

the castlewalls, and a dozen stables are within the walls, but (pittie) all in ruine, the leades being taken off the stable roofes, to its great decaye.—*The barn hath been lately built*, and is a very large one, built of stone, and the decay's very little. The materialls of the castle are worth to bee sould, 500<sup>l</sup>. at least; but wee shall give you a more particular account of it when the soldiers give workmen leave to view it." (Surtees, iii., 173.)

"13 Julii, 1647. Resolved, that this House [of Commons] doth concur with the Lords, that the works about Stockton Castle *made sithence these troubles* be slighted and dismantled; and the garison disgarisoned."

"1652. The Castle of Stockton was totally destroyed." (Mickleton.)

"Old Noll, in his day, out of pious concern, this castle demolished, sold all but the barn." (Sutton's Song, 176.)

"It was in fact only a strong post, or a fortified and moated manor-house, important solely as commanding the passage of the Tees. The town was neither walled nor defensible."—"The term of *castle* as applied to Middleham, Auckland, and Stockton, seems the courtesy of later times."—"A sort of embattled cowhouse, just on the north of the road to Tees Bridge, marks the exact site. The south-western angle of this said cowhouse has actually formed part of the castle-barn, or of some other office or outhouse." (Surtees, iii., 170, 171.)

This building was destroyed between 1860 and 1870.

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## THE STAINED GLASS OF DURHAM CATHEDRAL.

A LETTER in the *Durham County Advertiser*, in March, 1869, proposing that the three central windows at the east end of the choir of our Cathedral should be filled with stained glass, renders it proper that their history should be clearly understood. The writer assumed that the old glass had perished "by the fanatical violence of evil times."

"A subscription [he says] for the purpose of filling those eastern lights with stained glass was commenced many years ago (I think in the University), but the endeavour failed in consequence of a difference of opinion (if I remember rightly) as to the kind of glass to be preferred; some of the committee having been (strange to say) in favour of pattern glass, like that of the famous 'Five Sisters' of York Minster, while the rest thought that subjects with principal figures should be represented. I need not say that the subjects of the glass which formerly filled each of the tall windows at the east end of the choir are well known, from extant descriptions. In each window there was a principal figure, illustrative of the dedication and history of the Cathedral and the diocese."

The writer appears to forget that any imitation of old glass needs the reintroduction of the perpendicular tracery, in which the "principal figures" were, and perhaps he is hardly aware that the glass principally disappeared at a very late period.

As to the original appearance of the windows in that part of the church, we can only hazard conjectures. Probably the round one might bear some resemblance to that in the south transept of York Minster. As to the others, "it is not certain whether or not they originally had any tracery." If tracery they had, it would be of the character of that remaining in the great north window of the chapel of Nine Altars.

The alterations in the Nine Altars, during the period of perpendicular tracery, seem to have commenced in the centre. The name of "Richard Pikeringe, rector of Hemyngburgh," in the Durham Book of Life, is accompanied by the note that "he glazed the Round Window, to the value of £14." He held the rectory of Hemmingbrough from 1409 to 1413, when it was vacated by his death. Cardinal Langley was then bishop, and it may be remarked that John Hemmingbrough was prior. To him we probably owe the renewed tracery of the window, the perpendicular and elegant character of which we learn from Carter's "introduction of a part of the great circular window, supplied from the destroyed parts lying among the rubbish."

Of the nature of Pikeringe's glass we are perhaps in ignorance. In 1722, the window is represented in Smith's Bede as principally full of plain quarries. In the centre, within a circle, were the arms of the church of Durham, the cross being patonce. There were only six cusps at that time for this centre, if the plate be accurate in that respect; 12 compartments surrounded it, 24 were at the outside, divided by trefoiled spaces between their heads. In the 12 and 24 compartments were roundels in the centre of each. Some of these roundels contained quatrefoils; others were divided into six divisions, one contained a star of seven points, and another had some square object in it. Those in the inner circle were wholly of the first sort; the second sort were wholly in the lower lights of the outer circle. Carter says that "the paintings in the great circular window, called St. Catherine's Window, consisted of the representations of her martyrdom," but he appears to mistake the language of the author of the Rites of Durham. What that writer really says is this:—"There is in the east end of the church a goodly fair round window, called St. Katherine's Window, the breadth of the quire, all of stone, very finely and cunningly wrought and glazed; having in it 24 lights very artificially made, as it is called geometrical; and the picture of St. Katherine is set in glass *on the right side, underneath* the said window, in *another* glazed window, as she was set upon the wheel to be

tormented to death." We know from the descriptions of the glass that none of the three central windows is meant by this other glazed window; but the next window in the lower tier of lights, to the right or south, was over the altar of St. Thomas of Canterbury and St. Katherine, and there, surely enough, "the story of St. Katherine" is found in the descriptions of the glass in it. This glass was still existing in 1787.

It is remarkable that there is no description of the glass in the Round Window, and seeing that the author of the Rites proceeds from it to describe the north and south windows of the Nine Altars' chapel, "in fine coloured glass," we are led to the suspicion that the expression of twenty-four lights, very artificially made, as it is called geometrical," refers to the glass rather than the stonework of the window. We must not overlook the fact that external effect at night might be an element in inducing plain glazing. For "in the said window was there a frame of iron, wherein did stand nine very fine cressets of earthen metal filled with tallow, which every night was lighted, when the day was gone, to give light to the Nine Altars and St. Cuthbert's Feretory in that part, and over all the church besides."

John Ogle's note hereon is as follows:—"June 30th, 1777. The following letter I had a few days since from Mr. Thomas Woodness, merchant, in Durham. He is a person much conversant in the ancient state of this church, but unhappily I have thought his verassity sometimes disputable. He says, first—As to the iron frame and cressets, I suppose it must have projected a little from the upper gallery under St. Katherine's Window, and probably made with a contrivance to draw *two*, in order to leight the cotton. As to its being in the Abbey after the year 1541, I don't know what to say to that."

Most of the perpendicular tracery which filled the windows in the chapel of Nine Altars may with certainty be placed between 1416 and 1437. In the latter year Cardinal Langley died. Some of the glass in these windows referred to him. The following entry occurs in the enumeration of works done by Prior Wessyngton between 1416 and 1447:—"Firstly, the repair of eleven lower windows above the Nine Altars and in the south gable there, in stonework, ironwork, and glasswork, amounts to £120." There are, of course, nine of these windows above the altars. Those in the south gable are two double ones. The record then proceeds to the upper tier:—"Also, the repair of six upper windows at the Nine Altars in stonework, ironwork, and glasswork, amounts to £11 9s." The discrepancy of price leads to the inference, which is confirmed by absence of description, that the lights in the same tier as the rose window were, as it probably was itself, uncoloured. Their stonework was of the simplest description, "mullions of a

style similar to those below, but without tracery," by which Carter meant a transomed mullion in each window branching so as to leave a quadrangular space in the head, but without cusping. This looks very like the continued form, if not the repaired substance, of earlier work.

Some caution has been used in the foregoing language as to date, because it is just possible that the stone work of 2 out of the 13 windows of the Nine Altars and southern gable was introduced in the time of Bishop Skirlaw, who died in 1406, probably about the period when the rose window, which was glazed three or four years afterwards, was prepared. The language, "eleven windows," taking into account the double windows of the gable, is capable of two interpretations. The possibility to which I allude arises in the fact that the northernmost of the three central lights contained Bishop Skirlaw's insignia.

Each window was full of perpendicular tracery "of considerable elegance." In the summit, according to the old descriptions, were "four turret windows," with a quatrefoiled opening "above all." These composed the head of the tracery. The main part of each "fair long window with stone work partitions" had "a cross division toward the midst." The "first light" and the "second light" are "in a higher light." There are "the lower lights" corresponding. And "in the cross division are four little lights." All which arrangements will readily be understood from the restored tracery in the South Gable of the Nine Altars' chapel.

Dugdale, after the Restoration, attending only to armorial bearings, evidently saw much glass at Durham. The arms in the church, comprised of one material and another, amounted to 117 coats. King's view of the east end of the Cathedral is utterly worthless, but the plate in Smith's Bede is important. It shows that in 1722, the stained glass in Durham Cathedral was still tolerably perfect.

The state of the Round Window at this time has already been noticed. The plate shows two small windows under it, close to the openings in the wall. And, what is more to our point, it shows the three lights below full of coloured glass. Let us compare them with the descriptions.

I. *North Window*, above the Altar of SS. Martin and Edmund.

1. *First Light*. St. Martin, Archbishop. "Besides the picture of S. Martin are certain arms." The glass agrees.

2. *Second Light*. S. Edmund, Bishop. The glass agrees. There is some figure under his feet. The description, after mentioning the above arms, proceeds with the picture of a wicked spirit, who tempted S. Edmund, and then it comes to S. Edmund's figure. It evidently runs from the arms to the parallel subject and then upwards to S. Edmund.

3, 4. *Lower Lights*. The description omits the contents of these lights. Two saints, with something under them, appear in the plate. All the

main lights, both upper and lower, in all three windows had canopied tops.

*Turrets and Transom.* The description is "Above, in the turret windows are Bishop Skirlaw's picture, (*var.* arms), and an angel finely painted on each side. On the other side, under S. Edmund, were the arms of doctors and noblemen, perfectly drawn on the breasts of four angels, (*var.* in four turret windows). The variations are in the Hunter MSS., 44, and they are right. The turret windows have four angels under canopies, bearing shields, some evidently quartered, one possibly Skirlaw's crossed osiers. In the transom are four shields, quarterly. The arms under S. Martin are borne by an angel, and are possibly Skirlaw's. The composition of this window differs from the others, and aids the suspicion that it is earliest. Both it and the next show borders of coloured and plain panes alternately.

II. *Central Window*, above the altar of SS. Cuthbert and Bede.

1. S. Cuthbert. 2. Bede. Under each a bishop kneeling. The glass agrees, but Bede is 1 and Cuthbert 2. This may be an engraver's error, just as he makes the rampant lions look the wrong way in the centre of the round window.

3. Birth of S. Cuthbert. 4. S. Oswald blowing his horn and S. Cuthbert appearing to S. Oswald. These are probably also reversed in the plate, No. 3 containing a king.

"With the draught of Bishop Langley's arms in fine coloured glass and four turret windows containing our Blessed Lady, and the lily before her, and the Salutation." "The plate gives Langley's arms and three other crossed shields in the transom, and in the turret windows are figures of some kind.

III. *South Window*, above the altar of SS. Oswald and Lawrence.

1. S. Oswald. 2. S. Lawrence. Under S. Oswald Bishop Langley kneeling. S. Lawrence has "the arms and escutcheons of Bishop Langley under him, viz., a crown of gold above his helmet, and within the crown the crest, being a bush of ostrich feathers, finely set forth in red and green painted glass." The representation agrees.

3. "S. Oswald's beheading, and being on his bier, accompanied by S. Cuthbert and others and the sunbeams shining on them, when they laid him on his bier." 4. S. Lawrence's death. In the plate there seems to be two nimbed figures, and half figures also nimbed beneath them.

"In the cross division are four little lights, bearing four stars or mullets, and four little turret windows with our Saviour Christ, our Blessed Lady, and others, in most curious work." The plate agrees. The mullet was Langley's badge. The figures above were half ones, two in each light.

Now all the agreements in this comparison are very satisfactory, and the more so because the slight disagreements and the obscurities of the artist's details (he, likely enough, being often unable to decipher the meaning of the glass) show that the plate is not a mere fanciful one derived from the inscription. We may admit that some of the designs had actually been transplanted from other windows. But one thing is certain. The eastern triplet was then full of ancient coloured glass, almost wholly *in situ*. That there was abundance of stained glass elsewhere in the church there is also ample evidence.

The latest MS. of the Rites, written apparently after the Restoration, is the only one which contains the valuable descriptions of the painted windows in the church. It must from the first have been intended as supplemental to the Rites, for it omits such windows as are described in the main work. These were St. Katherine's Window in the east end, St. Cuthbert's Window in the south end of the Nine Altars, Joseph's Window in the north end of the same chapel, the Window of the four Doctors in the north transept, the Te Deum Window in south transept, the Jesse Window in the western gable of the nave, and the four western windows of the Galilee. Much mischief had been done by the earlier Protestants when the author of the Rites wrote in 1593, but all this glass is spoken of as existing, and it is evident from the way in which the inscriptions and other details are given that it was so, in marked contrast to the subsequent account of the same writer how that the story of S. Cuthbert in the cloister windows was in the time of Edward VI. "pulled down and broken all to pieces." At what time the supplementary descriptions were compiled is not so clear. They are in the present tense, and they give the glass in the north and south aisles of the nave, some of which was wholly plain, others with coloured borders, and others partially stained. The uses to which naves had been put, and this especially during the civil wars, may account for the comparatively early destruction. Braithwaite's copy of the Rites, written in the 17th century, instead of containing the full account of the Galilee windows given by the author of 1593, gives a few notices of the pictures and their inscriptions, with this preamble: "There are in this place (the Galilee), and all the church about, divers fair windows richly wrought with pictures and imagery of Saints, which are now altogether broken, which I do forbear to mention, for want of room and time, only I have here inserted some things which were written so near as they could be read." The windows of both transepts, both aisles of the choir, and those of the Nine Altars are all described as filled with coloured glass.

These descriptions were published by Dr. Hunter in 1733. He was in error in ascribing the compilation to Prior Wessington, for "some of

the figures represented persons who flourished long after Wessington's death." This is of no consequence. The work is of high interest, for Hunter throughout incorporates with his copy of the MS. divers details and explanations apparently from personal inspection: and moreover gives a minute account of the glass in the windows of the vestry, which is not described in the MS. from which he printed.

Stukeley in 1725 confirms, so far as he goes, the foregoing evidences. "The Nine Altars [says he] from so many there placed, much painted glass of Saints &c. Two images amongst others left are those of S. Cuthbert and Venerable Bede."

Up to the early part of George the Second's reign, therefore, the tracery, by which the severity of the contrast between the handsome windows of the gables and the Norman work had been mitigated, still glowed like the lights of York Minster and many a parish church, with saints and armories, and biblical and legendary stories.

There is a dim interval of some forty or fifty years.

Some of Surtees's letters, in 1817, to C. K. Sharp, who seems to have been collecting old glass, allude to a catastrophe between 1775 and 1777. "Painted Glass.—I have got you the head of a monk, which I mentioned I think at Edinburgh, and, since that, the arms of Richardson, *three lions heads, very basely done*; but I mean to reside great part of November in Durham, and I fancy many reliques are scattered in Durham. I never thought of them before. *About 1775, the great east window in the Cathedral was blown in*, and the painted glass was picked up and scattered over the town, the light being restored with clear glass. There is one great box full of fragments preserved *in usum Dec. et cap.*; but much found its way out, and of such is my hope. Durham is an ancient place, full of oddments. Be so good as to direct me how to pack glass safe. I am very young and sore afraid."—1817, "I send you a box with a monk's head, which came from a window in the abbey, *blown in about forty years ago*, and a miserable glazing of the arms of Richardson, impaling Vavasour, cracked and soldered in the middle. There are four pieces of plain coloured glass in the same house from whence the arms came, but they have stuck them up in a passage light, and won't accept of clear glass instead. I believe other fragments are still to be had; and I have people on the look out."—1818, "your glass is packed up; but it would be an Irish present to send it by the mail."

"About 25 years" before 1801, [giving a date of *circa* 1776], great repair of the Cathedral was made, and every house in the neighbourhood bears testimony to the wreck of the smaller decorations suffered by the church in that repair." "There lives," saith Jack Ogle, "in Bow Lane one George Nicholson, who built the New Bridge, when, to create a job

to himself, made Doctor Sharp and the Dean and Prebends believe he could greatly add to the beauty of the church, by new chizelling it over on the owt side, and that he could add to the beauty of the ancient windows by means of his own genius. But all lovers of antiquity must regret that such men are suffered to polute with there hands the valuable and venerible work of so many ages. This Nicholson is now going on with what he calls Repairs in the year 1780; thought I had rather see the dust of antiquity then any thing which can come from him." Ogle's orthography and wording were bad, but let us revere the religious sentiment of this humble admirer of the "cunning works" of those who had been filled "with the spirit of God in wisdom and in understanding, and in knowledge, and in all manner of workmanship."

In the very extraordinary "Record &c., printed for private circulation among the members of the Chapter," which has acquired publicity by the death of one of its members and the sale of his effects, it appears that the "Repairs" of the church between 1772 and 1778, while the Prebends' Bridge was being erected "under the direction of Mr. G. Nicholson," cost about £1420. "About the time of the conclusion of this work, it is believed that the facing of the north side of the Cathedral and of the Western Towers commenced, as well as the erection of the battlements now standing on the latter, and of the pinnacles on the northern turrets of the Nine Altars. In 1779 and 1780, were considerable charges for 'repairs at the north end of the Nine Altars.'"

Hutchinson, in 1787, "thought it expedient to present the public with a representation of the church in the state it was before the repairs began." He gives an elevation of the north front, "from admeasurement by G. Nicholson, architect, 1780," and also another "from Mr. Nicholson's drawing and measurement," undated, of the exterior of the Nine Altars. While all the rest of the details in the latter differ materially from the present ones, the centre of the circular windows has twelve cuspings, as at present. From Carter, in 1801, when his drawings, of 1795, were published, comes this language:—"The alterations which have been made within these fourteen or fifteen years past, on the east front and north side of the fabric, have so totally changed the smaller parts of the work, that no certain representation can now be given of their original exterior forms. The centre division, with its three principal altars, three pointed windows in its first tier, and the magnificent circular window in its second tier, would have been a more proper object for representation than the lateral division now given; but the tracery of the central round window has been *very lately* (this is vague) entirely taken out, and replaced by a design not much resembling the work of any period of our ancient architecture, but totally



discordant from the style of the chapel in which it is inserted." "The plate, besides showing the lateral division, affords an introduction of part of the great circular window, supplied from the destroyed parts lying among the rubbish." "The division now given had not, when the drawing was made, been under the hands of the workmen."

From Hutchinson we learn that in the north aisle of the nave "all the old painted glass is destroyed. In the south aisle are six windows, in which are some broken remains of painted glass. The fine paintings in the west windows are all defaced." Of those in the south transept little remains. "The picture of St. Bede, an elegant figure in a blue habit, is yet perfect, and part of the crucifixion, as described in the notes." "St. Bede, in a blue habit," occurs in the descriptions as in a turret in the high part of the window, above the southernmost altar, and "the picture of Christ crucified" was in the central light of the window, southward of the same altar. He gives no account of any glass in the Te Deum Window. Of the windows in the Nine Altars he says this:—"It is to be observed that the fine paintings in these windows are almost totally defaced, or so mutilated and confused by bunglers who have repaired them, that the histories are not now to be made out, except the story of St. Catherine."

"1795-1797. Considerable *restorations*, both of the walls and windows, at the east end of the Nine Altars, were in the course of completion." When the Round Window fell among "the rubbish" is not quite clear. It had been destroyed previous to Carter's visit in 1795. In 1796 the tracery of the lower lights, which, in the north division at least, had not, in 1795, "been under the hands of the workmen," was removed from most of the windows, and in 1801 Carter writes that "probably none of it now remains." The more ornamental part of the mullions were partly placed upon the garden walls of Dr. Sharp, near the water gate, and partly in the gable of a stable, near the abbey mill."

The glass in the Nine Altars' chapel had been "mutilated" and "confused" in 1787. But still it existed. The story of St. Catherine could even be "made out." But after 1795-6, Raine's Guide of 1833 being the evidence, it "lay for along time in baskets upon the floor, and when the *greater* part of it had been purloined, the remainder was locked up in the Galilee." Of "the armorial bearings in the east windows of the Nine Altars, chiefly those of the royal family," supposed by Raine to have been "destroyed in 1796," some of them were probably "purloined." At least a very beautiful coat of Beaufort from Durham Cathedral still exists in loving hands.

Some of the glass had a harder fate. "The east end was wholly taken down, and rebuilt by Mr. Wyatt, but not being approved, was

again taken down, and the present wall put up.—The old verger said, the painted glass, in the East window, was found to darken the church, and was therefore *thrown away*, and the windows improved by having plain glass put in.”

Leaving the *smaller* part, to which the glass of Nine Altars had been reduced, in the Galilee for the present, let us see what was left in the rest of the church in 1801, so far as Carter's plates enable us.

In the great west window were some foliated patterns in all the compartments formed by the tracery in the head. The Root of Jesse and Mary with Christ in her arms were gone. The north windows of nave and transept and choir were vacant, but in all the circles in the head of the Joseph Window at the north end of the Nine Altars were designs, ancient or modern, in circles. In the westernmost light of this fine window was a large figure, whether connected with the history of Joseph, which once filled it, it might be difficult to say. Turning to the south side of the church, four uniform windows on the south aisle of the nave had their tracery full of stained glass. The removal of this will be found chronicled in the sequel. The main lights of these windows were bordered, and apparently were surmounted by canopies. The heads of the main lights of the Te Deum Window and the tracery thereof had coloured glass. Moreover, two of its main lights were two-thirds full of it. There was one great figure, and other figures in couplets, and fleurs-de-lis and roundels or something of the sort. Lastly, so far as the plates extend, in the first and fourth windows of the south aisle of the choir, there were straggling remains of old glass. In the first window from the west, the remains were those of figures of considerable size.

In 1802, “the ancient vestry attached to the south side of the choir was taken down,” “for no apparent reason.” “The richly painted glass, which decorated its windows, was either destroyed by the workmen or afterwards purloined.” Hunter's description of it has already been mentioned.

Coloured glass, representing S. Cuthbert holding S. Oswald's head, was sold at a sale in Durham not many years before 1828, and was sent to London.

In “the finest window” of the Vestry, that to the east, containing five long lights, the picture of S. Leonard finely set out in coloured glass filled the southernmost light. In the south window above the altar of S. Fides in the south transept, was also the picture of S. Leonard. One of these figures was probably the *SCS LEENARDVS* in one of the prebendal houses formerly Dr. Zouch's, which Fowler carefully drew and engraved. The Saint is in a cope, and carries a crosier, but has no mitre. The

glass is of about the middle of the 14th cent., and is beautifully bordered with white crosses formee, charmingly inaccurate in their drawing, and separated from each other by a ruby ground.

The plate of the choir in Surtees's Durham, which was engraved in 1816, has traces of patterns in the Round Window, and a marked contrast to the quarried glazing of the three lights below. Raine, in his "Saint Cuthbert," published in 1828, says, of the glass from the Nine Altars, which we left in the Galilee: "The painted glass in the circular window was put up six years ago, from fragments preserved from the Nine Altars. The central star is new." His "Guide," 1833, reads: "About fifteen years ago, portions of it were placed in the great round window, and the rest still remains unappropriated."

"Prior Wessington's windows, in the south end of the Nine Altars, then in a state of great decay, were only removed in 1827, when they were carefully restored after his plan; but the armorial bearings, remaining in the spandrils of their tracery, were not replaced. Dugdale noticed here, in 1666.—1. The arms of Percy, impaling Warren;—2. Percy impaling Mortimer (the bearing of Hotspur and the Lady Elizabeth Mortimer, his wife, daughter of the Earl of March);—3. A coat, argent, a lion rampant, azure, impaling sable, a lion rampant, or, qu? Falconbridge;—4. Argent, a chief, dancette, azure;—5. Sable, a lion rampant, argent;—6. Quarterly, argent and sable, a bend of the latter;—7. Argent, a fess sable;—8. Old Percy;—9. Percy impaling Neville;—10. A saltire argent, impaling Percy;—11. Percy;—12. Party per pale, gules and sable, over all a crescent;—and 13. Sable, a saltire argent." The glass was probably dirty in Dugdale's time, and some of his tinctures it would have been useful to have been able to check with the originals.

In the copy of Guillim, 1679, which passed through the hands of several antiquaries, and finally in our time rests with Canon Raine, we have the following in Dr. Hunter's hand with 8 shields, described in italics below:—"St. Cuthbert's Window [*i.e.* the S. end of the Nine Altars], ye east partition of four lights, in ye tower windows at ye top." 1. *A crescent*; 2. *Blank, impaling chequy O. and A. [sic.]*; 3. *Blank*; 4. *Blank*; 5. *A chief dancette*; 6. *Blank*; 7. *A bend*; 8. *A fess S.*

This is the same order as Dugdale's, "in australi fenestra ejusdem partis dictæ ecclesiæ (orientem versus) appellatæ Novem Altaria."

Of Joseph's Window in the north end of the Nine Altars, Raine, in 1833, remarks: "Its painted glass, now almost entirely destroyed, contained the history of the Patriarch Joseph." This looks as if the large figure shown by Carter, was still there. The Te Deum Window seems to have been in a state of transition. "There is still much coloured

glass in *one* of its lower pannels, and in the interstices of the perpendicular tracery above, are figures of Bishop Aidan, with his name, a king, a queen, a prior, &c."

According to the "Record," "in 1839, the circular window in the Nine Altars, of which the tracery had been restored about 1796, was filled with stained glass, and several windows in the Galilee were newly glazed, zinc being substituted for lead." The inhabitants of Durham will be able to supply the shortcomings and obscurity of this summary. Billings, writing in 1843, speaks of the circular window only in connection with the Nine Altars' glass, which, after its removal in 1795, "lay in baskets about the floor for a considerable time. After much of it had been broken and more taken away, the remainder, with the addition of numerous pieces of modern red, green, blue, and yellow, was fitted into the window by a jumbling process known only to the artist (?) employed. In fact, it looks like the multitudinous variegation produced by a large kaleidoscope."

Between 1833 and 1841, the large figure disappeared from Joseph's Window, and the upper part, in which "some small fragments" of "its painted glass" are "still left," seems to have assumed its present appearance. The whole of the glass in the main lights of the Te Deum Window had also vanished. "All the ancient painted glass of the tracery remains." A MS. note of much the same period has "several saints in tracery, at top Christ in an aureole."

In 1842, the glass commemorating Thomas Hexham, a monk of 1436, had "been lately removed" from the south east window of the south transept, and Raine corrected the old description of it from the original. This was the window where Hutchinson's "crucifixion as described in the notes" was or had been.

In 1843, Billings gives two shields, one with a chevron, the other with a plain cross in the south window of the choir near the Altar-screen. This has been removed. He states that the ancient painted glass of the Jesse Window was "almost entirely gone." The fragments, we have a note, were "the crucifixion and several medallions," perhaps from various sources. Here it may be useful to note, on the authority of Ornsby, publishing in 1846, that the glass which now fills the upper lights of the western windows of the Galilee had "been recently inserted, and is made up of fragments which had been tossing about in some neglected corner." The same author, recording, in one page, that more than two-thirds of the cost of the magnificent Altar-screen was defrayed by John Neville, of Raby, whose shield appears in the spandrils of the doorways; in another, remarks that "a few shields, in the upper compartments of the windows, with their well-known bearing of a saltire

argent on its field gules, and the fragment of a border, ensigned with a repetition of the Bulmer  $\frac{1}{4}$ , still remain, to associate the memories of the proud Nevilles with the spot where they were gathered to their fathers."

And true it was that the turret windows of the south aisle of the nave, in which the donor of the Altar-screen and other Nevilles were sleeping, were still, as represented by Carter in 1801, full of heraldic glass. In 1847, the Altar-screen was "repaired and restored." In 1848, "the three north windows of the Choir of *Durham Cathedral*, which were *Decorated Insertions* in a debased style (refer to the plates of Carter and Billings) were replaced by *other decorated windows suggested by Mr. Salvin*, and for the most part *copied from windows to be found in the churches of Sleaford and Holbeach in Lincolnshire*, and Boushton Aluph in *Kent*. But on the north side of the Nave the Norman windows were *restored* in the place of the perpendicular insertions which had long been there." The windows are made suitable to the *modern* face of the wall. The *ancient* state may be gathered from the basement near the west end.

The "Record," under 1849, says:—The principal work of this year was the entire new fronting of the whole south side of the nave of the Cathedral. The easternmost window of the aisle of the nave was a decorated insertion, of which the point had been run up far above the string course. The window next to this was a very large, irregular insertion, with a round head and perpendicular tracery. The other windows retained the vestiges of their Norman origin, with the addition of tracery—the heads of the lowest being slightly pointed. The original windows were restored throughout."

Two of these windows had Neville four times repeated—one having the border already mentioned; four shields of other county gentlemen were in a third window, and the large window contained sacred monograms and various fragments. The whole of this glass disappeared from the aisle with the tracery in which it was contained. Some shields and fragments have recently been placed in the south aisle of the choir.

W. HYLTON DYER L.

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\* \* POSTSCRIPT I.—Since the above pages were printed off, Mr. C. Hodgson Fowler has kindly read them in the Cathedral, and noted as follows:—

pp. 126-132. "I have little doubt but that the general outline of the present tracery of the Round Window is a correct copy from the old one. Carter shows 15th cent. tracery and *cusping*, but he also shows the same

sort of cusping to the Joseph Window, which is really soffit cusping. In a book of drawings by J. Wyatt, in the Cathedral Library, is an elevation of the east end, much as it is now, signed by Wyatt, and, immediately after it, another design of the same part, without date or name, and immediately preceding the drawings of the bridge, built by 'one George Nicholson.' I believe that the second elevation of the east front is his. It seems to retain more of what I fancy is old work than does Wyatt, and the Round Window is much as it is now."

pp. 127, 128. "As to the mullions of the upper windows, those in the South Gable have cusping like the lower ones, while Carter shows the tracery plain. Does not this look as if the simple tracery once had soffit cusping?<sup>1</sup> and that Wyatt's renovation of the South Transept was a reminiscence of them? I think it is very probable that all the lancets had mullions originally."

pp. 134, 136. "The 'foliated patterns' in the West Window were merely scraps of old glass worked up round some considerable fragments of large leaves and stalks, most likely part of Jesse's Tree, while the crucifixion in the head of the central light was made up of two figures. These fragments have been releaded with some new quarries and a border, and are now placed in the tracery of one of the windows in the north aisle of the choir."

pp. 134, 135. "Joseph's Window seems to have been reglazed in the 17th century, in geometrical patterns, and the tracery still retains nearly all its glazing of this date, pieces of old glass being worked in. In some cases they surround new painted glass of that period, representing shields of different forms." One of them, with the date 1662, bears the palatine arms of the see of Durham impaling a *goat's head quartering Ermine* for the late Bishop Morton. Another has the well-known arms of Lambton. A third has *A. two bars S.* But there does not seem to have been any true blazonry, nor anything more than shades of gold, brown, and white. Thus the field of the palatine coat is Sable, and the last-named coat is probably that of Baron Hilton, *A. two bars B.* "In the centre of one of the large cinquefoils are two beautiful fragments of figures of Benedictine monks. And in the top circle, and seemingly *in situ*, is a much mutilated effigy of Our Lady, seated, with the Infant Jesus on her knee, all of the 15th cent. work."

pp. 134-136. "When the fragments of the Te Deum Window were taken out, they were found to be much more imperfect than they seemed to be from below. Enough canopy work remained to give the idea for the new work, and two or three figures (or rather half-figures) were pretty perfect. The whole had apparently been worked up to suit the tracery when the window was repaired about 30 years ago. One of the figures represents a Benedictine monk, but without any name."

<sup>1</sup> Or had it a small circle in the top, like the clearstory windows of the presbiterium (see the north side in Billing's plates VI., LIV.), and did a separate sketch of one of them give to King the cue to make this the design of all the windows, both upper and lower, in the east end?—H. D.



p. 134. "S. Leonard still remains in the staircase window of Mrs. Maltby's house, surrounded by most lovely quarries figured with birds. Much glass of later date exists in the same window." [The glass of this window is more fully described in a second postscript.]

p. 135. "The outer lights of the Round Window bear the glazier's name and date 1839.<sup>2</sup> The inner lights were glazed in 1824. The few fragments that remained after it was glazed were swept, together with old lead and dirt, into three boxes, where they remained till I had them turned out and sorted three or four years ago, and glazed together and placed in the lights of a window in the south aisle of the choir."

p. 137. "The three shields and glass in the tracery were placed there at an earlier date. These shields are: 1. Percy, impaling Warren<sup>3</sup>; 2. Greystock, with a label O.<sup>4</sup>; 3. Greystock, with a mullet O."

"The rest of the glass is principally of perpendicular character, with many heads of monks, angels, and saints, parts of several crucifixes, two or three large stars, numbers of fragments of flowered quarries, and some very beautiful Decorated fragments of foliage."

POSTSCRIPT II.—On a review of the glass of many dates in Mrs. Maltby's house, it proves to be of high heraldic interest, but it is not mentioned, I think, by Dugdale, and the unpleasant suspicion arises that its northern *locus* is not the original one of many of its portions.

The suspicion arises from three private shields. The first is of heater form.

I. *A. three ravens' heads erased S.* (RAVENSCROFT de Lanc.; NORREYS, alias BANKE; Glover's Ordinary.)

Impaling a quarterly coat:

1, 4. *O. four bends B. within a Bordure G.* (MOUNTFORD; Glover's Ordinary. With *bendy of 6 O. and B.* instead of the bends, MERBROKE; same Ordinary.)

2, 3. *O. two bars G. over all a bend B.* (BRANASTON, WAKE de Kent; Glover's Ordinary. Cf. *A. two bars and a bend over all B.*, MOUNTFORD; in the same Ordinary. And *A. two bars G. a bend B.*, MOUNTFORD of Warwickshire: Burke's General Armory.)

I have no time for much investigation of this southern coat, but it is plainly that of an heiress of Mountford married by Ravenscroft.

<sup>2</sup> Thus it is plain that fragments have been twice, if not thrice, disposed in it.—H. D.

<sup>3</sup> This was in the south end of the Nine Altars, vide p. 135.—H. D.

<sup>4</sup> This was in the easternmost window of the south aisle of the nave, *teste meipso*. And I think the next shield was so.—H. D.

My Elizabethan Roll of Peers begins the quartered coat of "Dominus Norreis" thus

1. "NORREYS." *Quarterly A. and G. in the second and third quarters a fret O. over all a fess B.*
2. "RAVENSCROFT." *A. a chevron between three ravens' heads S.*
3. "MERBROKE." *Bendy of six O. and B. a bordure G.* (N.B. "PIERS DE MONTFORD *Bende d'Or et d'Azure*": Roll of 1245-50).
4. "MONTFORD." *G. a lion rampant double queued A.* (N.B. "LE CONT DE LEISTER [SIMON DE MONTFORT] *Goules ung lion rampant d'Argent, le cowe fourchee*": Roll of 1245-50).

SIR WALTER NORRYS bore a *Black Raven's head erased* as a badge (Planche's Pursuivant, 186.) "NORRIS or NORREYS, as borne by JOHN NORREYS, second son of Sir William Norreys of Speke, who married the daughter and heir of RAVENSCROFT of Cotton, and assumed the arms of that family, *A. a chevron between three ravens' heads erased S.*" "NORRIS alias BANKS alias BANK. *A. a chevron between three falcons' heads erased S.*" (Burke's Gen. Arm.)

- II. *Checky O. and B. fretty A.* (ROBERT DE CHENEI, according to Charles's Roll, circa 1295. Roll 1337-50 has it thus: MONSIRE DE CHENY, *Chequere d'Or et d'Asur, a une fes Gules frette d'Argent.*)

This coat is rounded off at the foot of the shield. The checky field is minutely and effectively divided, the checks being 12 by 6 above the fess. The fretty form is merely caused by a succession of X's, the terminations of which are in some places expanded on one side.

- III. *A. a chevron between three eagles displayed S.*

This shield is of the 16th century. It is not certain that blazonry is intended, and whether or not, the coat does not appear to be Northern, and its period does not justify inquiry as to its attribution.

Before proceeding to the regal heraldies of the window, I shall enumerate some miscellaneous items.

1. *A. a stag's head caboshed A. horns O. with a cross A. between them, transfixed through the mouth with an arrow fesswise A.* [Qu. if not a badge of NORREYS. See the demi stags and reindeers' heads caboshed, and arrows through the bucks and owls, under that name, in that rather under-rated but most useful book, old John Burke's General Armory.]
2. *A circular object A. armed with six spear heads O. with some adjunct to the dexter A. edged O. surrounded by a wreath of straw twisted in chief, and rising into 8 heads of rye or barley O.* [A very curious device, of Perpendicular date, of course.]



3. A bird with a garb or bound faggot on its head.
4. A device, allusive to S. CATHERINE, no doubt, consisting of a wheel, two palms, and a sword, all attributes of a martyr.
5. An herb, apparently the plantain.
6. A tradesman's mark. The usual triangular summit, with V above it, and M on the sinister side of the staff.
7. An angel playing on a violin, a most beautiful piece of glass.
8. Two crests of the 16th century.
  1. *A brown gryphon passant.*
  2. *A Black lion, with head regardant.*

I now give the regal shields and badges, which, when not otherwise stated, are in yellow and white.

- I. A crowned shield, *England* and *France* quarterly, impaling the usual quarterings of QUEEN MARGARET OF ANJOU.
- II. The *Plantagenista*.
- III. The *Daisy* of MARGARET OF ANJOU, a pretty example. "The Daise, a floure white and rede, in French called *la belle Margarete*." (Chaucer.)
- IV. The *Red Rose* of the HOUSE OF LANCASTER.
- V. The *White Rose* of the HOUSE OF YORK.
- VI. The Royal arms, in yellow and white.
- VII. A *Hawthorn bush with a crown above it*, for HENRY VII. The trunk in this specimen is not perfect, and it may have had H. R. at the sides, as in Willement's Regal Heraldry, p. 57.
- VIII. A *Hawthorn bush with a crown among the branches, and H. E. at the sides of the trunk*, for HENRY VII. and his QUEEN, ELIZABETH OF YORK.

In the midst of all this sumptuous assemblage and other fragments stands S. LEONARD.

If we could be sure that the Lancastrian glass was always at Durham, it would derive a curious interest in connection with the visit of Henry VI. to the city in 1448. His devotional exercises there, and his strange letter to Master John Somerset from Lincoln in that year, describing "the great heartily reverence and worship as ever we had, with all great humanity and meekness, with all celestial, blessed, and honourable speech and blessing" of the people of "the province of York and diocese of Durham,"<sup>4</sup> "as good and better than we had ever in our life, even as they had been *celitus inspirati*," may be seen in Hutchinson's Durham, i. 338. One can understand how such language had the same ultimate effect as the less sincere and equally absurd language of the Tudors and Stuarts.

<sup>4</sup> "All the world and part of Gateshead," as saith the proverb.