



Stained-Glass Program Glencairn Museum

Pre- and Post- Program Materials

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Mission and Impact



Mission Statement

The mission of Glencairn Museum is to engage a diverse audience with the common human endeavor to find higher meaning and purpose in our lives. This is achieved by recognizing universal spiritual concepts expressed in religious beliefs and practices around the world— past and present—through the interpretation of art, artifacts, and other cultural expressions of faith. A special focus of the museum is to preserve and interpret art and artifacts that illustrate New Church beliefs and practices.

Impact Statement

Rooted in the notion that religion is not only believed but lived, Glencairn seeks to stimulate reflection, build understanding, and foster empathy, contributing to the betterment of society by looking to the goodness in others and living a life of kindness.

Goals of the Program

Stained-Glass Program Overarching Theme

Through the examination and decoding of Glencairn Museum's stained-glass windows, students will gain an understanding of the meaning within this art form and an appreciation for the beauty and symbolism of its imagery.

Stained-Glass Program Goals

Students will discuss symbolism in art and be introduced to many of the symbolic devices used in medieval stained glass. Through an interactive dialogue, students will learn how to decipher the symbolism in order to read the windows and interpret the stories that are displayed. Students will develop a broader understanding of the historical context of the windows and the purpose of their creation.

Pre- and Post-Program Resource Goals

The materials provided in this resource document encourage multisensory learning that supplements the time spent participating in a program from Glencairn. They can be used both before and after an in-person visit, or in conjunction with a digital Stained-Glass program if a visit is not possible.

Museum Manners

Glencairn is a very special building – it might remind you of a medieval castle. It was built by Raymond and Mildred Pitcairn and many, many craftspeople that they hired. It used to be the home of Raymond and Mildred, and their nine children! It is now a museum which you can experience through a traveling or digital program.

Some of the objects that travel on the road with us are copies of ancient and medieval objects, but some are real. To keep the objects and you safe we have some important reminders to share with you. These reminders will also help us to have a great program experience even if we're meeting digitally. Here we go!

Touching Objects

Please wait to be invited to touch any objects that we bring to a program with you and remember to be gentle with them. This keeps our objects safe so that many people can enjoy them.

Participation

Please participate by raising your hand or waiting to be called on if you have a question, comment, or answer. This means we get to hear everyone's thoughts, and no one gets interrupted.

Pictures

You are welcome to take pictures. Please don't use flash around museum objects and wait until your educator lets you know that it's a good time to do so.

Grownups

Please allow students to participate fully by saving any questions you may have until the educator is no longer teaching and refraining from private conversations until after the program has ended. Your active attention during the program models great behavior for students!

If you're not sure what to do, please check with your museum educator. Students, you can also use your role models to remind you – the grownups that are with you are a great example of how to have good museum manners if you forget!

Find these Museum Manners online [here on Glencairn Museum's website!](#)

Pre-Program Materials



Timeline

The Stained-Glass Program covers a lot of material very quickly, often just scratching the surface of everything there is to learn. Prior to participating in the program, students may benefit from activities that identify when the Middle Ages were and what they were in the middle of (the Roman empire and the Renaissance).





Illustrated Timeline

Using the list of events on pages 16-17, have students create a timeline with illustrations for each event. Students can supplement the list by researching their own events to add to the timeline. The timeline can be created from pieces of paper taped together, string with events taped to it, or on a large whiteboard.

Chronological Sorting

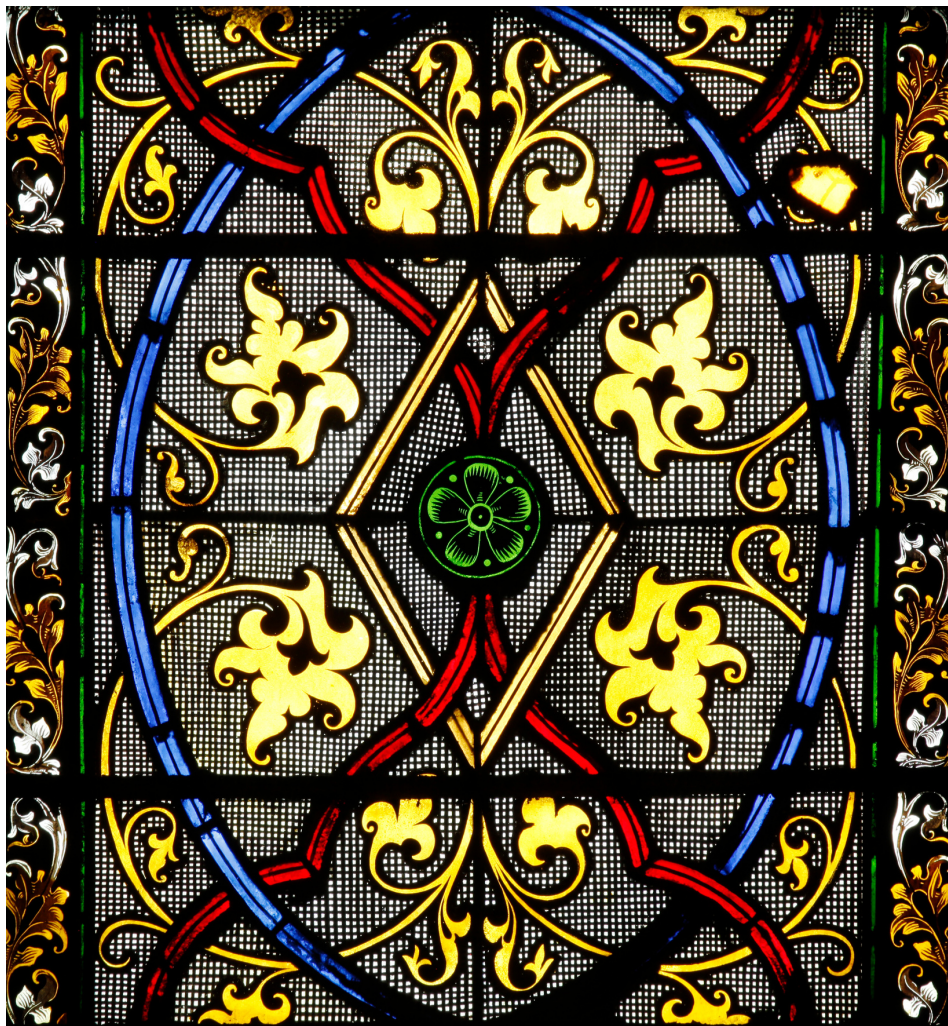
Using the windows on page 18 and the list of events on pages 16-17, have students sort the artifacts and events into chronological order. A key with the dates of creation of the artifacts is provided on page 19. Older students may enjoy the opportunity to research events and artifacts of their own.

The Rest of the World

It's essential to impress upon students that the European Middle Ages were just that - European. The rest of the world looked very different at the time. Encourage students to research what was happening in the Middle East, Asia, the Americas, and everywhere else. Students can then give short presentations to their classmates so that the knowledge may be communal.

Vocabulary

The key words that students will encounter on their visit are listed on page 23. The activities in this section can be used to familiarize students with the terms.



Illustrating

Each student can choose a word and create a work of art based on that vocabulary term. Encourage students to go above and beyond stick figures, to really think creatively. Create a class gallery of vocabulary prior to the museum visit or program. Students may want to draw inspiration for their pieces from medieval stained-glass windows.

Acting

Small groups of students choose a word and create a short scene that exemplifies the word. These scenes can be abstract and creative, they can take place in the time period, or they can use the word directly. Students may also enjoy playing charades with the words.

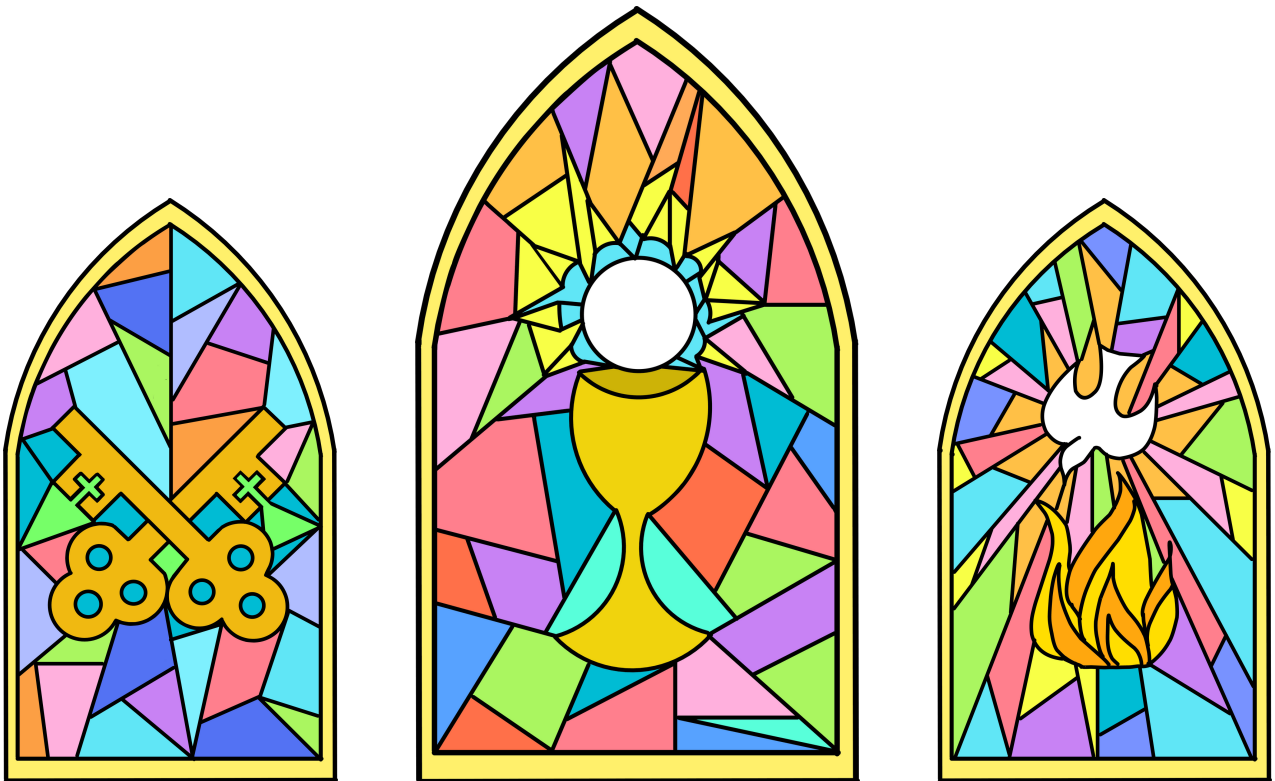
Discovering Terms in Art

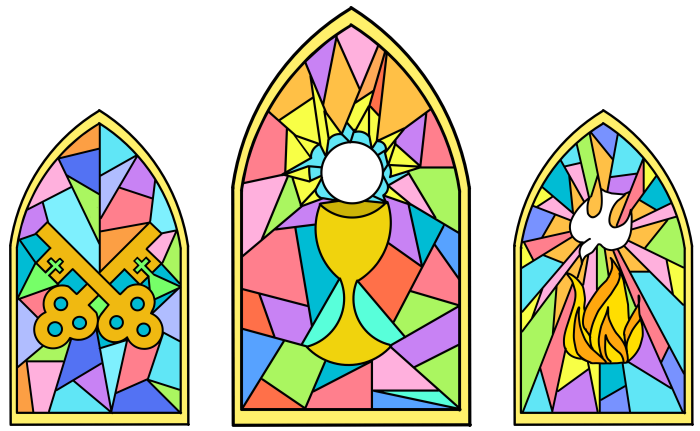
Using the works of art on pages 21 (medieval stained glass), and 22 (modern stained glass), encourage students to analyze representations of the keywords in art. Students can also research works of art that demonstrate these terms on their own. This activity pairs nicely with the Illustrating activity at the top of this page.



About Stained Glass

The activities in this section provide hands-on ways to learn about stained glass by allowing students to create “windows” of their own. There are several different iterations of a similar activity to account for different materials, group sizes, and timeframe.





Building

Traditionally, medieval churches and cathedrals had stained glass, although it was also sometimes in the castles and homes of very wealthy people. Using whatever materials are available (Legos, cardboard, paper, clay, etc.), students can construct buildings with stained-glass windows. If time allows, students can make the buildings prior to the visit and add in the windows as a post visit activity.

Video

A simple and accessible way to prepare for a visit to Glencairn is to use the video that the education department created for a [stained-glass tutorial here](#).

Classroom Transformation

Using craft supplies, transform your classroom into a medieval church or castle by turning all of your regular windows into stained-glass ones! You can use craft paper to create a "lead" frame around the outside edge of your window. Then use colored paper, or tissue paper to fill in the window with colorful sections.

List of Events

6000 BCE: Craftsmen in Mesopotamia discovered how to use natural ingredients to make glass

2750 BCE: Glass beads are made in Egypt

50 CE: Romans were making flat glass pieces for windows.

500 CE: The Mayans begin to gain power, forming their first major city

540 CE: Glass windows showing Christ, and an alpha and omega are used in Saint Vitale, a church in Ravenna, Italy

581 CE: The Sui Dynasty begins in China, uniting the country for the first time in about 400 years

632 CE: Muhammad, the last of the Islamic prophets, dies

680 CE: Earliest known colored glass used to create Christian windows used in a monastery in Jarrow, England

726 CE: The iconoclast movement, which means the destruction of statues of religious figures, begins in the Byzantine Empire

750 CE: The Abbasid Caliphate, a huge Muslim empire, begins

800 CE: Gunpowder is invented in China

815 CE: The Kitab al-Durra al-Maknuna (The Book of the Hidden Pearl) is written by Jabir ibn Hayyan, an Islamic chemist, and talks about the making of colored glass, lustre painting on glass, colored gemstones and pearls, and recipes for glues.

866 CE: The Viking Great Army begins to conquer England, until Alfred the Great unites England against the Vikings

985 CE: Erik the Red begins the colonization of Greenland

1021 CE: The first novel, *The Tale of Genji*, is written by Murasaki Shikibu, a Japanese woman

1099 CE: The Crusades, a series of wars between Muslims and Christians, begin

1110 CE: Theophilus Presbyter, a medieval author, compiles a manuscript called *De diversis artibus* ("On various arts") in which he writes about the making of medieval stained glass.

1206 CE: The Mongol Empire begins

1299 CE: The Ottoman Empire begins

1300 CE: The art of stained glass reached its peak in Europe, with many churches displaying beautiful stained-glass windows

1347 CE: The Black Death begins in Europe

1492: Christopher Columbus reaches the Americas



Angels Carrying a Headless
Female Martyr
France
Early 13th century



Canopy Top
England
15th century



Christ with Apostles
France
1250-1255 CE



Two Standing Saints
France
Early 15th century



Heraldic Shield
Wales
Early 15th century



Saint Peter with Followers
France
1200-1210 CE



St. Martin Divides his Cloak
for the Beggar
France
Early 13th century



Christ in Majesty
France
1235 CE



The Annunciation
France
1210-1215 CE



Key Words

Censer: a container for burning incense

Glazier: someone who sets and assembles stained-glass

Glazing: the process of assembling pieces of glass and metal to make a window

Lancet: a lancet window gets its name from a weapon called a lance, and is a tall, narrow window with a pointed top

Legend: a story passed down through history

Mandorla: an almond shaped aura around a holy being

Miter: a traditional headdress worn by bishops and abbots

Morals: the ideas a culture has about what is right and what is wrong

Nimbus: an indication of holiness, particularly as a halo

Symbolism: the use of images as a symbol, something that represents something else

Rose: a rose window gets its name from the rose flower, and looks like a circular center window with very detailed, smaller petal windows around

Royalty: someone of royal blood or status like a king, queen, lord, or lady

Virtues: actions and ideals that are good and right

Symbols, Morals, and Virtues

Animals are a very common symbol for different morals and virtues. Across different cultures, the same animal can symbolize different things. In this window, there is a bull and a lion, both with wings and nimbuses. What do you think they might be symbols for?



Nimbus and Mandorla

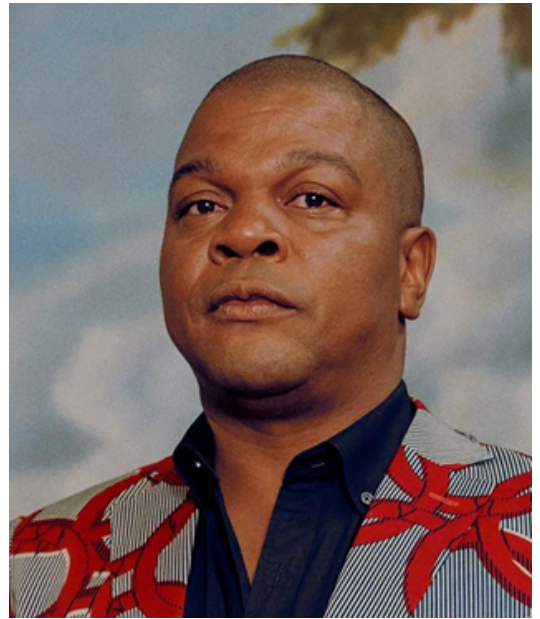
In this window, we can see Christ seated and surrounded by a mandorla and a nimbus. Around the border, we can see different animals and an angel. What do you think they symbolize?



Saint Remi

by Kehinde Wiley
Stained Glass
2014

Kehinde Wiley was born in 1977 in California. He is famous for his portraits of people. You might recognize his work because he painted a portrait of Barack Obama. He often remakes old works of art, like a portrait of Napoleon, but puts someone else in the painting, usually an everyday person.



This window is modeled after a stained glass window depicting St. Remi in Notre Dame Cathedral. At the bottom of this window, it says the name of the man who posed for this window, Anthony Sookdeo. Wiley often depicts people in grand situations but in normal clothes, just like in this window. This piece is part of a series of stained glass he made in 2014 of all sorts of different saints and important people but reimagined as people alive today. [You can see more works from the collection here.](#)

Post-Program Materials

Symbols

We can understand and “decode” stained-glass windows (and other works of art) by looking for and understanding symbols. The following activities will help students explore and understand symbols.





In Literature

No matter the reading level of the class, it's likely that there are symbols in their books that they can identify. Ask the students what the important objects are in the book and what words they associate with those objects. This can reveal meaning in a way that the students can understand.

Book Covers

Have students design a cover for their favorite book, a book the class is reading, or an invented book using symbols from the story. Students could develop different taglines or brief descriptions for the book using the meanings they draw from the symbols.

Dictionary of Symbols

Each student chooses a symbol to study and makes a dictionary page entry on it. All of the pages are presented and put together in a binder so that the class has a dictionary to reference when reading and analyzing books.

Medieval Storybooks

Many people in the middle ages couldn't read, and so learned Biblical and moral stories from pictures and oral retellings. We can draw comparisons between stained glass windows and storybook pictures or comic strips.



Moral Comics

Each student can choose a story that teaches a moral (a folktale, one of Aesop's Fables, a story from a religious text, etc.) and make a comic strip that tells the story using symbols, colors, and archetypal characters.

Glass Stories

Medieval churches and castles often used a series of windows to tell a multi-part story. Using one of the templates on pages 29-31, students can design a "story wall" of a series of stained glass windows that tell a story. They can make up a story to highlight a moral or virtue, or retell one that they know or have researched.

Living Glass

In small groups, have students act out stories that might be depicted in stained glass windows. Alternatively, students could pose as existing stained glass windows, perhaps inspired by Kehinde Wiley. Encourage students to think about the ideas that they want to symbolize and communicate in their window and pose.

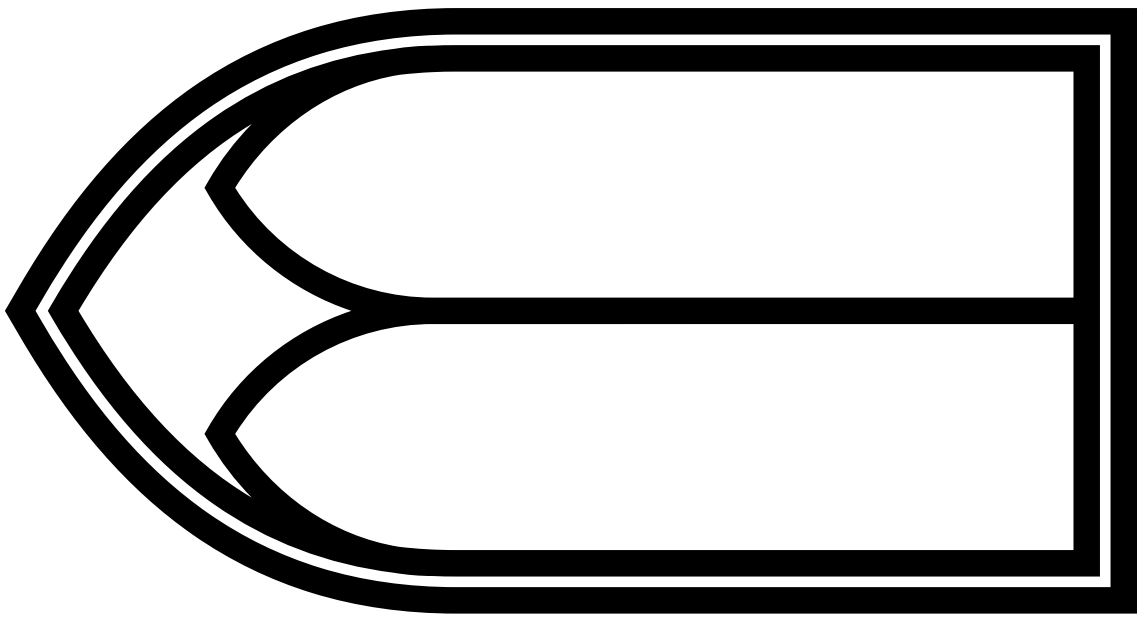
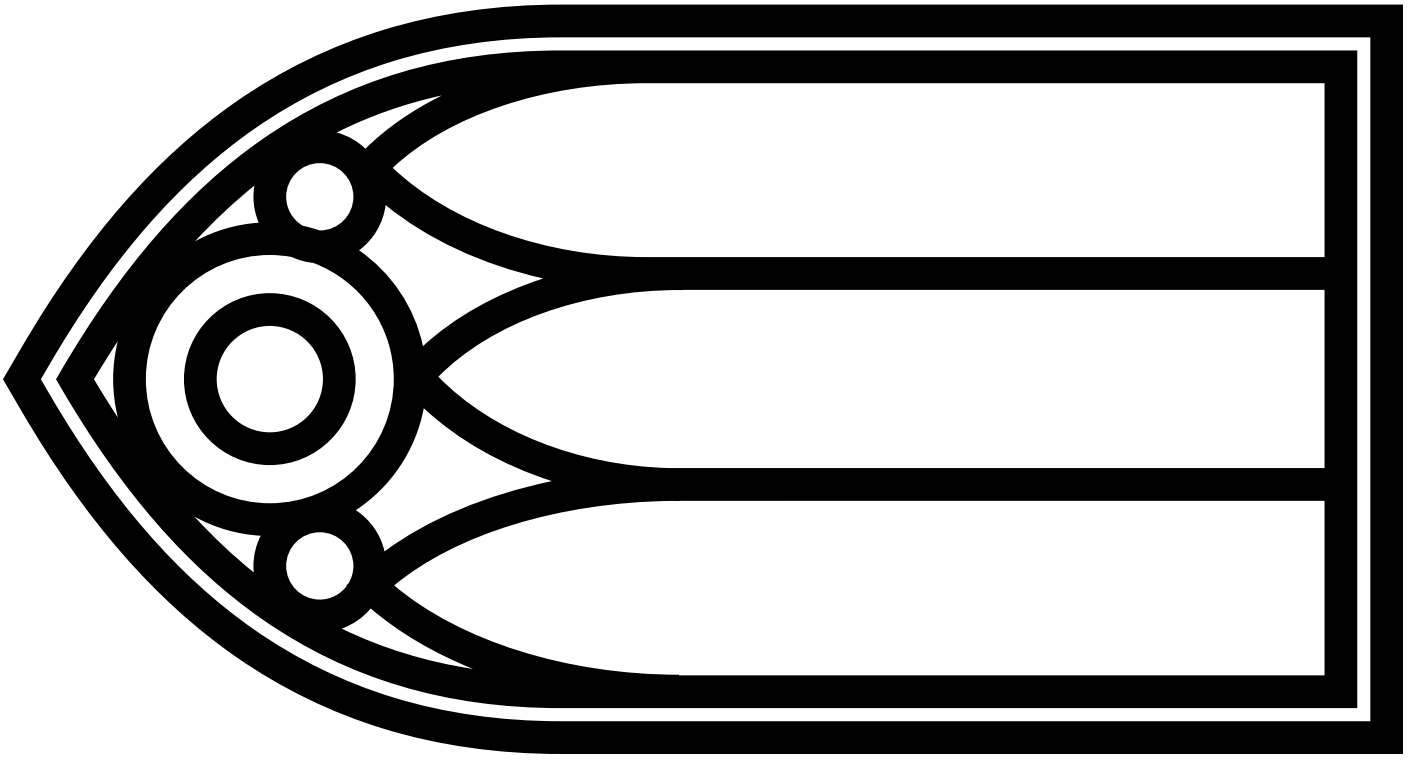
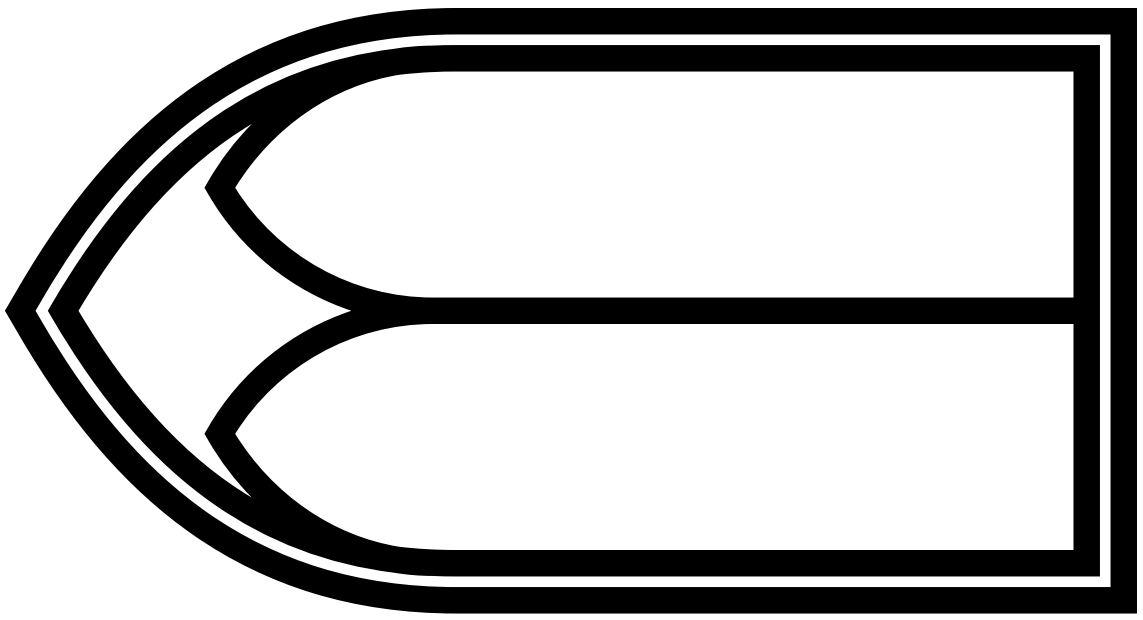


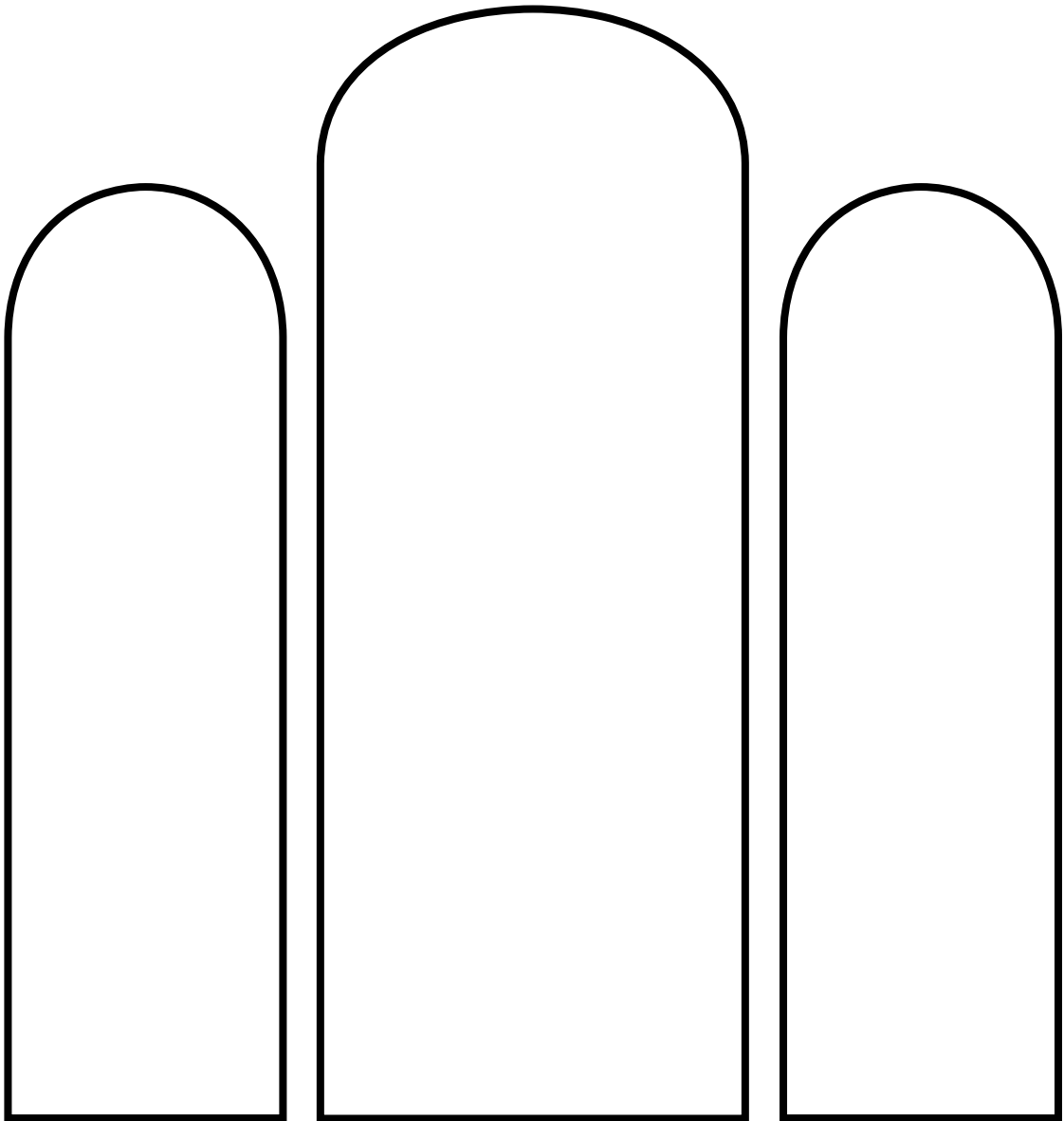
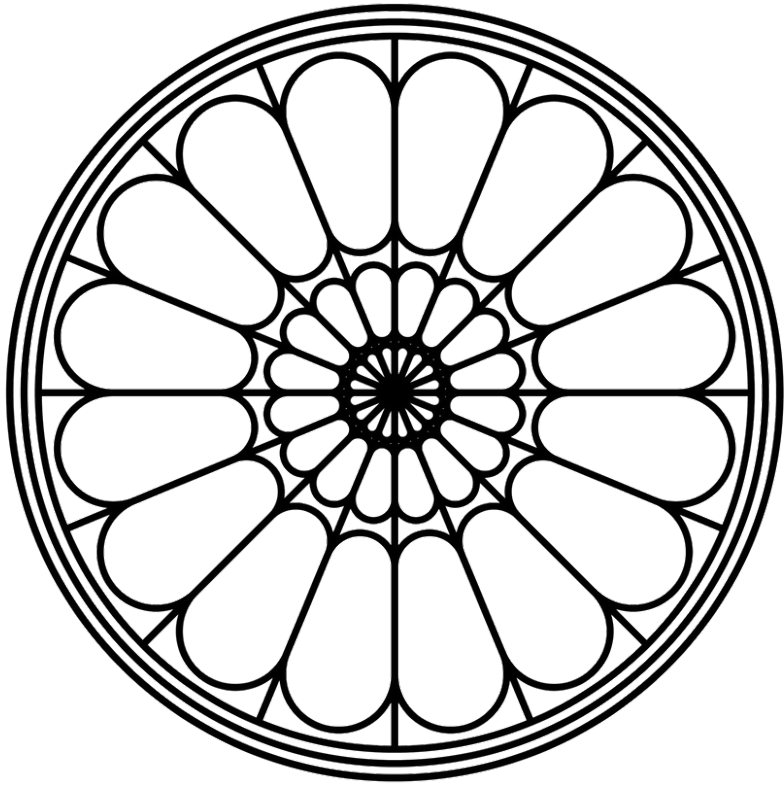
Character Archetypes

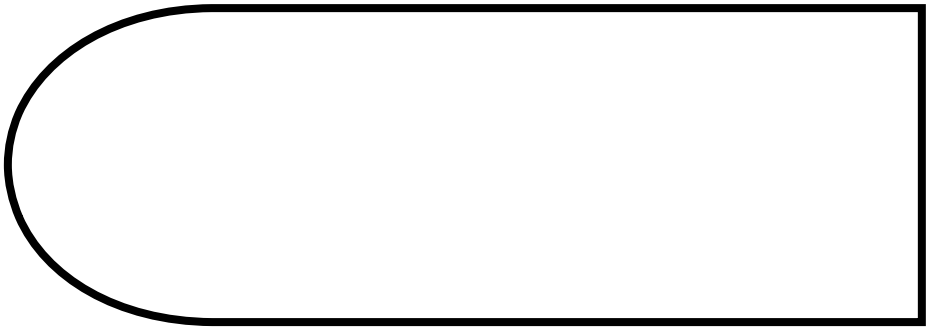
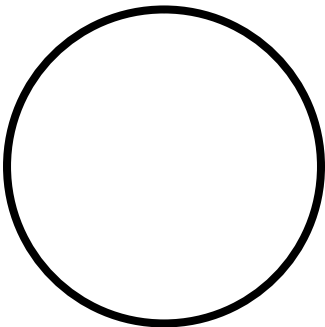
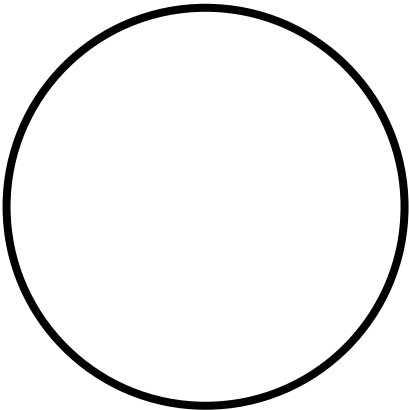
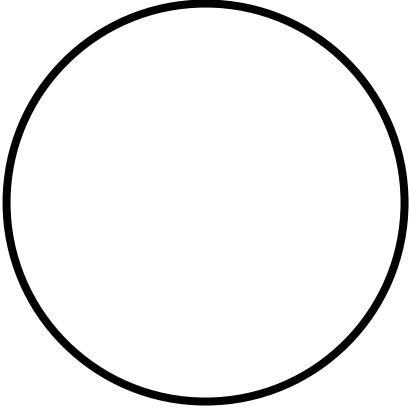
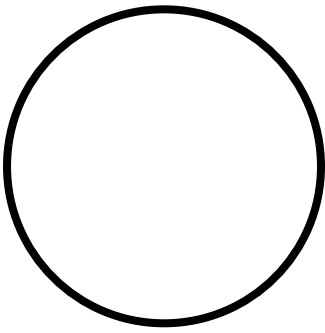
On their visit, students will discover that Biblical characters and the imagery associated with them are often used to depict good and bad qualities and archetypes. This idea even showed up in [rare and beautifully illustrated medieval bibles!](#) In many learning environments , this discussion must continue in secular terms.

Work with the class to create a chart of characters that are often associated with good and bad qualities from other media, including books the class is reading and pop culture. Ask the class how they know that a certain character is good or bad. Ask students about symbols that they associate with characters. Is it a symbol of good or evil? If students were to draw a picture of a character, what colors would they use? Based on symbols, how can you tell that a character is good or bad? What do different good and bad characters teach us? How would you show that a character is somewhere in the middle between good and bad?









Media Recommendations

- [The Life of Christ in Medieval and Renaissance Art](#)
- [Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis](#)
- [Sainte-Chapelle, Paris](#)
- [Stained Glass in Medieval Europe](#)
- [The conservator's eye: a stained glass Adoration of the Magi](#)
- [The Blue Mosque](#)
- [Stained glass: an introduction](#)
- [How stained glass is made](#)
- [The 10 greatest stained-glass windows in the world](#)
- [Vibrant Light: Stained Glass Learn & Do - Museum at Eldridge Street](#)
- [Stained-glass Window Video Tutorial](#)
- [Make a Stained-Glass Window Puzzle](#)
- [Stained-Glass Cartoons](#)

Contact Information



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Credits

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