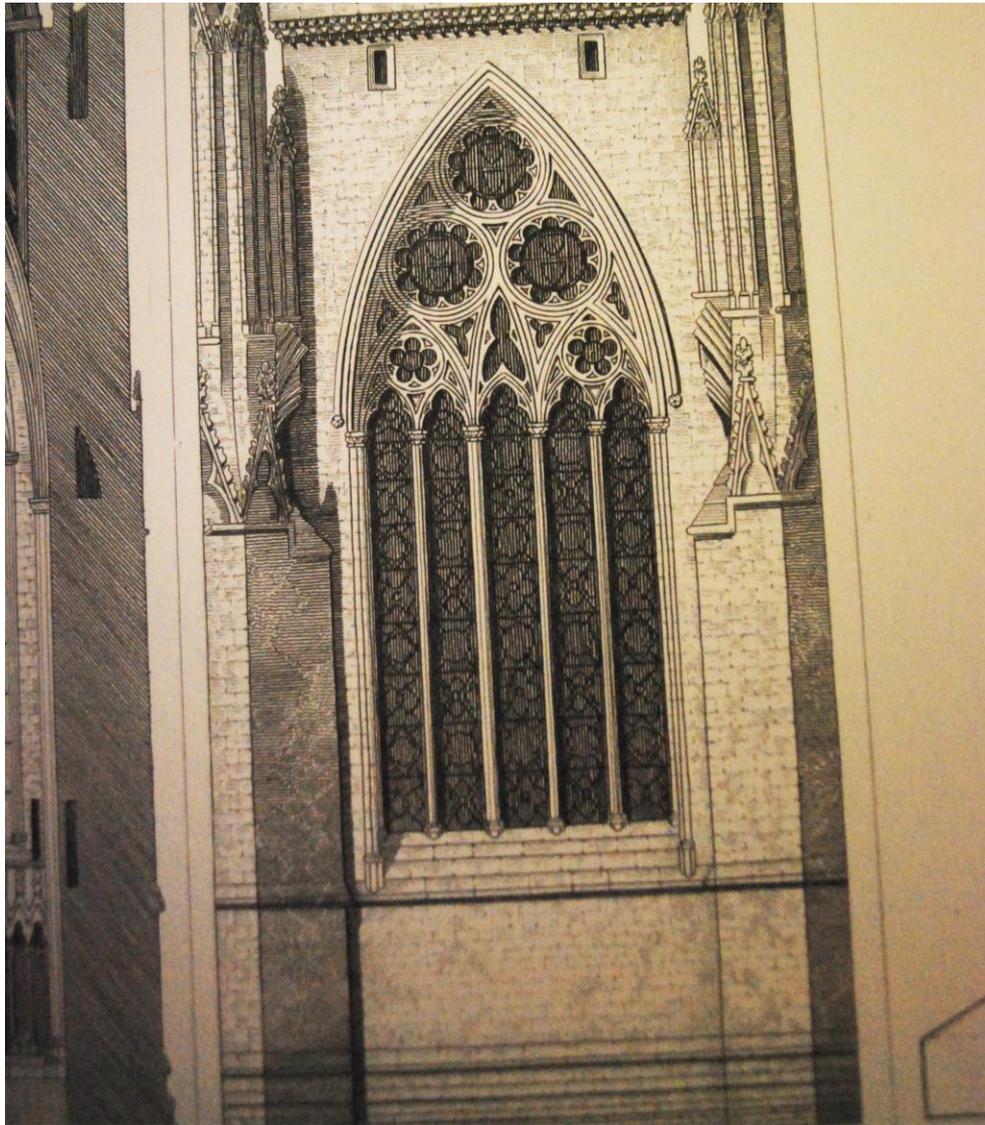


Figure 9c: Drawing showing the external visibility of a sample band window, from Browne, *History*, Vol. 2, Pl. 76, identified as CHS3 by Hilary Moxon

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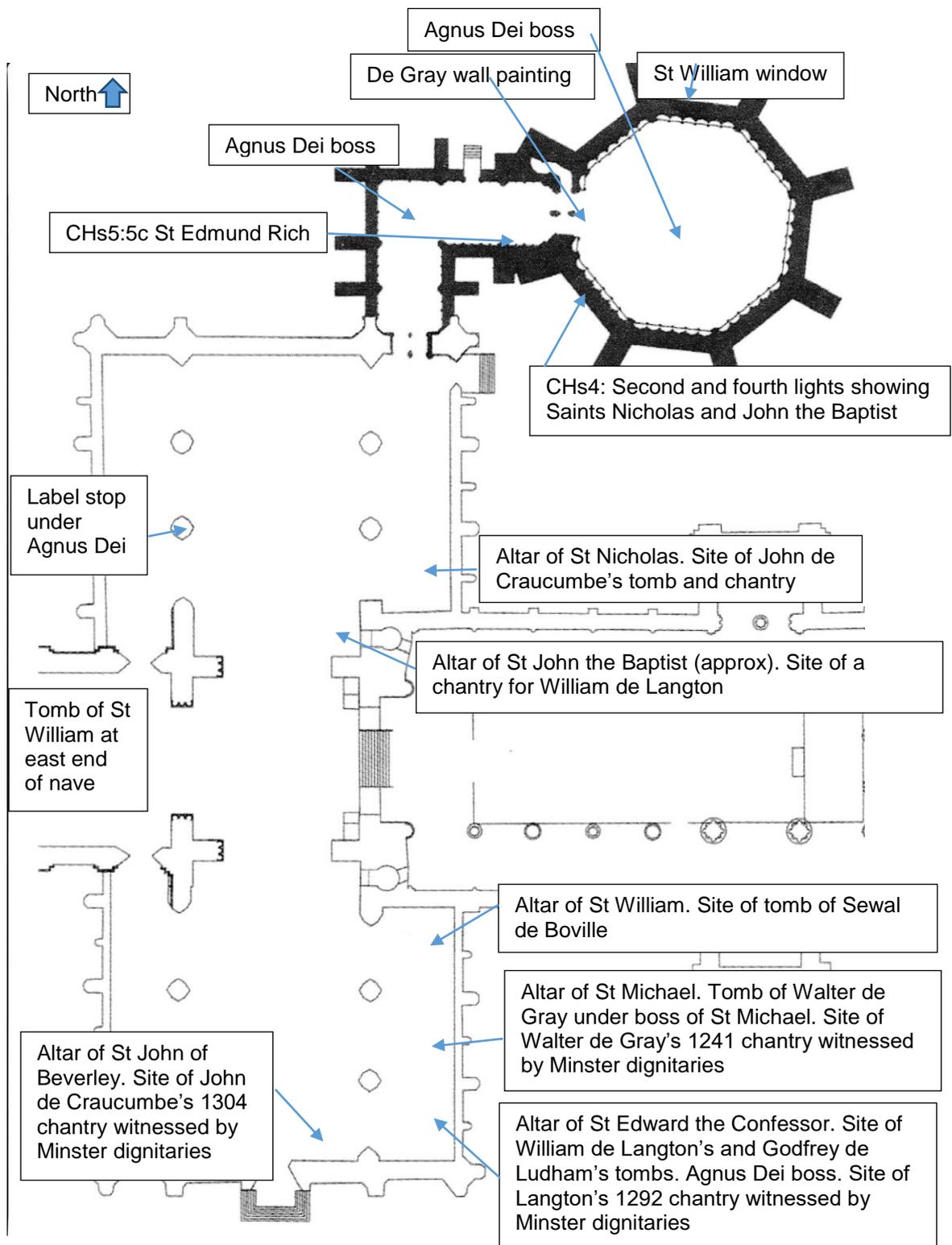


Figure 11: The *Agnus Dei* boss in the ceiling of the former Chapel to St Edward the Confessor in the south transept:



Figure 11a: The *Agnus Dei* boss in the ceiling of the former Chapel to St Edward the Confessor in the south transept (photograph and © Geoff Green)

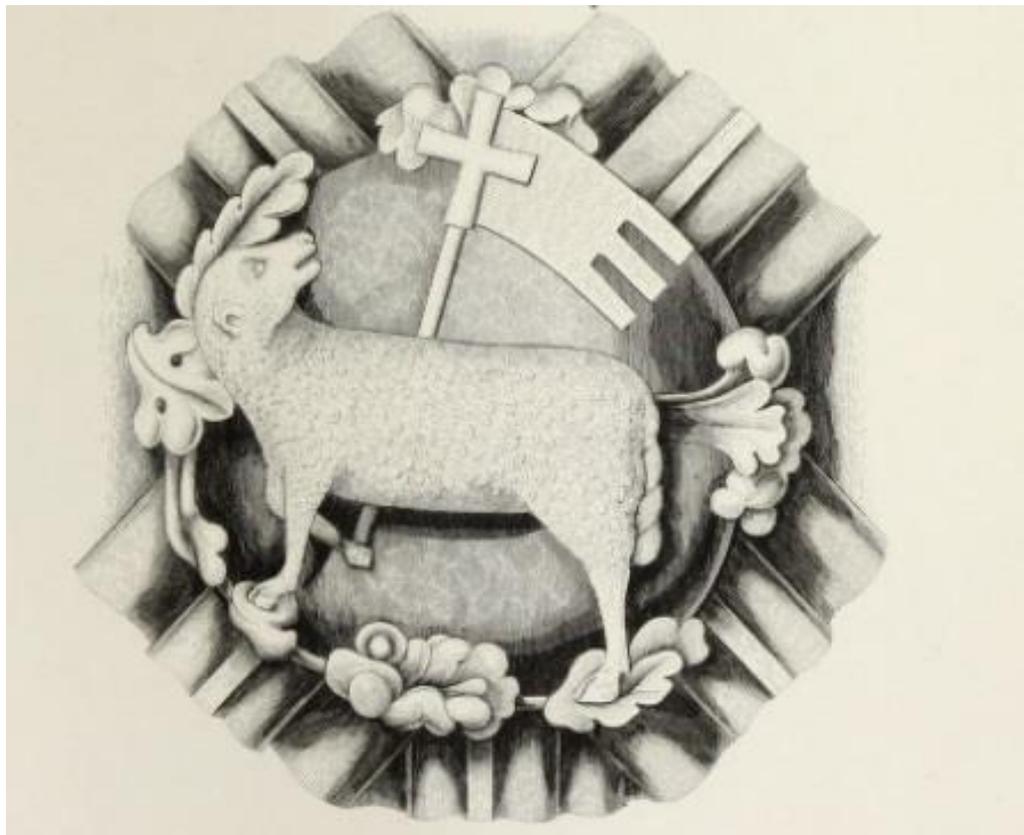


Figure 11b: One of two "Bosses in the South Transept", in John Browne, *History*, Vol.2, Pl. XL

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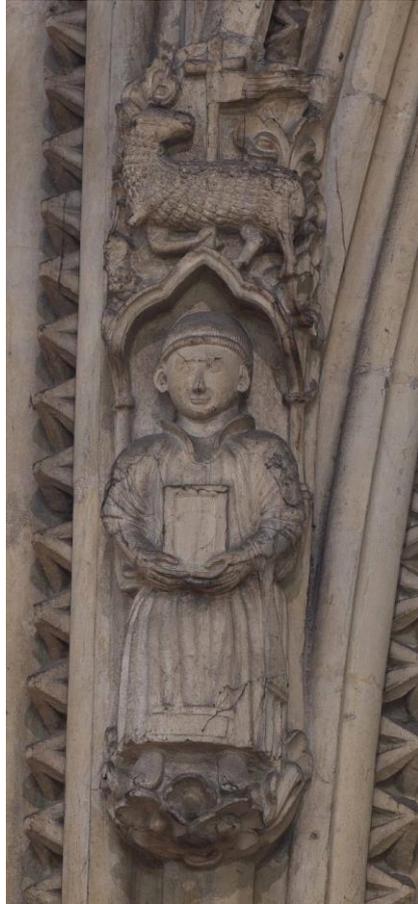


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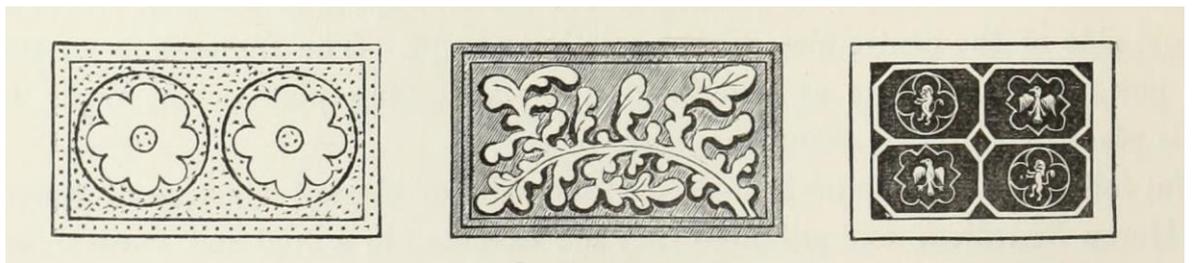


Figure 12c: Painted decoration seen on the badge at the base of the label stop by John Browne, *History*, Vol.1, 76

Figure 13: Donors carved in the piscina at St-Urbain, Troyes:



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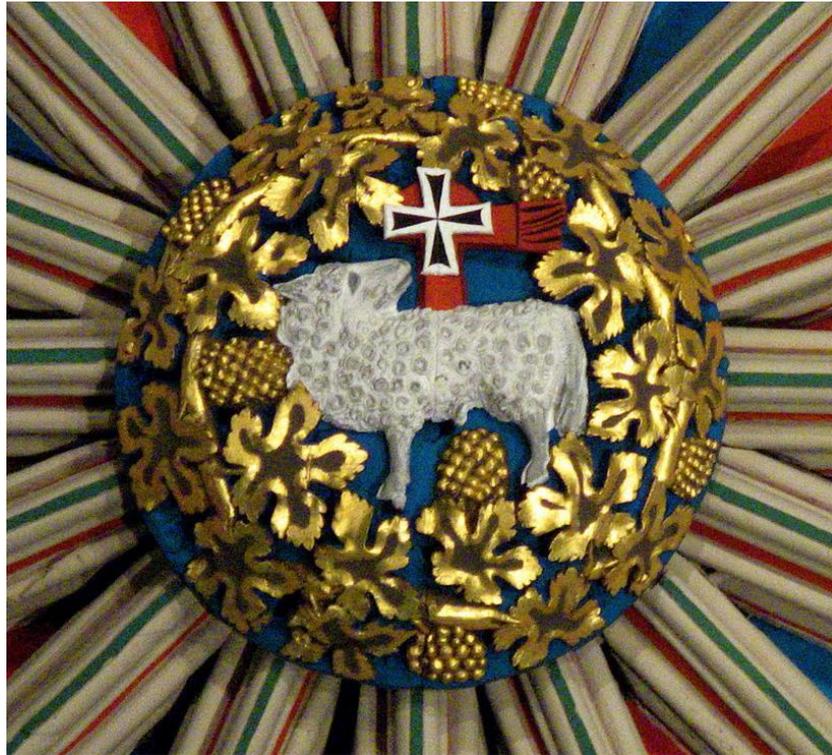


Figure 14a: In the centre of the Chapter House ceiling (photograph: Hilary Moxon)

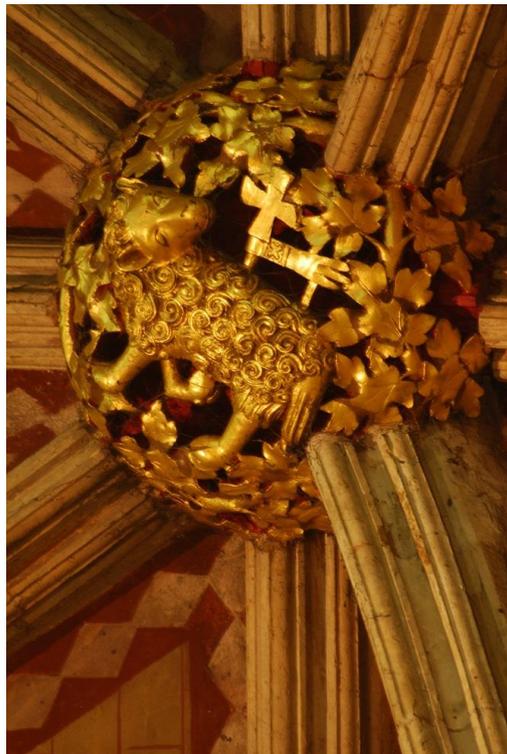
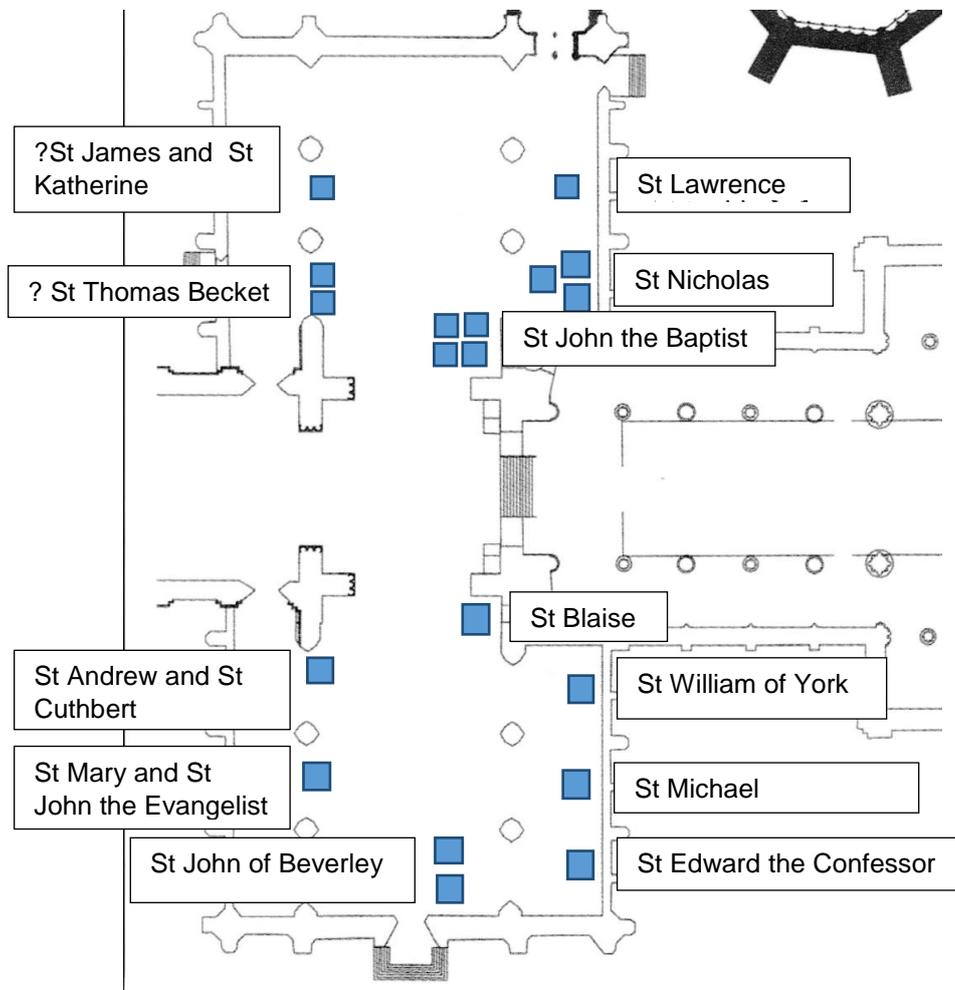


Figure 14b: In the corner of the Vestibule (photograph: Hilary Moxon) *Agnus Dei* bosses in the Chapter House complex:



- | | |
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| 1. ?St James and St Katherine: | Gilbert de Sarum, <i>Fabric Rolls</i> , 292 |
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Figure 15: Plan showing the approximate location of chantries created in the Transepts by or for canons and archbishops involved in the Minster during the thirteenth century. Based on a reconstruction of the floorplan by Stuart Harrison and Christopher Norton, *York Minster: An Illustrated Architectural History 627-c1500* (York: The Chapter of York, 2015), 21 and from information in Stuart Harrison and Christopher Norton, *An Architectural History of York Minster c. 1070-1220* (London: Society of Antiquaries of London, forthcoming), Part 5, Chapter II.

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Figure 17: Figures of kings and archbishops formerly painted on the west wall of the chapter house, recorded by John Carter in 1790 (BL, Add Ms 29929, fol. 100)

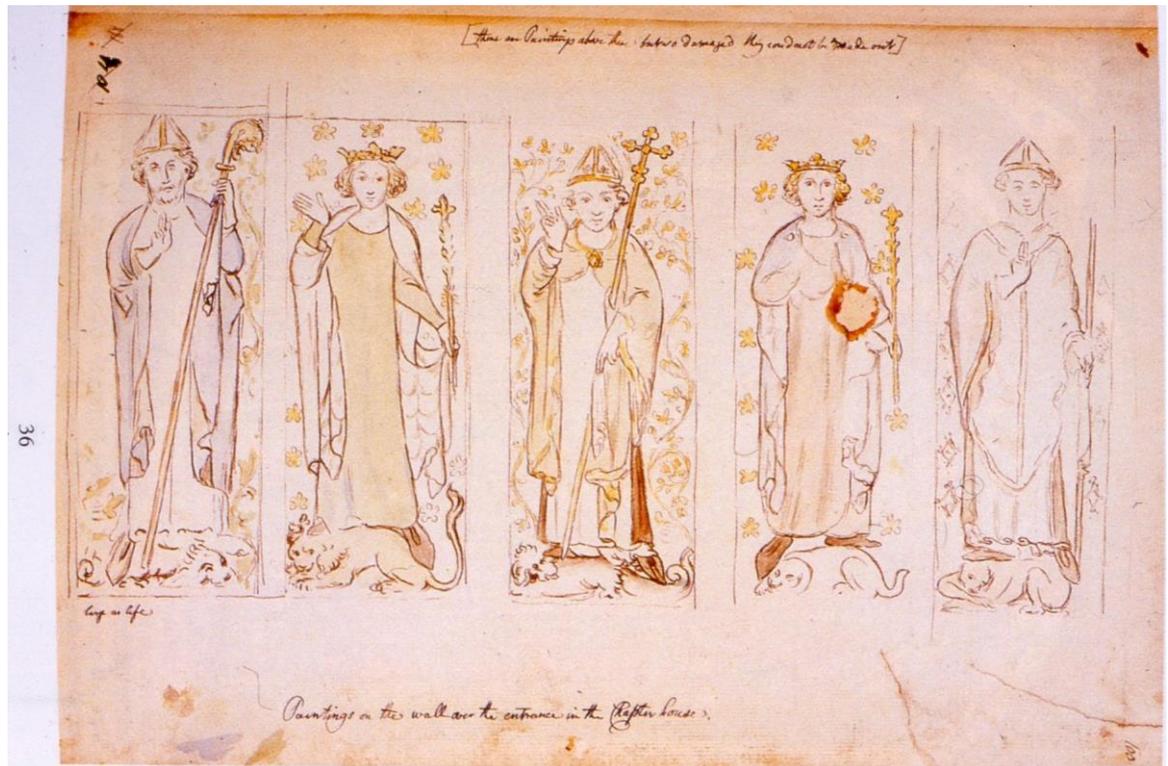


Figure 18: Shield of Amaury de Montfort in CHs2: D1 (lower) (photograph: Hilary Moxon)



Figure 19: The interior of the Chapter House, ca. 1795, from Joseph Halfpenny, Gothic ornaments in the Cathedral Church of York, Pl. 102

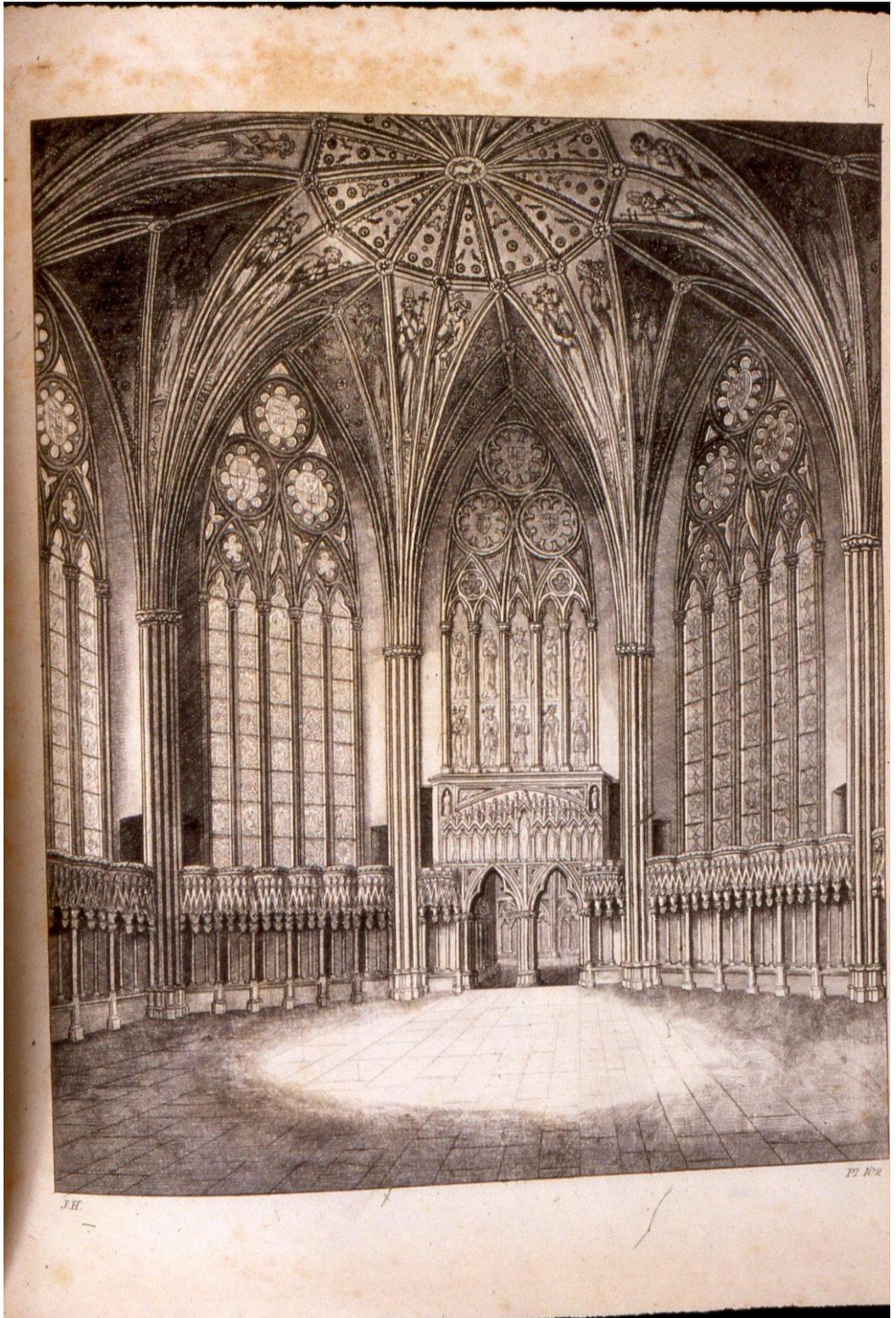


Figure 20: Drawing of CHn3, the William Window, by John Britton, *The History and Antiquities of the Metropolitan Church at York*, Pl. XXXII

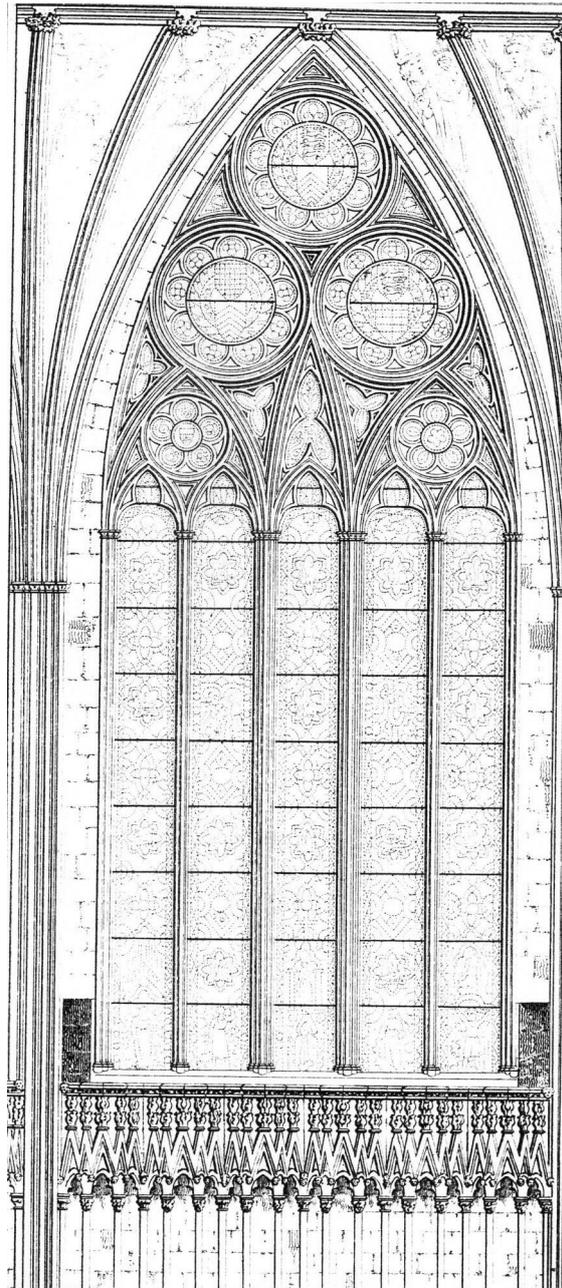
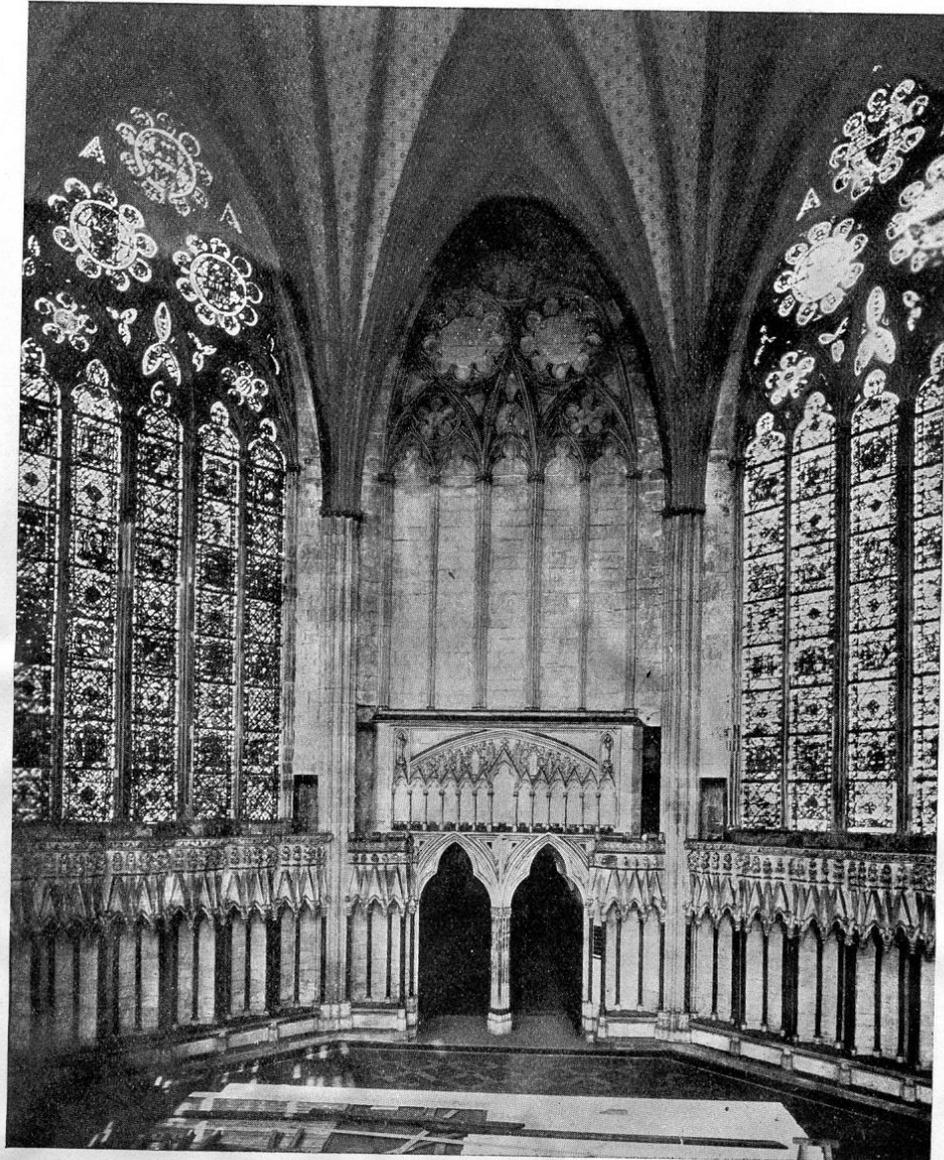
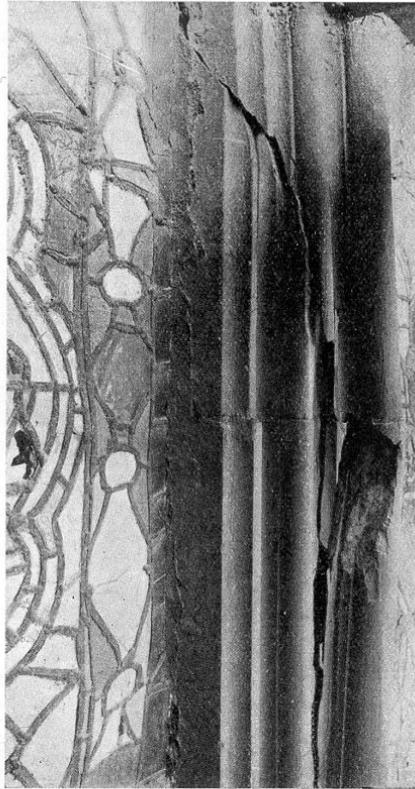


Figure 21: "Chapter House, restored 1843 [sic]" in *The Restoration of York Minster* (February, 1899), 15



Chapter House, restored 1843.

Figure 22: “Example of the Exterior decay in parts of the Tracery and Mullions of the Chapter-House fractured by expansion of the iron saddlebars, now restored,” in York Minster Restoration: Eighth Occasional Paper (Leeds: Richard Jackson, 1905), 3, identified as CHn3 in this study



Example of Exterior decay in parts, Tracery and Mullions of Chapter-House fractured by expansion of the iron saddlebars, now restored.

Figure 23: St William Window, photographed by W.Watson, ca. 1915 (YMA, Green Photographic Collection © Dean and Chapter of York)

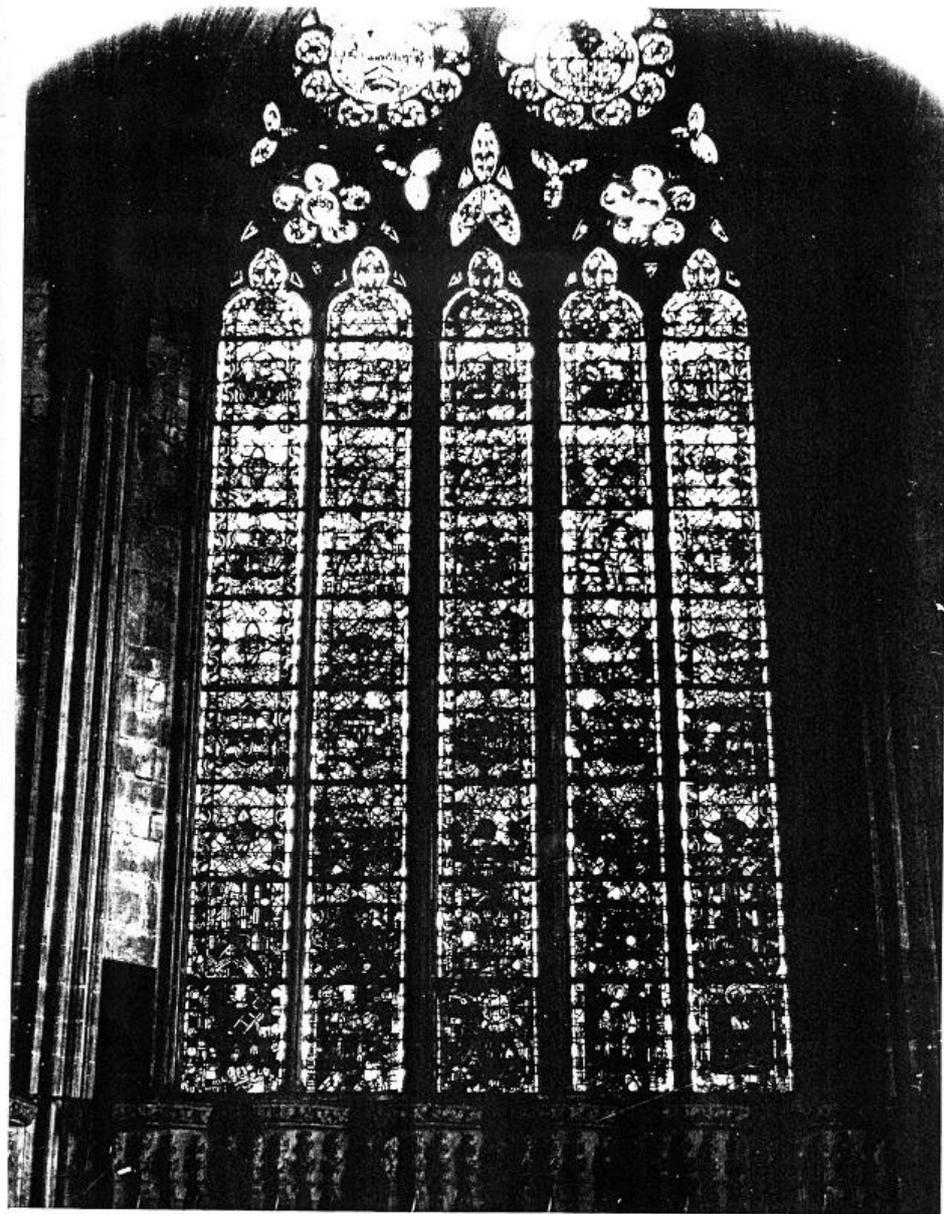


Figure 24: Appearance of the windows after the re-leading exercise and before World War II (all photographs from YMA, Green Photographic Collection):

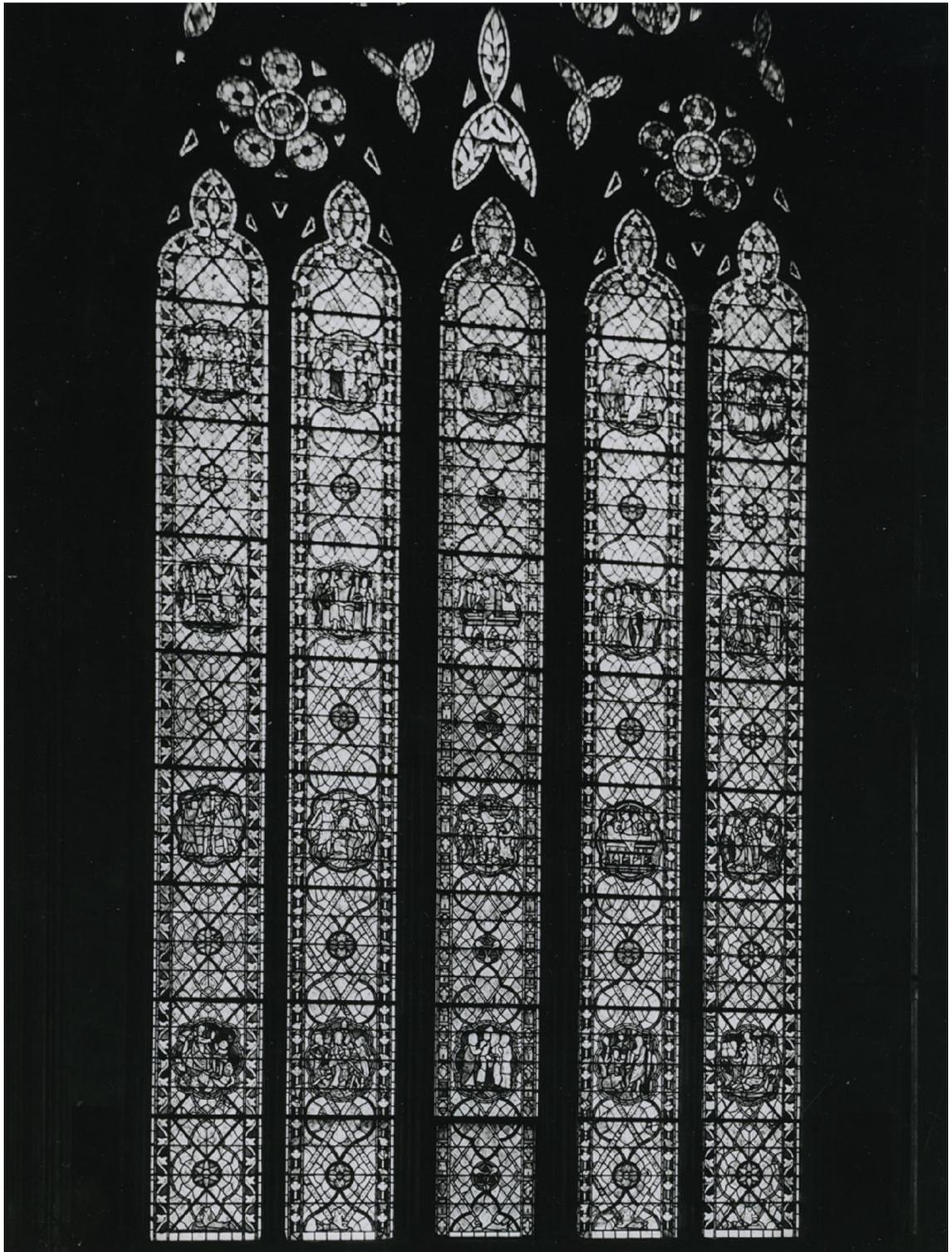


Figure 24a: Passion and Resurrection (then known as the Passion) before World War II (YMA, Green Photographic Collection, 4666, (est) 1929-32: 58 © Dean and Chapter of York)

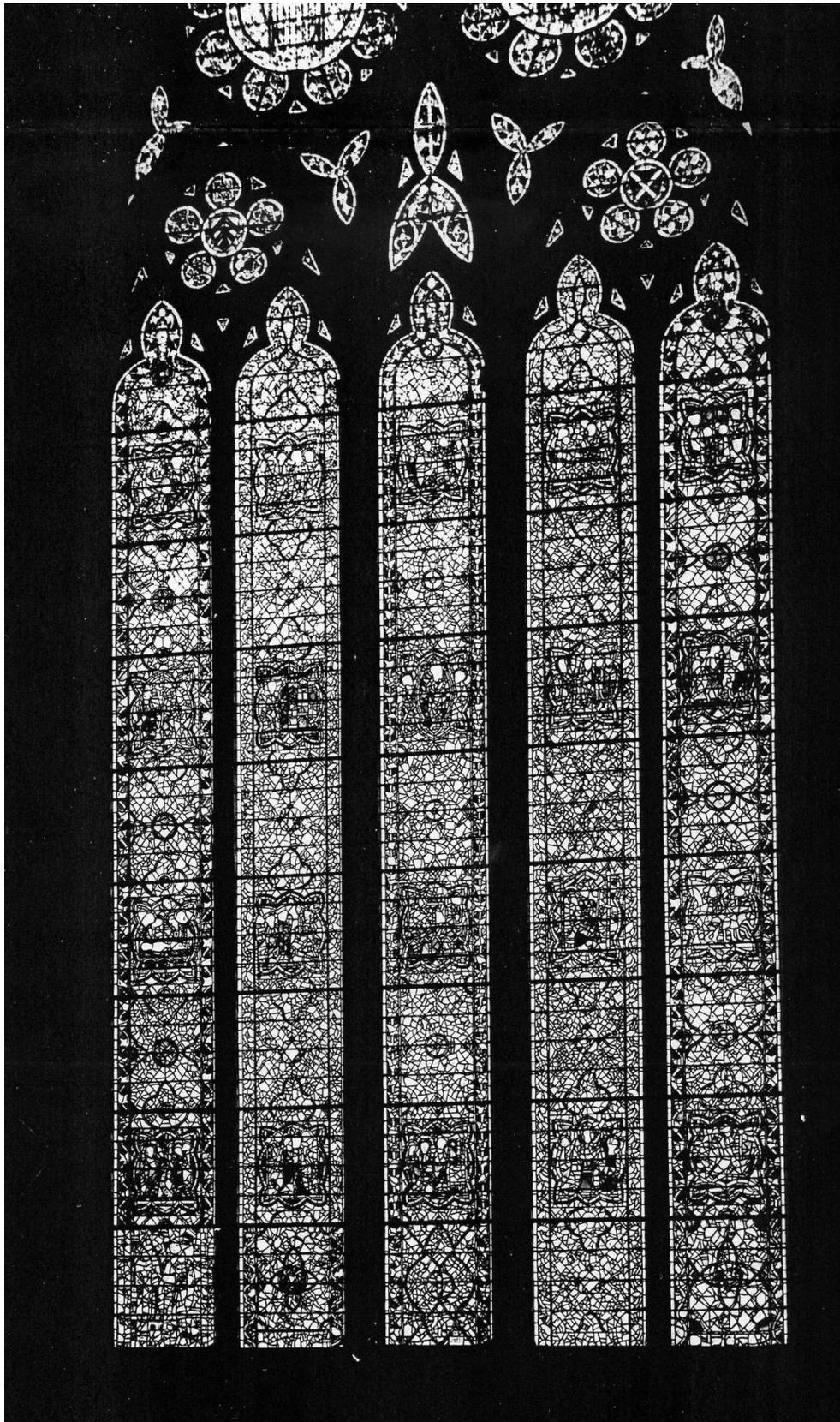


Figure 24b: The Virgin Mary (then known as the Early Life of Christ and the Death of the Virgin Mary), YMA, Green Photographic Collection, 4791, after the re-leading exercise and before World War II: 57 © Dean and Chapter of York

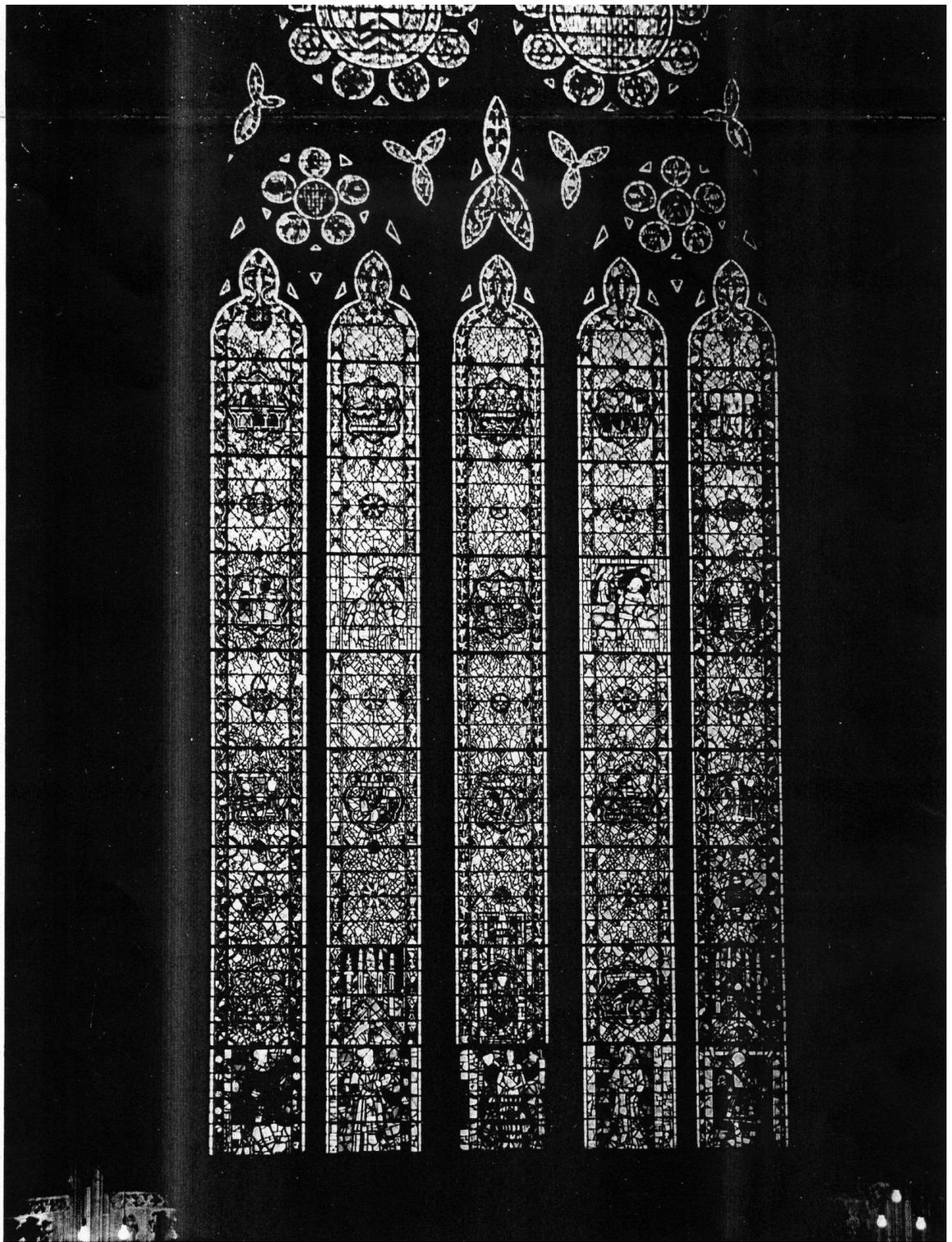


Figure 24c: William of York (then known as Thomas Becket), YMA, Green Photographic Collection, 4885, after the re-leading exercise and before World War II: 56 © Dean and Chapter of York

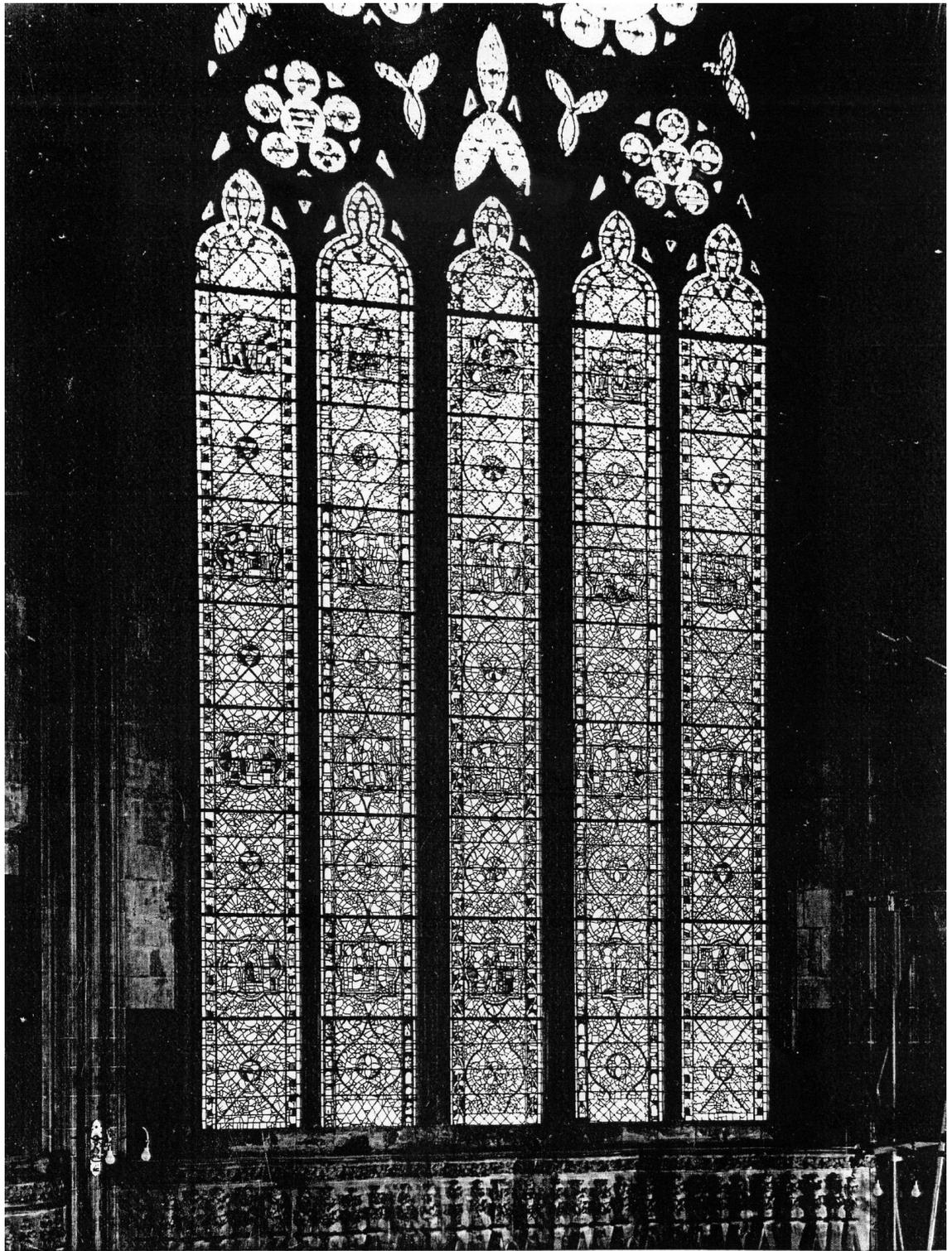


Figure 24d: Katherine of Alexandria, YMA, Green Photographic Collection, 4885, after the re-leading exercise and before World War II: 55 © Dean and Chapter of York

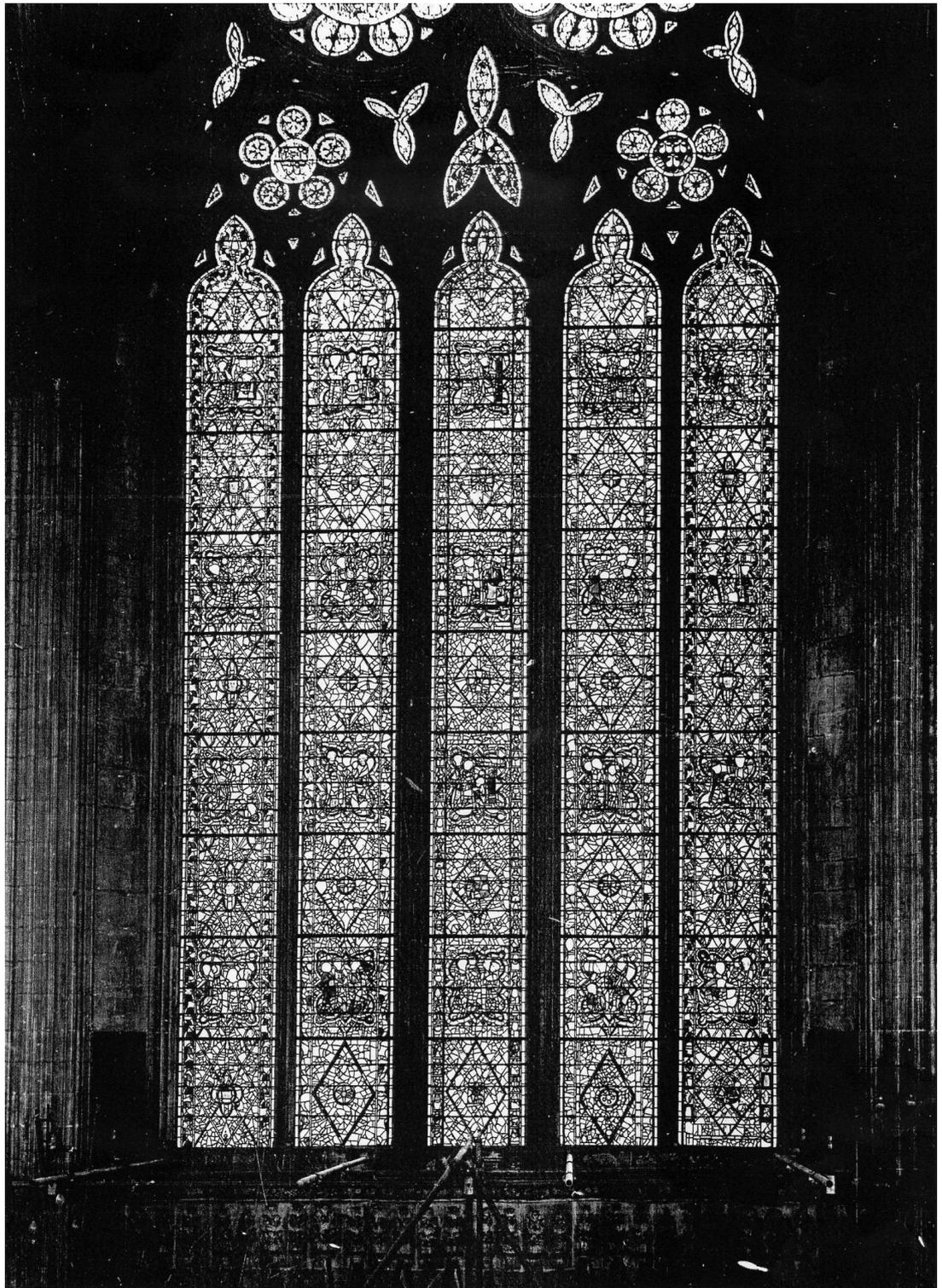


Figure 24e: Peter, YMA, Green Photographic Collection, 5127, after the re-leading exercise and before World War II: 59 © Dean and Chapter of York

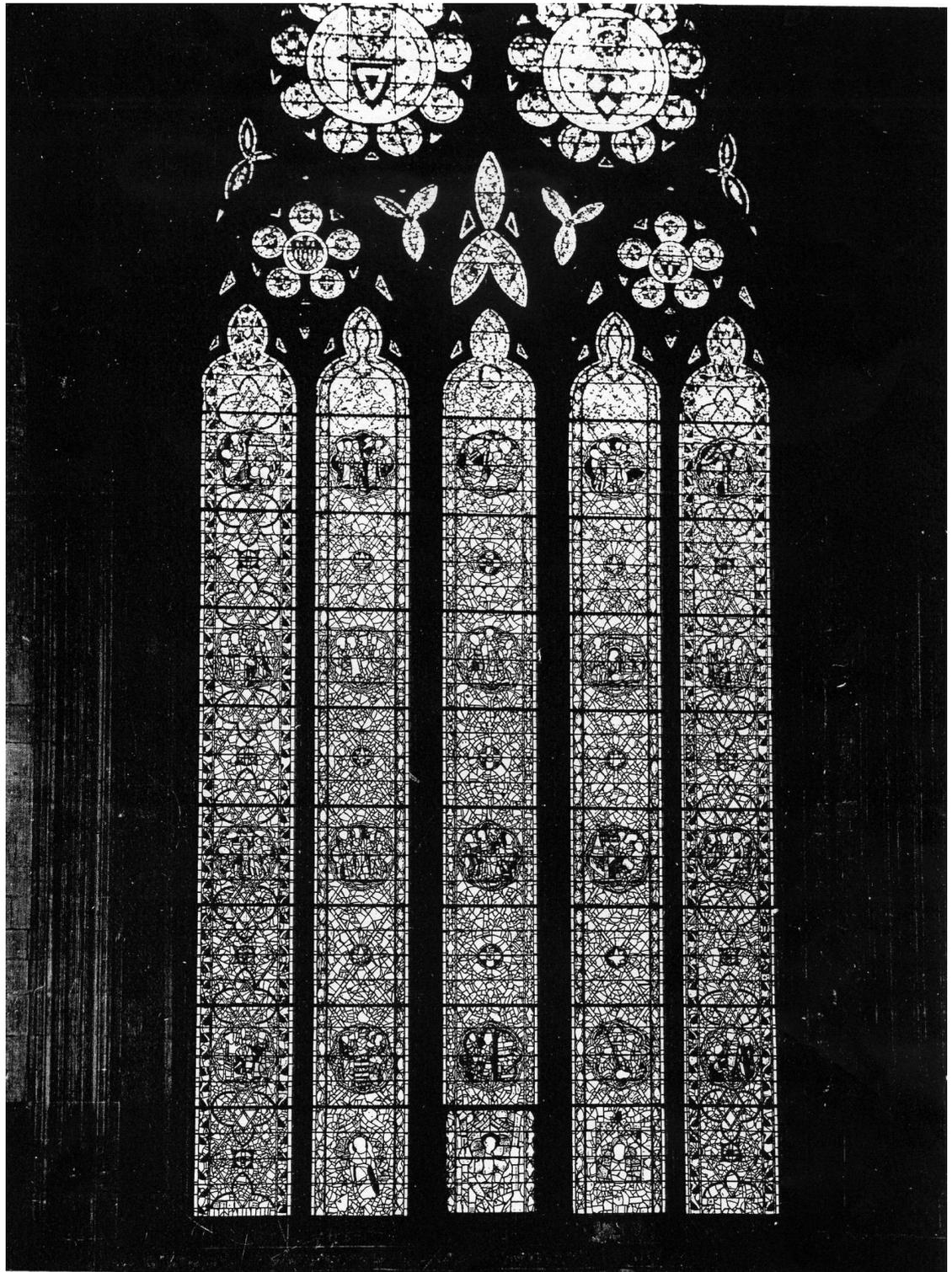


Figure 24f: Paul, YMA, Green Photographic Collection, 5221, after the re-leading exercise and before World War II: 60 © Dean and Chapter of York

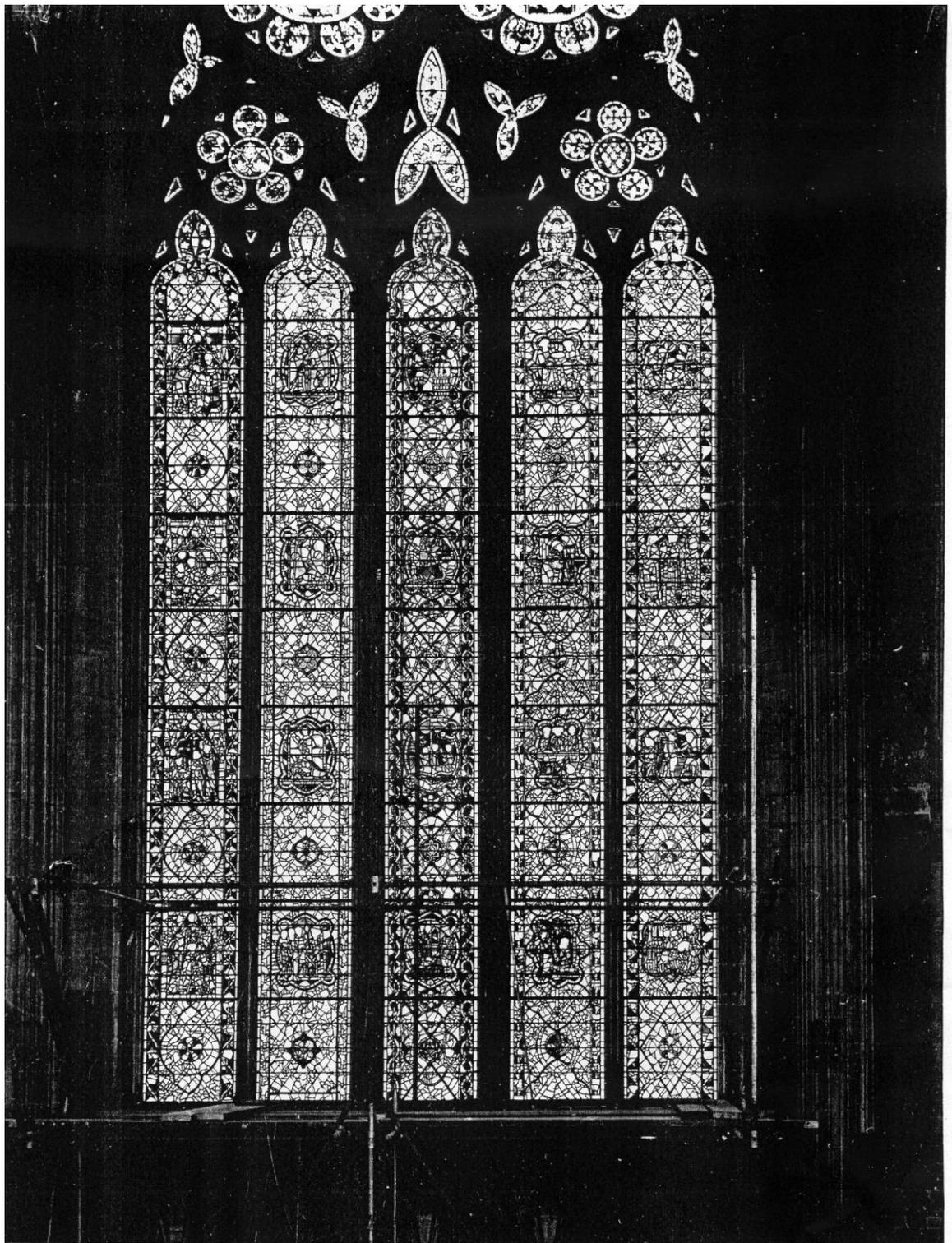


Figure 24g: The Five Saints (Thomas Becket, known then as Denis, Margaret, Nicholas, John the Baptist and Edmund), YMA, Green Photographic Collection, 5313, after the re-leading exercise and before World War II: 61 © Dean and Chapter of York

Figure 25: Sketch to accompany Para. 3 of the York Glass Report 1928, to show the Quantity of Glass covered by the Lead now in use," (SPAB York Glass File 1927-30) © Society for the Protection of Ancient Buildings

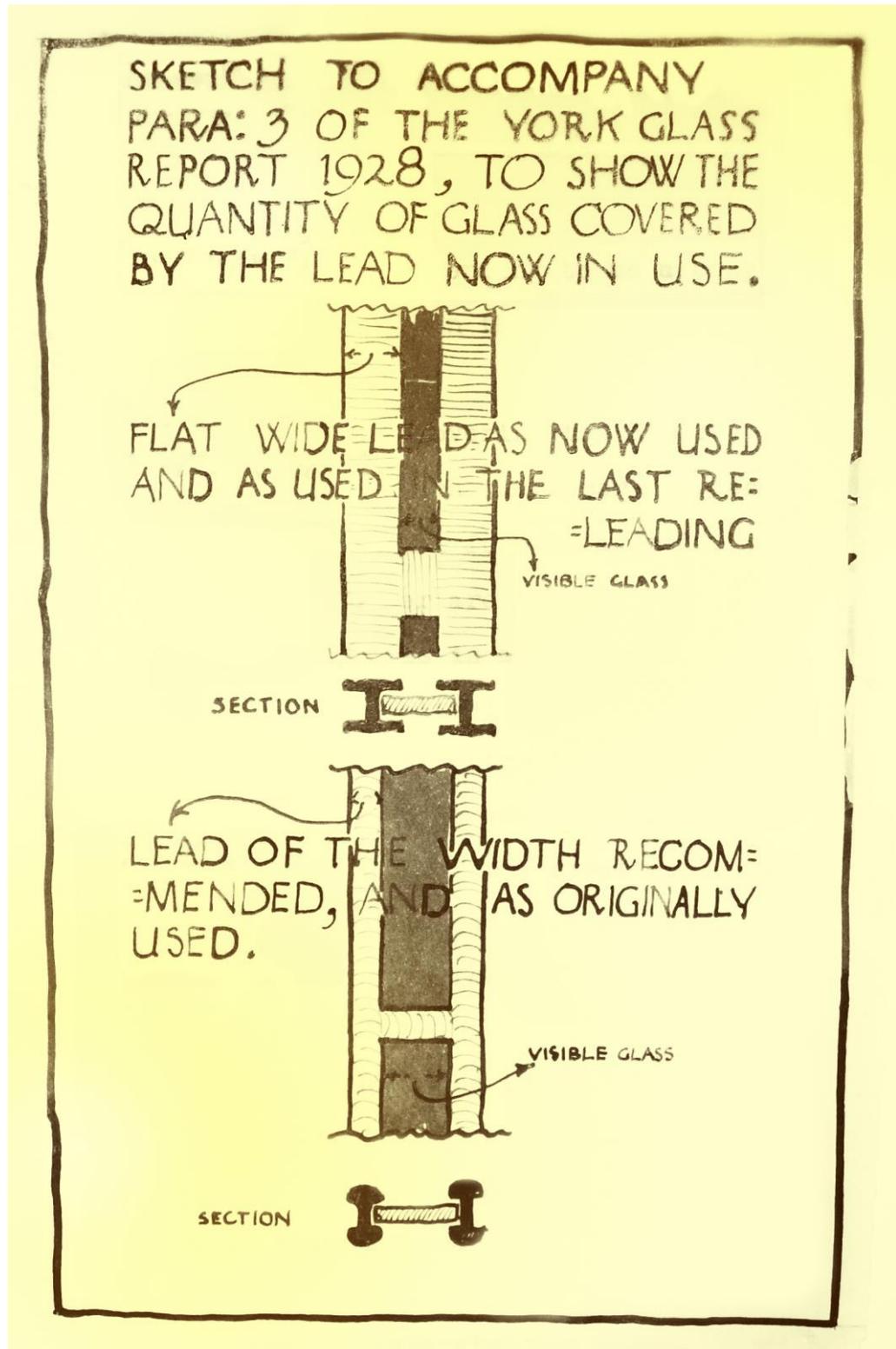
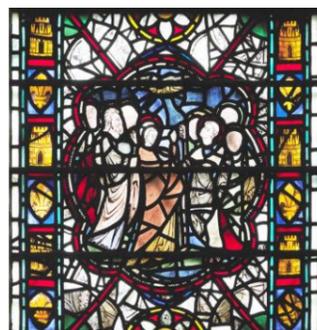


Figure 26: The Reconstructions of the suggested original narrative sequences

Figure 26a: Reconstructions of the suggested original narrative sequence of Reconstruction of the Passion and Resurrection window (CH1). Photographs by Nick Teed and Anna Milsom and reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon



CH1:36: The Ascension



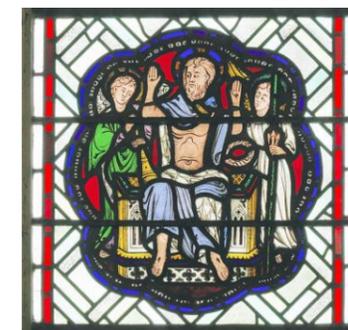
CH1:40: Pentecost



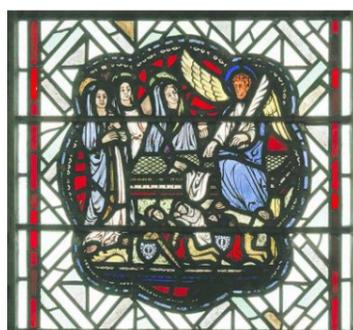
CH1:38: The Coronation of the Virgin



CH1:39: Raising the Dead at the Last Judgement



CH1:27: Christ in Judgement



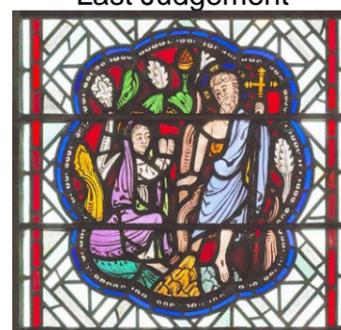
CH1:26: The Three Marys at the Tomb or CH1:10



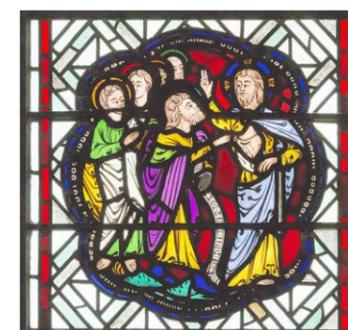
CH1:10: The Harrowing of Hell or CH1:26



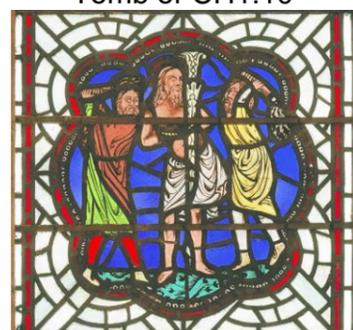
CH1:28: The Resurrection of Christ



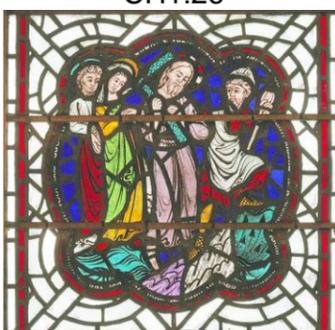
CH1:9: Noli me Tangere



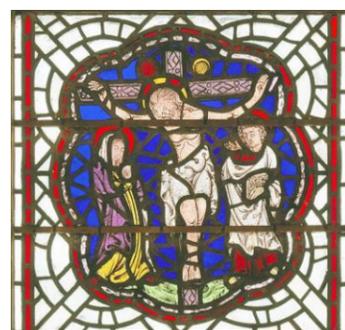
CH1:29: Doubting Thomas touches the wounds of the risen Christ



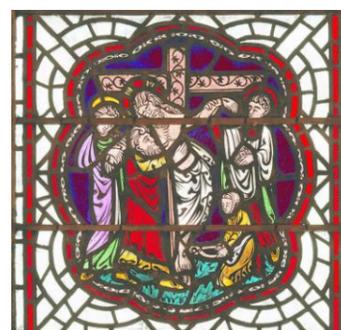
CH1:16: The Flagellation of Christ.



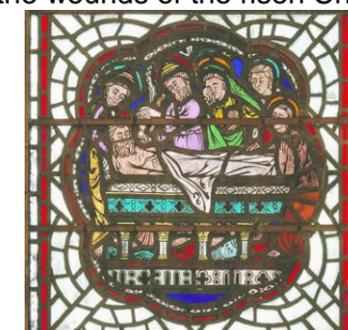
CH1:20: Via Crucis: carrying the cross to Calvary



CH1:18: The Crucifixion of Christ



CH1:37: The Deposition



CH1:19: The Entombment



CH1:30: Entry into Jerusalem



CH1:6: The Agony in the Garden



CH1:8: (Probably) Judas plotting with the High Priests



CH1:7: Christ healing Malchus's ear

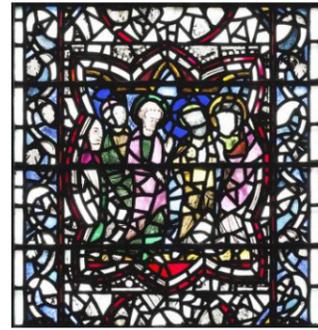


CH1:17: The Arrest of Christ

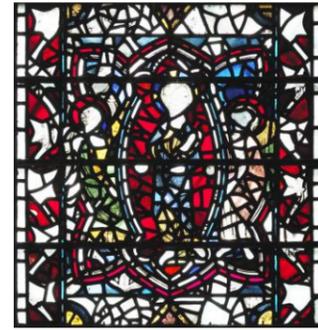
Figure 26bi: Reconstruction of the suggested original sequence of the Virgin Mary window (CHn2: Option 1). Photographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon)



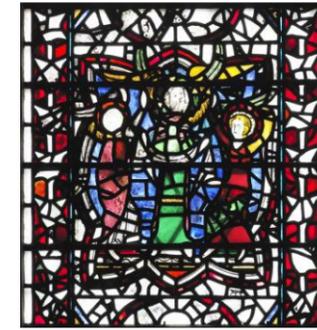
CHn2:37: The Funeral Cortège



CHn2:29: The Apostles witnessing the Assumption



CHn2:40: Christ taking Mary's soul



CHn2:28: The Assumption of the soul of the Virgin



CHn2:36: The Coronation of the Virgin



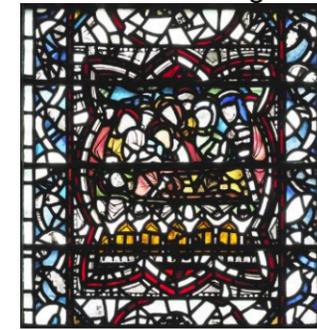
CHn2:27: The Flight into Egypt



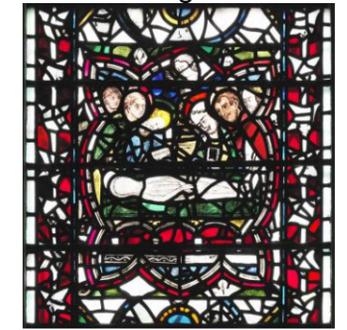
CHn2:7: The Fall of Idols or the Return of the Holy Family



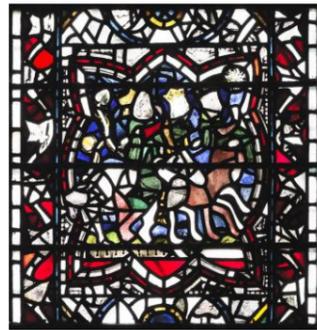
CHn2:18: The Purification:



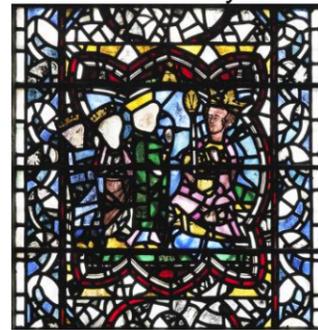
CHn2:39: The Apostles at the Virgin's deathbed



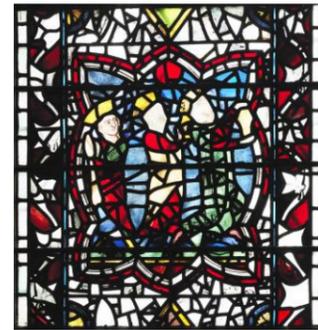
CHn2:38: The moment of the Virgin's death



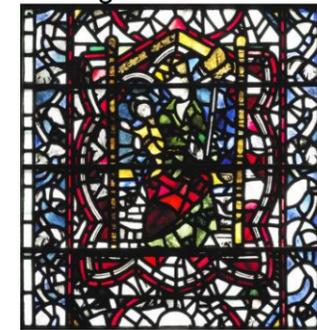
CHn2:10: The Magi on horseback following the star



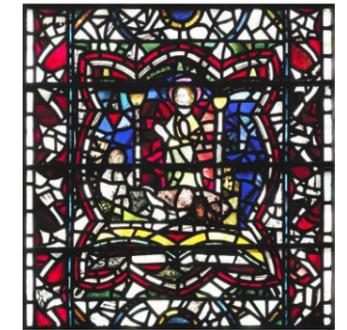
CHn2:17: The Magi before Herod



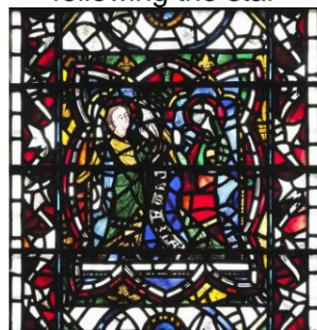
CHn2:16: The Adoration of the Magi



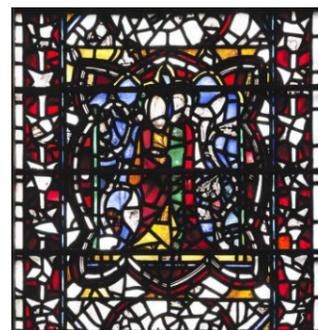
CHn2:19: The Virgin and Child receiving gifts from the Magi



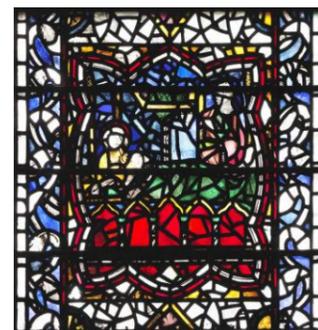
CHn2:30: The Magi warned in a dream ?



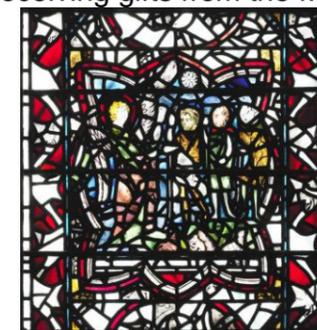
CHn2:6: The Annunciation, possibly doubling with the announcement of Mary's impending death



CHn2:8: The Visitation



CHn2:9: The Nativity



CHn2:20: The Angel appearing to the Shepherds

The only available panel is the unlikely CHn2:26: Herod observing the Massacre of the Innocents, or, if CHn2:26 were in 6a, the panel here would have been the equally unlikely CHn2:27: The Flight into Egypt

Figure 26bii: Reconstruction of the suggested original sequence of the Virgin Mary window (CHn2: Option 2). Photographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon



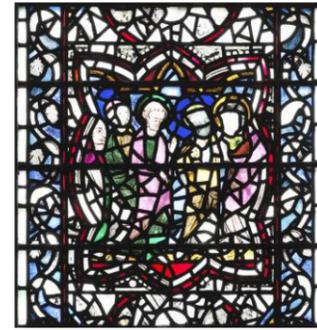
CHn2:37: The Funeral Cortège



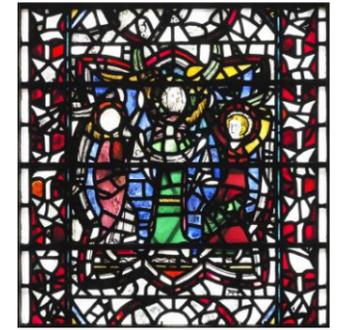
CHn2:7: The High Priest healing the blind from Jerusalem or the Jew watching the funeral procession



CHn2:40: Christ taking Mary's soul



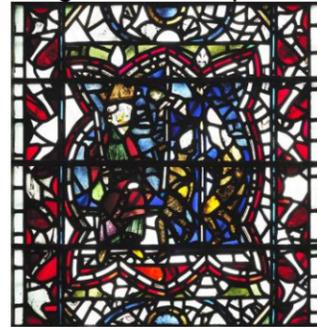
CHn2:29: The Apostles witnessing the Assumption



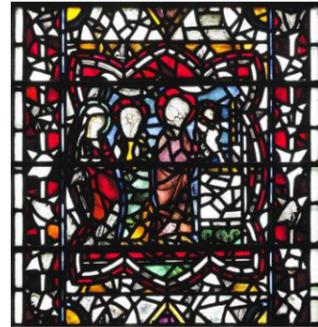
CHn2:28: The Assumption of the soul of the Virgin



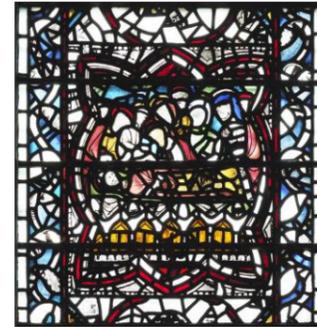
CHn2:27: The Flight into Egypt



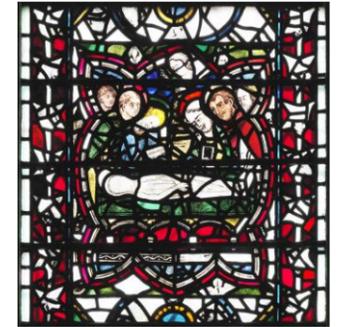
CHn2:26: Herod observing the Massacre of the Innocents



CHn2:18: The Purification



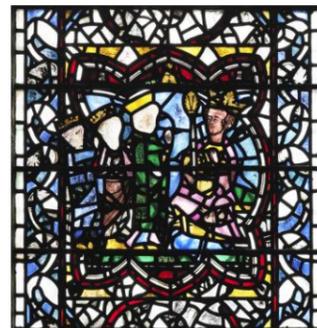
CHn2:39: The Apostles at the Virgin's deathbed



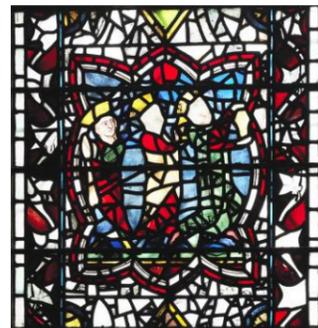
CHn2:38: The moment of the Virgin's death



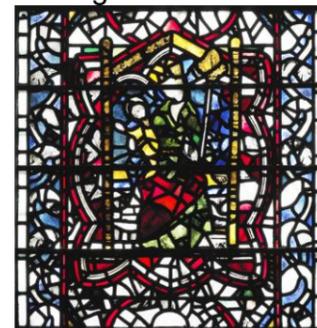
CHn2:10: The Magi on horseback following the star



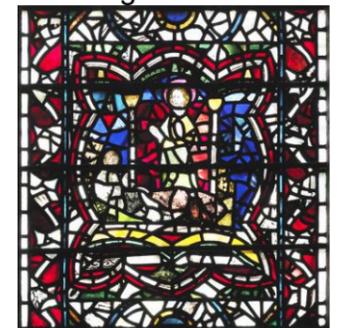
CHn2:17: The Magi before Herod



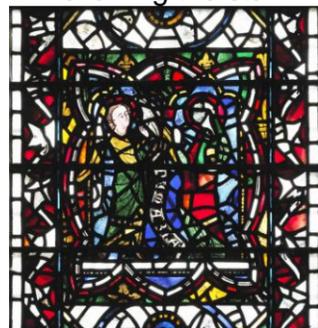
CHn2:16: The Adoration of the Magi



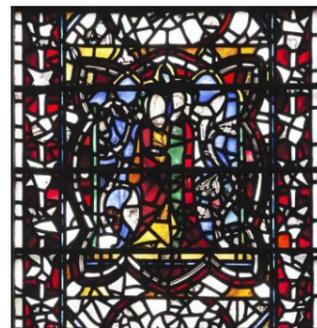
CHn2:19: The Virgin and Child receiving gifts from the Magi



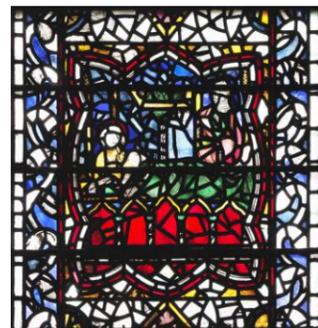
CHn2:30: The Magi warned in a dream



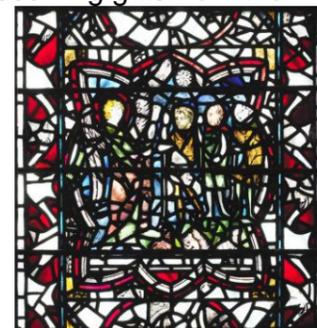
CHn2:6: The Annunciation, possibly doubling with the announcement of Mary's impending death



CHn2:8: The Visitation



CHn2:9: The Nativity

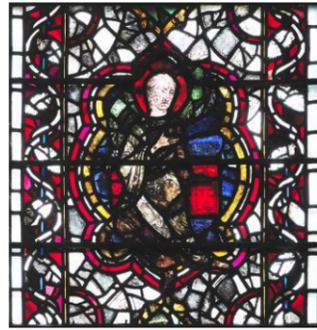


CHn2:20: The Angel appearing to the Shepherds

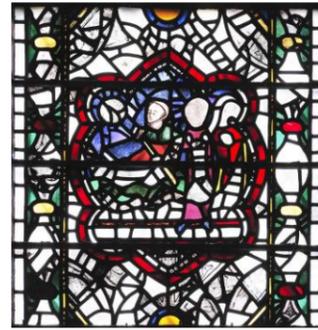


CHn2:36: The Coronation of the Virgin

Figure 26c: Reconstruction of the suggested original sequence of the William window (CHn3). Photographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon



CHn3:10: A trumpeting angel. (currently as created by Milner White)



CHn3:37
An early part of the drowning boy miracle OR William comes to the aid of sailors



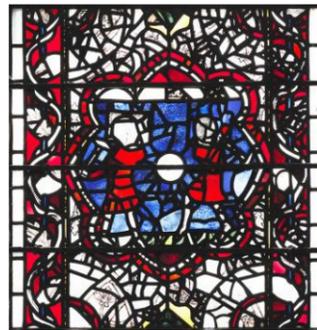
CHn3:38: William saves a drowning boy



CHn3:39: A boy drowns in the well and is shown revived.



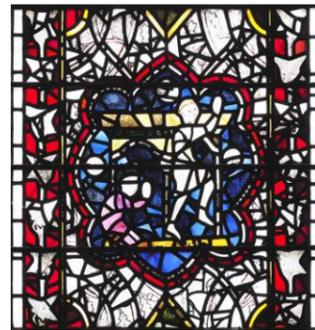
CHn3:30: William is canonised or otherwise honoured/ welcomed? Or his Translation.



CHn3:16: Ralph and Besing fighting



CHn3:9: Besing overwhelms Ralph



CHn3:18: Ralph's blindness cured.

CHn3:29: Either a double miracle (eg woman who swallowed a frog taken to the tomb) or a single miracle

CHn3:40: Either a double miracle (eg woman cured after swallowing a frog) or a single miracle



CHn3:26: Blind girl from Leeds healed

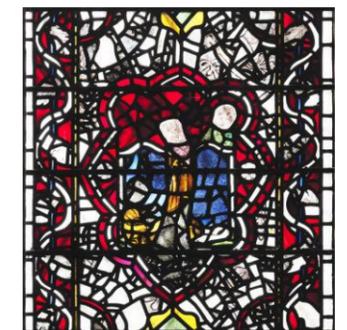
CHn3:27: A single miracle panel. Healing with mortar, curing lepers, curing the mad?



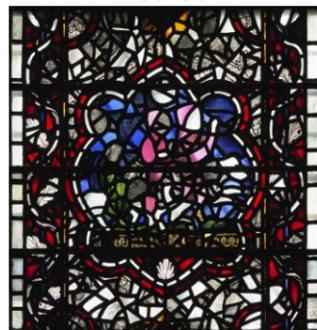
CHn3:28: Several people who are crippled or dumb healed



CHn3:19: Woman brought to the tomb on a cart



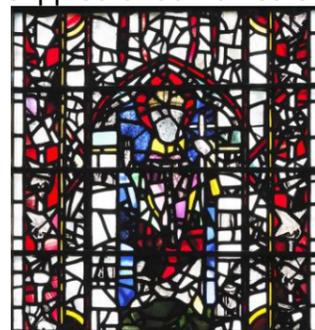
CHn3:20: Woman on the cart cured



CHn3:6: Ouse Bridge miracle

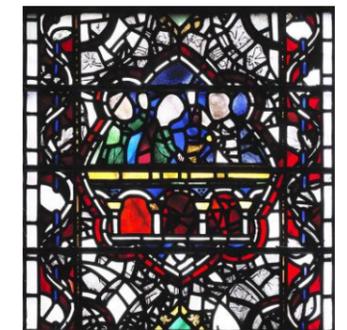


CHn3:17: William greeted outside the Minster



CHn3:8: Entronement

CHn3:7: William dies



CHn3:36: William's corpse is unscathed

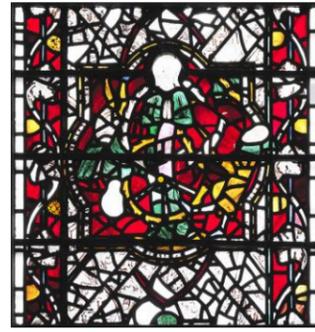
Figure 26d: Reconstruction of the suggested original sequence of the Katherine of Alexandria window (CHn4). Photographs by Nick Teed and Anna Milsom, reconstruction by Chloe Morgan © York Glaziers Trust and Hilary Moxon



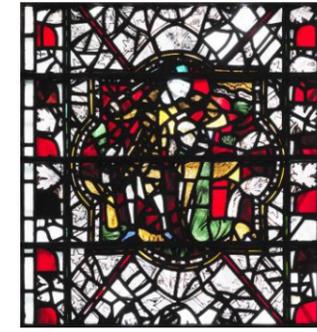
CHn4:39: The Empress and Porphyrius visit Katherine in prison



CHn4:37: Christ visits Katherine in prison with angels



CHn4:38: Katherine saved from the wheels



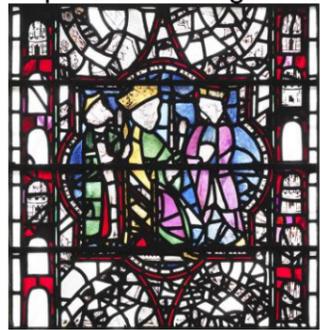
CHn4:36: Martyrdom of Katherine



CHn4:40: Katherine's soul carried to heaven by angels



CHn4:29: Philosophers thrown into flames



CHn4:27: Katherine before Maxentius



CHn4:28: The scourging of Katherine



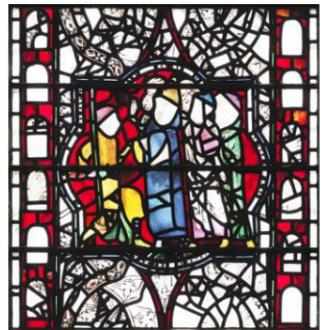
CHn4:26: Katherine returned to prison



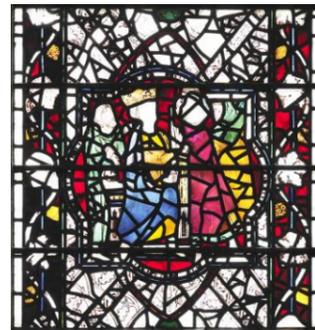
CHn4:30: Maxentius leaves the City



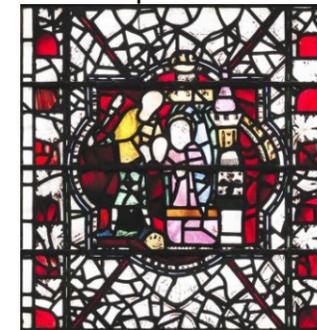
CHn4:19: Maxentius sends a messenger to gather philosophers



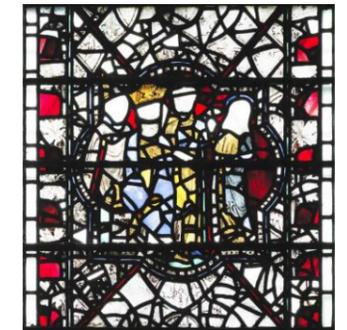
CHn4:17: Messenger and philosophers



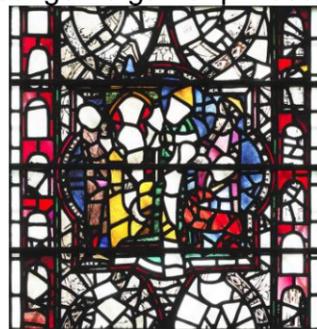
CHn4:18: Philosophers presented to Maxentius



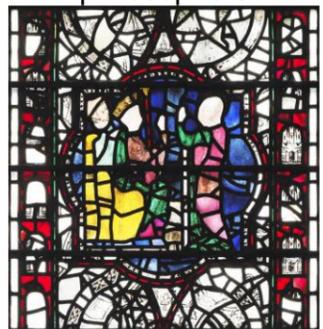
CHn4:16: Katherine brought from prison



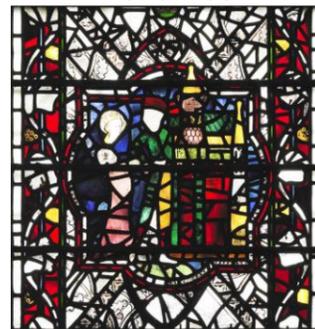
CHn4:20: Katherine faces Maxentius and the philosophers



CHn4:9: Beasts brought to be sacrificed



CHn4:7: Katherine protesting to Maxentius



CHn4:8: Katherine escorted to prison



CHn4:6: An angel visits Katherine in prison

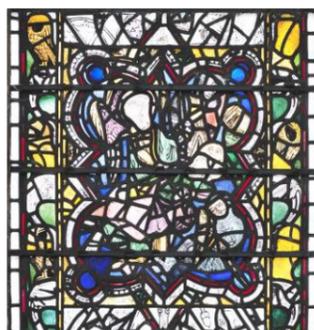


CHn4:10: Maxentius and advisers hatching the plot

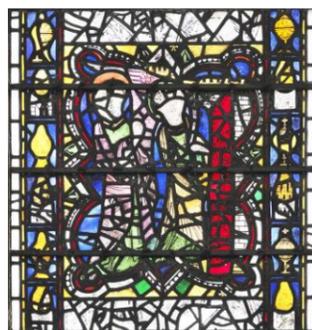
Figure 26e: Reconstruction of the suggested original sequence of the Peter window (CHs2). Pographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon



CHs2:6: Christ's selection of Peter in "on this rock"



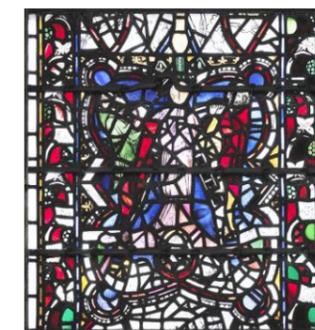
CHs2:29: Angel freeing Peter from prison



CHs2:28: Angel leading Peter to the gates of the city



CHs2:39: Peter arrested and brought before Nero or Agrippa



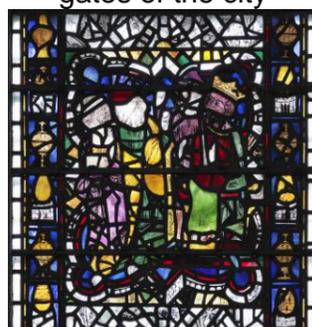
CHs2:40: The Crucifixion of Peter



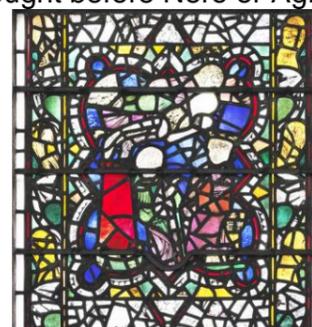
CHs2:36: The Vision of Cornelius



CHs2:37: The Baptism of Cornelius



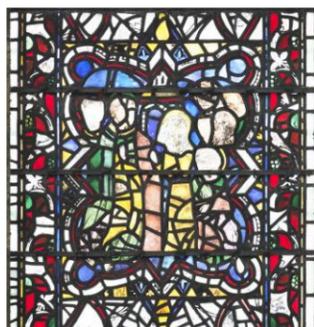
CHs2:38: Peter and Paul before Nero and Simon Magus



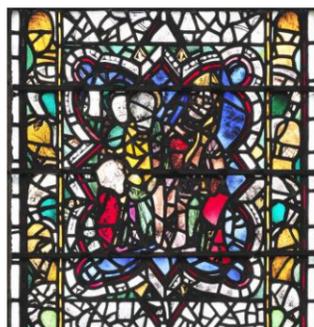
CHs2:27: Simon Magus flying before Peter and Nero



CHs2:26: Simon Magus falling between Peter and Nero



CHs2:20: ?A preaching scene OR specifically "Signs and wonders were done among the people [...] in Solomon's Portico"



CHs2:7: Peter healing with his shadow



CHs2:8: Peter and John before the High Priest.



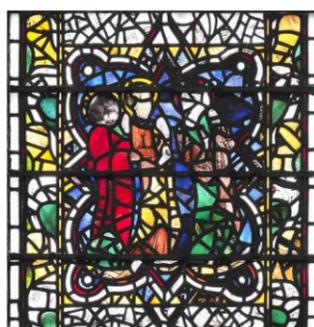
CHs2:17: ?Ananias and Sapphira bring their reduced sale proceeds to Peter OR ? The good followers bring their sale proceeds to Peter.



CHs2:30: ?The punishment of Ananias and Sapphira



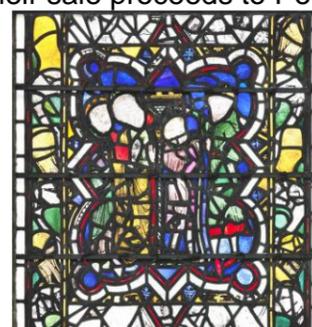
CHs2:10: The Call of Peter and Andrew



CHs2:9: Christ leads Peter and Andrew away



CHs2:18: The cripple at the Gate asks for Peter's help



CHs2:19: The cripple at the Gate is healed



CHs2:16: Christ asks Peter to walk on water

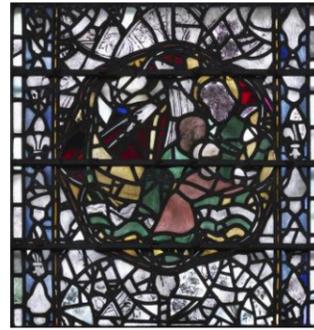
Figure 26f: Reconstruction of the suggested original sequence of the Paul window (CHs3). Photographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon



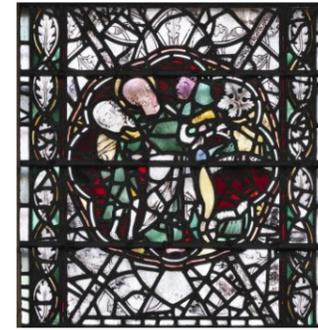
CHs3:36: Fall of Patroclus, or the Fall of Eutychus



CHs3:37: Revival of Patroclus or Eutychus



CHs3:38: Shipwreck on Malta



CHs3:39: Miracle of the viper



CHs3:40: Martyrdom



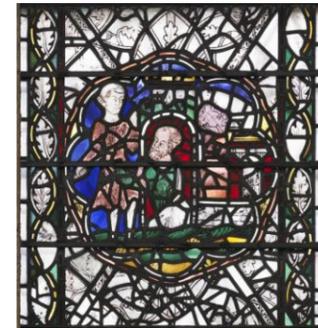
CHs3:26: The evil spirit driven from the slave girl in Philippi



CHs3:27: The slave girl's owner taking Paul and the slave girl to the Magistrate



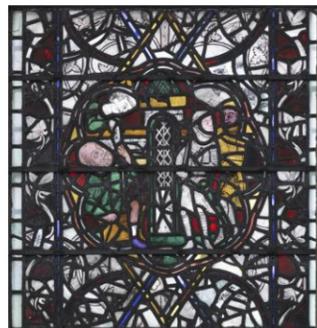
CHs3:28: Paul beaten in Philippi



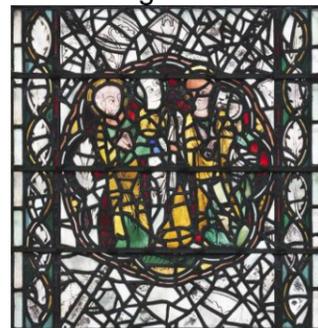
CHs3:29: Paul freed by the earthquake in Philippi: the gaoler dismayed



CHs3:30: The Magistrates in Philippi begging Paul to leave



CHs3:16: Paul fleeing from Damascus



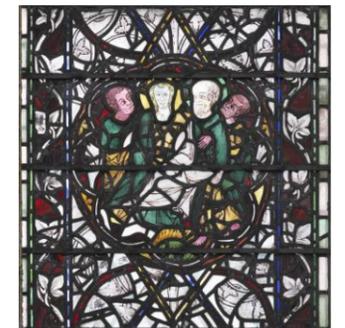
CHs3:17: Barnabas with Paul meeting Peter in Jerusalem



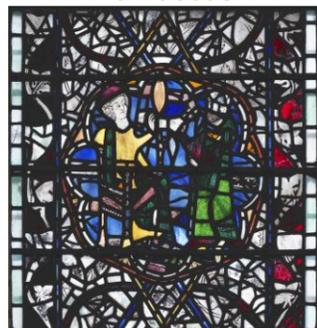
CHs3:18: Paul stoned in Lystra



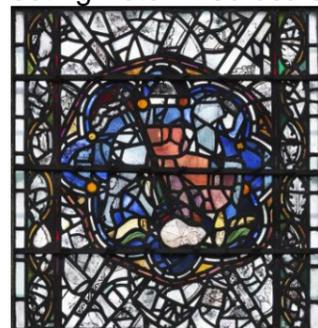
CHs3:19: Paul taken from the city as if dead



CHs3:20: Paul reviving with his disciples



CHs3:6: Paul given letters by the High Priest.



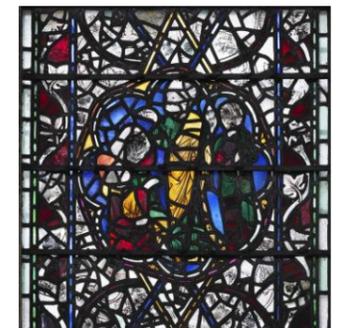
CHs3:7: The Conversion on the road to Damascus



CHs3:8: Paul led blind into the City

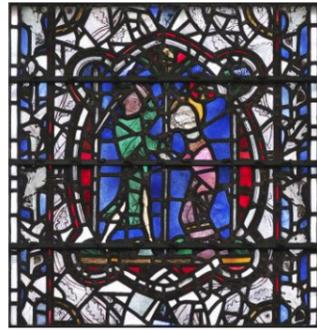


CHs3:9: Paul baptised



CHs3:10: Paul preaching to the Jews in Damascus

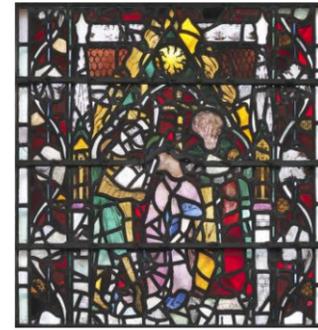
Figure 26g: Reconstruction of the suggested original sequence of the Five Saints window, showing Margaret, Nicholas, Thomas Becket, John the Baptist and Edmund. Photographs by Nick Teed and Anna Milsom, reconstruction by Hilary Moxon © York Glaziers Trust and Hilary Moxon)



CHs4:37: Margaret martyred.



CHs4:38: Nicholas bringing three clerics back to life



CHs4:36: Thomas Becket martyred



CHs4:39: Salome handing Herodias John's head in a dish



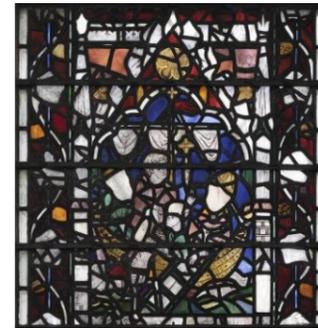
CHs4:40: The discovery of Edmund's head.



CHs4:27: Margaret prevailing over the dragon.



CHs4:28: The Host murdering three clerics



CHs4:26: Thomas Becket leaving or, more probably, embarking to return to England.



CHs4:29: John the Baptist martyred

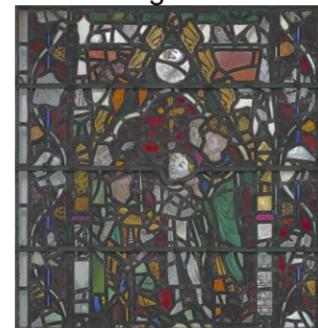
CHs4:30: The martyrdom of Edmund.



CHs4:17: Margaret emerging from the dragon



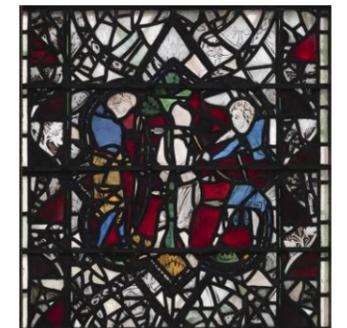
CHs4:18: Nicholas saving sailors in a storm



CHs4:16: Thomas Becket facing the King over the criminal cleric.



CHs4:19: Salome dances for Herod.



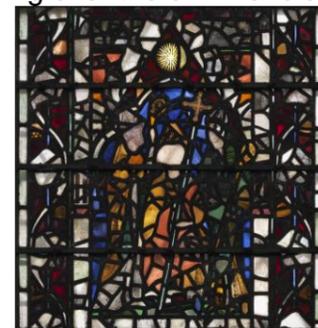
CHs4:20: Edmund shot at with arrows



CHs4:7: Margaret facing Olybrius.



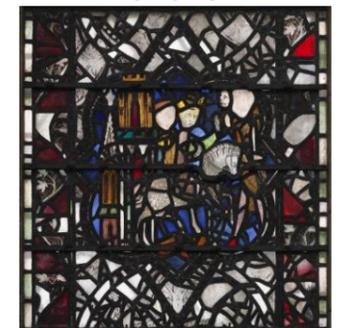
CHs4:8: Nicholas giving alms to the three gi



CHs4:6: Thomas Becket consecrated Archbishop.



CHs4:9: John in prison, greeted by angel holding palm leaf



CHs4:10: Edmund rides out to meet the Danes

Figure 27: Representations of headgear denoting “Jewishness” or “otherness” in the Minster glass (photographs: David O’Connor for 16a and Nick Teed and Anna Milsom for 16b-e © York Glaziers Trust):



Figure 27a: Image of the leading Philosopher depicted as a Jew in a Katherine narrative in n23:2b, York Minster



Figure 27b: Type-1 Cap denoting “Jewishness” (CHs3:27)



Figure 27c: Type-2 Cap denoting “Jewishness” (CHn4:17)



Figure 27d: Type-3 Cap denoting
"Jewishness" (CHn4:27)

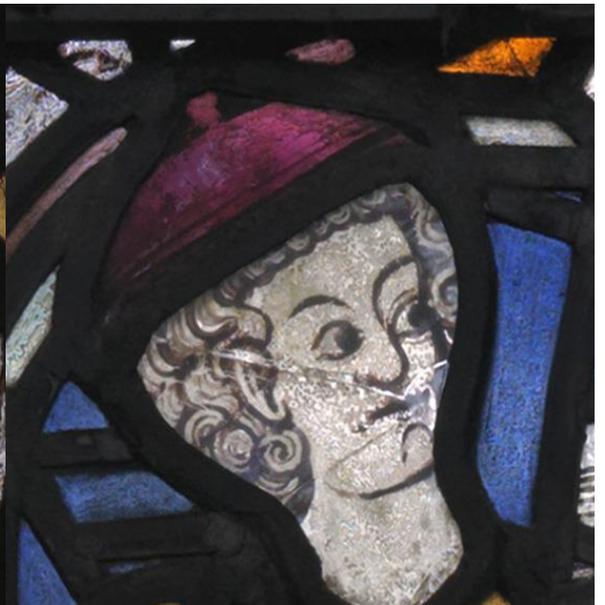


Figure 27e: Type-4 Cap denoting
"Jewishness" or "otherness" (CHs3:6)

**Figure 28: Image of the parody of the funeral of the Virgin in n25:1a, York
Minster (photograph: Hilary Moxon)**



**Figure 29: Effect of pillars supporting the Chapter House ceiling
(photograph: Hilary Moxon)**



Figure 30: The trumeau and inscription at the entrance to the Chapter House:



**Figure 30a: Trumeau Virgin and sight lines to CH1 and CHn2 from the Vestibule
(photograph: Hilary Moxon)**



Figure 30b: Inscription, “Ut rosa flos florum sic est domus ista domorum”, at the entrance to the Chapter House (photograph: Hilary Moxon)

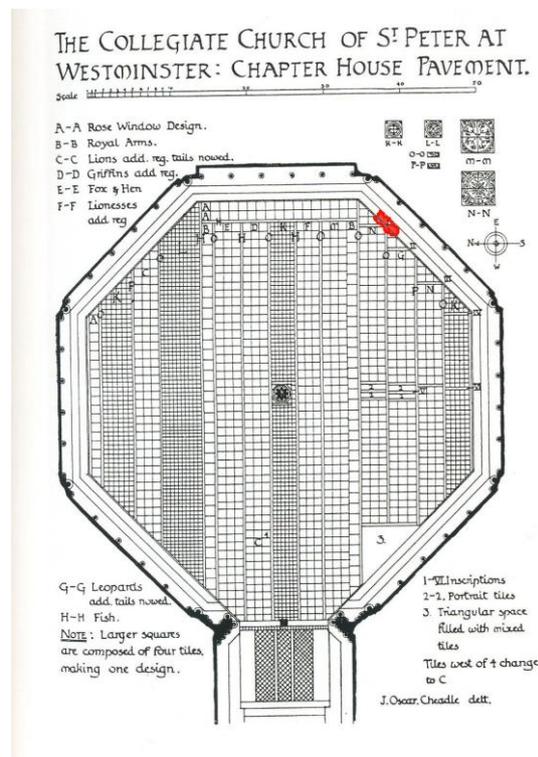


Figure 30c: Plan indicating the approximate location of the inscription in the floor of the Chapter House at Westminster Abbey, “Ut rosa flos florum sic est domus ista domorum”, based on the diagram in Lawrence Keen, “The chapter house decorated tile pavement,” in *Westminster Abbey Chapter House: the history, art and architecture of ‘a chapter house beyond compare’*, eds. Warwick Rodwell and Richard Mortimer (London: Society of Antiquaries of London, 2010), 213, marked in red by Hilary Moxon

**Figure 31: Panel in St-Urbain showing flower heads in roundels (Bay 0:4a)
(photograph: Hilary Moxon)**



**Figure 32: Three sample foliage bosses from the Chapter House ceiling
(photographs: Hilary Moxon)**



Figure 33: Entrance to the Chapter House complex from the north transept, showing possible Marian fleurs-de-lys (photograph: Hilary Moxon)



Figure 34: Imagery associated with Katherine: Image of the tower indicating Katherine's prison in n23:5a (photograph: David O'Connor)

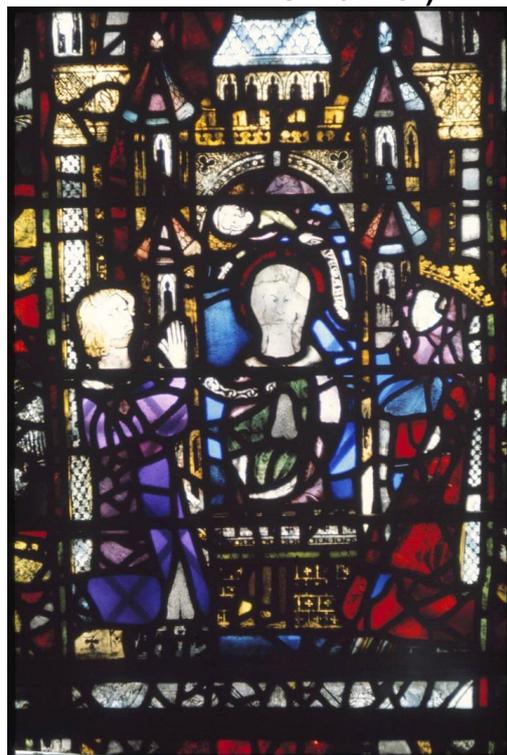
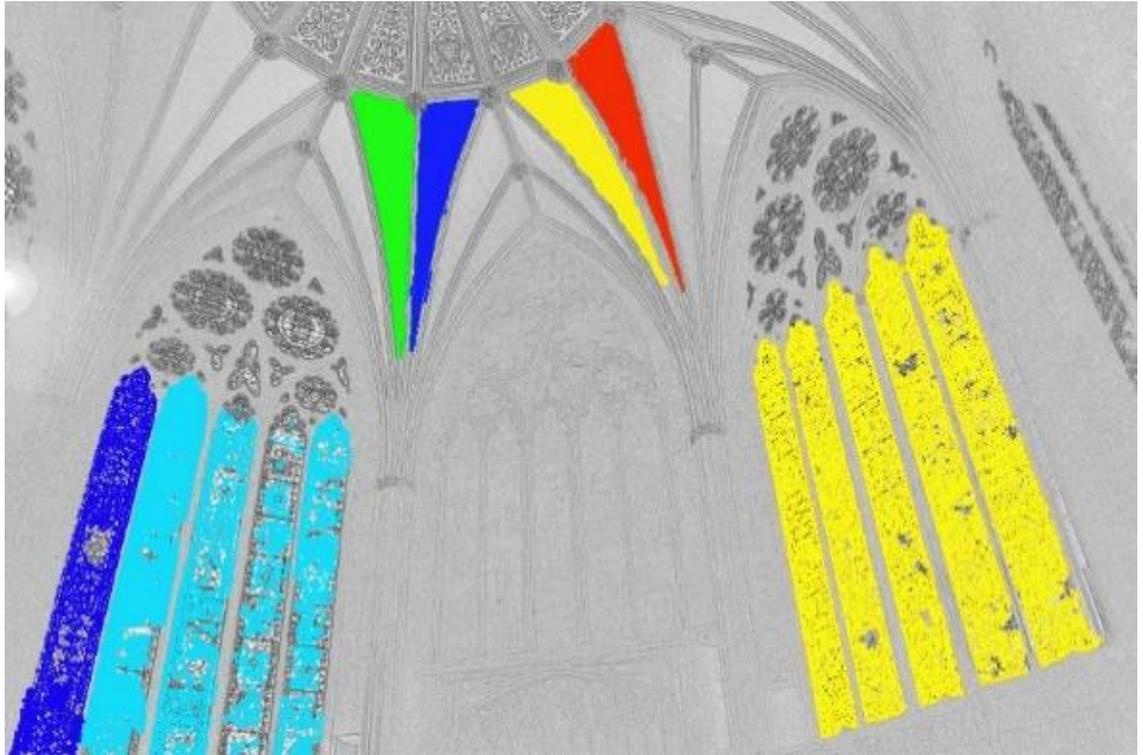
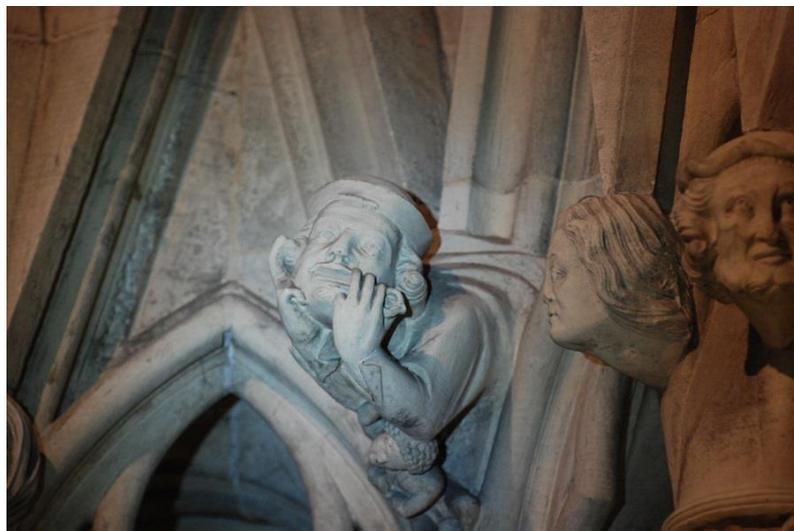


Figure 35: Diagram showing the relationship between the ceiling panels over the entrance to the Chapter House, the glazing and the group of female saints (based on a photograph by Hilary Moxon)



	Margaret
	Suggested additional iconography of the original design, showing St Margaret throughout CHs4.
	Katherine
	Mary Magdalen
	A female saint

**Figure 36: Three sample carvings from the Chapter House stalls
(photographs: Hilary Moxon)**



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