



ANCIENT PAINTED GLASS. MORLEY CHURCH

Painted Glass in Morley Church, Derbyshire.

BY GEORGE BAILEY.

(*Concluding Notice.*)

BESIDES the St. Ursula window, of which a notice appeared in this journal last year, there are two others, of which we now give coloured drawings. Plate III. is from the window in the east end of the south aisle; it has been a three-light window, but one bay is blocked out by a monument. The two lights remaining are fitted with early 15th century glass. It will be observed that the architectural ornaments, which form a frame to the figures of St. Elizabeth and St. Peter, are massive, and that there is enough shading to give it relief. The glass, on which this part is painted, is clear white; but the blue and ruby are coloured glass, the shading being painted upon them.

Now, in the case of the St. Ursula window (Plate IX., Vol. viii.), and in the other plate attached to this article, the way in which the framework was painted is quite different; there is no shading at all, the crocketed tabernacle framework is only a yellow outline stain on white glass, which has a pleasant silvery shimmer very agreeable to the eye, and admitting a great deal of light. This stain is not found earlier than the latter part of the 15th century. It was discovered by Jacques Lallemand, of Ulm. His discovery is called *miraculous*. He died on the 10th October, 1491, aged 80 years.*

* See *L'Art Monumental*, par L. Batissier, p. 658.

In the canopy work of the window now under notice, yellow is used ; but not in the same way as in those to which reference has just been made. It is used on the chamfers and in the recessed parts only. There is, in the east window of the choir of York Minster, canopy work very similar to that in Plate III. It was painted by John Thornton, of Coventry, in 1405.* This would fix the date very early in the 15th century.

We will now turn to the figures. St. Elizabeth is not by any means an elegant figure, being rather short. She is represented wearing gloves, and has a closed book in her right hand. Her dress, seen below the blue mantle, is richly embroidered, and she wears white shoes. She stands on a handsomely decorated dais. In the compartment below the figure are some persons in the attitude of supplication. Three of them are females in black dresses and black hoods ; the bodies of the dresses are cut low, and show an under-dress of yellow, which appears to be embroidered ; a very elegant necklace completes the costume, the pendant jewels from which nearly cover the breast. The male persons wear long blue coats, with a girdle, to which is attached a yellow purse ; they wear yellow hose and have yellow hair ; their shoes are white. These costumes appear to be such as were worn during the Tudor period. It has been suggested † that this window may be a memorial to John Sacheverell, who was killed at Bosworth Field, 1485 ; but this does not agree with his brass which is on the wall near by. On it are five girls and three boys, and the dresses are not quite the same.

The other light has a figure of St. Peter ; the same shortness will be noticed in him. He wears a ruby robe and a white under dress, which is richly embroidered. From the third and fourth fingers of his right hand hang the keys, and he supports an open book with both hands, though the left is not visible. His hair is yellow : " His hed was crolle and yellow the hair "—evidently a favourite colour of hair.

* See Poole and Hugall's History, p. 98.

† *Churches of Derbyshire*, Vol. iv., p. 344.



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We now take the remaining three-light window (Plate IV.). It is complete, and presents a much more cheerful and harmonious appearance than that which we have just described. It is rather overdone with blue,—a fine colour, but apt to give a sombre appearance where there is too much of it. In the centre-light of this window are pictured the four evangelists writing on scrolls, each seated at a desk, and accompanied by his emblem. All the evangelists have wings. St. Mark wears a curious cap, or bonnet. All have long yellow hair, and St. Matthew has a beard. The scrolls have been broken, what remains of the inscriptions appears to be:—St. Mark, *iftis*; St. Luke, *in bis binis*; St. Matthew, *rami ltt t̄ i filiū*; St. John, *x̄pr̄ compleus oīa*.

We will now take the glass in the bay to the right of the Evangelists. In it are portraitures of St. William of York, and St. John of Bridlington. The former was Archbishop of York from 1144 to 1147, in which year he was deprived; but in the year 1153 he was restored, and remained until his death in 1154; he is said to have been poisoned with the sacrament. Butler denies this; but it is so associated in an anthem sung on the feast of his translation, Jan. 7th, which is in the York Breviary. He is said to have done many miracles during his life, as well as after his death, which took place on the 4th June, 1154. “His body gave the usual sign of sanctity, distilling a healing oil” (Poole and Hugull’s *History*, p. 42). He was canonized in 1226 by Pope Nicholas. He was succeeded by Roger, whose portrait is seen in the other bay on the left of the Evangelists; he became Archbishop on 10th October, 1154. About this time there was much objection raised as to subjection to the See of Canterbury, the Archbishops of York asserting their independence. Roger, who appears to have been a man of considerable spirit, took a rather curious method of asserting his independence. “For, being cited to attend a Council at Westminster (1176) before Hugo, the Pope’s Legate, a seat was designed for the York Metropolitan on the left of that personage, one for Richard, the Archbishop of Canterbury, being placed on the right. Roger, indignant at this arrangement, endeavoured to intrude himself between the Legate and Richard; but the latter not giving

way, the Metropolitan of York sat in the Archbishop of Canterbury's lap. The Bishops present were amazed, and remonstrated in vain, whereupon Richard's servants dragged Roger from his resting place, stamped on him, beat him with their fists, and tore to rags his Episcopal vestments; whereon the Legate and the Archbishop of Canterbury departed the place, leaving Roger prostrate on the ground."* Roger complained of his ill usage to King Henry II., but that monarch only went into convulsions of laughter, and an appeal to Rome succeeded no better. He was a great benefactor to York Cathedral. St. William, his predecessor, does not appear to have done much for his Cathedral during his life, but after his canonization, great revenues resulted from the numbers of pilgrims who frequented his shrine; and Archbishop Walter Gray appears to have made good use of them in adding to the Church.

The Prior of Bridlington, who is represented on the same compartment with St. William, died on the 10th October, 1379. An account of his life may be found in Butler's *Lives of the Fathers, Martyrs, and Principal Saints*, as well as of St. William; but St. William's successor, Roger, is passed by with the remark that he was an "unworthy man."

How these three Yorkshire ecclesiastics came to be associated together in a remotely situated Derbyshire Church, may, we think, be gathered from the following facts:—We learn from Butler,† that St. William "was the son of Earl Herbert, and Emma, sister to King Stephen." The Fitzherberts of Norbury were connected by marriage with the lords of Morley.‡ Nicholas Fitzherbert, of Morley, married Alice, the daughter of Henry Bothe, of Arleston, co. Derby; Nicholas died in 1473. Henry Statham, of Morley, married Anne Bothe, daughter of Thomas Bothe, of Barton, co. Lancaster; Henry died 1480. The Bothe family gave two Archbishops to York; firstly, William, from 1453-64, and secondly, Laurence Bothe, 1476-80. From these intermar-

* See *Acts of the Church*, p. 44, by J. W. Joyce, M.A. Whittaker, 1886.

† *Lives of the Saints*, Vol. VI., p. 155.

‡ See *Churches of Derbyshire*, Vol. IV., p. 344.

riages, it is not difficult to perceive how these Yorkshiremen came to be represented in the Morley glass.

We notice in passing that the title of Saint is not given to William in the glass, but to Roger, and that whilst William bears the crozier with a cross, usually indicating an Archbishop, Roger bears a crozier, or pastoral staff. The dress of each (a cope) is the same, differing only in colour, one being red the other green; both wear gloves, and a ring, though not on the same hand or finger. To the mitre of Roger are attached the pendant bands called *vitta* or *ansulæ*, which are absent from that of William.

There are four shields in the upper part of the windows:—1st, *azure*, a lion rampant, *argent*, Estaferen; 2nd, *gules* three lozenges, *argent*, Statham; 3rd, quarterly 1 and 4 Statham, 3 and 4 Morley, *argent*, a lion rampant *sable*, crowned *or*; 4th, Okeover, *argent*, a bend *sable*, on a chief *gules*, 3 bezants, *or*.

Since writing the article on the Saint Ursula window (Vol. VIII., plate 9), we have ascertained that there is a figure of the saint in a window of the north aisle of the choir of Winchester Cathedral, placed there by Bishop Fox, in the 16th century, the head of which is gone, but the lower part of the figure remains. She bears an arrow in each hand. There have been originally ten kneeling figures of her companions, but only six remain. A coloured drawing of this glass may be seen in Weales' *Quarterly Papers*, Vol. IV.

This paper concludes our remarks on the Morley glass, the whole of which has now been figured. The St. Robert of Knaresborough, and the finding of the Cross by St. Helena, are in the History of Morley Church, and the remaining three in this Journal.

We were glad to see on a recent visit to Morley that the old church has fallen into hands that care for it; the glass had been cleaned from dust and cobwebs; rubbings had been taken of the numerous brasses, and placed so that visitors could acquaint themselves with them by means of cards on which names and dates were given; and a concise history could be gathered without the fuss of a beadle or any other person to show the place;

happily in these days this can be safely done without risk of damage. We believe, also, that contributions, towards the repairs necessary from time to time, may be deposited in a small chest placed for the purpose. A visitors' book is also placed for any who wish to record their names and date of visit. This appears to us an excellent plan, which might be adopted in many other churches with advantage.

The sizes of the lights in the St. Elizabeth and St. Peter window are 4 ft. 7 in. by 1 ft. 3 in., and those in the three-light window 5 ft. 3 in. by 1 ft. 7 in.

[Mr. Bailey has given us leave to express a doubt whether the St. Roger of Plate IV. can be the Archbishop of that name; for we do not believe that Archbishop Roger of York was ever canonised; nor does it seem to us at all likely that an archbishop of the date of this glass would be represented with a mere pastoral staff, especially when St. William, in the same window, has a crozier. Surely it must represent some sainted bishop of the name of Roger. St. Roger, Bishop of London, who died in 1241, was the suggestion we made in *Churches of Derbyshire* (vol. iv., p. 344); perhaps it is not a very likely surmise, but at present no better one suggests itself.—ED.]