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OF

Ornamental Glazing Quarries,

COLLECTED AND ARRANGED

FROM ANCIENT EXAMPLES,

BY

AUGUSTUS WOLLASTON FRANKS, B.A.,

TRINITY COLLEGE, CAMBRIDGE.

IF STUDIOUS; COPY FAIR WHAT TIME HATH BLURRED.

George Herbert.

LONDON,

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. ROW AND ROW
OF FAIR-SHAPED FACETS RICHLY SHEW
THEIR POINTED DIAMOND FORM.

Scott's Marmion.

OXFORD:

PRINTED BY I. SHRIMPTON.

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TO

CHARLES WINSTON, Esq.,

AUTHOR OF

“Hints on Glass Painting,”

THIS COLLECTION OF QUARRIES IS DEDICATED

BY HIS FRIEND,

THE EDITOR.

ADVERTISEMENT.

THIS collection of patterns has been published more with the view of giving specimens of the variety of devices to be found in medieval quarries, than of furnishing examples for imitation. This last object, however, has not been entirely overlooked. The engravings are of the full size, and, with the exception of the lines being black instead of brown, are as faithful representations of the originals as could be obtained. Should any mistakes have occurred, the Editor trusts that they will be looked upon with indulgence, especially when the difficulties attending the material copied, and the troublesome access to it, are considered.

The Editor must take this occasion to express his gratitude to Charles Winston, Esq., for his assistance and advice, to J. G. Waller, Esq., and other friends, for the use of drawings, and to Mr. De la Motte for the fidelity with which he has executed the engravings.

Trinity College, Candlemas, 1849.



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A Book of Glazing Quarries.

PAINTED windows may be divided into two classes : the one, in which the design is composed of figures either single or in groups ; the other, in which it consists of patterns only ^a. The former, when good, are undoubtedly the finest productions of the art ; they require however more especially the hand of an artist, not a mere glass stainer ; if therefore from lack of funds or other causes it is impossible to employ a good artist, the latter class will be found the best suited for imitation. Of these pattern windows a very simple and elegant variety is formed by painting devices on the common quarries, and supplying a few ornaments and a border. By quarries are meant the lozenge-shaped panes with which windows in old buildings are generally glazed. The word is apparently derived from the French *carré* or *carreau*, meaning a four-sided figure ; or perhaps it is a corruption of the older word *quarrel*^b, which seems to come from *quadrellum*, a small square.

In the following pages, those quarries only are treated of in which the ornament of each pane is complete in itself ;

^a This division does not pretend to be more than a very general one ; for the details of pattern windows occur sometimes in the back-grounds to figures, and heads of figures occasionally form the centre ornaments of pattern windows.

^b This word appears in the accounts of Little Saxham hall, (vide "Glossary of Architecture,") and in the account rolls of the reign of Edward the Third, (Hints on

Glass Painting, vol. i. p. 337.) In the latter case it may possibly be intended for the small openings in the heads of the windows, as the word is so employed in the agreement for glazing the Beauchamp chapel, Warwick, printed in Nichols' description of the building, "Item all the katures (quatrefoils), quarells, and oylem'nts."

not that the running patterns of foliage which spread themselves over the whole light, like vines over a trellis, are underrated, but because the space required to do them justice would be greater than the dimensions of this book would admit.

Little attention comparatively has been hitherto paid to this elegant mode of ornamenting windows. The Cambridge Camden Society published in the "Instrumenta Ecclesiastica," three plates of quarries; these however would be apt to mislead, as the varying strokes of the originals are represented in them by a thin double line of uniform breadth; thus a stiff and modern appearance is given to the patterns, which are otherwise very good. Other designs are engraved in the second volume of the Ecclesiologist; some of which reappear in these pages, though in all cases drawn from the originals. A few other examples may be found scattered through topographical works, and others appear among the illustrations to "Hints on Glass Painting." The Architectural Society of Exeter also is about to publish in its Transactions twenty-four patterns from glass in the cathedral there.

The period of art to which a quarry belongs, may frequently be determined by some peculiarity in its execution and ornament, or by comparison with dated examples. These periods have been named after the cotemporary styles in Gothic Architecture: the Early English, extending from A.D. 1200 to 1280; the Decorated, from 1280 to 1380; the Perpendicular, from 1380 to 1530^c.

The chief characteristics of Early English quarries, consist in the stiff and conventional character of the foliage, the cross lines with which the ground of the pattern is usually covered, and the breadth and distinctness of the

^c Quarries were so little employed in the Cinque Cento style, that it has not been thought necessary to mention it with the others.

outlines. To these may be added the absence of the yellow stain, and the almost universal presence of bands or borders at the edges of the pane. Plates 1, 3, 2, 13, 10, are specimens of this style^d.

In the succeeding style the hatched ground very generally disappears, and the foliage becomes more natural and flowing; very early examples are in plates 4 and 5, where the foliage partakes of the stiffness of the preceding style, though more delicately drawn. To the commencement of the period belong plates 14, 15, 16, 18, 19, 23, 7, 8, 9, 21, 22, 6, 20, 17. All these, with one exception, are banded at the sides^e. About the year 1310 we find the yellow stain introduced, and it generally appears in quarries after this date. To the middle of the style belong plates 17, 28, 92, 11, 78. It is very difficult to distinguish between the later period of this style, and the commencement of the succeeding one; more especially as the same patterns frequently occur in both. To this later period however most probably belong plates 27, 30, 41, 42, 43, 38, 58, 35; of these plate 27 seems to be in its original position in a window of the north aisle of the choir of Ely cathedral, and is apparently cotemporaneous with the erection of the window in 1373. Plates 36 and 37 were most likely part of the original glazing of Merton library, built in 1376^f.

To the Perpendicular style belongs the greater part of the remaining patterns. The lines are generally thinner and

^d These numbers are arranged in the chronological order of the patterns, as nearly as they could be made out: this is also the case with the other sets.

^e This exception (plate 20) is from Exeter cathedral, where all the glass has been much mutilated and recut. It is probable that the border has disappeared in this process.

^f The mere fact of glass being found in its *original position* in a window, is not

sufficient to prove it to be of the same date as the window; for windows were frequently filled with stained glass at a period long subsequent to their erection. When however, as in the present instances, the texture of the glass would indicate a date quite as early as that of the window, we cannot be far wrong in concluding that it was put up at the same time.

less elegant than those of Decorated quarries; occasionally however they are thick and coarse. The yellow stain is almost universally employed to heighten the effect of the patterns, and elegance is replaced by rich and elaborate workmanship. In later examples the patterns are frequently shaded, (plates 70, 71, &c.,) and the enamel is of a purple black, instead of a rich brown; the cross hatched lines of the ground entirely disappear, excepting in repairs, when they are clumsily and meagrely drawn. Plate 31 is to be found in the tracery lights of an early Perpendicular window at Hildersham, Cambridgeshire; and plate 45 in some windows at Little Shelford, in the same county, put up about the year 1400. Plate 49 occurs in some Perpendicular windows at Horningsea; plates 62 and 67 are in the library of Queen's College, Cambridge, founded in 1448; and a pattern ^g somewhat similar to plate 52 occurs at Coton, Cambridgeshire, in a memorial window to John Lenton, who died in the year 1503. Nothing however is more difficult than to assign precise dates to the quarry patterns. The characteristic of the greatest importance, and in fact the only one which can be depended upon, is to be found in the texture and colour of the glass itself; this subject however need not be touched upon, as it has been already amply treated of in the "Hints on Glass Painting."

The difficulties of any chronological disposition have led to the arrangement of the patterns in this collection according to their *subjects*. The order attempted is as follows: first, leaves (1—9), and fleur-de-lis (10—12); stiff early quatrefoils (13—23), and other patterns resembling a rosette or spot radiating from the centre (24—34); patterns which seem to originate in the cross (36—59); conventional pat-

^g This pattern is engraved in the *Instrumenta Ecclesiastica*, pl. xviii.

terns, apparently derived from the fleur-de-lis (60—62); flowers (63—77); animals (78—83); sacred monograms and scrolls (85—91); royal badges and initials (92—103); rebuses and private badges (104—109); and lastly, simple letters (110—112).

Before speaking of the patterns it may be as well to notice the bands or borders which ornament the edges of many quarries; their usual position is on the two upper sides of the pane, when the lines forming them meet and run up in a vertical line to the point of the quarry, (plate 1, 3, &c.); in late Decorated glass, however, the lines often intersect one another, and the diamond thus formed at the apex is quatrefoiled, (plate 35); a third variety of finish may be seen in plate 21. In early glass, the bands frequently surround the whole quarry, in this case each band generally touches the edge of the pane at one end only, as in plate 22. In very late glass we also find the bands all round, when the lines do not intersect, but merely form an inner diamond, and the border is stained yellow. In Early English and Decorated glass, the bands average half an inch in width; in later glass a third of an inch; though an example occurs in Exeter Cathedral, in which the bands which surround the four sides are as wide as an inch, or one-fourth of the whole width of the pane. These bands are rarely found with ornaments upon them, instances however may be seen in plates 2 and 60; they are likewise never covered by the cross hatched lines of Early English quarries. In some glass in Chartres cathedral, they occupy the unusual position of the two left-hand edges of the pane, and are stained yellow^h. Instances also occur in

^h These are engraved in Lasteyrie, "Histoire de la Peinture sur Verre," plate xxxvii. The quarries form a background to a group of figures; at the bottom is an inscription, commemorat-

ing the erection of the window by Canon Thierry, in 1329. The same patterns may be found in Shaw's "Encyclopedia of Ornament," who assigns them to the fifteenth century.

which the bands are the sole ornaments of the pane, though probably only in clerestory and other elevated windows. Occasionally instead of bands the edge of the diamond is scalloped, as in plate 78, this also occurs in the Mayor's chapel, Bristol, with a device in the centre similar to that in plate 35. Their place is also sometimes supplied by narrow strips of coloured glass, leaded in, and forming an interlaced pattern; this is usually employed in the background to figures, and has a very rich effect. Instances occur, in Beer Ferrers church, Devonshireⁱ, where ornamented strips of ruby glass divide the quarries, which are ornamented with leaves; and in Limoges cathedral, where the strips are blue, and the quarries bear yellow fleur-de-lis^j. The general effect of bands is to produce an interlaced work quite independently of the patterns, which adds greatly to the effect of a painted window.

With regard to the patterns, fleur-de-lis are not as common as their sacred as well as heraldic character would lead one to expect. Instances however occur at Warfield, Shropshire; Kemsing, Kent; York minster and Exeter cathedral; the latter is stained yellow. A pattern similar to plate 14 appears at Selling, in Kent^k. In plate 18, the device is placed, so to speak, square in the quarry; a very unusual arrangement, which is repeated in plate 57, from the same church, though in a much later style. Plate 34 is apparently a sun or star. The star of Bethlehem may be found at Fen Ditton, Cambridgeshire, exactly like those on an antependium of embroidery at Campden, Gloucestershire^l. Plate 35 bears a pattern which is very generally distributed,

ⁱ Engraved in Lysons' "Magna Britannia." The figures in the same window appear in the armour which was worn about the year 1310.

^j Engraved in Lasteyrie, "Hist. de la

Peinture sur Verre," plate xliii.

^k "Hints on Glass Painting," vol. i. p. 89.

^l Vide Archæological Journal, vol. i. p. 328.

though apparently purely conventional ; it occurs at Gloucester, Bristol, Monks Risborough, Bucks. ; Good Easter, Essex ; Ockham, Surrey ; Snodland, Kent^m ; and Merton College library, Oxford. The device is also to be found on the monumental brass of Sir Robert de Bures, (1306,) at Acton, Suffolk, where it alternates with a fleur-de-lis on the embroidered work covering his cuissesⁿ. A similar pattern to plate 41 occurs at St. Martin le Grand, York. Plates 45 and 46 present specimens of a tribe of patterns very common in Suffolk, the ends of which are curled ; several varieties occur at Worlingworth and Yaxley, in Suffolk. Plates 58 and 59 are instances of quarries set square, instead of diamond wise ; they usually appear in tracery lights ; plate 59, however, fills several late Perpendicular windows in Bressingham church ; other instances may be found at Aston Rowant, Oxfordshire, and Great Kimble, Buckinghamshire. Patterns of the class to which plate 60 belongs, are very abundant, especially in Devonshire. Plate 65 occurs also at Welford and Wantage, Berks ; Ferry Hinksey, and Merton College library, Oxford. A variety of plate 66 is to be found at Much Hadham, Hertfordshire, in which the three stems issue from a kind of cup-shaped leaf. In late glass, flowers are frequently very fairly represented ; as the lily (plate 70), the wood sorrel (plate 71), the primrose (plate 72), the rose (plate 74), the columbine^o (plate 76), and the ivy (plate 77). The lily (plate 70) occurs with a rose in one of the chantries of

^m Engraved in "Hints on Glass Painting," plate xv. ; date, middle of the fifteenth century.

ⁿ This fine monument is engraved in Waller's "Monumental Brasses," part ii., and forms the frontispiece to Mr. Boustell's work on the same subject.

^o The columbine is said to be a badge of the house of Lancaster ; it appears in the spandrels to the canopy of the brass of Sir Peter Courtenay, Exeter cathedral, who died in the sixth year of the Lancastrian king, Henry the Fourth.

King's College chapel, it may be used there in allusion to the arms of the colleges of King's and Eton.

In the representation of animals, the medieval artist gave full play to his fancy. A lion's head, like that in plate 78, occurs at Redgrave in Suffolk^p; with regard to birds, they appear in every possible attitude; sometimes perched on the boughs of running foliage, as at Watlington, Norfolk; at other times playing bells (plate 79), blowing trumpets, eating worms, dragging ploughs, represented in armour, or holding a drinking cup^q. Two or three varieties of stags occur at Milton, Cambridgeshire, and at Yaxley, Suffolk. A donkey carrying a sack may be found in Exeter cathedral. Butterflies occur at Yaxley and York minster. Plate 84 is a curious representation of a mushroom; a quarry ornamented with a wheelbarrow, is in the Editor's possession, and dice occur at Cubberley, Gloucestershire.

In plate 85 is a beautiful specimen of the monogram *ih̄s*; other examples may be found at Lincoln, and Sesay, Yorkshire.

Plate 87 is a wafer in glory, this also appears on the brass of Robert Lond, at St. Peter's, Bristol, 1461. Scrolls are not uncommon, but rarely fill the entire light. At Leigh, Surrey, the motto *semper collemur* is repeated several times in the window, each word on a separate quarry; the same words appear on the scrolls which issue from the mouths of the figures on the monument of Sir Richard Arderne and wife, 1494, in the same church. An instance, where the motto is repeated on the quarries, surrounding an heraldic achievement, may be seen in "Hints on Glass Paint-

^p In this instance the lion's head is turned sideways, and the four sides of the quarry are ornamented with bands which are curved inwardly.

^q Eight curious birds from Clipsham,

Rutland, are engraved in the "Instrumenta Ecclesiastica," and others are mentioned in "Hints on Glass Painting."

^r A bunch of pears occur at Culham, Oxfordshire.

ing," plate xx. Plate 90 is probably from some collegiate building, for all the scrolls in the same window bear the names of some Christian or heathen writer. In the library at Jesus College, Cambridge, are four quarries, bearing on scrolls the names of the four Evangelists; and at Hildersham, Cambridgeshire, are similar examples with *Ambrosius* and *Astronomia* on them. Plate 91 is apparently the emblem of St. Peter.

We now come to royal badges, which are chiefly of late date. Plate 92 is hardly perhaps a badge. Other roses may be found at Reading, King's College chapel, and Hunsdon, Hertfordshire. Plates 93 and 94 are the badge of Edward the Fourth; the rose en soleil. The boar of Richard the Third is to be found at North Cray, Kent. Plate 95 seems intended for the *Planta genista*, the favourite badge of Richard the Second^s; the glass is however of much later date, and as the device also occurs in Henry the Seventh's chapel, at Westminster, it probably belongs to that monarch. The daisy which occurs at Culham, Oxfordshire; Cubberley, Gloucestershire; and Coton, Cambridgeshire, may be intended for the device of one of the royal Margarets, as it occurs carved in stone on the gateway of St. John's College, Cambridge, founded by Margaret, countess of Richmond. Two forms of the crown in the thornbush, the favourite badge of Henry the Seventh, are shewn in plates 96, 97. The latter has **H E** on it, for Henry and Elizabeth. It occurs also at Henry's chapel, at Westminster^t, and in a house at Boley Hill, Rochester; where the **E** is replaced by an **H**. At the same place are to be found the

^s The robes of the effigy of Richard the Second, in Westminster abbey, are covered with this badge of the broom plant; vide Hollis' "Monumental Effigies." The broom plant also appears on quarries at Luton, Bedfordshire, if Ly-

sons' description is correct. Vide, "Magna Britannia," Bedfordshire, p. 30.

^t In this instance the letters are H R, and the crown surmounts the thornbush; an engraving of it may be found in the "Glossary of Heraldry," p. 37.

badges of the rose and crown, and the crowned portcullis, both belonging to the same monarch. The crowned rose occurs also in North Cray church, Kent, where it is slipped; here also the portcullis appears crowned, and placed on a shield, held by a hand issuing from the clouds. It may be mentioned that the portcullis is to be found at Exeter and Kenton, Devon, though of somewhat earlier date. The **H R** in plates 98 and 99 are for Henry the Seventh. The same letters occur at Westminster, and St. Mary's, Shrewsbury. The garter in plate 100 may belong either to Henry the Seventh, or to his son and successor.

To the latter belong the initials in plates 101 and 102. The pomegranate in plate 103 is one of the most curious of the collection, it is the badge of Catherine of Aragon, and bears the motto "*Quod deus junxit homo non separat.*" It was probably put up by some partizan of the queen, though it is said that some coats of arms in the window prove the whole to have been erected before the question of the divorce was agitated. Something which may be intended for a pomegranate, surrounded by rays, is engraved in plate xli. of the *Instrumenta Ecclesiastica*.

With regard to personal devices, the initials and pastoral staff in plate 104 seem to belong to John Morton, bishop of Ely from 1479 to 1486. The bird in plate 105 is probably intended for the cock, the favourite emblem^a of John Alcock, also bishop of Ely, from 1486 to 1500. The device in plate 106 of three palm branches, is perhaps a rebus on the name "John Palmer," probably rector of Waterbeach during the same period. This occurs at Madingley, Cambridgeshire, as well as at Waterbeach, both of which churches were in the patronage of the prior of Barnwell.

^a The cock appears everywhere in Jesus college, Cambridge, founded by this munificent prelate. In a kind of loft adjoining the college hall, four

cocks are painted on the oak panels, holding Greek inscriptions, and between them is the monogram **F H S**.

The subject of the following plate is difficult to make out; it is most likely a rebus, as it belongs to the same set as the three last. John Poket was prior of Barnwell about 1460, and the two bags may be possibly pockets. At this time pockets were worn externally, and frequently cost large sums of money. A curious rebus is to be found at Lullingstone, Kent, of a peach-tree between the letters I and E, for John Peche, or Pechey. Plate 108 presents the device of a merchant's mark, somewhat uncommon on quarries, for they usually appear on shields, and were employed by merchants in the place of armorial bearings^x; another instance occurs with the last in the Master's lodge, Emmanuel College, Cambridge. Plate 109 is apparently heraldic, and may belong to the families of Blore, Bagshawe, or Bellingham, who all bear bugles in their arms. Quarries with heraldic ornaments are comparatively rare; one of great size occurs at Horton Kirby, Kent; it bears the initials I B, for John Browne, with his crest, a stork^y. Several very late examples occur at Penshurst, Kent, where shields with their quarterings are painted on quarries of the usual size, all the tinctures being represented in black or yellow. The Bouchier knot is on a quarry in private possession at Sevenoaks, Kent, and the Stafford knot appears on a quarry belonging to the Editor.

The last three plates contain specimens of single letters, which are not very common on quarries, but appear more usually in the borders. It will be seen that they are what are commonly called Lombardic capitals. This character appears to have been generally used in stained glass for single letters, the black letter being reserved for inscriptions.

^x A good instance of the use of merchants' marks instead of armorial bearings, appears in stained glass in one of the windows of Basle cathedral; it consists of a merchant's mark impaling

or, two bendlets purple; under it the date 1579.

^y Engraved in "Hints on Glass Painting," plate xxiii.

Letters were probably used as the initials of founders, or persons commemorated in memorial windows. In the great east window of Norbury church, Derbyshire, the groundwork is formed of quarries bearing the letters N, F, and suns. They are the initials of Nicholas Fitzherbert, who died in 1473, the thirteenth year of the reign of Edward the Fourth, to whom doubtless the suns refer. This Nicholas Fitzherbert was mentioned in his monumental inscription (now lost) as the builder of the church.

Letters may also allude, especially when crowned, to the saints whose figures once occupied part of the lights, as there is evidence to shew that letters in borders were so employed. On late quarries we frequently find initials tied together by strings; as R B for Robert Brassie, in the windows of the chantry founded by him in King's College chapel^z; I C for John Cotton, Madingley Church, Cambridgeshire; P C for Peter Courtenay, bishop of Exeter, in his cathedral^a.

Few examples remain of the original arrangement of quarry windows. The violence of Puritans, and the negligence of parochial authorities, have left but scanty fragments of the glorious stained glass with which every church was once filled. Quarries especially have been considered as mere dirty pieces of glass, and left accordingly to the tender mercies of the glazier.

During the Early English period, quarries play a very subsidiary part, being often employed merely to fill up the interstices between the rich bands and panels of coloured glass. A good example of arrangement occurs at Westwell,

^z Robert Brassie was elected provost of King's college in 1556, and died in 1558; his brazen effigy lies in the floor of the

chantry.

^a Peter Courtenay was bishop of Exeter from 1478 to 1487.

in Kent^b; the whole light is filled with the pattern in plate 3, surrounded by a rich border, composed of white bunches of foliage on a blue and red ground; and to relieve the monotony of so large a space of white in the centre, scales of ruby and yellow glass are inserted in the lower angles of some of the quarries. These scales are occasionally drawn on the quarry itself, as in plate 4. The preference given to elaborate designs of foliage is one cause of the scarcity of quarry patterns, during this period and the early part of the next.

In Decorated glass, quarries occupy a more important position. The general arrangement consisted of the ground, made up of quarries, usually of the same pattern, and surrounded by a rich border; in the centre of each light are inserted small circular panels containing a head, shield, or other device in coloured glass.

The lower quarry engraved in plate 5, is repeated all the way up the light, and the upper one forms a finish at the top; a similar arrangement occurs at Southfleet, in Kent. The border to the window in which plate 6 occurs, is formed by a twisting stem, from which spring large white leaves; and the space between each leaf is filled with ruby glass. The example in plate 9 is arranged in vertical rows, the leaf in the alternate rows being turned the opposite way.

At Hildersham, Cambridgeshire, the light is divided by bands of white glass into lozenges, each of which contains four quarries. (Plate 15^c.) The points where the bands intersect are filled by yellow quatrefoils, and half way between the quatrefoils a round of ruby glass is inserted in the band. The border to the pattern in plate 18

^b Engraved in "Hints on Glass Painting," plate i.

^c In this plate the borders at the edge

of the quarry have been erroneously drawn; they should be like those in plate 2.

is composed of fleur-de-lis alternating with oblong pieces of ruby glass. Borders are rarely omitted in Decorated pattern windows.

During the Perpendicular period, quarries may be said to attain their greatest development; they are both more elaborately ornamented, and more generally employed, than during either of the preceding styles; the borders lose much of their beauty, and are usually formed of oblong pieces of white glass, painted and stained yellow, placed alternately with squares of coloured glass; the colours used are generally blue or red; sometimes both are used in the same border. The centres of the lights are occupied by circles containing roses, shields, monograms, and other devices, which are frequently of white glass, painted and stained.

The pattern in plate 45 occurs at Shelford, Cambridgeshire, with a border of crowned **A** and simple crowns, divided by squares of ruby. Plate 49 occurs at Bourne, Cambridgeshire, with a border of elongated fleur-de-lis, if they may be so called, the development being the same both above and below the central band. The same pattern occurs at Horningsea, Cambridgeshire, with a border of letters. The square quarry in plate 79 is surrounded in the principal light by a border of crowned **A**, divided by blue and red glass; in the tracery lights, however, the border is supplied by a thin yellow stripe, painted on the quarry itself. It may be here noticed that tracery lights, during this period, rarely have borders of coloured glass, and that even where leaded in, it is composed of quatrefoils and other patterns, painted on white or yellow glass. The pattern represented in plate 61 fills several windows in the chantries of King's College chapel, and is without a border. When the border disappears, the narrow edging of white glass which separates it from the stone

work is usually left; though sometimes even this is wanting.

A greater variety of quarry patterns are to be found in England than in any other country. During the earlier styles of glass painting, they were replaced abroad (in France especially) by elaborate and richly coloured diapers; splendid specimens of these are to be found in the "*Monographie de la Cathédrale de Bourges.*" During the later period they were replaced, more particularly in Germany, by the round glass; of this style of glazing a full account may be found in "*Hints on Glass Painting,*" vol. i. p. 141. Specimens of French quarry glazing may be found in Lasteurie, "*Histoire de la Peinture sur Verre,*" plates xxxvii., lxii., and lxxxviii. During the Cinque Cento style, quarry glazing was frequently superseded by geometrical patterns formed by the lead lines of white glass only^d. Specimens of this kind of glazing may frequently be found in old manor houses and other domestic buildings. A beautiful collection of geometrical patterns has lately been published under the title of "*A booke of sundry draughtes,*" by Shaw.

From the perishable nature of the material, the remains of ancient painted glass are continually diminishing in number; a reference to the church notes, made during the last century, will shew how many have disappeared since they were written; and by the combined effects of ill-advised restorations, careless keeping, and the wanton mischief of school-boys, they seem likely to decrease still more. Hence the importance of collecting careful descriptions or drawings of the existing remains; with a little practice and patience, tolerable accurate drawings may be obtained.

^d These geometrical patterns may be found during the earlier periods, especially in lofty situations, though not so plentifully as in the Cinque Cento style.

Thin paper should be applied to the glass, and the lines carefully traced; it will generally be best to shew their thickness by a double outline, and by attending to the way in which the strokes of the brush were made on the glass, the task will be facilitated and accuracy increased.

The portions stained yellow, the texture and tint of the white glass, and the lead lines, should be distinctly noted; as well as the general arrangement of the various parts, the shields of arms, inscriptions, and the costume of any figures occurring in the same window. The width of the lead lines, where the lead work itself has perished, may frequently be determined by the lines painted on the glass to look like leading. It is only by paying attention to a number of minute details, such as these, that any conclusion as to date and general design can be arrived at.

Had the Editor been able to pursue such a course when he commenced the present collection, he might have had more than these scanty notes to offer. The materials were collected during many a long church tour, made with reference to a different branch of ecclesiology, and observations of this kind were consequently much hurried.

This collection was likewise begun without any intention of bringing it before the public, and it was owing to the interest and curiosity of some of the designs, as well as the continual enquiries for ancient patterns, that the Editor was induced to publish them. He will take this occasion to state how grateful he would be for any additions to his stores.

The subject of glass painting generally has not been touched upon in these pages; it is of so vast a nature, and has been so well analyzed in Mr. Winston's work, that any observations on the subject would be superfluous.

Should any one on looking over these patterns be induced to pay attention to the delicate devices which shine in our church windows, the Editor would consider any trouble their preparation may have cost him fully repaid.



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ERRATA.

PLATE 15. The border to this quarry should be like that in plate 2.

— 24 and 25. Omit the initials C. W.

— 32. *for* Britsmorton, *read* Birts Morton.

— 108. *for* Emmanuel Lodge, Cambridge, *read* Master's Lodge, Emmanuel College, Cambridge.

NOTE.

SINCE the above was printed, some curious particulars have come under the Editor's notice, with regard to the broom plant represented in plate 95. An engraving of a quarry precisely similar may be found in Gage's "History of Suffolk," p. 163. The account there given is that the glass came from Little Saxham Hall, built by Thomas Lucas, Solicitor-General to Henry the Seventh, and pulled down in 1773. "The painted glass was very rich, all the windows of the mansion being powdered throughout with the broom-cod, or Plantagenet cognizance, in compliment to Jasper Tudor, duke of Bedford, and those in the principal apartments being filled with imagery and heraldic devices." The building accounts of this house are fortunately preserved; among the items relating to the glass, is the following: "Itm̄ to Willm. Duxfold of London glasier in erneste for making, cariage, and setting up of white Normandy glas, oon row of quarells white, the second rowe powderd or inured w^t bromecodds and so thorowtly taking for eu'y fote iiij^d ob', and for eu'y scochon' of armes w^t helmett and targett xx^d, to be set up at Saxham at his p'pre cost' and cherg'—vi^s. viij^d." This is dated September, 1506.

Thomas Lucas had been in the household of Jasper, duke of Bedford, whose seal (engraved in *Archæologia*, vol. xviii.) is covered with broom-cods. It is possible that the glass engraved in plate 95 may come from Saxham, as it was purchased at Cambridge, about twenty miles distant.

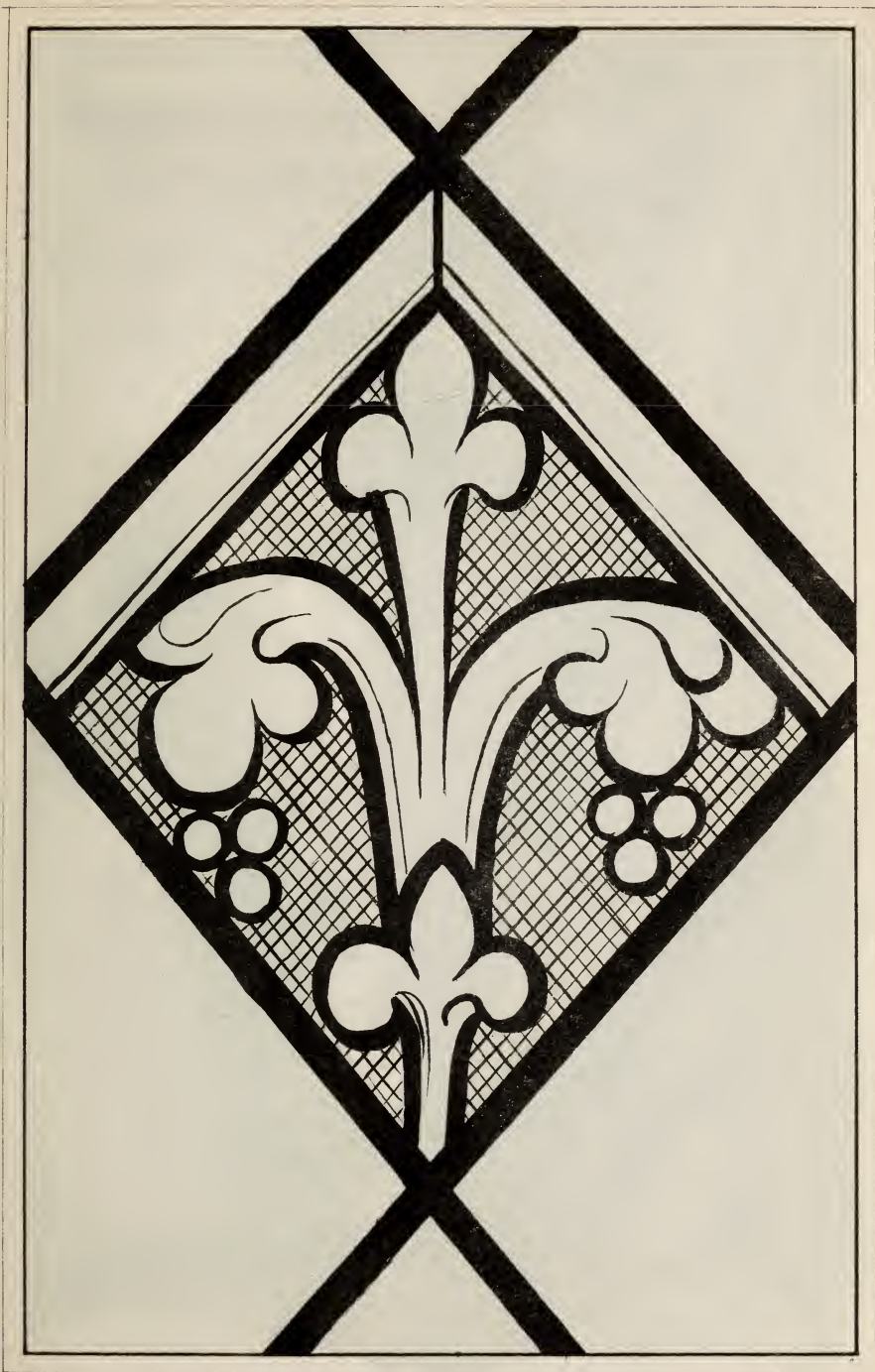


LINCOLN CATHEDRAL.



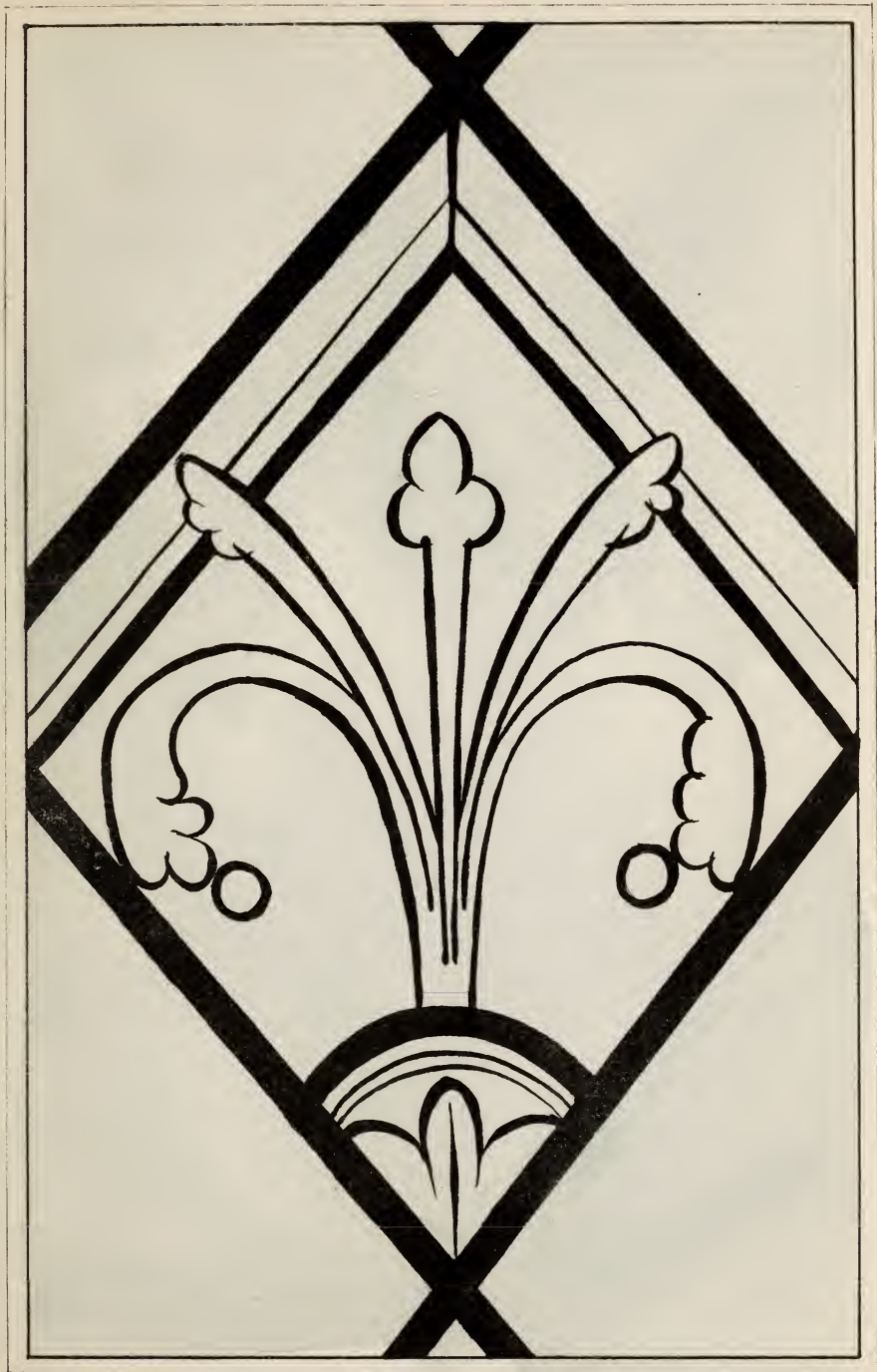
6. 99

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C.W.

WESTWELL, KENT.



A. W. F.

UPPER HARDRES, KENT.



E.L.C.

MARKS TEY, ESSEX.

One-third less than the original size.



A.W. 3

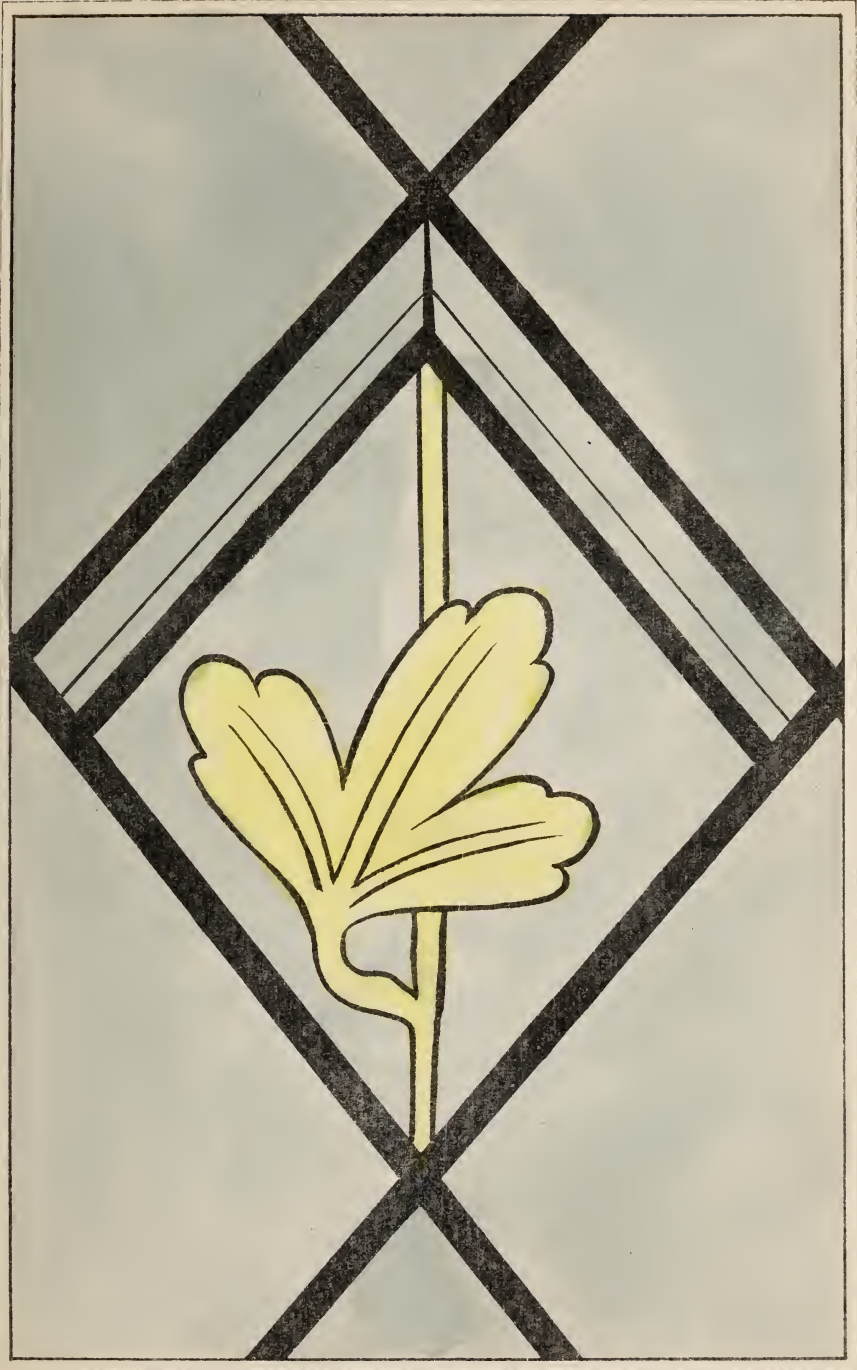
PEBMARSH, ESSEX.



FAWKHAM, KENT.

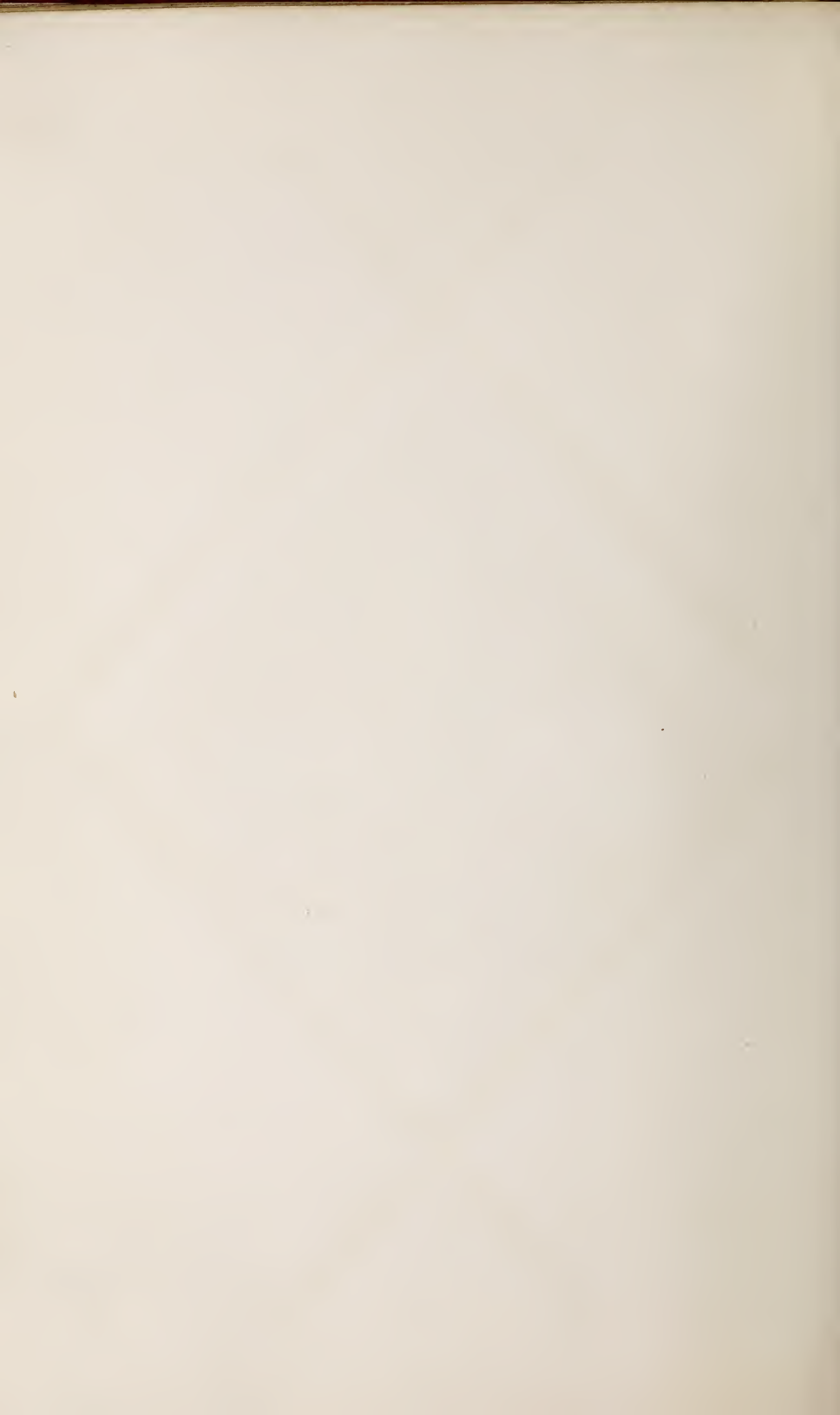


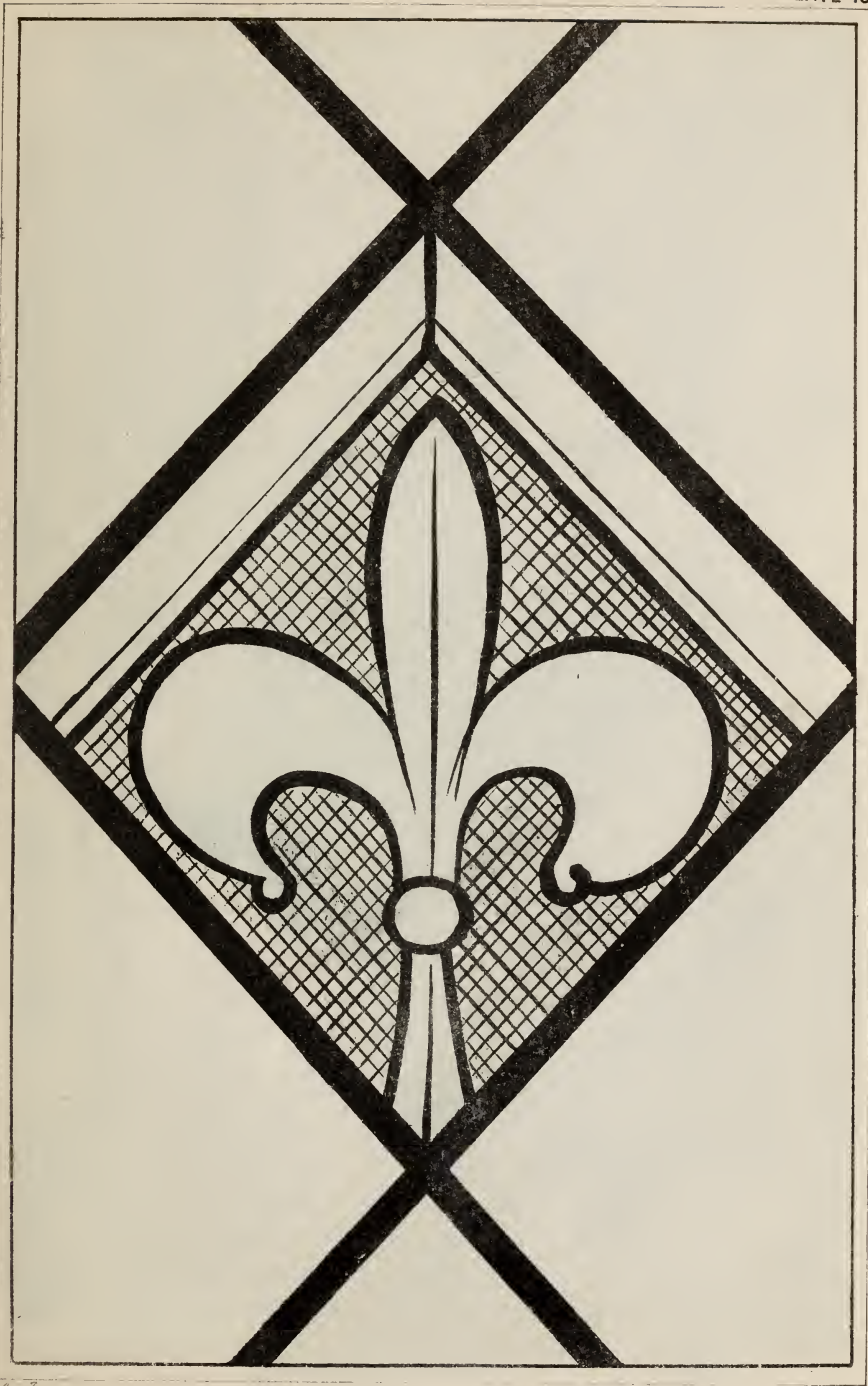
GOOD EASTER, ESSEX.



A.W.F

LITTLE CHIGNAL, ESSEX.





SOUTHACRE, NORFOLK.



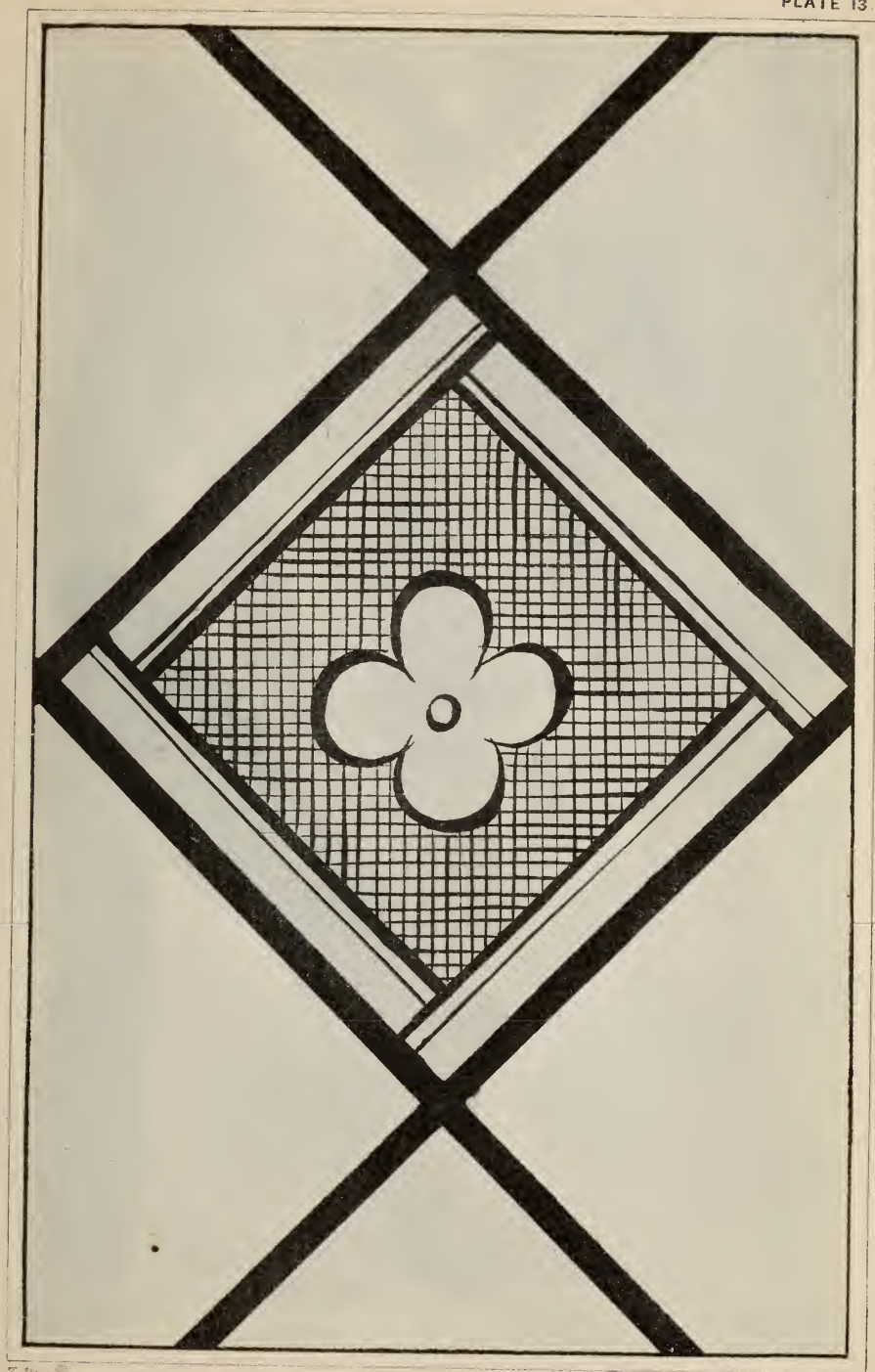
P. 45.

SHERRINGTON, WILTS.

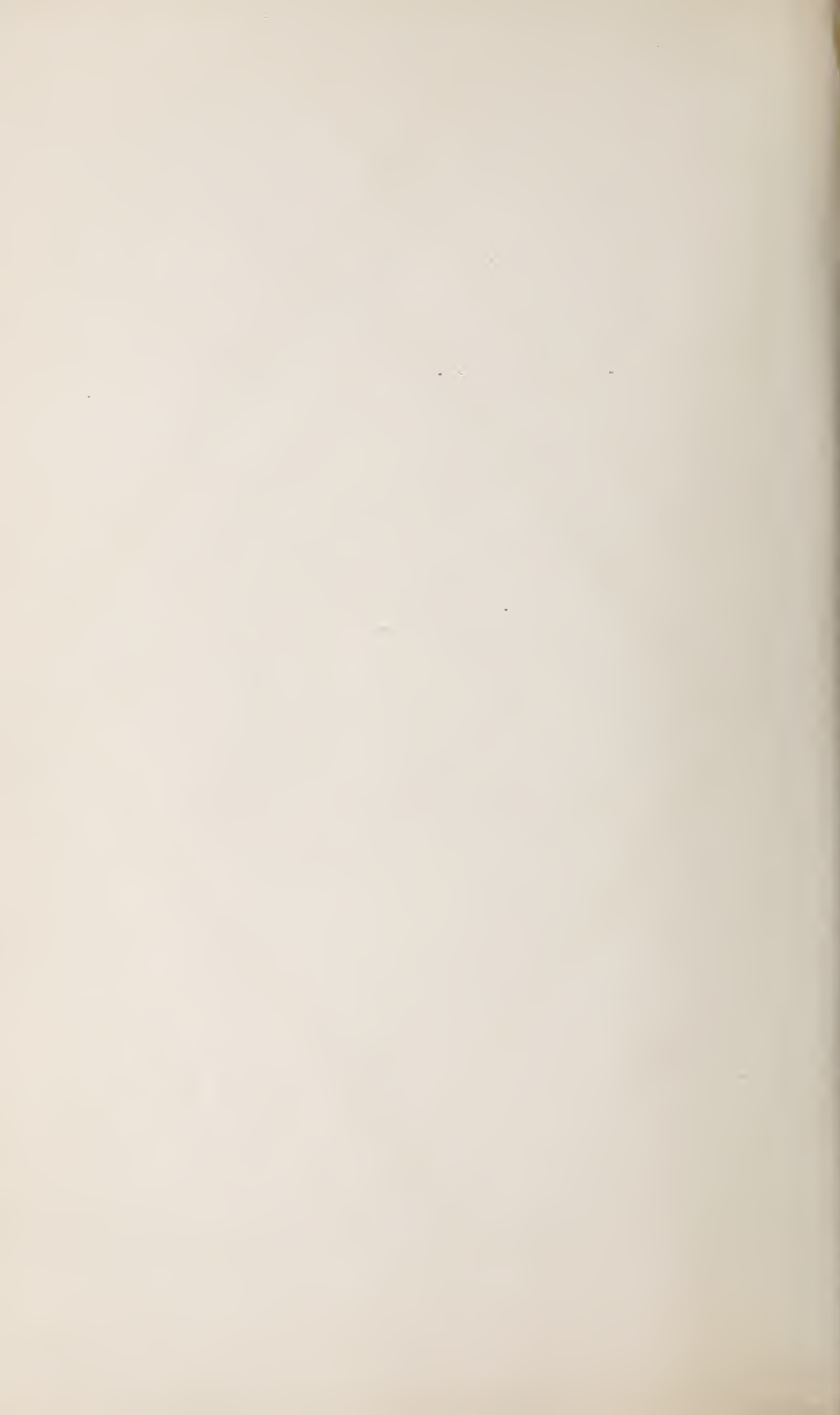


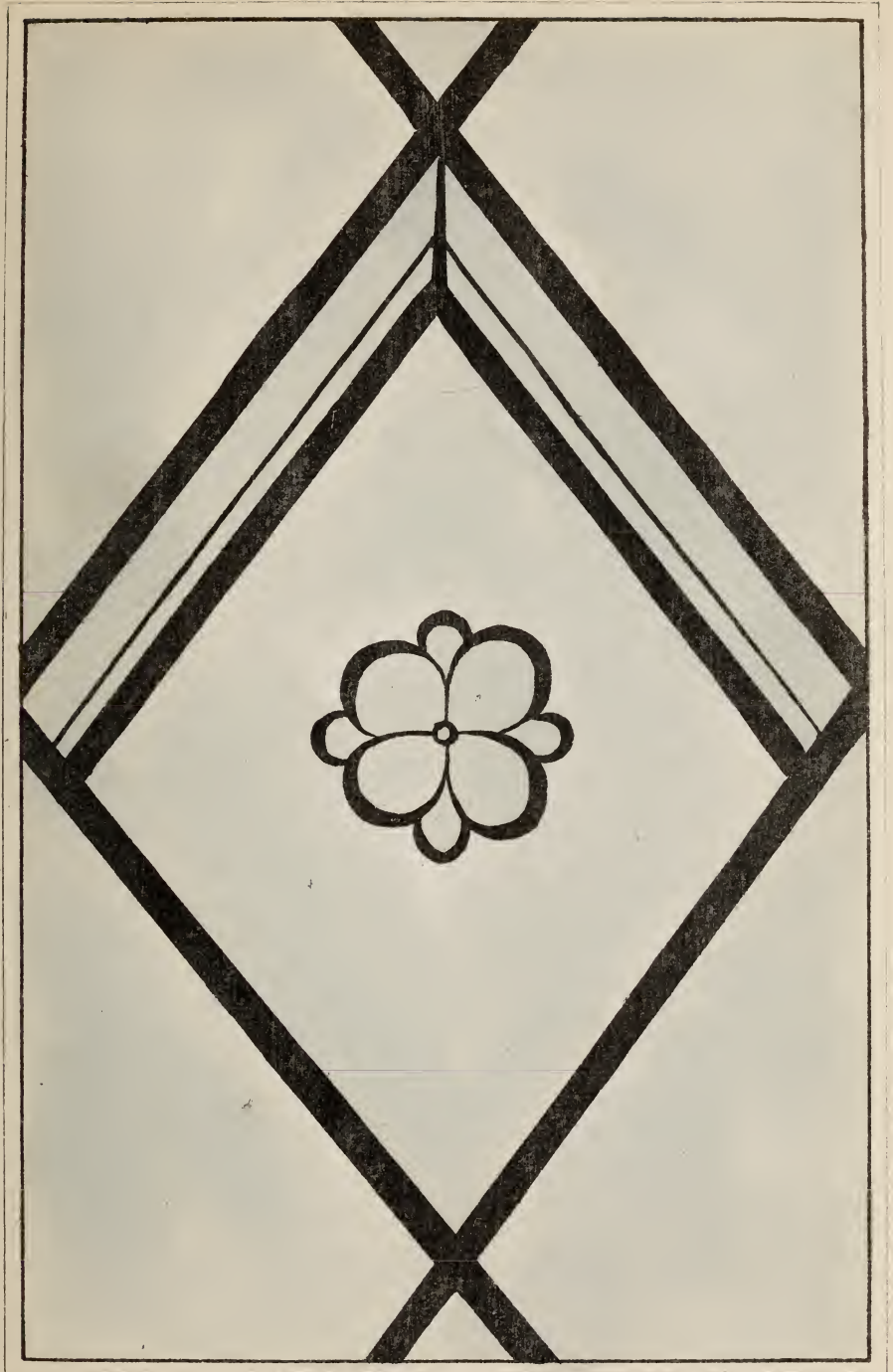
R.S.C. 12

SHERRINGTON, WILTS.

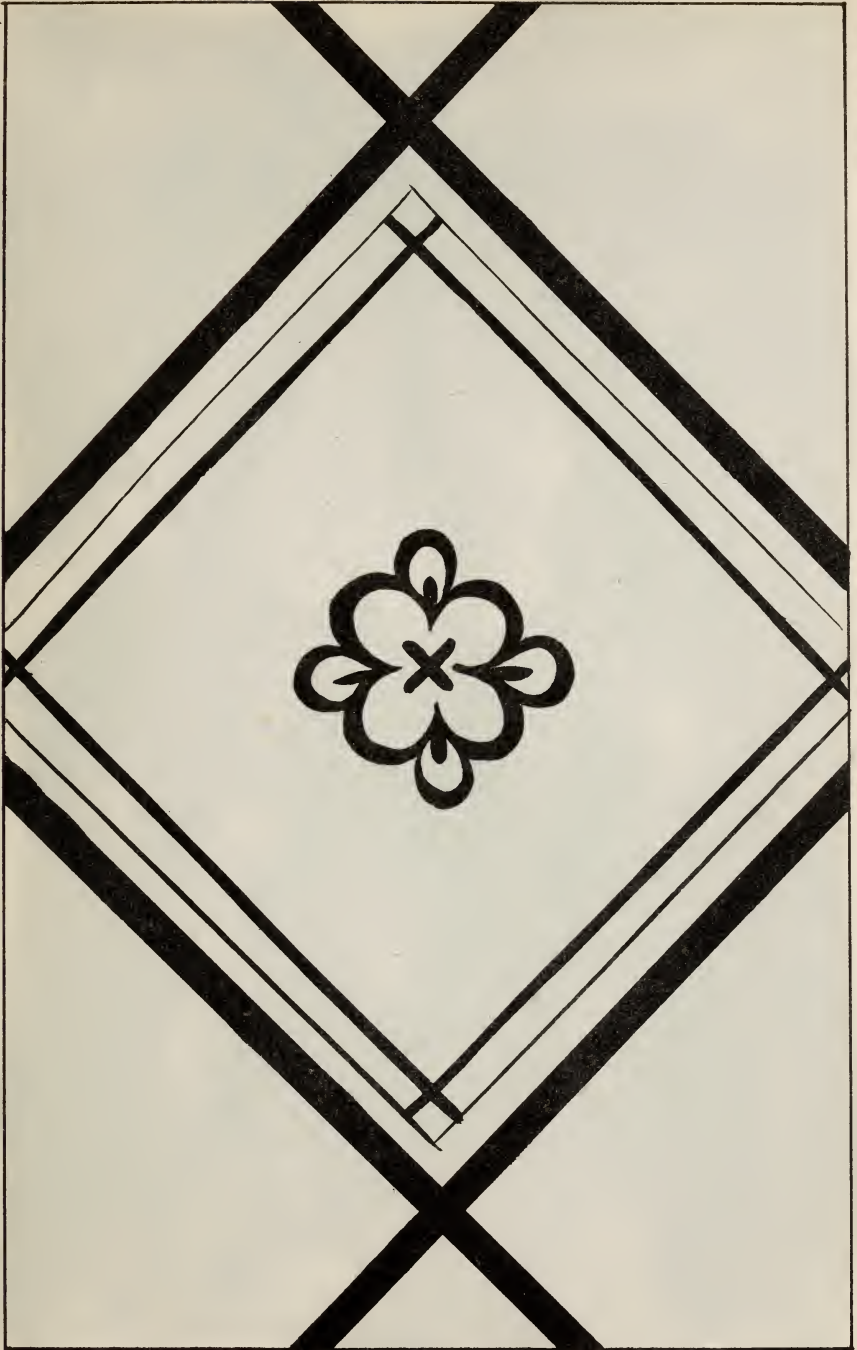


ICKFORD, BUCKS.



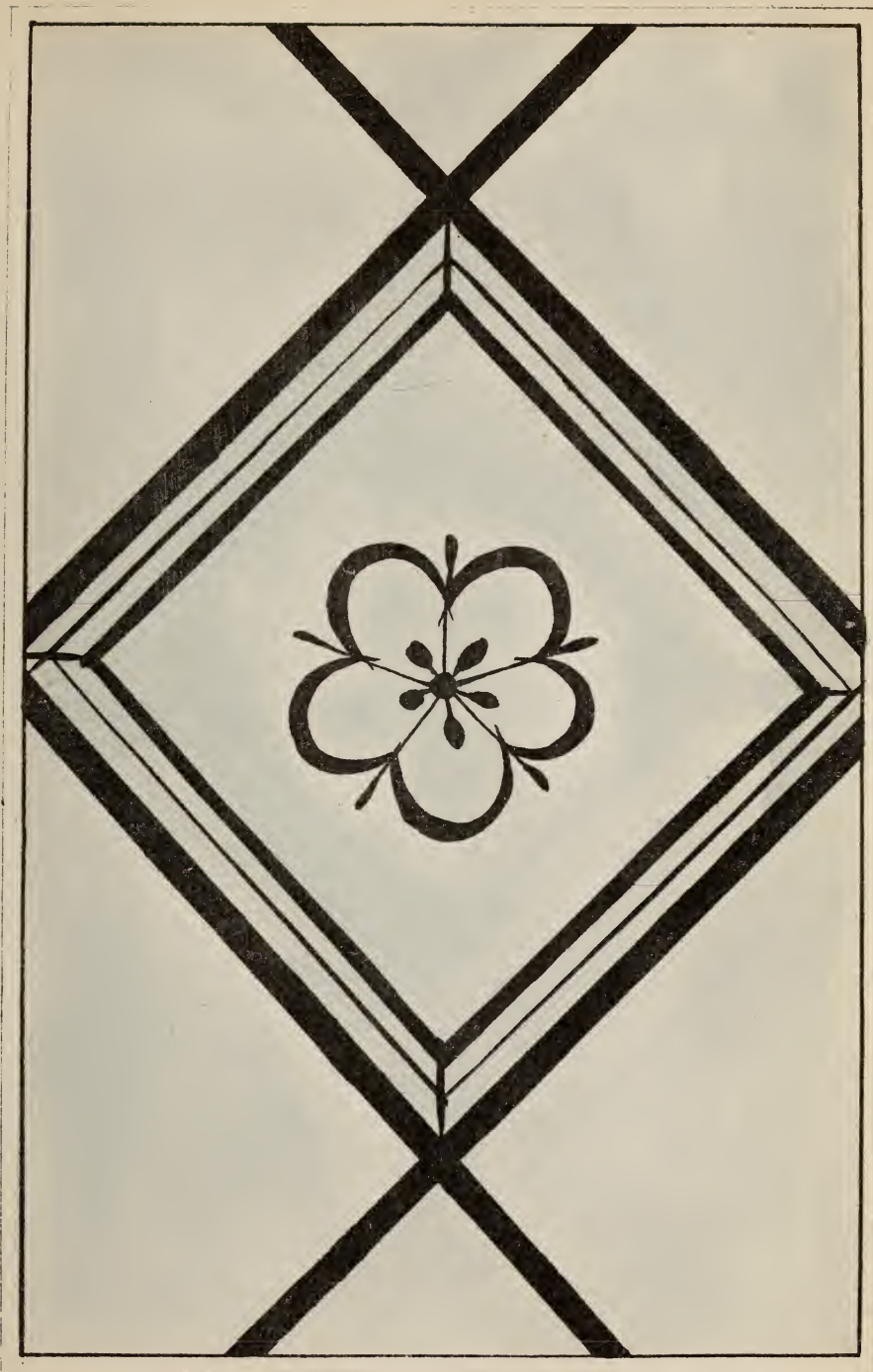


CHESTERTON, CAMBRIDGESHIRE.



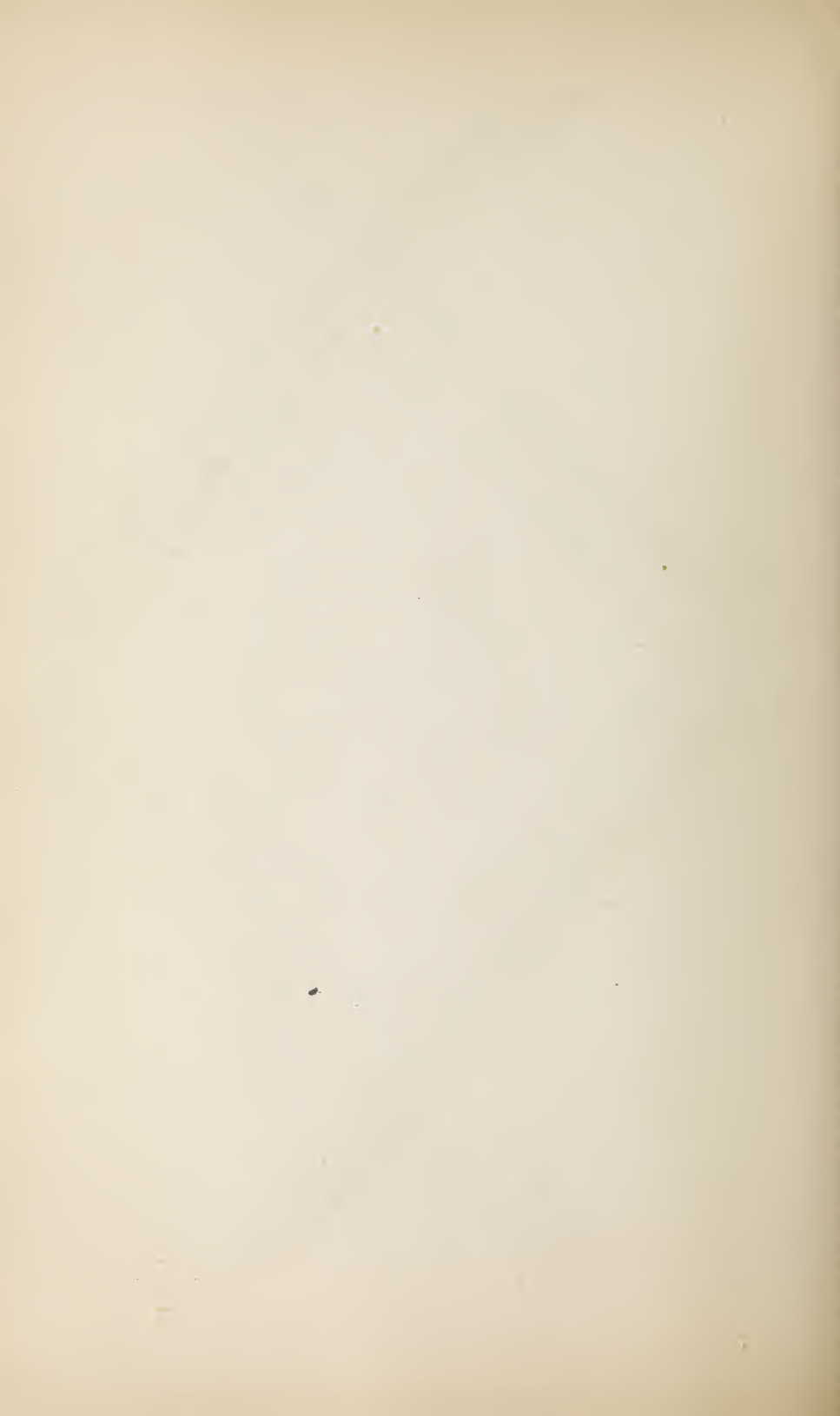
1148

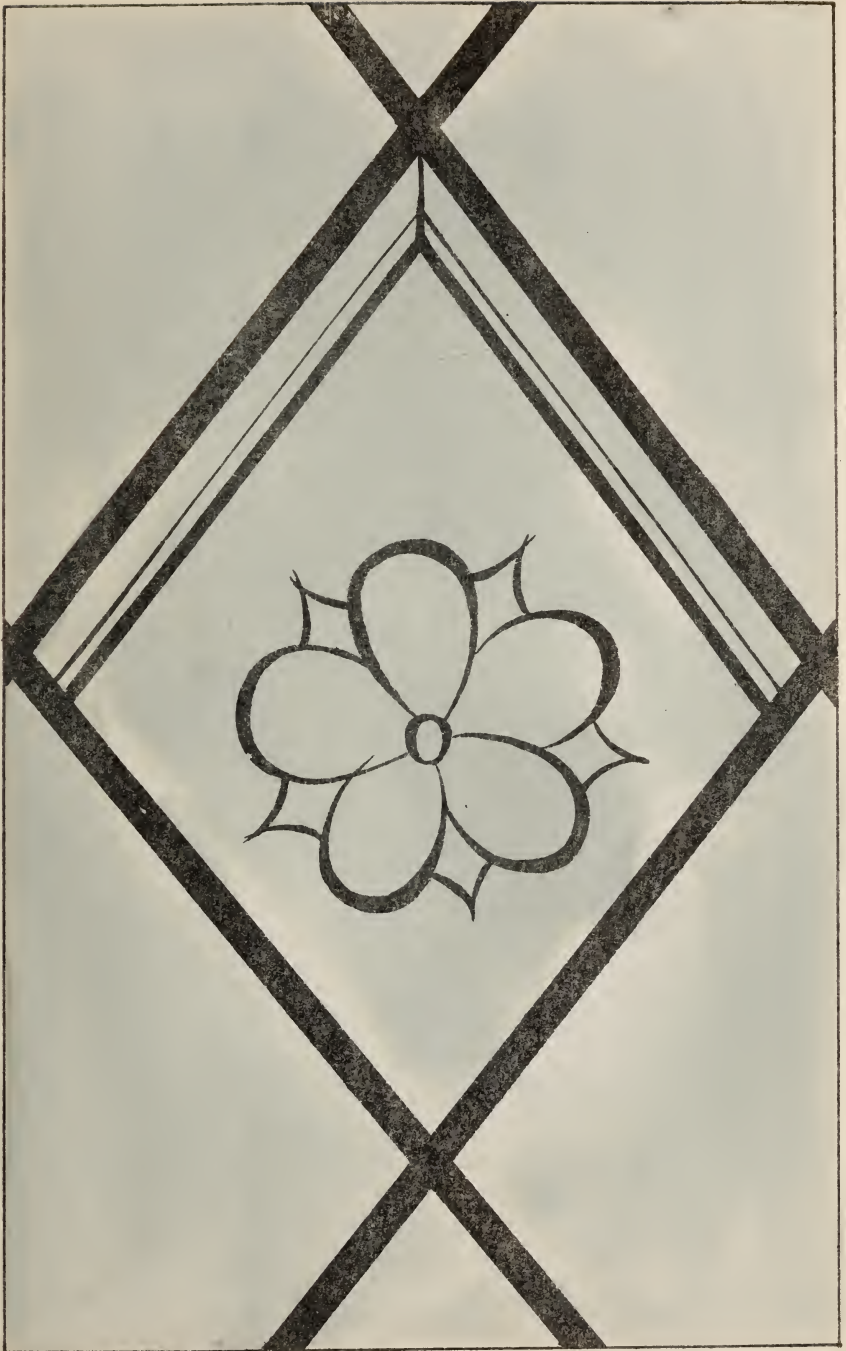
HILDERSHAM, CAMBRIDGESHIRE.



C.W. d. 1.

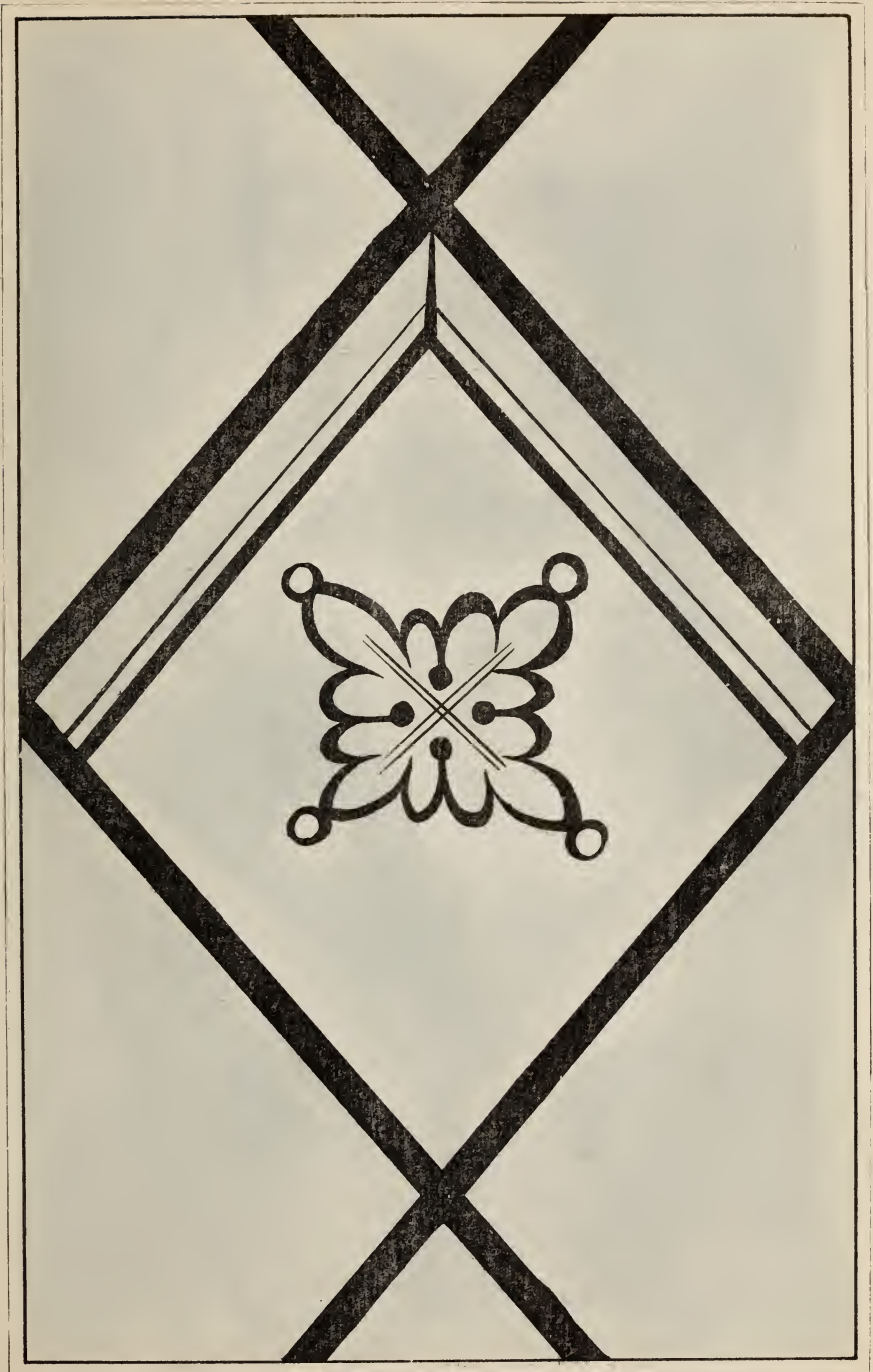
IN THE POSSESSION OF MR. CLUTTERBUCK.





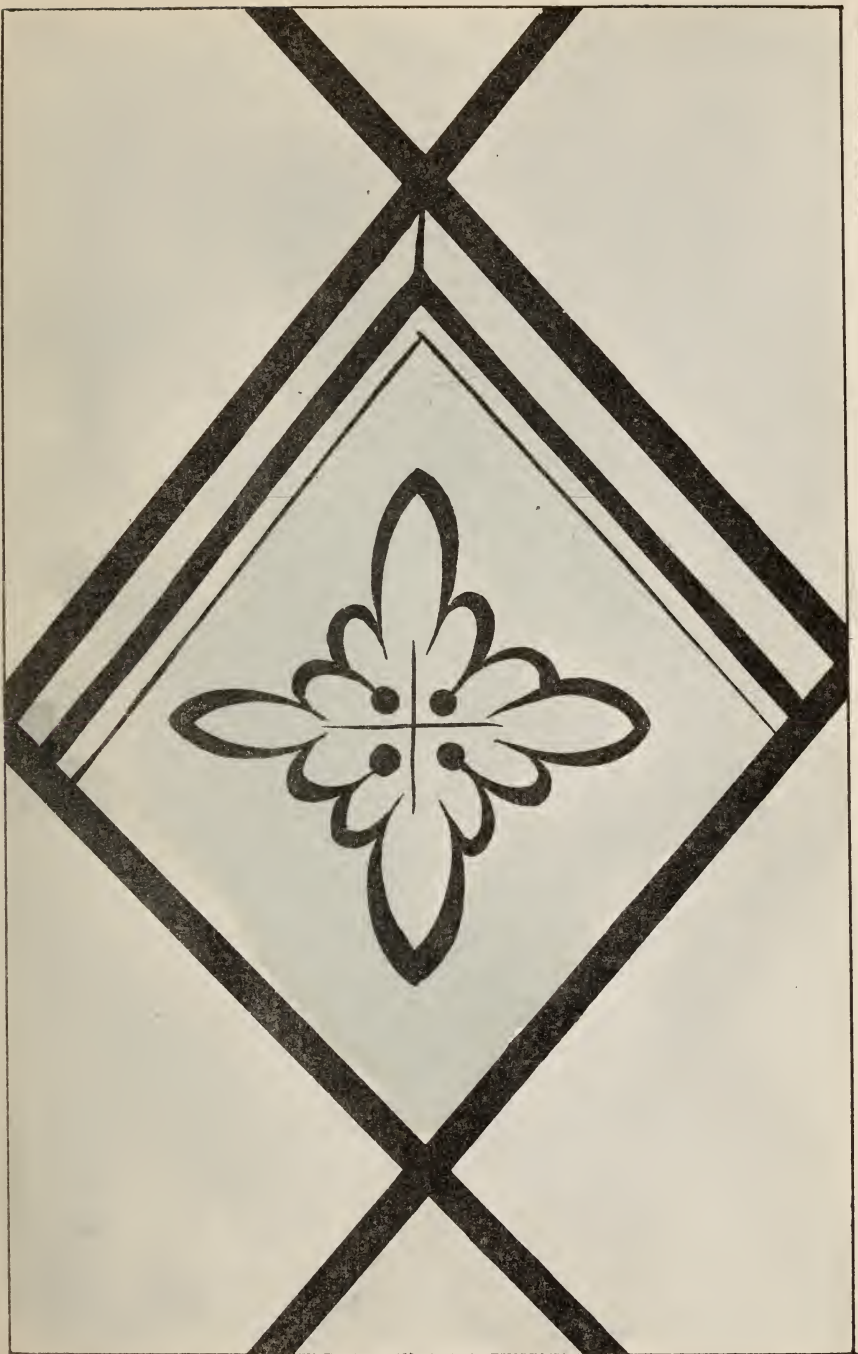
C. W. del.

SOUTHFLEET, KENT.

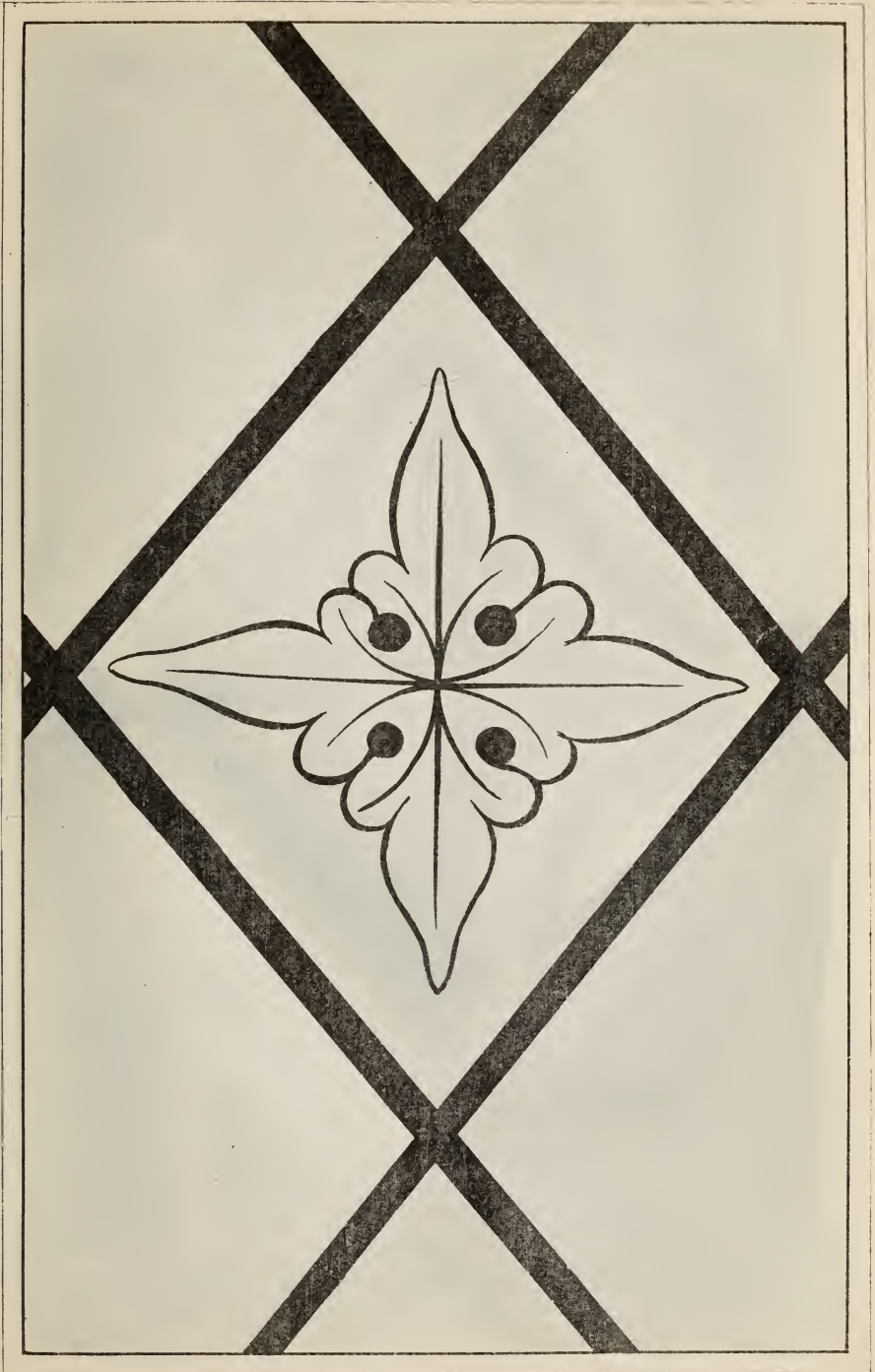


A. W. F. del.

HARDWICK, CAMBRIDGESHIRE.



CHESTERTON, CAMBRIDGESHIRE.



J. W. H. del.

EXETER CATHEDRAL.



7. 22. 4

NORTH MORETON, BERKS.





S.M. 57

NORTH MORETON, BERKS.



A. W. F.

CHOLSEY, BERKS.



ST. JOHN'S, WINCHESTER.

C. 187.





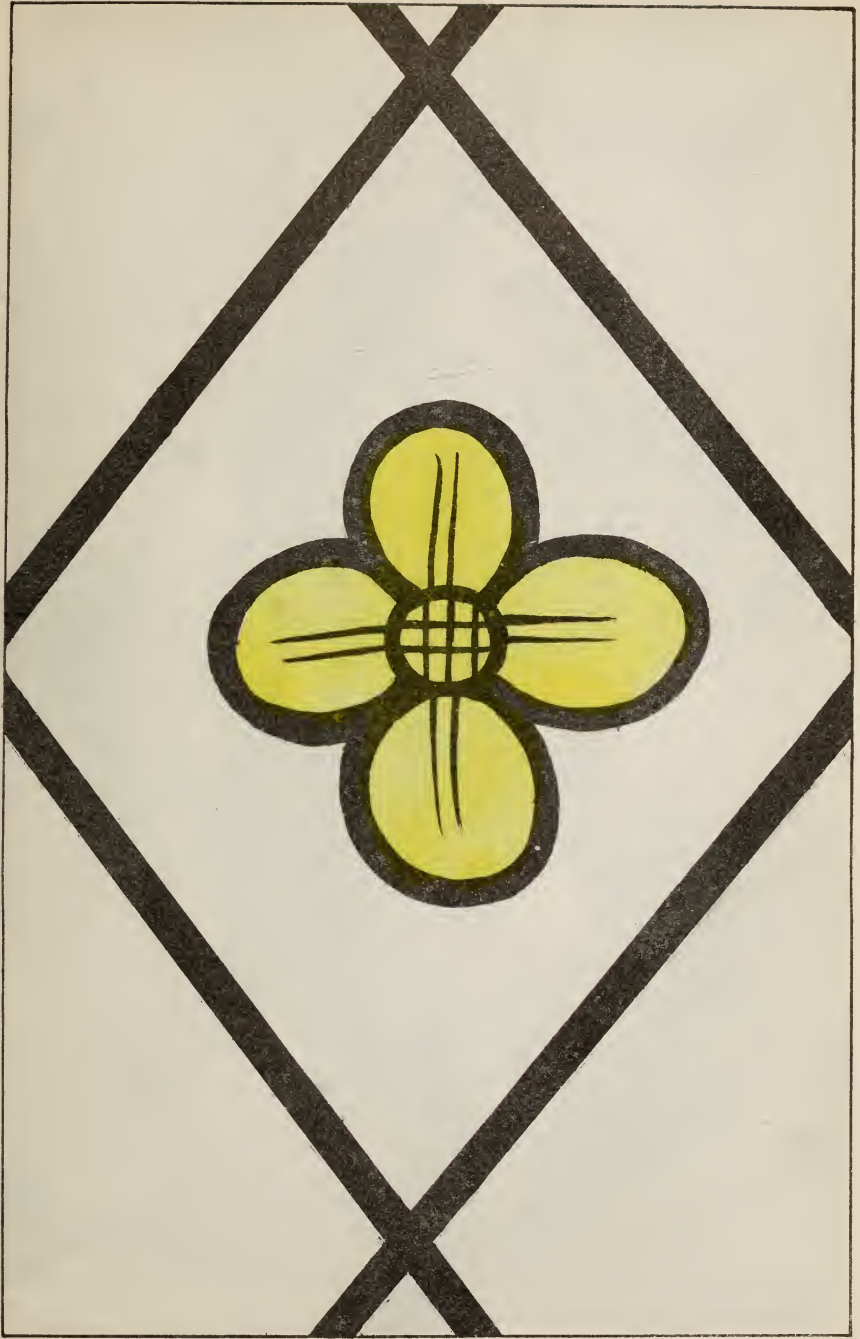
C.W.

ST. CROSS, WINCHESTER.



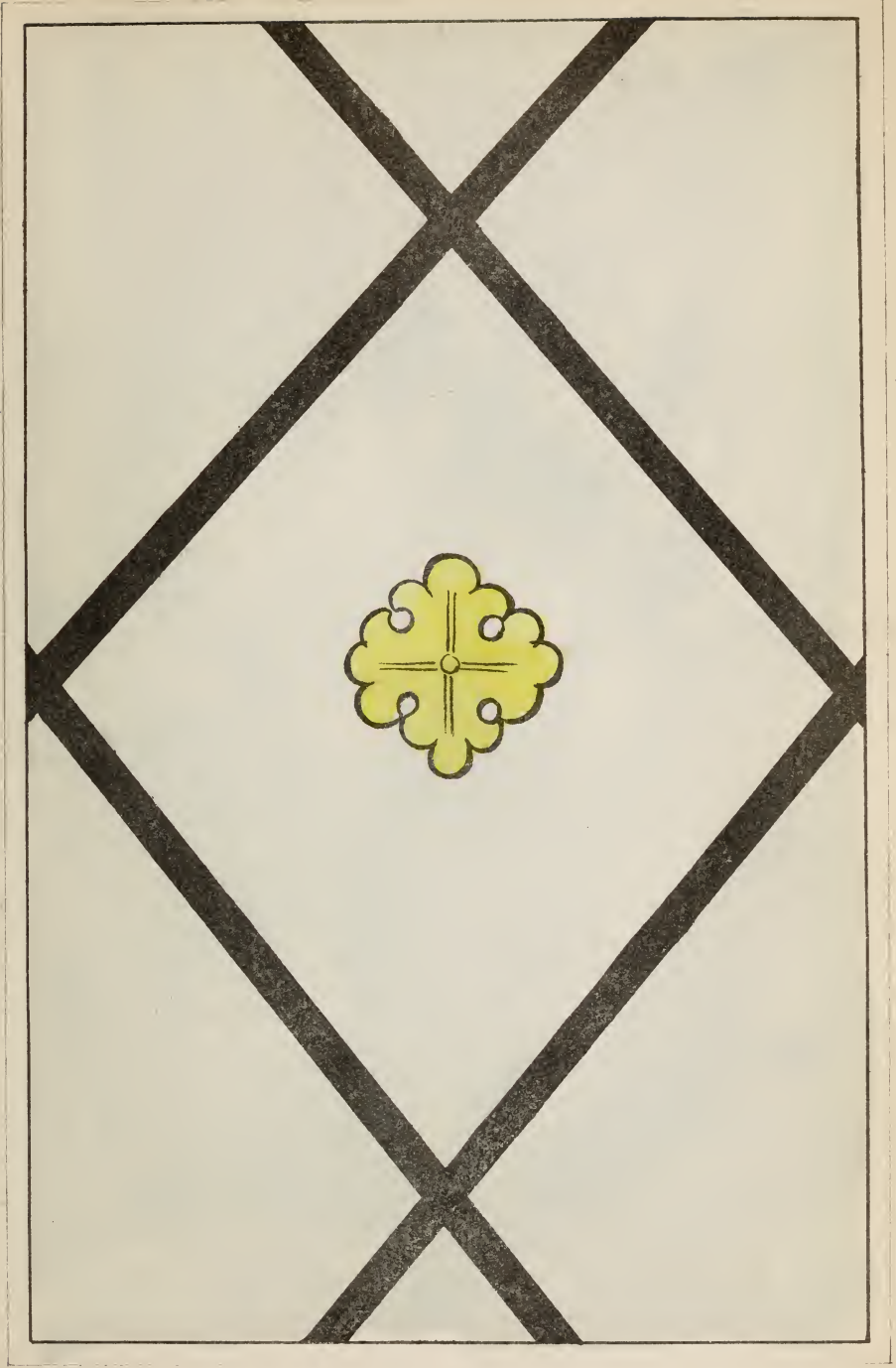
A.W.F.

ELY CATHEDRAL.



A.W.F.

ELY CATHEDRAL.

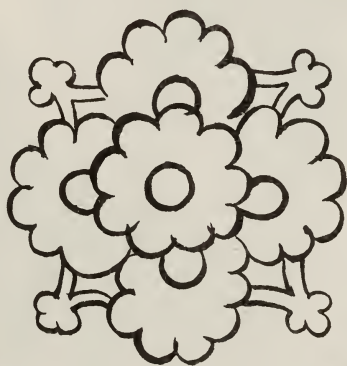


A.W.F.

WIMPOLE, CAMBRIDGESHIRE.

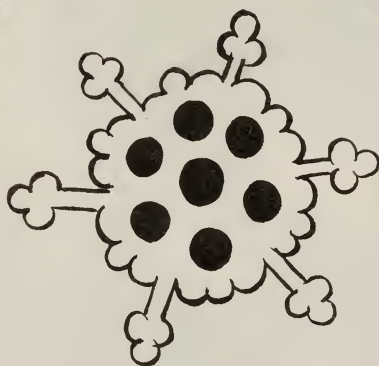






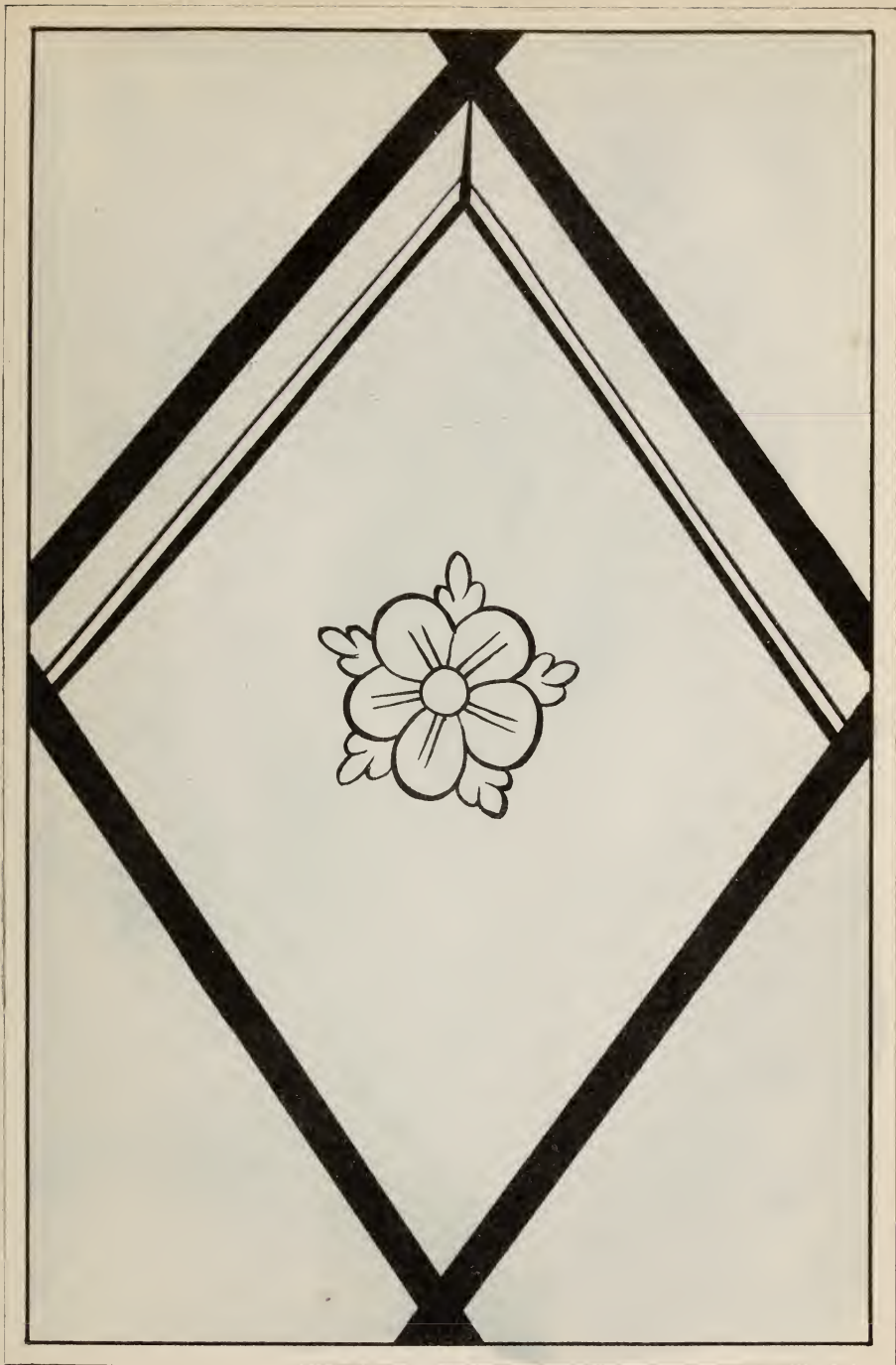
J. W. F.

WATTON, HERTS.



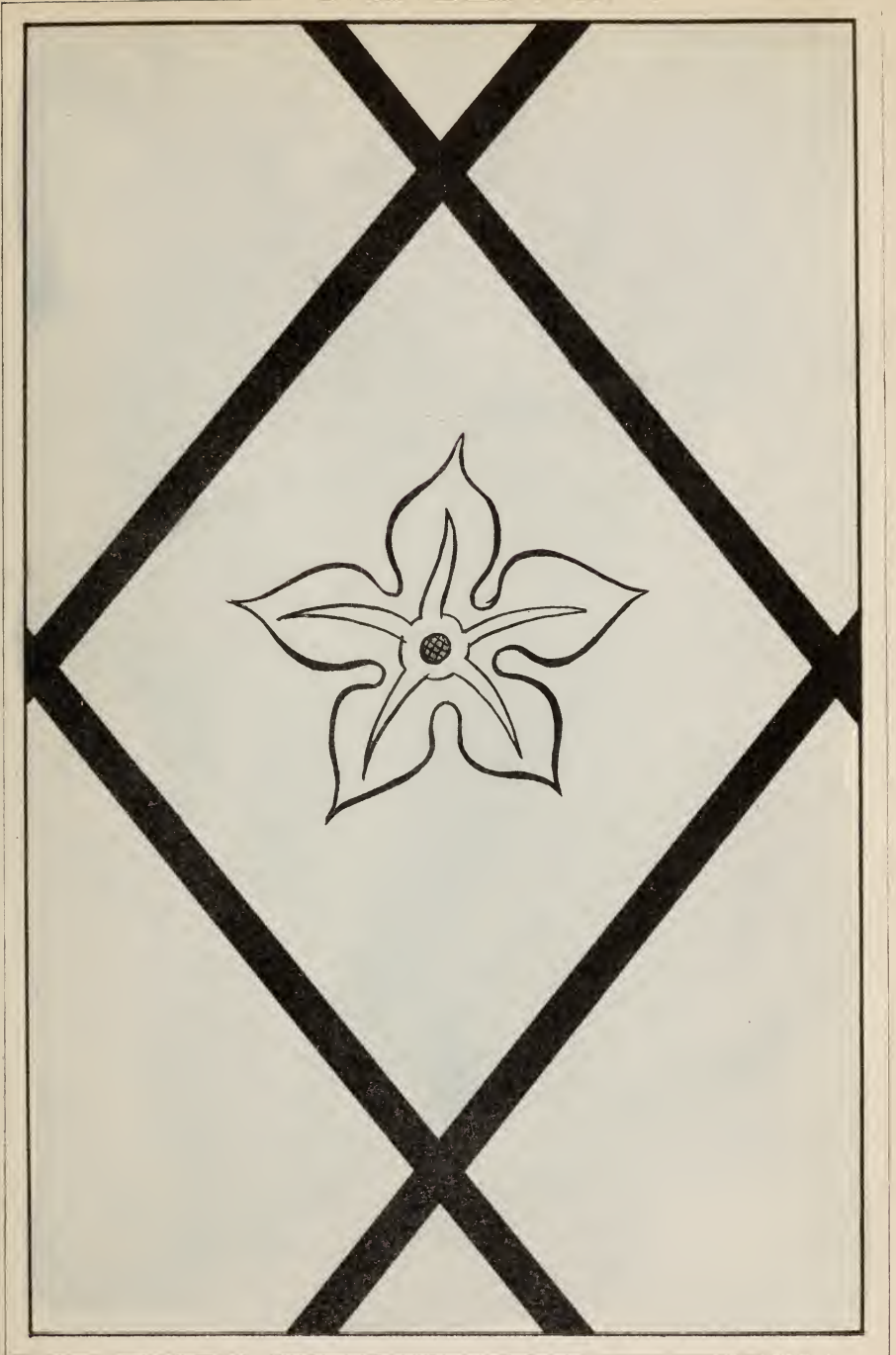
A. W. F.

GREAT BROMLEY, ESSEX.



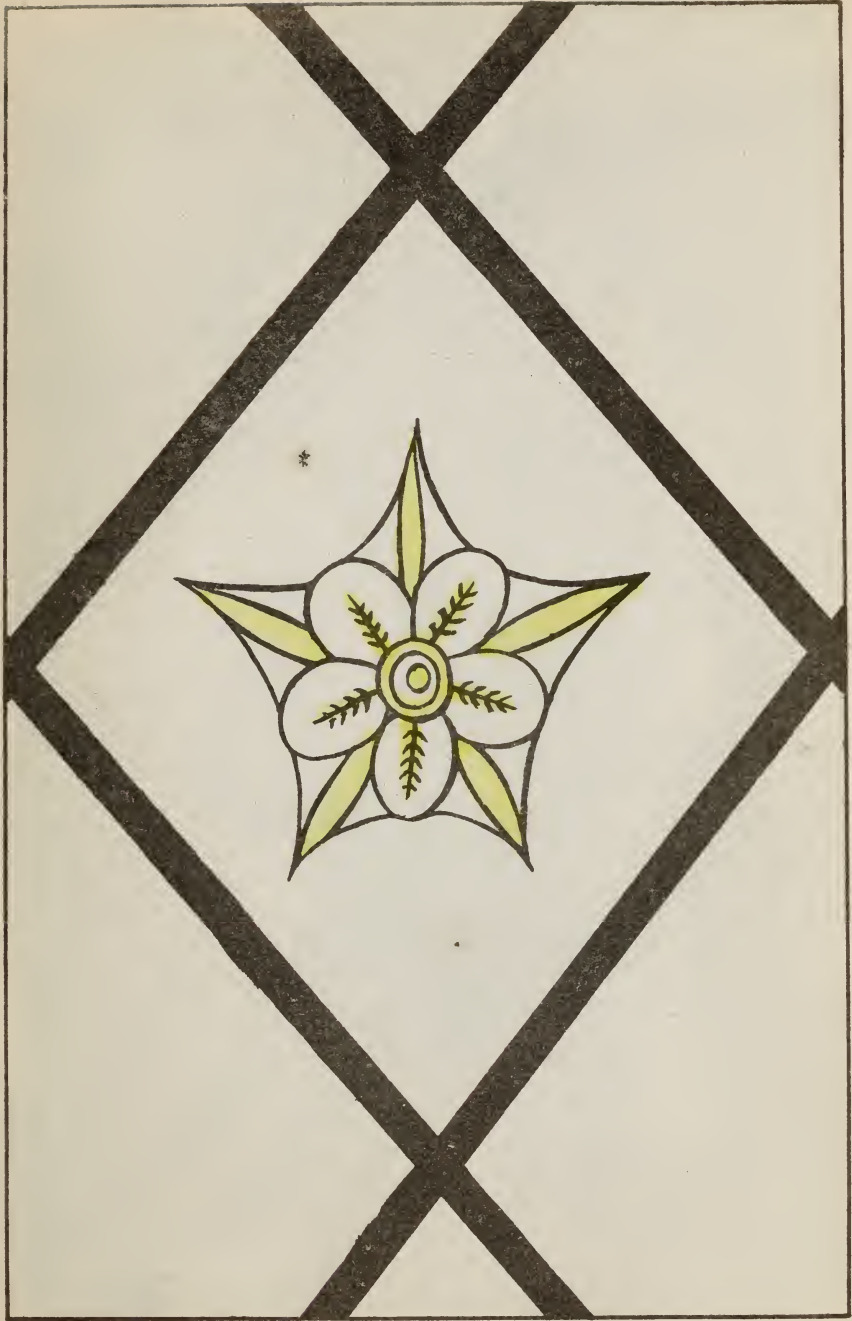
A. W. F.

IN THE AUTHOR'S POSSESSION.



F. No. 12

BRITSMORTON, WORCESTERSHIRE.



J. M. P.

MUNSLEY, HEREFORDSHIRE.





A.W. 7

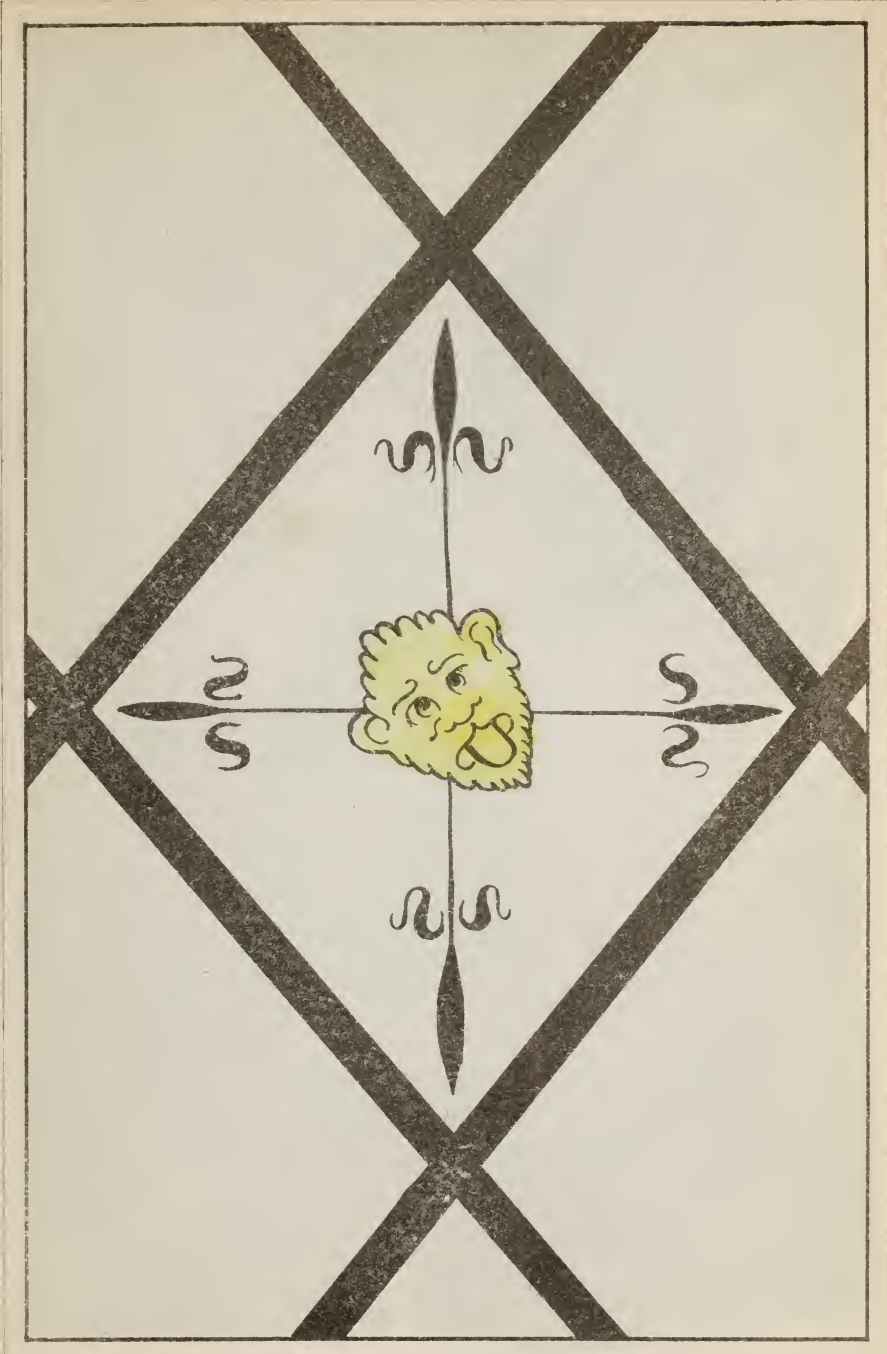
FULBOURN, CAMBRIDGESHIRE.





A.W.F

NEWDIGATE, SURREY.



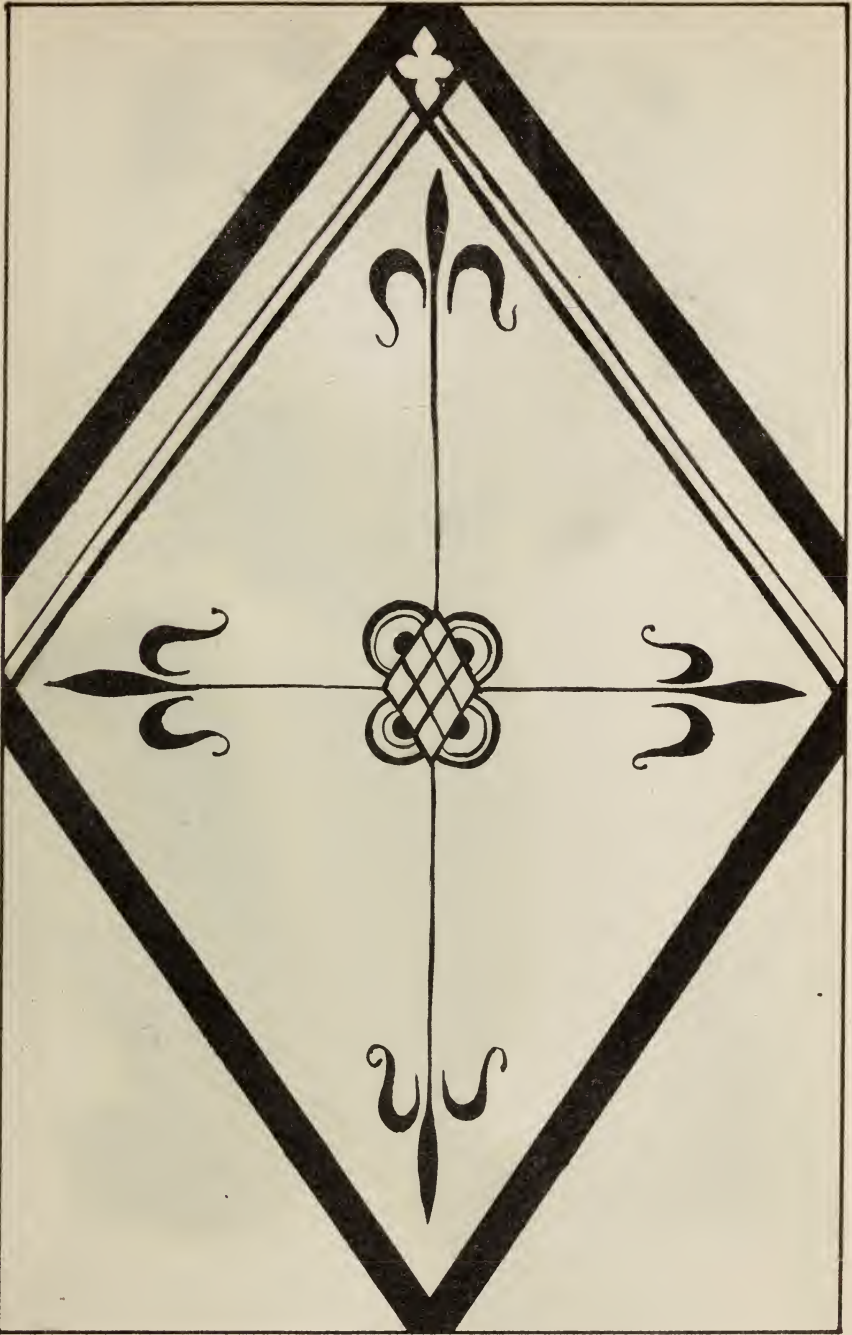
F. H. P.

MERTON COLLEGE LIBRARY, OXFORD.





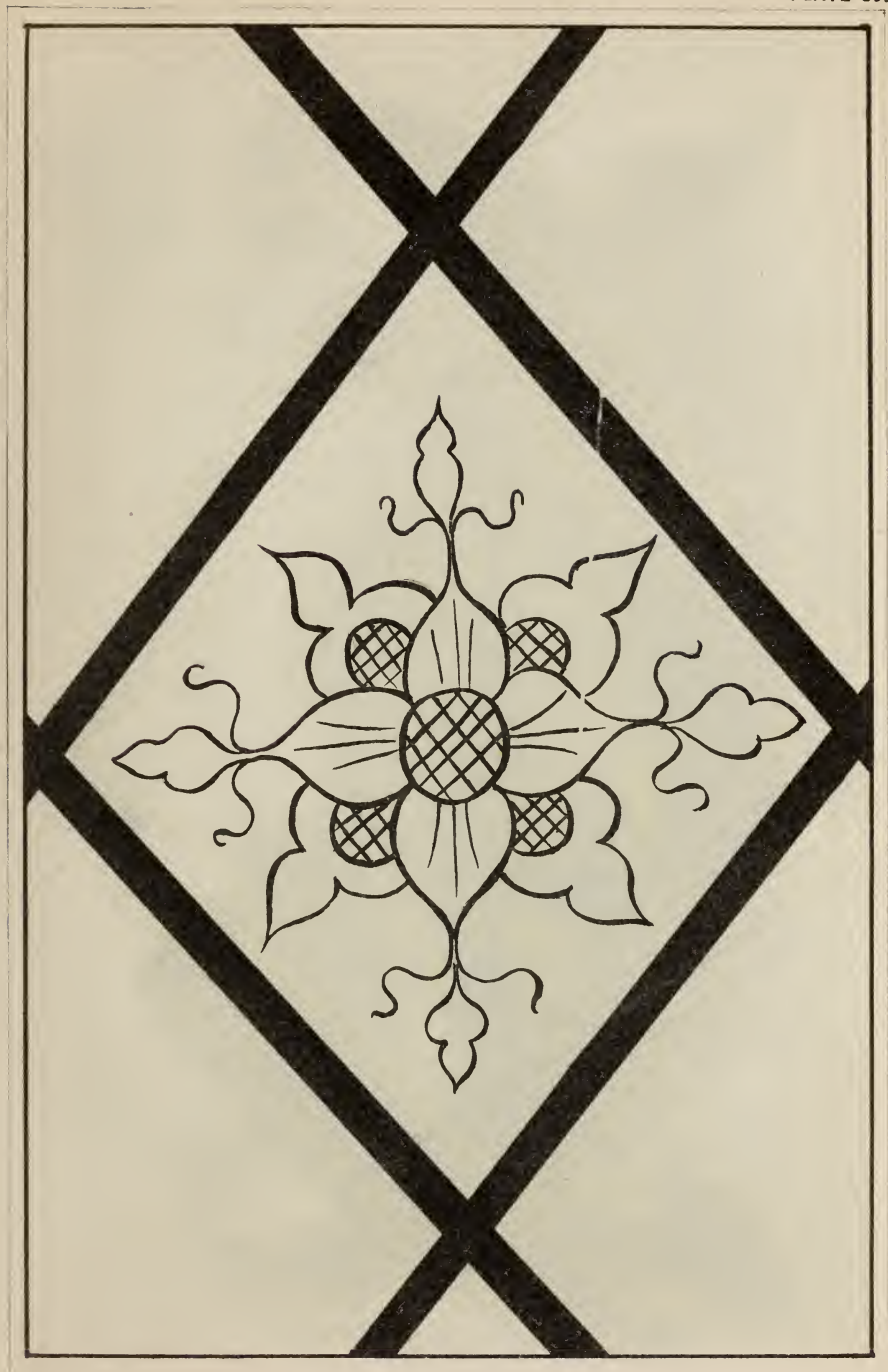




u. W. Z.

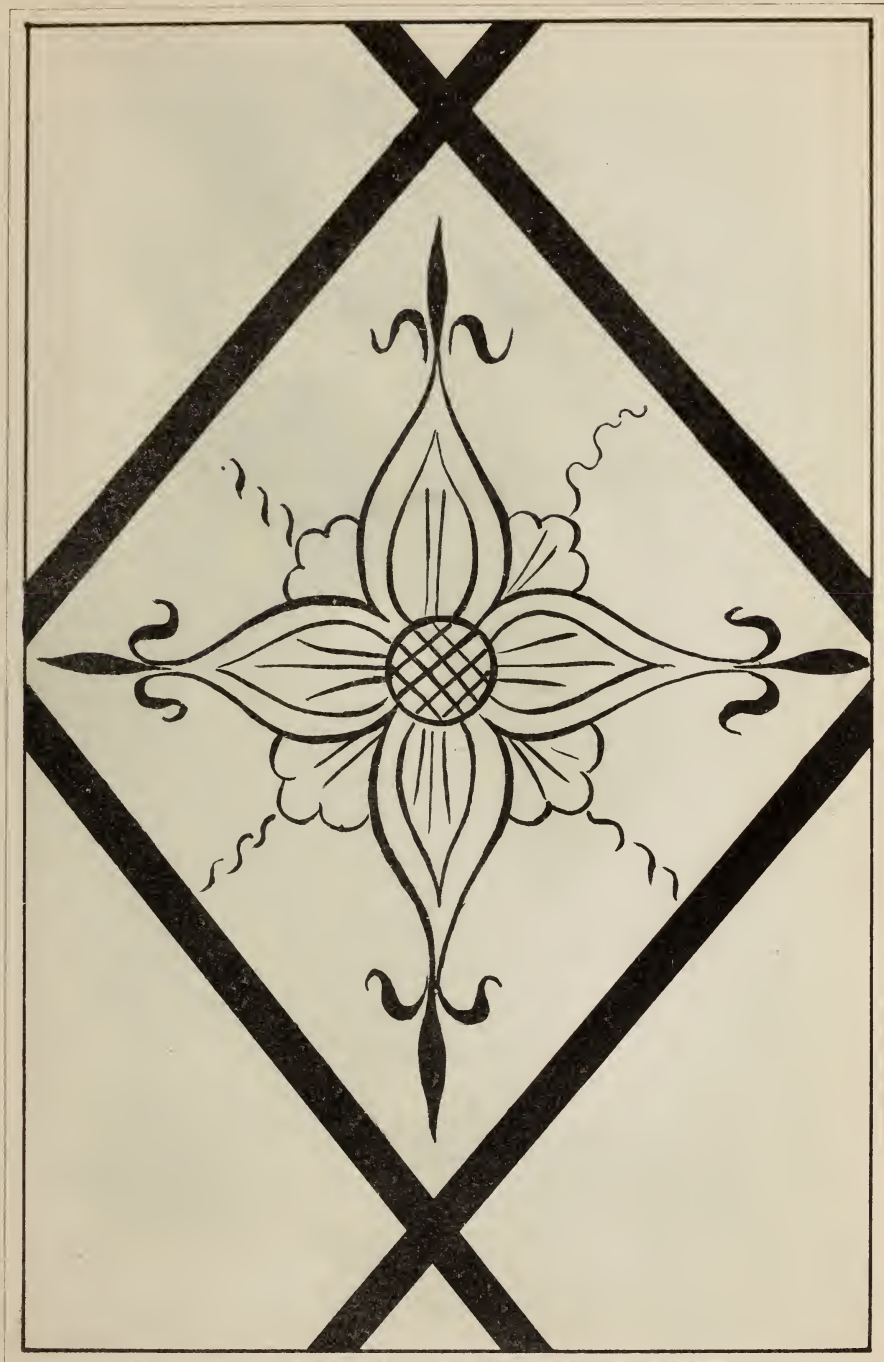
OKWOOD CHAPEL, SURREY.





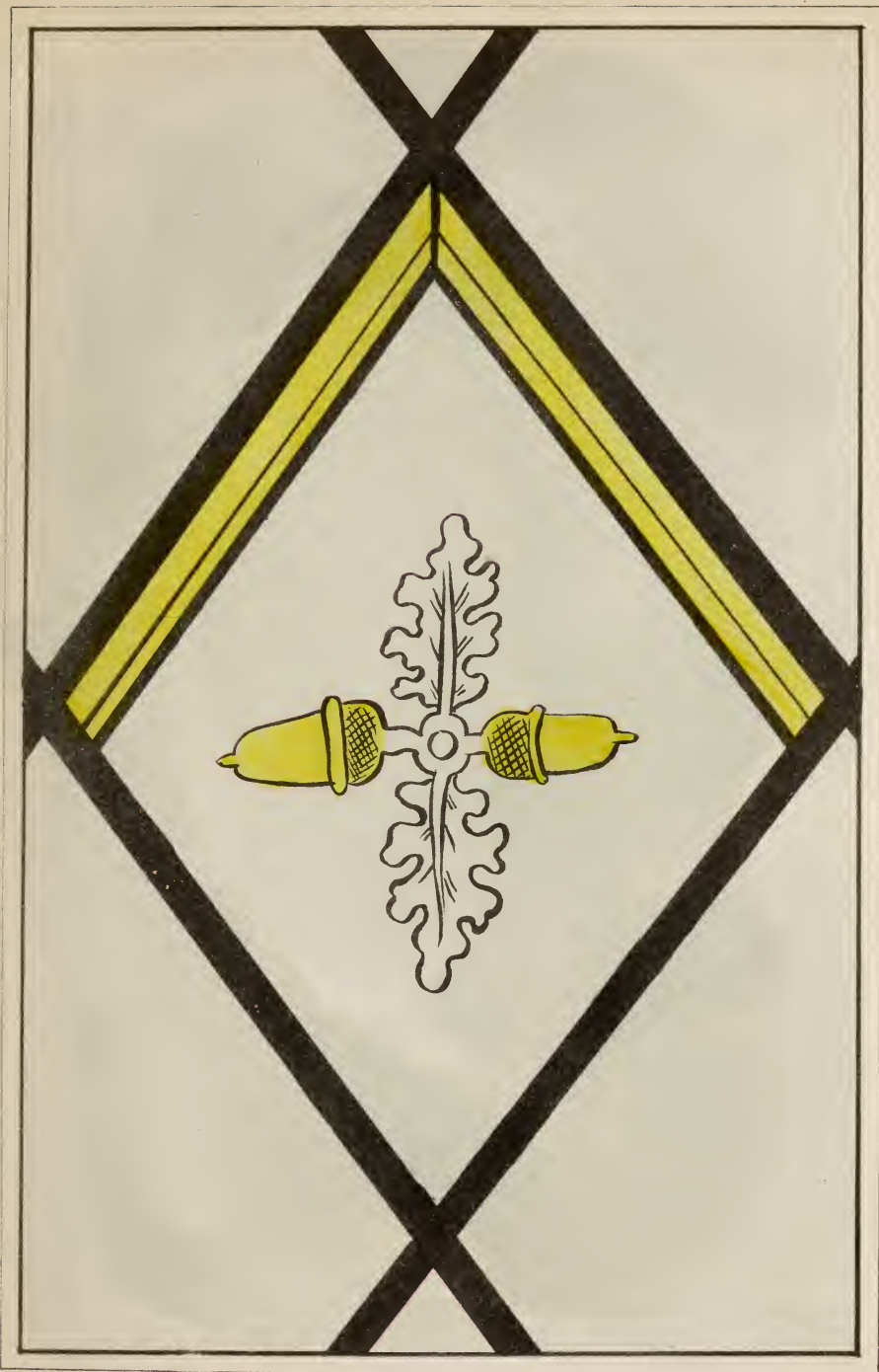
F.M. 52

HEADINGTON, OXON.



A.W.F.

GREAT BERKHAMPSTEAD, HERTS.



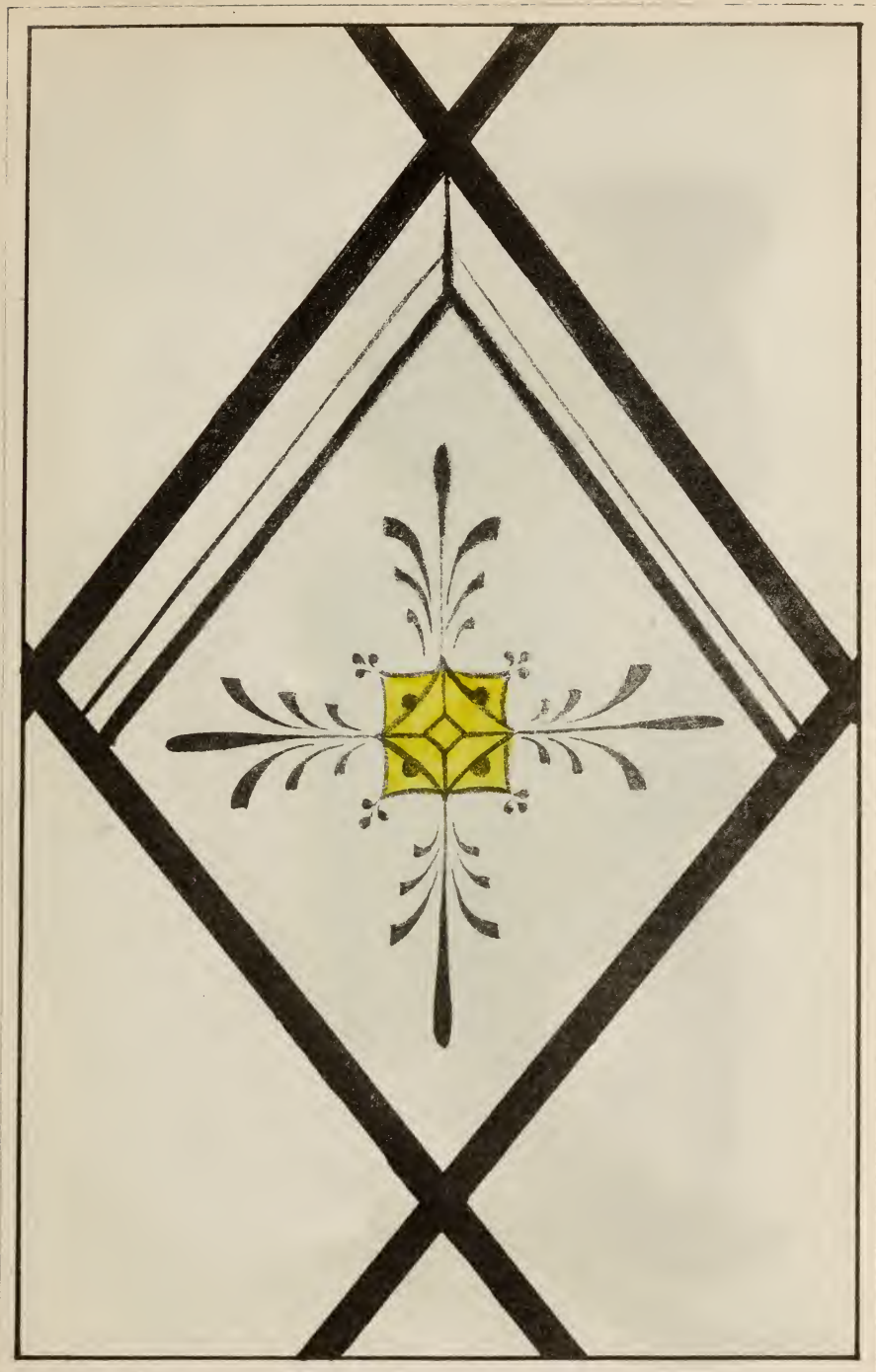
A. H. B.

FULBOURN, CAMBRIDGESHIRE



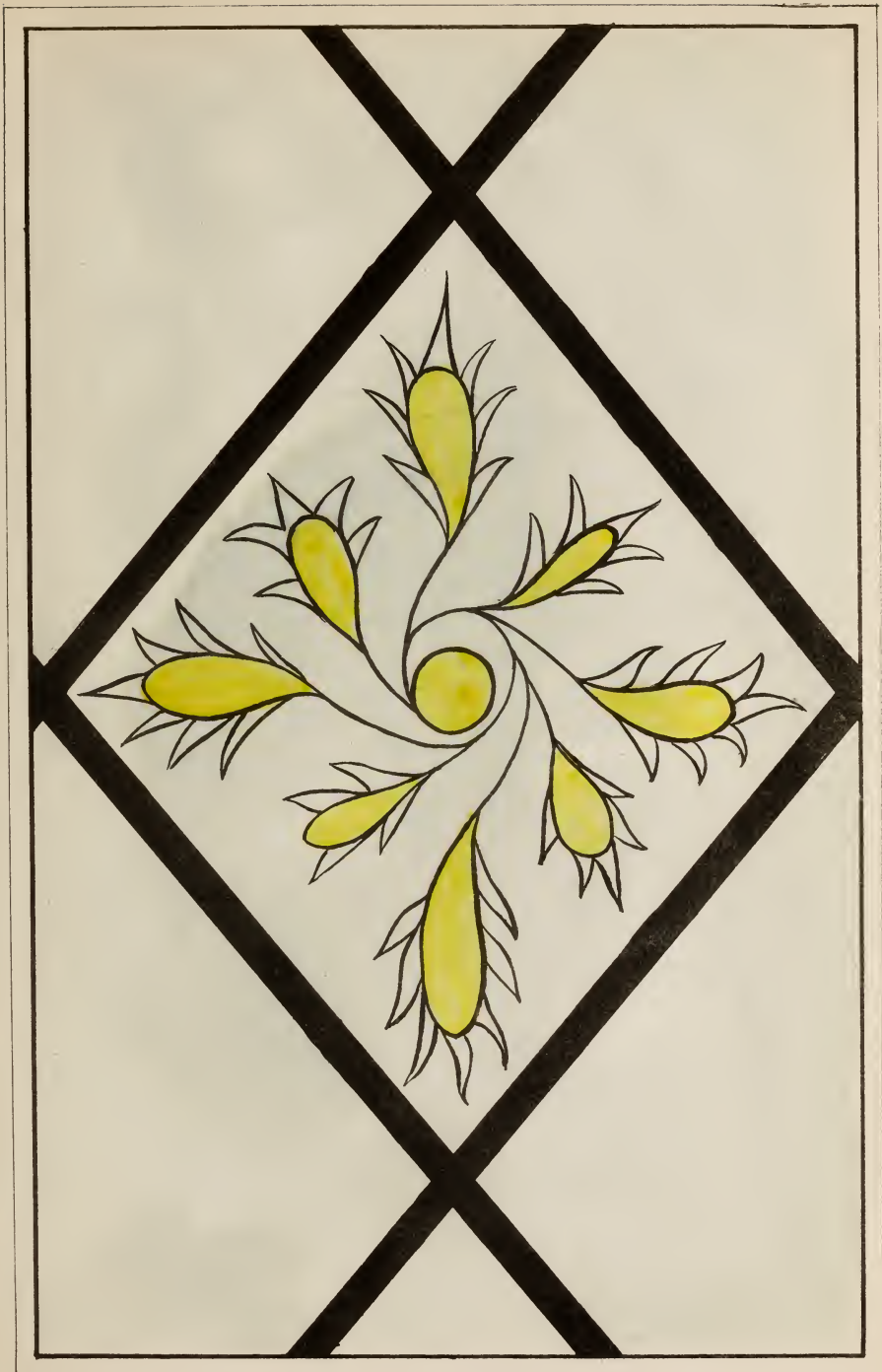
A. W. F.

OCKHAM, SURREY



J. H. F.

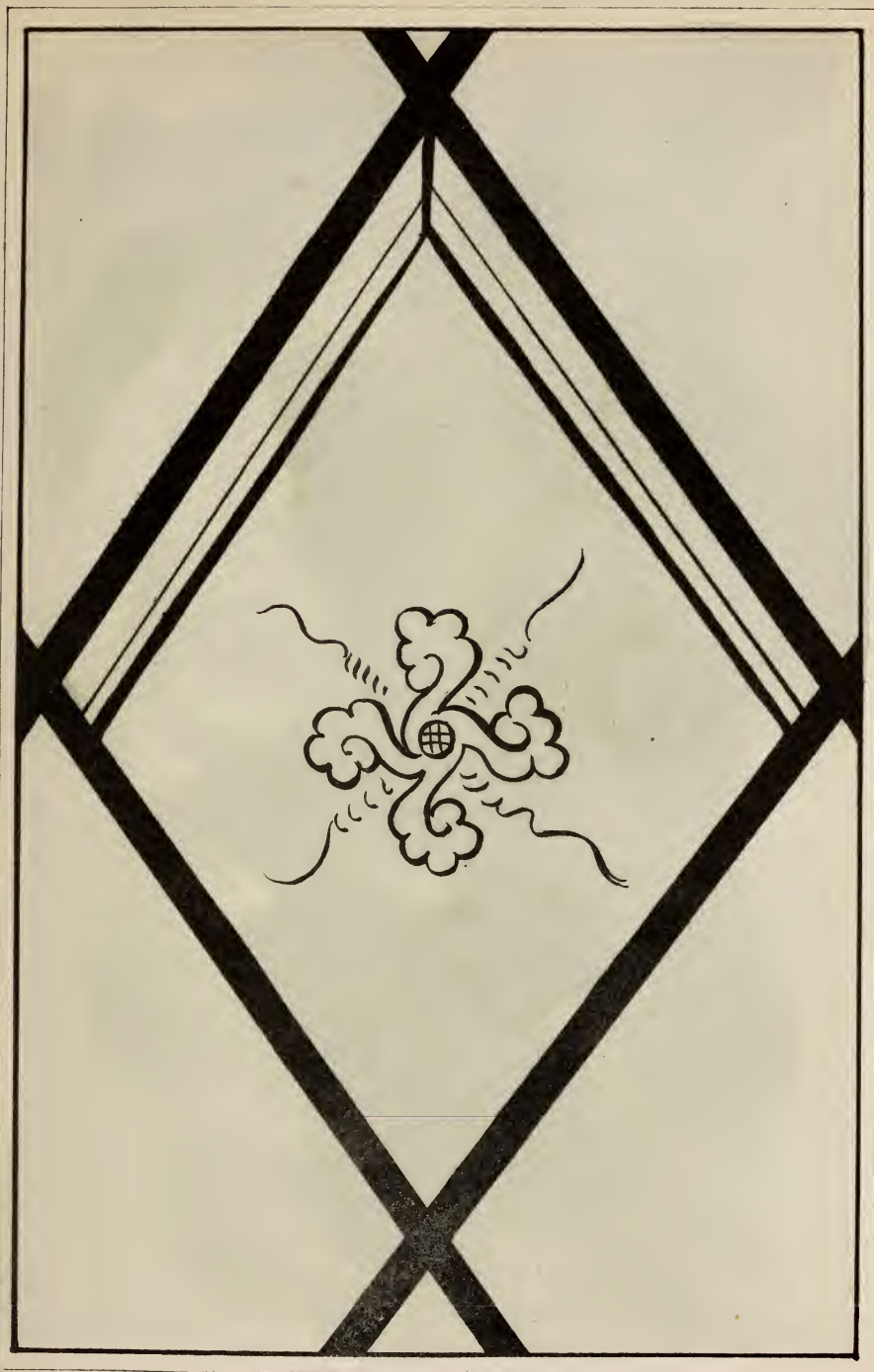
OCKHAM, SURREY



F.M.P.

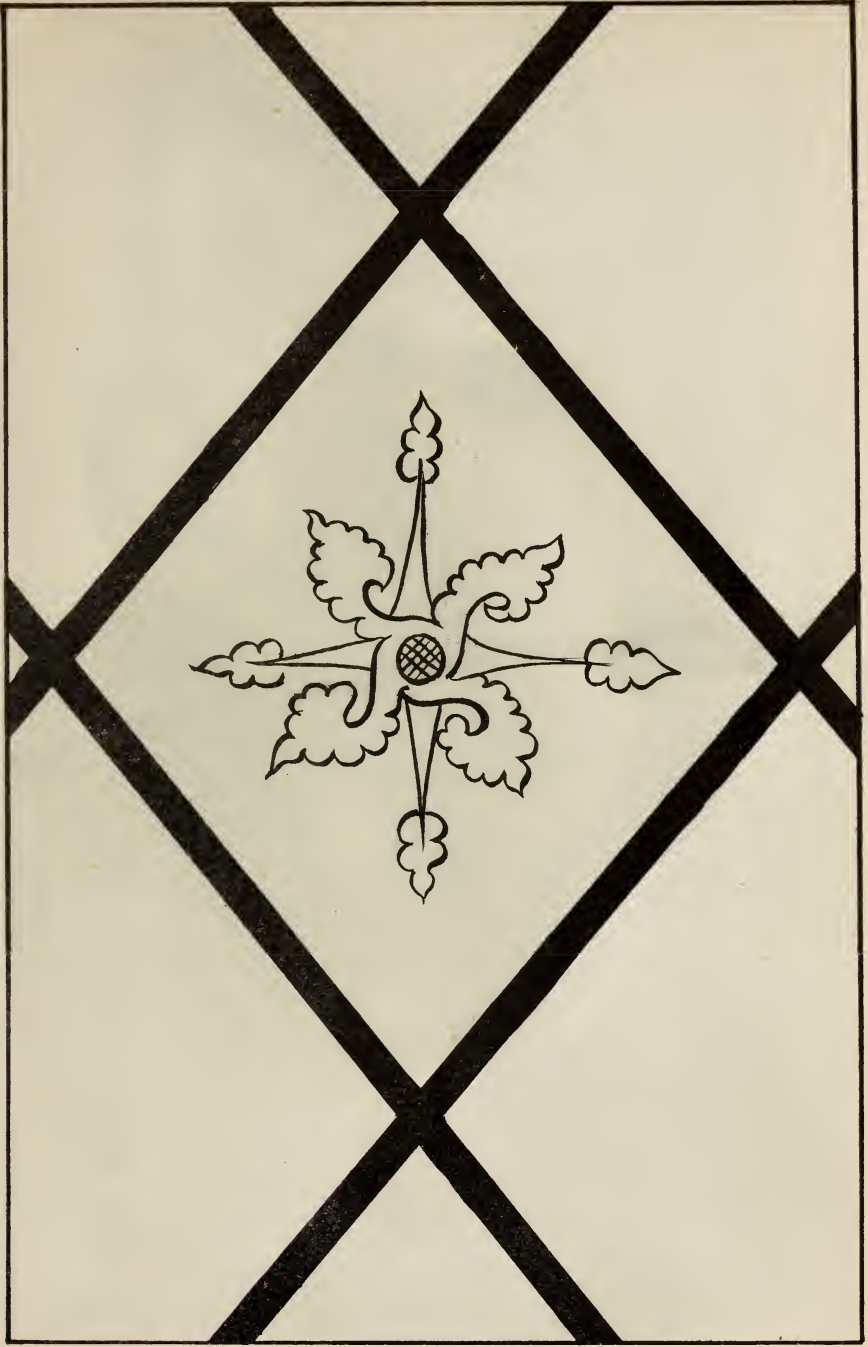
MARSTON OXON





A. H. 7

BEXWELL. NORFOLK



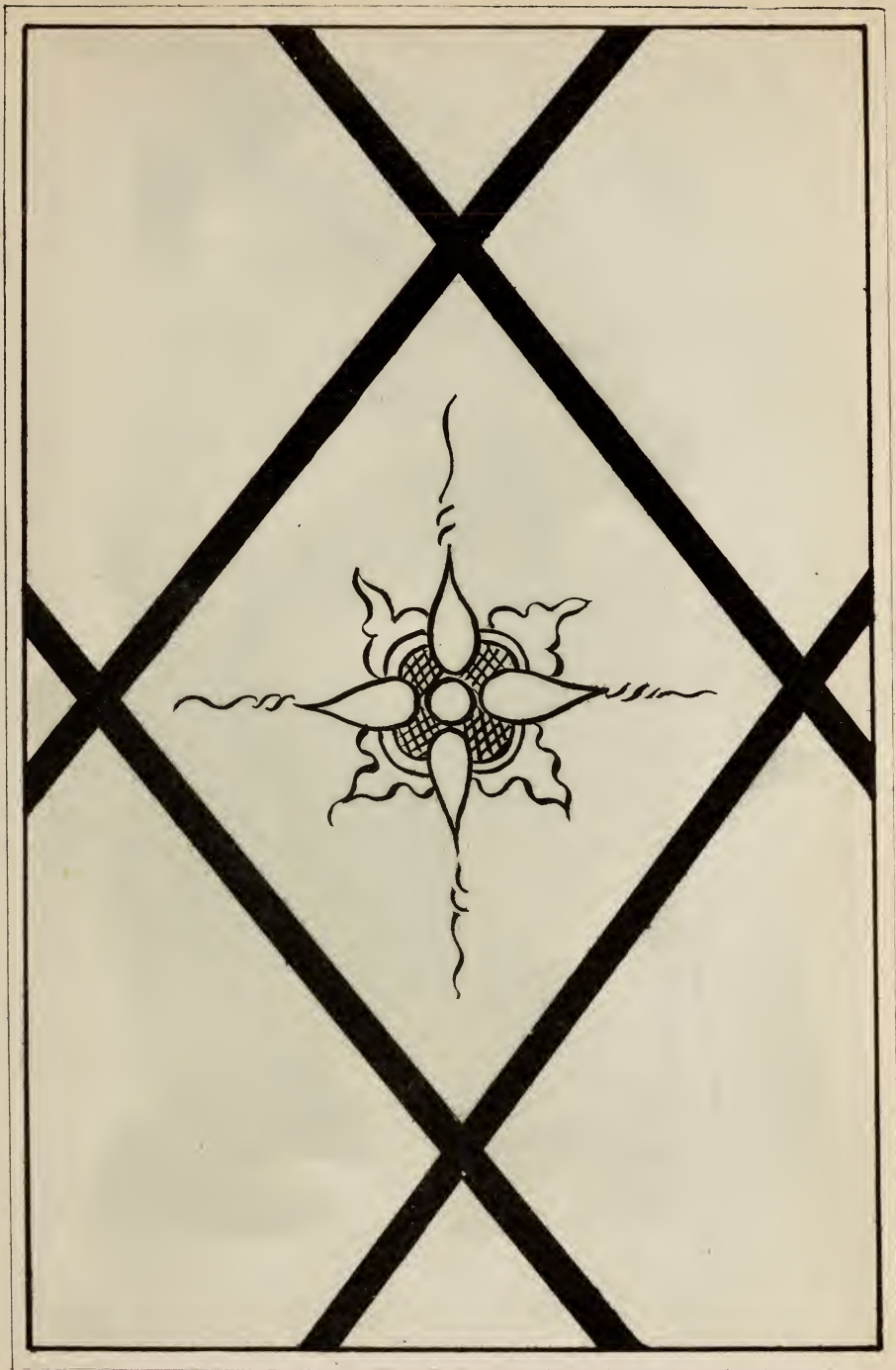
Q 70 77

BRESSINGHAM, NORFOLK



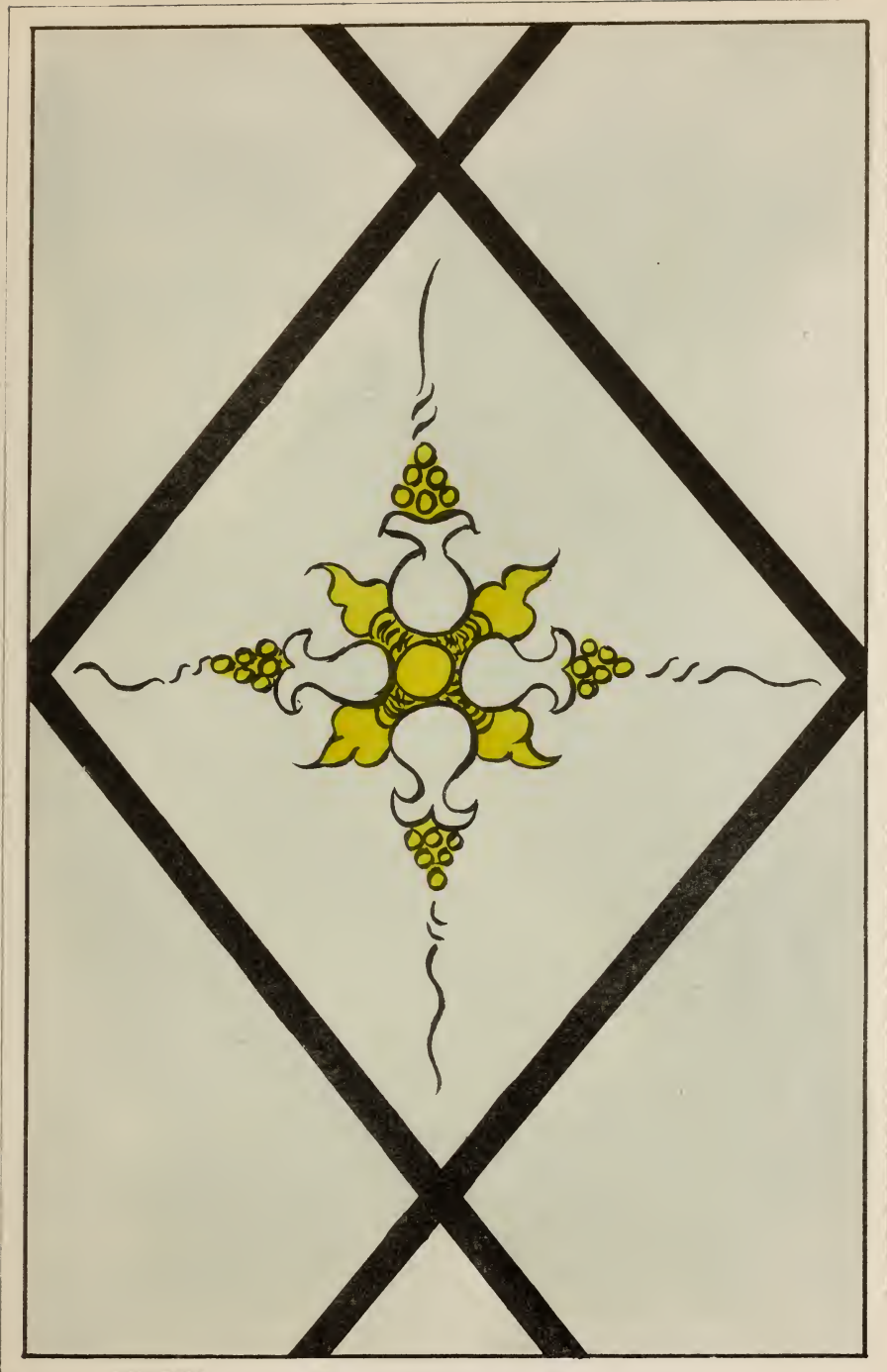
A.N.5

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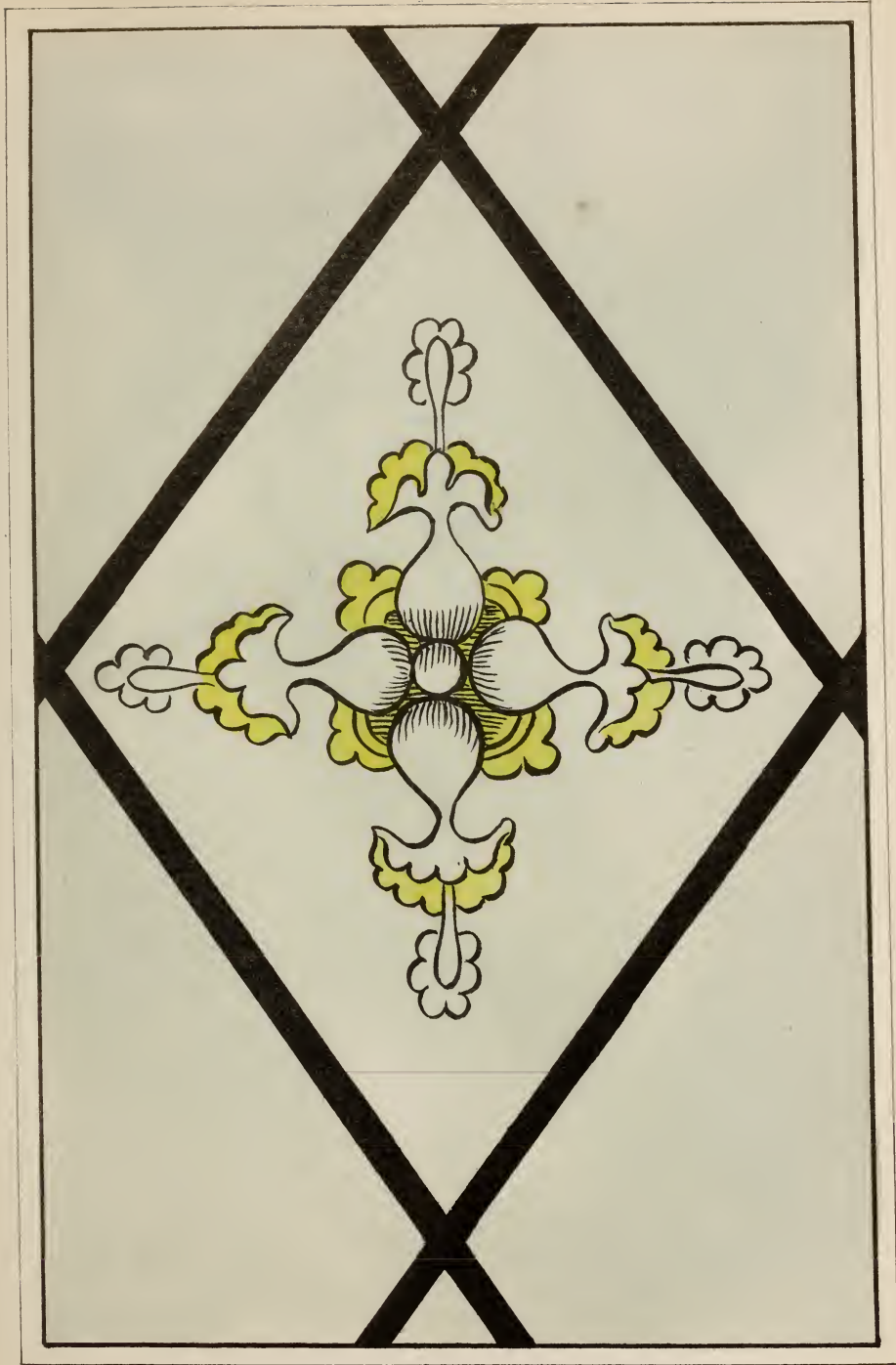


1. 11. 7

IN THE AUTHOR'S POSSESSION.



BOURNE, CAMBRIDGESHIRE.



S. H. S.

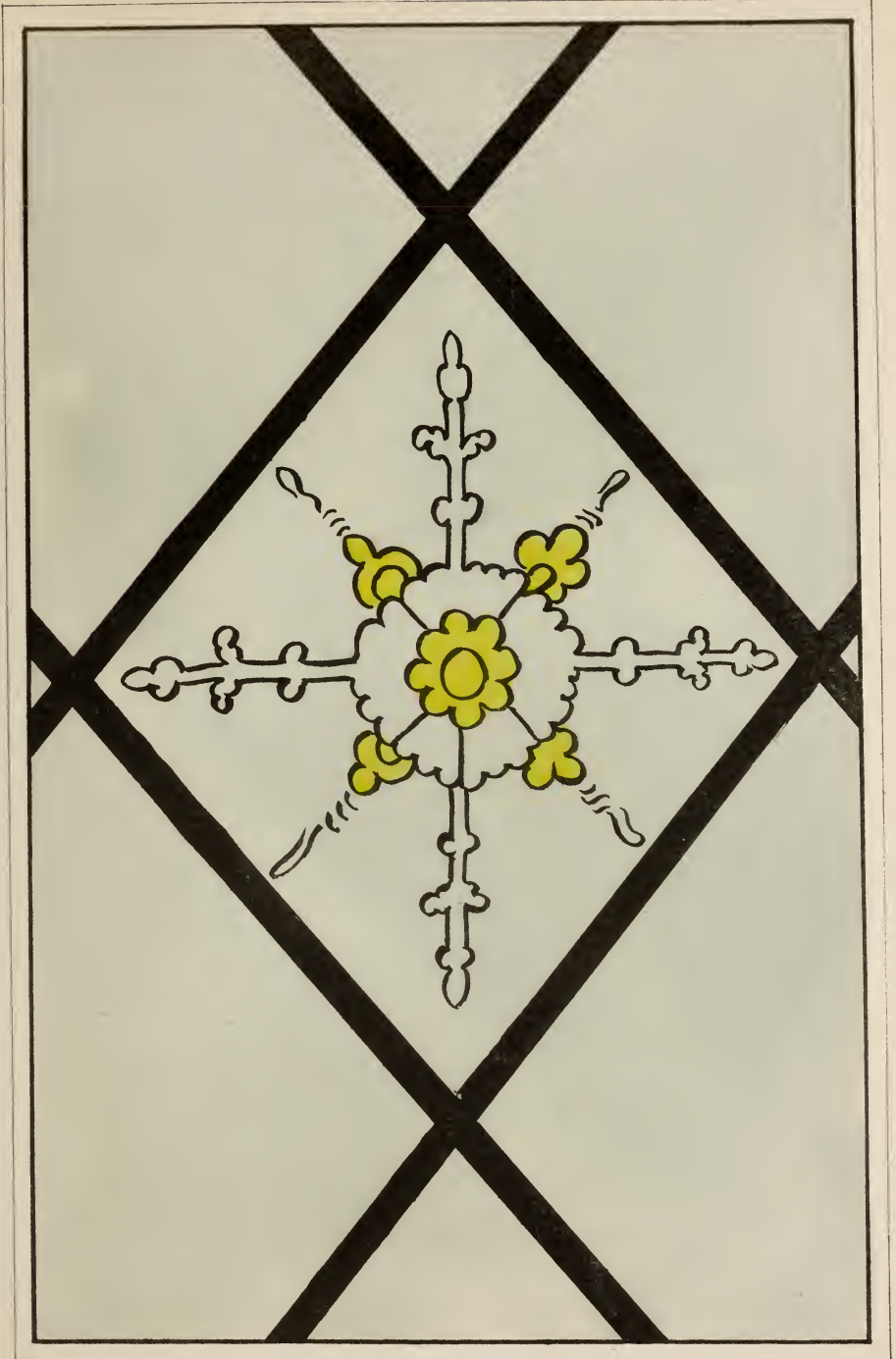
HARDWICK, CAMBRIDGESHIRE.





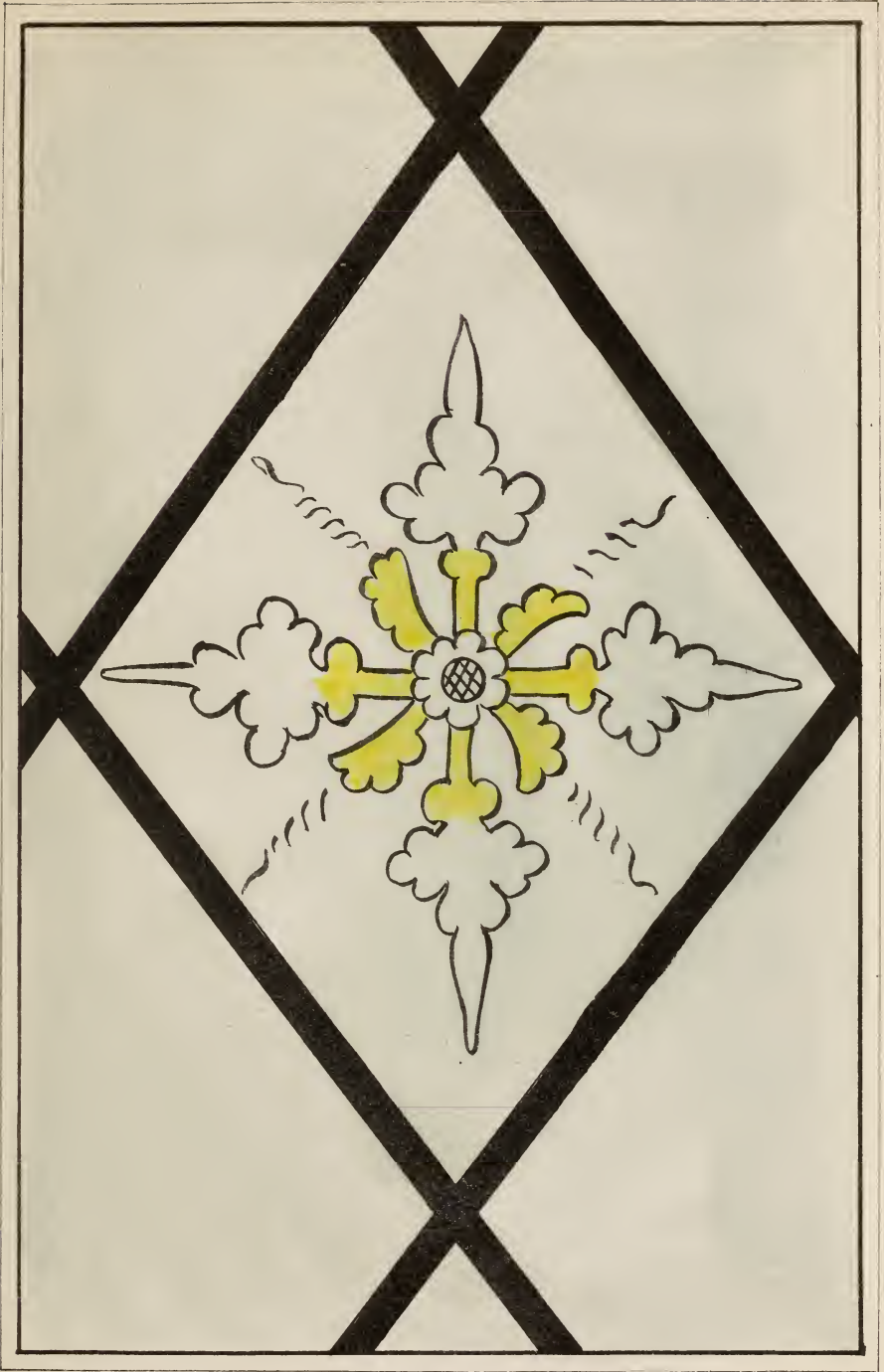


BETHERSDEN, KENT.

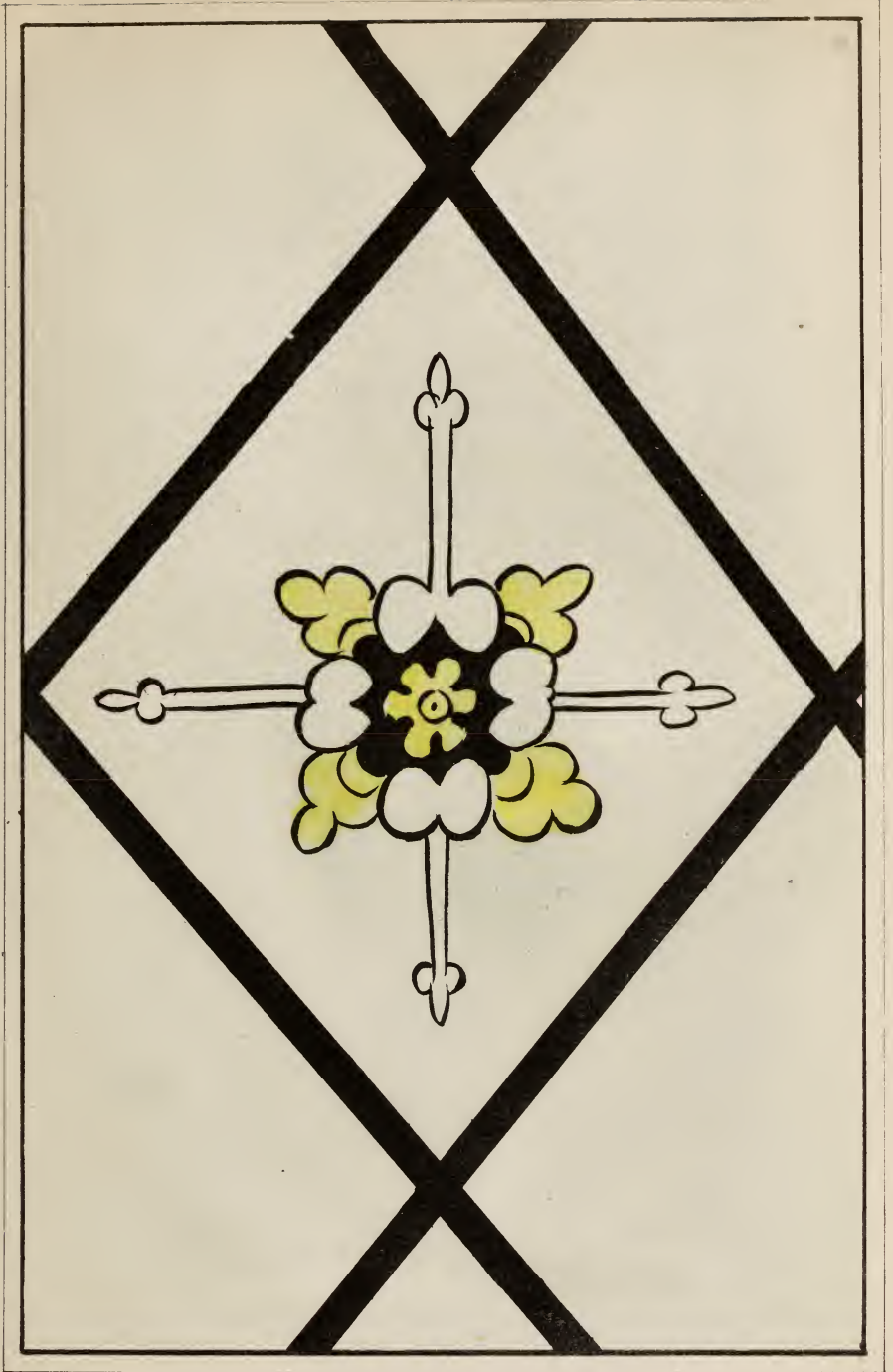


A. W. J.

HARDWICK, CAMBRIDGESHIRE.

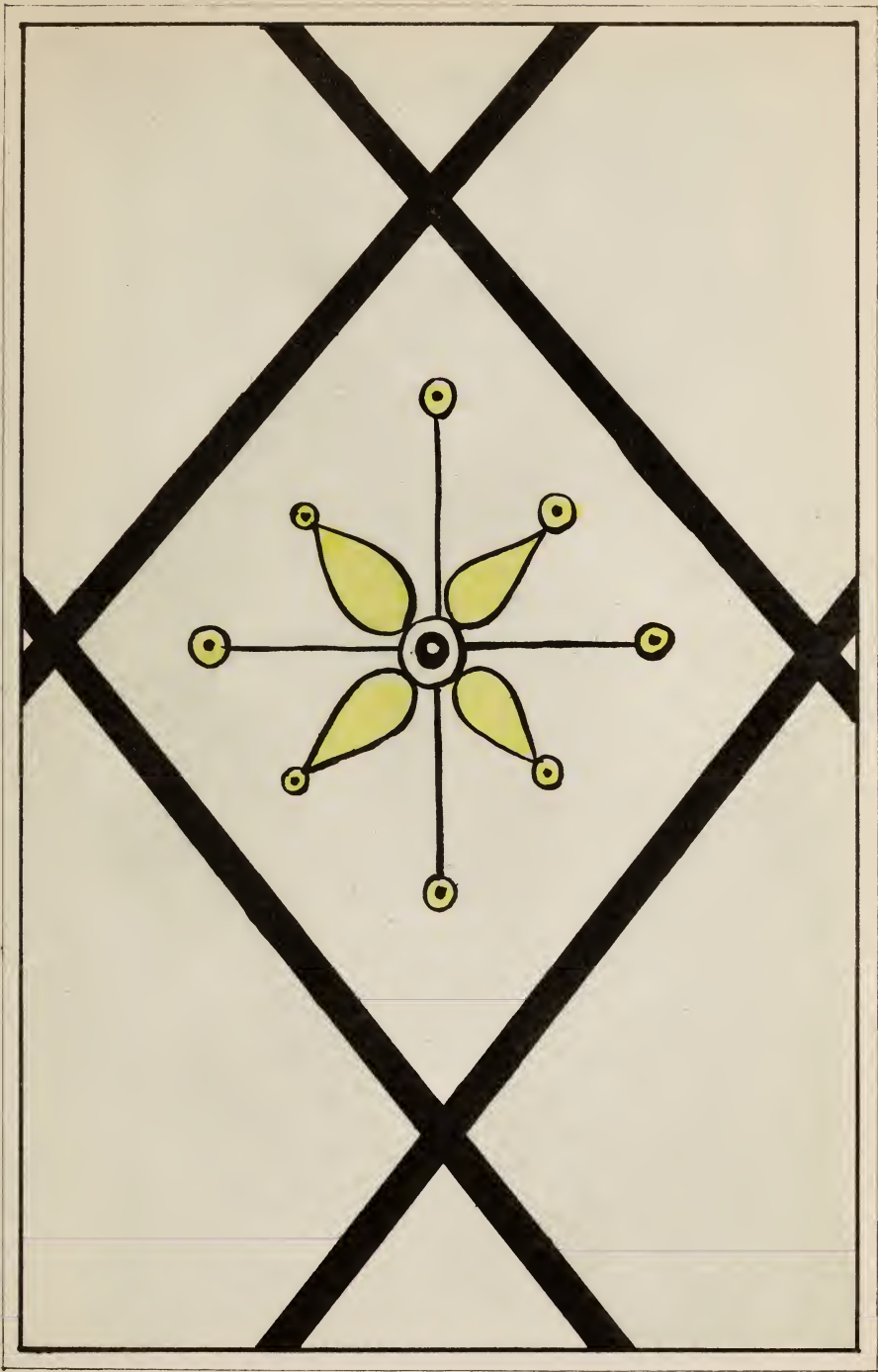


A.W. 7.



A.W.F.

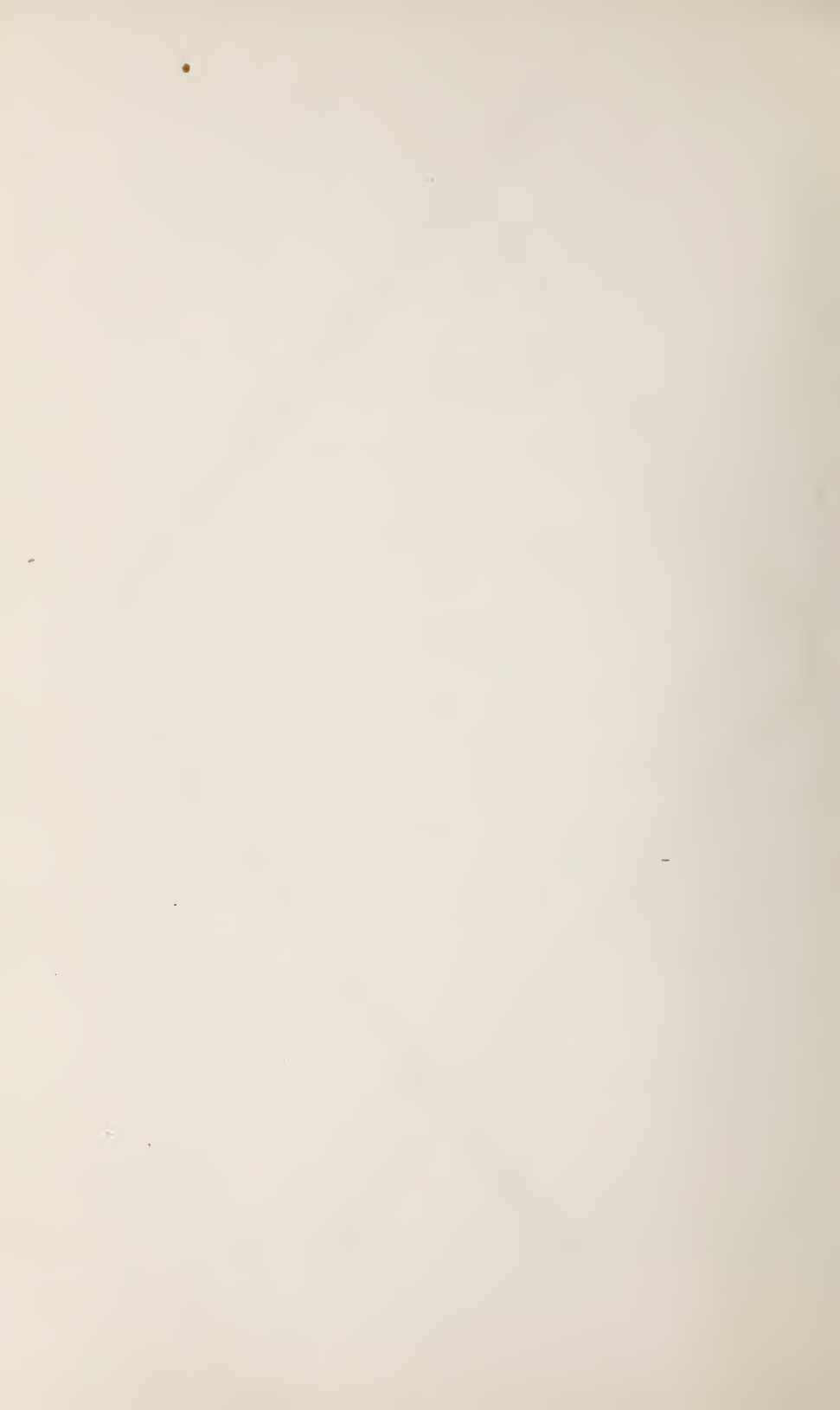
MELBOURNE, CAMBRIDGESHIRE.

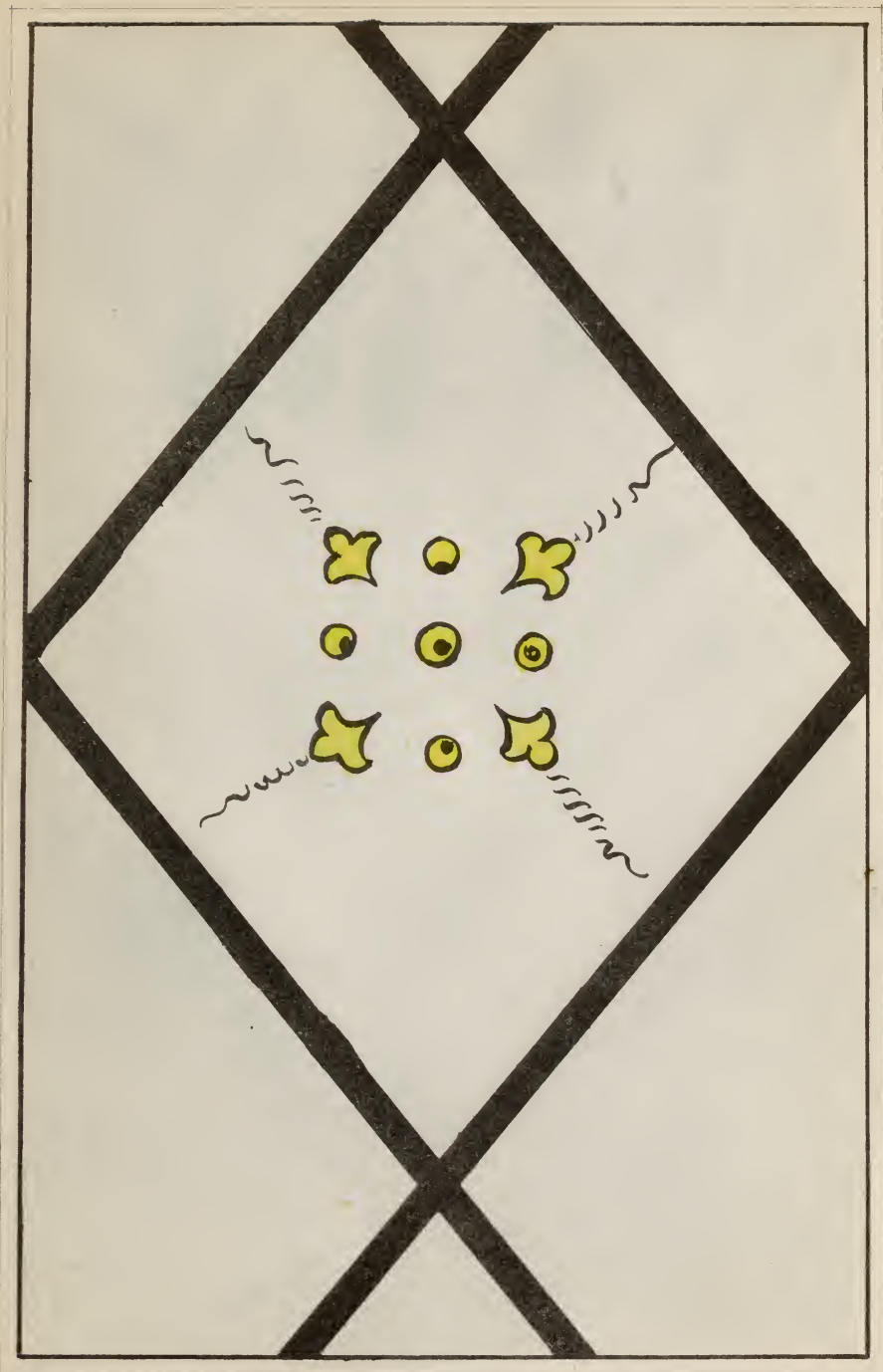


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YAXLEY, SUFFOLK.

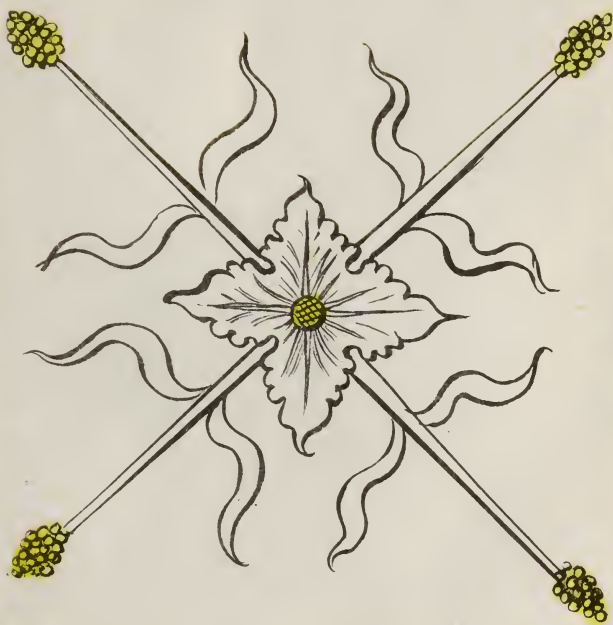
THE
MUSEUM
OF
THE
CITY OF BOSTON



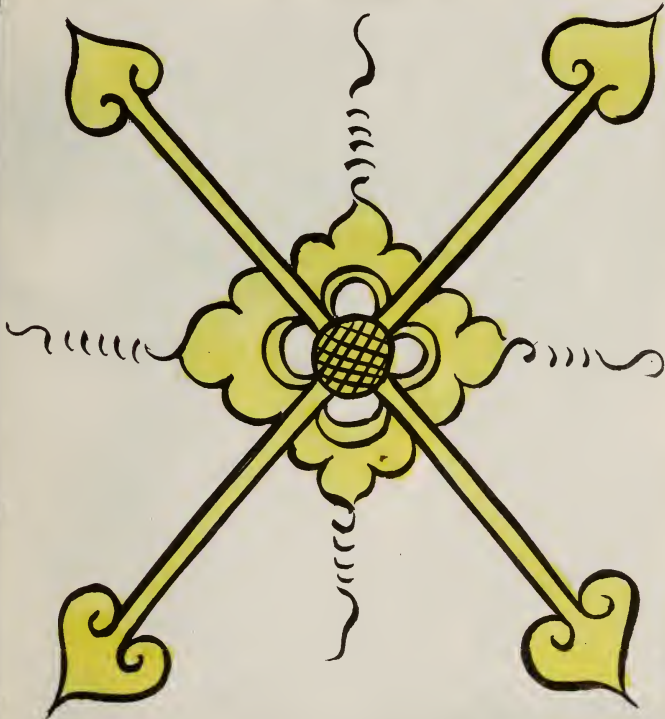


AWF

HARDWICK, CAMBRIDGESHIRE.



AWF



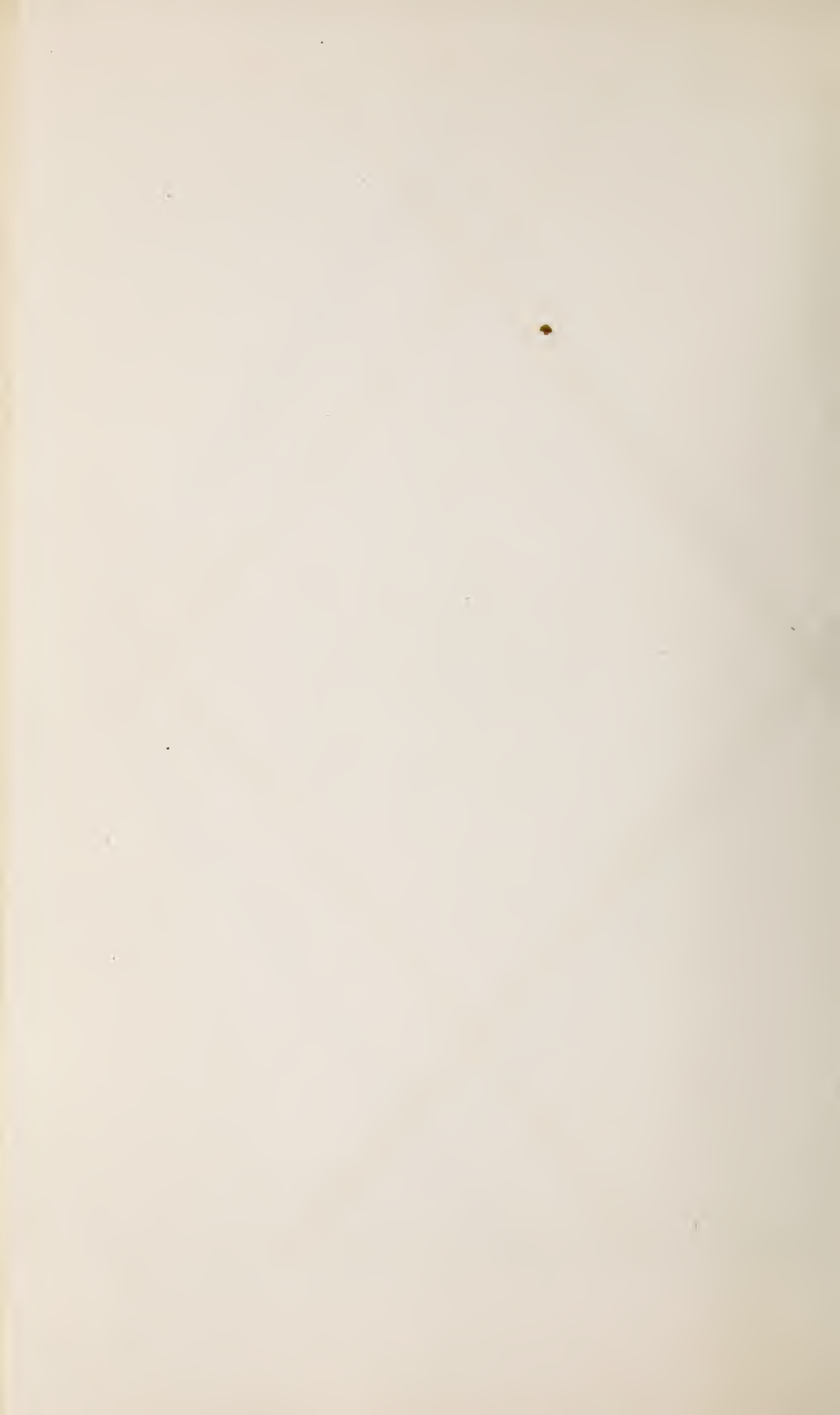
AWF



AWE

BETHERSDEN, KENT.

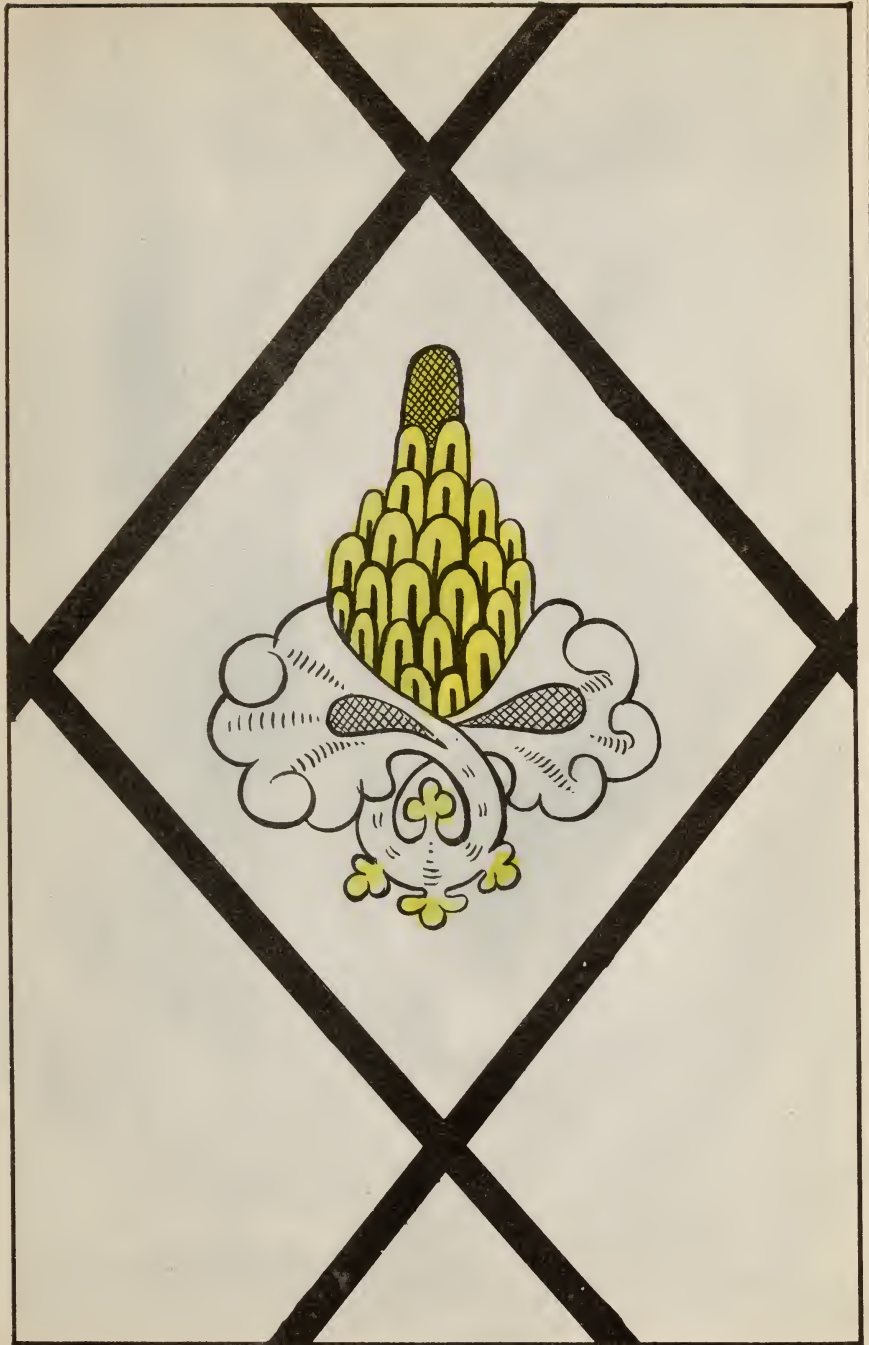




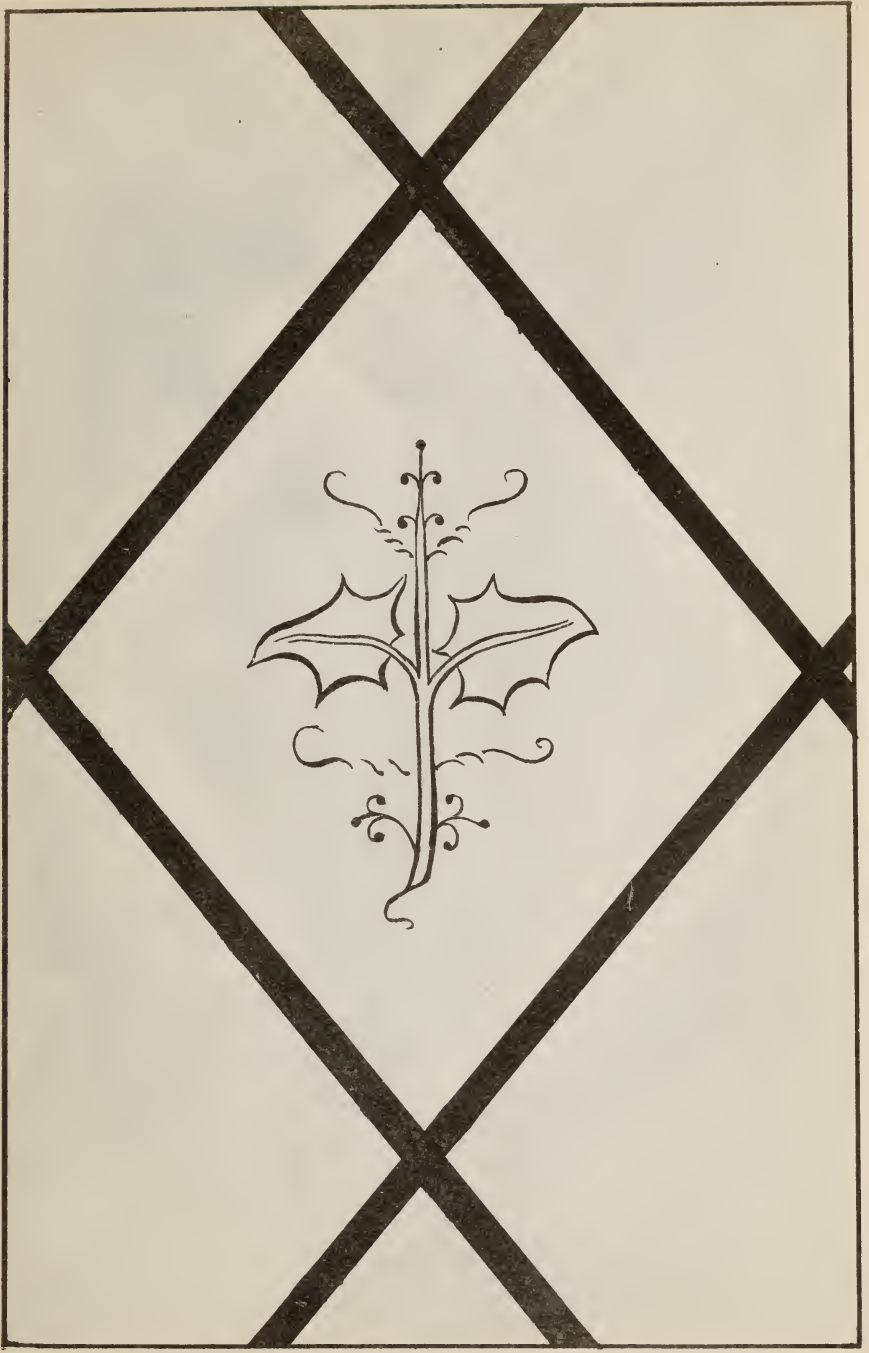


J. W. S.

KING'S COLLEGE CHAPEL.

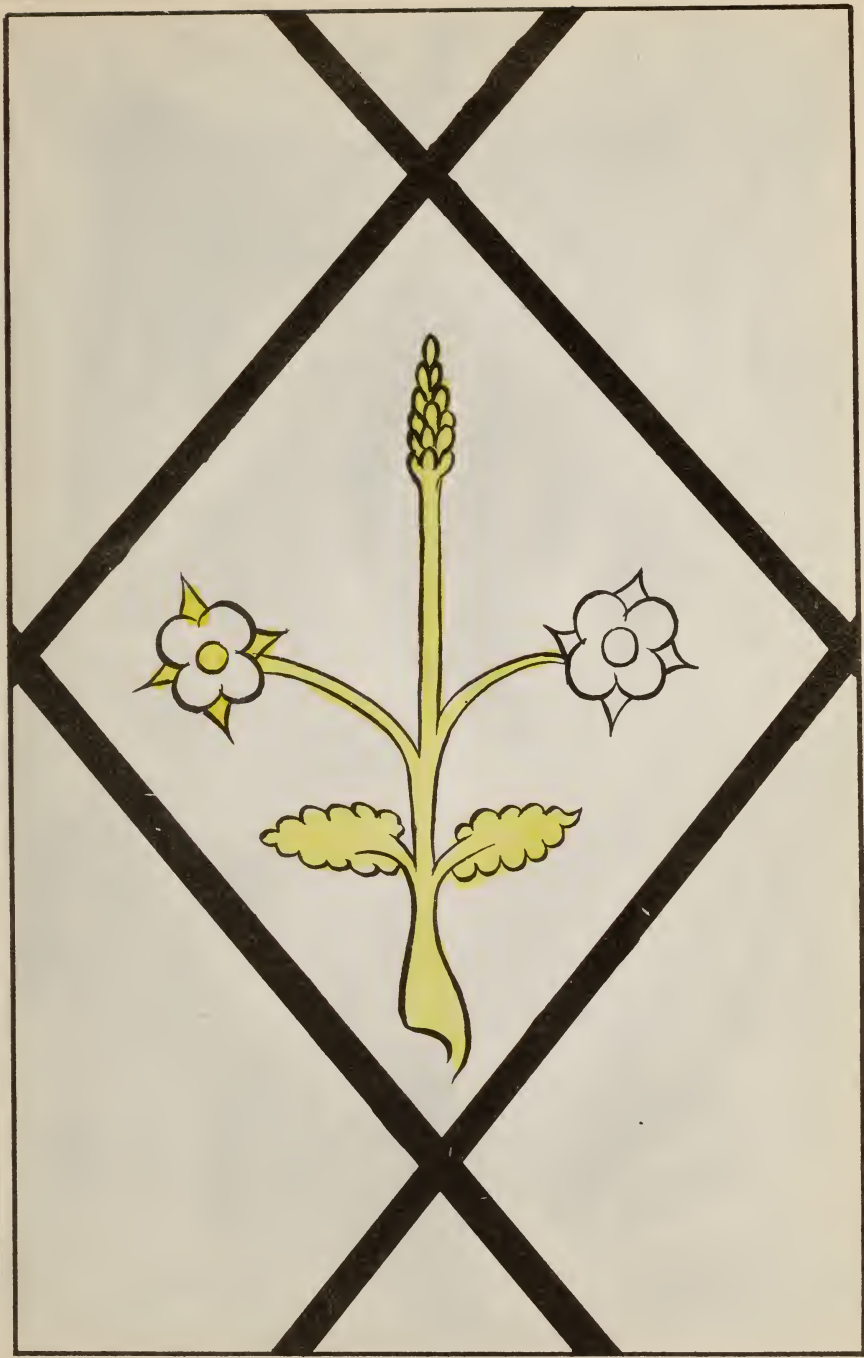


A.H.3



A. W. F.

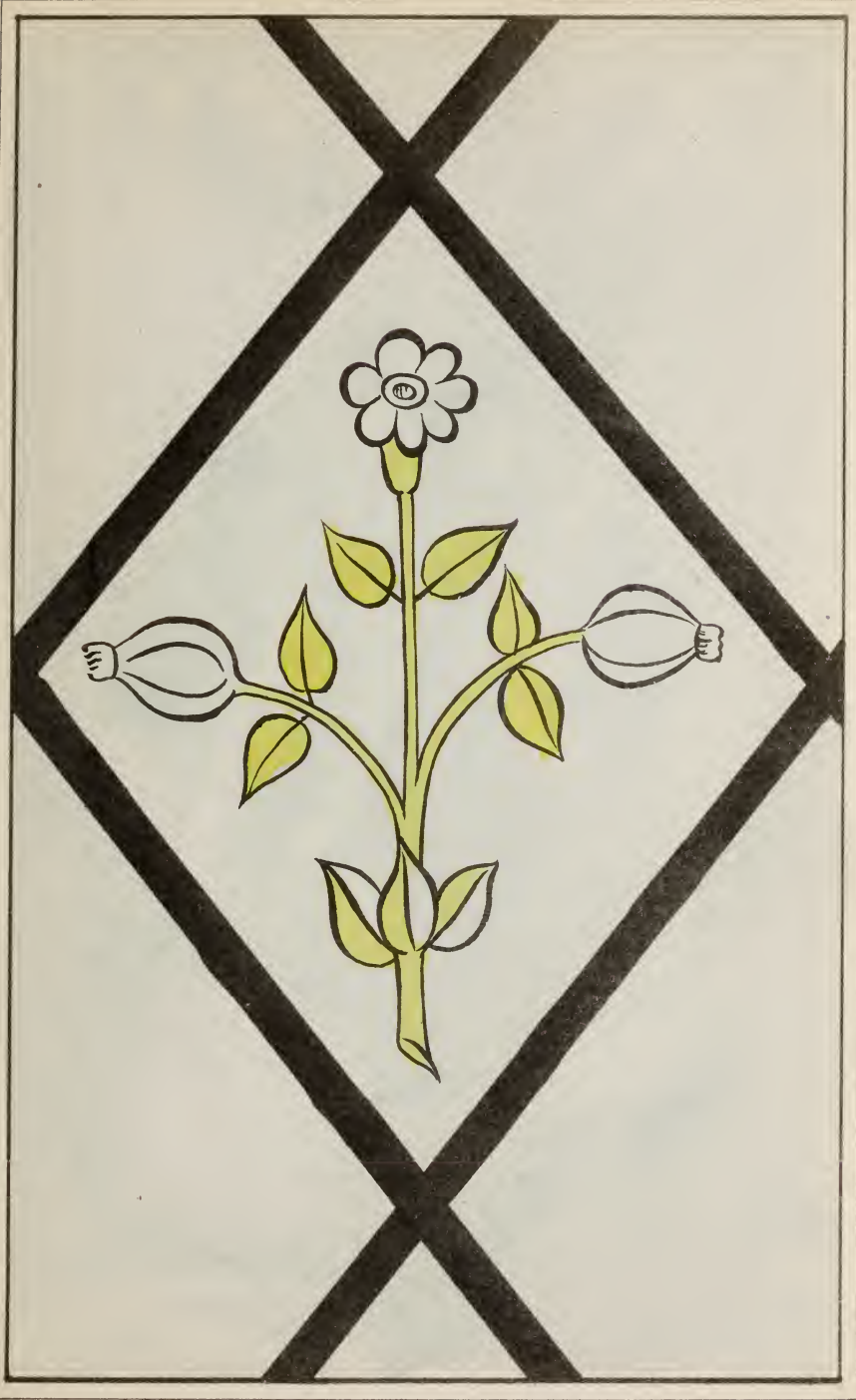
BRANDESTON, SUFFOLK.



A. W. F.

THAXTED, ESSEX.





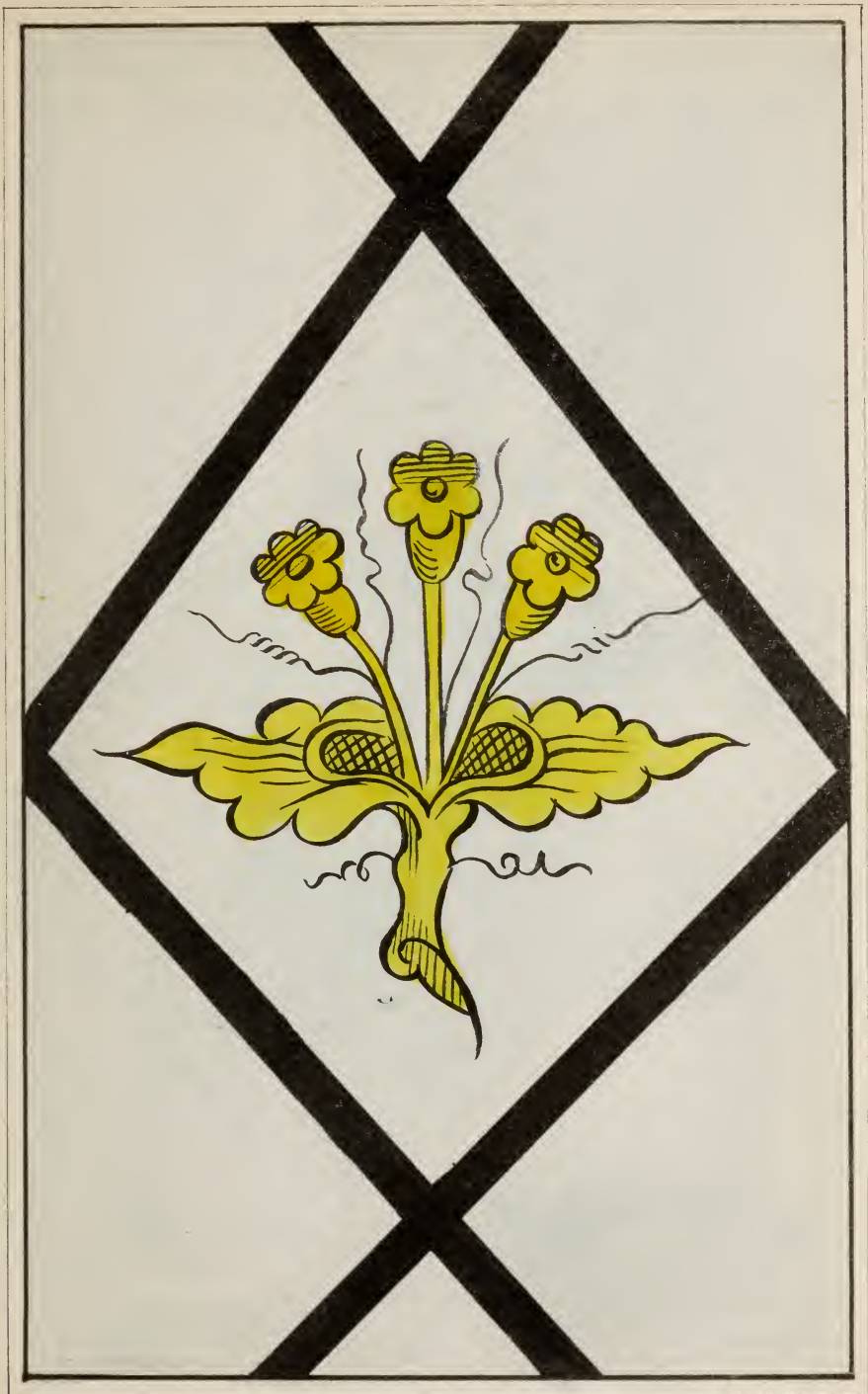
A. H. F.

WANTAGE, BERKS.



A. W. F.

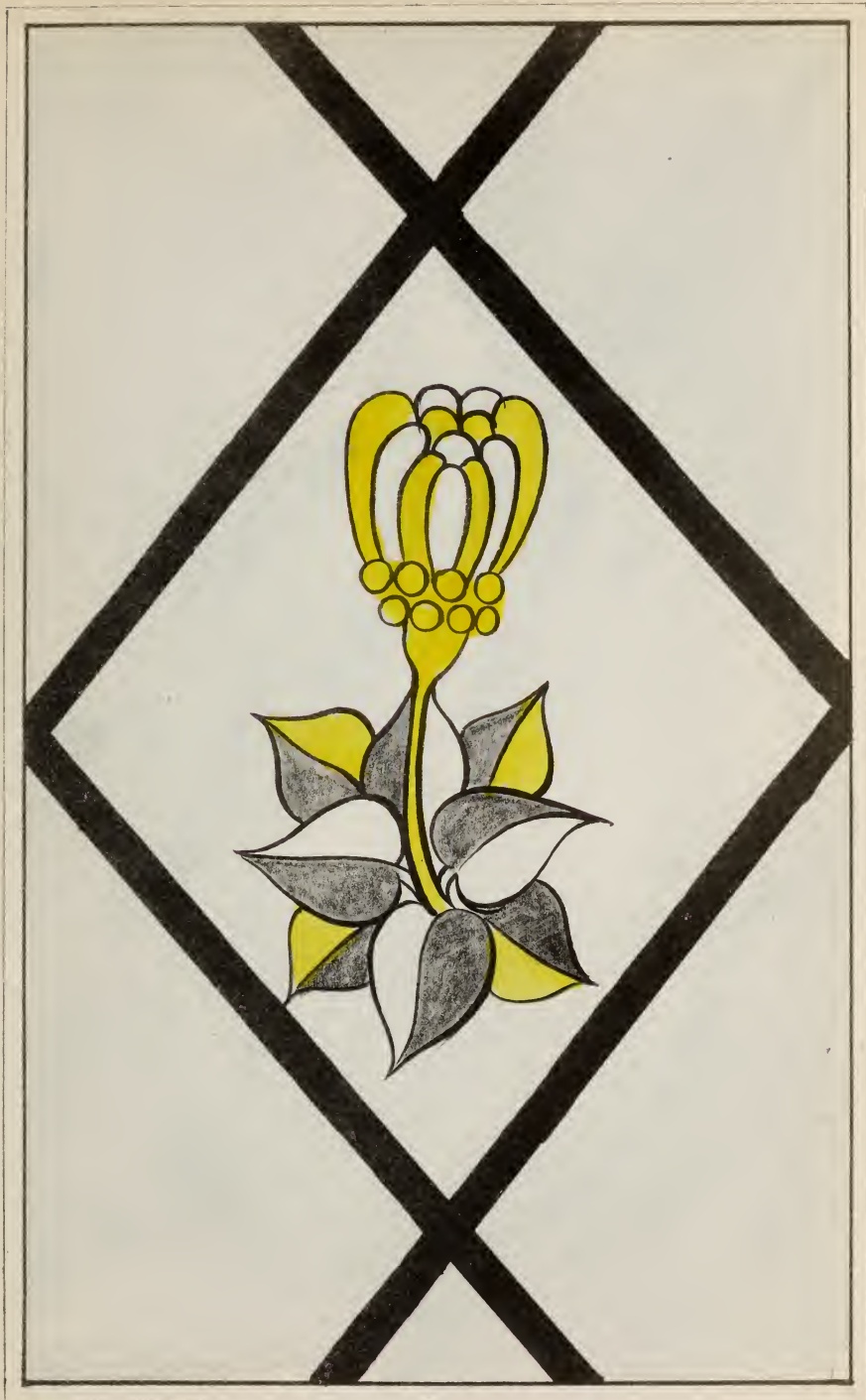
GIRTON, CAMBRIDGESHIRE.



A. W. F.

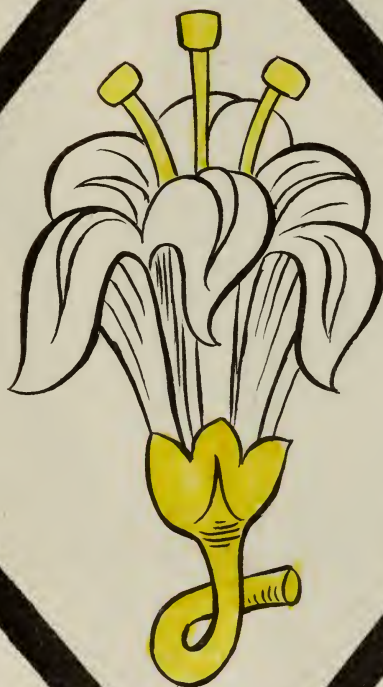
LIBRARY, QUEEN'S COLLEGE, CAMBRIDGE.





A. W. F.

MILTON, CAMBRIDGESHIRE.



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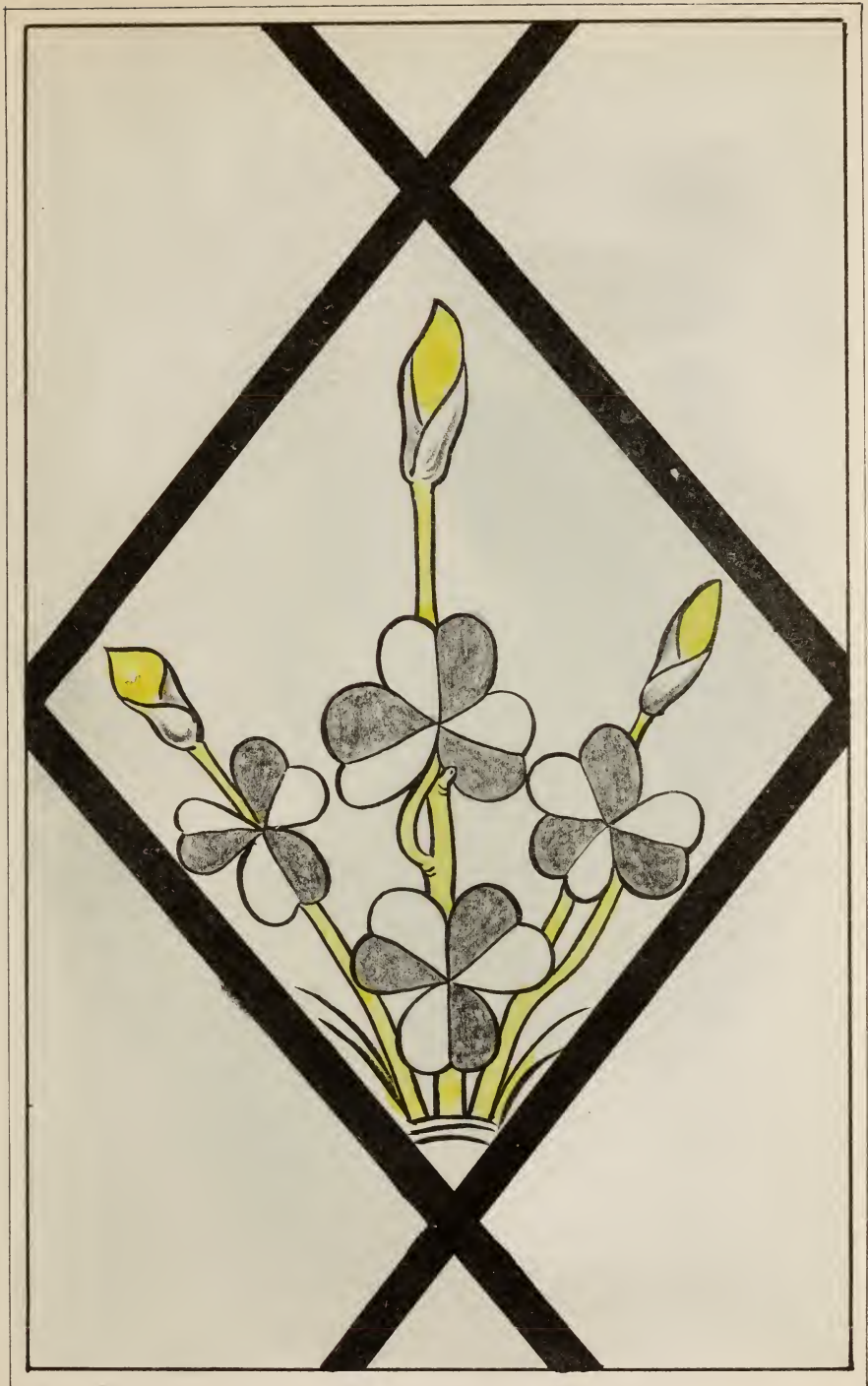
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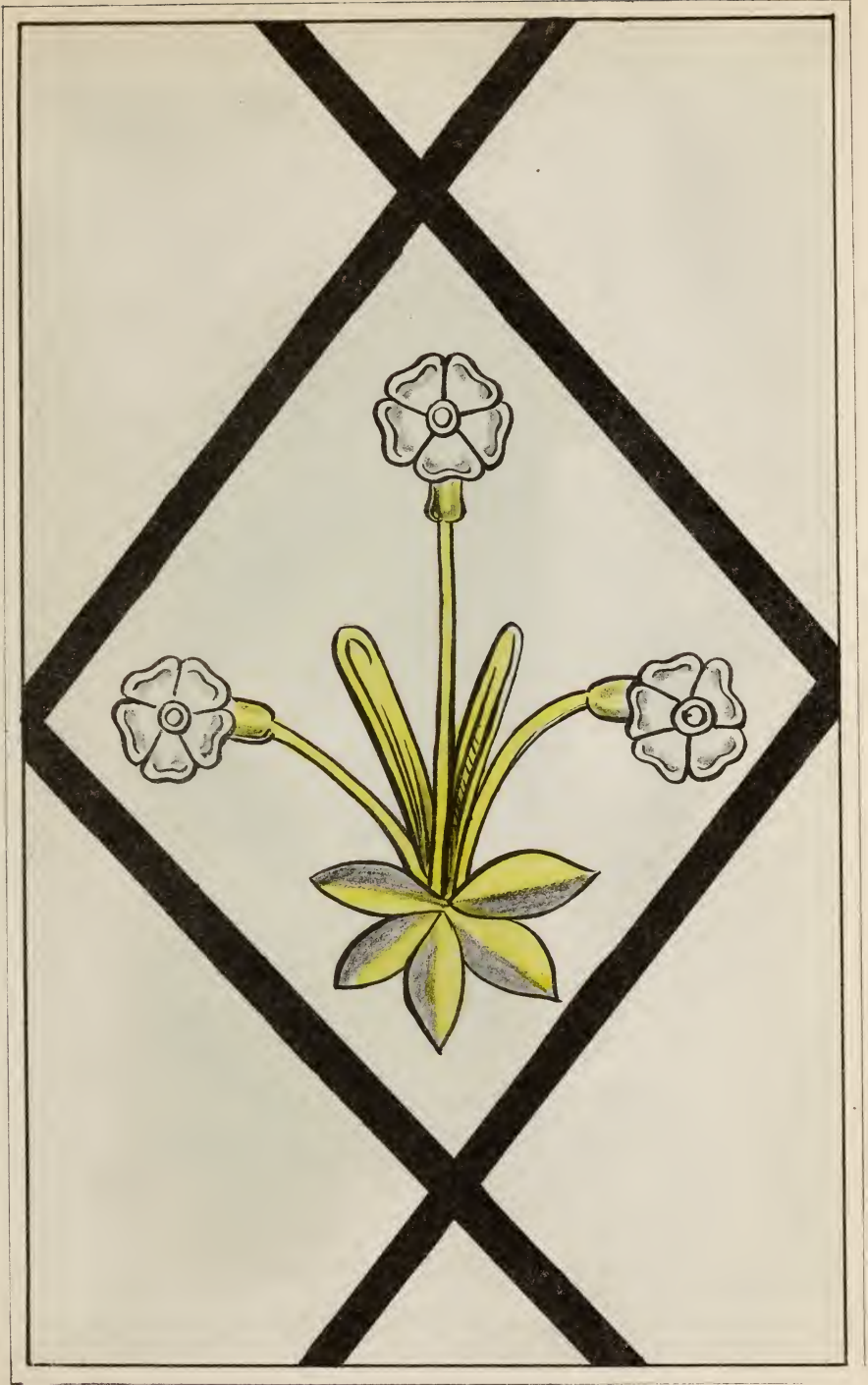
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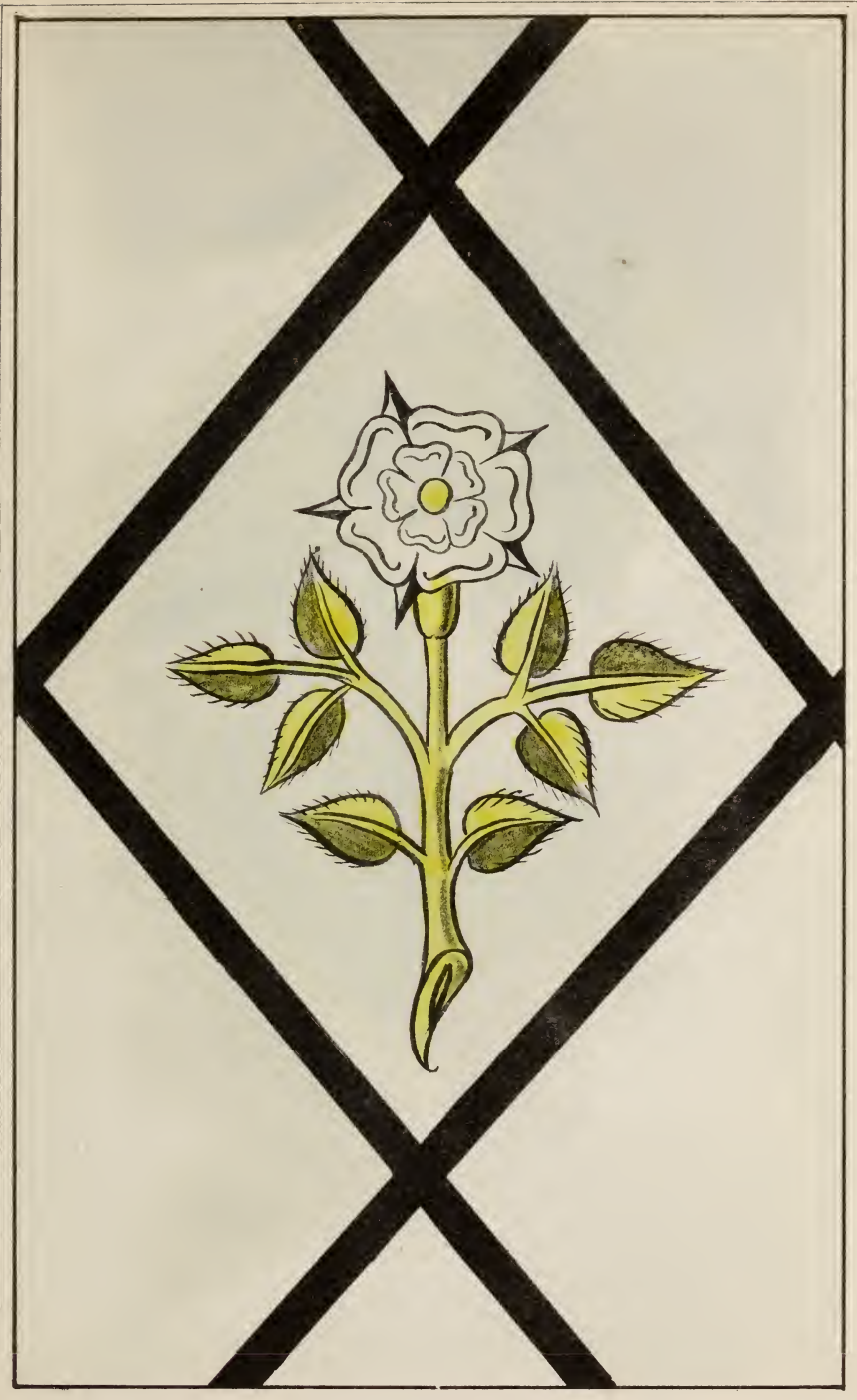


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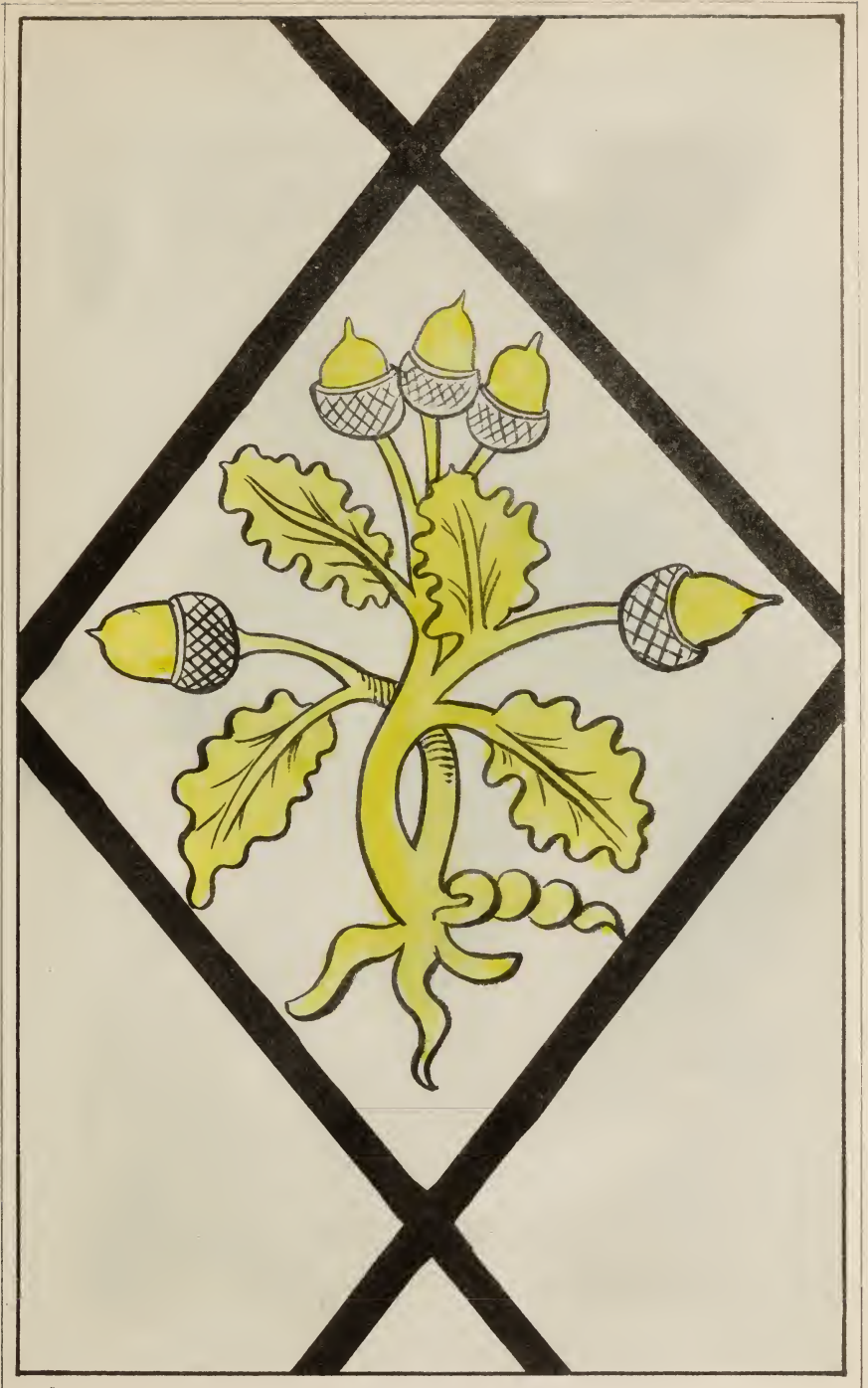






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A. W. P.

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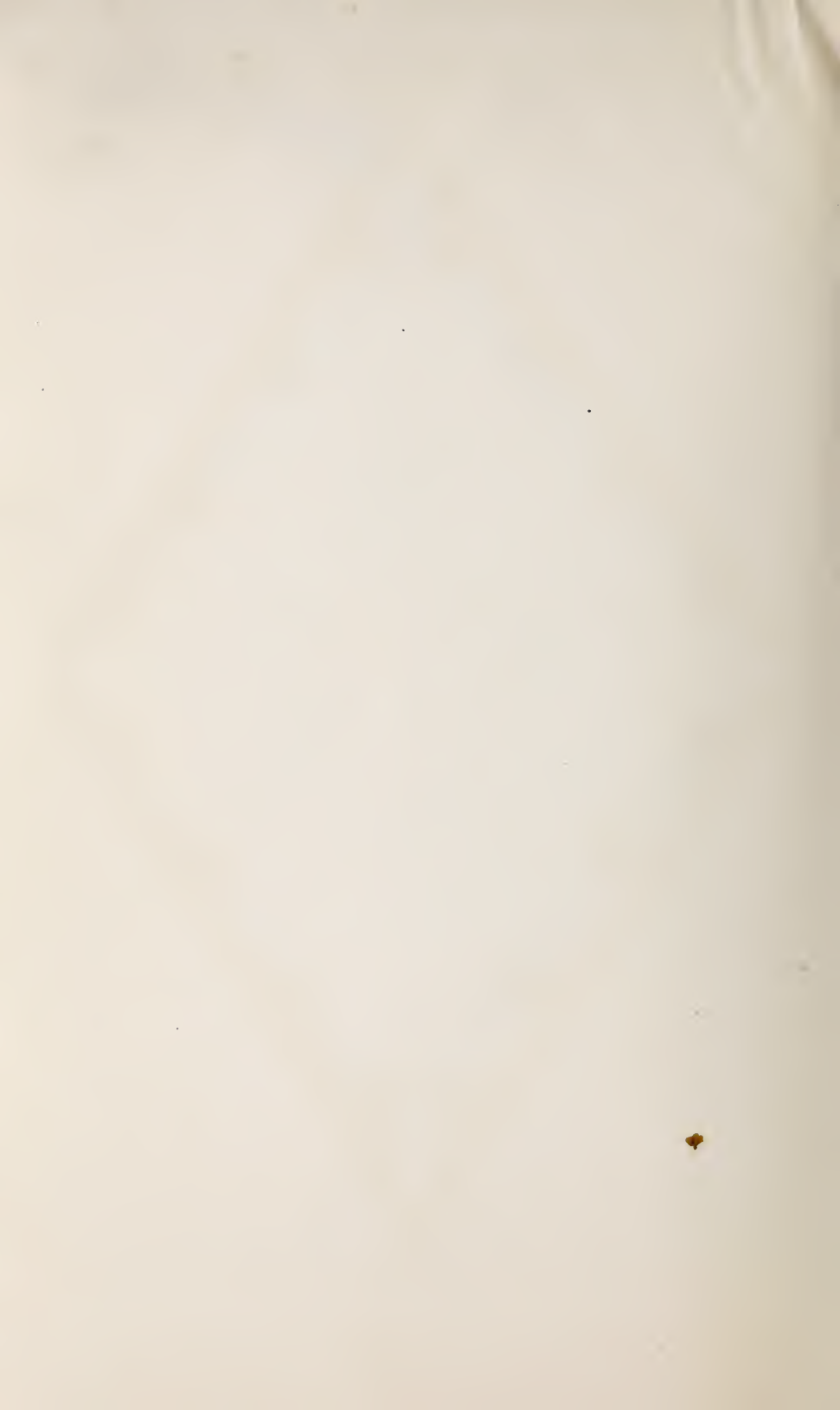
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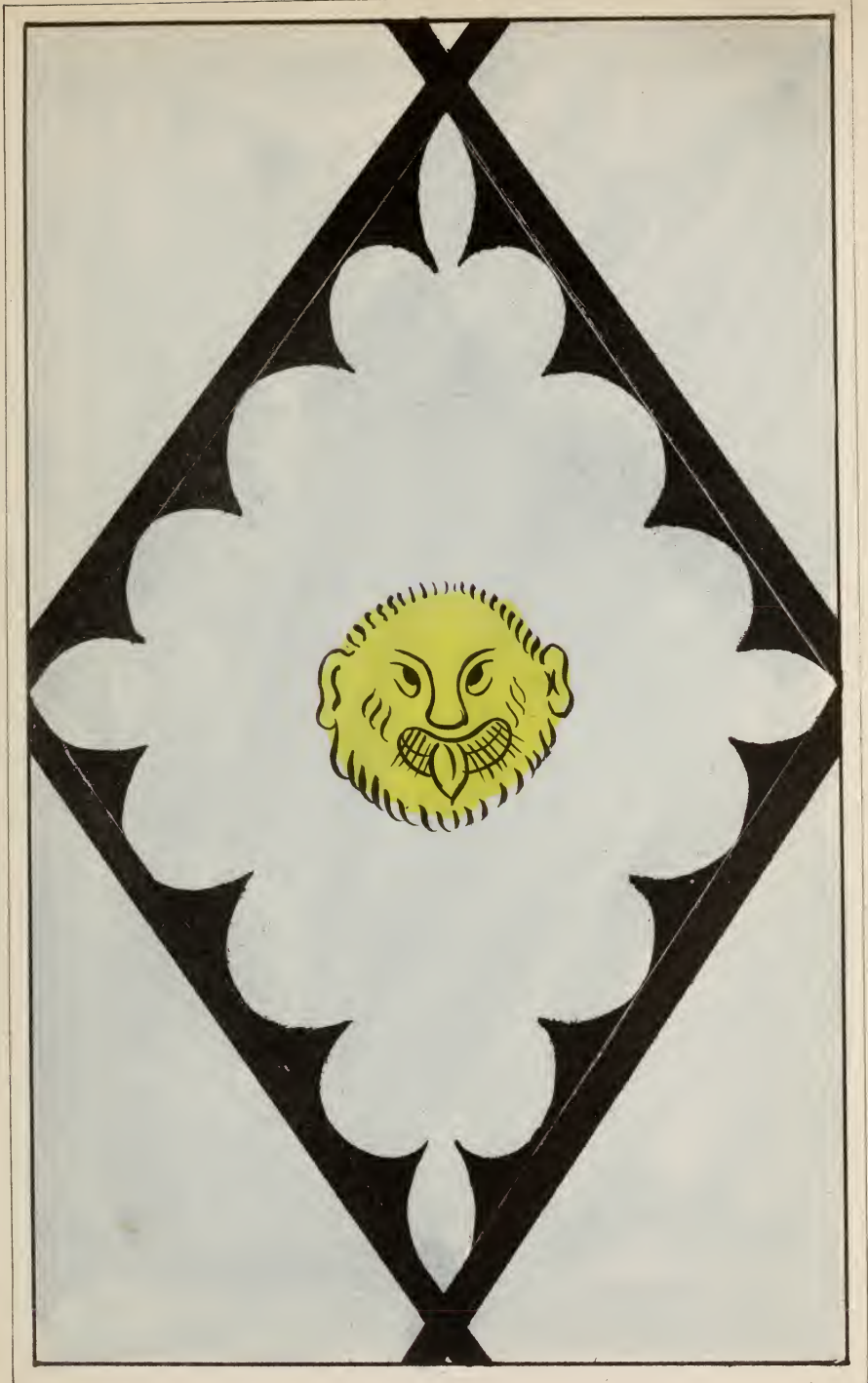


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UPPER HARDRES, KENT.



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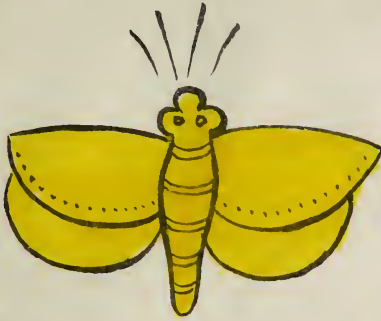




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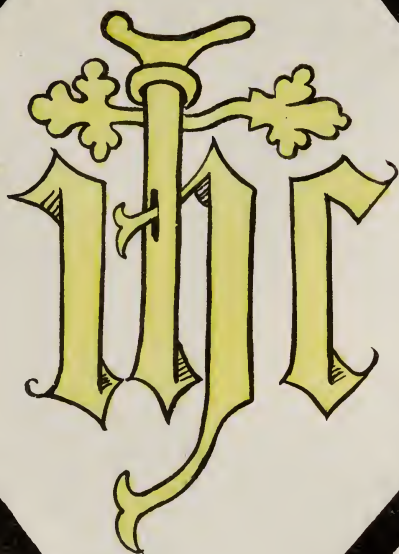
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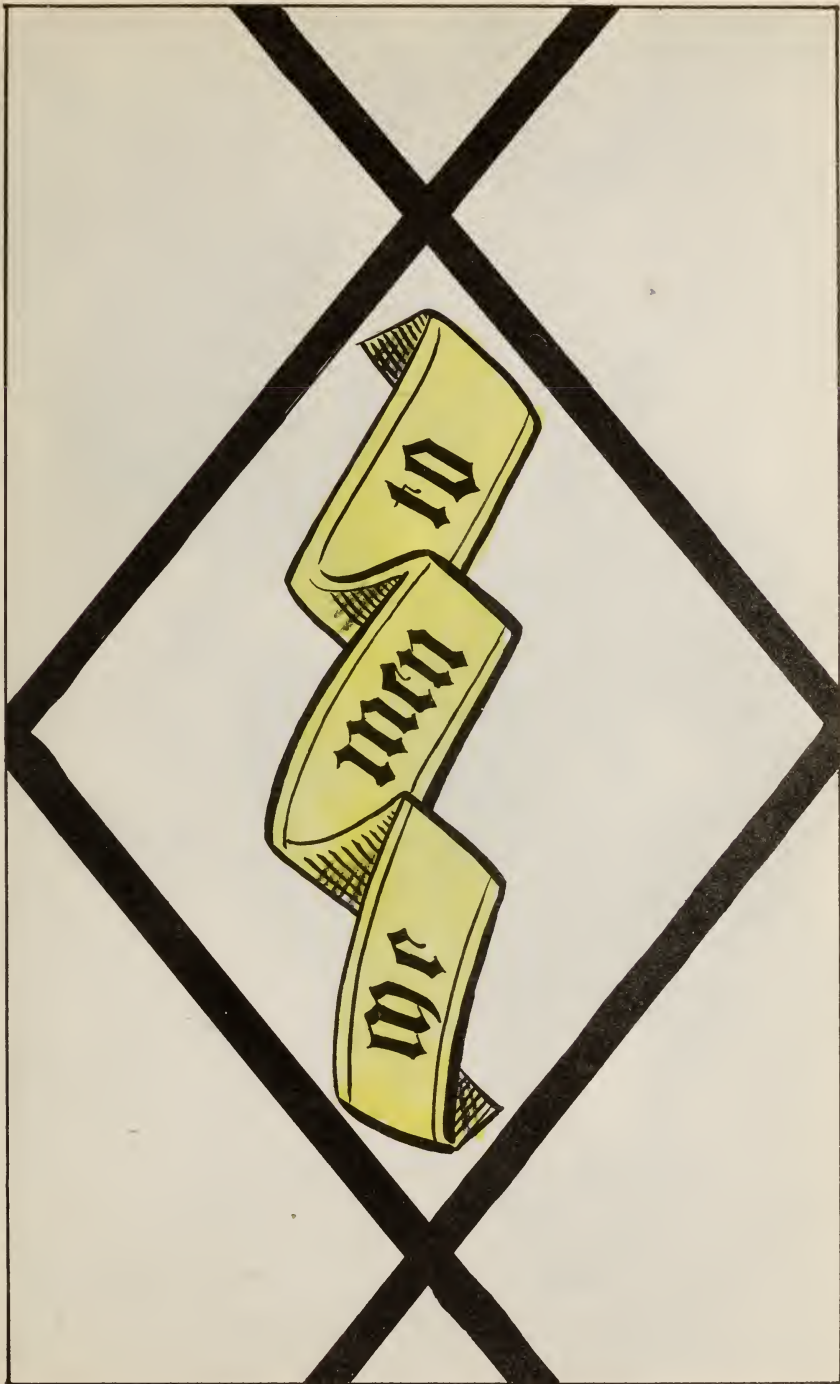
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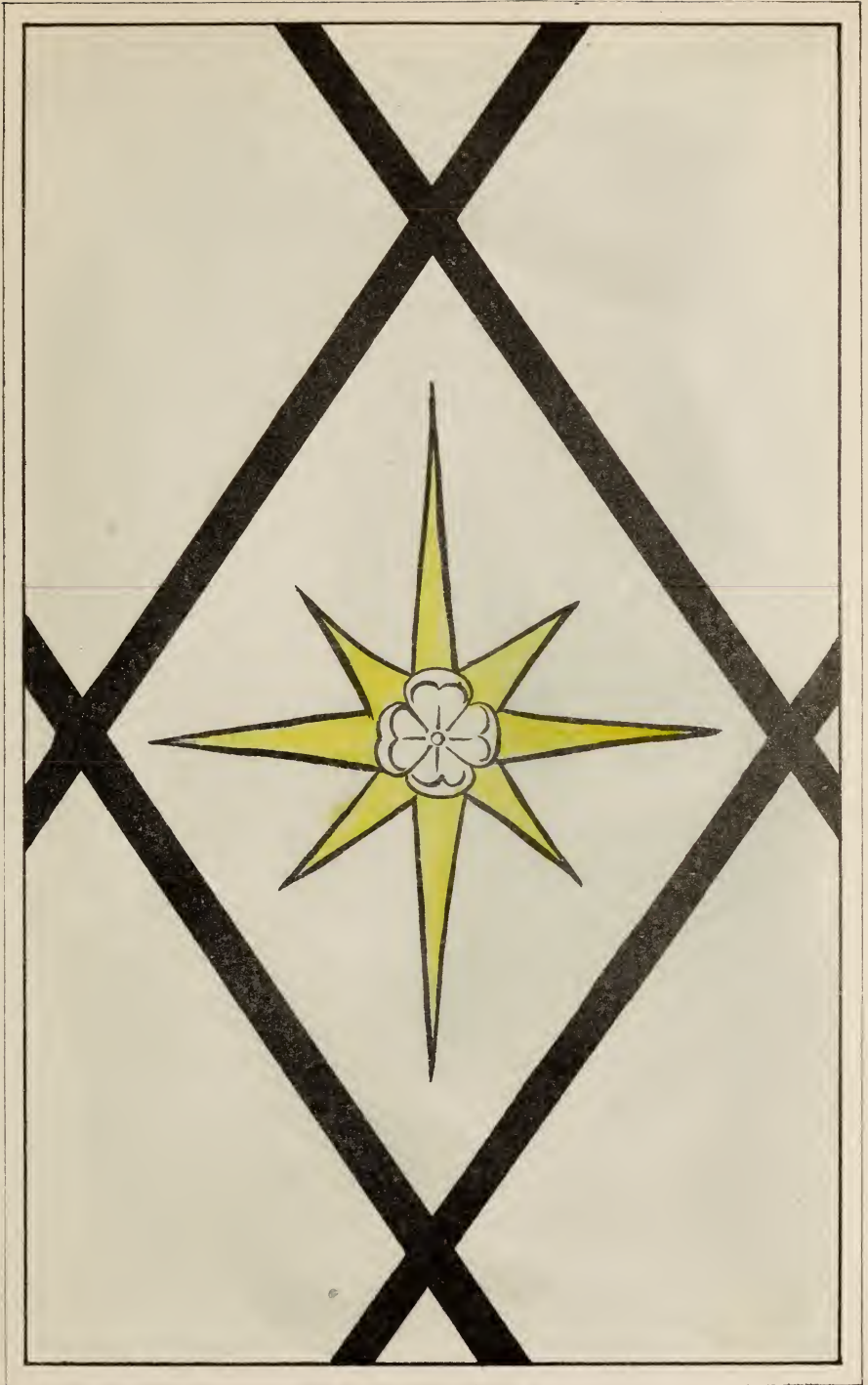
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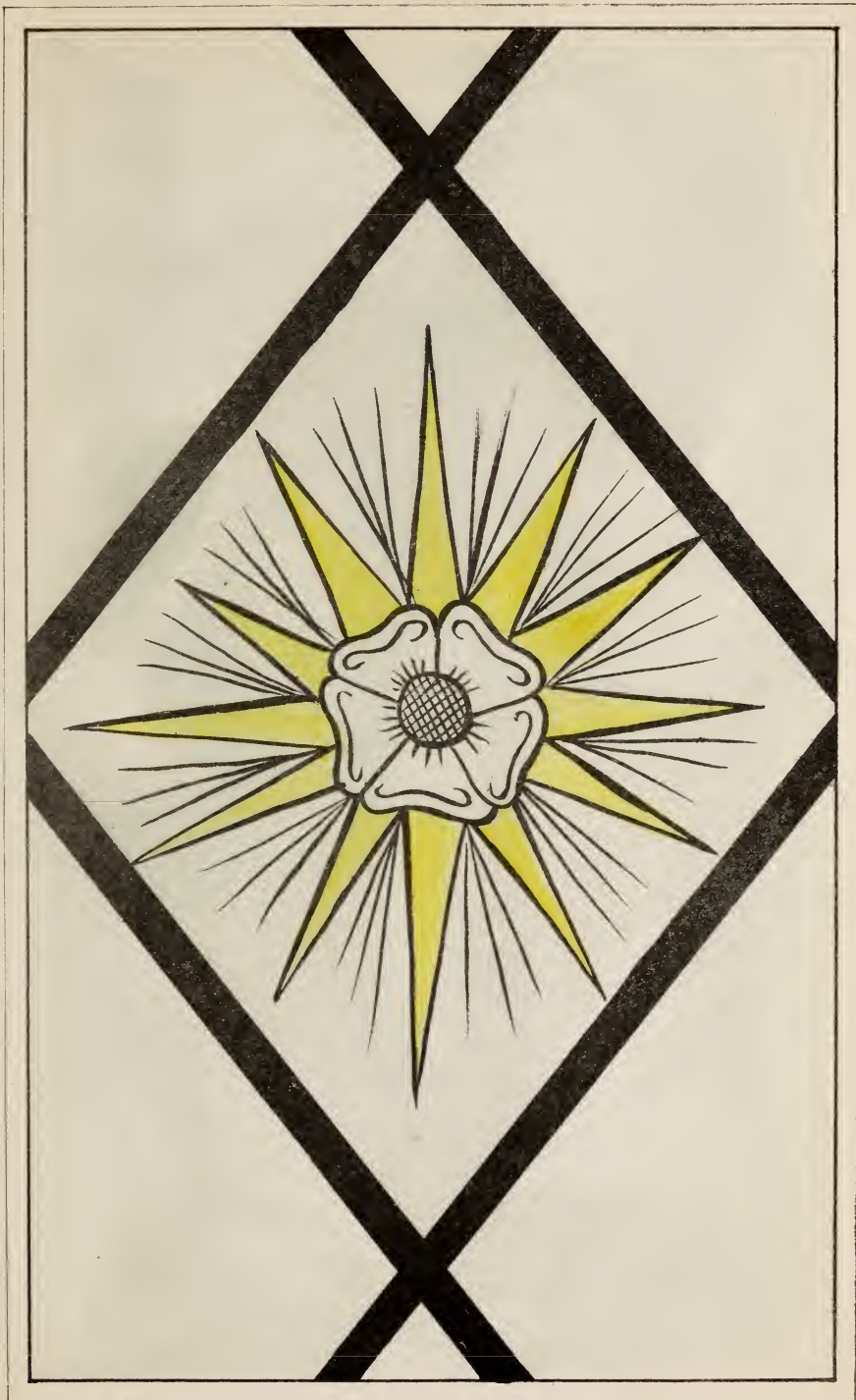


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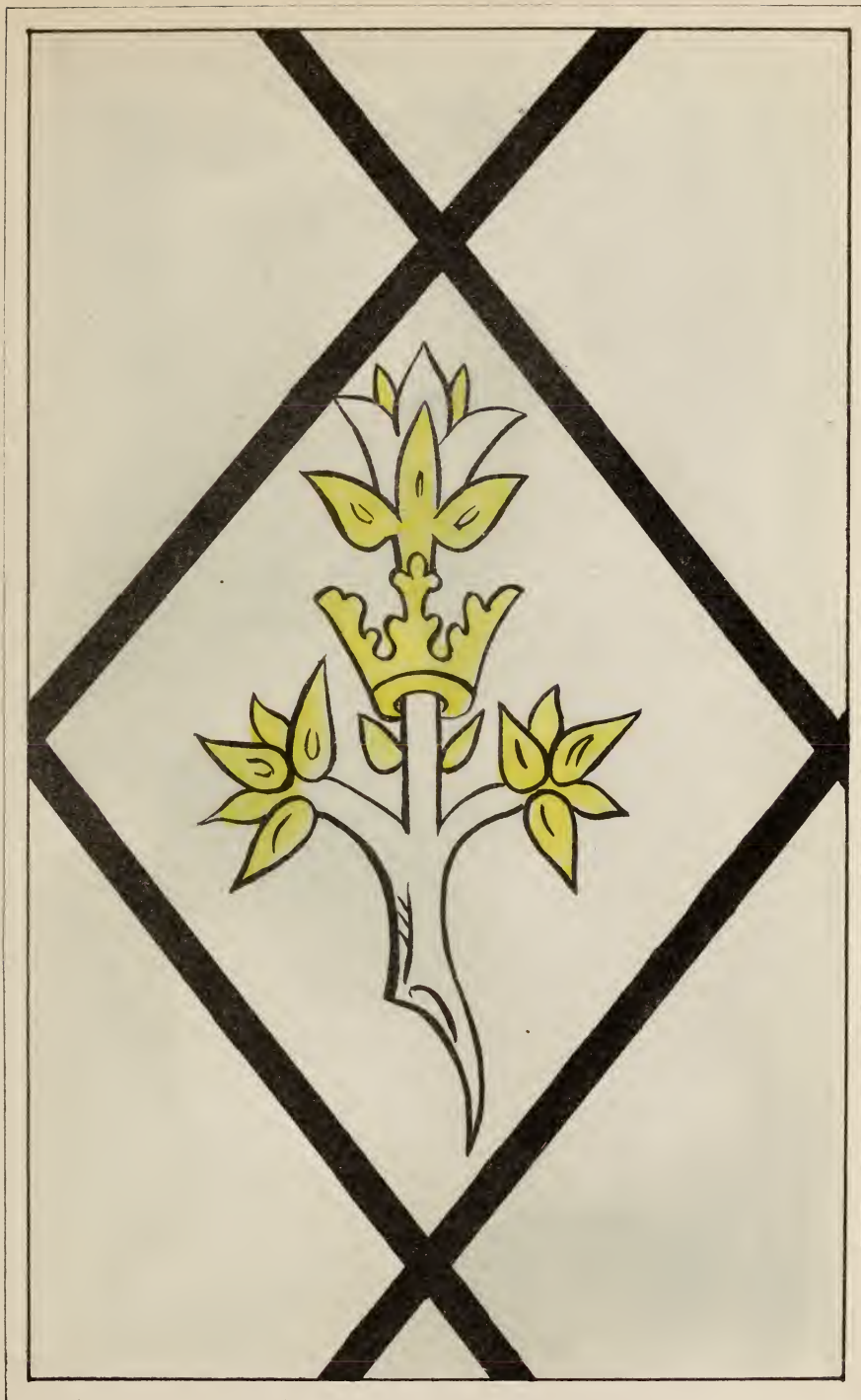


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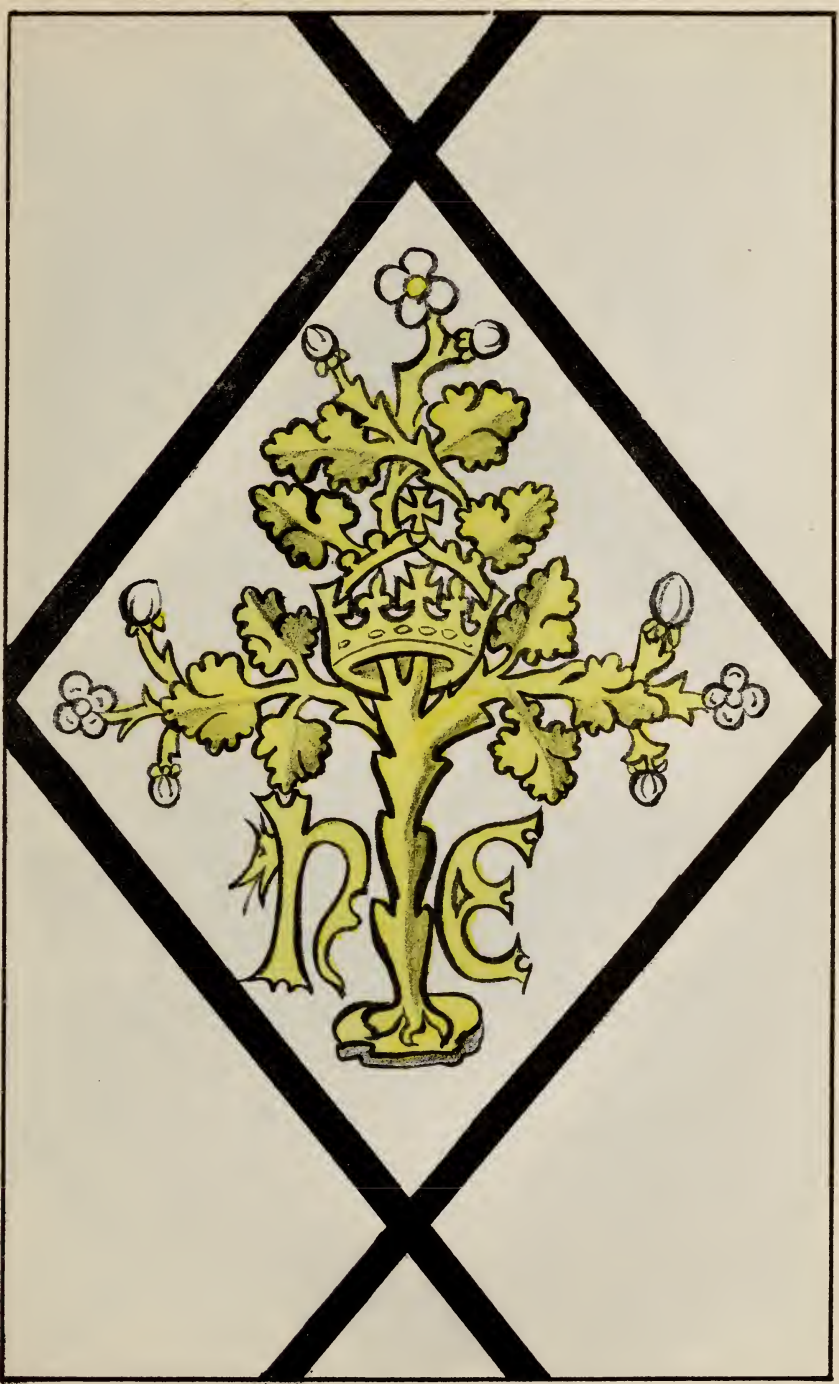


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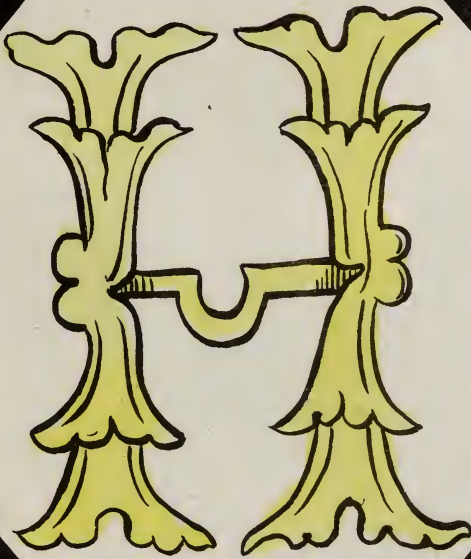
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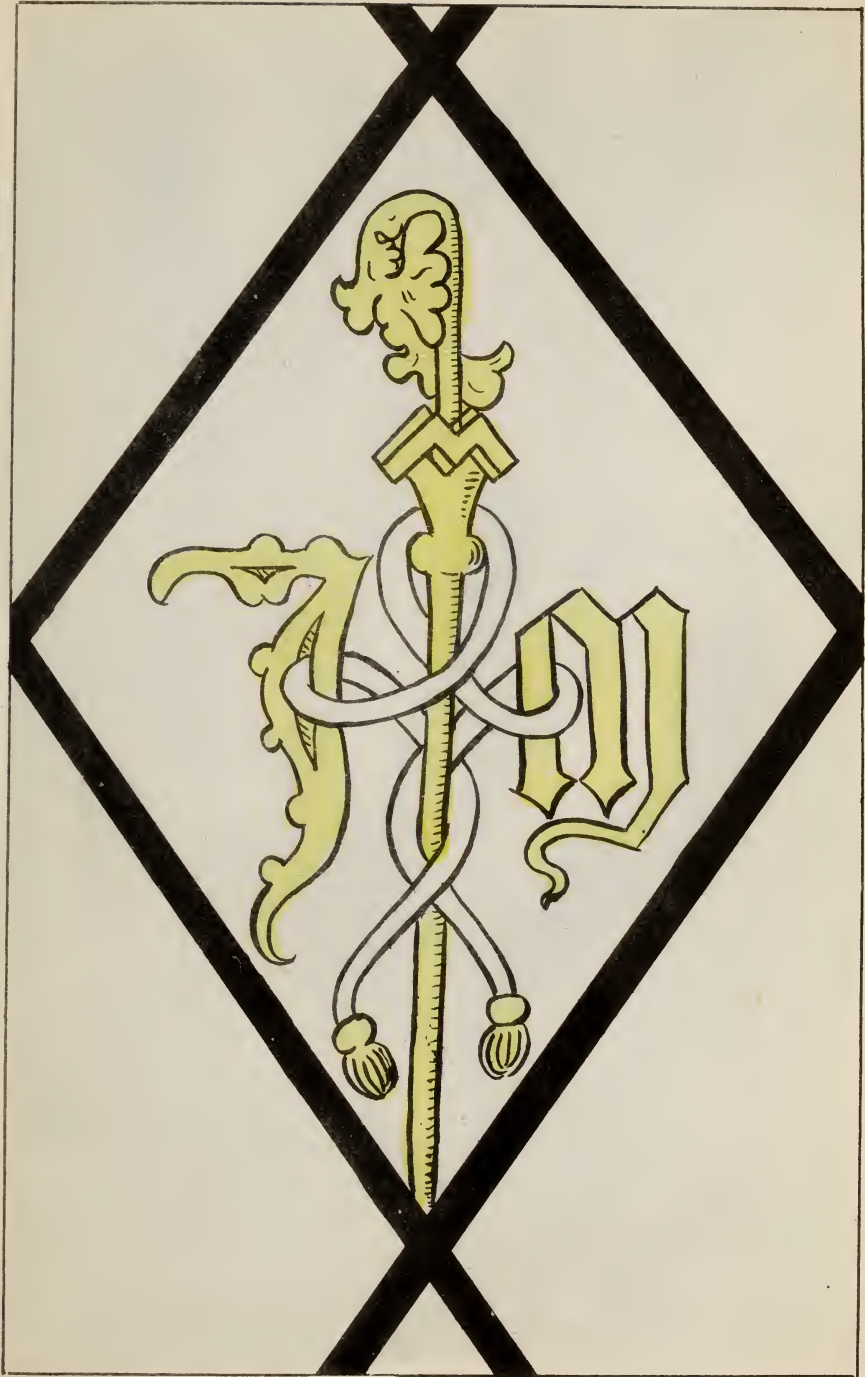
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A. H. J.



A. W. J.

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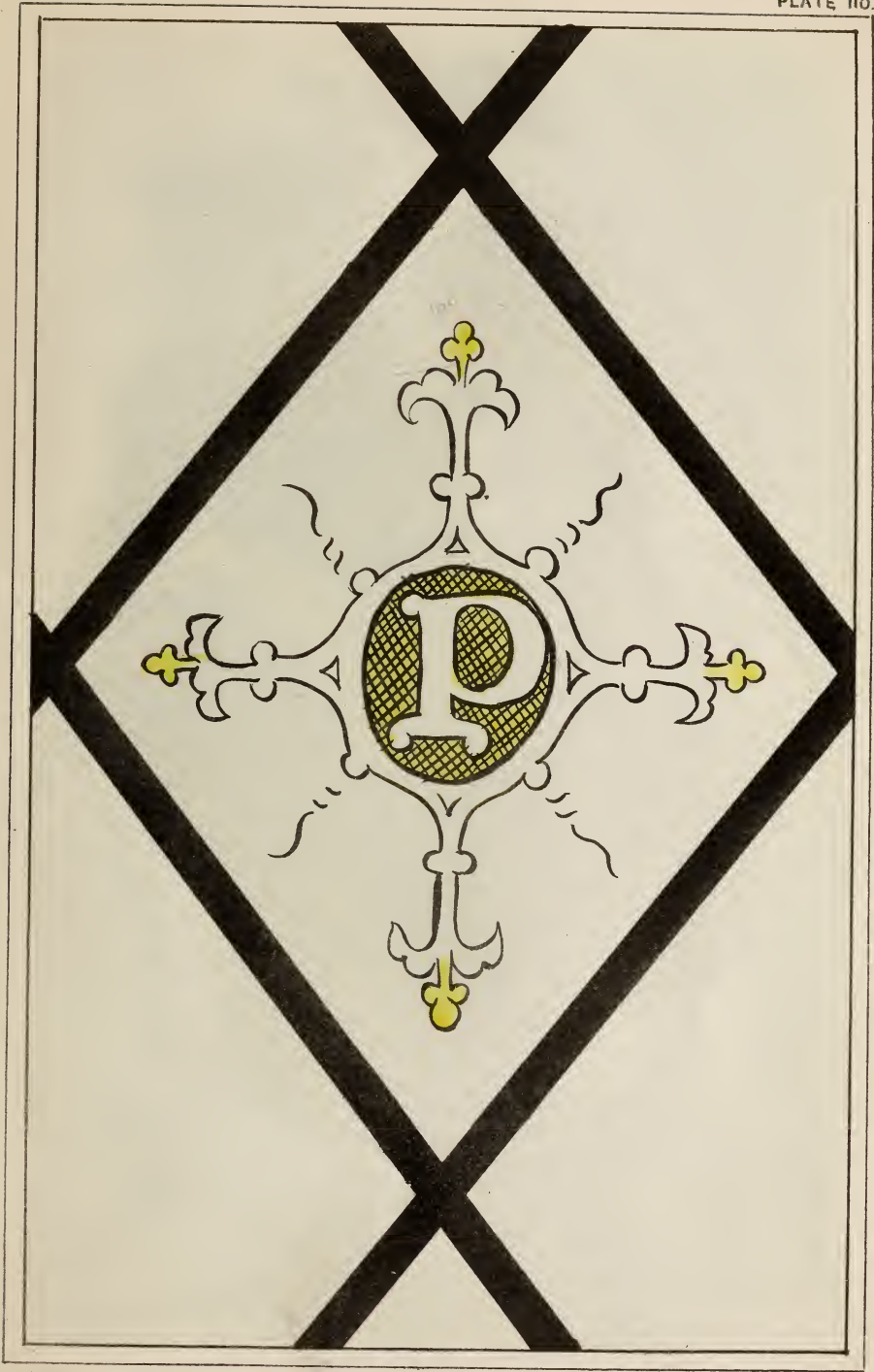


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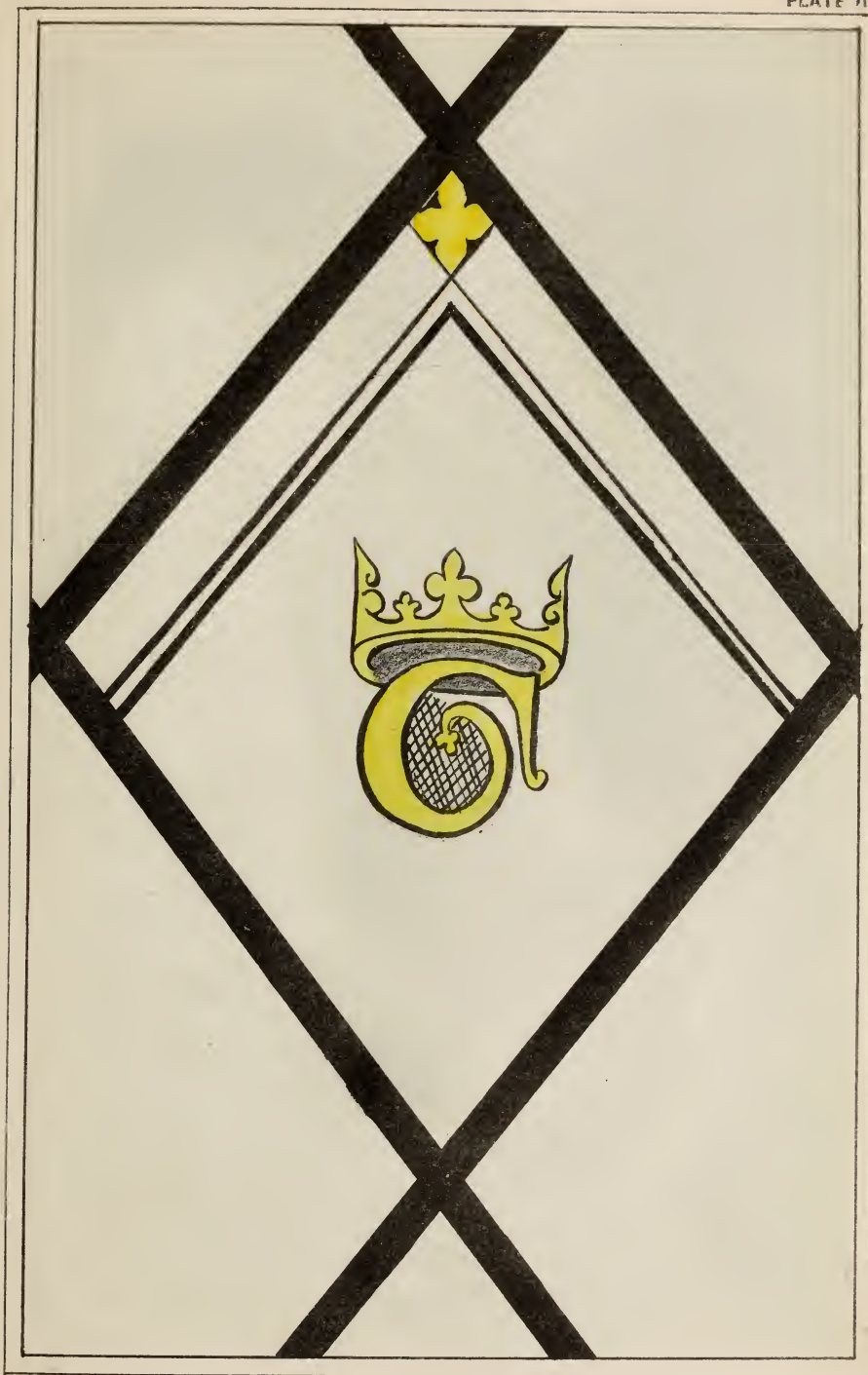


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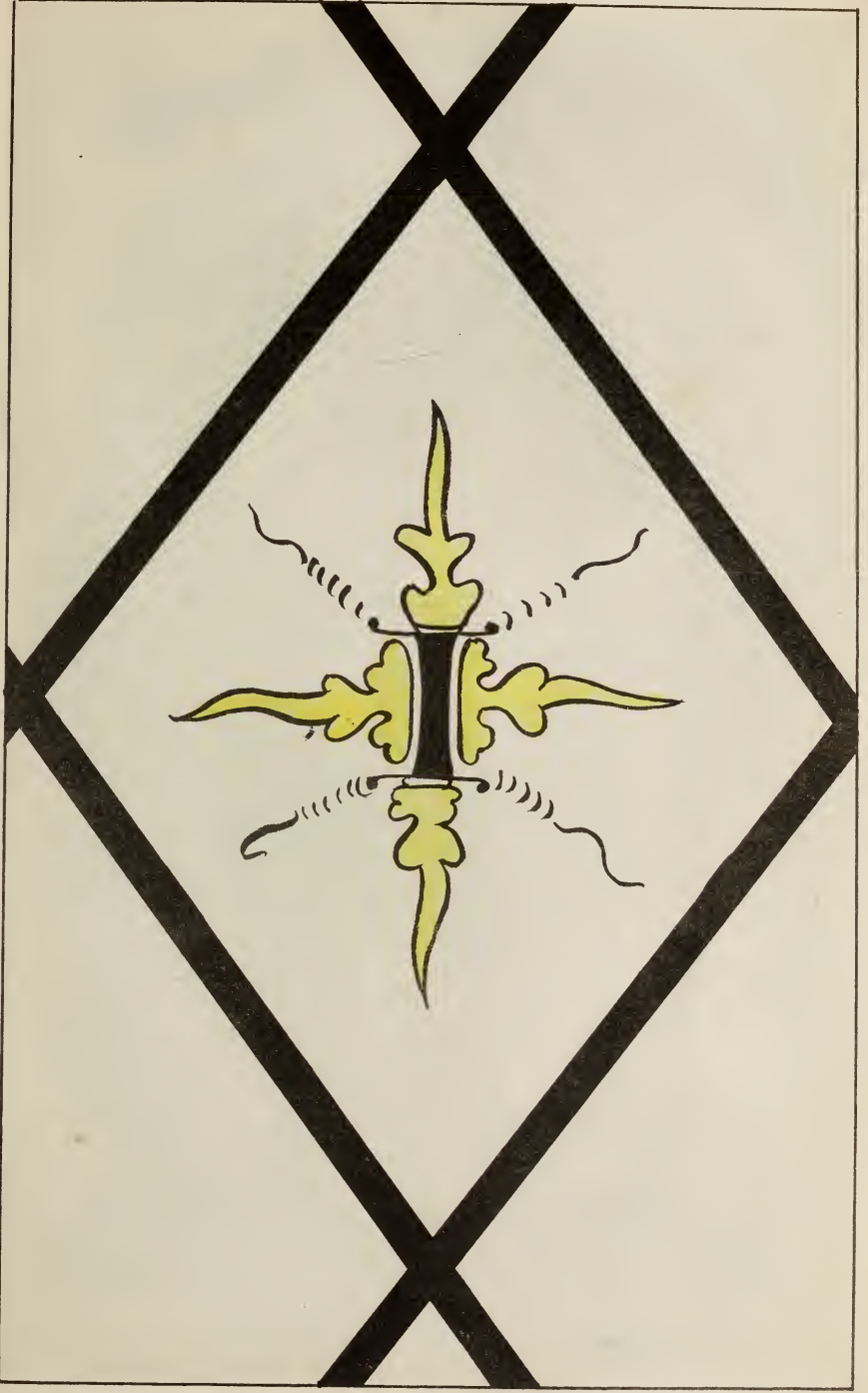
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