

NOTES ON THE ANCIENT  
PAINTED GLASS IN WINCHESTER  
CATHEDRAL.

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By J. D. LE COUTEUR.

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When the Royal Archæological Institute visited Winchester in 1845 the late Mr. Charles Winston, F.S.A., read a paper upon the ancient glass in the Cathedral and City. This paper was printed in the Winchester volume of the Institute's Transactions, and re-printed in his book "Memoirs Illustrative of the Art of Glass Painting," published in 1865. With the exception of the valuable notes and drawings that appear in Mr. Westlake's standard work upon "History of Design in Painted Glass," it forms the only serious attempt to describe some of the most beautiful and interesting glass remaining in England.

The earliest glass now remaining in the Cathedral consists of a few pieces in the tracery of the northernmost window, on east side of the north transept. They consist of white flowers placed upon ruby fields, and may date as early as 1330.

NAVE GLAZING.

The next glass in order of date is that in the westernmost window upon south side of nave. This is probably some of Bishop Edyngton's work, or rather of the glass painters employed by him. It consists of canopy tops, small tracery pieces, and four very singularly drawn angels, clad in white robes with coloured wings, and placed upon coloured backgrounds, now

much patched. These figures are represented as playing upon various kinds of musical instruments. It would be difficult to say whether the Decorated or the Perpendicular styles predominate in this very curious glass. It would appear to be local, or at least provincial work. Stain<sup>1</sup> is employed, of a strong brassy hue, the colouring is very rich and deep, but the figures are badly drawn. This glass might be considered to date circa 1365.

We come now to the great west window. As seen to-day it presents a hopelessly jumbled appearance, and appears to contain a sample from every window in the Cathedral, together with many fragments of mere sheet glass. The general effect is very fine. On closer examination, however, it is possible to trace something of the original design. The first two or three lights from left, in the first and second tiers of main lights, retain very important remains of canopy work together in



Plate I.  
ANGEL WITH HARP, FROM THE  
"EDYNGTON" WINDOW.

[Photo by Mr. G. S. Beloe, of Winchester.]

<sup>1</sup> "Stain" is principally composed of chloride of silver mixed with water, and floated on to the back or "weather" side of the glass, and then "fired." It results in a yellow coating, and can be applied where required. It is an early fourteenth century discovery.



Plate II.  
**CHERUBIM FROM OCTOFOIL.**  
Easternmost Window North Nave Clerestory.

*[Photo. N. C. H. Nisbett, Esq.]*

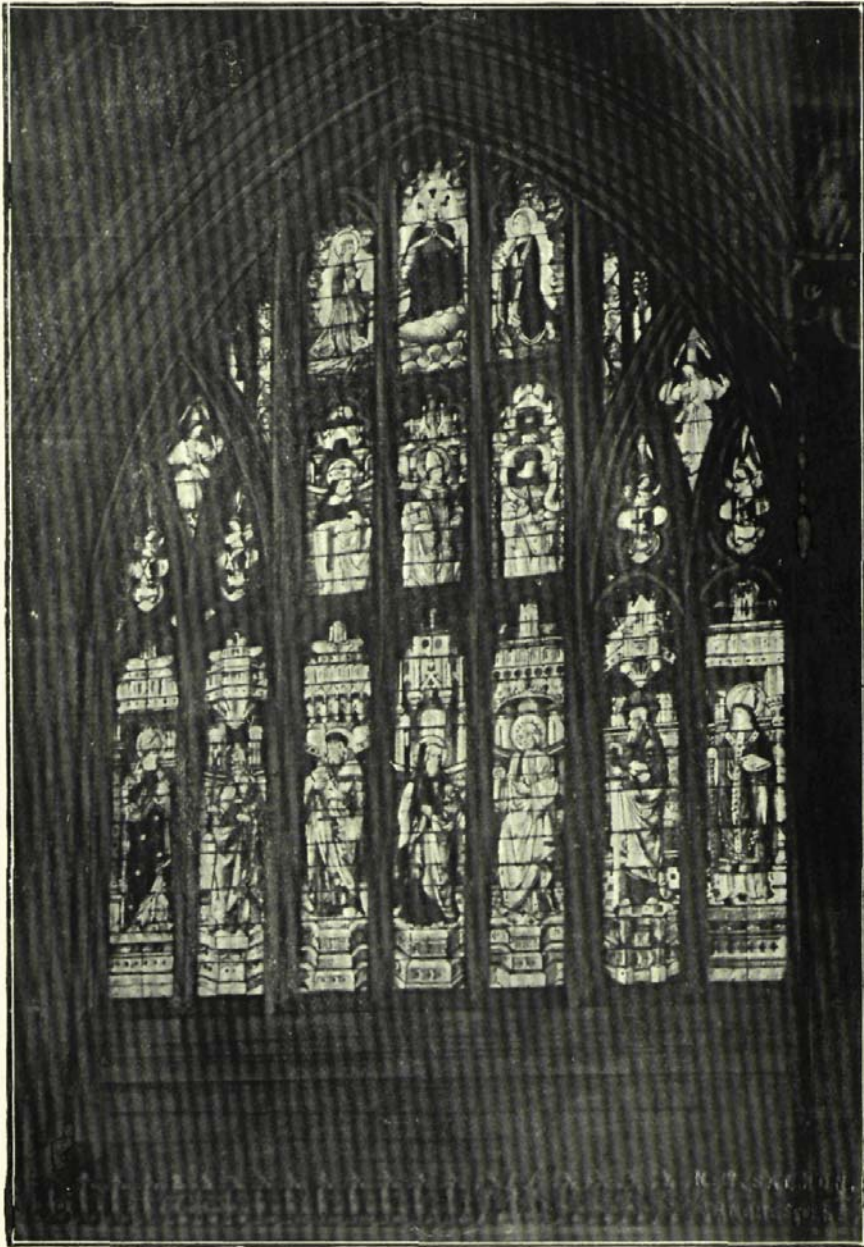


Plate III. GREAT EAST WINDOW OF CHOIR.

[Photo. H. W. Salmon & Sons.]

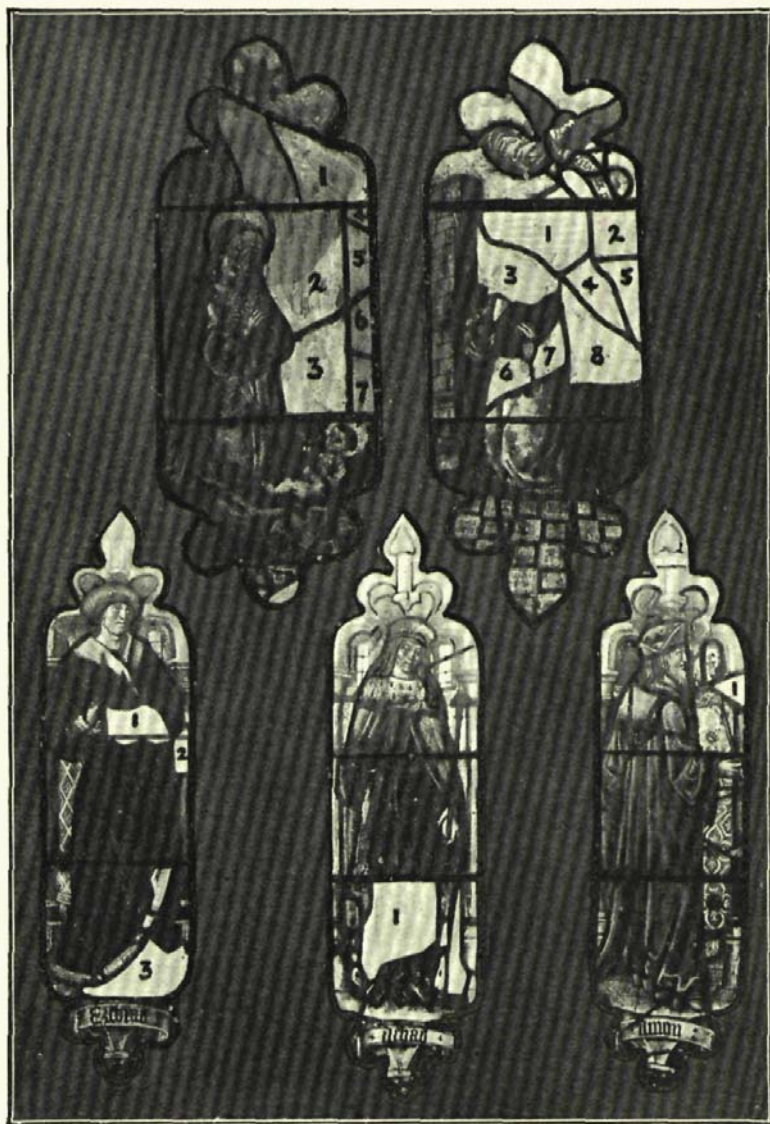


Plate IV. SOUTH CHOIR AISLE EASTERNMOST WINDOW.

[Photo. N. C. H. Nisbett, Esq.]

the fragments of figures, and from these we are enabled, in some degree to make out the original design. The figures were evidently placed upon coloured backgrounds beneath groined vaults enriched with central bosses, the whole surmounted by tall architectural canopies. It is also evident that the figures held long wavy white scrolls bearing black letter inscriptions, none of which are now legible. The glass was probably inserted about 1375 to 1380.

The remains, however, are too fragmentary for us to form any opinion as to the original scheme of the window, whether, as at Gloucester, it was intended to represent the Coronation of the Virgin, with attendant Apostles, Saints, and Ecclesiastics, or whether it was merely a collection of saintly personages without any particular scheme being intended. From the style of the canopies that remain, together with fragments of figures, and other recognisable features, the glass appears to be an early production by the same artist who did so much work, both at New College, and at Winchester College, for William of Wykeham.

In the modern copy<sup>1</sup> of the ancient glass that now fills the windows of Winchester College Chapel, we may still see a portrait of the artist, a small figure of a middle-aged, bearded man, wearing a blue gown with marone hood, modestly kneeling at the bottom of the great east window, and on the scroll that issues from his mouth may read "Thomas, operator istius vitri." Master Thomas apparently continued working on the Cathedral glazing *after* Wykeham's death, as much of the glass in the clerestories of the nave, and in



Figure 1.  
**THOMAS, THE  
GLASS PAINTER.**

[By permission of  
Messrs. Methuen  
and Co.]

<sup>1</sup> Inserted in 1824.

the aisles, displays the same characteristics as the earlier work at New College. This is perhaps hardly the time to enter into a discussion as to the identity of this Master Thomas, but those who are interested in the matter will find a very interesting paper upon the subject in the Burlington Fine Art Magazine for 1905.<sup>1</sup>

The contents of this great window are briefly as follows:—

Traceries<sup>2</sup> A, B, C, D, mere debris; E, F, G, H. Of these E still contains its original glazing, consisting of foliage mostly deep amber in colour, with a lion's face in centre. Very similar devices may be seen in the modern copies that fill the quatrefoils in side windows of College Chapel. The other openings, F, G, H, are empty.

Light 1. Debris including a head of early character with yellow curly hair, also pieces of blue diaper and canopy work.

Light 2. Sundry fragments, the most important being a fine head with yellow hair and beard, which seems a little later in date than the original glazing in the window. Possibly it came from one of the clerestory windows.

Lights 3, 4, 5. All contain unimportant debris.

Light 6. Fragments of original glazing, including a crowned head with golden hair and beard set upon purple debris.

Light 7. Contains the shattered and confused remnants of a figure, the canopy now lost. There are portions of deep purple glass, and of marone coloured drapery. Fragments of an illegible inscription run across the base of light.

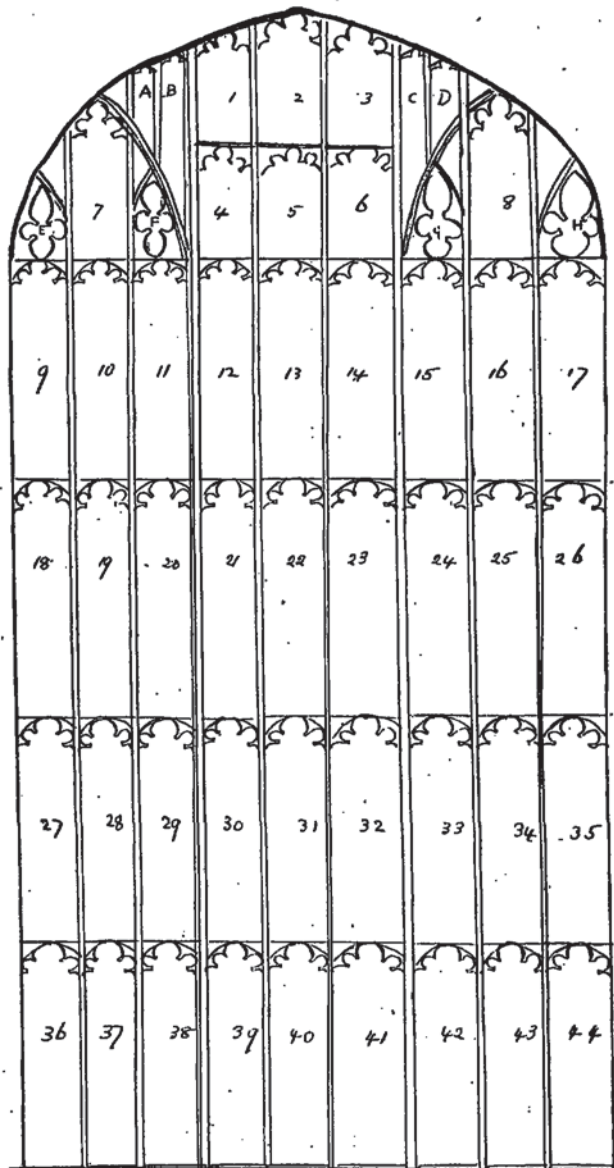
Light 8. Practically filled up with pieces of vivid red, blue and orange sheet glass.

#### TOP ROW (OF NINE LIGHTS).

Light 9. Contains fragments of a figure holding scroll beneath a tall canopy much enriched with stain. The figure is little more than debris, but the outline of the long scroll still remains. On left at base is a golden eagle with white halo, showing that the figure was intended to represent St. John the Evangelist.

<sup>1</sup> The Picture Windows in Ante Chapel of New College, Oxford, by Harry T. Powell, Esq.

<sup>2</sup> For numbers and letters refer to Plan I.



**Plan I. GREAT WEST WINDOW OF NAIVE.**

[Drawn by F. D. Le Couteur.]



Light 10. Also contains important remains of a figure beneath a canopy. Enough remains of the latter to show that it consisted of three tiers, each diminishing in width, the whole surmounted by golden pinnacles. The figure has vanished except for its head, which was surrounded by a purple halo. Some of the ruby background still remains.

Light 11. Some portions of the canopy still remain, together with the cinquefoiled arch beneath which the figure was placed. The rest is debris.

Light 12. Fragments of canopy top on a blue field. The rest is mere debris.

Light 13. Unimportant fragments.

Light 14. Near top is a most beautiful head with curly yellow hair, and white halo enriched with golden circles. The workmanship displayed in this head (which may have come from one of the eastern windows on north side of nave) should be compared with that shown in the canopy top in Light 33. At base are some portions of original glazing of the window.

Light 15. Retains important remains of its original glazing, consisting of lower part of canopy together with head of figure once beneath it. Enough remains to show that the figure, possibly that of a female with yellow hair, was turned to left and placed upon deep red field. Fragments of the scroll still exist.

Light 16. Topmost pinnacles of canopy, and bits of inscription. Rest debris.

Light 17. Only debris.

#### SECOND ROW.

Light 18. The canopy is still recognisable, although much damaged. It was set upon a deep blue field. Head of figure still remains, together with amber coloured vault immediately above it. The rest of the light is filled with debris, including many fragments of canopy work. Fragments of a black letter inscription run across the bottom of this light.

Light 19. Canopy nearly perfect, it had amber coloured vault with central boss of white and gold. The figure has vanished

except for pieces of crimson drapery. There are fragments of the long wavy scroll.

Light 20. Shattered remnants of a canopy, and of the inscribed scroll held by the figure once here. The rest is debris.

Light 21. Pieces from several lights, but includes portions of original canopy and of a bearded figure beneath a groined vault with white and gold central boss.

Light 22. Mere debris, nothing intelligible.

Light 23. Chiefly debris including fragments of figure of mitred and nimbed ecclesiastic, possibly vested in white cope over marone dalmatic, and placed upon ruby field. This may be made up of fragments; at any rate it is later in date than the original glazing of window.

At top of this light are fragments of original glazing, being scraps of canopy work.

Light 24. Scraps of original canopy work and debris. There are pieces of blue diapers.

Light 25. Recognisable remains of an original canopy, and of the cinquefoiled arch beneath it. The groined vault with central boss still remains, together with scraps of the lettered scroll.

Light 26. Mere debris.

#### THIRD ROW.

Lights 27, 28, 29, 30. All contain debris of no importance.

Light 31. In cusps are fragments of mid-fifteenth century canopy work, very silvery and delicate in treatment, probably from one of the eastern windows of nave aisles. There are sundry "angle" lights with white foliage picked out of black. In centre is the upper part of a small figure of an archbishop, drawn in "matt" on white glass, wearing high mitre and vested in chasuble with pallium. He holds a cross staff and is placed upon a diapered blue field. Beneath, is head of sixteenth century date with long golden hair, probably from some quire window.

Light 32. Is filled with sixteenth century glass from quire or lady chapel. It consists of portions of canopy work, and pieces of blue and ruby drapery.

Light 33. Here is a canopy top from one of the eastern windows of the nave, very delicate in treatment, with a demi-angel in centre, and placed upon ruby diapered field. This canopy should be compared with the head in Light 14.

Light 34. Debris including fragments of canopy work. Note late fourteenth century roundel containing yellow foliage picked out of black.

Light 35. Debris including a small head of fifteenth century work.

#### FOURTH Row.

Light 36. In cusps are fragments of canopy work, on crimson diapered field, from nave aisle. Beneath is a fine bearded head perhaps from nave clerestory.

Light 37. Debris including a rubbishy modern shield of See of Winchester. In cusps are fragments of crocketed yellow pinnacles identical with those in the Edington<sup>o</sup> window and probably from one of his windows.

Light 38. Canopy work upon blue diaper from nave aisle, rest debris.

Lights 39, 40, 41, 42, 43, 44. All contain unimportant debris much made up with sheet glass. In 42 is a head of sixteenth century date. It should be added that the glass was broken by the Parliamentary troops, and that at the Restoration of 1660, "when the King came to his own again," the shattered pieces were collected and replaced in their present order.

The glazing of the nave aisles and clerestory is the next to be considered. About a year before William of Wykeham's death in 1404, he drew up his will, and in it, bequeathed a sum of money for the glazing (with coloured glass) of the nave windows, beginning from the west end, at the first window of the new work done by him. He directed that the windows were to be glazed in the following order: Those of the south aisle and clerestory first, beginning from the west; then those of the north aisle, and clerestory, also beginning from the west, provided that the money would go so far. Mr. Winston's comment upon this glazing is that "it is of precisely the same character as the original glass

now remaining in the north, south, and west windows of Ante Chapel of New College, Oxford." Judging by the character of the glass, it would appear that Wykeham's instructions were not strictly adhered to, and that both clerestories were glazed first, as the glass therein differs slightly in date from that in the aisles. No doubt the fact that the nave scaffolding was still standing had much to do with this decision. The windows appear to have been filled with single figures beneath canopies, upon fields of ruby or blue, the quatrefoils in traceries contained foliate fields, sometimes with coloured centres, whilst the central octofoils, no doubt, accommodated cherubim or other members of the heavenly orders. The portions still remaining consist for the most part of canopy tops, upon blue, ruby, or amber fields, together with shattered remnants of foliate glazing in the quatrefoils. Enough remains to shew that the clerestory glass at least was the later work of Master Thomas (and, of course, the craftsmen under his control), whose work we have already studied in the great west window. The second window from east upon the north side of nave clerestory still retains some important remains of a figure, apparently that of a female saint, beneath the remains of a rich canopy. The figure turns to right, and is clad in white robes with white veil or wimple over her head. In one hand are remains of a golden staff. The dull blue background is diapered with the acanthus leaf or seaweed pattern so common in fifteenth century glazing. The middle light contains fragments of a head upon a blue field. The octofoil of the easternmost window upon the same side of the clerestory retains a figure which has every appearance of being *in situ*. It depicts a cherubim with four wings, the arms, legs, and body being covered by golden feathers, and the whole placed upon a blue field.

The glass in the eastern part of the nave aisles appears to be of later date, perhaps as late as the second quarter of the fifteenth century, and by a different hand to the rest of the nave glazing. It is more refined and delicate in treatment, moreover the canopy tops still remaining shew little figures of angels framed in openings. This is a common characteristic of fifteenth century

design, but, as it appears nowhere else in the Cathedral, we may assume that a different artist completed the nave glazing. Several portions of the nave glass of a very important character have been removed into the easternmost window upon the north side of the choir clerestory. It would perhaps be better to defer a description of this glass until we enter the choir itself.

#### SOUTH TRANSEPT.

The remains of ancient glass in the south transept are but trifling. The northernmost window upon the east side contains six shields, whereof five are early seventeenth century work, whilst the sixth is modern. Three of these shields display the arms of the See of Winchester, "Gules two keys and sword in saltire, argent, and or," a fourth, the arms of France (modern) and England, quarterly. A fifth is charged with the arms of Young "Argent, three piles, sable, in chief three annulets or." and placed upon yellow rays on a blue enamel field. The tracery openings contain a few insignificant fragments, the most important being a Yorkish sun in splendour, brought from some other window: "Now is the winter of our discontent made glorious summer by this sun of York."

#### CHOIR.

The glass in the choir may be divided into three distinct periods. (1) The portions brought from the nave, dating c. 1404—1420. (2) The glass inserted in choir during the middle of the fifteenth century, probably by Bishop Waynflete's directions: (3) The glass inserted during the Episcopacy of Richard Fox, 1501—28.

First, as to the glass brought from the nave. As already mentioned, several portions of the nave glazing were removed into the choir and placed in the upper main lights of the easternmost window in north choir clerestory. Winston says that "four figures" were moved, and adds the comment that "the head of the westernmost figure, a female, is as fine as anything that I have yet seen in glass of this, or any other period." Winston

was not quite accurate in saying "four figures," as it is evident that at least two of them are made up of portions of more than one person. Moreover, the lower half of yet another figure is situated in the easternmost light of the next window westward, upon the same side.

The description of these figures is briefly as follows. Easternmost window on north side. Left to right:—

No. 1. A crowned female saint, wearing a loose white mantle, gathered up into many folds, over a close-fitting blue robe. In one hand is a short saw with yellow handle. The rich crimson background has the acanthus leaf pattern.

No. 2. A make-up of two distinct figures. Top, the upper half of a saint clad in deep crimson robe, over which is a white mantle bordered with gold, and holding a long sword up over shoulder. The background is blue. The second part consists of the lower half of a figure, placed upon a crimson field enriched with acanthus leaf pattern, and wearing a white mantle, much stained with yellow over a blue tunic or gown. In its right hand is the base of a sceptre.

No. 3. Here again is a make-up of two distinct figures, the top half consisting of the upper part of the lower panel in the light just described. This figure proves to be that of a Royal saint, nimbed, crowned, and holding sceptre. It is vested in a blue tunic, over which is a white mantle. The background is crimson. The second half depicts the lower part of a figure, vested, apparently in white chasuble (much broken), blue dalmatic with yellow fringes, and white alb with stained apparel. On right is the staff of what may have been a crozier. The field of this panel is likewise crimson.

No. 4. Here is the very interesting, and nearly perfect figure of St. Laurence, holding a small white gridiron. He is vested in white dalmatic, profusely enriched with golden patterns, and fringed with crimson. The alb beneath is now a patchwork. The amice is likewise crimson. At feet is name S. Laurentius. The background is blue.

## NORTH CHOIR.—FIRST PERIOD OF GLAZING.

All these figures are much too narrow for the spaces they occupy, the gaps being filled in with debris chiefly of the same date. The rest of the glass in this window is of the *third* period of glazing, and will be considered in due course.

In the easternmost light of the next window westward is the lower half of a deacon, vested in white dalmatic fringed with crimson, over a white alb. The background is blue, with acanthus leaf diaper. This likewise forms a part of the nave glazing.

The second period of glazing may be considered to date c. 1450—60. The glass to be described under this heading consists of all the work in the three westernmost windows upon the north side of choir clerestory (with the exception of the lower part of the deacon just described) together with all that remains in the south clerestory. Winston's comment upon this glass is worthy of notice. He says: "The next glass in order of date is in the heads of the three westernmost windows on north side of clerestory . . . . . it consists of canopy work and cherubim." "The four figures in the upper tier of lower lights in the easternmost of these three windows are of the same time, and appear to be in their original position. The eight figures and canopies in the upper tier of the two easternmost windows on the south side of this clerestory are likewise of the same date, but these are all too short by six or ten inches for the spaces they occupy, which would cause a suspicion of their having been removed from some other windows. All this glass is, I think, of the close of Henry VI.'s reign."

The arrangement of the northern windows is briefly as follows. The three top lights of tracery each accommodate a demi-figure of a winged and feathered cherubim. The second row contains six full-length figures of cherubim, each with six wings, their bodies, arms, and legs covered by golden feathers. These figures stand upon golden wheels, which in turn are balanced upon tessellated pavements. The backgrounds are ruby and blue.

The main lights of the first and second windows retain canopy tops in their lower tiers.

The third window from the west retains important remains of its original glazing, consisting of two nearly perfect figures of prophets together with halves of three others, placed upon alternate fields of blue, and rich warm crimson red. They are nimbed, and the colour of their gowns alternates with that of the fields whereon they are placed. Their names were originally inscribed across the fronts of the tessellated bases whereon they stand. Some fragments of names still remain, notably in the second light from the west, where we can still read: ". . . os. p.pha," presumably for "Oseas propheta," for, as we shall presently see, the prophet Amos is included among the figures now inserted in the great east window of the choir. A noticeable feature of this glass is that the shafts of the canopies contain niches with tiled floors whereon crouch golden lions.

#### SOUTH CHOIR CLERESTORY.

The glass in the first two windows from east upon the south side of choir clerestory, is also of the same date, and by the same artist, as are the shattered fragments in the westernmost window. These figures are, however, much more made up and repaired, and only four, namely those in the easternmost window, have the lions in little niches half-way up the canopy shafts. The figures, which are all placed upon blue or ruby fields, and whose gowns alternate in colour with that of their backgrounds, also appear to represent prophets, whereas we should have expected the southern windows to contain the Apostles, in contrast to the prophets in the northern windows.

The bases upon which these figures stand have been much tampered with and made up with alien fragments, so that it is by no means certain that the inscriptions are correctly placed. As noted by Winston, the figures are all too short for the spaces they occupy, but it must be remembered that the choir was considerably altered during Bishop Fox's time, and, as he, or rather the glass painters in his employ, decided to keep and repair the older



glass rather than to replace it with new work, we cannot now ascertain how this series was originally arranged. It is possible that the windows were rebuilt, and the glass reinserted therein.

Mr. Westlake<sup>1</sup> points out that the composition and details of all this glass, are very like to that in the east windows of Ante Chapel in All Souls College, Oxford. "The lions in the shaftings and the turret like finials are," he says, "specially plentiful in the work at Winchester, and at Oxford." The faces of the figures of both series also agree in type, and there are many other points of resemblance. We are fortunate in possessing the name of the artist who worked at All Souls College, and in all probability also at Winchester, as the following item dated 1442 appears in the College accounts:—"Payment to John Glazier (Johanni Glazier) hired by my Lord of Canterbury, for glazing 8 windows in the body of the Chapel, for glazing one window in the Warden's Rooms, and for glazing six small windows in Nave of Chapel, at 12*d.* per square foot."<sup>2</sup> "My Lord of Canterbury" is Archbishop Chichele, founder of All Soul's College, who died in 1443.

The figures themselves may now be briefly described. As already noted there are apparently eight prophets standing on tiled bases beneath canopies. Two figures are, however, very much made up, and the others are more or less fragmentary. Details are as follows. Easternmost window, left to right:—

No. 1. Apparently a make-up of two figures, the top half is muddled, and placed upon a blue field. The second half contains the lower part of a figure, wearing white mantle over a blue gown and placed upon a crimson field. The front of the tessellated base is lettered "Sophonias. p.pha" for Zephaniah prophet.

No. 2. A mere patchwork of debris, apparently fragments of several figures from this series.

<sup>1</sup> History of Design in Painted Glass, Vol. III.

<sup>2</sup> (Solut Johanni Glasier locato per domin. Cantuar ad vitrandum 8 fenestras in corpore capellæ ad vitrand unam fenestram in studio gardiani, ad vitrandum 6 fenestras minores in navi capellæ per pedem quadratum 12*d.*)

No. 3. A figure with white nimbus, and yellow hair and beard. He is vested in ruby gown over which is white mantle, and placed upon a blue background. The name is lost, except for the termination "p. pha." for "propheta."

No. 4. Here is a figure wearing white mantle over blue gown, and placed upon a crimson field. He wears a crimson hat, and has golden halo. The name is illegible, except for "p. pha."

#### SECOND WINDOW FROM EAST.

This glass appears to be slightly earlier in date, and also differs in a few details, notably that the lion niches are absent from the canopy shafts. The faces are more blurred and the inscriptions faded. The figures are as follows, left to right:—

No. 1. A nimbed personage, wearing deep crimson hat, and vested in ruby gown over which is white mantle. The background is blue. The base still retains part of its inscription apparently "M . . . . chi . p.pha."

No. 2. A figure in blue gown with white mantle, the field is crimson and very much patched. The name on base is now illegible.

No. 3. A figure in ruby gown with white mantle. The halo is white with golden border, and the face is much blurred. Background blue. Name now illegible.

No. 4. Here is a figure robed in blue over which is white mantle. The background is crimson. The base is broken and name illegible.

In the tracery of the westernmost window upon this side are some shattered figures of cherubim, resembling those upon the north side; whilst two of the upper main lights still retain canopy tops.

The third, and most important portion of the choir glazing, is undoubtedly that inserted during the episcopacy of Richard Fox. The glass inserted during this period may readily be distinguished, as all the windows contain scrolls bearing the Bishop's motto "Est Deo Gratia" together with a golden brown pelican, which apparently was his emblem. Fox appears to have glazed

both choir aisles, together with the great east window, and at least one of the easternmost pair of choir clerestory windows, as the north eastern window still retains glass of this date in its tracery lights.

It will perhaps be as well to commence with the great east window. As seen to-day, this window is practically a make-up of glass taken from other windows. The only portions of the original glazing apparently consist of the two kneeling figures, depicting the Blessed Virgin, and St. John the Baptist, together with the two angels blowing trumpets, four angels holding shields, and the two scrolls bearing the Bishop's motto "Est Deo Gratia," which are placed in two small lights near the top of the window. The original design is in dispute. Winston, who dated the glass as "a little earlier than 1525," and who regarded it as "nearly perfect as painted glass can be," considered that the two outermost figures in the bottom row were *in situ*, which would suggest that he imagined the window to have originally contained single figures beneath canopies.

On the other hand a later writer, Mr. N. H. J. Westlake, F.S.A.,<sup>1</sup> who has made a very careful examination of the window, is of opinion that *all* the figures (with the exception of those specified above), came from other windows, and that the original design was a "Doom" or Last Judgment, as in the great west window at Fairford. Mr. Westlake's careful analysis of the window is far too lengthy to give here, even in brief, but his most valuable work should be studied by all who are interested in the subject of ancient painted glass in general and of the Winchester windows in particular.

Drawings of the various figures as they existed in 1844 were made by Mr. Owen Carter, and published together with a brief (and in many respects, a very inaccurate) description in a periodical entitled "Quarterly Papers." By comparing these drawings with the glass as it exists to-day, we can see how drastic was the "restoration" of 1852, and how greatly the appearance of some of the figures was changed.

<sup>1</sup> History of Design in Painted Glass, Vol. IV.

The contents of the window, as we see it to-day, are as follows. In the topmost row are figures of the Blessed Virgin and of St. John the Baptist, each facing towards the central light and kneeling upon clouds. The Virgin is nimbed and crowned and wears a blue mantle, while St. John is clad in a brown camel hair tunic over which is a crimson mantle. The central figure is modern. Originally no doubt this light was occupied by a figure of Christ in Majesty, but this was destroyed by the fanatical Bishop Horne,<sup>1</sup> and its place filled by a figure of St. Bartholomew (illustrated by Carter), taken apparently from a nave window. This, in turn, was removed, and unfortunately was allowed to be taken away to South Kensington Museum, where it may still be seen.

Second Row. Here are three figures which have evidently been cut down to fit their present places, with the result that their feet, together with the bases upon which they once stood, are completely lost.

No. 4 (For numbers refer Plan II., on next page). A figure which Carter calls Henry VII., but which evidently represents a prophet, wearing white gown with deep hanging sleeves, and ruby tippet. At back is richly diapered blue curtain reaching to shoulders.

No. 5. A figure termed by Carter "Bishop Fox," in reality that of a sainted ecclesiastic, vested in white chasuble with golden pallium, holding a crozier, and placed against a ruby curtain.

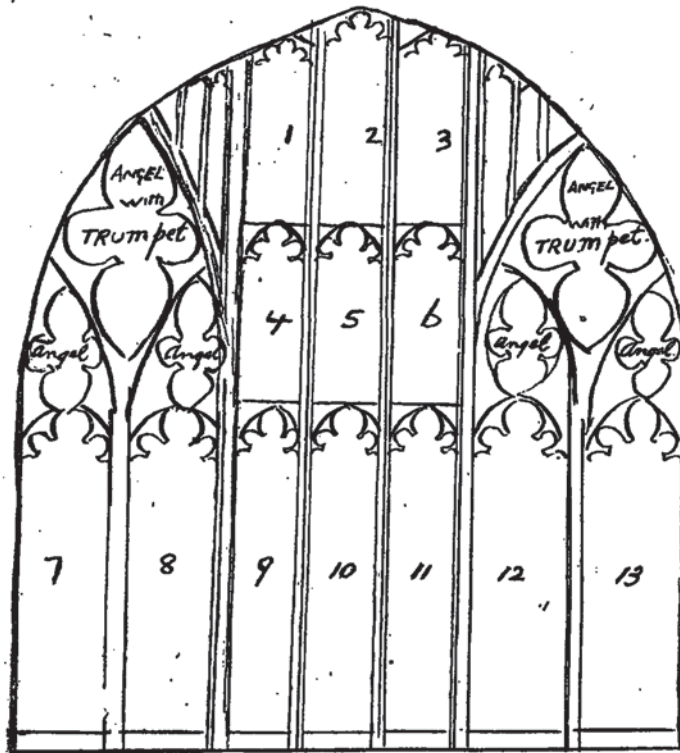
No. 6. A figure which Carter calls "Ethelwulf," presumably on account of a fragment lettered "Ethe," which is inserted in the middle of its body. In reality it is that of the prophet Amos, wearing a grey green tippet over a white gown with wide sleeves, and holding a scroll inscribed "Qui edificat ascensionem suam," part of a passage in the ninth chapter of the Book of Amos. The background is crimson. Probably the two prophets formed part of the original glazing of the north east clerestory window.

The third row contains six, more or less made up and repaired, figures, together with a composite muddle representing a seventh.

<sup>1</sup> He also destroyed the Cloisters and Chapter House.

No. 7. A mitred figure holding crozier, and vested in crimson cope, placed against a marone curtain. Beneath is "Sanctus Swythinus."

No. 8. A made up figure consisting of the lower part of a white robed person standing on a base lettered *Scs § petrus § ora*; the shoulders and upper part of a Royal figure vested in white mantle, and ermine tippet over marone tunic, holding a sceptre, and finally the nimbed, mitred head of some destroyed ecclesiastic. The whole is placed against a blue eurtain, and surmounted by a canopy belonging to yet another panel. At the



Plan II. GREAT EAST WINDOW OF CHOIR.

[Drawn by F. D. Le Couteur.]

"restoration" of 1852, this "figure" received a huge golden key, and is usually described as St. Peter.

No. 9. A figure of the prophet Jeremiah, but very much "restored." He wears white tippet and blue gown. The green under-robe is new, as is the surmounting canopy.

No. 10. St. Andrew, robed in white mantle over crimson gown, and holding a saltire cross and a book. The curtain is green. The canopy and most of background date only from 1852.

No. 11. The prophet Haggai. This figure was little more than a mosaic of debris until the "restoration" of 1852, when it received drastic attentions. The head is apparently an insertion. The surmounting canopy is new. The figure wears white mantle over grey blue gown. The curtained background is purple.

No. 12. The figure of St. Paul, holding long sword and wearing white mantle over a purple gown. The surmounting canopy was altered in 1852. The curtain in background is dull blue.

No. 13. A figure which Carter calls William of Wykeham, but which is really that of some sainted ecclesiastic, wearing marone chasuble, The lower part of the panel is new. The curtain in background is dull blue in colour.

The quatrefoils in tracery contain four angels placed upon blue fields, wearing white robes and coloured wings. They are depicted as holding shields, each charged with the arms of one of the Sees held by Bishop Fox, namely, Exeter, Bath and Wells, Durham, and Winchester, impaling Fox's own coat of arms, "Azure, a pelican or." The two large quatrefoils each contain an angel blowing a golden trumpet, and placed upon a crimson field.

#### NORTH EAST WINDOW OF CHOIR CLERESTORY.

This window was once filled with Bishop Fox's glass, a fact duly noted by Winston. The tracery lights still remain almost intact, as do several canopy tops in the main lights. This glass is of a very remarkable character, and should be carefully examined. It is almost unique in being a close, and fairly accur-

ate copy of yet older work. The artists employed by Fox evidently had received instructions to copy the earlier glass for the sake of preserving a uniform appearance, and they performed their unaccustomed task very well indeed. The figures are arranged in exactly the same manner as those in the traceries of the other windows upon this side. They are placed upon backgrounds of alternate dull red and blue, and stand upon golden wheels. The most noticeable difference is that the yellow stain used is of a reddish brown hue. The topmost light, however, differs in design by containing a white robed figure, holding a shield with arms of See of Winchester impaling those of Bishop Fox.

It is most unusual to find a mediæval glass painter deliberately setting himself to copy older work in this manner. The only other known instance, in England at least, occurs at Exeter Cathedral,<sup>1</sup> where, in 1389, Robert Lyen, a glass painter of that City, was entrusted with the task of filling with coloured glass certain vacant lights in the recently enlarged east window of choir. The much earlier glass, consisting of figures under tall canopies of Decorated character surrounded by foliate borders, had been retained, and, in order to keep the general appearance of the window as uniform as possible, Lyen was ordered to copy the clumsy archaic Decorated canopies, instead of surmounting the new figures with graceful open "Perpendicular" erections. His work may be seen to this day.

#### CHÖIR AISLES.

We must now turn to the choir aisles. These windows retain very important and interesting remains of their original glazing, consisting of canopy tops, small tracery figures and scenes in the Life of the Blessed Virgin. The glass in the north aisle windows is apparently *in situ*, and may be described as follows.

Each window retains four figures of female saints standing upon tessellated pavements, beneath small canopies supported by

<sup>1</sup> Refer to a paper: The Great East Window in Exeter Cathedral, by F. Morris Drake (published in Exeter).

shafts. The backgrounds consist of coloured curtains reaching to a little above their shoulders, above are small windows. Across the bottom of each panel is a label inscribed with the name of the saint in question. The topmost pair of lights in each window retain some important incident in the Life of the Virgin Mary, whilst in smaller openings may be seen the pelican and Bishop Fox's motto "Est Deo Gratia."

The details briefly are :—

NORTH CHOIR AISLE.—WESTERNMOST WINDOW.

Top. "The Adoration of the Magi."

On left, the Virgin robed in blue is seated with the Infant Saviour in her lap, whilst on right, are the Magi, the foremost figure kneeling, wearing ruby mantle and ermine tippet, whilst the others, clad in blue and in green, are standing behind. Both these figures wear golden crowns.

SECOND ROW.

No. 1. St. Mary Magdalene, a figure in green dress, over which is white mantle, she holds golden box of ointment. Beneath is "S. Magdal."

No. 2. A figure in blue dress and white mantle, holds a breast in golden pincers. Beneath is "S<sup>ca</sup> Agatha." (St. Agatha was born at Catania in Sicily, and was martyred during the persecution of Decius, A.D. 251.)

No. 3. Broken remains of a figure in blue dress and white mantle, head, emblem, and name alike all lost. Carter, writing in 1844, says that this window contained a figure of St. Agnes, so mutilated as not to be worth drawing. (St. Agnes was a Roman girl only 13 years of age, who was martyred in the year 303 during the Diocletian persecution.)

No. 4. A figure in emerald green dress and white mantle, holding golden palm branch. "S<sup>ca</sup> Prisca." (St. Prisca, aged only 13, was ordered by the Emperor Claudius to sacrifice to idols, was tortured, and finally beheaded in about the year A.D. 50.)

The backgrounds of these lights are alternately marone and ruby.



## THE CENTRAL WINDOW.

## Top. The Purification of the Virgin.

On left, the Virgin, in blue, is attended by St. Joseph, wearing green hood over head and carrying two doves in a basket. On right, the priest's head alone remains, this light should contain the priest standing behind an altar, upon which the Child Jesus sits or stands.

## SECOND ROW.

No. 1. Figure in blue dress and white mantle holding sword. The curtain behind is ruby. Beneath is "S<sup>c</sup> Lucia." (St. Lucy was the daughter of a wealthy family of Syracuse, who was slain by the sword in the year A.D. 303.)

No. 2. A figure in white mantle over marone brown dress, placed against a purple curtain and holding a brazen bed. "S<sup>c</sup> Fi[des]" St. Faith. (St. Faith was martyred in A.D. 287 at the order of Dacian, Governor of Spain, by being roasted on a brazen bed. The crypt of St. Paul's Cathedral, London, is dedicated to her.)

No. 3. The lower half of a figure in emerald green dress, holding a golden arrow in either hand. At sides may be noted small figures of kneeling women. Beneath is "S<sup>c</sup> Ursula." (St. Ursula was a British princess who went on a pilgrimage to Rome accompanied by eleven thousand maidens. On their return they were all slain at Cologne, which was then besieged by the Huns. This took place in A.D. 451.)

No. 4. A female figure holding books, and wrapped in white mantle with green dress shewing at feet. "S<sup>c</sup> Petronilla." (St. Petronilla is said to have been the daughter of St. Peter the Apostle, and to have been cured by him of paralysis, but very little is known of her history).

## EASTERNMOST WINDOW.

Topmost lights. The Coronation of the Blessed Virgin. On left the Virgin crowned, is seated upon a golden throne, wearing ruby dress and deep blue mantle. On right is a make up, among which will be noted part of a ruby gown and of a golden throne, being the remains of the figure of Christ once here. Also note a nimbed head wearing fillet, probably that of the Archangel Gabriel, from an Annunciation.



**Figure II. HEAD OF VIRGIN FROM "CORONATION."**

Easternmost Window North Choir Aisle.

[Tracing by N. C. H. Nisbett, Esq.]

## SECOND ROW.

No. 1. A female figure in long white mantle bordered with gold, over ruby dress, and holding keys. Beneath is "Sca Sitha."

(St. Sitha, or Zita of Lucca, is the patron saint of house keepers, and of maid servants. Sir Thomas More says of her: "St. Sythe women get to seke their keys." She died A.D. 1332 aged 60. St Sitha should not be confused with St. Osythe who was quite a different person.)

No. 2. A figure in white mantle over blue dress, holding a tower. "Sca Barbara." (St. Barbara was the daughter of a wealthy Greek named Dioscorus, who revealed her adherence to the Christian religion during her father's absence from home. Some workmen were engaged in erecting a bath-room, and by her orders they increased the number of windows from two to three. Upon his return he inquired the reason for the change of plan; whereupon she explained that the three windows were intended to represent the Three Persons of the Trinity. Her father in-

furiated at this confession; ordered her to be decapitated. This took place in the year A.D. 235.)

No. 3. Crowned figure in white mantle over marone brown dress, holding sword, at feet is a golden wheel. "S<sup>c</sup> Katerin." (St. Catherine of Alexandria, who received the crown of martyrdom in the year 307.)

No. 4. A figure in crimson dress and white mantle, at feet is a blue dragon. "S<sup>c</sup> Margarita." (St. Margaret of Antioch was tortured by order of Olybrius, prefect of Pisidia, and finally decapitated in the year 306.)

It is interesting to note that no less than six of these saints, namely, S.s. Katherine, Margaret, Ursula, Sitha, Barbara, and Mary Magdalene, are to be found in the fine ancient glass *c.* 1480 that now fills the east window of Fromond's Chantry in Winchester College.

Most of the main lights of these windows retain rich canopy tops of varied designs placed upon green, blue, crimson or marone coloured fields.

#### SOUTH CHOIR AISLE.

The easternmost window contains some interesting figures of Jewish kings, together with important fragments of a Nativity. This fine glass was formerly in the westernmost window on the same side, but, being quite invisible, owing to the close proximity of the transept wall, it was removed and carefully releaded in its present position in October, 1914.

The topmost pair of lights contains the Nativity. On left is the Virgin attired in white, kneeling in adoration of the newly born Infant Saviour who lies upon her long blue mantle. The right hand light contains a headless figure, also kneeling, and wearing a long purple mantle over white gown, probably intended for St. Joseph. Overhead hovers a small white robed angel holding a scroll lettered "Gloria in excelsis."

It is probable that the topmost lights of the other windows upon this side originally contained earlier scenes from the Virgin's life, possibly the Marriage, Annunciation, and Visitation.



Figure III. INFANT SAVIOUR, from "Nativity."  
Easternmost Window South Choir Aisle.

[Tracing by N. C. H. Nisbett, Esq.]

The second row contains three figures, clad in royal robes and holding gold sceptres. They are:—

1. Ezechias, in rich ruby crimson, lined with white, and wearing blue turban.
2. Achaz, crowned, and wearing marone pink robe with ermine tippet over deep blue tippet. He holds both orb and sceptre.
3. Amon, in long blue gown with golden borders, and golden chain over shoulders.
4. Debris put together.

Possibly the traceries upon this side were filled with a series representing the Royal Genealogy of Christ, as in a Jesse window.

The westernmost window, whence this glass was removed, retains several canopy tops, whilst in the traceries will be noted Bishop Fox's pelican, and also the white rose of York crowned. The latter no doubt alludes to Queen Elizabeth of York, mother of Henry VIII., who, it is worthy of note could claim to be daughter, sister, niece, wife, and mother of English kings. All this glass appears to have been the work of one firm, though doubtless several artists were engaged upon the work. It is

probable that the glazing was inserted during the later years of Bishop Fox's tenure of the See, say between 1517 and 1528.

#### LADY CHAPEL.

These windows were once filled with rich painted glass, but all that now remains was collected when the present glass was inserted, and, after being carefully re-leaded, and the missing parts supplied, was put into the traceries of the east window. It consists of the figures of Apostles and Bishops, together with an ecclesiastic, vested in a blue cope and kneeling at a desk. The glass differs in workmanship from that in the choir. It may date about the years 1500—1510.

#### CHAPEL OF THE GUARDIAN ANGELS.

(North of Lady Chapel.)

The north window retains a few scraps of early fifteenth century glass. These are collected in the tracery lights and appear to represent the remains of small figures beneath canopies.

#### NORTH TRANSEPT.

The northernmost window in the eastern wall retains a few pieces of its original glass. The southernmost window upon the same side contains some pieces of seventeenth century glazing consisting of golden rays upon blue enamel fields, and of a small cherub, also upon a blue field.

The scraps now inserted in centre light of southernmost window were found stored away, and were put together in their present order during the autumn of 1917. They consist of fragments from various windows, probably removed therefrom when modern glass was inserted.

The most important pieces are: A head with curly hair and beard; a "crown of thorns" border from which springs a spray of golden lilies, drawn in yellow "stain" on white glass (a similar border may be seen in east window of north transept at St. Cross); the lower half of a golden feathered angel emerging from white clouds which are powdered with golden stars; several pieces of 15th century canopy shafting, one with a little angel's head thereon (probably taken from a nave aisle window); one or

two pieces of 14th century glass with foliage traced thereon in black outline ; a piece of 16th century canopy work drawn in brown smear with stained pinnacles, which formed part of the quire aisle glazing ; and a piece of glass with "stained" golden rays upon a "painted" quarry field.

#### GLASS IN THE LIBRARY.

Here are some interesting pieces of ancient glass, chiefly of sixteenth century date, brought from other places. They are as follows :—

1. In a south window a small canopy drawn in pink "matt" and stain on white glass, and placed upon ruby with green below. In the middle of the central part is the figure of a man, holding a halberd and wearing doublet with very large puffed sleeves slashed with yellow, tight trunks and hose. On his head is a cap in which is set two long feathers.

2. On the window ledge of east window are two panels of glass. (a) Part of the glazing of a nave window quatrefoil with white rose centre and foliage springing therefrom. (b) A panel depicting Herodias mutilating the decapitated head of St. John the Baptist which lies in a dish supported by the executioner.

This man stands upon the right wearing a purple tunic ornamented by wavy brown lines and over it a green scarf. At throat is a brooch made up of brown roundels. His hair and beard are white, picked out of enamel brown smear, which is wiped out in places to obtain high lights. On his head is a blue cap. He supports the dish in both hands. In it lies the decapitated head of the saint, the hair and beard being drawn in reddish "matt" and the blood indicated by red "stain."

On left is Herodias wearing golden coronet from which hangs a pale red veil ornamented with darker red stripes and bordered with stain. Her features are carefully drawn and shaded, the lips being delineated with red enamel. She wears a yellow bodice ornamented with a reticulated pattern in red. At throat is brooch of blue and white. One sleeve is visible, ruby in colour, and the forearm enriched with a black reticulated pattern. At wrist is a white ruffle. The sleeve is cut away at elbow, to expose an under

surface of blue ornamented with a pattern of red outlined squares each enclosing a small circle. The dress is blue. She holds a sharp pointed knife with red handle, and with it she cuts gashes in the forehead of the head on the dish before her.

Between the figures is a table, covered by a white cloth ornamented with a design of squares enclosing dots. On it lies a small yellow box and sundry red berries with green leaves drawn in enamel. On left of Herodias is part of a pillar, and between the figures is a clumsy diapered background with white foliate patterns picked out of a smeared field. In bottom left hand corner is a strip of yellow glass wherein three pieces of coloured glass have been inserted in holes drilled out to receive them. This piece of glass appears to have no connection with the picture, but is interesting in itself as illustrating an example of mediæval skilled craftsmanship. During the second half of the fifteenth century the practice developed of treating glass in this manner. It is said to have been a test of good workmanship, and that the artist who could successfully accomplish the task of grinding out a hole or holes and inserting a piece of another colour, without cracking the glass, earned the title of "master glazier."

The panel just described measures 24 inches by 19½ inches. It is probably French work of early sixteenth century date, but beyond the fact that it was found amongst some rubbish in the Library years ago, nothing seems to be known of its earlier history.

In conclusion, I beg to gratefully acknowledge the kindness of the Dean and Chapter in permitting me access to all parts of the Cathedral, as well as to the Library. Also to N. C. H. Nisbett, Esq., and to Herbert Chitty, Esq., my thanks are due for most valuable help, also to the former for loan of photographs and tracings. For the other illustrations I am indebted to Mr. C. S. Beloe (for Plate I.), to Messrs. Salmon & Son (for Plate III.), and to Messrs. Methuen & Co. for permission to reproduce the block of "Thomas the glass painter."



CHRISTCHURCH PRIORY. No. 14.

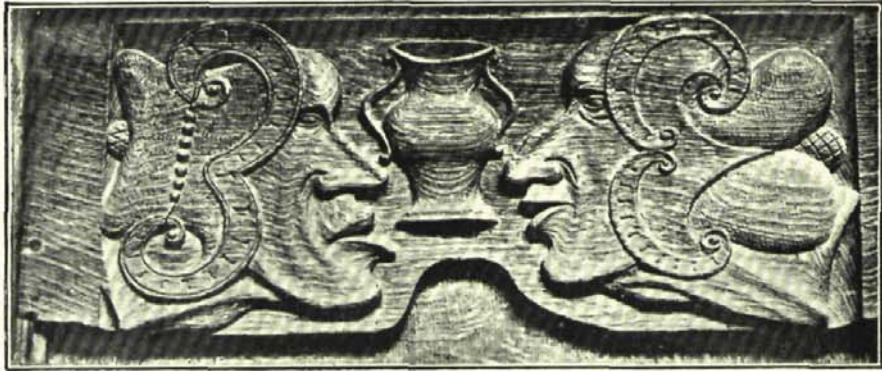


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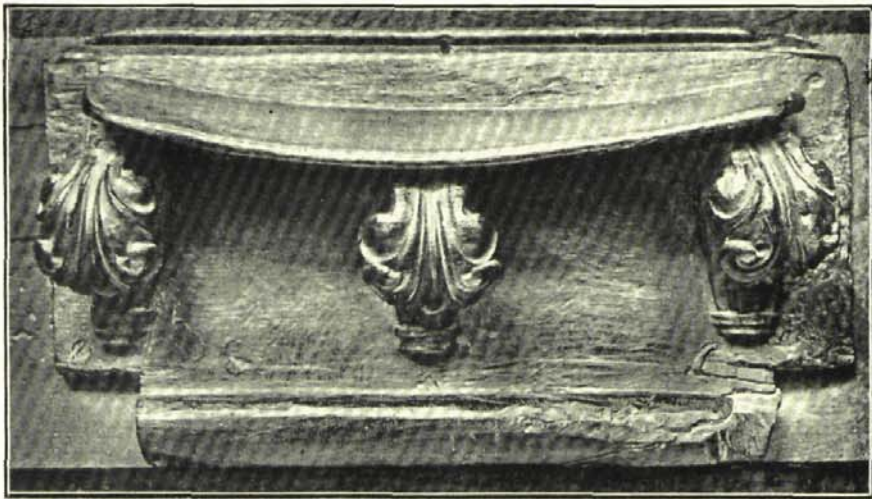


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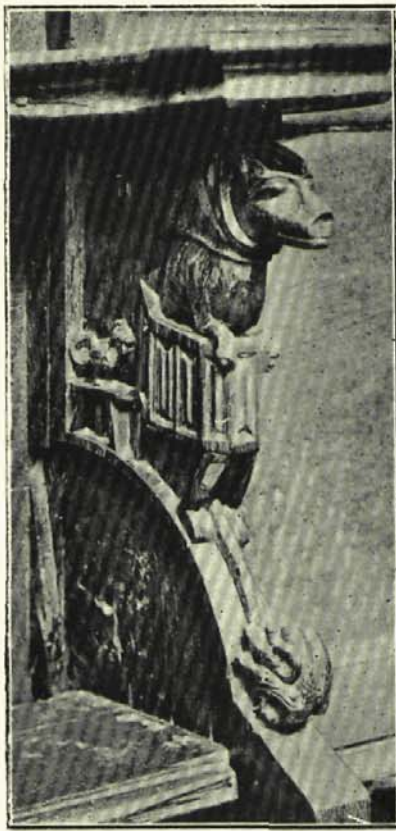




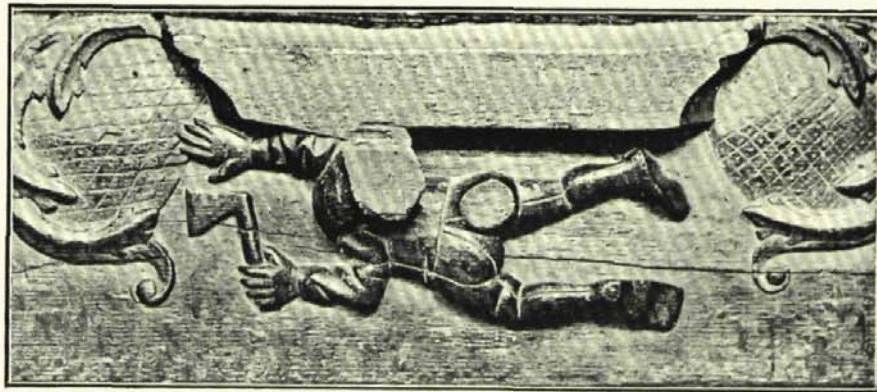
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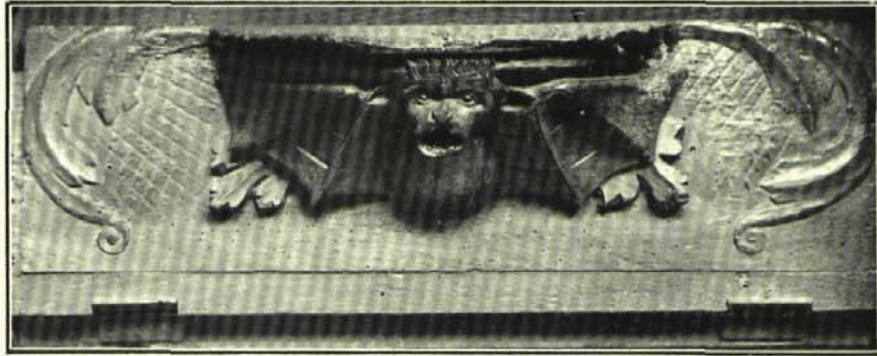
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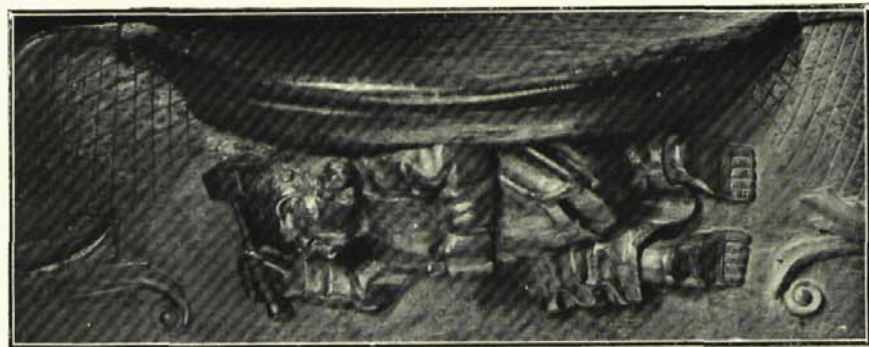
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CHRISTCHURCH PRIORY. No. 3.



CHRISTCHURCH PRIORY. No. 4.



CHRISTCHURCH PRIORY. No. 5.



CHRISTCHURCH PRIORY. No. 1.



CHRISTCHURCH PRIORY. No. 2.