

IV.—MEDIEVAL PAINTED GLASS IN NORTHUMBERLAND.

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The existing medieval stained and painted glass in the churches of Northumberland consists more or less of fragments. It is not large in quantity, but represents the art of glass painting over three centuries. The glass is well preserved, and apart from the fragments in one window at Bothal there are no signs of undue decay.

The east window of the chancel of St. Mary's church, Morpeth, which contains a tree of Jesse, is the only instance of a complete scheme of glazing for an entire window surviving, though the glass has been restored on a considerable scale. In the year 1848 a writer drew attention to the precarious state of repair of this window,¹ and shortly afterwards the necessary restoration was made. The three main tracery lights, depicting Christ in Majesty, St. Blaize, and St. Denis, in the east window of the south aisle of the same church comprise, however, the most complete example of medieval glass in the county (pl. iv, figs. 1-3). At the time in 1939 when the removal of these lights for safety was found to be necessary, all three were intact with the exception of one piece of glass in the background of the St. Denis light which had been renewed probably in the nineteenth century.

In contrast to the comparative completeness of these

¹ W. S. Gibson, *Descriptive and historical notices of some remarkable Northumbrian castles, churches, and antiquities*, 1848, p. 128.

examples there are instances, such as at Alnwick (pl. VII, fig. 3) and Warkworth, where the barest fragments remain, and which provide little evidence of the original glazing.

Many of the different styles of glass painting practised during the thirteenth, fourteenth, and fifteenth centuries are represented in the fragments remaining, but it does not seem that any particular style was developed to the extent of being a feature of Northumbrian work. It does seem in a few cases, however, that in spite of conforming to the prevailing style there is a marked degree of individuality in both drawing and colour. This is most noticeable in the tracery lights at Morpeth mentioned above and in the fragment of a bishop at Ponteland (pl. IV, fig. 4). Both these examples date from the fourteenth century, and retain, when compared with formal contemporary work, much of the character in drawing and colour which was developed in the north at the time of the Carolingian renaissance.

The technical processes employed in painting the glass are in every instance similar to those in common use throughout England, and their exploitation was as consistently thorough.

The only course of development which can be traced from the existing fragments is that of the quarry type of window from the grisaille prototype, but this will not be seen to differ from similar development elsewhere in England. At Brinkburn priory, fortunately, some fragments of beautiful grisaille glass of the thirteenth century remain. Grisaille work of which these fragments are typical consisted of a background of greenish white glass on which conventional foliage was painted. This foliage was freely arranged to fill the spaces made by a geometrical diaper on a large scale formed by narrow strips of coloured glass. Towards the end of the thirteenth century and at the beginning of the fourteenth there was a tendency to make the pieces of glass regular in shape, and the foliated decoration, instead of being extremely stylized and freely arranged as hitherto, was more realistically represented and designed

so that a sprig of foliage occupied each quarry. If the quarries were of the diamond shape, as was most common in the fourteenth century, their upper edges were invariably stained yellow for a distance of approximately an inch. Thus a trellis pattern over the area of the window was produced which superseded the inserted strips of coloured glass forming the geometrical diapers of various patterns which are found in thirteenth century grisaille.

Medallions consisting of figure or allegorical subjects, or shields of arms were often introduced at intervals in the quarry windows of the fourteenth century, while the borders of the windows frequently displayed current heraldic devices or liturgical symbols.

Fragments of diamond quarries stained and painted with light sprigs of foliage, shields of arms, and borders of castles and chalices² or covered cups are to be seen in the windows of the chancel of Ponteland church (pl. VII, fig. 4). The fifteenth century medallion depicting the Pelican in her Piety in St. Michael's church, Alnwick (pl. VII, fig. 2), was doubtless used as a central feature of a quarry window. In the fifteenth century, however, the quarries were treated more as detached units, each with its own and very often distinct subject. Thus the fragmentary quarries in the abbey church at Blanchland, each of which illustrates some incident of the Passion, may be regarded as typical of this trend.

It seems very unlikely that an extensive amount of large scale figure work was ever used in the county, but there is reason to believe that such work filled the main lights of the fifteenth century windows in the north aisle of Bothal church, where only the canopies now remain.

From the evidence of the existing glass it is certain that a great amount of medieval work has perished, either as a result of iconoclasm, indifference, or neglect.

² Castles for Castile; chalices for Galicia, the province added to Castile and Leon after their union by Ferdinand II, A.D. 1217. *Vide* N. H. J. Westlake, *History of design in painted glass*, London, 1881, vol. II, footnote p. 5 and p. 14.

The catastrophes which beset medieval work during the three hundred years following the dissolution of the monasteries were widespread. During the first hundred years many churches were left to decay, and it is likely that much of the old glass was lost in consequence. Blanchland abbey suffered such an experience. A great deal of damage was done at the same time by Protestant reformers despite injunctions forbidding the breaking down of images. Zealots of the Puritan cause were also responsible for some of the destruction of medieval glass, while during the seventeenth and eighteenth centuries it appears to have been quite a common practice to replace old glass instead of re-leading it as required at intervals.

The examples of medieval glass now in the churches of Northumberland are as follows :

Brinkburn, thirteenth century ; Stannington, Ponteland, Morpeth and Whalton, fourteenth century ; St. John's church, Newcastle, and Bothal, fourteenth and fifteenth centuries ; Blanchland, Warkworth, Alnwick, and the cathedral church of St. Nicholas, Newcastle, fifteenth century.

BRINKBURN, priory church.

The westernmost lancet window in the south wall of the chancel, arranged in its present form in 1835, contains all the fragments of medieval glass now remaining. These are leaded into a roundel and into a series of narrow strips which form a geometrical pattern over the entire area of the window rather in the manner of the traditional diaper in this type of window. The roundel which is in the centre of the window consists of thirteenth century grisaille work of great beauty which resembles closely the glass of the five sisters' window in York minster. Indeed the exquisite painting of the foliated scrollwork and the fine hatching of the background are in every way similar to such features in the grisaille at York.

Judging by the style of the lancet windows in the priory

and the character of these remaining fragments of glass it would seem that most if not all the windows were filled originally with grisaille glass. It is a type of glazing eminently suited to the contemporary style of architecture, and because of the completeness of the early English fabric at Brinkburn it is indeed doubtful whether grisaille was ever seen to better advantage.

STANNINGTON, church of St. Mary the Virgin.

The window of the vestry on the north side of the chancel contains a shield of arms within a circular medallion, probably of southern provenance. It is impressive in drawing and colour, and may be ascribed with almost certainty to the early fourteenth century. The work retains, however, much of the vitality of line and colour found in painted glass of an earlier date.

It is one of three shields of arms given to the church in 1772 by Sir Matthew White Ridley, first placed in the old church and then in the new in 1871.³

The arms represented, *gules three crowns gold*, are those assigned to SS. Oswin and Ethelreda, and used by the priory of Tynemouth and for the see of Ely.⁴

Resembling somewhat the design of the contemporary heraldic seal, the shield is surrounded by a band of blue glass with quatrefoils set at intervals, and the spaces between the shield and the inner edge of the band are filled with white glass on which stiff foliated decoration is painted. This painting is unmistakably like that found in grisaille windows of the time. The glass used for the field is of exceptional beauty, and suggests the presence of gold in the red flash upon the white base. The crowns are of pot metal, one of which in the sinister chief is severely pitted and corroded. During a process of re-leading it seems that this crown has been placed inside out. One piece of glass above

³ C. H. Hunter Blair, *Proceedings of the society of antiquaries of Newcastle upon Tyne*, 4th series, vol. iv, p. 48.

⁴ *Ibid.*

the shield is also reversed, but it appears that this was a mistake made when the glass was painted.

The shield has probably been mutilated at some time, and in restoration it has been necessary to insert a small piece of plain glass in the portion surrounding the dexter side.

PONTELAND, church of St. Mary the Virgin.

The existing mediæval glass occupies the upper portions of the four single mullioned windows of the chancel. It is contemporary with the stonework of the windows and probably dates from the first half of the fourteenth century.

On the north side of the chancel the window nearest the nave contains what purports to be the most complete of the fragments extant. The quatrefoil tracery light of this window bears the shield of arms of Sir Aymer of Athol,⁵ *paly gold and sable, on the centre pale a leopard gold* (pl. VI, fig. 2). Yellow glass, representing the tincture gold, appears to have been used throughout the shield, and the black pales are produced by the obliteration of light with glass paint. Surrounding the shield on greenish white glass is a form of stylized vine painted delicately in outline. Fragments of old glass fill the trefoil heads of both main lights of the window. These are composed of quarries painted with sprigs of holly and oak, surrounded by borders of vine foliage arranged in an ogee formation. The upper edges of the quarries are stained for a distance of three-quarters of an inch, thus producing the effect of a trellis pattern over an area. Both fragments in the course of repair have been placed inside out: this has happened to one or two other similar fragments elsewhere.

The old glass in the window in the south wall of the sanctuary is very simple in character. The tracery light is

⁵ (a) *Northumberland county history*, vol. XII, p. 427.

(b) *Northumbrian monuments*, Newcastle upon Tyne record series, vol. IV, pp. 136, 145, edited by C. H. Hunter Blair.

made up of quarries bearing rosettes over which is a large circular band of red glass with escallop decoration. Sprigs of holly, oak, and hawthorn appear on the fragmentary quarries of the main lights, and the borders contain castles and covered cups with interspaces of red glass.

The tracery light of the next window on the south side towards the nave is glazed with miscellaneous fragments, among them part of the figure of a bishop.⁶ This figure, which is skilfully drawn, well illustrates the extent of the effect silver stain had upon the design of glasswork in the fourteenth century. White glass is used throughout, and the mitre, amice, and chasuble are stained in varying intensity. The orphrey of the chasuble, decorated with a scratched out pattern, is reserved in white. (pl. IV, fig. 4.) The fragments of quarries in the main lights are painted with oak, whitebeam, and holly, and the borders contain castles and covered cups (pl. VII, figs. 4 and 5).

A shield of arms of doubtful identification occupies the centre of the tracery light of the window on the south side of the chancel nearest the nave. As represented the shield reads: *silver, three leopards gold, impaling by dimidiation barry silver and gules, an orle of martlets sable*. The field of the dexter half appears to be an error, but the glass, judging by the corrosion upon it, might well be the original. Doubt also exists in the case of the sinister half, which represents the arms of Chaworth or possibly Valence.⁷ Mr. Hunter Blair suggests that the arms are those of William de Valence, earl of Pembroke, half-brother of Henry II, and that they impale the royal arms of England, assuming the field to be gules. The shield is surrounded by quarries

⁶ The description of this glass in *Northumberland county history*, vol. XII, p. 428, is that the figure is that of a kneeling priest in a chasuble, and that the fragment of a mitre is imaginary. This is an error, as a part of a mitre is to be found on the same piece of glass on which the head is painted.

⁷ (a) *Northumberland county history*, vol. XII, p. 428.

(b) *Northumbrian monuments, op. cit.*, p. 145.

(c) *Proceedings of the society of antiquaries of Newcastle upon Tyne*, 3rd series, vol. II, pp. 55-6.

similar in detail to those of the sanctuary window. Borders consisting of an ogee band of foliated decoration surround the fragments in the main lights, but instead of the usual quarries the fragment on the right contains details of battlements above which is a crocketed finial.

The church also possesses a trefoil-headed panel of glass, not *in situ*, which is similar to those at the heads of the main lights of the chancel windows. It consists of quarries with foliage and berries, and a border composed of stylized cordate leaves and buds with red interspaces.

MORPETH, church of St. Mary the Virgin.

The three main tracery lights of the window in the east wall of the south aisle are filled with examples of the most complete fourteenth century glass in the county.

The uppermost light contains the figure of Christ in Majesty, enthroned, holding an orb and giving the benediction in the customary Latin manner. The figure is draped in a blue garment and a deep yellow cloak, the colours being obtained by the use of pot metal glass. The yellow portions which appear on the throne are produced by silver stain, the use of which enables a variation of colour to be introduced with economy of leads. Decoration of a conventional foliated type is scratched out of a rather heavy matt to form the background. (pl. IV, fig. 1.)

In the left hand light below is the figure of St. Blaize, unnimbed, with an inscription *Scs Blasivs eps* at the foot. The figure is shown in the vestments of a bishop holding a crosier in the left hand and giving the episcopal benediction with the right. The greater part of the light is of greenish white glass which is relieved by the yellow chasuble and rich green dalmatic. The latter colours are repeated in two small floral medallions set into the background. The background itself is textured by a conventional foliated pattern scratched out of an even matt. (pl. IV, fig. 2.)

The light on the right contains the figure of St.

Dionysius or Denis, with an inscription *Scs Dionisius epvs.* Apart from slight differences in the pose of the figure and minor decoration this light is similar in every respect to that containing St. Blaize (pl. iv, fig. 3).

The east window of the chancel is glazed with a tree of Jesse, probably of late fourteenth century work. It was restored in the year 1859 by Wailes of Newcastle. The main lights, five in all, are occupied by the tree, and the nine large tracery lights are filled with scenes from the life of the Virgin. Each main light is divided, by the formation of the tree branches, into four, thus in the centre light commencing with Jesse at the foot are David, Solomon, then the Virgin and Child at the top. In each of the two sets of lights flanking the centre are eight prophets, who, by the accompanying inscriptions taken from their writings, foretell the coming of Christ.

Commencing at the top of the left and first light the prophets and their verses are as follows :

Esaias (Isaiah), *Et egrederetur virga de radice Jesse.*

Jonas (Jonah), *Pro salute mea Domino.*

Zacharias (Zechariah), *Ecce enim ego adducam servum meum orienteum.*

Osyas (Hosea), *Ex Egypto vocavi filium meum.*

Second light :

Jeremias (Jeremiah), *Suscitabo David Germen justum.*

Nahvm (Nahum), *Ecce super montes evangelizantes.*

Daniel, *Cum venerit Sanctus Sanctorum eis.*

Mycheas (Micah), *Ecce Dominus egrederetur de loco suo.*

Fourth light :

Joel, *In Monte Sion et in Jerusalem erit salvatio.*

Habacvc (Habakkuk), *Quia reptebitur terra ut cognoscat gloriam Domini.*

Sophonias (Zephaniah), *Dominus Deus tuus in medio.*

Malachias (Malachi), *Statim veniet ad templum sanctum suum.*

Fifth light :

Abdias (Obadiah), *Et erit Domino Regnum.*

Aggaeus (Haggai), *Et veniet desideratio cunctis gentibus.*

Ezechyel (Ezekiel), *Deus Israelis ingressus est per portum clausam.*

Amos, *Qui suscitabit Jacob parvulus est.*

As an impressive pictorial symbol the tree of Jesse appears to have been conceived originally by Suger, abbot of St. Denis, in the middle of the twelfth century,⁸ who devoted a window at the abbey of St. Denis to this subject. This in portions is still extant, but at Chartres there is a complete tree which was painted a few years later than the St. Denis example, but based upon it in almost every detail.

The origin of making a genealogical table in the form of a tree is inspired obviously by Isaiah's prophecy "and there shall come forth a rod out of the stem of Jesse." The idea seems to have been given substance by the liturgical drama of the prophets of Christ which was commonly performed on Christmas Day as early as the late eleventh century. In this a number of prophets marched past a nativity scene, reciting a portion of their writing appropriate to the coming of Christ. It is significant that the verse recited in all the versions of the drama by the prophet Isaiah is the one quoted above, and that the prophets represented in the early trees of Jesse are exactly those of the drama. Thus the prophets become and remain an important accompaniment to the main subject, the genealogy of Christ. It is interesting to note that in the trees of Jesse of the psalters, where the scale of the work is so small as to make the inclusion of the prophets' verses impossible, the prophets nevertheless hold scrolls which are left blank, thus the importance of the verses is conveyed symbolically.

In the early versions of the tree, which, iconographically, are strictly correct, Christ is enthroned at the summit sur-

⁸ Émile Mâle, *L'Art Religieux du douzième siècle en France*, chap. v, sect. v, p. 168.

rounded by seven doves which symbolize the seven gifts of the Holy Spirit.⁹ Immediately beneath in the appropriate rank is the Virgin. Beneath are the kings of Judah with the prophets at either side, while at the base in a recumbent position is Jesse. King David is usually shown above Jesse, but in the trees of the *beatus* pages of the psalters, always more varied than those of windows, he is sometimes shown at the side.

It is probable that the introduction of the tree of Jesse to the B of the first psalm owes its origin to the comparatively early representation of David in the decoration of this letter. The late twelfth century examples are very simple in form and follow the iconography of the windows. Those of the thirteenth century usually show Christ in Majesty at the top of the tree directly above the Virgin and Child.¹⁰ A little later, however, we find examples in which the Virgin and Child replace Christ,¹¹ and it becomes more and more apparent that attention is focussed upon this change, which, incidentally, is in accordance with the increased importance given at this time to the cult of the Virgin. The letter B of the Gorleston psalter¹² shows a significant departure from the traditional form of the tree. In this the Virgin and Child appear immediately above Jesse, a Crucifixion next, and Christ in Majesty at the top. Prophets and kings are shown at either side and in the border panels formed by branches which issue from the letter. The border at the base of the page, however, shows five scenes associated with the life of Christ, the Annunciation, Visitation, Nativity, Adoration of the Magi, and the Presentation in the Temple. This innovation heralds the sweeping change which is seen in the *beatus* page of queen Mary's psalter,¹³ where the B, considerably reduced in size, returns to its early form of con-

⁹ Didron, *Christian iconography*, vol. 1, p. 475.

¹⁰ (a) Additional MS. 38116, f. 15b, British Museum.

(b) The Windmill psalter, Pierpoint Morgan Library, New York.

¹¹ Psalter of Richard of Canterbury, collection of C. W. Dyson Perrins, esq.

¹² In the collection of C. W. Dyson Perrins, esq.

¹³ Royal MS. 2 B VII, British Museum.

taining David, and above the initial is a large Nativity scene. In this example the tree of Jesse is shown on another page.

With this historical background in mind, the tree of Jesse at Morpeth is seen to fall in line with the trend of development and iconographical changes of the subject. It is extremely significant that the tracery lights of the window are filled with scenes from the life of the Virgin in view of her important position in trees of Jesse dating from the end of the thirteenth century as well as the fact that the church is dedicated to her honour.

The tracery light of the easternmost window in the south wall of the chancel contains the figure of Christ in Majesty, shown in a red gown and green mantle. An orb held in the left hand is painted with devices similar to those on the orb held by the Christ in Majesty in the east window of the south aisle. The background is decorated with a foliated pattern etched out of an even matt. One portion of the background is missing.

The corresponding light of the westernmost window on the south side of the chancel is filled with a much restored emblem of St. Mark. Small portions of the lion, scroll, and background of original glass remain. Fragments of medieval quarries have been inserted in the background.

On the north side of the chancel in the tracery light of the sanctuary window there are a few pieces of original glass in a restored emblem of St. John.

In the heraldic visitation to Northumberland in the year 1666 William Dugdale recorded shields of arms in the windows of the tower and chancel, which have since disappeared.¹⁴

WHALTON, church of St. Mary Magdalen.

The main tracery light of a fourteenth century window in the east wall of the south aisle contains unpainted fragments of glass contemporary with the stonework.

¹⁴ *Northumbrian monuments*, Newcastle upon Tyne record series, vol. iv, p. 27.

NEWCASTLE UPON TYNE, church of St. John.

A three-light window on the north side of the chancel contains most of the medieval glass remaining in the church. The glass is in a fragmentary condition and consists of fourteenth and fifteenth century work.¹⁵

Two medallions enclosing shields are arranged at the top of the first and third lights. The first bears the monogram WF, and the second a rebus of William Hutton.¹⁶ An early shield of arms of Newcastle, *gules three castles silver*, and a shield bearing the arms of Roger Thornton, *sable a chevron and a chief indented silver*, also appear in the first light. The third light contains a shield of arms of Orde, *sable three salmon paleways silver*, and a large vesica-shaped medallion depicting the figure of the Virgin. The rest of the window consists of quarries, three non-armorial shields charged with devices appertaining to the owners' crafts or trades, portions of crowns from borders, and three medallions. The first of the medallions contains the symbol IHC surrounded by an interlacing tree form in the manner of a crown of thorns, the second depicts an angel holding a scroll, and the third is painted with a scene of the Resurrection.

Apart from the excellent shields of arms in the chancel window the church also possesses one other of exceptional beauty (pl. VI, fig. 1). It is now fixed to one of the east windows of the north transept and represents the arms of Percy quartering Lucy, *quarterly: I and IV gold a lion rampant azure—Percy; II and III gules three lucas paleways silver—Lucy*. The shield is extremely rich in colour, the obtainment of which is interesting from a technical point of view. For the field of the first and fourth quarters silver stain was used which has produced a tincture of varying intensity. The field of the second and third quarters contains a very small

¹⁵ A full description of the old glass with notes on the inscriptions and heraldry by messrs. Bertram, Hamilton Thompson, and Hunter Blair, appears in *Arch. Ael.*, 3rd series, vol. XIX, p. 35, illus.

¹⁶ One of the first benefactors of the church. Brand, *History of Newcastle*, vol. i, p. 106.

quantity of flashed ruby glass, while the remainder shows evidence of being white glass on which ruby stain was applied. A plausible explanation for this unusual process is that during the fifteenth century, at the time this work was produced, the supply of ruby glass was temporarily cut off, probably as a result of continental wars. It is significant that the pieces of ruby glass which were used in this shield are exceedingly small, and might well have been the only remains of a depleted stock.

BOTHAL, church of St. Andrew.

No fewer than eight windows of the nave, four on the south side and four on the north, contain fragments of medieval glass. The fragments on the south side appear to be late fourteenth century work and are largely of greenish white glass with the customarily extensive use of silver stain. Those in the windows on the north side, the remains of windows thought to have been given by one of the lords Ogle, are typical of the formal colour and design of fifteenth century work.

The window in the east wall of the south aisle has three main lights and two principal tracery lights. At the heads of the main lights borders of old glass remain. The right tracery light contains a fragmentary figure, enthroned, giving the benediction, and wearing what is probably a celestial crown. Details of the left arm are missing. The figure, which has a plain nimbus, may represent the Deity symbolizing celestial dominion. It is possible that in the tracery light on the left, where at present only portions of the background remain, another such figure, perhaps Christ with a cruciform nimbus symbolizing terrestrial dominion, was originally depicted.

The two main lights of the easternmost window in the south wall contain fragments of square quarries surrounded by borders which appear to be *in situ*. The centre tracery light contains a portion of a shield bearing the arms of David Holgrave impaling those of Helen Bertram, *ermine*

an escutcheon and a chief gules—Holgrave; impaling gold an orle azure—Bertram. The shield probably marks the position of the chantry chapel founded in the church by Helen Bertram and her husband in the year 1396.¹⁷

Fragments of borders occupy the upper parts of the main lights of the next window towards the west. Above in the centre tracery light is a shield charged with symbols of the Passion, namely, the cross and crown of thorns, spear and scourges, and a pillar. The background surrounding the shield is painted with details of foliated decoration, resembling those in the background of the tracery lights of the window in the east wall of the south aisle.

A few pieces of glass painted with the same decoration occupies the left tracery light of the fourth window from the east in this aisle. Other fragments in this window are scanty.

An Annunciation occupies the two principal tracery lights of the window in the east wall of the north aisle. The angel of the annunciation with the inscription *Ave gracia plena dominus tecum* is depicted in the left light, and the Virgin with the inscription *Ecce ancilla domine* in the right. The uppermost tracery light contains a shield bearing the arms of France (modern) quartering England. Fragments of canopies occupy the upper parts of the first and third main lights, while the centre one contains fragments depicting the figures of angels. It is possible that the angels formed part of a Nativity scene.

Canopies fill the upper parts of the two main lights of the easternmost window in the north wall. Above in the centre tracery light is a rayed rose, a badge used by the Yorkists¹⁸ (pl. vi, fig. 3). Fragments of roses appear in each of the side tracery lights.

A portion of a rayed rose also appears in the centre tracery light of the next window towards the west. The

¹⁷ Hodgson, *A history of Northumberland*, part II, vol. I, p. 382.

¹⁸ This device is often referred to as the Ogle badge, but it is more likely that it was used by the Ogles to signify their sympathy with the Yorkist cause.

same light contains a small lion, but this, though of contemporary work, is a later insertion. The right tracery light contains a fragmentary rose.

Canopies fill the upper parts of the main lights of the fourth window from the east. A rose appears in the left tracery light.

BLANCHLAND, abbey church of St. Mary the Virgin.

The existing medieval painted glass in the abbey church of Blanchland consists of three portions each arranged at the top of the windows of the choir. There are further fragments in two trefoil heads of a three-light window in the north wall of the Lord Crewe Arms, the details of which are identical with those of one fragment in the church. How much painted glass existed at the time of the Reformation it is impossible to estimate, but it is most likely that much of it disappeared during the fateful years following the dissolution of the monasteries to 1752, a period during which the church was unused and became dilapidated.¹⁹

The northernmost window of the east wall of the choir contains a fragment measuring 19 in. high and 15 in. wide, depicting an abbot of the Praemonstratensian order. He is represented kneeling in prayer before a desk bearing a book. An inscription *Sancta Maria*²⁰ upon a ribbon, the lower part of which is mutilated, is arranged above the figure, and the whole is enclosed within a rudimentary architectural framework on blue glass. The background immediately surrounding the figure is light crimson with a scroll pattern scratched out of a faint matt. Upon the side of the desk are the letters I and H in small size with what appears to be a small crosier between them. The drawing of the figure is extremely sensitive and formal, and with the general design is characteristic of established fifteenth century work (pl. v, fig. 1).

¹⁹ *Northumberland county history*, vol. vi, p. 330.

²⁰ The abbey church of Blanchland is dedicated to St. Mary the Virgin, *ibid.*, p. 313.

Another Praemonstratensian figure, a canon, is represented in a fragment, measuring 15 in. high and 10 in. wide, placed in the westernmost window of the south wall of the choir. In scale, posture, and treatment this figure is similar to that described above. A sheep's skin cape, a feature of the choir habit, can be seen over the shoulders. Surrounding the figure is a background of plum colour glass on which are details of conventional tracery scratched out of a light matt. The details bear no direct relation to the figure, and it is probable that at some time the background was made up from pieces of old glass. It is probable that in its original state the piece of glass bearing the figure was similar in shape to the corresponding piece in the fragment mentioned above (pl. v, fig. 2).

The comparative completeness of the larger of these fragments provides sufficient evidence to suggest the original position of the glass. It would seem that in the manner of this fragment single figures occupied medallions which were placed at the lower part of each light of a mullioned window. Immediately above would be either large scale figures, St. Mary in the case of the existing medallion, or a section of plain glazing and then a larger medallion containing figure subjects. The remainder of the window would be filled with further medallions and canopies.

The centre window of the east wall of the choir contains eight quarries of average size and a small Crucifixion. The subjects of the quarries are symbolic of the Passion and are: a receptacle for water, and the towel; the bag of money; the ladder, hammer, and pincers; the Cross of Christ between the crosses of the malefactors; Peter's lamp beside a sword on which the soldier's ear is represented; the crown of thorns enclosing the heart, feet, and hands; the symbol I.H.C.; and the heads of Peter and the maidservant of the high priest between which is a log fire with leaping flames (pl. v, fig. 3).

The right arm of the Crucifixion is missing, and the left one appears to be some three-quarters of an inch lower than

its normal position. A portion of a crown, similar in design to several in the fragments of old glass now in the Lord Crewe Arms Inn appears in place of the right arm. The crowns probably formed part of a border of one of the original windows. The quarries are painted in the traditional fifteenth century style, features of which are the fine line work, scratched out details in the half-tone painting, and the unique quality of silver stain upon the greenish white glass.

WARKWORTH, church of St. Lawrence.

The existing pieces of medieval glass are leaded into some of the upper lights of the east window of the south aisle. In one light is a demi figure of St. Hilda in the habit of an abbess, holding a book in the left hand and a staff in the right. An inscription *Sca Hilda*, painted in gothic characters, is arranged beneath the figure. Another light contains a demi figure of an angel surrounded by portions of canopies and the word *meldreda* beneath, in small gothic characters. The crescent badge of the Percies appears in another light,²¹ while among others, mainly of recent work, are several pieces of the original fifteenth century glass on which details of canopies can be seen.

ALNWICK, church of St. Michael.

The few remaining fragments of medieval glass are glazed into a small window in the west wall. The most important of these is a roundel, approximately six inches in diameter, depicting the Pelican in her Piety (pl. VII, fig. 2). It is probable that the roundel originally formed part of a quarry window. Another small fragment, worthy of mention, contains the head of a nimbed figure (pl. VII, fig. 3). When this fragment was last glazed it was plated, owing to a previous breakage, on both sides. Erroneously, yellow glass was used on the inside, thus giving a wrong impres-

²¹ Longstaffe, *The old heraldry of the Percies*, *Arch. Ael.*, 2nd series, vol. IV, p. 186.



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Fig. 1. MORPETH. CHRIST IN MAJESTY, 14TH CENTURY.

Fig. 2. MORPETH. ST. BLAISE, 14TH CENTURY.

Fig. 3. MORPETH. ST. DENIS, 14TH CENTURY.

Fig. 4. PONTELAND. FRAGMENT OF A BISHOP, 14TH CENTURY.



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Fig. 1. BLANCHLAND. PRAEMONSTRATENSIAN ABBOT, 15TH CENTURY.

Fig. 2. BLANCHLAND. PRAEMONSTRATENSIAN CANON, 15TH CENTURY.

Fig. 3. BLANCHLAND. CRUCIFIXION AND SYMBOLS OF THE PASSION, 15TH CENTURY.



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Fig. 1. NEWCASTLE. CHURCH OF ST. JOHN. PERCY QUARTERING LUCY, 15TH CENTURY.
Fig. 2. PONTELAND. AYMER OF ATHOL, 14TH CENTURY.
Fig. 3. BOTHAL. RAYED ROSE, 15TH CENTURY.



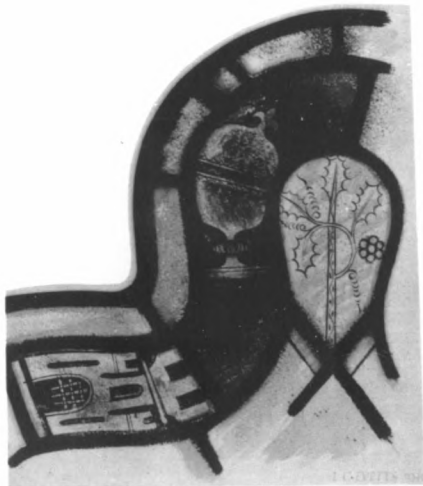
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Fig. 1. NEWCASTLE. ST. NICHOLAS. VIRGIN AND CHILD, 15TH CENTURY.
Fig. 2. ALNWICK. PELICAN IN HER PIETY, 15TH CENTURY.
Fig. 3. ALNWICK. FRAGMENT OF A HEAD, 15TH CENTURY.
Figs. 4-5. PONTELAND. BORDERS, 14TH CENTURY.

sion of the original colour of the glass, which is greenish white. Both fragments are fifteenth century.

Dugdale, during his heraldic visitation to Northumberland in the seventeenth century, recorded that shields of arms existed in the windows of the church.²²

NEWCASTLE UPON TYNE, cathedral church of St. Nicholas.

The only existing medieval glass is a fragment of the Virgin and Child, and a few pieces representing architectural tracery which now are leaded into a surrounding border. The Virgin suckling the infant Christ is painted in a typical fifteenth century manner and resembles the technique of the York school of the time (pl. VII, fig. 1). This fragment has appeared in several positions in the cathedral within the past century,²³ and in 1929 it was leaded into a plainly glazed window in St. Margaret's chapel, on the south side of the nave.

Dugdale, Grey, Bourne, and others recorded a considerable amount of old glass, mainly of fragmentary nature, within the cathedral, but all this has disappeared. A list of this glass is given by Mr. Honeyman in his comprehensive account of the cathedral.²⁴

²² *Northumbrian monuments*, Newcastle upon Tyne record series, vol. IV, p. 5.

²³ H. L. Honeyman, *The cathedral church of Saint Nicholas, Newcastle upon Tyne*, *Arch. Ael.*, 4th series, vol. IX, 1932, p. 183.

²⁴ *Ibid.*, p. 184.