

ALL SAINTS' CHURCH, HILLESDEN, BUCKS.

BY SIR GEORGE GILBERT SCOTT, R.A.

IT is with special interest and pleasure that I undertake to report on this beautiful Church, of which the Restoration is now happily contemplated: for, while it is one of the most exquisite of the smaller productions of those later days of mediæval architecture to which we owe the Chapel of King's College at Cambridge, Saint George's Chapel at Windsor, and that of Henry VII. at Westminster, it is to myself peculiarly dear, as having been the delight of my youth, and its study having led me to devote my life to the art of which it is so charming an example. Some of the happiest of my early recollections are of the days I spent there, either with my drawing master making sketches of it, or locked up there whole days measuring its details.

Hillesden seems, from an early age, to have belonged to families of distinction. The Giffards, Earls of Buckingham, the Earls of Moreton, the Bolbecs, the Veres, and the Courtenays were its earlier Lords. The first of these families granted its tithes to the little Abbey of Nutley, in the same county, in the reign of Richard Cœur de Lion.

The earliest of the architectural remains in connection with the Church is the Church-yard Cross, which is of the 14th century,—an elegant erection, with an octagonal shaft rising from a bold and well-designed base on three steps, and retaining at its termination a part of a beautiful group of niches, with a fragment of one of the figures which they contained.

After this, the only feature anterior in date to the late period already alluded to is the Tower, a somewhat humble structure, of the earlier days of the perpendicular style, and of a design hardly according with the artistic feeling evinced by the cross already standing hard by, and still less with the beauty of the church a century later to be erected in contact with it.

The Courtenays seem to have held the manor from the 13th century.

The following long story is told in evidence of the

piety of one member of this family in these early days ; but I confess I am unable to connect it with the history of Hillesden Church, as Lipscumbe seems to do :—

“John de Courtenay had the reputation of singular piety ; for returning from beyond sea, there happened so great a tempest in the night, that the mariners expected shipwreck ; but he bade them take courage and labour hard one hour more—‘For then,’ said he, ‘will be the time that my monks of Ford do rise, by whose devout prayers we shall be preserved from danger.’ One of the company answered—‘There would be no hope from them, because they are all asleep’ ; to which he replied—‘Though many sleep, I am sure that many more are awake ; and being sensible of this hideous storm, do fervently pray for my deliverance.’ The pilot, hearing him thus confident, said—‘Are we to regard this frivolous talk ? being immediately to perish, confess your sins, and commend yourselves to God by prayers’ : and not only himself, but every one in the ship being in despair, this John only excepted held up his hands and prayed—‘O merciful God, vouchsafe to hear those devout monks now praying for me, and hear my prayer, with theirs, that through thy goodness we may be preserved and brought to our desired port.’ And immediately, the tempest ceasing, they were all brought safe to land.”

Dr. Lipscumbe supposes the subjects in the east window of the south transept to relate to this, but, as they are legends of St. Nicholas, the utmost we can imagine is, that as the patron saint of seamen, a chapel *may have been* thus early dedicated to him owing to this circumstance.

The Courtenays were deprived of the estate during the Wars of the Roses, but restored to it on the accession of King Henry VII., their supplanter having fallen on Bosworth Field.

Brownæ Willis informs us, that “The Church was all new-built, except the tower, not long before the Reformation. It being ruinous, a complaint was exhibited at the Visitation against the Abbot and Convent of Nutley, Anno Domini 1493, 8 Henry VII., that Hillesden Chancel and other parts of the Church were very ruinous, and that the Churchyard lay open, and the whole was in great dilapidation, and that the Abbot of Nutley ought to amend it :

which had so good an effect as occasioned it to be new-built in the handsome manner it now is."

I had, before seeing this statement, hazarded the conjecture that the Church had been rebuilt by the Courtenays, as a sort of thank-offering on the restoration of their estates; and, though this could not have been literally the case, I still fancy that it may have been so in part, as it seems difficult to suppose that the parties who had left the Church in such a state of dilapidation and neglect, would have rebuilt it in a style of such exceptional magnificence, unless aided or influenced by others.

The planning, too, of the north-eastern projection, containing the Vestry, etc., seems to prove that it was designed with special reference to the neighbouring residence of the manorial Lords. Should this surmise have any foundation, nothing could be more appropriate than the way in which the re-constructors set about their work.

Though it is of the latest period of Gothic architecture, and as such would, perhaps, by some ecclesiologists be almost excluded from the pale within which they would limit their admiration, it is carried out in every part with such extreme care, every detail, however simple, is so thoroughly studied, and designed with such exquisite refinement of taste, as not only to defy criticism, but to excite the greater admiration the more closely it is examined.

It is one of those rare churches of which some are to be found here and there of every mediæval period, which bear evident tokens of having been designed and erected under some special and superior influence. It can hardly be said to be remarkable for extreme richness, though here and there some special point might be so described. Its great charm lies in its beautiful grouping, and in the faultless elegance of its detail. There is not a moulding, a corbel, a battlement, a pinnacle, or any other feature, but what bears the impress of the careful and loving study of a first-rate architect. This gives a charm to the minutest detail.

The Church appears at first sight to be very irregular in its plan, which, especially from the north-east, gives it a highly picturesque air. On examination, however, the plan is found to be based on a perfectly symmetrical

scheme. Its elementary idea is simply a nave with small transepts, and a chancel; but a chantry chapel being added to the north of the chancel of the same length with it, and of a width equal to the projection of the transept from the chancel, and a further addition being made at the north-east angle of a sacristy of two storeys, with a very large stair turret at its corner, the uniformity of the first scheme is wholly lost when viewed from this direction, and the whole seems to form an irregular and highly picturesque group.

The nave has arcades of three arches, that opening into the transept on either side forming a fourth, but of greater height.

The chancel and the chantry chapel are united by two lofty arches.

The sacristy has an external entrance towards the east, probably serving not only for a priest's door, but also for a private entrance from the mansion to the family chantry. That above has had a doorway, also towards the east, and reached probably from the house by a bridge. Of what date this is I do not know.

This upper sacristy has a series of radiating loopholes into the chantry, which (if open) would command views of the whole interior of the church.

The internal surfaces of the walls of the chancel and chantry are covered with the ornamental stone panelling so characteristic of the period. Each has a pretty piscina, but no sedilia. Below the roof (or ceiling) of the chancel is a long range of figures representing angels in choir, the four easternmost on either side bearing respectively an organ, a guitar, a harp, and a violin, the remainder carrying labels only, as singing.

The arches between the chancel and the chantry are carried by a lofty and elegant column, clustered, of eight shafts, with responds of similar design. The chancel is severed from the nave by a rood-screen, with loft, of the most elegant design and in a high state of preservation. It consists of three arched bays, each subdivided into four lights, with tracery of great beauty. The lower portion has linen panels, over which runs a horizontal transom with an exquisite little frieze of flowing foliage. The projection of the rood-loft on either side is carried by half vaulting, over which is a cornice with rich foliage.

There are no parclose screens to the chantry, nor are there any traces of the side-stalls of either chancel or chantry, though there are short seats against the east side of the rood-screen with linen panelling.

The arcades of the nave are of simple design, the pillars being clustered, of four shafts.

The transept arches are of equal width, but are raised by one-half of the column rising to a higher level than the other.

The clerestory, which extends over the three bays of the proper nave arcade, is of square-headed windows, forming an almost continuous range.

The nave retains its ancient seating almost throughout, though in some parts displaced. They are of simple design, with square ends and the linen panel.

The Church being approached almost wholly from the north, the porch is placed on that side, and in the second bay; but opposite this is a small south doorway, and there is a western entrance through the tower.

The roofs are throughout concealed by plaster ceilings. These were intersected by oak moulded ribs dividing them into panels. The chancel ceiling was only removed a few years back, when it was found that the plastering, which had been laid upon very large laths, formed thick slabs, something like those of the plaster floors common in Derbyshire and Nottinghamshire. These, curiously enough, had geometrical patterns systematically drawn upon them with compasses, as if to form a guide for painted decoration. These panels still remain in the chantry, having a sort of herring-bone form.

Externally, the two most striking features are the porch and the north-east stair turret, already mentioned.

The former is of tall proportions, and is truly elegant in its design. Its interior has been groined (or is prepared for it) with rich fan groining somewhat like that of the aisles of Henry VII.'s Chapel, as the springers still show.

Over the outer doorway is a most charming niche. The doorway itself is square-headed, with a depressed arch below, and beautifully moulded; it has elegantly carved spandrils. The parapet consists of richly-panelled battlements, of beautiful design, with pinnacles at the angles. The internal wall surfaces are panelled, the space between the internal doorway and the groining

being peculiarly elegant. So beautiful a porch is seldom met with in a parish church.

The stair-turret is probably the most beautiful in its termination of any to be found in the kingdom.

It has very elegantly designed battlements from which pinnacles of original and beautiful form rise from the right angles, from the feet of which spring as many flying buttresses, cusped and crocketed, which meeting in the centre, are terminated by a lofty finial. They are strengthened by an octagonal pillar rising from the centre, over the newel of the staircase, which I may mention, internally carries what would be fan vaulting, were it wrought into ribs.

The whole is designed with exquisite feeling, and elegance and softness of detail; which however, may be said of the whole exterior—every buttress, battlement, pinnacle, and moulding being quite a study, of perfect form, though seldom particularly rich.

The windows have evidently been all filled with stained glass of the highest merit. Fragments remain in different parts of the church, but in anything like a perfect form only in the upper part of the east window of the south transept. This was probably the Chapel of St. Nicholas, as the glass consists wholly of the legends of that saint.

The windows of the south aisle contain fragments of large figures, chiefly or wholly of mitred abbots, and are finely treated.

The arched heads of the lights of the east window of the chancel retain the ancient glass, which is of a very peculiar character, consisting of views in outline, on a very light blue ground, of mediæval cities, so accurately drawn that one can recognize the style and age of the building represented.

I am inclined to think the glass German, though clearly made expressly for its place; as for instance, the last-named fragments fit to the depressed cinquefoiled arches, which would not exist in any country but England.

I should have mentioned that the windows have usually depressed or four-centred arches.

The east window is of five lights, divided into three heights by two transoms.

The east window of the chantry and the south windows of the chancel are of four lights, divided into two heights, as are the windows of the transepts.

The lights of the chancel and chantry windows are cinquefoiled, but those of the nave uncusped. The transoms of the nave and chantry are battlemented.

The roofs throughout are of low pitch, the parapets generally have battlements, and those of the chancel and chantry have pinnacles.

The church is of wrought ashlar stonework, both without and within.

During the reign of Henry VIII. the Courtenays again lost the estate; and during the succeeding reign it came into the hands of the Dentons, a family already known in the county.

There is a monument to Thomas Denton* (who died in 1560) and his lady within the altar space. It is of alabaster, and of renaissance character.

There is a somewhat similar monument in Hereford Cathedral, erected during his lifetime to one of the same family (Alexander Denton), and to his wife, who was a member of a family of the name of Willison, of Lugrewas, in that county.

The Denton family seems to have been much distinguished in the county during the 17th and 18th centuries. One of them, Sir Alexander Denton, was besieged by the Parliamentary army, his house burned, and he himself sent to prison, where he died of a broken heart. I remember being told, when a child, that he was taken to a rising ground over against his house to see it burning. Another was killed in battle at Abingdon.

There is a monument in the chancel to Dr. William Denton, "Physician to King Charles I. and II.," who was in attendance on Charles I. and the army in the expedition against the Scots. He died in 1691, at the age of 86.

There is also a good monument, of the more modern kind, to Mr. Justice Denton, † the friend of Browne Willis, to whom some of his antiquarian letters are addressed.

Cole, the antiquary, visited Hillesden in 1735, where

* He appears to have been the first of the family who held the estate.

† "One of the Justices of his Majesty's Court of Common Pleas, and Chancellor to his Royal Highness Frederick, Prince of Wales." He died in 1739.

he was entertained two days. He describes the house as a good old one, on a beautiful hill, commanding a delightful prospect :—

“ Before it a fine large parterre, below a canal, still lower a very bold terrace, and through the gardens several charming vistas agreeably terminated by knots of trees and windmills, the church large and well-built; but the best thing belonging to the place is its master; to speak of whose humanity, probity, and bounty would be like telling the world that the warmth of the sun produces the fruits of the earth.”

This Mr. Justice Denton erected a stately family pew in the north transept, which still remains, and is of great dimensions. It is described as having “ finely embroidered cushions, adorned with gold and silver and the armorial bearings of the Dentons, which continued objects of attractive curiosity until the whole became so tarnished and decayed, that Thomas William Coke, Esq. (since Earl of Leicester), disposed of them to a purchaser of articles of vertu in the neighbourhood, previously to the sale of the mansion house of his ancestors, the Dentons.” I can well remember the fine old cushioned chairs referred to, as also the chagrin I felt when the estate was sold and the old family mansion pulled down, its curious old furniture having already been sold by auction.

Since that time desolation has reigned triumphantly; but let us hope that things are now looking upwards again.

I think no proprietor has lived there since the childhood of the well-known Mr. Coke, to whom it passed on the failure of the main line.

I remember an old lady there, who said she used to play with him when they both were children: this must have been about 1760. No incumbent had resided for an indefinite length of time, but this deficiency is now at length happily repaired.

The church at the present time is in a deplorable state, and this sad condition has been arrived at, not so much by wilful mutilation, as by neglect and want of timely repairs.

The chancel roof has decayed to such an extent, that its curious ancient plaster ceiling had to be taken down; and the framing of the roof is now upheld by iron straps,

attached to a beam stretching across the chancel, and resting on the top of the battlements on each side.

The lead covering is in holes, and during rain the water drops through the ceiling into the sacred edifice.

The roofs of the other portions of the building are nearly as bad, the dilapidation having caused the removal of all the ancient plaster ceilings, except that of the chancel aisle; and the roof over this is in such a bad state, that the removal of the ceiling will be necessary, if repairs cannot soon be carried out.

Portions of the nave roof and the roof of the porch were repaired a few years ago; but nothing more than making them watertight could at that time be attempted.

The roofs I wish to repair thoroughly, and to restore the ancient ceilings throughout.

The walls internally are, fortunately, in a very good state, requiring little more than cleaning.

The seats in the nave, as I mentioned before, are mostly ancient; but some of them are made up of panelled work from other places—perhaps from the chancel seats, and others, again, are modern, of poor character.

The rood-screen, though in a fair state of preservation, needs the addition of a few missing features. There are two short seats in the chancel, occupying the position of return stalls, made up, apparently, of the ancient desk fronts and ends.

The sanctuary is a narrow space, six-and-a-half feet in depth, marked off by a cumbrous rail: within it is a small table nearly square, serving as an altar. The absence of screens to part off the chancel from its aisle, and the great unoccupied space between the return seats and the altar rails, give the eastern part of the church a dreary and unfurnished look. This appearance will be got rid of by the introduction of proper fittings.

The less substantial parts of the fittings have become more or less decayed, or mutilated, and the whole looks hoary from mildew.

The paving of the nave, aisles, and transept is of common brick, very irregular in level, and the tower is not paved, but has a kind of Macadam floor.

The whole of the windows, except those of the clerestory, which were repaired a few years ago, are imperfect, and admit wind and rain.

The doors are of the meanest character. Externally, the walls are generally in a good state, though the exposed features, such as the plinths, strings, and parapets, and some of the mullions, are much weathered and broken away. The parapets are insecure in places, and require partial re-building, and some of the pinnacles have lost their upper portions.

The earth has accumulated next to the walls: this should be removed, and a proper system of drainage provided to protect the foundations.

The open parts in the masonry require pointing, and a few minor repairs are needed to various parts of the building.

I need hardly say, after the above description, that the church is deserving of the most careful restoration, and will well repay any amount of care bestowed upon it. It is the choicest specimen of a village church in the county, and very few in England, of its period and scale, surpass or equal it.

I do trust that it will be made a county and diocesan work, to recover it from its present state of melancholy degradation.

I estimate the cost at from £2,000 to £2,500.

31, *Spring Gardens, London, March, 1873.*

The greater part of the work contemplated by Sir G. G. Scott in the above Report has been admirably carried out, and this beautiful church of All Saints, Hillesden, was re-opened June 16, 1875, by the Lord Bishop of Oxford. The work of restoration has been executed by Messrs. Franklin, of Deddington, at a cost of £2,200, of which £150 has yet to be raised; and there is a further sum of £300 required to finish the whole work. The part remaining unfinished is, the interior of the sacristy of two storeys, the tile-flooring of the body of the Church, the carving of the four pinnacles of the porch, and the exterior of the tower, together with the lectern and litany desks, which have still to be supplied. Sir G. G. Scott has, since the re-opening, ordered the four pinnacles of the porch to be carved at his own cost. He has also given his valuable services and designs gratuitously, and presented the fine ceiling of the porch. Every old feature in the interior

has been thoroughly renovated and carefully restored. The door of the north porch has been preserved, as it bears evidence of the civil wars, when the church was besieged by Cromwell, bullets being embedded in it. A very beautiful stained glass memorial window, by Messrs. Burlison and Grylls, of 23, Newman Street, London, has been erected in the south transept, by Mrs. Neyler, of Cheltenham, a native of Hillesden, at the cost of £160. The subjects of the several lights are taken from our Lord's parables; and the work has been executed so as to accord as nearly as possible with that of the S. Nicholas window, which closely adjoins it.

“Judging from the portions remaining in the heads of the lights, most, if not all, of the windows were filled with stained glass. The only figure portions that have not been removed or destroyed, are the tracery in the east window in the chancel, the east window in the south transept, and two heads of bishops or mitred abbots, with the chasuble of a third, on a side window of the south aisle.

Of the tracery of the east window the greater part remains, so that nearly all the figures can be identified. They are, reading from the left, 1. A pope (S. Gregory?); 2. Blank (S. Jerome?); 3. S. Peter; 4. S. Paul; 5. S. John Bap.; 6. S. John Evan.; 7. S. George; 8. S. Christopher; 9. A bishop (S. Augustine?); 10. A bishop (S. Ambrose?). Nos. 1, 9, and 10 bear no emblems (all the others do), so that the names given are conjectural. No. 2 is gone altogether. The figures in Nos. 1, 2, 9, and 10, it is conjectured, were the four doctors—the missing one (S. Jerome), with his red hat* and cardinal's robes, would be a most conspicuous figure, and, as an emblem of the pomp of the Roman Church, would be very likely to be signalled out for destruction. These figures have coloured robes with white backgrounds, painted to represent niches, and are surmounted by architectural canopies in white and yellow on blue grounds. Canopies of the same kind are also in the south windows

* The dignity of Cardinal was not created till some centuries after S. Jerome's death; but a *cardinal's hat* is commonly introduced near the Saint or on his head; perhaps in allusion to some duties he may have performed at Rome, similar to those of a cardinal in later years. Of S. Jerome wearing a cardinal's robes I am not able to speak.—R. H.

of the chancel. The lower lights had no canopies, the background being carried up into the heads of the lights, as in the "S. Nicholas" window. These backgrounds still remain in nearly all the lower lights from the springing bar upwards, but there is nothing in them to show what the subjects originally were. The east window of the chantry has similar backgrounds still remaining. The window on the north side of the chantry has the upper portions of canopies, executed in white and yellow on ruby grounds, in the heads of both the upper and lower lights.

"There is very little doubt but that these glass paintings were executed in England in the reign of Henry VII. The character of the heads, and the drawing of the draperies and architecture, is decidedly English. The heads are all executed in white glass; the hair of some is stained yellow. The back of the glass is tinted with a thin wash of enamel colour, resembling China red, on the naked parts of the figures. Parts of the architectural backgrounds are also tinted with the same enamel. This is quite a late practice, and is not met with before the beginning of the sixteenth century.

"The ruby glass is generally rather pale and flat. The blue varies very much, from a pale steel, almost white, to the richest violet. The distant buildings and trees are painted on a moderately full blue background, with yellow stains added in places, to form green. The pot-metal yellow glass is of a fine golden colour. The boat in No. 1 subject of the "S. Nicholas" window, coloured yellow, is particularly noticeable. The tints of purple, pink, and green are throughout very pleasing and harmonious. The architectural parts, except the most distant buildings, are white.

"The east window in the south transept contains eight lights—four above and four below a central transom. The old glass paintings occupy the upper four, and are good examples of the transition period, when the flatness of the "Perpendicular" was giving way to the roundness and pictorial treatment of the "Cinque Cento" style. The date of the execution of the work would be about the same as that of the celebrated glass paintings in Fairford Church, Gloucestershire, viz., 1490."

These remarks on the old windows, with the technical



cadit
 mox
 puerus
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 pueri
 nicholais



Sicut
 gratia
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 pro amore
 cupitur
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multiplicat
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 nave
 preterit
 recepit



que
 bona cogit
 fulerant
 reddere



THE UPPER PART OF THE EAST WINDOW OF THE SOUTH TRANSEPT OF HILLEDEN CHURCH, ILLUSTRATING THE LEGENDS OF ST. NICHOLAS.

peculiarities of the paintings, have been kindly furnished for these pages by Mr. T. J. Grylls.

In the process of releading the east window in the south transept, Messrs. Burlison and Grylls took very careful tracings of the paintings, which are illustrative of the well-known legends of St. Nicholas. These fac-simile tracings were done in brown and white, for the purpose of being photographed. Several blank places will be observed in the photograph, but these were designedly left so in the tracings, as the original glass had doubtless been broken, and the places filled with other coloured glass.

The eight compartments in the four upper lights have an inscription under each. The inscriptions are :—

1. Cadit puerulus, quem mox sal[va]t nicholaus.
2. Tunc offert cyphum grates pro mun[er]e reddens.
3. multiplicat frugem presul quam nave recepit.
4. que tulerant [fures] bona cogit reddere [sanctus or presul].
5. Auro furato barulo [baculo] flagellat amicum.
6. restituit rursus labor [latro] quod sustulit aurum.
7. Strangulat [hïc] demon puerum [fru]menta* ferentem.
8. mortuus ad vitam redijt precibus nicholai.

Translation :—

1. The boy falls [overboard], whom Nicholas presently saves.
2. Then he [the father] offers the cup, giving thanks for the service done to him.
3. The prelate [St. Nicholas] multiplies the grain which he received from the ship.
4. He compels the thieves to return the property which they had taken.
5. He beats his friend [St. Nicholas] with a stick, because the gold has been stolen.
6. The robber restores again the gold which he took away.
7. The demon strangles the boy when bringing him food.
8. The dead returned to life at the prayers of Nicholas.

* The Rev. R. Holt, Vicar of Hillesden, suggests that this word might be "pulmenta," that which is eaten with bread (pieces of fish or meat).

The festival of St. Nicholas is on the 6th day of December. He was Bishop of Myra, the capital of Lycia, and gave Arius a box on the ear at the Council of Nice. In this high office he became famous for his great piety and zeal. He was a saint in high repute among mariners both in the Roman and Greek Church, and the patron saint of children, especially of schoolboys. No less than three hundred and seventy-two churches are dedicated to him. His legends are numerous. The one which is illustrated by the subjects in panels 1 and 2 runs thus:—

FIRST AND SECOND SUBJECTS.

“A certain man, who was very desirous of having an heir to his estate, vowed that, if his prayer was granted, the first time he took his son to church he would offer a cup of gold on the altar of St. Nicholas. A son was granted, and the father ordered a cup of gold to be prepared; but when it was finished it was so wonderfully beautiful, that he resolved to keep the cup for himself, and caused another of less value to be made for the saint. After some time the man went on a journey to accomplish his vow; and, being on the way, he ordered his little son to bring him water in the golden cup he had appropriated, but, in doing so, the child fell into the water and was drowned. Then the unhappy father lamented himself, and wept and repented of his great sin; and, repairing to the church of St. Nicholas, he offered up the silver cup; but it fell from the altar, and a second and a third time it fell; and while they all looked on astonished, behold! the drowned boy appeared before them, and stood on the steps of the altar, bearing the golden cup in his hand. He related how the good St. Nicholas had preserved him alive, and brought him there. The father, full of gratitude, offered up both the cups, and returned home with his son in joy and thanksgiving.”—*Sacred and Legendary Art, Vol. II.*

The first subject shows the boy, cup in hand, falling headlong into the water. The ship, with three sailors pulling ropes and the father sorrowing, is shewn in the background. The second subject represents the father at the altar of St. Nicholas offering the cup, which is seen falling to the ground in front of him. A female, perhaps

the mother, kneels by his side, while the boy, holding the golden cup, stands behind.

Mr. T. J. Grylls has kindly offered his opinion on these two subjects, and says—

“They are apparently by a different hand to any of the others. The execution is much finer and altogether more artistic. This will be noticed more particularly in the finish of the heads by comparing the kneeling figures and figure of St. Nicholas in the eighth subject with the very similar ones, as regards attitude, etc., in the second. The finish of the subject in the head of the light, with the flat overhanging canopy, is cleverly designed.”

The legend which is illustrated by the subject in the third panel is, “The relief of the famine at Myra.”

“The city and province were desolated by a dreadful famine, and Nicholas was told that certain ships laden with wheat had arrived in the port of Myra. He went, therefore, and required of the captains of these vessels that they should give him out of each a hundred hogs-heads of wheat for the relief of the people: but they answered, ‘We dare not do this thing, for the wheat was measured at Alexandria, and we must deliver it into the granary of the Emperor.’ And St. Nicholas said, ‘Do as I order you, for it shall come to pass, by the grace of God, that, when you discharge your cargo, there shall be no diminution.’ So the men believed him, and when they arrived at Constantinople, they found exactly the same quantity that they received at Alexandria. In the meantime St. Nicholas distributed the corn to the people, according to their wants, and it was miraculously multiplied in his hands, so that they had not only enough to eat, but sufficient to sow their lands in the following year.”—*Sacred and Legendary Art, Vol. II.*

There is a difficulty with regard to this third subject, that the principal figure has no nimbus, and is not in episcopal robes. At first glance it seems doubtful whether it is intended for St. Nicholas at all.

But it will be noticed that this is the only subject which represents an actual incident in the life of the saint. All the others are miracles occurring after his death and connected with *images* of St. Nicholas. These show the canonized saint nimbed and in full ecclesiastical costume, with cope, mitre, and pastoral staff; but

Nicholas the bishop wears the every-day costume of an ecclesiastic at the date of execution of the window. Such distinctions in mediæval glass paintings are most unusual. Kings are represented crowned and in full regal costume, on occasions when it is most improbable that they were so attired; and in the same way bishops are shown almost invariably wearing the full ecclesiastical vestments, which were only worn during service in the church.

FOURTH, FIFTH, AND SIXTH SUBJECTS.

“A certain Jew of Calabria, hearing of the great miracles performed by St. Nicholas, stole his image out of a church, and placed it in his house. When he went out, he left under the care of the saint all his goods and treasures, threatening him (like an irreverent pagan as he was), that if he did not keep good watch he would chastise him. On a certain day the Jew went out, and the robbers came and carried off all his treasures. When the Jew returned he reproached St. Nicholas, and beat the sacred image and hacked it cruelly. The same night St. Nicholas appeared to the robbers, all bleeding and mutilated, and commanded them immediately to restore what they had taken. They, being terrified by the vision, repaired to the Jew, and gave up everything. And the Jew, being astonished at this miracle, was baptized, and became a true Christian.”—*Sacred and Legendary Art, Vol. II.*

In the fourth panel the Jew is seen going away on the right, the robbers, four in number, in the centre and left are taking away the treasures. The expression of satisfaction on their faces, especially of the upper two, is almost comic. In the fifth there are the two incidents, the beating of the image at the top, and the apparition to the robbers below; and in the sixth the robber restores again the gold which he took away.

The subjects on panels 7 and 8 are from the well-known legend of St. Nicholas, which will be found in Migné's *Troisième Encyclopédie Théologique*, tome xiv., *Dictionnaire des Légendes*, col. 872. [British Museum Reading-room, press 2013, shelf *d.*]

“Un homme, pour l'amour de son fils, qui apprenait les lettres, célébrait tous les ans la fête de S. Nicholas

trés-solennellement. Une fois que le père avait fait préparer le festin et convié bien du monde, le diable vint à la porte en habit de pèlerin et demanda l'aumône: le père commanda à son fils de donner l'aumône au pèlerin. L'enfant sortit de hors le diable le prit et l'étrangla. Quand le père apprit cette nouvelle, il . . . se mit . . . a dire, O! S. Nicholas! Est-ce donc là la récompense de tout l'honneur de ce culte que je vous ai toujours rendu. Au milieu de ces plaintes l'enfant ouvrit les yeux, comme s'il s'éveillait après un somme, et il se leva."

Translated:—"A man, for the love of his son, who was a scholar, celebrated every year the feast of St. Nicholas very solemnly. Once, when the father had prepared the feast and invited all the guests, the devil came to the door in the dress of a pilgrim, and asked alms: the father ordered his son to give alms to the pilgrim. The youth went out the devil took him and strangled him. When the father heard this news, he . . . prostrated himself and said, Oh, St. Nicholas! is this, then, the reward for the honour and adoration I have always shown you? In the midst of these tears the youth opened his eyes, as if he had awoke after a sleep, and rose up."

It is very probable that all the lower lights of this window were filled with other miracles or legends of St. Nicholas; for on a scroll remaining in the head of the light immediately under the last subject, "The raising of the dead boy to life," is the following inscription:—

eledgite nicholau ī episcopū,

which seems to be intended for "Eligite Nicholaum in episcopum" ("Choose Nicholas for bishop"). There appears to have been a word before "eledgite," but its place has been filled with a piece of plain coloured glass.
