

armour is especially interesting. This early off-set of the house was descended from Robert de Vere, who was present when the second William Longespée was slain at the battle of Mansoura, in the Holy Land, in the year 1250³; and his cross-legged effigy is still existing in the church of Sudborough in Northamptonshire. Robert de Vere assumed for his coat-armour the simple red cross on a silver shield, the same which became the national ensign under the designation of the Cross of Saint George: and this coat of the crusaders was borne by his descendants for many generations, as may be seen in their history, which is detailed in the magnificent work of Henry, Earl of Peterborough, which goes by the name of Halstead's Genealogies, folio, 1685.

JOHN GOUGH NICHOLS.

ON THE PAINTED GLASS IN NEW COLLEGE CHAPEL AND
HALL, OXFORD.

It has often been to me a matter of surprise that there should still be wanting, not only a detailed account, but even an accurate catalogue, of the numerous and interesting specimens of ancient painted glass existing in the public and collegiate buildings of Oxford, considering the number of persons addicted to Archaeological pursuits who enjoy in an Oxford residence, and leisure time, peculiar facilities for such an undertaking.

The present paper hardly pretends to supply the latter desideratum, even in respect of the single example which forms its subject. I have had neither time nor opportunity to test the accuracy of my researches as rigidly as I could have wished; nor have I sought for any other documentary evidence than what has already appeared in print: therefore, what I have written must be regarded as a contribution only towards a more full and perfect description of the painted glass in New College Chapel and Hall. The labour expended upon it will, I dare say, be appreciated by those who have actually prosecuted similar inquiries.

³ See my "Memoir on the Earldom of Salisbury," in the Salisbury volume of the Institute, and the "History of Lacock Abbey," in which I had the pleasure to

assist the late amiable poet, the Rev. William Lisle Bowles, then Rector of Bremhill, and afterwards Canon of Salisbury.

It will render the following remarks on the glass in New College Chapel more intelligible if I state, at the outset, that this building consists of an Antechapel, or Transept, and of a Choir, or Inner Chapel, at right angles to it. That the Antechapel is furnished with a central West window, having fourteen lower lights—the widest in the chapel—arranged in two tiers, and a head of tracery, to which no further allusion need be made: two smaller West windows, one on either side the last, each having eight lower lights arranged in two tiers, and eighteen tracery lights, six only of which are capable of containing figures; two windows on the North, and one on the South side, precisely similar to the last in size and arrangement; and two East windows, facing the smaller West windows, having twelve lower lights apiece—the narrowest in the chapel—and fourteen tracery lights, ten only of which are capable of containing figures; and that the Choir is furnished with five South, and five North windows, of the same dimensions and arrangement as the smaller West windows of the Antechapel.

I have been thus minute in noticing the relative widths of the lower lights of these windows, because the soundness of the conclusions at which I have arrived respecting the original arrangement of the glass in the chapel, in great measure depends on the fact of the lights of the two East windows being the narrowest, though of equal length with the others.

The remains of the oldest or original glazing are dispersed throughout all these windows, with the exception of the central West window; and from such an examination of them as time and circumstances have permitted, it appears to me that, when in a perfect state, the lower lights of the northernmost of the West windows, and of the two North windows of the Antechapel, contained representations of the Patriarchs and other worthies of the Old Testament—a single figure under a canopy occupying each light. That in like manner the lower lights of the two East windows of the Antechapel contained representations of the twelve Apostles, and of our Lord's Crucifixion, four times repeated. That similar representations of Old and New Testament and Church saints and worthies occupied the lower lights of the South and smaller West windows of the Antechapel, and most probably the lower lights of all the Choir windows; and

that the various orders of angels¹ were represented in the principal tracery lights of the Antechapel and Choir windows, besides the Coronation of the Virgin, and Wykeham's Adoration of Christ, which are to be seen in the tracery of the East windows of the Antechapel. I have no other clue to the subjects formerly represented in the central West window than what is derivable from the fragments removed from this window to make way for Sir Joshua Reynolds's design, and which are still, I believe, preserved in boxes at Winchester College. From the names which I found on searching these fragments during the Institute's visit to Winchester, in 1845, I conclude that single canopied figures of Church saints occupied the lower lights of this window; but I should state that I also met with part of a small mitre, apparently belonging to the subject of Becket's Martyrdom, which, however, judging from the small size of the mitre, might have been inserted in the tracery lights of this window.²

I am sensible that the opinion I have formed respecting the original arrangement of the glass rests partly on hypothesis, partly on evidence, in no case conclusive, and in many cases weak and uncertain. With this apology I must leave the matter in the reader's hands, and hope that he will be amused with the description I shall give of the glass, however much he may otherwise differ from my views.

It will be convenient to commence with an examination of the glass in the Northernmost of the West windows of the Antechapel, in which window, as it would seem, the series of subjects originally began; and, in order to compensate as much as possible for the want of illustrative aid, I give the accompanying diagram of this window, in which the lower lights are distinguished by numbers, and the principal tracery lights by letters. I shall employ the same diagram in explanation of all the other windows, except the central West and the two East windows of the Antechapel.

¹ One complete set of angels is engraved in "The Calendar of the Anglican Church illustrated," Parker, Oxford, p. 116.

² The glass in Winchester College chapel unfortunately throws no light on the subject. That chapel has no west window. Its side windows are fitted with canopied figures of saints and angels; and its east window with a design composed

of the following subjects: The Stem of Jesse, the Crucifixion, and the Last Judgment. When represented by itself, the Last Judgment is, I believe, most commonly assigned to a west window, but when associated with the Crucifixion, it is very frequently met with in an east window. The Crucifixion is usually represented in an east window.

THE NORTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

Each of the eight lower lights of this window is occupied, as already mentioned, with a canopy containing a single

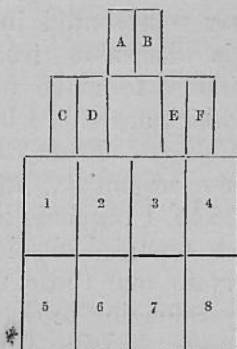


figure ; and I will state, since an attention to such minutiae will tend materially to facilitate our investigation of the other windows, that each of the canopies in Nos. 1 and 3 has a flat hood, its spire background coloured blue, and the tapestry back of its niche, which extends upwards to the groining of the niche, red ; and that the canopies in Nos. 2 and 4 have projecting hoods, red spire grounds, and blue tapestries. Whilst in the lower tier of lights, Nos. 5 and 7 have projecting hoods, blue spire grounds, and red tapestries ; and Nos. 6 and 8, flat hoods, red spire grounds, and blue tapestries. By which means, as will be perceived, a perfect alternation of form and colour is maintained throughout the canopies. All the canopies have projecting pedestals ; but those only of the lower tier of lights are crossed by the founder's legend, "Orate pro Willelmo de Wykeham episcopo Wynton fundatore istius collegii," which is written upon a continuous scroll, divided only by the mullions of the window.

Light No. 1. *Jonas p'pheta* is written across the pedestal of the canopy. The figure, which, like the other Old Testament worthies, has no nimbus, holds a scroll inscribed, *Hebreus ego su' & dominu' d'm celi ego timeo*.—(See Jonah i. 9.) The tapestry is powdered with letters I, crowned.³

³ The crowned letters bring to mind Chaucer's prologue to the Canterbury Tales :—

"Of smale corall aboute hire arm she bare

A pair of bedes gauded all with grene,
And thereon heng a broche of gold ful shene,
On whiche was first yritten a crowned A,
And after, *Amor vincit omnia*."

No. 2. *Joel p'pheta* is written on the pedestal of the canopy. The scroll held by the figure is inscribed, *In valle josaphath iudicavit o'es ge'tes*.—(See Joel iii. 12, of which this seems a paraphrase.) The tapestry is powdered with letters I, crowned.

No. 3. *Amos [p'ph]eta*⁴ is written on the pedestal. The scroll is inscribed, *qui [æd] ificat in celu assenc'one' sua'*.—(See Amos ix. 6.) The tapestry is powdered with letters A, crowned.

No. 4. *Micheas p'pheta* is written on the pedestal. The scroll is inscribed, *De [Si] on exhibit [egredietur lux & v]erbm' de vert*.—(See Micah iv. 2.) The tapestry is powdered with letters M, crowned.

No. 5. *Ada pm' pa [ter]* is written on the pedestal. The figure holds a spade, and looks sorrowful. The tapestry is powdered with letters A, crowned. Part of the founder's legend is written across the pedestal of this and the next three canopies.

No. 6. *Eva m'r o'u viveciu'* is written on the pedestal. The figure holds a distaff. The tapestry is powdered with letters E, crowned.

No. 7. *Seth filius Ade'*, is written on the pedestal. The figure holds a book. The tapestry is powdered with letters S, crowned.

No. 8. *Enoch tra'slat'* is written on the pedestal. The figure holds a small scroll, incised, *ivit cu' deo*. The tapestry is powdered with letters E crowned.

The tracery lights of this window A to F inclusive are each filled with a canopy under which stands an angel. *Troni* is written upon a small scroll at the foot of each canopy in the lights A and B. The angels throughout these tracery lights are alike in design. The canopies have alternately blue spire grounds, and red tapestries, or *vice versa*. The smaller tracery lights are filled with ornaments, such as leaves, monsters, &c., painted upon white and yellow stained glass.

FIRST NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

Light No. 1. *Osee p'pheta*, is written on the pedestal. the figure holds a scroll inscribed, *O mors ero [mo]rs*

⁴ The missing parts of the inscriptions, when this is practicable, are supplied within brackets.

tua morsus tuus ero inferne. (See Hosea xiii. 14.) The tapestry is powdered with letters H, crowned. From which I infer either that the tapestry does not belong to this figure, or that in the course of repairs wrong letters have been inserted. However it may have been a mere caprice to aspire the name.

No. 2. *Abacuch p'pheta*, is written on the pedestal. The scroll is inscribed *D'ne audiui [auditi] o'e tua' & timui.* (See Habakkuk iii. 2.) The tapestry is powdered with letters A, crowned.

No. 3. *Ysaïas p'pheta* is written on the pedestal. The scroll is inscribed, *ecce virgo concipiet & pariet filium.* (See Isaiah vii. 14.) The tapestry is powdered with letters Y, crowned.

No. 4. [*B*]aruc *p'pheta*, is written on the pedestal. The scroll is inscribed, *Post hec in tri's visus est & cu' hom' co'v'satus est.* (See Baruch iii. 37.) The tapestry is, however, powdered with letters M, crowned. Most of the remarks made on No. 1 equally apply here.

No. 5. *Mathusale fili's Enoch*, is written on the pedestal. The figure holds a small scroll, which appears to be inscribed with the following words, *Legem n mor'.* The tapestry is powdered with letters M, crowned. The following portion of the founder's legend is written across the pedestal.—*Orate p Willm'o.*

No. 6. *Noe : a : archa' : fab'a* is written on the pedestal. The figure holds an oar. The tapestry is powdered with letters N, crowned. The portion of the founder's legend that crosses the pedestal is, *de W*——

No. 7. *Abraha' p'riarcha*, is written on the pedestal. The tapestry is powdered with letters A, crowned. The portion of the founder's legend which crosses the pedestal is . . . *ton fu dator'.*

No. 8. *Isaac patriarcha*, is written on the pedestal. The tapestry is powdered with letters I, crowned. The portion of the founder's legend attached to this pedestal is *istius*——

Each of the tracery lights A to F inclusive is filled with a canopy, under which is a military figure, winged as an angel, clad in a basinet and camail, jupon, broad sword-belt, petticoat of mail below the jupon, and plate or cuir-bouilli arm and leg armour. The figure holds a spear, to which a pennon charged with a plain cross is attached.

Prin : ci : pa : tus is written on a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with ornaments as in the last window.

SECOND NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

No. 1. Light. *Sophonias p'pha*, is written on the pedestal of the canopy. The scroll held by the figure is inscribed, *Hec est civitas gl'riosa quia dicit ego sum.* (See Zephaniah ii. 15.) The tapestry is powdered with letters S, crowned.

No. 2. *Daniel p'pheta*, is written on the pedestal. The figure points downwards with its right hand, as if in allusion to the den of lions. On the scroll is written, *Post ebdomadas septuaginta* (sic) *duas occit'.* (See Daniel ix. 26.) The tapestry is powdered with letters D, crowned.

No. 3. *Jeremias p'pha*, is written on the pedestal. The scroll is inscribed *Patre' vocabis me dicit d'ns* (see Jeremiah iii. 19). The tapestry is powdered with letters J crowned. Across the pedestal is written the following portion of the founder's legend, *orate p*—— Which is either an insertion, or else shows that this figure was taken from some other window having prophets in its lower tier of lights.

No. 4. *Abdias p'pha*, is written on the pedestal. The scroll is inscribed, *et rectum erit d'nm d'ni amen.* The tapestry is powdered with letters A crowned.

No. 5. *Jacobus p'ar* ——, is written on the pedestal. The tapestry is powdered with letters J, crowned. The following portion of the founder's legend is written across the pedestal *orate p Willmo.*

No. 6. *Judas ma* (Machabeus?) is written on the pedestal. The figure has a coronet and sceptre. The tapestry is powdered with letters J, crowned. The following portion of the founder's legend is written across the pedestal, *de Wykeh'm ep'o.*

No. 7. *Moyes dux P'li dei*, is written on the pedestal. The figure holds in his left hand a green diptych, inscribed with Lombardic capitals. The tapestry is powdered with letters M, crowned. The pedestal is crossed with the following portion of the founder's legend, *Wynton fu'dator.*

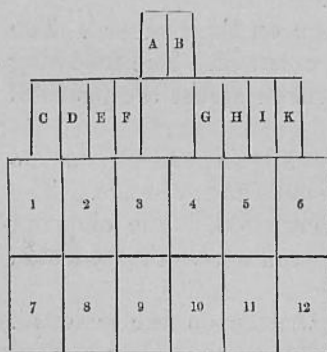
No. 8. *Aaro'* is written on the pedestal. The lower part of the tapestry is powdered with letters A, crowned, and the following portion of the founder's legend crosses the pedestal.

istius collegii; but the feet only of the figure belong to the high priest. The rest belongs to a prophet, part of another window, who appears to be Nahum, from the corresponding part of the tapestry being powdered with letters **N**, crowned, and from the following inscription on the scroll held by the figure : *ecce sup' montes ewa'geliz'atis ann'catis*. (See Nahum i. 15.)

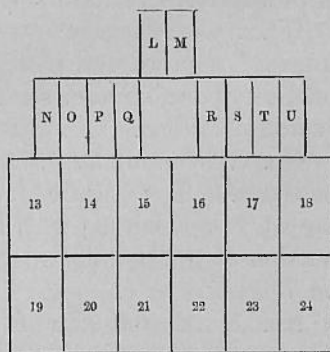
Each of the tracery lights A to F inclusive is filled with a canopy, under which is a winged figure habited in the civil dress of a king, *i. e.* crowned, holding a sword and sceptre, and clad in a tunic with short skirts, a furred tippet, hose, and shoes. *Dna : cio : nes* is written on a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with ornaments as in former windows.

THE TWO EAST WINDOWS OF THE ANTECHAPEL.

The arrangement of the subjects of these windows in their original order, is a somewhat troublesome task, requiring a close attention to detail, and continual references to individual lights. It will be convenient to distinguish the windows by calling one the Northern-East window, and the other the Southern-East window; and, with a view



NORTHERN-EAST WINDOW.



SOUTHERN-EAST WINDOW.

to render the following investigation more intelligible, I subjoin diagrams of both windows, in which the lower lights are numbered, and the principal tracery lights lettered in a consecutive series, commencing in the Northern-East window.

No. 1 light. The glass in this light consists of portions

of several designs. The upper part of the light is occupied with the head of a canopy, the spire background of which is red. From its fitting the light, and there being only three others like it in the building, I conclude that it belongs to one of the canopies containing a crucifix hereafter mentioned. Below is part of another canopy cut to fit the light, under which is placed the upper part of a female figure on a red tapestry background, powdered with letters **C**, crowned. This figure does not belong to either window.

Below it is the central part of another figure, on a blue tapestry background, powdered with letters **E**, crowned: which likewise does not belong to either window. The remainder of the light is filled with the lower part of a canopy, which, as I shall have occasion to refer to it again, I shall describe minutely. The pedestal of this canopy differs in design from that of any of the canopies in either window, except the three which I shall presently mention. In particular it is much more lofty, is hollow, and within it is the sitting figure of an aged man, supported on the top of a tall slender pedestal or shaft. A scroll passes through the pedestal of the canopy, a little below the figure just mentioned, and at the same height from the sill of the light, as that at which the pedestals of the canopies in Nos. 4, 19, 20, 21, 22, 23, and 24, hereafter described, are crossed by the founder's legend. The portion of the scroll in the present case is inscribed, *episc* —. The lower part of the canopy niche remains; on its floor are three steps coloured green, surmounted by what is evidently the shaft of a cross, coloured purple: on each side of which is a small portion of a white cloud; the rest of the subject is wanting. The inside of the niche has a blue tapestry ground, powdered with little yellow saltiers, or letters, **X**.

No. 2. In the head of this light, and exactly fitting it, is the head of a canopy on a blue spire ground, exactly like that first mentioned in No. 1. The rest of the glass, consisting of part of a canopy which has been cut to fit the light, half a female figure on a blue tapestry ground powdered with letters **C**, crowned, part of the hood of a canopy, and part of the base of another, inscribed *Mari* — *Salome*, does not belong to either window.

No. 3. In the head of the light, and exactly fitting it, is the head of a canopy on a red spire ground exactly like that first

mentioned in No. 1. Below is part of a canopy which has been cut to fit the light. Under it is the upper half of a female figure (which does not appear to belong to the canopy), on a blue tapestry ground, powdered with letters E, crowned. Below are fragments of canopy-work made into a sort of pattern; and the residue of the light is occupied with the pedestal, and part of the niche of a canopy, which clearly was originally of the same design as that described in No. 1. The only difference is, that here the steps of the cross are coloured purple, the shafts green, and the tapestry ground red. The scroll running through the pedestal is made up of fragments of other scrolls.

No. 4. The whole of this light is occupied with a representation of a figure and canopy. The canopy, across whose pedestal is written the following portion of the founder's legend, *Istius collegii*, is, in other respects, exactly like that in No. 19 light. The figure is a duplicate of that in No. 24 light. Any further description of either is, therefore, postponed for the present.

No. 5. In the head of the light, and exactly fitting it, is the head of a canopy on a blue spire ground exactly like that first mentioned in No. 1. Below is part of a canopy cut to fit the light, and the upper half of a female figure holding a palm branch, on a red tapestry ground, powdered with letters M, crowned. A piece of yellow glass has been accidentally inserted in the nimbus of this figure, in such a manner as, at first sight, to impart to it a cruciferous appearance. The figure does not belong to either window. The remainder of the light is filled with a pedestal and part of a niche of a canopy, precisely similar to that described in No. 1. The steps of the cross are here green, the shaft is purple, the tapestry red, and on the scroll running through the pedestal is written, *Wynton*.

No. 6. In the upper part of the light is the top of a canopy, of the same design as that in No. 4 light, having a red spire ground. Below is part of the hood of a canopy, cut to fit the light, under which are fragments of a male saint (which do not belong to either window), on a blue tapestry ground, powdered with letters B, crowned. The remainder of the light is filled with the pedestal and part of the niche of a canopy similar to that described in No. 1. The steps of the cross are green, the shaft is pink, the clouds, as in all

the other examples, are white ; and seven of the toes of the Saviour are still attached to the shaft, leaving the nature of the design no longer in doubt. The tapestry ground of the niche is blue, powdered with yellow letters, X ; and the scroll which passes through the pedestal is inscribed, *fundatore*.

No. 7. This is a figure and canopy light. The canopy hood is supported by a semicircular niche arch ; its spire background is blue, and the niche tapestry is red. Precisely similar canopies are inserted in Nos. 9 and 11, and in Nos. 13, 15, and 17 also. The pedestal is inscribed *Sc's Petru'*. The figure, which exhibits the tonsure, carries a book in one hand and keys in the other ; it is clad in blue and white robes, the white being powdered with letters P, crowned, drawn in outline, and stained yellow.

No. 8. This is also a figure and canopy light. The canopy hood is double-headed ; its spire ground is coloured pink or warm purple, and the niche tapestry is blue, powdered with small yellow stars or suns rayonnés. Precisely similar canopies are inserted in Nos. 10, 12, 14, 16, and 18. The pedestal is inscribed *Sc's Andrea'*. The figure carries a small saltier.

No. 9. The pedestal is inscribed *Sc's Jacob'*. The figure holds a pilgrim's staff.

No. 10. The pedestal is inscribed *Sc's J[ohan]'*es. The figure carries a cup, from which a dragon issues, and is clad in red and white robes, the white being powdered with small dragons issuing from cups, drawn in outline, and stained yellow.

No. 11 is inscribed *Sc's Thoma'*. The figure holds a spear in the left hand ; the forefinger of the right is uplifted,—a movement which, coupled with the general attitude of the figure, seems to allude to the means whereby the Saint's incredulity was overcome.

No. 12 is inscribed *Sc's Jacob'*. The figure, which carries a scymetar, is clad in red and white garments, the white being powdered with small monsters, drawn in outline and stained yellow.

No. 13 is inscribed *Sc's Philippu'*.

No. 14 is inscribed *Sc's Bartole'm*. The figure carries a knife.

No. 15 is inscribed *Sc's Mathe'*.

No. 16 is inscribed *Sc's Simon*. The figure bears an axe.

No. 17 is inscribed *Sc's Mathia*. The figure carries a club.

No. 18 is inscribed *Sc's Judas*.

No. 19. The canopy in this light differs in design from any of those already described. Though its hood is as long as those in No. 7 and the following lights. The pedestal is crossed with the founder's legend, at the same level as the pedestal in No. 1, &c. The spire background is red, and the tapestry blue. The figure under the canopy is, from the sorrowful expression of the countenance, evidently a representation of the Mater Dolorosa: the left hand is pressed against the head; in the other is a book. The figure looks towards its left. There is no other inscription except the following portion of the founder's legend, *Orate p Willo*, which, as before mentioned, crosses the pedestal of the canopy.

No. 20. The canopy is of the same design as the last, but its spire background is coloured blue, and its tapestry is red, powdered with letters **M**, crowned. The figure is evidently a representation of the Mater Dolorosa. The hands are clasped together; the figure looks to its left. The pedestal is crossed with the following portion of the founder's legend: *Fundatore*.

No. 21. The canopy is of the same design as No. 19, and has a red spire ground. The tapestry is blue, but is powdered with yellow crosses. The figure, which looks to its right, is evidently a representation of St. John the Evangelist. The right hand is pressed against the head, but the countenance is not particularly sorrowful. The pedestal is crossed with the following portion of the founder's legend: *Episcopo*.

No. 22. The canopy is of the same design as No. 19. The spire background is blue, and the tapestry is red, powdered with letters **M**, crowned. The figure is an exact duplicate of that in No. 20. The portion of the founder's legend is, *Wynton*.

No. 23. The canopy is of the same design as the last, but the spire ground is red, and the tapestry blue, powdered with yellow crosses. The figure is a perfect duplicate of that in No. 21. The portion of the founder's legend is, *de Wykeham*.

No. 24. The canopy is of the same design as No. 19, but

the spire ground is blue, and the tapestry is red, powdered with letters I, crowned. The figure, which, as before mentioned, is an exact duplicate of that in No. 4, is evidently a representation of St. John the Evangelist. The countenance is sorrowful; the right hand is pressed against the head, in the other is a book. The pedestal is crossed with the following portion of the founder's legend: *istius collegii*.

TRACERY LIGHTS.

A is occupied with the representation, under a small canopy, of a Bishop on his knees, in apparent adoration of the figure in B, which, though mutilated, may be easily recognised as that of our Saviour, seated, and exhibiting the wound in his side to the kneeling Bishop, which, I apprehend, personifies William of Wykeham. This figure is likewise under a canopy. An angel under a canopy is inserted in each of the lights C to K inclusive. The smaller tracery lights are filled with monsters or other ornaments.

The Coronation of the Virgin is represented in L and M, but the subjects have been transposed, the figure of Christ now occupying L, and that of the virgin M. Each figure is under a canopy. An angel, in female attire, under a canopy, occupies each of the lights N to V, inclusive. The smaller tracery lights are filled with monsters or other ornaments.

Having described the subjects in these windows, I proceed in the next place to state my reasons for supposing that they were originally arranged as I have mentioned.

One remarkable feature is, that the pedestal of no canopy in the lights Nos. 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18, is crossed by any continuous scroll, and that the pedestals of the canopies in Nos. 1, 3, 4, 5, 6, 19, 20, 21, 22, 23, and 24 are so crossed; the scroll being as before mentioned, inscribed with the Founder's Legend. This circumstance, when considered with reference to the design and arrangement of the glass in the other windows of the building—the contents of one of the West and of the two North windows of the Antechapel have already been described—raises a strong inference that the glass in the first-mentioned series of lights originally occupied an upper tier of lights, and that the glass in the series of lights secondly mentioned originally occupied a lower tier of lights. That such lights are the

lights of these two windows is evident from the fact of their being the narrowest lights in the building, and that the glass exactly fits them.

Let us, then, re-arrange the glass upon this supposition, and put in No. 1 light what is now in No. 7 light ; in No. 2 what is now in No. 8 ; in No. 3 what is now in No. 9 ; in No. 4 what is now in No. 10 ; in No. 5 what is now in No. 11 ; in No. 6 what is now in No. 12 ; leaving the glass in Nos. 13, 14, 15, 16, 17, and 18 as it now is, and we shall find the Apostles arranged in a not uncommon order,⁵ and a perfect alternation preserved in the forms of the canopies, and in the colouring of the designs, throughout the upper tier of lights. Let us now put in No. 7 light the glass which is in No. 20 light ; in No. 8 the remains of the canopy work first mentioned in No. 1, and the portion of the crucifix in No. 1 ; in No. 9 what is now in No. 4 ; in No. 11 the remains of the canopy-work first mentioned in No. 2, and the portion of the crucifix in No. 5 ; in No. 12 what is now in No. 23 ; in No. 20 the remains of the canopy-work first mentioned in No. 5, and the portion of the crucifix in No. 3 ; and in No. 23 the remains of the canopy-work first mentioned in No. 3, and the portion of the crucifix in No. 6 ; leaving No. 10 blank, and the glass in Nos. 19, 21, 22, and 24 as it now is ; and we shall find, supposing the missing subject of No. 10 light to have been a duplicate of that in No. 19,⁶ and that the remains of the canopy-work, first mentioned in No. 6, belonged to it ; that not only will a perfect alternation in the forms of the canopies and the colouring of the subjects be preserved throughout the East windows, in the one, whether regarded in a horizontal or in a perpendicular direction ;⁷ in the other, when regarded in a horizontal direction—and it is obvious that a double alternation might, by a different arrangement, be produced in this as well as in the former window—but that the attitudes of

⁵ It is possible that Nos. 15 and 17 are transposed. If St. Mathias were to take the place of St. Matthew, which there is nothing in the order of the canopy design or colouring to prevent, the apostles would be arranged as at Fairford Church, Gloucestershire, with the single exception that there St. Matthew precedes St. Jude.

⁶ It is by no means an uncommon occurrence to find in ancient glass, the same figures repeated in different, or even the

same windows of the same building. I know of an instance as early as the latter part of the twelfth century.

⁷ This alternation of design and colour is observable in many early Perpendicular windows. The following diagram may serve to explain my meaning. Let the letters arranged in a square, represent
A C four figures and canopies : and let
B D canopies A and B each have a red spire-ground, and blue niche

the figures will correspond with the arrangement of the subjects. Thus, the Virgin and St. John, if placed according to the new arrangement in the lights Nos. 7 and 9, would be turned towards the Crucifix in No. 8; the Virgin in No. 10 light (which I have supplied by copying the figure in No. 19), and the St. John put in No. 12 light, would be turned towards the Crucifix in No. 11 light; and the Virgins in Nos. 19 and 22, and the St. Johns in Nos. 21 and 24, would be turned, respectively, towards the Crucifixes in Nos. 20 and 23 lights.

It is true that the portions of the founder's legend, attached to the glass now in Nos. 1, 4, 5, 20, and 23 lights, will not make sense under the new arrangement of the subjects, but this circumstance is entitled to no weight. The inscriptions on the pedestals of Nos. 1 and 5 have evidently been made up of fragments; and there is no reason why we should not suppose that those on the pedestals of Nos. 4, 20, and 23 have not likewise been supplied in the course of repairs. For it is impossible by any arrangement of the subjects to bring the word written on the pedestal of No. 20 into its proper place in the legend, or to arrange matters so as to make both parts of the legend attached to the pedestals of Nos. 4 and 23 fall into the inscription; one part or the other must be rejected as an insertion. On the other hand, the parts of the legend attached to the pedestals now in the lights Nos. 6, 19, 21, 22, and 24 will be found to read correctly on the suggested re-arrangement of the subjects. The pedestal in No. 3 light is, as before mentioned, at present without any legend at all.

It is unnecessary to speculate on the reasons which may have led to the fourfold repetition of the Crucifixion in the lower part of these windows; but lest this repetition should

tapestry; and canopies C and D each have a blue spire-ground, and red niche tapestry. It will follow that the masses of colour, when regarded horizontally, will alternate thus:—the red spire-ground of A with the blue spire-ground of C; the blue tapestry of A with the red tapestry of C; the red spire-ground of B with the blue spire-ground of D; the blue tapestry of B with the red tapestry of D. And when regarded vertically, the masses of colour will alternate thus:—the red spire-ground of A with the blue tapestry of A,

this again with the red spire-ground of B, and this again with the blue tapestry of B. And so, the blue spire-ground of C with the red tapestry of C, this with the blue spire-ground of D, and this with the red tapestry of D. Of course, if the canopies A and D are of one design, and B and C of another, their different patterns will likewise alternate. To put precisely the same case as that in the text the canopies must be supposed to be of four different patterns.

appear unfavourable to the view I take of the original arrangement of the glass, I will add that no subject is more commonly represented in a window above an altar than the Crucifixion, and that it is by no means improbable that four altars, two under each window, were placed against the east wall of the Transept, or Antechapel, although no trace of them may now exist.

SOUTH WINDOW OF THE ANTECHAPEL.

This is a figure and canopy window, like the windows on the north side.

No. 1 light. *Sc's* is written across the pedestal of the canopy. The figure is that of a Bishop. The tapestry of the niche is powdered with the letters **P**, crowned.

No. 2. *Sc's Pelagius* is written across the pedestal of the canopy. The figure is that of a Pope, having a tiara encircled with only one coronet. The niche tapestry is powdered with letters **P**, crowned.

No. 3. *Sc's Alphegus* is written across the pedestal. The figure is that of an Archbishop. The niche tapestry is powdered with letters **A**, crowned.

No. 4. *Sc's Gemreta* is written across the pedestal. The figure is that of a Bishop. The niche tapestry is powdered with letters **G**, crowned.

No. 5. *Sc's Athanasius* is written on the pedestal, with is crossed by the following portion of the founder's legend :—*Orate p Willo*. The figure is that of a Bishop. The niche tapestry is powdered with letters **A**, crowned.

No. 6. *Sc's [Barn]ard* is written on the pedestal, which is crossed by the following portion of the founder's legend :—*Wynton fu'd[atore]*. The figure is habited as a monk, in a russet dress. The niche tapestry is powdered with letters **B**, crowned.

No. 7. *Sc's* — appears on the pedestal, which is crossed by the following part of the founder's legend :—*Wynton fu'dator*. The figure is that of a Bishop. The niche tapestry is powdered with letters **H**, crowned.

No. 8. *Sc's Anselmus* is written on the pedestal, which is crossed by the following part of the founder's legend :—*Wykeham*, turned the wrong side upwards. The figure is that of an aged man, wearing a green cap, gloves, an alb,

and a russet mantle over it. The niche tapestry is powdered with letters **S** and letters **A**, crowned.

The tracery lights of this window, A to F inclusive, are each filled with a canopy, under which stands an angel. *Cherubim* is written upon a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with foliage and monsters.

SOUTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

This is likewise a figure and canopy window.

No. 1 light. On the pedestal is written *Maria Egipc'aca*. The figure is that of a female. The niche tapestry is powdered with letters **M**, crowned.

No. 2. *Sc'a Martha* is written on the pedestal. The figure is that of a female. The niche tapestry is powdered with letters **M**, crowned.

No. 3. This light is a good deal mutilated. The pedestal is inscribed *Maria Jacobi*, and the lower part of the niche tapestry is powdered with letters **M**, crowned. But the figure itself is that of a prophet, holding a scroll like the figures in the north windows, inscribed *visitabo oves meas & liberabo ea[s]*.—(See Ezekiel xxxiv. 12.) The remainder of the niche tapestry is powdered with letters **E**, crowned.

No. 4. This light is also much mutilated. The upper part of the figure is that of a Queen, and the niche tapestry is powdered with letters **W**, crowned. The lower part of the figure belongs to a different subject. The pedestal is inscribed *Sc's Cuthbert'*, and is crossed by the following part of the founder's legend :—*Orate p Willmo*; from which I conclude that this part of the design belonged originally to a lower tier light of some window.

No. 5. *Sc's* — is written on the pedestal. The figure is that of a Bishop. The niche tapestry is powdered with letters **B**, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 6. *Sc's Bri* is written on the pedestal. The figure is, however, that of a female. The niche tapestry is powdered with letters **C**, and letters **B**, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 7. The figure is that of a female. The niche tapestry

is powdered with letters E, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 8. The figure is that of a Queen. The niche tapestry is powdered with letters E, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

The tracery lights of this window, A to F inclusive, are each filled with a canopy, under which stands an angel. *Seraphim* is written upon a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with foliage, and monsters, as in the other windows.

The present seems the most convenient place for offering a few remarks on the date, style, and general effect of the oldest or original glazing of the Chapel.

In the absence of any direct information, we can arrive only at an approximation to the date of this glass. That it was erected in Wykeham's lifetime may be inferred, if not even from the style of the legend which runs across the windows, and contains the expression "*Orate pro Willemo de Wykeham,*" at least from the fact of New College having been the first of Wykeham's three great works, and the silence of his will respecting its fabric; a will which, as is well known, contains minute directions for the glazing of a part of Winchester Cathedral. Indeed, the somewhat earlier character of the glass as compared with the windows of Winchester College Chapel, which have been copied faithfully, as it would seem, from the original glazing of that edifice, would justify the supposition that it was erected before the commencement of Winchester College, in 1387. On the whole, I think we shall not be far wrong in concluding that the windows of New College were glazed between the founding of the establishment, in 1379, and its being taken possession of by the first warden, and fellows, in 1386, at which time, we have reason to believe, that the Chapel and Hall were completed; and if so, that the windows were glazed, for it is true, as a general rule, that in medieval times the glaziers commenced operations as soon as any part of a building was ready to receive the glass.

The glass, though Perpendicular in its general character, and therefore to be regarded as one of the earliest, if not the earliest, exponent of that style, displays, as might be expected, many Decorated features, as in the design of some of the canopies, especially as exemplified in the square tower

over the niche arch, from which the spire of the canopy rises; and even in the pedestals used in the lower tier of lights, which, with the small rayonnated sun on each side, bear considerable resemblance to the pedestals of the early Decorated canopies in the Lady Chapel windows of Wells Cathedral—in the coloured moulding sometimes occurring under the battlements of the tower—in the coloured windows of the spire—in the pot-metal yellow finials occasionally employed—in the shape of the crockets—in the use of flesh-coloured glass to represent the nude parts of several of the principal figures—in the white hair and beards, leaded into pink faces, &c. Yet these, and many other Decorated features, which a practised eye will not fail to detect, are, as it were, merged in the general character of the later style, which displays itself in the broad colouring of the windows, in the general flatness of the composition, which, by the way, is more remarkable in the North, South, and West windows of the Antechapel than in the East windows, where the canopy spires are cut out and surrounded with colour more completely—a circumstance which once induced me to think that these canopies were of earlier date than the rest—in the preponderance of white and yellow stained glass over the pot-metal colours; and, though in a less prominent degree, in the attitudes and draperies of most of the figures, particularly those in the North, South, and West windows—in the drawing, especially of the heads—in the thinness of the black outlines—in the general softness and delicacy of the execution, &c. Smear shading is occasionally used in the canopy-work, but the shadows are generally executed, if I mistake not, in “Smear shading stippled,” an invention of the early part of the 14th century, and which differs from “Stipple shading” (the mode commonly adopted in the 15th century) in this, that the lights are left clear in the first instance, instead of being picked out of a stippled ground of Enamel Brown, spread uniformly over the glass. The granulation and depth of the shading are perhaps best shown in the white robe of Eve, in the northernmost West window; but, even in this instance, the shadow is not very coarsely stippled, nor can it be called deep even in its deepest part. There is no instance, in any of the windows, of the practice, adopted with such effect in later times, of making the accidental varieties of depth common in a sheet of coloured

glass correspond in position with the lights and shades of the picture ; and, though many parts of the composition are strongly contrasted in colour to others, yet this is not sufficient to supply the want of deeper shadows and more decided outlines, and secure the distinctness of the design, or save the painting from the imputation of being little else than a congeries of flat spots of white and coloured glass.

When, in addition to this defect, the imperfection of the figure drawing⁸ and want of proper perspective in the canopies are brought to mind, we are tempted to inquire what is it that renders these windows so beautiful, so infinitely more agreeable than those of modern times. It cannot be their discoloration, for modern windows that have been as much discoloured fail to please. The secret lies in the fine tone and harmony of their colouring : and, perhaps, I may venture to add in its perfect keeping with the architectural character of the building. There is not a harsh or discordant hue anywhere. The whole colouring is equally quiet and subdued, and is in entire agreement with the silvery grey of the white glass. It is without doubt to the excellent tone of the latter material that this satisfactory result is owing. For this same white glass, which has no modern representative,⁹ forms the base of all the

⁸ Should it be objected that most of these figures possess a certain degree of sublimity, I would respectfully warn my readers of the danger there is of engendering a false taste by recurring to such models for sublimity. Nothing is more true than that from the sublime to the ridiculous there is but a step. What can be more absurd, for instance, than the mode of representing the Passage of the Red Sea by a capering figure betwixt two cauliflowers; or the Plagues of Egypt by so many carcases, frogs and fish, &c., sprawling in a plate—as in the late M. Gerente's window at Ely; or the Raising of Lazarus, by a mummy jumping up like Jack-in-the-Box ; or Sampson slaying the Lion, by a clown who, with much grimace and affected violence, caresses the royal beast; as in his brother's windows at Christ-Church, Oxford, and the late Exhibition ; or, I may add, than the cat's-eyed saints of Messrs. Pugin and Hardman ? Enthusiastic amateurs should recollect that they tolerate such things at the risk of being laughed at by the very persons they employ. Work of this description is even now nick-named, in derision, *bogie-work*

by the glaziers' men. If sublimity is aimed at, we may be sure it will not be reached simply by rectifying the more palpable anatomical faults of the medieval artists.

⁹ As I still meet with occasional assertions to the contrary, I think it is as well to repeat what I have constantly stated, that modern glass differs from old both in tone, colour, and texture, and this more widely in proportion to the difference of date ; the nearest resemblance, though by no means an exact one, being between modern glass and that of the sixteenth century, and the greatest difference being between it and the glass of the twelfth, thirteenth, and fourteenth centuries ; and further, that the attempts hitherto made to disguise this difference have completely failed. I am able to make this assertion more positively, since it is borne out by certain chemical experiments which I have caused to be instituted during the last two years, the result of which I hope, ere long, to make known through the medium of this Journal. I, of course, should not be expected to notice any opinion of the writers in the Ecclesiologist

coloured glasses, and consequently imparts to them its own hue ; of the actual depth and greenness of which we are not aware so long as the white is intermixed with cool blues, reds, purples, and apparently though not really faded greens, as in the Antechapel windows ; but which surprises us when fully brought out by contrast with a warmer scale of colouring, as will hereafter be shown to be done in some of the south windows of the nave. Without expecting a ready acquiescence in the opinion hazarded, that a part of the pleasure excited by the colouring of these windows arises from a perception of its harmony with the architectural character of the building ; I cannot but think that the idea is less fanciful than may at first appear. There is a gloominess in the style of Gothic ecclesiastical architecture which is very much opposed, not indeed to rich, but to warm and gay colouring. And though this gloominess in the present instance is, to a certain extent, disguised by the elegance of the modern fittings, and the warmth of the yellow wash with which the walls of the Antechapel and Choir are covered, it still exists, and grows upon the eye in

on a subject of this kind, nor should I now allude to them, if it were not to guard those who may be as inexperienced, or as careless observers as themselves, from the danger of being misled by the misrepresentation of a matter of fact which occurs in the following passage.—“Mr. Winston reminds us that ‘no cleaning is able to deprive ancient glass, of a certain date, of its tone, richness, and general appearance.’ This we entirely deny. The east window of Bristol, *which is of middle-pointed date*, has been lately cleaned, and it is neither better nor worse than Messrs. Wailes, or O’Connor, or Willement would produce. *Rich* is just what it is not,” &c. &c. It unfortunately happens that about two-thirds of the Bristol window consists of modern glass. But the appeal to it is not useless, as it serves to show that an ability to distinguish modern from ancient glass is not a necessary qualification for an adept in the mysteries of ecclesiology. Of the various expedients resorted to for imitating the effect of the ancient material, Messrs. Powells’, and Messrs. Hartleys’ processes for roughening the surfaces of the glass, are the most successful, though but expedients after all. “Antiquating the glass,” *i. e.*, dulling it with enamel colour in imitation of dirt and the rust of age, is commonly resorted to as a means of destroying the perfect pellucidness of the modern

material : a quality resulting from refinements in the manufacture. Instead, however, of making the glass look thick and rich like the old, it only makes it dull and heavy in effect : nor does it materially improve its tone of colour. Of three imitations of ancient glass in the late Exhibition, which I particularly examined, one by M. Lusson, which had been the most antiquated, was the least watery in effect. The second, by M. G  rente, which also had been antiquated, though in a less degree, was, in proportion, more flimsy. The last, by Messrs. Pugin and Hardman, which had not been antiquated at all, was the most flimsy and watery. But they were all inferior to ancient glass in richness, depth, and, particularly, in tone of colour : as was indeed easily shown by holding clear pieces of ancient glass beside them. M. Lusson’s, on the whole, was decidedly the best imitation, but this was not owing to the greater antiquating of the glass. I am surprised that the eyes of the public are not yet open to the absurdity of literally copying designs of an early period in a material so different from that in which such designs were originally worked, and with reference to which we may suppose they were made. We might as well expect a literal copy, in wood, of a stone spire, or of a wooden spire in stone, to produce a satisfactory effect.

proportion as the building is contemplated: and the more fully the gloominess of the architecture is perceived, the less striking does the cold colouring of the Antechapel windows appear, until at last it seems more appropriate to the place than the warmer and gayer colouring of the windows of the Choir.

I now proceed to give a short account of the glass in the Choir windows, beginning with the first window from the East, on the south side.

The tradition is, that all the glass in the south windows is Flemish, and the work of Ruben's scholars.¹ But this does not appear to be altogether correct. A great many of the figures in the lower lights are, it is true, the work of foreign artists, and, in the absence of any certain information, I am inclined to think of the Flemish school, in the latter part of the sixteenth or early part of the seventeenth century. But the whole of the canopy-work, which is evidently copied from glass of similar design to that in the Antechapel is, except those portions of it that actually are of Wykeham's time, of comparatively a recent date; at which period the rest of the large figures appear to have been painted, some of the old ones supplied with heads, and almost the whole of the old glass, not only the Flemish, but the remains of the original glazing in the tracery lights as well as in the lower lights, retouched. Coupling these facts with the inscription at the bottom of the last window from the East, which records the fact that W. Price repaired these windows in 1740, I can come to no other conclusion than that the greater part of the glazing is the work of Price, who adapted the Flemish figures to the lights.

THE FIRST SOUTH WINDOW FROM THE EAST.

All the figures in the lower lights of this window appear to have been painted by Price. Some represent Bishops, Archbishops, and a Pope, but no names are given. Some are canonised saints. Five of the crozier heads, and a

¹ Gutch, in a note to Wood's History of the Colleges and Halls of Oxford, p. 199, says the windows on the south side of the chapel were originally Flemish, done, as

is reported, from designs given by some scholars of Rubens, and were purchased by the society, of Wm. Price, who repaired them in 1740.

great part of the canopy hoods,² are of the same date as the ancient glass in the Antechapel. The glass of which these remains are composed, which in the Antechapel would seem to be white, here appears to be a positive light green, from contrast with the warm colours that surround it, and particularly from its being opposed to the warm grey or light sky-blue used as a spire back to the canopies. The founder's legend, in modern glass, is carried along the bottom of this, as well as of the other south windows.

The execution of the painting is very heavy. There are scarcely any clear lights.³ The shadows are not stippled, but hatched as in an oil painting, and besides being always muddy are frequently too deep. The shade of the interior of the canopy niche is absolutely black. The colouring is

- It is not easy to conceive what motive could have induced Price to work up any part of the ancient materials. In reshading the old canopy hoods, so as to make them harmonise with the powerfully-shaded figures beneath, he has however shown himself a better artist than the majority of the modern imitators of ancient glass, who seldom scruple to clap a deeply shaded figure below, it cannot be said *beneath*, a canopy as flat in effect as the material on which it is painted actually is. This defect might be observed in many of the specimens in the late Exhibition. It seems to result from a habit of copying the figures from ancient MSS., and the canopies from ancient painted glass. For if both were alike copied from old windows, our imitators could hardly fail to observe that the mediæval artists, as in the windows of the Antechapel, were wont to make both figures and canopies equally, or almost equally, flat. After all, the fault rests with the amateurs, without whose countenance such extravagancies could not be committed.

³ It is difficult, no doubt, to prescribe the extent to which, in painting glass, the material may be obscured, or the high lights subdued with enamel colour, without violating the fundamental conditions of this branch of art : and I would recommend any one, who really feels an interest in the subject, to suspend his judgment until he has had an opportunity of actually examining and comparing a variety of painted windows. Without, however, attempting to lay down any rule, I think I may venture to say, that if a picture in painted glass appears to be, on the whole,

as brilliant and transparent as an equal extent of plain glazing of the same date as itself, we may be sure that the obscuration of the material has not been carried too far ; and if, in addition, when considered with reference to its design, it betrays no incompleteness of effect, we may be satisfied that the obscuration of the material has been carried quite far enough, a standard which by no means excludes all but picture-glass paintings executed in an absolutely flat manner ; since it is completely attained by any good specimen of the period between 1530 and 1540, though adequately representing canopy-work, or even the interior of a building, as by the flattest Gothic picture : whilst many a modern glass painting, of the flattest possible design, such as an ornamental pattern, will be found to fall below it. It equally condemns, on the one hand, the opinion of most modern artists, that a glass painting ought to be a dull transparency ; as exemplified, for instance, in the windows of St. Germain l'Auxerrois, Paris ; and, as may be recollected, in the majority of the works sent to the late Exhibition ; on the other hand, the abortive attempts of modern imitators of old glass, to represent canopy-hoods, and other projecting work, landscapes, &c., without the aid of shadows, linear or aerial perspective, as shown, on the whole perhaps most consistently, in the glass paintings of Messrs. Pugin and Hardman ; leaving, as a matter entirely irrespective of the question at issue, the choice whether of a flat, *but artistic*, or more rotund manner of representation, to be determined by the good taste of the artist and the nature of the subject.

in general, raw. The blue is of an unpleasant purple hue, but the ruby, as is not uncommonly the case in Price's works, is as scarlet as that of the fifteenth century, but of a rawer tone through being made on a purer white base. Enamel blue is employed in some of the draperies and smaller ornaments; and a red enamel, like china red, for the flesh colour; but in general pot-metal colours are used. It is to this circumstance principally, that the superior effect of the south as compared with the north windows of the nave is owing.

The tracery lights are of the same design as those of the Antechapel windows. A figure and canopy occupies each from A to F inclusive, and various ornaments the smaller lights. The figures are of Price's time, but parts of the original glazing occur in the canopies, and in the smaller lights. The word *cherubyn*, at the bottom of the canopies A and B, is in each instance on an ancient piece of glass.

THE SECOND SOUTH WINDOW FROM THE EAST.

I am inclined to think that all the figures in the lower lights of this window, and certainly that all their heads, are Price's. A Bishop and a Cardinal are represented, as well as ordinary saints, but no names are given. Three of the crozier heads, and large portions of the canopy work are of Wykeham's time. The glass of which they are composed, as in the former window, looks perfectly green. The tracery lights are of the same general design as the last. A good deal of the canopy-work, &c., and the whole of one or two of the figures, which are simply angels, are original, as is the word *Dnaco'es* which is written under each of the canopies A and B. The old blue tapestry ground is retained in one of the lights. This appears quite cold and greenish in hue, on comparison with the glass in the lower lights.

THE THIRD SOUTH WINDOW FROM THE EAST.

Price seems to have painted the figures in the upper tier of lower lights, at all events, if not some of those in the lower tier. He has retouched them all. Amongst them are represented Bishops, Patriarchs, and three female

figures. One of the crozier heads is of Wykeham's time, and there are some original pieces in the canopy hoods. All the angels in the tracery lights are Price's work. There are fragments of the original glazing in the canopies, and in the smaller lights, and the original inscription *Seraphyn* remains in the lights A and B. The figures are those of angels.

THE FOURTH SOUTH WINDOW FROM THE EAST.

The figures represented in the lower lights are a Pope, an Archbishop, St. John the Evangelist, another male saint, St. Catherine, and three female saints. The heads of three of the male figures are by Price, and St. Catherine's head is a copy of the head in light No. 5 of the next window ; but, with these exceptions, the figures appear to be of Flemish workmanship.

Parts of the angels in the tracery lights are original, but have been retouched. The original inscription, *Troni*, appears in the lights A and B. Some of the blue niche tapestry is old, and appears very cold in comparison with the modern blue. The smaller tracery lights are original.

THE FIFTH SOUTH WINDOW FROM THE EAST.

Amongst the figures represented in the lower lights are a Pope, two Kings, a Bishop, and three female saints, one of which holds a cross, another a sword. These appear to be Flemish, and are more artistical than Price's. The male heads are entirely free from that vulgar air which is so lamentable in his work ; they are also less wrinkled, and more fleshy. The female heads are delicate and pleasing, but, like the male heads, have too much an air of *prettiness* to suit the character of a monumental work. In point of execution, the work resembles Price's : about the same proportion of enamel colouring is used, and the same mode of shading is adopted ; but the shadows are more delicate than his, and the colouring of the draperies is better in tone. At the bottom of the light No. 8 is the inscription before referred to—*W. Price has fenestras reparavit, Aō. Dni. 1740.*

Most of the figures in the tracery lights (simple angels) are original, but have been retouched. The greater part of

the canopy-work is also original; and the original inscription, *Principat'*, remains at the bottom of the lights A and B.

The North windows⁴ will not require a detailed notice of any but the tracery lights, in which alone any part of the original glazing is preserved. It appears, from an inscription in the first window from the east, that the glass in the lower lights was painted by W. Peckitt, in 1765; and certainly one cannot but perceive how much the art of glass-painting had deteriorated since the days of Price. The general design is the same as that of the south windows. A figure under a canopy occupies each light; but the figures are poorly drawn, and the canopies are weakly designed, except the bases of those in the lower tier of lights, which, with the founder's legend that crosses them, are copied from the old ones in the Antechapel. Their enamel blue spire ground produces a flimsy effect, and the colouring of the windows generally is inferior to that of the south windows. Some pot-metal, and much enamel coloured glass, is used in the draperies; as well as stained red, and some bad, heavy-tinted, streaky ruby, much resembling the ruby used by Peckitt in the east window of Lincoln Cathedral, which was painted by him in 1762. The shading is muddy, there are no clear lights, and the deep shadows are quite black. Our Saviour, the Virgin Mary, the Twelve Apostles, St. Paul, and St. Barnabas are represented in the two first windows from the east; and a series of prophets, patriarchs, and worthies, ending with Adam and Eve, in the other windows. Under the figure of the Virgin, in the second window from the east, is the following coat:—*Argent, on a chevron, sable, three quatrefoils, or*; and on a scroll beneath is written, *Johannes Eyre, Arm., Hujus Hosp. Soc.*

TRACERY LIGHTS.—FIRST NORTH WINDOW FROM THE EAST.

The glass in these lights is original. A female figure holding a lamp, under a canopy, occupies each of the lights A to F, inclusive. *Vir gines* is written across the base of

⁴ The following account of these windows is given by Gutch, in a note to Wood, p. 199. "The windows on the north side, done by Mr. Peckitt, of York, in 1765 and 1774. The three nearest the screen contain in the lower range the

chief persons recorded in the Old Testament, from Adam to Moses. In the upper, twelve of the prophets. Mr. Rebecca gave the designs for these. In the two other windows, are our Saviour, the Virgin Mary, and the Twelve Apostles."

each of the canopies A and B. In the smaller tracery lights are monsters, or foliated ornaments, as in the Antechapel windows.

SECOND NORTH WINDOW FROM THE EAST.

The glazing in the tracery lights of this window is also original. An angel under a canopy fills each of the lights A to F, inclusive. At the foot of A and B respectively is written, *Angeli*. The smaller lights are ornamented in the same way as those of the last window.

THIRD NORTH WINDOW FROM THE EAST.

The glazing of the tracery lights of this window is likewise original. An angel under a canopy is represented in each of the lights A to F, inclusive; and at the foot of A and B respectively is written, *Archangeli*. The smaller tracery lights are ornamented as before.

FOURTH NORTH WINDOW FROM THE EAST.

The glazing of the tracery lights of this window is also original. An angel completely armed in plate, or *cuir bouilli*, but bare-headed, holding a battle-axe in his left hand, and a spear, with a square pennon bearing a plain cross, in his right, under a canopy, is represented in the lights A to F, inclusive. The following is written, one half in light A, the other half in light B: *Vir tutes*. By some mistake the halves have been transposed in the window.

FIFTH NORTH WINDOW FROM THE EAST.

The glass in the tracery lights of this window is also original. In each of the lights A to F inclusive, is a canopy, under which is an angel with legs and arms entirely enclosed in plate, or *cuir bouilli*; wearing a jupon and sword-belt, a tippet of ermine round his neck, and a sort of fur cap on his head. He holds a long baton in his left hand. In some of the examples the baton has a short spike at the top, like that usually represented at the butt end of a staff. At the bottom of lights A and B respectively is written *Potestates*.

In noticing the great west window of the Antechapel,⁵ it is not my intention to enlarge on its defects. These have been pithily summed up by a distinguished artist,⁶ to whom I refer the reader. I fully admit their existence, and regard this work as a great misapplication of art. Its most unfortunate effect has been to produce an unfounded prejudice against the application of art to glass painting, and occasion a revulsion of feeling among amateurs. Every one has felt the justice of Horace Walpole's sneer at the *washy* virtues of Sir Joshua : but, it cannot be denied, on the opposite side, that the tendency of the present age to dispense with all artistic qualities in the pursuit of windows which shall display an abundance of strong and gaudy colouring, is an error leading to still more pernicious consequences. It is true that certain writers who follow the popular delusion,⁷ occasionally, and to save appearances, talk about the necessity for a display of art in painted windows, but on examining the examples they indicate as models, we perceive that a display of very low art indeed is sufficient to satisfy their demands. Leaving then these blind guides, let us recollect that though our climate and habits may forbid the employment of fresco painting to any great extent, yet that there exists in our windows as favourable a field for artistic development, though subject to different conditions, as in an equal breadth of wall. That ancient windows, except in the case of mere restorations, are worthy of being copied only so far as regards the composition and colour of their material. And that so long as we are content to see produced, year after year, windows immeasurably inferior in all respects to the works of foreign artists, works by the way far from being perfect models themselves, as for instance the window lately erected at Brussels Cathedral, by Capronnier ; those at Cologne, or Munich ; or the specimens

⁵ Gutch, in a note to Wood, p. 199, states that "for this work, which was begun about the year 1777, finished cartoons were furnished by Sir Joshua Reynolds, and then were copied by Mr. Jervais." I recollect seeing Sir Joshua's original sketch some years ago at the British Institution. It was richly coloured. The subject consists of the Adoration of the Shepherds, in the lights of the upper tier ; with a single figure occupying each light of the lower tier, except the centre one, which contains a group representing

Charity. A little green pot-metal glass is used in this group. The rest of the painting is executed with enamel colours and stains. Some of the lower figures have a pearly effect ; but they are not sufficiently separated from the ground of the window, either by colour or by shadow.

⁶ In the Winchester Volume of the Proceedings of the Archaeological Institute, "William of Wykeham," p. 30.

⁷ See, amongst others, the "Ecclesiologist," and "Morning Chronicle," *passim*

sent to the late Exhibition,⁸ by Capronnier, Bertini, and others; so long may we expect in vain any improvement in the art to take place.

The painted glass in the Hall windows, of which there are three on the south, and four on the north side,—the hall running in the same line as the chapel,—consists of coats of arms exclusively. The following shields are of the same date as the original glazing in the chapel.

In the third window from the east on the north side, *Argent, between two chevrons, sable, three roses or.*—William of Wykeham. The shield is of the transitional character which prevailed on the confines of the Perpendicular style. The diaper closely resembles some ornament of similar date in the first window from the east, of the north chancel aisle; St. Thomas's Church, Salisbury. Each of the roses (which is turned the wrong side outwards) has a yellow centre, formed by grinding away the coloured surface of the ruby, here thin and smooth, and staining the white glass yellow. This is the earliest instance that I have yet met with of the practice.

Azure, a sword and key saltier wise, argent; in chief, a mitre of the second. The ancient arms of the See of Winchester.—See the seal of William of Wainflete, engraved in his Life by Chandler. The same bearing occurs in one of the windows of the choir clerestory of Winchester Cathedral. This building is dedicated to St. Peter and St. Paul, from whose emblems the coat is principally composed.

In the second window from the east, on the north side—*Argent, a cross gules.* St. George.

⁸ It is unfortunate that the opportunity so fairly offered of leading the public taste in a right direction by the award of the Fine Arts (No. XXX.) Jury, on the painted-glass in the late Exhibition, has been so completely thrown away. The worthlessness of the award must be evident to any one who really examined the specimens. It is, however, not singular that the work of Capronnier did not only receive no prize, but was not even considered worthy of mention, by judges who discovered so much merit in the works exhibited by Gerente, Pugin and Hardman, Howe, Wailes, and O'Connor. M. Bontemps, in his "Examen historique

et critique des verres, vitraux, cristaux, composant la Classe xxiv., de l'Exposition universelle de 1851," (Weale), very naturally expresses himself at a loss to discover on what principle the prizes were adjusted. [See p. 41, note; see also p. 52, note.] Most of my readers are aware that M. Bontemps has had great experience in painted glass during upwards of thirty years, and that he was elected an assessor of the jury XXIV. The section B of the above-mentioned pamphlet contains very just, though perhaps occasionally too good-natured criticisms on the glass paintings that were exhibited.

Quarterly, 1st and 4th. *Azure, semé de lis, or.*

2nd and 3rd. *Gules, three lions passant guardant in pale, or.*
King Richard the Second.

In the first window from the east, on the south side—*Gules, three crowns in pale, or.* This coat has been assigned to several imaginary personages, as for instance, the King of Crekeland. The panel surrounding the shield is coeval with it. It is not improbable that the other shields were originally surrounded with similar panels, and that these were inserted in lights having ornamental borders, and a ground of ornamental quarries. The ruby of the field is thin and smooth on the sheet, as indeed is all that in the Antechapel windows. The border of the panel is shaded with smear shading, stippled.

The remaining coats are of the time of Henry VIII. Some are fine examples of the period.

In the first window from the east, on the south side—*Argent, on a chevron gules, between three pellets, a cock of the first. Over a fillet, vert, a chief of the first, charged with a double rose of the second, between two leopards' faces, azure.* The shield, which is within a wreath, is surmounted by a mitre. John Longland, Bishop of Lincoln from 1520 to 1547.

In the second window from the east, on the south side—*Party per fess or, and gules; a demi rose and de misun conjoined, counterchanged of the field. Issuant from the demi rose, is the neck of a double-headed eagle sable, and from each side of the rose issues an eagle's wing displayed, of the last.* The shield is within a wreath much mutilated. It was originally surmounted by a Cardinal's hat, of which only the strings remain. Wood declares that these arms were given by the Emperor Maximilian, to William Knight, a Fellow of the College; Gutch adds, by letters patent, dated 20th July, 1514; and that he was made Bishop of Bath and Wells in 1541. It is difficult to reconcile the existence of the Cardinal's hat with this statement, except on the supposition that it formed part of the original grant of arms.

Quarterly, 1st. *Argent, a pelican in a nest feeding her young ones, vert.*

2nd and 3rd. *Argent, a lion rampant, vert.*

4th. *Argent, an eagle displayed, vert.* Robert Sherburne, Bishop of Chichester from 1508 to 1536. The first quarter of the arms is much mutilated.

In the third window from the east, on the south side—The arms of Edward Prince of Wales (afterwards King Edward the Sixth), within a wreath, and surmounted by a coronet. The second and third quarters are lost.

Azure, on a cross, or, between four griffins' heads erased, argent, a rose gules. The shield is within a garter, and is surmounted by a mitre. Stephen Gardiner, Bishop of Winchester from 1531 to 1550, and from 1553 to 1555.

In the fourth window from the east, on the north side—*Azure, an episcopal staff, or, surmounted by a pall argent, charged with four crosses paté fitché, sable: impaling Gules, a fess, or; in chief, a goat's head argent; in base, three escallops of the last.* William Warham, Archbishop of Canterbury from 1504 to 1532. The arms are within a wreath, and surmounted by a mitre.

The arms of King Henry the Eighth, supported by a red dragon and white greyhound.

The complicated charges and high finish of these coats, as well as the delicate texture of their material, contrast strongly with the more simple and more boldly executed shields of the time of Wykeham.

Other arms, mentioned by Wood in his "History of the Colleges and Halls of Oxford," have disappeared.

C. WINSTON.

NOTES ON EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.

BY THE REV. J. L. PETIT, M.A., F.S.A.¹

A TRAVELLER may start, after a not unreasonably early dinner, from London, and breakfast the next morning at Paris. He may, doubtless, under the deadening influences of steam and iron, perform his journey without noticing a single object, or receiving a single new impression. Yet, I cannot help thinking that the generality of your readers will

¹ The Central Committee desire to record their acknowledgment of the renewed obligations of the Institute to Mr. Petit, who on the present occasion

has liberally presented to the Journal the illustrations which accompany this memoir, and are engraved from his own drawings.