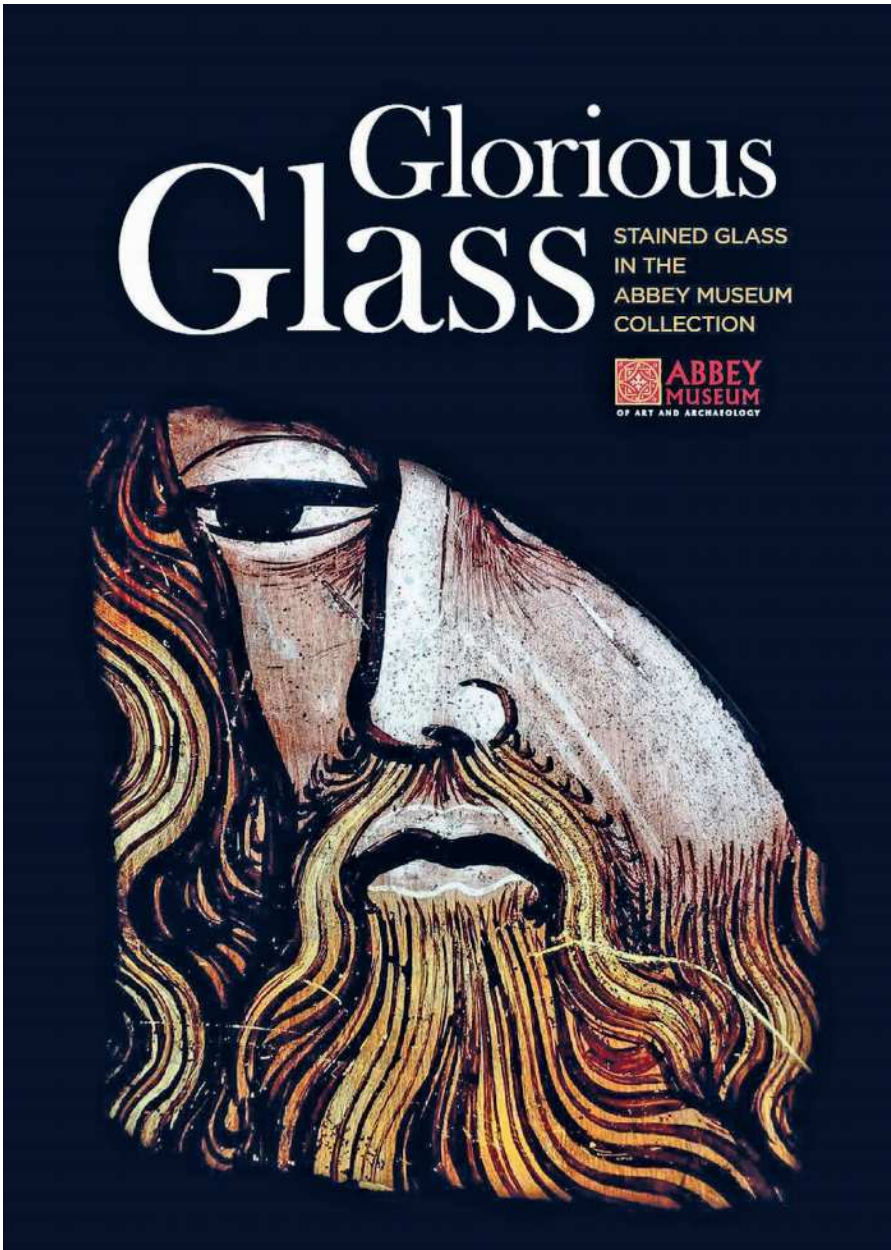


BOOK REVIEWS

Michael K. Strong, *Glorious Glass: Stained Glass in the Abbey Museum Collection*, Caboolture, Queensland: Abbey Museum of Art and Archaeology, 2020. vi + 290pp, colour illustrations throughout. ISBN 978-0-6487709-0-9, Paperback AU\$49.90, Hard cover AU\$120.



THE COAT OF ARMS

Rural Queensland in Australia is hardly the place one expects to find a collection of European stained glass dating back to the 14th century, yet that is the subject of this lavishly illustrated volume by Michael Strong.

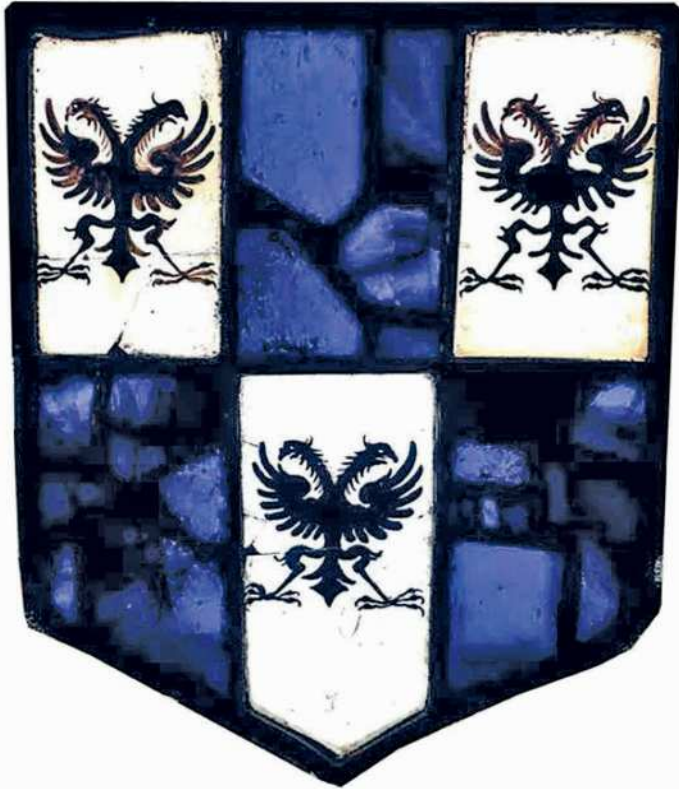


Figure 1: Arms probably belonging to the family of Goylyn with the sable quarterings appearing to be azure, from p.140, with the kind permission of Michael Strong.

Glorious Glass opens with a potted history of stained glass, before discussing the origin of this collection and its eventual journey to its current home in the Abbey Museum in Caboolture, Australia. Rev John Ward (1885–1949), the originator of the collection, had a many and varied career as a headmaster in Rangoon, head of intelligence for the Federation of British Industries during World War I, founder with his wife of a religious community, the “Confraternity of the Kingdom of Christ”, and director of the Abbey Folk Park in New Barnet, London, a museum of everyday life through the ages. Due to legal difficulties the religious community left England at the end of World War II, and relocated to Cyprus, Egypt, Sri Lanka, and eventually settled in Australia. The Abbey

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Museum of Art and Archaeology was opened in 1986 with the surviving artefacts from the Abbey Folk Park. The Director of this museum from 1976–2012, Michael Strong, is the author of this book.

There are 124 pieces of stained glass in the Abbey Museum. The chapters of the book are arranged around thematic groupings within the collection – armorial glass from Ettington, Warwickshire; Early English glass; glass from Winchester Cathedral (the largest part of the collection) [Figure 1]; heraldic panels from Lincoln's Inn; Continental glass; panels formerly in the collection but now dispersed (this section is illustrated with black and white photographs taken in the 1930s); glass from the 19th century and later. Each section begins by discussing how those pieces of glass came into Ward's collection, before providing an analysis of each piece. These follow a consistent format: a discussion of its significance, its provenance, and any conservation work undertaken. A full colour photograph of each piece is provided, and close-ups of important details are frequently included. These entries make up the bulk of the book.

Approximately one sixth of the items in the collection contain armorial shields. Adam Tuck, Rouge Dragon Pursuivant at the College of Arms, was commissioned to research the coats of arms depicted, and in all but two cases was able to make an identification of the bearer. Four, possibly five, panels come from the manor of nether Ettington, seat of the Shirley family of Warwickshire. Three panels came from Lincoln's Inn chapel, removed following damage in Zeppelin raids of World War I; these panels were identified from the record made by 17th century antiquary and Garter King of Arms William Dugdale in his *Origines Juridicales* (1680). A roundel of the arms of Aragon from a Carmelite convent in Antwerp made its way by a circuitous route into this collection. A further panel provides a nice example of an *Allianzschreiben*, an heraldic panel commemorating a marital alliance, a continental practice new to this reviewer.

This volume is the first published catalogue of the Abbey's stained-glass collection, and is admirably thorough and well-researched. We have already mentioned the commissioning of a professional herald to identify the arms. Historians and art historians have also been consulted to determine possible origins of the pieces of stained glass, or to identify similar pieces. As befits a very visual subject, the photography is high quality and makes this an attractive volume. From an heraldic perspective perhaps the most interesting aspect is the identification of the 'lost' panels from the Lincoln's Inn Chapel. This publication is valuable in raising awareness of a collection which may otherwise have gone unnoticed by many of the readers of this journal.

Philip Allfrey

Michael Carter, *The Art and Architecture of the Cistercians in Northern England c. 1300–1540*. Brepols, 2019. xvii+328 pp, 110 black and white, 8 colour illustrations, 4 tables. Hardcover ISBN 978-2-503-58193-4. €100.

Based on his PhD studies at The Courtauld Institute of Art, Michael Carter examines for the first time in detail how the two hundred and fifty years before the dissolution of the monasteries in 1536–41 saw the Cistercians use their wealth and the wealth of their lay patrons to create exceptional works of art and architecture.