

- <sup>55</sup> Ralph Adams Cram, 'The Question of Ecclesiastical Stained Glass in the United States', *Christian Art* 1:6 (September 1907): 285-86.
- <sup>56</sup> For Connick's early life and work see Albert M. Tannler, *Charles J. Connick: His Education and His Windows in and near Pittsburgh* (Pittsburgh: Pittsburgh History & Landmarks Foundation, 2008).
- <sup>57</sup> Quincy Woman Dies at 101; Outlived 10 of 11 Children', *Patriot Ledger*, 17 April 1953.
- <sup>58</sup> Charles Connick, 'The Education of an Artist in Brother Sun's Workshop', unpublished typescript c.1940. Charles J. Connick Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
- <sup>59</sup> Charles J. Connick, *Adventures in Light and Color* (New York: Random House, 1937), 117.
- <sup>60</sup> Tannler, *Charles J. Connick*, 147, n. 85.
- <sup>61</sup> Peter Cormack, *The Stained Glass Work of Christopher Whall 1849-1924: 'Aglow with Brave Resplendent Colour'* (Boston: Boston Public Library and the Charles J. Connick Foundation, 1999).
- <sup>62</sup> Connick, *Adventures*, 5.
- <sup>63</sup> *Ibid.*
- <sup>64</sup> Christopher Whall, *Stained Glass Work: A Text-Book for Students and Workers in Glass* [1905], Introduction by Peter Cormack (Bristol: Morris and Juliet Venables, 1999), 82.
- <sup>65</sup> *Ibid.*, 94.
- <sup>66</sup> Alan Crawford, 'Burne-Jones as a Decorative Artist', *Edward Burne-Jones: Victorian Artist-Dreamer*, 13.
- <sup>67</sup> Whall, *Stained Glass Work*, 268. Emphasis in the original.
- <sup>68</sup> Connick, *Adventures*, 19.
- <sup>69</sup> Cormack, *Stained Glass Work of Christopher Whall*, 47.
- <sup>70</sup> Peter Cormack, 'Glazing "with careless care": Charles J. Connick and the Arts and Crafts Philosophy of Stained Glass', *The Journal of Stained Glass, America Issue XXVIII* (2004): 82.
- <sup>71</sup> Bosley, 148.
- <sup>72</sup> In 1909 Connick made the All Saints Brookline window at Arthur B. Cutter's studio. He subsequently made windows at Horace J. Phipps & Co., Vaughan, O'Neill & Co., Murphy & Millson, and perhaps other glass studios. He opened a business office at 74 India Street on 10 July 1912.
- <sup>73</sup> 'Stained Glass Windows: The Craft', *The Technology Monthly and Harvard Engineering Journal* 3:1 (April 1916): 5.
- <sup>74</sup> Typescript, with holograph corrections, undated; 'Church of Our Saviour File', Connick Studio Records, Boston Public Library.
- <sup>75</sup> Charles J. Connick to Rev. Henry McF. B. Ogilby, 16 May 1939, 'Church of Our Saviour File', Connick Studio Records, Boston Public Library.
- <sup>76</sup> *Ibid.*
- <sup>77</sup> Cormack, 'Glazing "with careless care"', 79.
- <sup>78</sup> *Ibid.*, 83.
- <sup>79</sup> Erica E. Hirschler, 'Woman Artists at Trinity: Sarah Wyman Whitman and Margaret Redmond', *The Makers of Trinity Church in the City of Boston*, ed. by James E. O'Gorman (Amherst: University of Massachusetts Press, 2004), 168-70. See also Bettina A. Norton (ed.), *Trinity Church: The Story of an Episcopal Parish in the City of Boston* (Boston: The Wardens & Vestry of Trinity Church, 1978), 71, 72.
- <sup>80</sup> Barry Bergdoll, 'The Ideal of the Gothic Cathedral in 1852', A. W. N. Pugin: *Master of Gothic Revival*, ed. by Paul Atterbury (New Haven: Yale University Press, 1995), 103.
- <sup>81</sup> William Morris, 'Gothic Architecture', *William Morris on Architecture*, ed. by Chris Miele (Sheffield: Sheffield Academic Press Ltd., 1996), 145.
- <sup>82</sup> Morris, 'Gothic Architecture', 156.
- <sup>83</sup> Peter Cormack, 'Foreword', in Tannler, *Charles J. Connick*, viii.

Brian Clarke

## Vast acres and fleeting ecstasies

I believe it to be self-evident that on the whole stained glass practised in isolation produces at best minor and at worst catastrophically poor art. Although many great painters have designed stained glass and there exist some examples of outstanding work, in the twentieth century alone, by Albers, Matisse, Thorn-Prikker, Cocteau, Braque, Chagall, Villon, Léger, Soulaiges etc., on the whole these are excursions into the medium representing moments of brilliance rather than a concerted engagement. Even in these remarkable (if sometimes timorous) investigations, little in the way of architectonic art has been achieved, the work often making only indolent nods to architectural imperatives. Gestures rather than enthusiasms, foreplay rather than consensual intimacy.

Artists using stained glass in the fullest architectural sense, responding to the cut and thrust of architectural culture and the inevitable rhythms and contrasts of lyrical engineering are rare. Artists who regard the medium as having equal status with painting – exploiting its innate characteristics and values by allowing both mediums free range to interact with and influence each other – are even rarer.



FIG. 1: Edward Burne-Jones, *The Nativity* (1865), design for a stained glass window (1865) at St Edmund Hall, Oxford. Pencil on paper. © Birmingham Museums / The Bridgeman Art Library.



FIG. 2: Edward Burne-Jones, *Three Trumpeting Angels*, south aisle window for Edward the Confessor Church, Cheddleton, Staffordshire, made by Morris, Marshall, Faulkner and Co. © The Bridgeman Art Library.

Burne-Jones is the rarest of artists then, for I can think of no one who in this regard surpasses him. Indeed, in this respect he is pre-eminent in the history of the medium. His pursuit of beauty involved a conflation of poetic, visionary ideals brought from his painting and designs, his wide reading and a lifelong desire to increase his vocabulary of beauty (FIG. 1). He delighted in the inherent qualities of craft materials, and in no medium more so than in stained glass.

He sought depth of colour, liquid movement, air bubbles and striations locked within the glass at its molten stage (SEE p. 34). He constantly hounded his close collaborator Morris to find deeper colours more in keeping with the range available to medieval artists – colours that might better express the sense of historical mystery and longing he had experienced in French cathedrals and that swooned across his paintings, tapestries and illuminations (SEE p. 31).

One revealing aspect of that preoccupation is a lifelong appearance in his windows of exquisite fleeting moments. Single pieces of glass that swirl with depth and rush with ruby and violet, deep green or yellow. These highly conscious inclusions occur frequently enough throughout his work to show that they express a constant

infatuation with material beauty (FIG. 2). This was a fascination he never lost.

They occur in passages of foliage or night skies hidden in a small tracery trefoil or in the robe of an apostle, breaking through ornament, modelling or drapery – reminding us of the transparency of the medium and of its proud liquid resistance to control (SEE pp. 89, 96, 105, 109). From his earliest work *The Good Shepherd* to his scheme for Birmingham Cathedral they are always there (see pp. 14, 39).

Using the medium in this way requires great skill and ruthlessness if it is to succeed. It is often the hurdle at which lesser artists fall. The beguiling nature of the material can never be allowed to serve only itself, because once this happens authenticity is replaced by surface appearance and the vilest kind of kitsch is born. Materials must be sublimated to a greater whole. Burne-Jones resisted gratuitous beauty. He knew it would distract from the all important narrative. However, with the medium harnessed and used with judicial care, he was able to create a particular and unparalleled material sub-text to his work (FIG. 3).

Burne-Jones's stained glass is full of secondary narratives that carry their own tertiary tales as well. This is nowhere more apparent than in his adept use of the

FIG. 3: Edward Burne-Jones, *The Nativity* (1897), cartouche for the stained glass window, St Dennis, Hawarden. Coloured ch on brown paper. Private collection photograph © Christie's Images / The Bridgeman Art Library.

62



FIG. 4: Edward Burne-Jones, *Three Magi* (c.1872), stained glass design for Allerton Parish Church, Liverpool. 66 x 53 cm, private collection.

may dry up. Burne-Jones cannot have been unmindful of this drive and it is easy to understand the thrill and enthusiasm he put into drawing cartoons at home in the evenings (FIG. 4), moving deftly from one project to the next during those periods of his collaboration with Morris and Co. when they were inundated with projects.

His windows chronicle the virtuoso skills he developed over time, dealing with the most complex fenestration and traceries and rarely repeating himself (beyond the obvious commercial duplications), bringing fertile uninhibited vivacity to this ancient form of art. It is worth noting that Burne-Jones and the medium of photography are almost exactly the same age, and as I think of photography as being synonymous with modernity, it is natural therefore that I see Burne-Jones as the first modern artist.

predella, a device used by artists to introduce little dramas, which although independent of the central narrative, still form an integral part of the structural whole. Burne-Jones takes the predella further than ever before, creating autonomous worlds where mysteries deepen and beyond which another reality rooted in the materiality of the medium hovers within foliate ornament or emblazoning (SEE pp. 28, 101).

Here usually reside the most precious of pieces. In some instances, experience suggests to me that entire sheets of glass must have been sacrificed for the one relatively small but crucial moment.

His windows are always glass, never transparent canvases, consistently born of their buildings and thus never offer a full experience unless seen in context (SEE p. 10). Burne-Jones also brought to the table his great passion for and knowledge of architecture – he understood full well that he was uniquely positioned to participate in a radical marriage between art and buildings. It is significant that in his pursuit of a cohesive artistic experience he was supported by a group of architects with whom he collaborated, Webb, Bodley, Street and others. They knew that an artistic liaison with Morris and Burne-Jones was likely to deliver precisely what they wanted.

It was a time when architects accepted and enthusiastically encouraged the inclusion of art and ornament to support their designs. With their working knowledge of the craft they would have been aware of the poetic ambitions Burne-Jones had for it. At times Burne-Jones felt frustrated by scale, believing that only by creating 'an acre' of stained glass could he come close to the ambitions of his imagination (a recurrent frustration I know well). Nonetheless, if he wanted to 'deepen the game' he had to subject stained glass to the same level of critical scrutiny he brought to easel painting. Fortunately this group of similar-minded architects provided him with endless opportunities to explore his imagination and animate, like a cinematographer, the kinetic movement of colour and form. Predellae became stopped frame images independent though structurally unified with the whole.

Although these partnerships were not without conflict they were played out in the atmosphere of a collegiate crusade against ugliness. Then, the symphonic interaction of arts and crafts served a higher authority than the Percent for Arts programme, making a disquieting contrast to the drunken shuffle towards expedience that characterises such collaborations in our own time.

This level of artistic encouragement from architects was enough to make the world in which Burne-Jones lived and worked far more intellectually stimulating than ours today. The contemporary practice of architecture is itself fragmented and in a maelstrom of confusion. Buildings today are designed with a twenty-five year lifespan in mind, rendering them essentially temporary structures. There is neither a coherent style of the times nor a shared desire to create lasting beauty. The architect/artist relationship is today little more than a cynical box-ticking exercise. Long-term intellectual relationships are rarely formed and what was once a fecund marriage has been reduced to one-night-stands that are as barren as a brick.

Art always happens through a mixture of design and chance – these accidents that occur during the making of a work of art can lead an artist in an entirely unexpected direction. Such constant and often troublesome segues can unlock less obvious beauties and are an essential element in original art. Ideally, each idea seeds the next and swiftly moves on in serial development.

The length of time needed to sleep is about the maximum time possible for an artist to spend away from this process of rapid, connected experiments. Absence for any longer period puts the ultimate outcome at risk. For painters this process is relatively easy, one canvas or sheet of paper takes the artist immediately to the next phase.

With stained glass artists the issue is more complex. For ideas to be developed robustly, allowing discoveries to be absorbed into a growing vocabulary, the stained glass artist has a constant and urgent need for commissions. Without them he or she

Martin Harrison

## 'Pure gold, clear as glass': Burne-Jones in transition and the Lyndhurst New Jerusalem

As a student at the Royal Academy, about 1867, Christopher Whall heard of Burne-Jones as 'a strange unknown artist, who wouldn't exhibit his pictures, but who had done some queer new kind of stained-glass windows at Lyndhurst'.<sup>1</sup> Whall became a great admirer of Burne-Jones, whose two windows at St Michael and All Angels, Lyndhurst (1862-63) have long been considered among Morris, Marshall, Faulkner & Co.'s (the Firm) finest early designs. However, despite their generally appreciative reception, and reasonably extensive bibliography, several aspects of their design and execution warrant further attention. The thirty-five year collaboration between Edward Burne-Jones and William Morris was founded on their mutual respect for one another's gifts, and Morris interpreted Burne-Jones's designs with acute sympathy. Yet from the inception of the Firm in April 1861 its design precepts were not entirely in accord with Burne-Jones's evolving creative imagination: Lyndhurst's East window signalled this divergence.

Conceived while the Firm's inaugural glazing scheme at Selsley was still in progress, Burne-Jones's design for the East window at Lyndhurst was the first to eschew the 'banded' layout that Morris and Philip Webb deeply admired in the early 14th-century windows in the nave of Merton College Chapel, Oxford. This idiom, which comprised richly-coloured figure panels set on pale quarry grounds, dominated the Firm's output, in infinite variations, throughout the 1860s. But at Lyndhurst Burne-Jones announced his inclination, given the freedom from external constraints and in an architectural context that provided the latitude, to depart more radically from medieval precedent than his colleagues Morris and Webb would have contemplated.

Morris and Burne-Jones had been contemporaries at Oxford, where they avidly consumed John Ruskin's seminal multi-volume epics on art and architecture, *The Stones of Venice* and *Modern Painters*. Shortly after moving to London in 1855 Burne-Jones met Ruskin; they became firm friends, the eminent critic in effect vying with Rossetti to be Burne-Jones's chief artistic mentor. But in the late-1850s Ruskin was rethinking his views on art, and coming to terms with the light, colour and humanism of Veronese prompted his vaunted 'unconversion' from his evangelical upbringing. In one of his mandarin aesthetic shifts he declared that he no longer wanted 'stiffness and quaintness and intensity' but 'classical grace and tranquility'; worried about his rôle in disseminating 'this fatal medievalism', in 1858 he complained to G. F. Watts of being 'sickened of all Gothic by Rossetti's clique'.<sup>2</sup> In 1859 Burne-Jones made his first, epochal tour of Italy. Ruskin, who sponsored the young artist, was anxious to divert him from the baleful influence of medieval 'quaintness' and armed him with advice on where to go and which painters to study. Burne-Jones's enraptured physical encounters with the works of the Renaissance masters' mastered the physical of his art.

Burne-Jones's second visit to Italy was the tour through the north of the country he took with Ruskin in 1862. Several months before departing in May 1862 he had completed a preliminary sketch for the Lyndhurst window (FIG. 1). But the design underwent extensive modifications and there are compelling reasons to believe that the figural groups were reconceived in response to influences he had absorbed under Ruskin's guidance. The willowy angels that rather sparsely occupy their landscape