AN ACCOUNT OF THE PAINTED GLASS IN THE EAST WINDOW OF GLOUCESTER CATHEDRAL.

By CHARLES WINSTON.

If it were possible for any one to suppose that Gothic architecture was indigenous to these northern regions, a glance at the windows of the earlier buildings in the style might suffice to undeceive him. The smallness and fewness of the openings, and the deep colours of the glazing, are alike suggestive of a climate where a blazing sun exacts this homage to his power. The instinctive desire, under an obscure sky, for light is exemplified by the increased size given to the windows as the architecture gradually became acclimatised, and by the diminution of their colouring. And after Gothic architecture, in its turn, was superseded by another exotic style better suited to modern wants, a happy appreciation of the popular love of light characterises the works of the greatest of our national architects, Sir Christopher Wren.

It is interesting to follow the progress of these changes, and observe their relation to each other, in the mediæval styles of Architecture and Glass painting.[1] In the Norman style, and in the earlier part of the Early English, whenever the use of much white glass occurs, it should be regarded as a submission to dire necessity. But the employment of white glass in large quantity, as a matter of choice,

[1] According to Rickman's nomenclature, which seems as intelligible as any that has since been invented, the Early English style of architecture, which succeeded the Norman towards the last quarter of the twelfth century, was in its turn succeeded by the Decorated in the last quarter of the thirteenth, and this by the Perpendicular in the last quarter of the fourteenth.

There is no style in painted glass coeval with the Norman in architecture, the glass found in Norman buildings really belonging to the Early English style of glass painting, which was succeeded by the Decorated about 1280, and that by the Perpendicular about 1380. The Cinque Cento style in glass painting, which was concurrent for a while with the Perpendicular in architecture, commenced about 1500 and ended in 1550.

is observable in the latter part of the Early English period; and it continued throughout the Decorated, in an increasing ratio to the coloured. With the Perpendicular style—the style of architecture which we in England associate with the idea of "walls of glass"—occurred a remarkable change in the glass manufacture. The coloured glass was made less deep, and generally speaking more even in tint, alterations absolutely necessary to suit it to the more finished mode of painting then adopted, and which culminated in the Cinque Cento; and white glass, whiter than before, was used in increasing profusion. The result is of course to occasion the transmission of a greater amount of light through the glazing. These changes were accompanied, at particular epochs, with remarkable alterations in the details of the design; peculiarities on which the antiquary mainly relies as affording indications of date, and which are nearly, but not strictly, synchronous with changes in the corresponding details of the architecture—the change in the architectural detail usually preceding by a few years that in the painted glass.

A remarkable illustration of this fact is afforded by the great East window of Gloucester Cathedral, and its glazing. The stone framework of the window is an early but decided example of the Perpendicular style, and the painted glass is a pure example of the Decorated. So pure is it indeed that, but for the incontrovertible evidence of date afforded by the heraldry in the window, we should hesitate to proclaim it to be one of the latest instances of the Decorated style of glass painting. It presents no feature really indicative of the great change of style which was then imminent. Its material,[2] its mode of execution, the use of "smear shading,"[3] the forms of the human features, especially of the eye and nose, are all such as any well-pronounced specimen of the style exhibits. The general design, too, of the glass painting, though in some respects novel, is in strict accordance with the rules of the Decorated style, and has no resemblance to a

[2] The red used is the "streaked" sort, which ceased to be manufactured soon after the middle of the fourteenth century. The peculiarity of its appearance is owing to the mode in which the metallic copper, its principal colouring material, is precipitated in the process.

[3] The difference between "smear" and "stippled" shading is explained in the Inquiry into the Difference of Style observable in Ancient Glass Paintings, by an Amateur, vol. i. pp. 16, 125. The one is characteristic of the Decorated, the other of the Perpendicular style. See also Archaeological Journal, ix. p. 47.

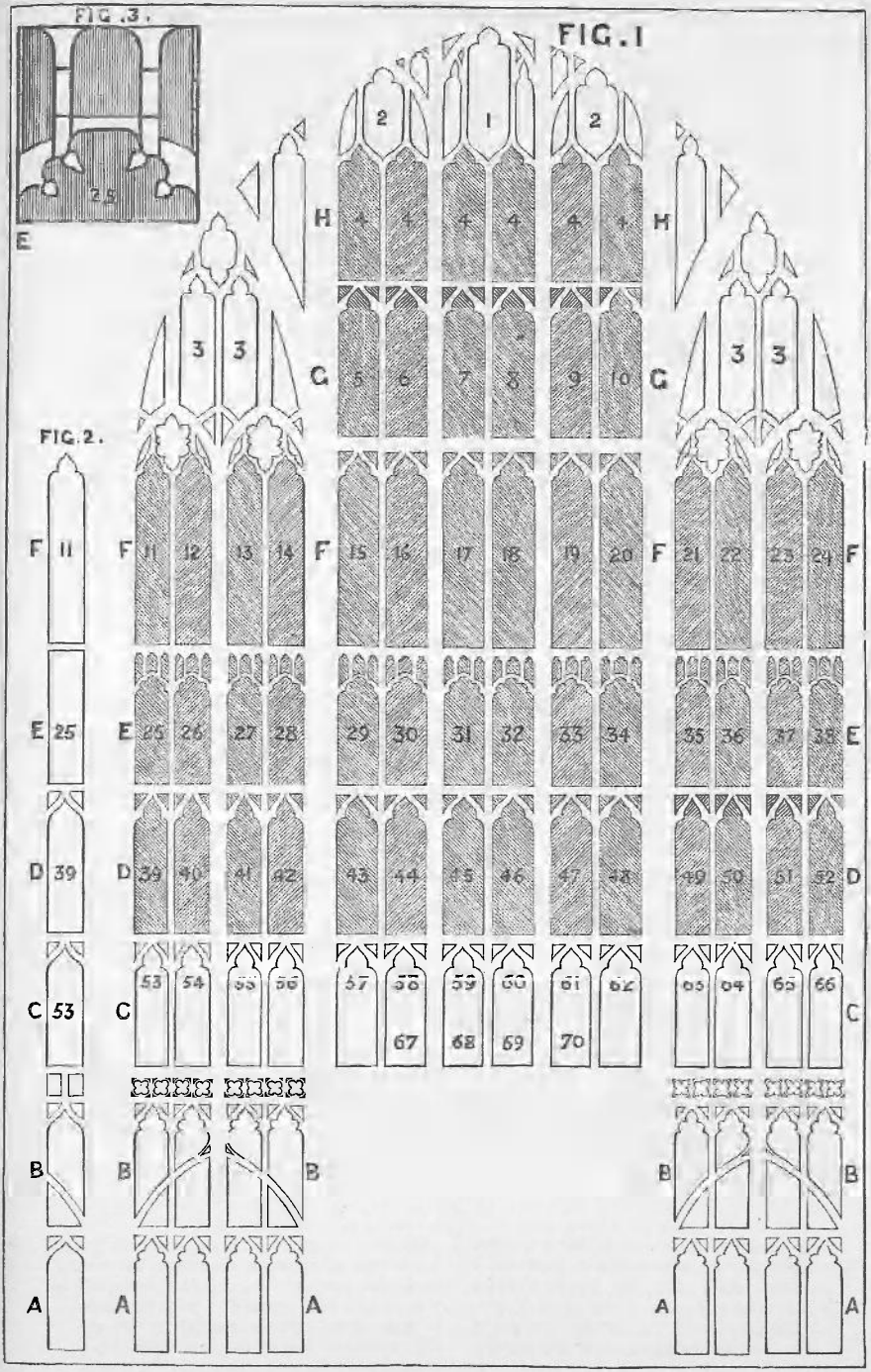

Diagram illustrative of the East Window of Gloucester Cathedral.

Perpendicular example, except in the very large proportion which the white glass in it bears to the coloured.

The design of the glass painting will be more readily comprehended by a reference to that of the stonework, which is shown by the accompanying diagram (fig. 1).

It will be seen that there are towards the top of the Central portion of the window two tiers of Lower lights more than in the Wings of the window. The space left blank in the diagram, towards the bottom of the window, is occupied partly with solid stonework, partly with lights open to the Lady Chapel, and which never have been glazed.[4]

The remains of the original glass plainly show that the tiers of lights in the Wings of the window, marked B B, B B, were filled with patternwork principally of white glass, the lights being glazed with white quarries, each ornamented with a star, and having a narrow edging on its two upper sides so arranged as to form, when the quarries are placed together, a reticulated pattern; and being bordered with an ornamental pattern of white and yellow foliage and flowers on a red ground. These borders are cut through by the arched tracery bars shown in the diagram. At present they pass into the spandrels of the lights in the tiers A A, A A. It is more probable that these spandrels were originally filled with ornamented quarries, like the spandrels of the tiers B B, B B, C C, and the pierced transom which separates these tiers. The lights in the tiers A A, A A, retain none of their original glazing. It is most likely that they were treated in the same way as the lights of the tiers B B, B B.

The lights of the tier C C were quarried and bordered precisely in the same way as the lights in the tiers B B, B B. And they were enriched by the insertion in the upper part of the light of an ornamented panel containing a shield of arms, and, in the lower part, of a small ornamented roundel. The original panels remain in all the Wing lights: in the Centre lights they have been destroyed, and in four of these lights a second row of shields has been inserted at a late

[4] In plan this window forms a shallow bay, its centre being slightly advanced eastward, and joined with the wings at obtuse angles. Though the Gloucester window is larger than the east window of York Minster, yet if we consider the extent of the glazing it is only the second largest window in the kingdom. The Gloucester window is about 72 ft. high, and 38 wide, and the York window, which is entirely glazed, about 78 ft. high and 33 wide. The contract for glazing the latter is dated 1405.

period. The loss of some of the original shields from the Centre of the tier is also to be regretted.

The lights throughout the next tier DD are each filled with a canopy enshrining a single figure. The canopy base serves as a pedestal to the figure, and occupies the entire width of the light; a fact worthy of observation on account of the proof it affords that the series of shrinework in the window, the position of which is indicated by the shading in the diagram, was intended to commence in this tier of lights, and not in any lower tier. The canopy is of simple design, consisting of side jambs which support a flat-fronted arched hood, surmounted with a tall crocketed pediment terminating within the light in a finial. On each side of the pediment is represented, in very strange perspective, the side of a part of a high-pitched roof which may be supposed to run parallel with the front of the window, and to cover the niches of all the canopies in this tier. The side jambs do not terminate in this tier of lights, but proceed upwards, without further interruption than that occasioned by their being cut through by the stone framework, behind which they appear to pass, into the lights of the next tier, through which they again proceed, and so on, until those in the Wing lights terminate in finials in the tiers FF, FF, and those in the Centre lights in the tier HH. The side jambs support in each of the lights of the tier EE a flat-fronted arched canopy hood, surmounted with a high crocketed pediment, which terminates in a finial in the centre light of the pierced transom above; and in each of the lights of the tier FF, FF, a flat-fronted arched canopy hood surmounted with a high crocketed pediment, behind which rises a lofty crocketed spire, terminating within the light in a finial. In like manner, in each of the lights of the Central tier GG, is supported a canopy hood, the spires and pinnacles of which ascend into the lights of the tier HH, which they occupy, and where they terminate.

As before mentioned, each canopy, pediment, and spire terminates in a finial. But from behind each of the pediments in the tiers DD, EE, and of the spires in the Central tier FF, there issues a shaft which proceeds upwards into the light immediately above, where it finishes in a bracket, having no connexion with the canopy jambs, and which serves as a pedestal for the figure in that light. Thus the

figures in the tier E E stand upon brackets ultimately supported by the pediments in the tier D D; those in the tier F F, F F, upon brackets virtually sustained by the pediments in the tier E E, and those in the tier G G upon brackets supported in like manner by the spires in the Centre tier F F. But the spires in the Wing tiers F F and F F, and in the Centre tier H H, are not surmounted with any shafts; which shows clearly that the termination of the shrinework in these tiers of lights is original. In corroboration of this I may add that the heads of the lights in the Wing tiers F F, and F F, and in the Centre tier H H, are, alone of the lights containing the shrinework, each bordered with a narrow strip of plain white glass.

The shrinework is entirely, and the figures are almost entirely composed of white glass, enriched with the yellow stain. It, as well as the figures, is backed with red and blue glass in alternate vertical stripes. The colours of the stripes are denoted in the diagram by the direction of the diagonal lines of the shading. The shading from left to right indicates red, that from right to left, blue.

It will be perceived that the centre stripe occupies the space of two lights, and is red, and that the other stripes are of the width of one light apiece, and alternately blue and red. The general effect of the window is that of a series of white canopies and figures upon a coloured ground. The continuation of the same colour perpendicularly alike through the spire grounds and niches of the canopies, imparts breadth to the design, whilst monotony is prevented by the alternation of the red and blue stripes; and great point and prominence are given to the centre of the design by the double width of the middle stripe, and its red colour.

The remains of the glazing of the Tracery lights show that this portion of the composition was formed of a pattern of white glass, enriched with a few coloured ornaments. The small holes in the tracery are filled with plain pieces of white glass, and the other lights are bordered with plain strips of the same material, and filled with white quarries ornamented like those in the lower part of the window. The topmost light, No. 1, is now occupied with the figure of a pope[5] and a canopy, both of the fifteenth century. In

[5] The figure wears a triple-crowned tiara, and holds a double cross. I suspect it was brought from the Lady Chapel.

all probability this light was originally filled with ornamented quarries, and it is not unlikely that it was enriched, as the lights Nos. 2, 2 are, with a large five-pointed flaming star of yellow pot-metal glass, or some similar ornament. The lights Nos. 3, 3, 3, 3, are each adorned with a small ornamental roundel in white and yellow stained glass.

Thus the general design of the window may be divided into three parts. The lower part and top consisting of a silvery expanse of white ornamental work, and the middle of a grand series of shrinework, rendered the more imposing by its towering centre and bold horizontal summit. Though richly coloured, especially towards the top, this part of the composition contains so much white as to prevent its forming too decided a contrast with the rest of the window. The disproportion between the white ornamented space below and that above the shrinework, which appears in the diagram, is in reality not felt, on account of the partial obscuration of the lower part of the window by the mass of the Lady Chapel; and which, by varying the colours, greatly increases the beauty and effect of the design. The Lady Chapel that existed when the window was put up, though smaller than the present, was large enough to have produced a somewhat similar effect; a circumstance which may have determined the designers of the glass shrinework not to carry it lower than the fourth tier of lights from the bottom.

As a doubt of the originality of the present arrangement has, however, been expressed, it is hoped that the following considerations may assist in dispelling it.

The principle of filling the middle part of a window with shrinework highly enriched with colour, and the upper and lower parts with little else than white patternwork, was too commonly adopted throughout the Decorated period, to render it necessary to quote instances of the practice. And though the elevating of the centre of the shrinework above its flanks, as in this example, is as rare in this country as it is striking and beautiful in effect, it should be recollected that similar arrangements may be observed in Continental designs contemporaneous, or nearly so, with it. Again, the general arrangement of the upper part of the design of the East window harmonises with that of the clearstory windows of the choir. These windows, five in number on each side,

at present retain sufficient fragments of their original glazing to indicate its design. Each of these windows is divided by stonework into two tiers of lower lights and a head of tracery. The four lights of the lower tier each contained a figure[6] and canopy, coloured probably like those in the East window, but the rest of the window was filled with patternwork, composed almost entirely of white glass, each light of the upper tier being glazed with white ornamented quarries, and enriched with two ornamental roundels of white and yellow stained glass, or with two small coloured panels of ornament. It is true that these lights were furnished with borders, like those in the lower tiers of the East window, c c, &c., on a red ground; but the greater size of these lights, compared with any of those in the tracery of the East window, rendered this slight addition of colour necessary to prevent poverty of effect. The tracery lights of the clearstory windows were, like the tracery lights of the East, bordered only with plain strips of white glass, and filled with ornamented quarries, and a small roundel of white and yellow stained glass was inserted in each of the two principal tracery lights of each window.

Moreover, all the little pieces of plain white glass which, as before mentioned, fill the triangular and other small openings in the tracery of the East window, were, until the recent rebuilding of the stonework, undoubtedly *in situ;* a circumstance of itself sufficient to prove that the upper part of the window always had a *white ground.* The glazing also of such of the tracery lights as were coeval with the stonework had been formed exactly to fit the openings, and the glass had always been cut with the grozing iron and not with the diamond, and was universally retained in leadwork of the same age as the glass.

These facts cannot reasonably be reconciled with the

[6] No part of these figures remains, which prevents the fact of any removals thence into the East window (however probable) being tested by admeasurement. Parts of no less than six figures, coeval with the glass in the clearstory, may be seen, as insertions in the lower part of the east window of the Lady Chapel. The lights of the lowest tier in the four windows on each side of the clearstory next the East window, range nearly with the lights of the tier F F, F F of that window, being, however, somewhat shorter than the latter; they are also about 3 in. wider than the widest lights of the East window, *i.e.* the six central lights. They, therefore, may be conceived to have originally contained figures somewhat larger than those in any part of the East window. The corresponding lights in the fifth clearstory window on each side, are of the same width as the central lights of the East window.

theory that the glazing of the tracery lights has been transferred from the lights at the bottom of the East window, which, as before remarked, have lost their original glass, or indeed from elsewhere.

Features occur in the East window which certainly evince a desire to avoid unnecessary expense; but this, as it seems to me, proves only that our mediæval ancestors were wiser men than modern enthusiasts imagine them to have been. I allude principally to the simplification of the glazier's work in the heads of the lower lights. This has been effected by making the outside of the stone framework plainer than the inside, and fitting the glass to the plainer openings. Fig. 2 represents an exterior view of a column of lights, showing how much of the ornamentation that is visible from the inside is hidden by the glass from a spectator on the outside of the building. The painted glass borders in the foliated heads of the lights in the tiers, A A, A A, B B, B B, C C, do not conform to the cuspidations, but each follows the course of the plain ogee panel into which the glazing is fitted: so that the border, when seen from within, appears to be cut and partially hidden by the cuspidations which are before it. Again, instead of the openings in the transom, which is immediately above the lights of the tier, E E, being glazed separately, the topmost glazing panel of the light beneath is prolonged upwards, and fitted into the square-headed panel shown in fig. 2. Plain white glass is indeed used to cover those portions of the stonework which are overlaid by the glazing panel, as shown in fig. 3, where the shaded part represents the painted glass, and the plain part the white. But if the intention was not merely to economise the colouring material, but also to allow of the stonework being seen from the outside, the latter object has been frustrated by the strong local colour of the white glass, which effectually conceals the stonework. The same principle of forming a window-frame more ornamented on the inside of the glass-line than without is partly adopted in the great West window; and I should not have alluded to the circumstance, if it, and a certain awkward finishing of the shrinework in the Wing lights of the tier F F, F F, had not been adduced to prove that the original design of the window was not fully carried out as intended.

The Figures in the window have suffered severely, especially

those in the lights of the South Wing. Scarcely one remains entire; portions more or less important of the original glazing having been lost, and supplied by glass of various dates, several are reduced to little else than a mere congeries of fragments. Seven figures, and parts of three others, may I think be pronounced to be insertions, and presumed, with the exception of one figure which is of later date, to have been taken from the clearstory windows of the choir.

Enough, however, remains to indicate the nature of the original design. Its leading subject was the enthronement of the Blessed Virgin. The principal group is placed in the two central lights of the tier F F, F F, and was attended by the twelve apostles. The tier above, G G, was occupied with angels; the tier E E with various saints; and the tier D D with figures of ecclesiastics, intermixed perhaps with those of one or two kings.[7]

Of the angels, five remain *in situ*, as is indicated by their attitudes, and the contrasting in each case of the colour of the nimbus with the ground of the canopy niche. The figures are arranged in pairs, looking or turned towards one another. Thus, Nos. 5, 7, and 9, regard the south, and Nos. 8 and 10 (No. 6 is a late insertion) the north.

The figure of the Virgin is placed in the light No. 17. It is crowned, enthroned, and regards the figure of our Lord, which occupies the adjoining light, No. 18. There is reason to believe that this figure also, which now appears to be standing, was enthroned. Of the apostles, St. Peter stands in the first place of honour, No. 16; and St. Paul in the next, No. 19. Both are turned towards the principal group. The two next figures, St. John the Evangelist, in No. 15, and St. Thomas, in No. 20, are turned from it, evidently for

[7] Some curious arrangements of apostles and saints, illustrative of the feelings of the times, are given in Mrs. Jameson's work, Sacred and Legendary Art, vol. i. p. 147. The following has been supplied by the kindness of a friend.

From S. Lorenzo fuori il Muro — Pelagius, St. Laurence, a Saint, Christ, St. Paul, St. Stephen, a Saint, query St. George. All but the first are nimbed.

From the Lateran—St. Paul, St. Peter, Virgin Mary, Christ, St. John Baptist, St. John Evangelist, St. Andrew.

Below in the same composition—St. Jude, St. Simon, St. James (an ink-horn), St. Thomas, St. James (a book), St. Philip, St. Bartholomew, St. Matthew, St. Matthias. All these are nimbed.

Old Tribune, near the Lateran—St. Luke, St. Paul, Christ, St. Peter, St. Andrew.

Below—St. Barnabas, St. Thaddeus, St. James, St. Matthew, St. Philip, St. John, St. James, St. Bartholomew, St. Thomas, St. Simon, St. Matthias, St. Mark.

In Sta. Maria Trastevere—Innocent, Lawrence, Calixtus, the Virgin, Christ, St. Peter, Cornelius, and some other legendary saints.

the sake of artistic effect. In No. 14, St. Andrew is recognised by his cross, and in No. 12, St. James the Less by his club. Two other sainted personages, similar in appearance to the rest, but without attributes, occupy Nos. 11 and 13. These four figures are all turned towards the principal group, and therefore regard the south. So far as we have gone, all the figures in this tier may be considered to be *in situ*. On the opposite side of the window, the feet only, and part of the draperies, of two apostolic figures remain in the lights Nos. 23 and 24, and in attitudes showing that the figures to which they belonged must have been turned towards the north. The figures of kings in the lights Nos. 21 and 22, and in the upper parts of the lights Nos. 23 and 24, are certainly not *in situ*, nor do they appear to have belonged to this window.

The figures in the two next tiers, E E and D D, were originally arranged in the same way as the angels in the tier G G, in pairs, looking or turned towards one another. I believe that all those which occupy the lights Nos. 25 to 36 inclusive, are *in situ*. Amongst them may be recognised St. Cecily, in No. 25 ; St. George, in No. 26 ; St. Canute (?), in No. 28 ; St. Margaret, in No. 29 ; St. Lawrence, in No. 30 ; and St. John Baptist, in No. 32. Of these figures, Nos. 25, 27, &c. regard the south, and the alternate ones the north. Subjected to the test afforded by attitude, the figure in No. 37, which is turned towards the north, is certainly not *in situ*, and from the large size of the heads, and other circumstances, I think that both this and the next figure, No. 38, are insertions.

In the tier D D, there is reason to believe that all the figures are *in situ*, except those of kings in Nos. 46, 47, and 48.

Subjected to the test of attitude, the figure No. 46 is certainly not *in situ ;* and its large size militates against its being considered an original one. The same remark applies to the figure No. 47, as also to the upper part of the figure in No. 48, and with the greater force, since in the lower part of this light may be perceived the remains of an ecclesiastical figure, turned, according to its right order, northwards. We have therefore in the Wing lights of this tier, proceeding in the same order from the centre, a series of ecclesiastics, mitred, or bare-headed, but all fully vested, and

holding pastoral staves, or crosiers, the mitred individuals occupying the lights Nos. 42, 40, 49 and 51; and the bare-headed, the alternate lights in the Wings, and Nos. 43 and 44 in the centre. It is impossible now to ascertain to which class the remains of the figure at the bottom of the light No. 48 belonged; nor is it quite certain to which No. 44 originally belonged, the glazing round the indent of the head of this figure not being trustworthy. But if No. 46 originally was occupied with the figure of a king, and if the royal personage represented in No. 45 is really *in situ*, we might perhaps conclude that the unity of the design was preserved by the figures of two bare-headed ecclesiastics, occupying the lights Nos. 47 and 48.

I have hazarded no conjectural identifications of such figures as are undistinguished by symbols, distinctive habiliments, or other attributes, and which, apparently, having been drawn from one common model, exhibit but little individuality. Those who are inclined to pursue the subject further will find a fuller description of the figures in the following catalogue; as well as the reasons upon which this brief criticism has been principally based.

5. An angel with a blue nimbus holding a palm-branch, and turned towards the south. The wing is coloured in bars, the upper one being white, the centre blue, and the end yellow. The hair of the head is stained yellow.[8]

6. A little of the original canopy-work remains, but the rest of the glazing belongs to the fifteenth century, and represents the Virgin and the Holy Infant. The borders of the draperies have been ornamented with coloured pieces of glass stuck on in the way recommended by the Monk Theophilus,[9] but these additions have fallen off. The crown on the Virgin's head might at first be mistaken for one of classical character; its form is, however, due to the ingenuity of some glazier in modern times, who has substituted points for the original leaves round the circlet.

7. The remains of an angel, similar to No. 5, having a blue nimbus, and turned towards the south. The figure has suffered much. The head is of the fifteenth century.

8. An angel, like No. 5, having a blue nimbus, and turned towards the north.

9. An angel, like No. 5, having a red nimbus, and turned towards the

[8] When no colour is expressed, white glass is to be understood.

[9] See the translation of ch. xxviii. in the Diversarum Artium Schedula of Theophilus, given in the Inquiry into the Difference of Style observable in Ancient Glass Paintings, by an Amateur, vol. i., p. 337, and note (k), p. 28, ibid. The work of Theophilus is said to have been written about 1220; see Arch. Journ. vol. xix., p. 347.

south. The head and upper part of this figure are of the fifteenth century.

10. An angel, like No. 5, having a blue nimbus, and turned towards the north.

11. A male figure, having a blue nimbus, holding a book in the left hand, and turned towards the south.

12. A male figure, having a red nimbus, and holding a club, the handle of which is of yellow stained glass, and the end of blue glass. The figure is turned towards the south, but the eyes regard the north.—St. James the Less.

13. A male figure, having a blue nimbus, holding a book, and turned towards the south. This figure is much mutilated.

14. A male figure, having a red nimbus, and pointing with the left hand to an X cross, coloured green. The figure is turned towards the south, but the eyes regard the north.—St. Andrew.

15. A male figure, with a blue nimbus, holding a palm-branch in his left hand, and with an eagle perched on his right, looking into his face. This figure is turned, and looks towards the north.—St. John the Evangelist.

16. A male figure, having a light blue nimbus (the colour of the niche is deep blue diapered),[1] and holding two keys in his right, and a model of a church in his left hand. The figure is turned towards the south.—St. Peter.

17. A female figure, crowned, and having a blue nimbus, seated, and looking towards the figure in No. 18. Though seated it is as tall as the other figures which stand erect.—The Virgin Mary.

18. A male figure, crowned, and having a green nimbus, with a white cross in it (the niche ground is red, and, unlike the other red ground, is diapered). The mantle is fastened with a purple-coloured morse. The figure regards that in No. 17. The right hand is raised in benediction; no stigma is shown. The left hand, lower part of the body, and feet, have been lost, and the ground of the lower half of the niche is not original. What remains of the drapery is not inconsistent with the belief that the figure, when perfect, was seated. This figure doubtless represented Our Lord.

19. A male figure, with a light blue nimbus (the niche ground is deep blue diapered), holding a sword in the right hand, and a book in the left. The face is lost. The figure is turned towards the north.—St. Paul.

20. A male figure, without a nimbus, the head draped and bearded, holding a spear in the right hand, and a girdle in the left. The figure is turned towards the south.—St. Thomas the Apostle.

21. A male figure, crowned, in royal robes, and holding a sceptre; no nimbus. The lower part of the body is a mere mass of fragments. It is turned towards the north, but being on a larger scale than the other figures in this tier, I cannot suppose it to be one of the original figures of the window.

[1] The ground of this entire column of lights, viz., 16, 30, 44, is blue diaper, as was that of the column containing Nos. 19, 33, 47. The ground of the spires of the canopy of No. 47 is diapered, but the ground of the niche is not, a corroboration of the opinion elsewhere expressed, that the figure in this light does not belong to this window.

22. A male figure crowned, in royal robes, holding a sword in the left hand. The right is lost; no nimbus. This figure is very much made up of fragments; it is apparently on the same scale as the original figures in the tier, and is turned towards the north; but I think it is an insertion.

23. In this light are the remains—clearly an insertion—of the upper half of the body of a royal person, crowned, holding a sword in the left hand, but having no nimbus. The face is of the fifteenth century. The lower part of the body is a mass of fragments. The pedestal is lost, but its indent remains, and just above it are two naked feet and some drapery, the attitude shows that the figure to which they belonged—probably that of an apostle—was turned towards the north. There is no doubt but that this fragment is part of an original figure.

24. This light also contains the upper half of a male figure, crowned, in royal robes, holding a sceptre in the left hand, but having no nimbus, turned towards the south, and on the same scale as No. 21, and clearly an insertion. The pedestal remains, and one naked foot and some original drapery rest upon it. From the position of the foot and drapery, it is evident that the figure to which they belonged—probably that of an apostle—was turned towards the north. There is no doubt but that this fragment is part of an original figure.

25. A female figure, with a blue nimbus, having a wreath of red roses on her head, and a book in her right hand. This figure is turned towards the south. It is perhaps the best drawn of the series.—St. Cecily.

26. A male figure, turned towards the north. In a plate scull-cap and hauberk of mail, over which is a white cyclas bearing a red cross, and lined with green. On the hands are gauntlets of plate. The legs are in plate. The spurs are rowelled. The figure holds a spear in the right hand, without a penon. The left hand rests on the sword handle. A dagger is placed on the right side, and a shield, white with a red cross, hangs partly over the left side and arm, suspended from the neck by a strap. No nimbus.[2]—St. George.

27. A female figure, having a blue nimbus, and holding a book in her right hand. The figure, which is much mutilated, is turned towards the south.

28. A male figure, crowned, in royal robes, holding two arrows in the left hand, and turned towards the north. No nimbus. The figure stands on a piece of green turf overlying the pedestal.—St. Canute (?).

29. A female figure, as may be concluded from some tresses of hair which lie on the shoulders. The face is lost. The figure, which has a blue nimbus, and is turned towards the south, is treading upon a dragon, and presses down a spear, which enters its mouth, and goes out at its neck. —St. Margaret.

30. A male figure, with a red nimbus, tonsured, in mass vestments, turned towards the north, and holding a gridiron painted black.—St. Lawrence.

31. A female figure, crowned, holding a sword in the right hand, and a book in the left, turned towards the south. No nimbus.—St. Catherine (?).

[2] We have seen that St. Thomas is also represented without a nimbus. It was not uncommon to omit the nimbus from St. George. Such a figure occurs in a window at Aldwinckle St. Peter's, Northamptonshire, with the name of the saint, however, written underneath. This glass is of the time of Ed. II.

32. A male figure, with a blue nimbus, clad in a short white drapery, fringed all round, and reaching to the calf of the leg. The legs and feet are naked. The right hand is lost, the left remains; it did once support some object (such as an *agnus Dei*), now lost. The figure, which is turned towards the north, stands on a piece of green turf overlying the pedestal.—St. John the Baptist (?).

33. The head of this figure is gone, and the whole body is shattered to pieces. It has a red nimbus. Amongst the fragments are a left-hand glove, holding what may have been a pastoral staff, and a right-hand glove raised in benediction, as well as one foot, shoed. From the position of the hand holding the staff, I conclude that the figure was turned towards the south.

34. This figure is also a mass of fragments. It has a blue nimbus. The head is lost. Amongst the fragments are a left hand holding a sword, and a right (neither is gloved) playing with the belt or girdle of the figure. From the position of the hands, especially of the right, I conclude that the figure was turned towards the north. The probability is that this and the former figure are original.

35. Apparently a male figure. The head is lost; it has a red nimbus. The left hand is placed on the breast, the right supports a thick knotted staff or club, coloured green. It is turned towards the south, and appears to be an original figure.

36. A male figure, crowned, in royal robes, holding a sceptre in the left hand, and turned towards the north. The lower half of this figure is made up of fragments. No nimbus. It appears to be an original figure.

37. The head of a male figure, wearing a patriarchal hat, coloured pink, in the front of which has been inserted a small square piece of white glass, of the fifteenth century, representing a head of Christ, with part of the nimbus. The figure is a mere mass of fragments, and is a good deal shorter than the original figures of this tier. From its looking towards the north, it cannot be *in situ*, and owing to the large scale of the head, I think it did not belong to this window. It has no nimbus.

38. A male figure, crowned, in royal robes; no nimbus. The whole, except a small portion of the upper part of the body, and the feet, is made up of fragments. The figure was turned towards the north, but, on account of its large scale, I think it is not an original figure.

39. A male figure in mass vestments, tonsured, holding a pastoral staff in the left hand, and turned towards the south. None of the figures in this tier of lights has a nimbus.

40. A male figure, mitred, in mass vestments, the right hand in benediction, the left holding a pastoral staff. The lower half of the figure is much mutilated. It is turned towards the north.

41. A male figure, in mass vestments, tonsured, holding a pastoral staff in the right hand, and a book in the left. The figure is turned towards the south.

42. A male figure, mitred, in mass vestments, the right hand in benediction, the left holding a pastoral staff. The figure is turned towards the north.

43. A male figure, the head is of the fifteenth century, and it is impossible to determine whether the original head was mitred. The figure is very much mutilated. The fragments show that the remains are those

of a figure turned towards the south, supporting a pastoral staff with the right hand, and holding a book in the left.

44. This figure is a mass of fragments. The head is lost. The indent is clearly that of a tonsured head, not mitred; but as none of the original background remains, it is impossible to be certain of the originality of the indent. Part of the collar of a cope, crossed with a staff, as of a pastoral staff, remains, from which it appears that the figure was turned towards the north. The probability, therefore, is in favour of its being an original figure. The head of the pastoral staff, and the hand introduced as supporting it, are of the fifteenth century.

45. A male figure crowned, in royal robes, holding a sceptre in the right hand, and a mound surmounted with a very lofty cross in the left. Very little of the original drapery below the waist remains. The space from the feet to the knees is constructed of fragments. The figure is turned towards the south. It is of the same scale as the original figures of this tier, and I have no reason to suspect its not being one of them.

46. A male figure, crowned, in royal robes, holding three arrows in its left hand, and turned towards the south. The hands, face, and hair of this figure are coloured pink, the hair being of a deeper tint than the countenance. As this figure is half a head taller than any of those in this tier, it cannot belong to it; nor does its size admit of its having belonged to the window.

47. A male figure, crowned, in royal robes, the right hand points to a sceptre held in the left. Part of the white robe is made of spoiled or imperfect ruby glass. The feet remain, but all above, to the middle of the figure, is a mass of fragments. The figure is turned towards the south. It is of the same scale as the last, and I think it does not belong to this window.

48. The upper half of this figure is made up of fragments. The face is lost, but there is a crown over it, and a right hand holding a spear. The lower part of the figure is that of an ecclesiastic in mass vestments, with a book in the right hand, and a pastoral staff in the left. The position of the hands shows that this figure was turned towards the north; from which I conclude that it was an original figure. I should add that the scale of the remains of the upper figure might entitle it to be considered one of the original figures of the window displaced.

49. A male figure, mitred, in mass vestments, the right hand in benediction, the left holding a pastoral staff. The figure is turned towards the south. It is much shattered.

50. A male figure, in mass vestments, tonsured, holding a pastoral staff in the right hand, and a book in the left. The figure is turned towards the north. In the amice is inserted a piece of blue glass, round like a jewel, which seems original.

51. This figure is a mere mass of fragments, amongst which may be seen a mitre, turned towards the south, and a right hand, gloved, holding a staff, probably a pastoral staff. I believe that this, as well as the last, is made up of the remains of original figures.

52. This figure is so completely destroyed that the fragments of which it is composed afford no indication of what it may have been.

(To be continued.)

AN ACCOUNT OF THE PAINTED GLASS IN THE EAST WINDOW OF GLOUCESTER CATHEDRAL.—(*Continued.*)

By CHARLES WINSTON.

The Heraldry to which allusion has been made consists of the eight shields in the Wings of the window, all which upon a careful examination I believe to be *in situ;* and of ten coats in the Centre lights. Of the last, those numbered 57, 62, 68, and 69 may be discarded, as being plainly of later date than the rest of the glazing. The difficulty has been to determine the originality of the remaining six coats. I have arrived at the conclusion that of these only two, Nos. 60 and 70, form part of the original series, Nos. 58, 61, and 67, belonging to an earlier period, and No. 59 to a different set. But, as it is impossible to express in writing those trifling peculiarities which distinguish dates in painted glass, I must request the reader who may be disposed to dissent from my opinion, to suspend his judgment until he shall have actually examined the glass himself.

53. *Gu.* a lion rampant *or;* Richard Earl of Arundel. This shield may be regarded as a fair type of the eight shields in the Wing lights. These shields are nearly of the same size, varying in length from $13\frac{1}{4}$ in. to 14 in., and in breadth from $10\frac{1}{2}$ in. to 11 in. They are on panels, each panel having a white diapered ground, except No. 66, the ground of which is light blue diapered; a change of colour apparently dictated by the white field of the shield. A small ornament, as before mentioned, was inserted in the lower part of each of the lights. Those now remaining are, in Nos. 53 and 66 a double triangle; in 54 three white, and in 56 three green leaves conjoined; in 57 a double square; in 62 a double rose; in 63 a figure on a red ground striking at a ball with a crooked stick; and in No. 64 a triangle interwoven with a trefoil.

54. *Gu.* a chevron (lost, but probably) *arg.* between ten crosses patty *arg.;* Thomas Lord Berkeley.

55. *Gu.* a fess between seven cross crosslets *or;* Thomas Earl of Warwick.

56. This shield, which is upon a panel, is wholly made up of fragments, amongst which may be observed part of a narrow bend *arg.* charged with three mullets pierced *gu.* now placed in pale; and also some fragments on a diapered

blue field. The material used seems to be of the same date precisely as the original glazing of the window. I am therefore disposed to think that the shield to which the charge belongs was one of the original series, and the Northampton coat, *az.* on a bend *arg.* between two cotises and six lions rampant *or* three mullets *gu.*;[1] William Earl of Northampton.

57. *Arg.* two bendlets indented *gu.* and *vert;* Ruyhall.[2] This shield, which is not on a panel, is $15\frac{1}{4}$ in. long and $10\frac{1}{2}$ in. broad, and therefore considerably exceeds any of the panelled shields in size. It also greatly differs from them in shape. The texture of its glass, the presence of *smooth* ruby, the style of its diaper, the tenderness and want of precision of the painted lines concur in indicating a date as late probably as 1385. It clearly forms no part of the original glazing.

58. *Gu.* three lions passant guardant in pale *or;* King of England. This shield, which is not on a panel, is only 13 in. long and $10\frac{1}{2}$ in. broad, and is therefore considerably smaller than the panelled shields. The lions are drawn in a much earlier style than those in Nos. 60 and 70, after described, from which and the circumstance that the coat is neither differenced nor quartered with France, I conclude that it is of an earlier date by several years than the panelled shields.

59. Quarterly, 1 and 4, *az.* semy of lis *or*, 2 and 3, England (now lost and replaced with modern glass representing *or* a bend *az.*); King of England. This shield, which is not on a panel, is $14\frac{1}{2}$ in. long, and 11 in. broad, and is therefore sensibly larger than the panelled shields. The glass may be of the same date as the original part of the window, but the size of the shield, and the different character of the fleurs-de-lis, as compared with those in Nos. 60 and 70, strongly incline me to the belief that the coat is not one of the original series.

60. Quarterly, 1 and 4, *az.* semy of lis *or*, 2 and 3, three lions passant guardant in pale *or*, a label *arg.;* Edward the Black Prince. This shield, which is not on a panel, is

[1] The same coat formerly existed in the east window of Longdon Church, Staffordshire. In the Gloucester example, the eye or piercing of the mullets is denoted by a small black ring; in the Longdon, if I remember right, it was shown by a black dot.

[2] See Nash's Worcestershire, vol. p. 86.

13½ in. long, and 11 in. broad, and therefore agrees in size with a panelled shield. The lions and fleurs-de-lis are drawn in precisely the same style as those in No. 70. And the texture of the glass is identical with that of the original part of the window. I think it is one of the original coats. The quarterings of England are formed of plain pieces of yellow pot-metal glass, on which the lions are painted in outline. Another example of this very common practice of simplifying glazier's work is afforded by No. 63.

61. *Gu.* three lions passant guardant *or* a bend *az.*; Henry of Lancaster.[3] This shield, which is not on a panel, is only 12½ in. long and 10 in. broad, and is therefore considerably smaller than the panelled shields. The lions are drawn in a decidedly earlier style than those in Nos. 60 and 70, and precisely resemble those in No. 67. I think that the glass may be put as early as 1310 or 1315, and therefore that it forms no part of the original glazing.

62. This shield, which is not on a panel, is made up of a coat clearly of the fifteenth century, which exhibits the instruments of the Passion, and partly of fragments added to make it of the same size as the other shields.

63. Quarterly, 1 and 4, barry *arg.* and *az.* an orle of martlets *gu.* 2 and 3, —— a maunche ——; Laurence, or John, E. of Pembroke.[4] The Hastings' quarterings (properly, *or* a maunche *gu.*) are formed of pieces of pot-metal yellow glass, on which the maunche is drawn in outline. In the third quartering the field is smeared over with brown paint.

64. *Gu.* a lion rampant and bordure engrailed *or*; Gilbert, or Richard, Lord Talbot.

[3] If I am right in my supposition as to the date of this coat, it would be that of Henry, son of Edmund Crouchback, Earl of Lancaster, borne during the lifetime of his brother, Thomas Earl of Lancaster, who was executed in 1321. See Archaeological Journal, x. p. 329.

[4] This very early example of two coats borne quarterly, viz., Valence and Hastings, deserves a passing notice. The grandson of Earl Laurence is commonly said to have been the first English subject that bore such a coat. John de Hastings, the grandfather of Earl Laurence, married one of the sisters and coheiresses of Aylmer de Valence, Earl of Pembroke, and died in 1313, leaving by her a son, John, his heir, who died in 1325, leaving Laurence, his son and heir, an infant. Being one of the coheirs of the last Earl, he was declared Earl of Pembroke by Edward III., while in Flanders, in October, 1339, which was a short time before that king quartered France and England. The Earl appears to have soon followed this example, and he placed the arms of Valence, like those of France, in the first and fourth quarters, as the more honourable coat. A yet earlier example of a quarterly coat borne by an English subject occurs in the roll of arms, t. Ed. II., that of Sir Simon de Montagu, being in modern blazon first and fourth *arg.* a dance (or fess fusily) *gu.*; second and third *arg* a griffin *or*.

65. *Gu.* a chevron *erm.* between ten crosses patty *arg.*; Sir Maurice de Berkeley.

66. *Arg.* on a quarter *gu.* a rose *or*; Thomas Lord Bradeston.

67. *Gu.* three lions passant guardant *or* a label of France; Thomas Earl of Lancaster.[5]

This shield, which is not on a panel, is only 13 in. long and $10\frac{1}{2}$ in. broad, and is therefore considerably smaller than the panelled shields. The lions are drawn in precisely the same style as those in No. 61, with which coat the present seems coeval. It clearly forms no part of the original series.

68. Quarterly, 1 and 4, *az.* semy of lis *or*, 2 and 3, *gu.* three lions passant guardant in pale *or*, a label of three points *arg.* each point charged with as many (circles in outline hatched with dark lines, a common way of representing) torteaux; Edmund of Langley, Duke of York, 1385—1402.

This shield, which is not on a panel, agrees in character in every respect with the date above indicated, and clearly forms no part of the original series.

69. France and England quarterly; King of England.

This shield, which is not on a panel, is of the same date as the last, and forms no part of the original series.

70. *Gu.* three lions passant guardant *or* a label of France; Henry Earl of Lancaster.[6] This shield, which is not on a panel, has lost part of its upper edge; but if completed, it would be of the same size as one of the paneled shields. The lions and fleurs-de-lis are drawn in the same style and the glass is of the same character as that in No. 60. I believe it is one of the original coats.

The date which I should feel obliged to assign to the glass painting in this window, upon a consideration of its style and execution irrespectively of the heraldry, would be some time between 1340 and 1350.[7]

[5] See note to No. 61.

[6] He was only son of the Henry of Lancaster, whose coat I have supposed No. 61 to be, and who was restored as Earl of Lancaster in 1327. He succeeded his father as Earl of Lancaster in 1345, and was created Duke of Lancaster in 1351, having been previously created Earl of Derby in 1337.

[7] A consideration of the style and supposed date of other painted windows would render it difficult to assign to the Gloucester glass a date later than 1350. Indeed, the difference of style between it and the glass in the west window of Winchester Cathedral is so marked as to make me desirous to put the one as early, and the other as late, as probability will allow. I have reason to think that the Winchester glass is the work of Bishop Edington, who died in 1366 (see notice of the painted glass at Winchester

I propose now to inquire what more precise date is indicated by these coats of arms. For this purpose we must devote our attention exclusively to the original coats. Of these, which were fourteen in number, it has been shown that there are ten remaining, viz., those of the Black Prince; Henry, Earl of Lancaster; Richard, Earl of Arundel; Thomas, Lord Berkeley; Thomas, Earl of Warwick; William, Earl of Northampton; Lawrence, or John, Earl of Pembroke; Gilbert, or Richard, Lord Talbot; Sir Maurice de Berkeley; and Thomas Lord Bradeston; and that all these are *in situ*, except those of the Black Prince and the Earl of Lancaster. Of the four missing coats no doubt that of Edward III. (France and England quarterly) was one. Yet it is evident that this was not a group of the arms of the king and princes of the blood, and the nobles allied to them, in the latter part of the reign of that sovereign, such as occurs occasionally. Nor was it a group of the arms of families in the county, or of any family and its alliances; nor is there any reason to suppose that they were the arms of some of the principal benefactors to the abbey; nor is it likely that these noblemen would have joined in presenting this window, and on that account have had their arms placed in it. They are, in fact, the arms of a prince and certain noblemen renowned for military talent and bravery, who distinguished themselves in the wars in France under Edward III.; and their coats were in all probability displayed in this window to do them honour, or to commemorate companionship in arms.[8] Let us then proceed to ascer-

in Proceedings of the Archæological Institute, at their meeting there in 1845, p. 3). The style of this glass is transitional, but it partakes much more of the character of the glazing in New College Chapel, Oxford, which probably was put up between 1379 and 1386 (see 9 Archaeological Journal, p. 46), than of the Gloucester glass. The more exact date, 1347 or 1348, which the heraldry enables us to assign to the Gloucester window, is in most strict accordance with probability, nor is it inconsistent with any of the ascertained dates of the building. It may be conceded that the East window was already glazed when Abbot Horton's work (consisting of the interior fittings of the choir, see Professor Willis' sketch of the History of Gloucester Cathedral, Archaeological Journal, vol. xvii., p. 336) was begun, in 1368. To my learned friend Mr. W. S. Walford my best acknowledgments are due for the assistance he has afforded me in dealing with the heraldic question involved in the window.

[8] In the Scrope and Grosvenor Roll, we learn from two witnesses of the Hastings family examined 10 Rich. II., that their grandfather had, sixty years before, placed in a window in his own chapel the coat of Geoffrey le Scrope, because they had been fellow-soldiers. The coats of other friends may have been there also, but the object of the examination required only the mention of the Scrope arms. A more singular mode of manifesting friendship by means of heraldry appears in the evidence of the Prior of Merton, examined in the

tain what we may infer from these escutcheons as to the time when this glass was executed.

John de Hastings, Earl of Pembroke, succeeded his father Lawrence in 1348, when only about a year old; we may therefore confidently assume that this coat would not have been placed in this window in compliment to the son as early as 1362, for he was then a boy of not more than fifteen years of age. To a later date the heraldry cannot with any probability be referred, because in the year last mentioned the arms of Henry Earl of Lancaster, and also those of William Earl of Northampton, had been discontinued; for the former died in 1361 without issue male; and the latter died in 1360, and his son and heir became in the year following the head of the family, by succeeding his uncle in the earldom of Hereford; when he no doubt ceased to bear this differenced coat, which had been his father's. Add to which, Thomas Lord Bradeston had died in 1360, leaving an infant grandson his heir. We must therefore go back to 1348, or a trifle earlier, when Lawrence de Hastings, Earl of Pembroke, was living. Very little farther back can we go, because the Black Prince was only ten years old in 1340, and was not knighted till 1346. It is therefore highly probable that this glass, if it were not executed in 1347 or 1348, was designed or ordered then, and executed within a year or two after.

It appears that we have in the window a group of the arms of some of the heroes in the campaign of 1346-7, which is famous for the victory at Cressy, and the successful siege of Calais. The Black Prince, as is well known, commenced his glorious career at Cressy. He led the first division, being assisted by the Earls of Warwick and Oxford; the second was under the command of the Earls of Arundel and Northampton; and the third was commanded by the king in person. Thomas Lord Berkeley, his brother, Sir Maurice de Berkeley, Richard Lord Talbot, and Thomas Lord Bradeston, who were all in that expedition,[9] were probably among the combatants as bannerets, though I find no special mention of them on that occasion.

same year. Sir Alexander de Neville, an uncle of the then Lord Neville, had a surcoat or jupon (*cote d'armes*) embroidered with his own arms, and all the quarters filled with small escutcheons of the arms of his friends. His arms were *gu.* a saltier *arg.* a martlet *sa.* Roll t. Edw. III., edited by Sir H. Nicolas.

[9] Barnes' History of Ed. III., p. 340 *et seq.*, and Dugdale's Baronage.

The Earl of Lancaster was not at Cressy; he had been sent to Guienne, and was besieged in Aiguillon by the Duke of Normandy; for the relief of which place was originally destined the army that landed in Normandy, and fought at Cressy, and very soon afterwards invested Calais. With that earl was Lawrence, Earl of Pembroke, who had already acquired a great military reputation for so young a man. One effect of the victory at Cressy was the raising of the siege of Aiguillon; and these two earls, after some raids in the south of France, returned to England, and a few months afterwards joined the king before Calais.[1]

The siege of that town, which commenced in September, 1346, continued till the 4th of August, 1347. It was there that, in the latter year, Sir Maurice de Berkeley was killed. In the following year the Earl of Pembroke died, being little more than thirty years of age. The cause of his death I have not found mentioned; possibly it was some malady induced by exertion and exposure at the siege. It is not improbable that the three missing coats (in addition to the royal arms) were those of the Earls of Oxford, Hereford, and Huntingdon, who all held important commands in the campaign. Although Sir Maurice de Berkeley and the Earl of Pembroke may have been dead before this glass painting was executed, it would have been quite natural under the circumstances to have included their coats in commemoration of them, whether we suppose the window to have been presented by one of their fellow-soldiers, or put up by the abbot and convent.

It will be observed that the barons whose arms are displayed, were not the most distinguished of those who were at Cressy or Calais; but they and Sir Maurice de Berkeley were all more or less connected with the county of Gloucester; Lord Talbot having, as it would seem, only one manor within it. The Earl of Pembroke held numerous lordships in the adjoining marches of Wales.

[1] The urgent summons for these two earls and others to go to the king's assistance may be seen in Rymer (new ed.), iii. p. 120. No doubt they both obeyed. That the Earl of Lancaster did is well known; and Dudgale, on the authority of the *Rotuli Franciæ*, states that the Earl of Pembroke, "in 21 Ed. III. was again in those wars" (*i. e.* in France). Edward was at that time threatened with an attack by all the force which the King of France could bring against him. Both those earls, before they went to Guienne, had served in Flanders with all the other noblemen above mentioned whose arms were originally in the window, except perhaps Richard Lord Talbot.

If I were to hazard a conjecture as to the person to whom we are indebted for this noble window, I should say it was Lord Bradeston. He was of the county, and was a vassal of the lord of Berkeley, having held some knight's fees of that honour. A fortunate as well as a valiant soldier, though the beginning of his career was rather ambiguous, he gained the favour of Edward III., who in the fifth year of his reign confirmed to him for life the Castle, Barton, and Tyne of Gloucester, which he had previously obtained through the influence of Queen Isabella.[2] This acquisition must have made him of some importance in the town and neighbourhood. According to Dugdale, he and Sir Maurice de Berkeley were inseparable companions, and were created bannerets at the same time. In 1342 he was summoned to Parliament. Now, on the supposition that he was the donor, the arrangement of the arms is in accordance with the sentiments of the age. The arms of the king, the prince, and the earls, have the most honourable places; except that the coat of Lord Berkeley, whose barony was a very ancient one, and whose vassal Lord Bradeston was, is placed amongst those of the earls; while the coat of Lord Bradeston himself is in the least honourable place, though as a baron he was of higher rank than Sir Maurice de Berkeley; but next before it is that of his deceased friend Sir Maurice. Had Lord Berkeley, or the abbot and convent, put up the glass, I should have expected Lord Berkeley's coat to have been where we find the Earl of Pembroke's, and Lord Bradeston's in the place of Sir Maurice de Berkeley's.

The conclusion, however, which the foregoing remarks warrant as to the date of this glass, is not affected by any uncertainty in regard to the person by whom it was presented or the cost of it defrayed. Seeing how very closely the result of the evidence afforded by the heraldry agrees with that derived from an examination of the style and execution of the various subjects and details throughout, I think I am fully justified in stating that the conception of this truly

[2] This grant was made to him for his life at a yearly rent payable to the Exchequer. Some change, however, in the terms of his tenure seems to have taken place, for Dugdale mentions that about 33 Ed. III. he was appointed governor of Gloucester Castle, with 60*l.* a year for that service. This was the year before Lord Bradeston's death, and he is said to have died seised of the castle, with a meadow called Castle-mead, and the Tyne called Castle Coule. See Dugd. Baronage, ii. pp. 138, 139. The Tyne was probably some newly enclosed ground.

interesting glass painting may be attributed to 1347 or 1348, and that it was completed within a year or two after that date, and most probably not later than 1350. This opinion has been formed with the more confidence as the evidence afforded by this ancient monument has happily not been destroyed or tampered with by any modern restorer.

All critical investigators of ancient monuments, all lovers of truth and genuineness, are but too well aware of the terrible significance which the misapplied word "Restoration" has acquired of recent years. The ravages of time, the obliteration and confusion consequent on repeated repairs, and the much-abused churchwarden's "beautification," are really trifling evils compared with that careful and elaborate eradication of trustworthy features, which is always found to be the more absolute and complete as we are assured that a "restoration" has been "skilful," "costly," or "thorough." It is seldom that an ordinary workman evinces a love of unnecessary mischief, or that he possesses knowledge enough to induce him to do extensive injury: but where the so-called "Restorer" comes, he rarely fails to make an utter devastation, leaving the puzzled inquirer no means of forming an opinion more satisfactory than one based on the merest conjecture, as to what may have been the original import or appearance of the work.

To the Archaeological Institute may be ascribed the credit of having rescued the interesting window above-described from this destructive process. The stonework had so far yielded to the effects of time as to necessitate its being rebuilt, and the leadwork of the glazing was so decayed as to render its complete repair imperative. Application was not unnaturally made by the Cathedral authorities to some leading firms of glass painters for advice as to the course to be pursued in respect of the painted glass. Each recommended a "Restoration," varying only in extent. One proposed merely a restoration of the missing parts of the existing design; two others were for improving upon it, the one, by "working out the idea of a Heaven, in the tracery;" the other, by "filling the entire window with rich glass." These schemes were much considered during the meeting of the Institute held at Gloucester in 1860. And upon its appearing, from a careful examination of the glazing in its then untouched state, that a restoration of the

missing parts of the existing design would necessarily be for the most part conjectural, and that it would at all events involve the introduction of so much new glass as must of necessity have completely changed the general aspect of the window, it was wisely determined by the Dean and Chapter, at the earnest recommendation of several members of the Institute, to preserve the wreck that remained by a mere releading of the glass, and to attempt nothing in the way of restoration, beyond supplying such insignificant parts of the coloured grounds as were wanting, with modern glass of corresponding hue.[3] So rigidly has this determination been adhered to, that even the figure at the top of the window (No. 1), which is evidently not *in situ*, has been reinstated: an expressive intimation that things were left as they were found.

The archæological inquirer has, therefore, precisely the same means of investigation now as he would have had before the recent repairs, if we except such guidance as the ancient leadwork supplied, and which was useful chiefly for the assistance it afforded in determining the authenticity of the glazing of the tracery lights; and the artist may study the remains of the original glass and observe its fine tone and texture as heretofore. Having had occasion to compare these notes, written for the most part before the glazing was moved, with the window since its repair, I could detect no other difference in its appearance than what would naturally result from the glass having been unavoidably freed from a good deal of the whitewash and mortar which in course of years had encumbered its surface.

Apart from the historical associations which attach to every ancient work, and pre-eminently to the present, it may be doubted whether the Gloucester window does not owe most of its popularity to the fine tone and rich hue of its glass. It would be impossible to meet with white glass that is more solid and silvery in effect. The red is beauti-

[3] The following statistics may not be uninteresting. The glazing of the window when taken down, amounted to about 2000 square feet; and weighed, including the leadwork, about 35 cwt. It was entirely releaded for 600*l.* by Mr. Hughes, of Frith Street, Soho, whose reparations of the north rose window of Lincoln Cathedral, and of a window at North Moreton Church, Berks, have been noticed in this Journal, vol. xiv., p. 211, and vol. xviii., p. 153. The estimates of the other glass painters for the proposed restorations alluded to in the text, were as follows: for the first, 1141*l.* 4*s.* 6*d.*; for the second, 1700*l.*; for the third, 1170*l.* Their moderation is not questioned.

fully varied, and is most luminous even in its deepest parts ;[4] and the tone of the blue can hardly be surpassed. It must also be admitted that the general design, through the size and simplicity of its parts, is calculated to produce a good and distinct effect at a distance, and that the execution of the painting, rough and imperfect though it be, is, on account of its crispness and boldness, well adapted to the nature of glass, so potent of its kind. But here our admiration should stop. Like all other mediæval works in painted glass, the present is open to the gravest criticism. The figures are ill-drawn, ungraceful, and insipid. The shading, though sufficient both in depth and quantity, if handled with skill, to have produced a due effect of relief—an effect which obviously had been aimed at—is so inartificially employed as to be useful only so far as it serves to impart tone and richness to the composition, and by contrast to increase its brilliancy. Every part of the figure, and all the members of the shrinework, seem to be equally in the same plane ; though the real depth of the design, as shown by the lines of the drawing, and the very nature of the composition, is considerable.[5] Whatever general distinctness of effect it

[4] Any modern red glass which should equal in hue the deeper portions of the original red glass used in this window would be nearly opaque ; whereas all the old is clear and transparent : the reason for the difference being that the laminæ of colouring matter are at a greater distance apart in the old streaked ruby, than in the modern smooth ruby.

[5] All antiquaries know that the "ironed-out-flat" style was never peculiar to pictures on glass, but equally characterises the wall and easel pictures of a time when art was in its immaturity. If we condemn the feature in the one case, we cannot consistently regard it with favour in the other. I was concerned to read in so sensible a print as the *Athenæum* (20 Dec., 1862), certain critical dicta on glass painting, which, with a pretended air of philosophy, reduce the art to mere coloured glazing. The writer supports an objection to the use of a well-known picture by a German artist as a design for a glass painting, by asking, "Can anything be more absurd than the idea of a transparent man ?" And he goes on to say, that in a glass painting, all the "details must be treated decoratively, not pictorially, and so far conventionalised that in no way do they imitate, as a picture rightly does, the aspect of life, otherwise we come to transparent men." This hardly requires any serious refutation. According to our critic, the representation of a man rendered visible by the agency of transmitted light, is "a transparent man ;" not a transparent representation of a man, as ordinary persons might be disposed to consider it. His objection, if sound, would exclude from representation in painted glass, all objects but those which are by nature pellucid. Imperfection, however ludicrous, in the imitation of an opaque object, would fail to render it admissible. For a representation of a man, treated decoratively, and so far conventionalised as in no way to imitate the aspect of life—such as the knave of spades—if transferred to a painted window, would still be "a transparent man," as much as, *and no more than*, the most lifelike and pictorial representation of such an object in painted glass could be. Are we to give up for the theories of such a critic as this, the practice of the best ages and greatest artists in glass painting ?

possesses is due to the completeness with which the simple forms of the white figures and canopies are cut out and insulated by the coloured grounds, an achievement of no great difficulty.

I make these remarks not in a spirit of disparagement—the work was a great one in the uncritical times in which it was executed—but in the hope, if possible, of arousing attention to the lowness of the standard to which we, who deem ourselves so enlightened in the nineteenth century, are labouring to conform in our church decorations :[6] a circumstance which would be utterly inexplicable did not experience show that a fashion, in every age, has never been the less omnipotent on account of its absurdity, or even ugliness.

Supplementary Note to the memoir "On an Heraldic Window in the North Aisle of the Nave of York Cathedral," Archæological Journal, vol. xvii. pp. 34—133 :—

In the window called the "Bell Founder's window," the next window to the one described, is the representation, in the lower part of the central light, of a figure in civil dress, kneeling before an archbishop who is nimbed and seated on a throne. Over the head of the kneeling figure is a scroll inscribed "Richard Tunnoc," and at the bottom of the window are the remains of an inscription, very much mutilated, in which the following words are legible, "Richard . . . . noc me fist . . . ." I have been informed by my friend Rev. J. Raine, the biographer of the Archbishops of York, that in 1320 Richard Tunnoc was one of the sheriffs of York, and that there was a chantry in the Minster, at the altar of St. Thomas of Canterbury, founded for the repose of the soul of Richard Tunnoc, citizen of York.

[6] Nothing could be worse, as a whole, than the English specimens of glass painting at the International Exhibition of 1862, or indeed more discouraging, considering the immense sums expended of late on this species of decoration. The Royal Commissioners would seem to have preferred to render their awards absolutely valueless by distributing prizes to the bad and indifferent alike, rather than to waste time on a critical investigation, which probably could not have been attended with any very beneficial result.