

STORIED WINDOWS
A. J. de Havilland Bushnell

5

Storied Windows



ST MARTIN-ÈS-VIGNES, TROYES.

LATE RENAISSANCE. 1623.

"Sainte Anne and Sainct Joachim pour leurs sterilités furent selon la loy hors du temple Jettez."

[See p. 276.

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Storied Windows

A Traveller's Introduction to
the Study of Old Church Glass,
from the Twelfth Century to the
Renaissance, especially in France

"Storied windows richly dight,
Casting a dim religious light."

—MILTON, *Il Penseroso*

BY

^{thru}
A. J. DE HAVILLAND BUSHNELL
M.A. (OXON.)

WITH MAPS AND ILLUSTRATIONS

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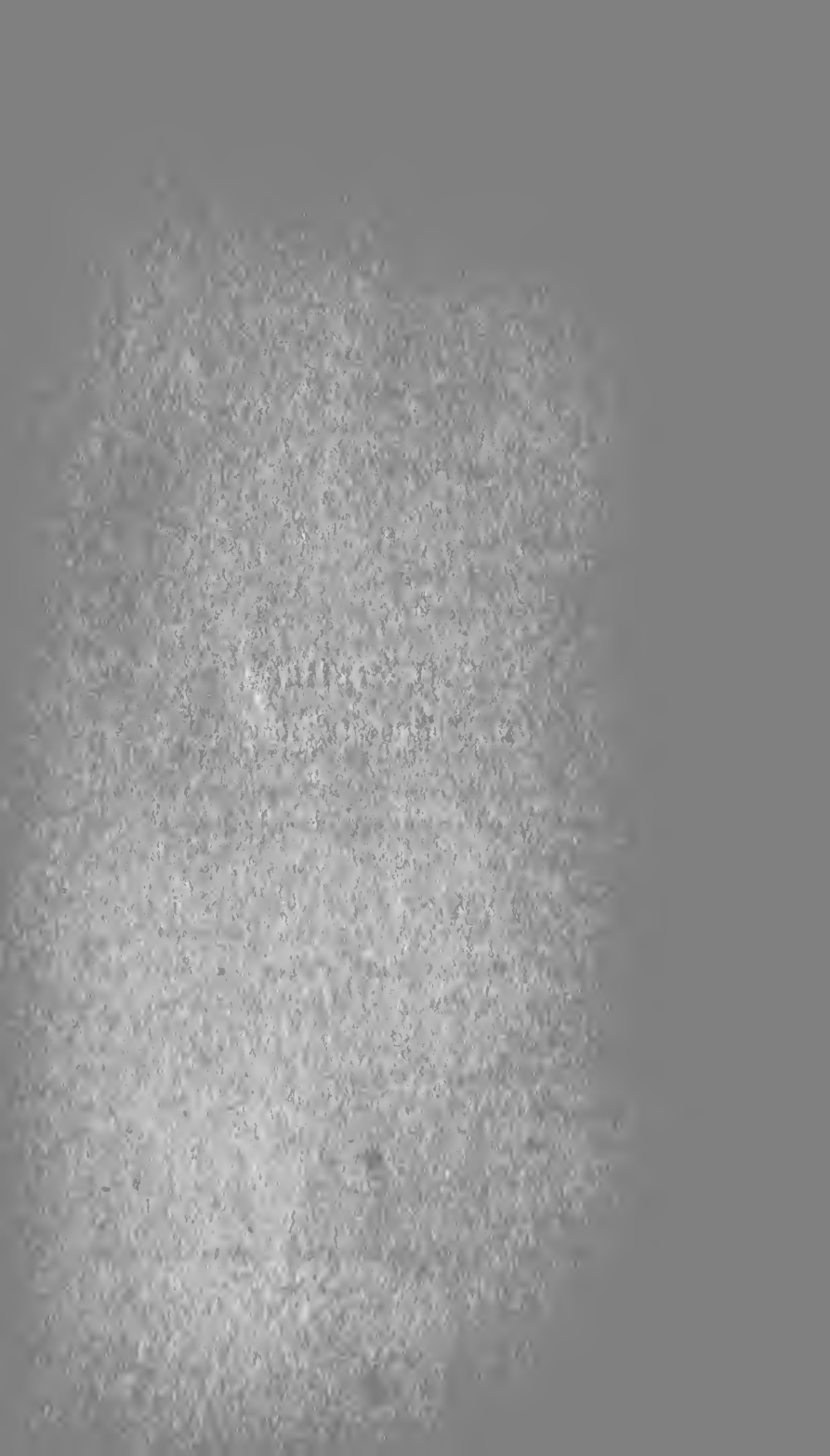
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To

R. H. J. Westlake,
Fellow of the Society of Antiquaries.



CONTENTS.

CHAP.	PAGE
I. INTRODUCTORY	1
II. MATERIALS, COLOURS, METHOD	5
III. EXPLANATION OF TERMS	11
IV. TRACERY	18
V. THE OLDEST GLASS	22
VI. PERIODS AND THEIR HISTORY	27
VII. EARLY GOTHIC GLASS OF THE THIRTEENTH CENTURY	32
VIII. MIDDLE GOTHIC GLASS OF THE FOURTEENTH CENTURY	37
IX. LATE GOTHIC GLASS OF THE FIFTEENTH CENTURY .	42
X. RENAISSANCE GLASS, 1500-1550	50
XI. LATER RENAISSANCE GLASS	58
XII. GLASS-HUNTING IN NORMANDY AND MAINE, BEGINNING WITH ROUEN CATHEDRAL AND ST OUEN	63
XIII. ROUEN : ST MACLOU, ST VINCENT, ST PATRICE, MUSEUM	71
XIV. GRAND ANDELY	78
XV. EVREUX CATHEDRAL AND ST TAURIN	84
XVI. CONCHES, SÉES, ALENÇON	94
XVII. LE MANS CATHEDRAL	101
XVIII. ST PIERRE, CHARTRES	115
XIX. CHARTRES CATHEDRAL	119
XX. THREE STORIED WINDOWS IN CHARTRES CATHEDRAL	133

XXI. GLASS-HUNTING IN THE CENTRE OF WESTERN FRANCE, BEGINNING WITH THE CHURCH OF LA TRINITÉ AT VENDÔME	145
XXII. CATHEDRAL OF TOURS	150
XXIII. CHAMPIGNY-SUR-VEUDE	163
XXIV. ANGERS CATHEDRAL AND ST SERGE	167
XXV. POITIERS CATHEDRAL AND STE RADEGONDE.	177
XXVI. BOURGES CATHEDRAL AND ST BONNET	190
XXVII. CATHEDRAL OF MOULINS	209
XXVIII. GLASS-HUNTING EAST OF PARIS, BEGINNING WITH THE CATHEDRAL OF SENS	218
XXIX. ST JULIEN DU SAULT	230
XXX. CATHEDRAL OF AUXERRE	235
XXXI. ST FLORENTIN AND ERVY	244
XXXII. CATHEDRAL OF TROYES	255
XXXIII. TROYES, ST URBAIN, STE MADELEINE, ST NIZIER, AND ST MARTIN-ÈS-VIGNES	263
XXXIV. CATHEDRAL OF CHÂLONS-SUR-MARNE	277
XXXV. CHÂLONS, ST ALPIN, AND NOTRE DAME; AND ORBAIS	286
XXXVI. REIMS, LAON, SOISSONS	293
XXXVII. VINCENNES, MONTMORENCY, ECOUEN	303
XXXVIII. MONTFORT L'AMAURY	314
XXXIX. PHOTOGRAPHS OF CHURCH WINDOWS IN FRANCE	319
<hr/>	
BIBLIOGRAPHY	324
INDEX	327

LIST OF ILLUSTRATIONS.

ST MARTIN-ÈS-VIGNES, TROYES. LATE RENAISSANCE. 1623	<i>Frontispiece</i>
"Sainte Anne and Saint Joachin for their childlessness were, according to the law, cast out of the Temple." See p. 276.	<i>Face p.</i>
EARLY GOTHIC LANCETS SEPARATED BY WALL SPACE	18
EARLY GOTHIC LANCETS SEPARATED BY MULLIONS	18
EARLY GOTHIC LANCETS ENCLOSED BY AN ARCH	19
TYMPANUM PIERCED BY THE PLAIN CIRCLES OF THE EARLIEST GEOMETRICAL TRACERY	19
TYMPANUM PIERCED BY A CUSPED CIRCLE LINED WITH A TREFOIL	20
TRANSITION FROM GEOMETRICAL TO FLOWING TRACERY. POINTED TREFOILS WITH NO ENCLOSING CIRCLES	20
ST MARY'S, CHELTENHAM: FLOWING TRACERY IN NORTH TRANSEPT	21
RIVENHALL, ESSEX: EAST WINDOW. FOUR MEDALLIONS AND THREE PANELS, PROBABLY OF XII TH CENTURY	23
TROCADÉRO MUSÉE, PARIS (NO. 36): CROWNED VIRGIN FROM LA TRINITÉ, VENDÔME. XII TH CENTURY	26
TROYES CATHEDRAL: THIRTEENTH-CENTURY PANEL; FEED- ING OF THE FIVE THOUSAND	32
MOULINS CATHEDRAL: EAST WINDOW OF LATE XV TH CEN- TURY; CRUCIFIXION WITH THREE ANGELS BEARING CHALICES	44

LIST OF ILLUSTRATIONS

SAINTE MADELEINE, TROYES: ON LEFT, ST ELOI IS GIVING ALMS; ON RIGHT, THE PEOPLE OF NOYON ASK THE GOLDSMITH ST ELOI TO BECOME THEIR BISHOP. FINE EARLY RENAISSANCE. 1506	51
EVREUX CATHEDRAL: PEDESTAL OF CANOPY WITH KNEELING FIGURES IN THE CHOIR. XV TH CENTURY	86
EVREUX CATHEDRAL: FEMALE FIGURE IN THE CHOIR	93
LE MANS CATHEDRAL: XII TH CENTURY MEDALLION AT THE BASE OF THE WINDOW OF ST GERVAIS AND ST PROTAIS	102
CHARTRES CATHEDRAL: SHAPED IRON FRAME OF THE WINDOW OF CHARLEMAGNE. XIII TH CENTURY	142
LA TRINITE, VENDÔME: FLAMBOYANT WEST FRONT	145
TOURS CATHEDRAL: BASE OF WEST WINDOW; DONORS OF LAVAL-MONTMORENCY FAMILY WITH PATRON SAINTS. END OF XV TH CENTURY	160
POITIERS CATHEDRAL: EAST WINDOW, OF MARVELLOUS COLOUR. END OF XII TH CENTURY	183
<i>By permission of M. Jules Robuchon.</i>	
BOURGES CATHEDRAL: CHAPELLE DE BEAUCAIRE—SS. GREGORY, AUGUSTINE, JEROME, AMBROSE. SECOND HALF OF XV TH CENTURY	190
BOURGES CATHEDRAL: CHAPELLE OF JACQUES CŒUR—THE ANNUNCIATION. 1450	203
MOULINS CATHEDRAL: ENLARGED PORTRAIT OF PIERRE, HUSBAND OF BARBE CADIER. LATE XV TH CENTURY	209
MOULINS CATHEDRAL: SECOND WINDOW IN NORTH NAVE. END OF XV TH CENTURY	211
MOULINS CATHEDRAL: WINDOW OF ST CATHERINE AND THE DUCS DE BOURBON. LATE XV TH CENTURY, WITH ST CATHERINE OF XVI TH IN THE CENTRE	212
MOULINS CATHEDRAL: WINDOW GIVEN BY BARBE CADIER. LATE XV TH CENTURY	214

LIST OF ILLUSTRATIONS

xi

MOULINS CATHEDRAL: ENLARGED PORTRAIT OF THE DONOR, BARBE CADIER	215
MOULINS CATHEDRAL: PORTRAIT OF AN AGED DONOR AT THE BASE OF THE CRUSADERS' WINDOW. XVII TH CENTURY . <i>The photographs of the windows at Moulins were made by B. Scharlowsky.</i>	216
SENS CATHEDRAL: GOOD SAMARITAN IN NORTH AMBULA- TORY. XIII TH CENTURY	221
SENS CATHEDRAL: JESSE TREE IN SOUTH TRANSEPT. 1502	223
ERVY: TRIUMPHS OF PETRARCH. 1502	253
TROYES CATHEDRAL: THE PRESOIR (WINE-PRESS), BY LINARD GONTIER. LATE RENAISSANCE. 1625	260
ST URBAIN, TROYES: JESUS WASHING THE APOSTLES' FEET. XIII TH CENTURY	263
ST URBAIN, TROYES: THE KISS OF JUDAS. XIII TH CENTURY	267
SAINTE MADELEINE, TROYES: LIFE OF ST LOUIS. RE- NAISSANCE. 1517	270
SAINTE MADELEINE, TROYES: CREATION WINDOW. XVI TH CENTURY	271
REIMS CATHEDRAL: NORTH NAVE CLERESTORY; KINGS OF FRANCE, WITH THE ARCHBISHOPS WHO CROWNED THEM. XIII TH CENTURY	293
TROCADERO MUSÉE, PARIS (NO. 1): CHURCH TRIUMPHANT, WITH A CHALICE AND THE STANDARD OF THE CROSS, OVER THE DROOPING SYNAGOGUE. XII TH CENTURY MEDALLION FROM CHÂLONS CATHEDRAL	303
—————	
MAPS SHOWING IMPORTANT CENTRES IN FRANCE CONTAINING OLD CHURCH GLASS, AND THE CHANNEL PORTS DIEPPE, HAVRE, CHERBOURG, AND ST MALO	Between 62, 63

STORIED WINDOWS.

CHAPTER I.

INTRODUCTORY.

MOST of the books on Gothic window glass, such as the excellent works of Winston, Westlake, and Day, are rather voluminous, and they are written from the standpoint of the glass artist and designer. Consequently, from the point of view of the beginner of intelligent ignorance, who wishes on entering a church or cathedral to know what to look at, these books seem to suffer from the fact that the authors know too much. Therefore, apparently, there is still need of a book which will take no knowledge for granted, and will try to start from the position of one who, though able and willing to learn, yet is wholly ignorant of the best way to set about doing so. The idea of endeavouring to write such a book was suggested to me by Mr Sears, a glass artist of New York, whom I chanced to meet in Chartres Cathedral. We went round together

examining and remarking upon the windows, and as we were leaving the cathedral after a very pleasant and instructive morning's work, he remarked: "You look at these windows from a point of view which is entirely different from that of the glass designer. Why do you not write a book on the subject?" I was encouraged to take his advice by watching the people who came into the cathedral; for in almost every case the look of happy anticipation gradually faded into a blank expression of hopeless vacuity, and it was manifest that they wished to understand and admire the old glass, but felt that they did not know how to begin.

And yet in these days of universal travel the intelligent study of church window glass adds a new pleasure to the excursions of those who travel by motor or cycle as well as of those who go by rail. For churches are to be found almost everywhere; and every church affords the pleasure of the chase to any one who makes a practice of going inside to study the windows. Not only is it delightful to discover a fresh store of old glass, but it is also extremely interesting to endeavour to assign the glass to its proper period, and to examine whether it is in its original place, and if so, whether all the glass is old, or how much has been restored. Furthermore, it is a pleasant pastime to try to understand the pictures and their subjects, and to decide upon their artistic merit. Even if the glass be new, the colours, the subjects and the treatment supply much food for reflection.

And if the new windows are not good, there is a certain satisfaction in criticising them and finding out reasons why they are less pleasing than other new windows. Lastly, there is gradually formed in the memory a store of windows which can be compared with others, and from that comparison a standard of excellence can be deduced which will greatly increase the power both of enjoyment and criticism.

One caution, however, is needful at the outset. To examine church windows with any satisfaction it is absolutely necessary to be provided with a good field-glass. For there are comparatively few old windows so placed that they can be thoroughly well seen with the naked eye. When the field-glass is directed towards clerestory windows it is realised at once how indispensable an adjunct it is to the enjoyment of fine old glass. Another very useful recommendation is to examine the glass from the outside, for this will often determine the question whether the glass is old or new, because the outside of old glass is generally covered with a whitish patina like a thin coat of dirty white-wash, and it often has a number of little hemispherical pits on the surface as if it had suffered from smallpox. Moreover, it is wise, if possible, to visit the same window in the forenoon, the afternoon and the evening, because they look very different according as the sun is or is not shining through them.

Every window, without exception, described in

this book has been carefully examined with a field-glass from the inside, and, wherever possible, from the outside also, before attempting description, so that not a single window has been described at second-hand without being personally inspected, although more than twelve hundred windows are dealt with in the book.

CHAPTER II.

MATERIALS, COLOURS, METHOD.

THE Gothic glazier had four materials at his disposal wherewith to make his glass pictures. These are: first, white glass so-called, yet not really white but of a sea-green colour, because the sand which forms the principal component of the glass always contained iron as well as silica, and the early glass-maker did not know how to get rid of the iron, and he was therefore obliged to put up with the greenish tint caused by it. As time went on the glass-maker contrived to correct the colour of his glass very slowly, until towards the end of the fifteenth century, when a great change took place, and the glass grew almost entirely white with a faint and almost imperceptible tinge of yellow. This change was owing to the use of manganese which is found in a receipt for making glass in an Italian MS. dated 1443.

The effect produced by the manganese is due to the following causes. The iron in the sand of which glass is made is in the form of protoxide of iron which is termed Ferrous oxide. This con-

tains one atom of iron to one atom of oxygen. The binoxide of manganese contains one atom of manganese to two atoms of oxygen. This converts the Ferrous oxide into a Ferric oxide, which is a sesquioxide of iron containing two atoms of iron to three of oxygen. The extra oxygen changes the bottle-green tint to a light straw-yellow, and the slight excess of manganese produces a mauve which is complementary to the straw-yellow and results in almost pure white. Besides the greenish tint, the early white glass contains a great many bubbles, and there are many striations on the surface.

The second material of the Gothic glazier is coloured pot-metal—that is, molten glass which is coloured throughout in the melting-pot with a single clear transparent colour, so that if a mass of pot-metal is broken, each of the fragments is of exactly the same colour as the unbroken glass.

The third material is flashed ruby glass—that is, white glass coated on one side with a thin layer of ruby colour produced from copper. This is done because the ruby pot-metal is so dark in hue as to be almost black, and the only way to get a clear ruby red was to diminish the thickness of the red pot-metal by spreading it over white glass. The process by which this was done was first to get a lump of white glass on the end of the blow-pipe, and then to insert this white lump into molten ruby pot-metal and thus to cover it over with ruby glass. After this the whole was blown out and then cut open and spread out in a flat sheet.

Flashed glass is also called coated glass, and in French "verre doublé."

The fourth material is a dark-brown enamel paint, so dark as to look black. This consisted of powdered white glass, coloured with oxides of iron or manganese, which was formed into a paste thick enough to be used as a paint. After it had been painted on the glass it was fired on to the surface at such a temperature as would melt the powdered glass back into a solid state and incorporate it with the glass surface, thus really producing glass upon glass.

In the fourteenth century a fifth material was added to the resources of the Gothic glazier, which was called silver stain. It is the only material which has ever been discovered which can stain the surface of glass. A solution of silver was found to stain the surface with a yellow colour, varying from lemon colour to deep orange, with a metallic tinge, entirely different from the deep strong colour of yellow pot-metal, which often has a rich tint of greenish brown. The silver stain was composed of silver chloride (which is soluble in ammonia), mixed with fusible glass and sometimes a little ferric oxide. The reason why this colours the glass is that on fusing a silver salt with glass the silver replaces some of the alkali and calcium of the glass producing a silver silicate, which is yellow. This yellow stain has the property of protecting the surface of the glass from weathering, so that a piece of old glass may be often found much corroded, while the surface of the part covered with

silver stain is quite smooth. If the white surface is only partially stained, then the stain can be detected with certainty, owing to the absence of any lead to separate the yellow colour from the white. The early silver stain of the fourteenth century and of the first half of the fifteenth century has a tendency to a brassy yellow, owing to the greenish tint in the white glass. As the glass gradually lost this greenish tint the silver stain became golden. In the time of the Renaissance in the sixteenth century, when the glass is almost entirely white with an imperceptible yellow tinge, the silver stain assumes a lovely golden hue.

In the 'Archæological Journal,' vol. xvii. p. 26, Winston and Walford state that the first window, reckoning from the east, in the north aisle of York Minster affords the earliest example of the use of yellow stain. They consider that this window was executed in the last year of the reign of Edward I., *i.e.*, in 1307.

A process which was introduced in the middle of the fifteenth century may be regarded as having added a sixth material for the Gothic glazier. This is the process of abrasion by which, in the flashed ruby glass, the layer of red began to be partially ground off or rubbed away, so as to expose a surface of white, thus enabling one piece of glass to have two colours, white and red. About the same time flashing with a layer of blue was invented, and later on other colours also were flashed. The result of making flashed blue glass was that the glazier could now get

three and even four colours on one piece of glass. The third colour could be got by staining the exposed white surface yellow with silver stain, and the fourth by adding silver stain to the original blue surface, and thus producing a greenish colour. Now that glass came to be made in large pieces, this process of abrasion was particularly convenient for making shields charged with different colours on a single piece of glass. This of course can be detected by the colours touching one another without any lead to separate them.

The colours of the earlier glazier were white, yellow pot-metal, olive green pot-metal, blue pot-metal, both dark and light, and brownish purple pot-metal, with a lighter tint of the same for the flesh colour, and a beautiful emerald green pot-metal as well as flashed ruby and dark brown enamel paint. These colours, however, varied very much, because the early glass-maker had little scientific control over his results. For he did not know how to refine his ores, and was therefore compelled to use crude ores of iron for red and some green, copper for emerald green and ruby, cobalt for blue, manganese for purple, and antimony for yellow; these crude ores contain so many impurities in such varying quantities that no two pots of glass came out of the same furnace of exactly the same colour. Ruby glass was formerly supposed to contain gold; consequently at the French Revolution it was proposed to destroy all the ruby glass in the church windows to recover the gold. But fortunately, as a preliminary, some

ruby glass was analysed and found to contain copper and iron but no gold.

The method of the early glazier was very simple, for he used neither pencil nor paper in drawing his design. He used first to sketch the picture with a piece of lead on a whitewashed board, and then he cast pieces of glass suited to his design, and cut them as well as he could into shape with a red-hot iron,—for no diamond was ever employed by the Gothic glazier. The pieces of glass had to be fitted together to make up the design, like the pieces of a Chinese puzzle. The accuracy of fitting was secured by painfully chipping the edges with a kind of iron hook, which was termed a grozing iron. Consequently the edges, being more or less serrated, bit into the lead, and this thick glass became more firmly fixed than the thin glass of the seventeenth century, the edges of which were smoothly cut with a diamond.

CHAPTER III.

EXPLANATION OF TERMS.

THERE are certain terms of constant occurrence when speaking of glass, and it would help to a clear understanding if they should be explained beforehand. One of these is a "Quarry." The simplest and cheapest way of glazing a window is to fill it with glass cut into straight-sided squares or diamonds. These are called quarries, from the French *carré*, a square. The earliest plain glazed windows had geometrical patterns in white glass of interlacing Romanesque strap-work leaded on both edges. A little later on quarries were formed into patterns outlined with lead, as in the chapels on the north side of the ambulatory of Le Mans. But although plain glazed quarry windows were used throughout the whole period of the Gothic glass, yet there were few of them, because the Gothic glazier was rarely satisfied without more ornament.

This took the form of windows painted in "Grisaille"—that is, with black enamel paint on plain white glass. In the thirteenth century the

quarries were nearly always painted with a design, strongly traced, and defined by black cross-hatching, which usually left a margin of clear glass next to the lead. In Day's 'Windows,' chap. xiii., on Early Grisaille, are illustrations of thirteenth-century grisaille. In the fourteenth century the leaded-up pattern was simplified, the black cross-hatching and strong tracing lines were given up, and natural foliage was delicately painted in grisaille on the quarries, which were enlivened in the centres with colour, and gradually silver stain was employed in parts of the foliage. A great deal of the glass in the fourteenth century was painted in grisaille of an extremely beautiful character. The whole light was framed with a coloured border, and sometimes the quarries were edged with strips of coloured glass. Specimens of fourteenth-century grisaille are given in Day's 'Windows,' chap. xv., on Middle Gothic detail.

The next step was to paint figures in grisaille, of which the earliest known instance is dated 1328. Next, a coloured figure was set on a grisaille quarry window; and finally, a coloured figure, or a figure subject of two or more figures, occupied the whole centre of the light, and an equal band of grisaille filled the spaces above and below. The whole was surrounded by a coloured border, which was separated from the stone frame by a strip of white glass. This is the usual style of the fourteenth-century grisaille. When the triforium is glazed the windows are generally in grisaille. In Westlake's 'History of Design in Painted Glass,'

vol. i. chap. xix., are many beautiful illustrations of grisaille.

“Patina” is the name of the whitish coating on the outside of ancient window glass; this patina seems to be much the same as the white coating on the weathered surface of old flints. The only apparent difference is that glass being made of sand containing a mixture of silicates is more readily attacked by water and by atmospheric carbon dioxide, or carbonic acid, than the pure or nearly pure silica of flint. An unweathered black flint consists mainly of silica in a colloidal or glassy form; but in the zone of weathering, which extends for an appreciable distance into the body of the flint, there are signs of devitrification or change from the glassy form, because the silica in that zone has passed partially into the crystalline form. Glass is more rapidly acted upon by weather than the more resistant flint, and its devitrification and corrosion by the solvent action of acid or alkali dissolving the colloidal or amorphous silica, which is more soluble than the crypto-crystalline silica, causes the patina, and the action of the weather is intensified by the effect of the sand-blast, or blowing of sand against the surface. A positive proof that the patina is due to the weather is to be found in the fact that the glass on the south side of a building is always more corroded than the glass on the north side.

This patina accounts for a puzzling phenomenon which is observed in connection with old glass, and which is sometimes useful in detecting new glass.

Old glass does not cast a coloured image such as is caused by new glass. For instance, at Ludlow, where the old windows have been repaired here and there with new bits of glass, there can be seen a number of little bits of colour scattered on the wall on which the light through the new pieces of glass is reflected. This absence of colour when the transmitted light is reflected from a white surface is due to the corrosion of the weathered surface of the old glass, by which the light as it passes through the glass is broken up and scattered, and therefore it does not cast a coloured image, such as is produced when the light from modern glass is reflected from a white surface. The whitish colour of the patina is caused by the scattering of reflected and transmitted light owing to the number of small surfaces exposed, which also causes the whiteness of powdered or ground glass.

The cause of the little pits in the surface of patinated glass appears to be that after devitrification has taken place under the action of the weather, silica or a compound silicate crystallizes out in the form of small spherical masses; and when they have attained a certain size, these little masses fall out, owing to the action of frost or sand-blast or rain which gradually removes some of the soluble alkaline silicates, leaving hemispherical depressions or pits in the glass. Such spontaneous crystallisation is exemplified in the "rotteness" of bottle-glass and the spherulites in some natural glasses, such as obsidian or volcanic glass.

"Saddle-bars" are bars across the window to

which the lead is attached. They are usually straight horizontal bars, but in thirteenth-century windows they are often shaped to fit round the medallions and half medallions, forming a pattern of iron in front of the window itself, as in the window of Charlemagne in Chartres Cathedral.

A "Jesse tree" is a favourite design in the windows throughout the whole period of Gothic glass. It gives the genealogy of Christ from Jesse through some of his descendants. The usual form is that of a tree springing from the loins of a recumbent Jesse, amid the branches of which are seated the ancestors of our Lord, culminating in the Virgin, above whom sits our Lord surrounded by seven doves typifying the sevenfold gifts of the Holy Ghost. The idea is founded on the eleventh chapter of Isaiah and Acts xiii. 22 : "There shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots : and the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord. And in that day there shall be a root of Jesse, which shall stand for an ensign of the people ; to it shall the Gentiles seek." . . . "I have found David the son of Jesse, a man after mine own heart, which shall fulfil all my will. Of this man's seed hath God according to his promise raised unto Israel a Saviour, Jesus." The Jesse tree was made in each century from the twelfth to the sixteenth. At Chartres is a splendid Jesse tree of the twelfth century. In the cathedrals

of Le Mans, Tours, Beauvais, and Troyes are Jesse trees of the thirteenth century. In England there is no complete Jesse tree of the twelfth or thirteenth centuries, but there is a fragment of the twelfth century in York Minster, and fragments exist of the thirteenth century at Lincoln, Salisbury, and Westwell, Kent. There is a brilliant Jesse window of the fourteenth century at Wells in Somerset, and others are in St Mary's, Shrewsbury and Ludlow in Shropshire, at Mancetter in Warwickshire, Selby in Yorkshire, and Dorchester Abbey in Oxfordshire. There are Jesse trees of the fifteenth century at Margaretting in Essex, and Leverington, Cambs. A magnificent Flemish Jesse tree of the sixteenth century has been chopped into lengths to fill the east windows of St George's, Hanover Square. In France four of the finest Jesse trees of the sixteenth century are at Evreux, Sens, Troyes, and in St Etienne, Beauvais.

In describing the position of the windows, the words "clerestory," "triforium," "ambulatory," "apse," "apsidal chapel," and "Lady Chapel," are in frequent use.

The "clerestory" rises above the roof of the aisle, and contains the uppermost row of windows in the church.

The "triforium" is a gallery or passage above the arches and below the clerestory.

The "ambulatory" of the choir is the passage which runs round between the choir and the outside wall of the Cathedral.

The "apse" is the projection, usually of a semi-

circular form, at the east end of the choir; if there are chapels in a semicircle at the back of the choir they are termed apsidal chapels.

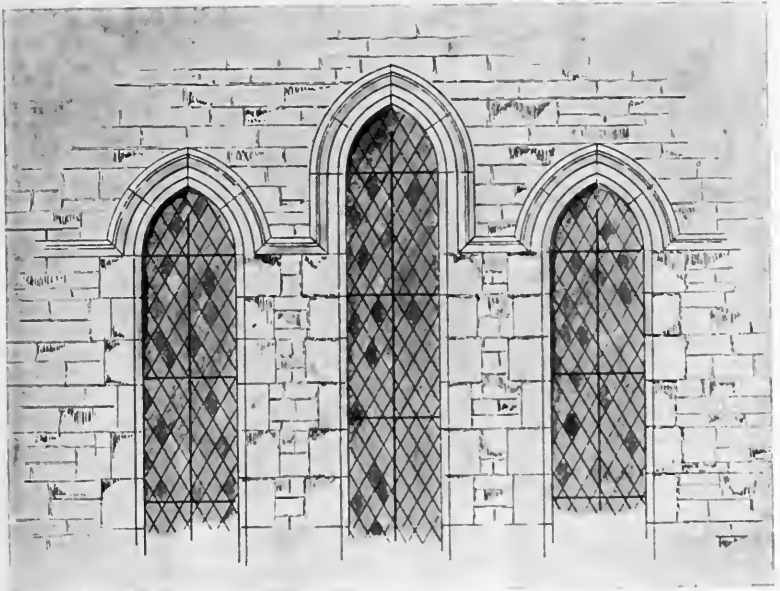
The "Lady Chapel" is the chapel dedicated to the Blessed Virgin Mary, who was generally called Our Lady in ancient times. It is usually situated in the centre of the extreme east end of the Cathedral. The word Lady is really in the possessive case, as in Chaucer's line, in the Prologue to the Canterbury Tales, speaking of the Squyer: "In hope to stonden in his Lady grace." In France the Lady Chapel is called the Chapelle de Notre Dame.

CHAPTER IV.

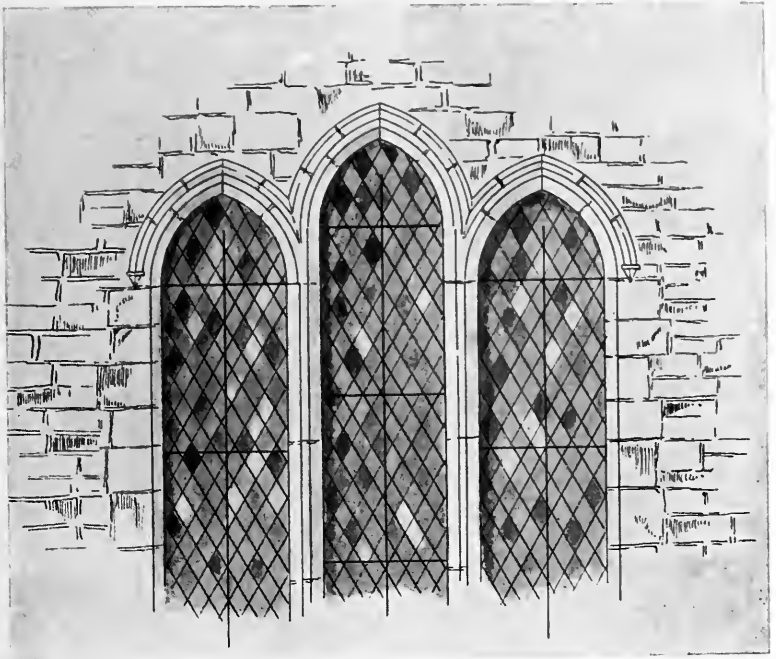
TRACERY.

THE "Tracery" at the top of the windows is often of some assistance in determining the earliest possible date of the window glass. So that it may be useful to describe the development of the tracery of different periods. In the twelfth century the window had the round arch of Romanesque or Norman style. In the thirteenth century the window at first took the form of a single light of long narrow pointed lancet shape. Next, the wall space between two lancets was gradually diminished till it became a mere mullion or thin shaft of stone separating two lights of the same window. Then an arch was employed to enclose two or more lights. The tympanum, or blank space of stone between the enclosing arch and the top of the enclosed lights, was pierced with one or more circles. Soon these circles were foiled or cusped, *i.e.*, the inside of the circle was shaped into a trefoil or quatrefoil.

This was the origin of Geometrical tracery, which began about 1245 and ended about 1315. It



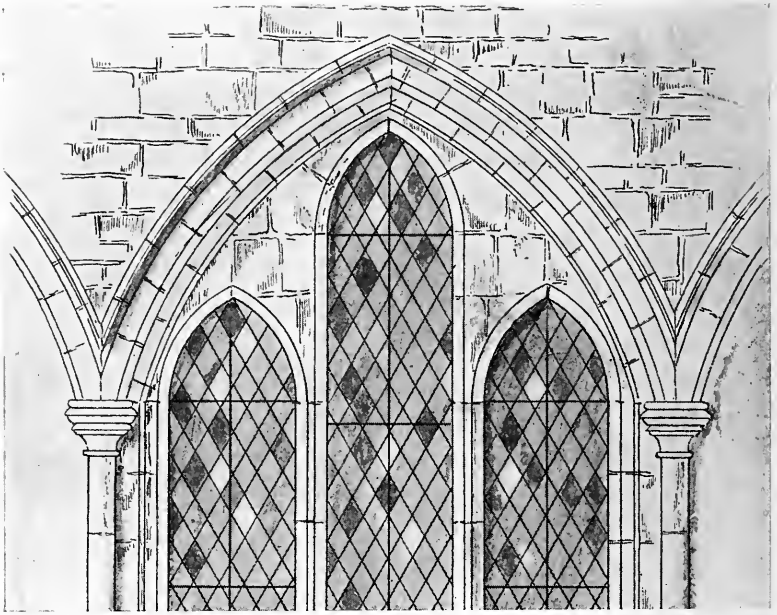
EARLY GOTHIC LANCETS SEPARATED BY WALL SPACE.



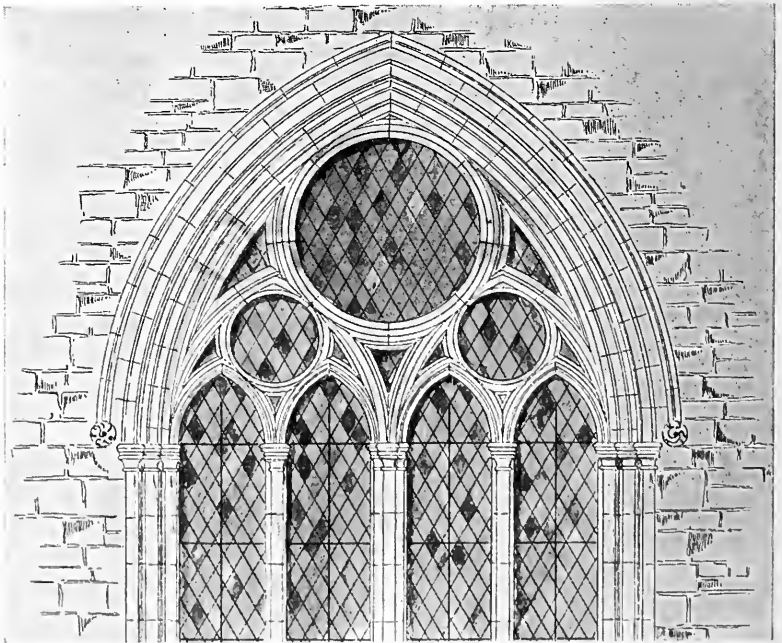
EARLY GOTHIC LANCETS SEPARATED BY MULLIONS.







EARLY GOTHIC LANCETS ENCLOSED BY AN ARCH.



TYMPANUM PIERCED BY THE PLAIN CIRCLES OF THE EARLIEST GEOMETRICAL TRACERY.

therefore extended throughout the second half of the thirteenth century. Geometrical tracery is formed of bars and ribs which are all about equidistant from each other.

At first only simple circles and other geometrical forms were employed, but in the last quarter of the thirteenth century long-lobed pointed trefoils appear with no enclosing circles.

This soon led to the complete substitution of flowing lines for geometrical forms in the tracery; and the Curvilinear or Flowing style began early in the fourteenth century, and lasted about fifty years, ending about 1360. Flowing tracery arose from the omission of portions of the enclosing circle, thus allowing the ribs to run into one another, forming lines of double curvature like an elongated S; the juxtaposition of the foliations without enclosing circles produced curves of contraflexure (or twisting back) which resulted in an ogee shape, so that the circle shape tends to disappear entirely. The old church at Cheltenham contains excellent specimens of flowing tracery. The whole period of Geometrical and Flowing tracery from 1245 to 1360 is generally termed "Decorated."

This Flowing tracery with its irregular openings began to present serious difficulty to the designer and glazier. Consequently, after the great interruption to building caused by the Black Death in the middle of the fourteenth century, the Perpendicular style, with its vertical mullions extending right up to the top of the window, and its hori-

zontal transoms or stone bars going straight across from side to side, superseded the flowing tracery.

The Perpendicular style, which lasted from 1360 till after the end of the fifteenth century, was a purely English style. It began in Gloucester Cathedral, because the Black Death ended first in Gloucestershire

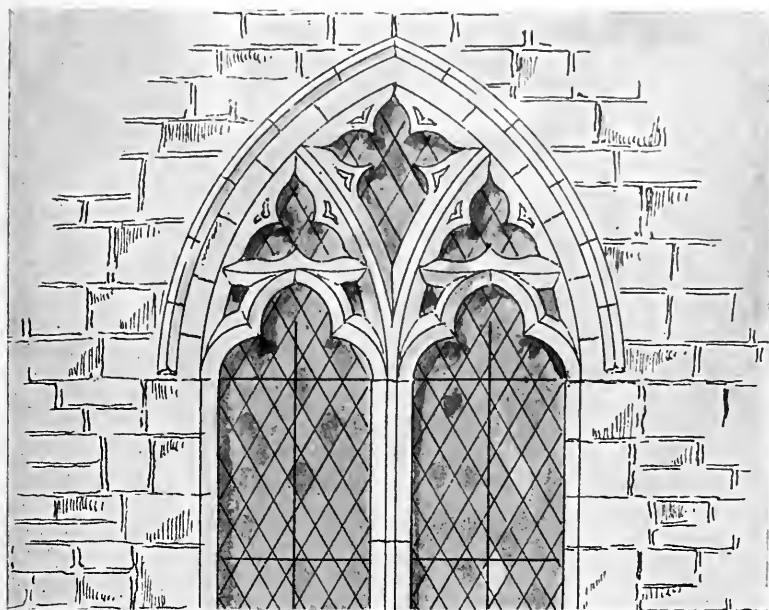
In France the Flowing style was further developed, and at last perhaps debased, into a delicate and intricate network of waved lines, in what is termed the Flamboyant or flaming style, possibly because it dazzles the eye like flickering flames, of which the points draw together at the top. But the Flamboyant style did not begin in France till the middle of the fifteenth century, long after the Perpendicular style was introduced in England. The height of the Flamboyant tracery often exceeds the height of the lights below it. Instances of Flamboyant tracery can be seen in the church of St Maclou at Rouen and in the Chapelle de Vendôme in Chartres Cathedral, and in the church at Alençon; the west front of La Trinité Church at Vendôme is one of the very best specimens of the Flamboyant style.

The classical Renaissance tracery of the sixteenth century is marked by semicircular and elliptical curves, and by the entire omission of the Gothic cusping. If this cusping lingers on into Renaissance time, it is a sure indication of the period of transition at the beginning of the sixteenth century.

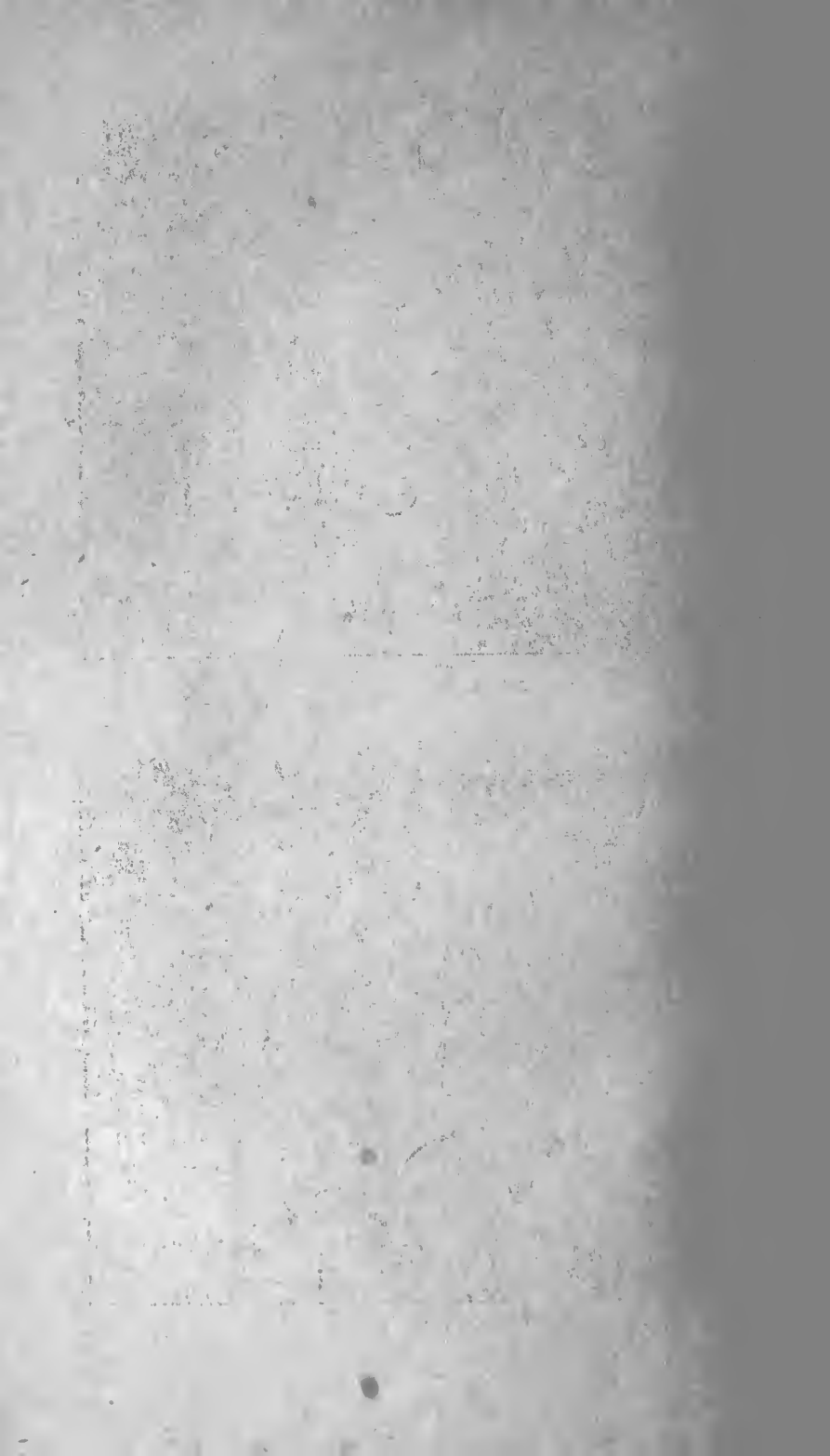
In using the tracery of a window as a help to decide the period of the glass, caution is necessary

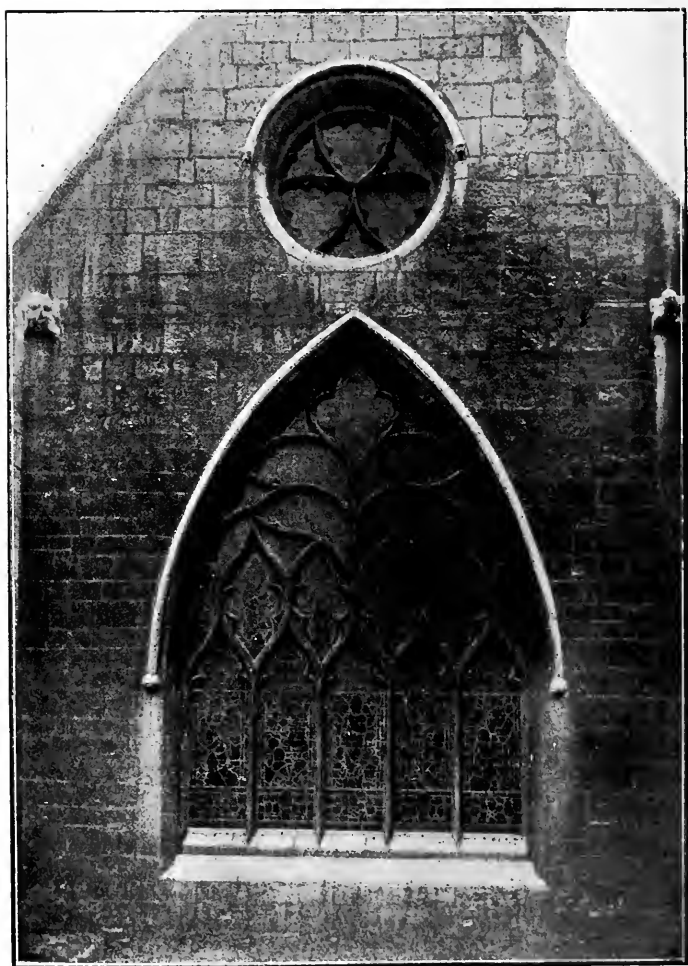


TYPANUM PIERCED BY A CUSPED CIRCLE LINED WITH A TREFOIL.



TRANSITION FROM GEOMETRICAL TO FLOWING TRACERY. POINTED TREFOILS WITH NO ENCLOSING CIRCLES.





ST MARY'S, CHELTENHAM.
FLOWING TRACERY IN NORTH TRANSEPT.

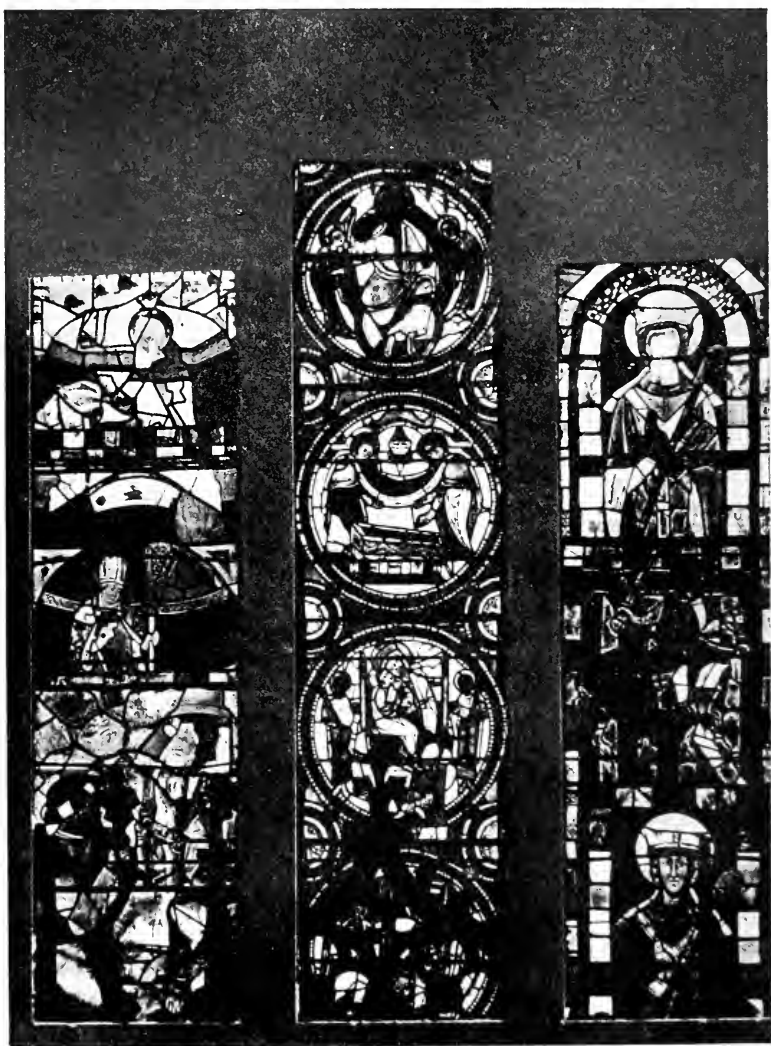
Lent by Mr John Sawyer.

not to be misled in cases where the glass is not in its original place. For instance, at Canterbury the figures have been removed from the clerestory of the Choir and placed in the window of the south transept, and in the west window of the Nave. In York Minster, says Winston ('Hints,' p. 10), the tracery lights of many of the clerestory windows of the nave are filled with early English glass of more ancient date than any part of the present fabric that appears above ground. Also, Mr F. M. Drake states that in the noble east window of Exeter Cathedral the six outer figures are of Rouen glass of the first quarter of the fourteenth century, *circa* 1320; but the three central figures are subsequent to the alteration of the window from six to nine lights in 1389, so that these three figures with their yellow stain and large proportion of white glass belong to the transitional period of the end of the fourteenth century, over sixty years later than the style of the figures in the six outer lights. In France there is a tendency to fill up gaps in the Choir with glass taken from the Nave. At Evreux in the Choir clerestory are several figures which have been removed from the clerestory of the Nave. And in the second chapel, on the north side of the Choir at Evreux, there are two windows, each of which has figures of the fourteenth century in the two outer lights, while the two inner lights are filled up with Renaissance pictures. The drawings of Tracery were kindly supplied by Mr Leonard Barnard the ecclesiastical architect.

CHAPTER V.

THE OLDEST GLASS.

REFERENCES have been discovered which prove that coloured, not pictured, glass was used in church windows as early as the fifth century. But pictured glass has not been traced back before the tenth century. Richer, writing about 995, says that Adalbéron, Archbishop of Reims in 969, adorned the Cathedral with glass representing different historical subjects. But the earliest known official record of church window glass is a statement in 1066, the year of the Norman Conquest, to the effect that the Chapel of the first Benedictine Monastery at Monte Cassino was furnished by the Abbot Desiderius with a whole series of twenty-nine windows. In 1134 an edict was issued to prohibit the Cistercians from using coloured glass in their church windows. Practically there is no Church window glass known to exist much earlier than the beginning of the twelfth century, except some figures in the clerestory at Augsburg, which are assigned to 1000 A.D., and windows at Hildesheim in Hanover and Tegernsee in Bavaria which are said to belong to the eleventh century.



RIVENHALL, ESSEX.

EAST WINDOW. FOUR MEDALLIONS AND THREE PANELS, PROBABLY OF
XIIITH CENTURY.

The earliest notice of English church window glass with pictures is that, in 1175, Bishop Hugh is said to have placed round the altar at Durham several glazed windows remarkable for the beauty of their figures. A clause in a treaty of Henry the Second and Louis VII. (the protector of Becket), who died in 1180, allows one of Louis' best artists in glass to come to England. No complete windows of the twelfth century are known to exist in England, although there are some fragments of twelfth-century glass in York Minster, and the medallions of St Birinus at Dorchester (Oxford) are assigned to this period. At Rivenhall, three miles from Witham in Essex, are four circular medallions and three panels of Byzantine type, which possibly date back to the twelfth century. These were purchased in 1839 from the church of Chénu in Normandy, about thirty-five miles from Tours, by the Rev. Bradford Denne Hawkins, Fellow of Pemb. Coll., Oxon, and curate of Rivenhall. This glass is in the east window of the chancel, in the same position as it occupied in the chancel of Chénu. The centre light contains the four medallions filling a space about 8 feet in height and 2 feet 3 inches across. At Chénu these were in a round-arched Romanesque window of the end of the eleventh century. Each medallion is encircled by a double ring of white pearls, enclosing a plain band of ruby glass, as in the twelfth-century windows at Angers. The interstices between the medallions are filled with plain green pot-metal, and at the sides are little pearled half-circles, enclosing

a fan-shaped ornament. The figures are very ancient, with scanty clinging drapery. The saddle-bars are straight. The lowest medallion contains the Annunciation; above this is the Presentation. The third has two figures lowering the body of Christ into the tomb. In the fourth, at the top, the Father is seated with an angel on each side, and there are two feet with heels uppermost apparently of a prostrate figure. In the right-hand south light are three square panels of which the two at the top and bottom have all the appearance of twelfth-century work, as they contain the somewhat larger pieces of glass which are found in the twelfth century, as compared with the glass of the thirteenth. The bottom panel contains a fine Byzantine figure in a yellow robe, with a ground of streaky ruby round the head, which has a halo and a square-topped head-dress ending on the sloping shoulders. The right hand is raised in act to bless, and in the left is a pastoral staff and a book. The top figure is identical in all respects with the bottom one, except that the robe is green; the hands are very dark, but the head has been replaced by a poor face of a Renaissance Madonna in white and yellow stain. In the middle panel is a knight with uplifted sword, whose figure seems to have been turned round to face the tail of his very archaic horse; most of the colour is pot-metal yellow; it is said to be inscribed Robert Le Main. In the left-hand north light is a confused jumble of fine glass, mostly Renaissance, but at the bottom is an apparently earlier dark-faced figure, with a pagan's turban of ruby and white, holding a golden cup, suggestive of one of the Magi. In

the tracery is modern blue glass, with some Flemish medallions of the sixteenth century. The bottom of this splendid glass is much hidden by some lumps of carved wood ornamenting the top of the reredos; nearly the whole of the lowest medallion is obscured by this modern rubbish.

There is a considerable amount of undoubted twelfth-century glass in France. The finest windows of this date are the three Romanesque windows at Chartres, which, with the Virgin and Child in another window, escaped the fire of 1194. In Le Mans Cathedral are nine windows of about half a century earlier—*i.e.*, about 1100—also in Romanesque frames. Other glass of the twelfth century is to be found at Angers, Poitiers, Vendôme, Bourges, St Quentin, Châlons-sur-Marne, St Remi at Reims, in the north transept at Dijon, and in Paris at St Denis, and in the Musée de Sculpture at the Trocadéro. Also at Strasburg, in the thirteenth-century windows on the north side of the nave there are some older figures of Kings or Emperors, evidently saved from the old church which was burnt. In Austria some of the oldest glass is found in the cloisters of the Abbey of Heiligen Kreuz about fifteen miles south-west of Vienna.

The name "Romanesque," which is used to describe the round-arched windows in which the glass of the twelfth century is found, is applied, like the English term "Norman," as a designation of the church architecture of the tenth, eleventh, and twelfth centuries.

In England the twelfth century, ending in 1200,

includes the reign of William the Conqueror's son, Henry the First, who reigned from 1100 to 1135; of his nephew Stephen, who died in 1154, and was succeeded by Henry the Second, who died in 1189, and in whose reign occurred the famous quarrel with Archbishop Becket, who was murdered in Canterbury Cathedral in 1170, and within three years became St Thomas of Canterbury. Richard the First succeeded his father, Henry the Second, and died in 1199.

In France the kings of the twelfth century begin with Philip the Fair, who ended his long reign in 1108. His son Louis VI. reigned till 1137, and was succeeded by his son Louis VII., the protector of Becket, who died in 1180. Philip Augustus succeeded his father, Louis VII., and went with Richard Cœur de Lion to the Crusade.

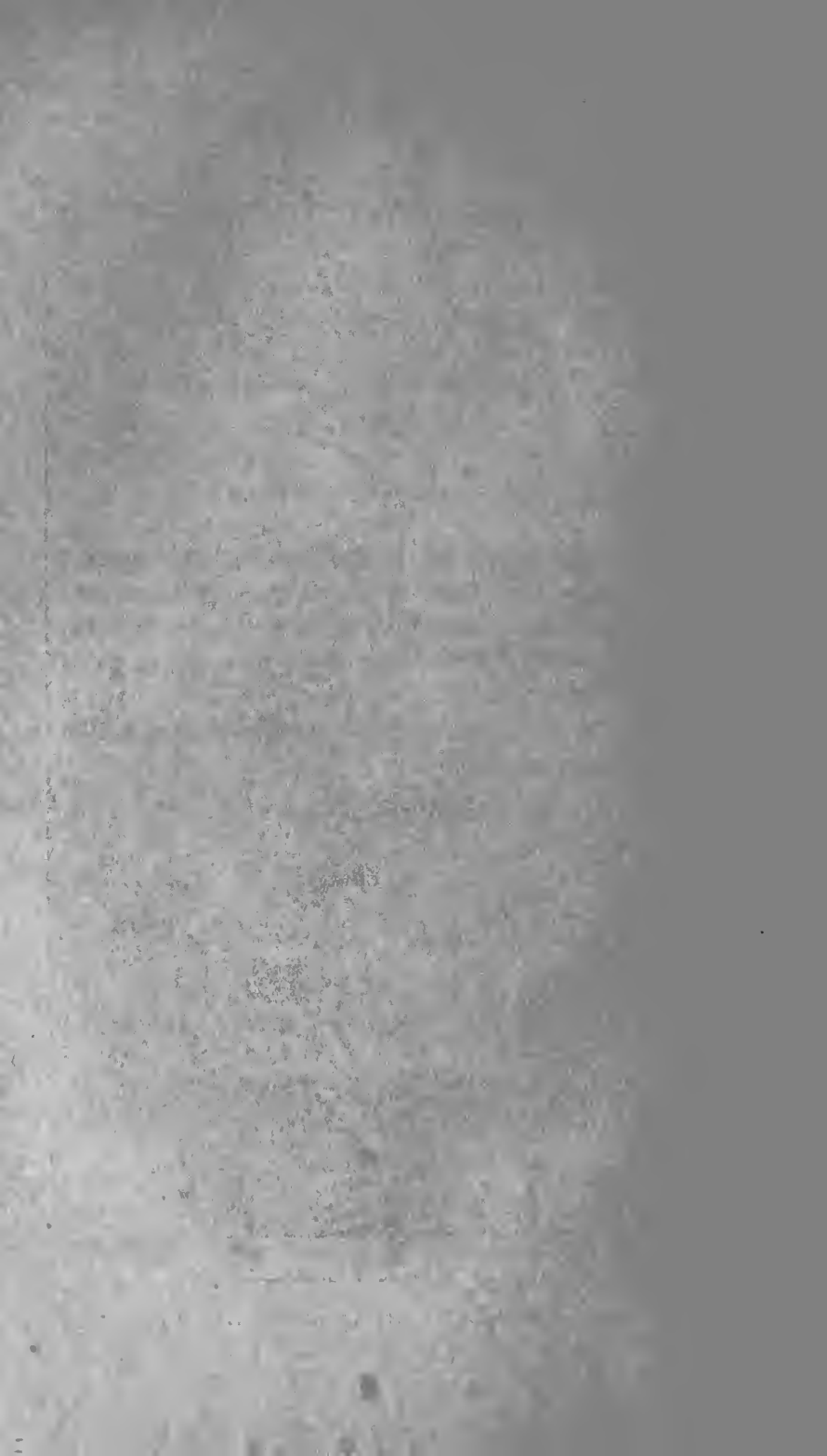
The fact that the French language possesses the distinctive words "vitrail" or "vitraux" for old church window glass, and "verrière" for a complete window, while there are no such distinctive words in English, supports the theory that most of the oldest English glass came from France, or was made by French artists.

This theory is corroborated by the well-known fact that a large quantity of white and coloured glass was imported from Rouen to Exeter in 1317 of such high quality that glass-makers even now can recognise the Rouen glass in Exeter Cathedral.



TROCADÉRO MUSÉE, PARIS. (No. 36.)

CROWNED VIRGIN FROM LA TRINITÉ VENDÔME. XIIITH CENTURY.



CHAPTER VI.

PERIODS AND THEIR HISTORY.

THE time during which the finest and most abundant Gothic glass was produced lasted through three centuries and a half, from 1200 to 1550; beginning with the reign of King John and ending in the reign of Edward the Sixth.

This time is divided into the four periods by which Gothic glass is classified.

First Period. Early Gothic glass of the Thirteenth century, ending in 1300.

Second Period. Middle Gothic or "Decorated" glass of the Fourteenth century, ending in 1400.

Third Period. Late Gothic or "Perpendicular" glass of the Fifteenth century, ending in 1500.

Fourth Period. Renaissance glass, of which the finest was made in the first half of the Sixteenth century from 1500 to 1550.

There is an important transitional period between the Late Gothic glass and that of the Renaissance,

about the time of Henry the Seventh, at the end of the fifteenth century and the beginning of the sixteenth.

It must not be supposed that the beginning and end of these periods of style coincide exactly with the first and last years of each of these centuries. But yet these dates are sufficiently accurate for convenient practical use, and they seem to be generally adopted in France. Moreover, the change from one style to another did not occur simultaneously in all places, consequently the end of one style tends to overlap the commencement of the next; because some places were precocious in adopting the new style, whereas others were behindhand in doing so. Before discussing the glass of these different periods, it seems advisable to attach, as far as possible, some definite historical meaning to each of these centuries.

The Thirteenth century in England begins with John, who died in 1216, but the century is mainly filled with the reign of his son Henry the Third, who died in 1272, and was succeeded by his son Edward the First. In France the leading figure of the thirteenth century is St Louis the Crusader, the ninth king of that name, who came to the throne in 1226, three years after the death of his grandfather Philip Augustus, and his reign ended in 1270. His mother, Blanche of Castille, took a deep interest in church glass, and gave numerous windows bordered with the *fleurs-de-lis* of France and the castles of Castille. She was the daughter of Eleanor of England, and so was King John's niece, of whom Shakespeare says in "King John," Act II. :—

"That daughter there of Spain, the Lady Blanche,
 Is near to England ; look upon the years
 Of Lewis the Dauphin and that lovely maid.
 If lusty love should go in search of beauty,
 Where shall he find it fairer than in Blanche ?
 If jealous love should go in search of virtue,
 Where shall he find it purer than in Blanche ?
 If love ambitious sought a match of birth,
 Whose veins bound richer blood than Lady Blanche ?"

Saint Louis was succeeded by his son Philip III., in whose reign occurred the Sicilian Vespers. He was followed by his son Philip IV. (1285-1314), whose daughter Isabella married Edward the Second, and thus gave rise to the Hundred Years' War in the next century, when her son Edward the Third claimed the French throne.

The Fourteenth century in England is the period of the three Edwards, First, Second, and Third, and of Richard the Second, who died in 1399. In this fourteenth century notable figures are those of Edward the Black Prince and his brother John of Gaunt, Duke of Lancaster, the protector of Wiclif, who founded English prose by his translation of the Bible, and the brother-in-law of Geoffrey Chaucer, the morning star of English song.

In France, in the Fourteenth century began the Hundred Years' War, when Philip of Valois (1328-1350), a grandson of Philip III., disputed the Crown of France with Edward the Third. He was beaten at Crécy, and was succeeded by his son John the Second, who was taken prisoner at Poitiers, and died in 1364. He was followed by his son Charles the Fifth, called the Wise, who in 1380 was suc-

ceeded by his son Charles the Sixth, who died in 1422.

The devastating effect of the Hundred Years' War, combined with the appalling loss of life caused by the Black Death, so crippled the resources of France that comparatively little church glass was produced in the fourteenth century, and therefore fourteenth-century glass is much more rare in France than the glass of other centuries.

The Fifteenth century in England includes the reigns of four Henries, from Henry the Fourth to Henry the Seventh, interrupted by the Wars of the Roses which interposed the Yorkists Edward the Fourth and Richard the Third between Henry the Sixth and Henry the Seventh. The second half of the Fifteenth century marks the end of mediæval time and the beginning of the modern world, owing to the invention of printing and discovery of America, and the taking of Constantinople by the Turks in 1453. For the fall of Constantinople being contemporaneous with the invention of printing caused the spread of Greek learning over Western Europe, and led to that new birth of literature and art which is known as the Renaissance.

In France in the Fifteenth century, Charles the Seventh, known as the Victorious (1422-1461), aided by Joan of Arc, ended the Hundred Years' War by driving the English out of France. He was succeeded by his son Louis the Eleventh, the crafty opponent of Charles the Bold of Burgundy, so well portrayed by Sir Walter Scott in 'Quentin

Durward.' Louis the Eleventh was followed by his son Charles the Eighth in 1483, who married the Duchesse Anne, and thus united the Duchy of Brittany to the Crown of France. Charles the Eighth died in 1498. The widowed Duchesse Anne carried out the singular marriage-contract by which she agreed, if he died, to marry his successor, Louis XII. (1498-1515), and their daughter La Reine Claude, who gave her name to the greengage, married Francis the First.

The Renaissance period in England is mostly filled by the reign of Henry the Eighth, who succeeded Henry the Seventh in 1509, and died in 1547, and was followed by Edward the Sixth, who died in 1553.

In France the famous Renaissance kings are François Premier, who reigned from 1515 till the year of Henry the Eighth's death in 1547, and his son Henri Deux, the husband of Catherine de Medici and lover of Diane de Poitiers. Henri Deux died in 1559.

CHAPTER VII.

EARLY GOTHIC GLASS OF THE THIRTEENTH CENTURY.

THE single lancets of the thirteenth century are filled in five different ways: either by a figure under a simple low-crowned canopy, or by small medallions and panels, or by a Jesse tree; the other two kinds of windows are those of white glass painted with grisaille patterns in dark brown enamel paint and generally enriched with little pieces of colour, and the plain glazed white windows with patterns outlined by the leads.

The clerestory is filled with huge figures under low-topped canopies surrounded by the broad coloured border characteristic of Early Gothic glass.

In the lower windows the Early Gothic glazier allowed the saddle-bars across the window to restrict his design, and so he naturally used small medallions and half medallions and panels, in the style which commenced in the twelfth century, but continued in the thirteenth century; although soon after the beginning of the thirteenth century the straight saddle-bars were generally replaced by a network of iron shaped to enclose the medallions



TROYES CATHEDRAL.

THIRTEENTH-CENTURY PANEL. FEEDING OF THE FIVE THOUSAND.



and panels. The interstices between the panels and medallions and the borders were filled up with a pattern, which in England usually takes the form of a floral scroll (see Day's illustration in 'Windows,' 1st edition, p. 132), and in France of a geometrical pattern mostly of blue and red resembling a Scotch plaid. The difference between France and England in this point may be noticed at Chartres, where there are only five or six instances of the English floral scroll, and at Canterbury, where only one window has the French diaper. In the thirteenth century, each light is surrounded by a broad coloured border, and each medallion has also a separate border round it. If there is any canopy in a thirteenth-century window, it is small and insignificant.

The early Jesse tree in a single lancet encircled by a broad border of deep colour is generally restricted to the East or West end of the building in the thirteenth century.

The colours employed in thirteenth-century windows are chiefly a sapphire, which is darker than the translucent blue of the twelfth century, and a ruby which is very streaky, with a good deal of yellow pot-metal, and brownish purple, and a pale brownish pink for the faces and flesh tints. There is also some extremely beautiful emerald green. What white there is has a sea-green tint; but little white glass is employed, except to form a pearly ring round the medallions. The preponderance of colour gives the rich but confused effect of a

fine Turkey carpet. The drawing is flat and defective; the eye shows too much of the pupil, which is not distinguished from the iris, both together being represented by a single dot. The hands and feet resemble wooden combs, and the knuckles are often represented by thin lines drawn straight across the hands and feet. The face is of an oval shape, the eyes are large, the mouth small and well formed, the chin round, and the parting of the beard in the middle of the chin is well defined. The trefoil-headed foliage is very conventional, like the work of a youthful draughtsman. The leads so completely govern the design that one test of an Early Gothic window is to notice whether the design can be traced by looking at the leads from the outside.

The splendour and intense jewel-like colour of the scintillating glass of the thirteenth century is mainly due to three causes. The glass was only made in small pieces at that time, so that any large patch of colour is made up of a number of little pieces; and secondly, the early glass-maker had little scientific control over the colours produced from crude unrefined ores, and therefore these little pieces of glass had a great variety of shades of colour; thirdly, the surface of the old glass was very uneven and humpy, and the same piece of glass varied considerably in thickness from one side to the other, so that the light came through the coloured glass at all sorts of angles, owing to irregular refraction, which produced much vivacity and play of colour.

In England perhaps the most interesting glass of the thirteenth century is to be found in the Becket windows in Canterbury Cathedral. Other fine glass of the period is to be seen in the cathedrals of York, Lincoln, and Salisbury, and in the churches of Westwell in Kent, Grateley Hants, West Horsley in Surrey, Stanton Harcourt in Oxfordshire, and Aldermaston in Berkshire, and there are seven medallions of thirteenth-century glass in the Jerusalem Chamber in the Deanery, Westminster.

In France Chartres Cathedral is a perfect treasure-house of thirteenth-century glass. The cathedrals of Le Mans, Bourges, Poitiers, Rouen, Châlons-sur-Marne, Angers, Laon, Coutances, Beauvais, Reims, Sens, Tours, Auxerre, Troyes, St Quentin, Amiens, Lyon, Clermont-Ferrand and Béziers, and Notre Dame de Semur, St Jean-aux-Bois near Compiègne, the Abbey Church at Orbais, and the church of St Julien du Sault, also contain splendid glass of the thirteenth century, and the Sainte Chapelle in Paris is filled with the glass of St Louis, and in Notre Dame the great rose in the north transept is very impressive. In the Victoria and Albert Museum is some thirteenth-century glass from the Sainte Chapelle, which is very favourably placed for convenient examination. Likewise in the Musée des Antiquités at Rouen there is a thirteenth-century window which is quite as conveniently situated for inspection, and there is also some thirteenth-century glass equally well placed in the Musée de Sculpture at the Trocadéro in Paris. In the cathedral and church of St Cunibert at Cologne,

and in St Elizabeth's at Marburg, there are good windows of the thirteenth century. Many of the pictures in the thirteenth century can be best understood by reading the 'Golden Legend' of Jacobus de Voragine, for they are derived from the same sources. He died in 1298. The 'Golden Legend' was translated from Latin into English and printed by Caxton, and Caxton's translation has been recently reprinted by William Morris at the Kelmscott Press.

CHAPTER VIII.

MIDDLE GOTHIC GLASS OF THE FOURTEENTH
CENTURY.

IN the fourteenth century the white glass is still sea-green, and the ruby glass is still streaky, and the pieces of glass are still small, and the only improvement in the technique is the invention of silver stain, whereby the surface of the glass could be stained yellow, of a tint of lemon deepening to orange, which enabled one piece of glass to bear two colours, yellow and white, without any lead between them; yet there is a very marked change in the character of the glass pictures of the fourteenth century. The medallions are abandoned, and the usual design is a single figure framed in a canopied shrine. The fourteenth-century glazier was animated by a desire to diminish the gloom and darkness of the thirteenth-century churches by letting in more light. This object was attained by a greater employment of white glass, especially in the form of grisaille.

In filling his window, the fourteenth-century glazier was confronted by the difficulty of a long

narrow space, which could not be conveniently filled from top to bottom by a single figure, because the height would be so enormous in proportion to the breadth. He was further restricted by the practice of rigidly confining the picture within the limits of the light, and never allowing it to spread over into the next light. One way of getting over this difficulty was to have two or more figures in each light, one on top of the other, and by making the canopy large. But the favourite method of the fourteenth century, both to let in light and to fill the window conveniently, was to place a single band of coloured figures horizontally across the centre of the window, and fill the upper and lower compartments with an equal band of grisaille. In the fourteenth century the grisaille is particularly beautiful, being delicately painted with the natural foliage which is especially characteristic of the fourteenth century. The foliage is so naturally drawn that it is easy to distinguish the oak, ivy, vine, maple, hawthorn, &c. The pieces of glass tend to become rather larger than those of the thirteenth century. The coloured border is much narrower in the fourteenth century than it was in the thirteenth. This narrow border runs all round the fourteenth-century light, being separated from the stone by a narrow strip of white glass. The colour, though bright and strong, is not so intense and velvety as in the glass of the thirteenth century. One very marked characteristic of the fourteenth-century picture is the large and often top-heavy canopy of richly coloured pot-metal, especially yellow

inclining to greenish saffron brown, which may be seen, for instance, at Evreux; this canopy usually has high-pitched, flat-faced, straight-sided gables and flying buttresses and lofty spire and pinnacles, and it generally ends abruptly without any pedestal. There is a good illustration of such a canopy in Day's 'Windows,' 1st edit., p. 155. The figures are shorter and broader than in the preceding century, and the flowing drapery covers a great part of the feet. About the middle of the century the mouth represented heretofore by a single waved line of three curves begins to show the upper and lower lips. Towards the close of the century pointed shoes are worn. Besides the single figure with a canopy, many lower windows in the fourteenth century contain figure subjects with two or more figures, as in the church of St Ouen at Rouen, the cathedral of Evreux and St Nazaire at Carcassonne.

In England fourteenth-century glass is tolerably plentiful. It is to be found in the great East window of Gloucester Cathedral, which disputes with the East window of York Minster the claim of being the largest window in the world. The Gloucester window is of peculiar interest, because it was put up in memory of the battle of Crecy, and it contains the shields of Edward the Third and the Black Prince, and of knights connected with Gloucestershire who fought at Crecy. But though the window dates from little after the middle of the fourteenth century, yet the amount of white glass in it approaches the style of the

following century. In Tewkesbury Abbey are eight windows of the fourteenth century, placed four on each side of the clerestory of the apse. In Oxford in Merton Chapel is contained some of the very earliest of the fourteenth-century glass in fourteen windows of the Choir; in fact, this glass is essentially transitional, for though it has the natural foliage and the omission of cross-hatching which belong to the fourteenth century, yet it is connected with the style of the thirteenth century by the strong tracing lines and the entire absence of yellow stain; on the other hand, the seven windows of Wykeham's glass in New College Chapel date from the end of the century; there is also some fourteenth-century glass in the cathedral and in the church of St Michael in Oxford. Other churches which contain fourteenth-century glass are at Willesborough, Selling, and Chartham in Kent, North Luffenham in Rutland, Sheering in Essex, Deerhurst in Gloucestershire, Beer Ferrers in Devon, Lowick and Stanford in Northamptonshire, Wrangle in Lincolnshire, Norbury in Derbyshire, Ludlow in Shropshire, Dorchester and Waterperry in Oxfordshire, Mancetter and Merivale in Warwickshire, and at Shrewsbury in the East window of St Mary's; also in the cathedrals of Bristol, Exeter, Wells, Hereford, Lincoln, and Ely, in the nave and chapter-house of York Minster, and the churches of St John's, St Dennis, St Martin cum Gregory, and All Saints, North Street, York.

In France there is fourteenth-century glass in the cathedrals of Evreux, Sées, Beauvais, Amiens,

Mantes, Narbonne, Toulouse, Bordeaux, Limoges, Dol, Coutances, and Troyes; and the earliest fourteenth-century glass is to be found in the church of St Urbain at Troyes, and at Tours in the windows of St Martin in the apsidal chapel. There is also splendid glass of this period in the church of St Ouen at Rouen, St Pierre at Chartres, St Nazaire at Carcassonne, and St Radegonde at Poitiers, and at Carentan, Pont de l'Arche, and Nesle-Saint-Saire.

There is also glass of the fourteenth century in Germany in the cathedrals of Cologne, Strasburg, Regensburg, Augsburg, Erfurt, and Freiburg-am-Breisgau, and the churches of Nieder-Hasslach at the foot of the Vosges, and of St Sebald, Nuremberg; and in Italy, in the cathedral of St Francis at Assisi, and at Santa Croce and Santa Maria Novella at Florence.

CHAPTER IX.

LATE GOTHIC GLASS OF THE FIFTEENTH CENTURY.

IN the fifteenth century the ruby glass ceases to be streaky and becomes smooth and uniform; the warm sea-green tint of the white glass gives place to a cold bluish green, and the glass gradually becomes more colourless. The smear shading is replaced by stipple shading, which was produced by covering the white glass with a complete coating of brown enamel paint, and then tapping the surface with a brush, leaving a granulated surface through which pin-points of light sometimes appear; after this, parts of the stippled paint were entirely scraped off where shadow was not desired. The general use of stipple shading in the fifteenth century greatly changed the character of the glass pictures; for it remedied the flatness of the earlier drawing by enabling the shadows to be considerably deepened without loss of transparency, owing to the little pin-points of light. Consequently, a more pictorial effect was produced, which gradually led to the beautiful relief of the Renaissance windows in the century following. There is a great change

from the richly-coloured pot-metal of the canopy of the fourteenth century, which is superseded by an architectural crocketed canopy of white glass without any colour except the yellow of the silver stain. This fifteenth-century canopy has no spire and is rarely flat-fronted; generally it projects at the top with three fronts, of which the two at the sides are in shadow. In the latter half of the fifteenth century the niche is shown to be hollow, and the groining is conspicuously displayed. The narrow coloured border and the strip of white glass next to the stone disappear, and are replaced by the white shafts of the canopy, which usually terminate in a pedestal. The great height of the canopy fills out the window, and thus does away with the necessity for the fourteenth-century bands of grisaille above and below the central band of colour. The windows are often completely filled with many figures one above the other, as in the North transept window in the cathedral of Le Mans described on p. 112.

The characteristic which, above all, distinguishes the windows of the fifteenth century, especially in England, is the very silvery tone imparted by the extremely large proportion of white glass; for the faces are no longer in brownish pink, but entirely white, and the hair is often stained yellow, and frequently the drapery is white, and the foliage, which has lost the natural character of the fourteenth century and becomes much more conventional, is in white with yellow stalks. The numerous flowers are well drawn, especially the lily and the rose, which has the incurved petals characteristic

of the fifteenth century. Though the foliage both in the thirteenth and fifteenth centuries is conventional in contrast with the natural drawing of the foliage in the fourteenth century, yet there is a wide difference between the two, for in the thirteenth century the conventional drawing is like the work of a child who is trying to represent natural forms; whereas in the fifteenth century the conventionality is that of an artistic designer who starts from natural forms and deliberately alters them to conventional ornament.

The proportion of colour to white, in an English window of the fifteenth century, is rarely more than one-fourth, and often falls as low as one-sixth. The colour is bright and gay but not deep. The attitudes are natural, and the drapery falls in broad folds, and is often decorated with jewelled bands. The lines in the faces are few, thin, and faint, except in the nose and mouth and the pupils of the eye.

After 1450 there is a considerable change in the style of the glass of the fifteenth century. In the preceding periods the glazier was predominant, and the draughtsman was his humble assistant; and the glazier thought first about his glass and his leads. But in the latter half of the fifteenth century the painter began to overpower the glazier, and to think first of his picture, and afterwards to consider how it might be glazed with as little interference from the leads as possible, so that the leads no longer govern the design. As a natural consequence of this, the picture begins to extend beyond the single



MOULINS CATHEDRAL.

EAST WINDOW OF LATE XVTH CENTURY. CRUCIFIXION, WITH THREE ANGELS BEARING CHALICES.



light, until gradually it comes to disregard the mullions, and to spread over the whole window. At the same time the glass, owing to the use of manganese, loses the green tint and becomes almost pure white with a faint tinge of yellow. The pieces of glass grow larger, and the nimbus or halo is glazed in one piece with the head. The yellow stain on the white glass assumes a more golden hue. The practice of abrasion enables the two colours, ruby and white, to appear on one piece of glass, and the invention of flashed blue makes it possible for four colours—blue, yellow, white, and green—to be used on the same piece of glass.

The late Gothic glass of the fifteenth century is found in England at York, in the huge East window of York Minster (the contract for glazing which was signed in 1405), and in the windows of the choir, as well as in the churches of All Saints, North Street, St Michael, and St Martin le Grand; at Winchester in the West window of the cathedral and at St Cross; in London at St Stephen's Chapel, Westminster; at St George's, Windsor; in the ante-chapel of All Souls in seven windows of *circa* 1442, and in four windows of the library of Trinity, Oxford; and, above all, in Malvern Priory; and also in the churches of Little Malvern; of Thornhill, Elland, and Methley in Yorkshire; of Ashton-under-Lyne in Lancashire; of Nettlestead, Lullingstone, and West Wickham in Kent; of Ludlow in Shropshire; of St Mary's, Shrewsbury; of Martham, Wiggshall St Mary Magdalene, and East Harling in Norfolk; of Combs, Long Melford, and Hessett in Suffolk; of Wells in Somerset;

Doddiscombsleigh, Devon; Melbury-Bubb in Dorset; Leverington, Cambs.; Margaretting and Thaxted in Essex; Newnham Paddox in Denbigh; St Mary's, Ross; Buckland and Cirencester in Gloucestershire; and Beauchamp Chapel in Warwick (see note on the glass in Beauchamp Chapel at the end of the chapter). In the Victoria and Albert Museum there is a fine window from Winchester College Chapel, of the early part of the fifteenth century, about 1415.

In France there is fifteenth-century glass at Rouen, in the cathedral, and in the churches of St Ouen and St Maclou; at Caudebec down the Seine from Rouen; in the splendid window in the North transept of Le Mans Cathedral; in the Chapelle Vendôme in Chartres Cathedral; in the Lady Chapel of Evreux Cathedral; in the cathedral at Amiens; in the beautiful window in the chapel of Jacques Cœur in Bourges Cathedral; in the church of St Séverin in Paris; and at Angers, Verneuil, Quimper, Beaumont-le-Roger, Nonancourt, Bernay, Lisieux, Bayeux, St Lô, Coutances, Carentan, Falaise, Aumale, Plélan, Dinan, Moulins, Riom, Clermont-Ferrand, and Eymoutiers. In Germany at Munich and Ulm Cathedral, and in St Lorenz at Nuremberg.

At no period is the overlapping of the old style and the new more marked than in the transitional period about the reign of Henry the Seventh, in the latter part of the fifteenth century, and at the beginning of the sixteenth, when the Late Gothic glass ends and the style of the Renaissance begins. At this time three distinct classes of window glass

pictures may be observed: first, those which anticipate the Renaissance, like the noble windows of the Duomo at Florence; secondly, those which are genuinely transitional, like the eighteen windows of 1507-1513 by Arnaut de Moles in the choir and chapels of the cathedral of Auch forty miles west of Toulouse, and the three lovely windows in the east wall of Moulins Cathedral, and the windows in the Lady Chapel of Evreux; thirdly, there are retarded windows of Late Gothic style in the early part of the sixteenth century, of which the most striking example is to be found in the twenty-eight famous windows of Fairford in Gloucestershire.

NOTE ON THE GLASS IN BEAUCHAMP CHAPEL,
WARWICK.

Dugdale in the 'Antiquities of Warwickshire,' 1st edition, page 355, gives the following statement of the agreement between the executors of Richard Beauchamp, Earl of Warwick, and the glazier who was to glaze the windows of the Beauchamp Chapel:—

“John Prudde of Westminster glasier 23 Junii 25 H.6 (*i.e.* in 1447) covenanteth to glase all the windows in the new Chapell of Warwick with glass beyond the seas, and with no glasse of England; and that in the finest wise with the best cleanest and strongest Glasse of beyond the sea that may

be had in England, and of the finest colours of Blew, Yellow, Red, Purpure, Sanguine and Violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters Images and stories that shall be delivered and appointed by the said executors, by patterns in paper, afterwards to be newly traced and pictured by another Painter in rich colour at the charges of the said Glasier: All which proportions the said John Prudde must make perfectly to fine, glase, eneylin it, and finely and strongly set it in lead and souder, as well as any Glasse is in England; of white Glasse, green Glasse, black Glasse, he shall put in as little as shall be needful for the showing and setting forth of the matters Images and storyes. And the said Glasier shall take charge of the same Glasse wrought and to be brought to Warwick, and set up there in the Windows of the said chapell; the executors paying to the said Glasier for every foot of Glasse iis. (*i.e.*, two shillings), and so for the whole xci li. is. xd." (*i.e.*, £91, 1s. 10d.).

The value of this money may be computed from the price paid for an ox at that time, 13s. 4d., and a quarter of corn, 3s. 4d.

The word "eneylin" in the above extract is probably used in the sense of "anneal," just as in the *Promptorium Parvulorum* of 1440 the word "enelyn" means to anneal in the phrase "enelyn metalle or the lyke."

The date of this covenant, 1447, proves that the glass in Beauchamp Chapel was made in the middle

of the fifteenth century, and as flashed blue glass is used here, it shows that the process of flashing blue as well as ruby was discovered by this time.

Two shillings a foot sounds a low price for making a window, but it would take a whole herd of oxen at 13s. 4d. each to pay for a large window at the rate of one ox for every 6 feet 8 inches at 2s. a foot.

The prohibition of the use of English glass in this covenant is one of the many proofs of a close connection between old English church windows and glaziers of beyond the seas, especially of France.

If the objection to glass of England be due to its inferior quality, it must have greatly improved in the next forty years, for Westlake says that in 1485 we find Dutch glass one penny a foot, Venice glass fourpence, Normandy fivepence, and English sixpence.

Patterns in paper appear to have been used on this occasion for the first time, but it is not clear whether they were full-sized drawings as large as the window itself, such as had been made hitherto on whitewashed boards, or merely small sketches on paper.

CHAPTER X.

RENAISSANCE GLASS, 1500-1550.

THE finest period of Renaissance glass pictures is in the time of Henry the Eighth and of Edward the Sixth in England, and of François Premier and Henri Deux in France, during the first half of the sixteenth century. During this period the most refined and beautiful of all glass pictures were produced, but they were essentially pictorial in style; in fact, the pictures are so beautiful that they cause an almost complete forgetfulness of the material of which they are made. Yet the Gothic glazier, with his mosaic of gorgeously-coloured glass, did influence and restrain the Renaissance painter, who in his turn added beauty to the Gothic glass pictures by the exquisite drawing of the faces, the high relief, and the atmospheric effect.

On this point Winston, in 'Hints on Glass Painting,' page 189, says: "The relief is most remarkable when the picture is represented as seen beneath an archway. The front face of the arch forms a mass of strong light, and is thus brought prominently forward, while the inside of the archway





SAINTE MADELEINE, TROYES.

ON LEFT, ST ELOI IS GIVING ALMS. ON RIGHT, THE PEOPLE OF NOVON ASK THE GOLDSMITH ST ELOI TO BECOME THEIR BISHOP. FINE EARLY RENAISSANCE. 1506.

See p. 272.

is kept in deep shadow. The group of figures standing just within the threshold of the archway is very prominent, owing to the vivid colouring and strong lights and shadows. Above the archway is a light grey blue sky on which a small distant landscape is delicately painted. The sky by its tint forms a background which throws forward the darkly-shaded archway and the group, thus producing the greatest effect of atmosphere possible in glass painting."

In the glass pictures of the Renaissance period, the architectural crocketed canopy of the late Gothic style becomes a frame of golden arabesques of a remarkably beautiful hue, being generally of a clear gold, and very rarely of the lemon colour which is found in the silver stain in earlier time. This frame usually has festoons across the top of the semi-circular arch in the picture. The picture stands away from the frame, and seems to be seen through the window, instead of forming a part of the wall. The nimbus or halo is no longer a mere disc of colour, but is represented in perspective. Little naked amorini, or cupids, are of common occurrence in Renaissance glass. Enamel paint was now used for the first time to produce colour and not merely to stop out light. The only enamel paint used for this purpose by the Renaissance painter, in the earlier part of the sixteenth century, was a red tint to colour the faces and hands and nude portions of the figures.

In England very little fine Renaissance glass was ever produced, because men's thoughts were diverted

by the Reformation. The finest Renaissance windows in England are the twenty-three in King's College Chapel at Cambridge, which were contracted for in 1527 at the rate per foot of eighteenpence for the glass and twopence for the lead. At Oxford, there is Renaissance glass of 1529 in Balliol College Chapel. Also at Basingstoke, in the Parish Church and in the chapel of the Vyne, and St Neot in Cornwall, and Middleton in Lancashire.

But most of the fine Renaissance glass in England is of foreign origin. The seven eastern windows of the Lady Chapel in Lichfield Cathedral contain beautiful Flemish glass, brought from the ruined abbey of Herkenrode. Winston says that these are the most effective specimens of the art of glass painting and the most worthy of study, being even finer than those in St Jacques, Liège. In St Mary's, Shrewsbury, there are many windows of foreign glass collected from Flemish and German sources. Flemish glass is also to be seen in the East window of St George's, Hanover Square, in the chapel of Wadham in Oxford, and in the church of Ashted in Surrey, and St Michael's, York. In the oriel window of the hall of Trinity College in Oxford there is Swiss glass of Renaissance style from a church at Bâle. The glass in the chapel of Gatton Hall in Surrey is considered to be of French origin, and so are the four lower east windows of Southwell.

But the east window at St Margaret's, Westminster, has the most interesting history of all. The window is said to have been ordered in 1499 and finished at Dort in Holland in 1504, as a

present from Isabella the Catholic to Henry VII. in honour of her daughter's marriage. Owing to the death of Prince Arthur in 1502, before the window was completed, it was not erected in the Lady Chapel of Westminster Abbey, but presented to the abbey of Waltham. At the dissolution of this monastery, in 1540, the Abbot moved the window to his private chapel at New Hall, in Essex. In the next century it became the property of General Monk, who buried the window in chests to save it from the Puritans. Finally, in 1759, Parliament granted £4500 for the repair of St Margaret's, Westminster, on the ground that it was the parish church of the House of Commons; out of this grant the window was bought for £420 by the churchwardens. Winston says of this window that it is impossible to refer to a better specimen of glass painting. But Day expresses the opinion that it has not the charm of the period and must not be taken to represent it fairly. Certainly the large proportion of blue glass makes the whole window much colder than, for instance, the beautiful window in the south transept of Sens Cathedral of about the same date. Since this is the finest window in any church in London, it merits a detailed description. In the centre is the Crucifixion outlined against a blue sky with the addition of three peculiar details of Renaissance imagination; for above the penitent thief is an angel bearing his soul to heaven, while a fiend is carrying off the soul of the other; and the Saviour's blood is flowing into chalices held by three angels,

as in Malvern Priory and in the East windows of St Martin's, Windermere, Haddon Hall Chapel in Derbyshire, and Moulins Cathedral, and in Mr Pierpont Morgan's early Renaissance window, now in the Victoria and Albert Museum. The central subject is completely framed by beautiful pictures of brilliant colour. On the left is said to be the only known portrait of Prince Arthur (but there is a portrait of him in Malvern Priory); above him is "St George of Merrie England the signe of Victoree," and at the top is the Tudor Rose. On the right is a figure of Katherine of Aragon, whose head unfortunately is modern (but there is an original portrait of her in the chapel of the Vyne at Basingstoke); above her is her patron Saint Katherine, and at the top is the pomegranate of Granada. Between these portraits are two groups of Roman soldiers with the holy women in the centre. The pictorial framework is completed at the top by representations of the sun and moon, between which are six angels holding the crown of thorns and other tokens of the Passion. Really to appreciate this magnificent window it is needful to examine it thoroughly with a field-glass.

In France there is abundance of lovely glass of the first half of the sixteenth century, in St Etienne at Beauvais, in St Vincent and St Patrice at Rouen, in St Etienne at Elbeuf, in Ste Foy at Conches; in St Aceul at Ecouen and St Martin at Montmorency, and in the chapel at Vincennes, all three within a few miles of Paris; in St Gervais, St Etienne du Mont, St Merri, and St Germain

l'Auxerrois inside Paris; at Grand Andely and Pont Audemer; in St Nizier, St Jean, and Ste Madeleine, and the cathedral at Troyes; in the Chapelle des Tullier and in St Bonnet at Bourges; in the transepts at Sens; in the chapel at Chantilly; at Champigny-sur-Veude near Chinon in Touraine; at Montfort l'Amaury, Pontoise, Andrésy, Ferrières (Loiret), Gannat, St Florentin, St Julien du Sault, St Saulge, Clamecy, Ervy, Montfoy, Chaource, Mussy-sur-Seine, Bar-sur-Seine, Rumilly les Vaudes, Chavanges, Dosnon, Poivres, Lhuître, Arcis-sur-Aube, Villemoiron, Verrières (Aube), Montier-en-Der; and in Normandy, at Gisors, Aumale, Monville, Valmont, Fécamp, Yocht, Villequier, Caudebec, Pont l'Evêque, Bourgthéroulde, Pont de l'Arche, Verneuil, and Nonancourt; and in the splendid Burgundian Church of Notre Dame de Brou outside Bourg-en-Bresse. The most important localities are given in this list, but glass of the sixteenth century is also to be found in many other places. For instance, between Paris and Chantilly there is good glass of the sixteenth century at Mesnil-Aubry, Ezanville, Groslay, Herblay, St Firmin, and Damville. Again, in the neighbourhood of Troyes, at Davrey, Pavillon, Noès, Torvilliers, St Germain, St Leger, St Pouange, St Parres-les-Tertres, Pont Ste Marie, Creney, Rouilly St Loup, Rouilly Sacey, Montiéramey, Montreuil, Geraudot, Magnant, Thieffrain, Longpré, Vendevre, Brantigny, Montagnon, Brienne la Vieille, Brienne le Château, Aulnay, Rosnay, and Valentigny; for other places see chapter xxxix.

For the sixteenth-century glass in Brittany see after page 61. If it were necessary to select the dozen finest centres of French Renaissance glass of the sixteenth century, these would be: Rouen, Beauvais, Conches, Grand Andely, Pont Audemer, Champigny-sur-Veude, Vincennes, Ecoeu, Montmorency, Troyes, Bourg-en-Bresse, and Auch.

The Flemish Renaissance glass is remarkably fine in the cathedral at Liège and in the churches of St Jacques and St Martin. Also in the Cathedral of St Gudule at Brussels, in the two grand windows by Van Orley in the transepts, and in the west window and the clerestory of the choir, and in the four large windows in the Chapel of the Miraculous Sacrament.

The highest perfection attained in glass pictures can be seen in Italy, at Arezzo, in several churches and in the Duomo, which contain the marvellous windows of the greatest Cinque Cento artist in glass, the famous Dominican Frère Guillaume de Marseille, or, as the Berrichons stoutly maintain, de Marcillat, who died in 1537. One of the windows made in Italy by William of Marseilles, as he is usually called by English writers, can be seen in the Victoria and Albert Museum at South Kensington. This window, the subject of which is the Adoration of the Magi, comes from the cathedral at Cortona.

The reason why the windows of William of Marseilles or Guillaume de Marcillat may be regarded from the pictorial point of view as the finest glass pictures ever produced is that, although they display the lively imagination, the artistic grouping, the beautiful drawing, the brilliant and

harmonious colouring, the graceful detail, the lovely effect of light and shade, the high relief, the atmosphere, and the perspective, which are characteristic of the best Renaissance work, yet they do not depart from the true principle of the glass picture. The artist never forgets that he is working in glass, and therefore his pictures depend for all their splendid colour effect, except the flesh tint, upon pot-metal, flashed glass, and silver stain, and so their transparency is not dimmed nor their lasting quality impaired by the misuse of fleeting enamel paints. Great as are the works of the illustrious Renaissance glass painters, Jean Cousin, Robert Pinaigrier, Engrand Le Prince, Arnaut de Moles, Lyénin, Verrat, Macadré and Van Orley, this consummate artist seems to overtop them all. Beautiful pictures in Cinque Cento glass are also to be seen at Florence in the church of Santa Maria Novella (which also contains fourteenth-century glass in the Strozzi chapel, and late fifteenth-century glass in the fine East window); also in the Duomo at Milan, the church of St Petronio at Bologna, and in the west window of the Duomo at Sienna, and in the choir of Santa Maria del Popolo at Rome.

In Germany there is magnificent glass of the sixteenth century in the north aisle of the Dom at Cologne and in the church of St Peter. Also in the chapels and clerestory of Freiburg Minster, and in St Sebald's at Nuremburg.

In Spain there is Renaissance glass in the aisle windows of the cathedral at Toledo and in the cathedrals of Seville and Granada.

CHAPTER XI.

LATER RENAISSANCE GLASS.

IN Elizabethan time, in the second half of the sixteenth century, there was a sudden and rapid decline in the art of making glass pictures. This was due partly to the unfortunate discovery at this time of soft enamel paints of many colours, and partly to the mechanical improvements in the manufacture of the glass, which resulted in a dull uniform perfection. A third reason for this decadence was the change in the ideal of the glass painter owing to his increased skill in drawing his pictures. It can be no matter of surprise that the ideal of the glass painter should have ceased to be that of making a brilliantly-coloured picture out of glass, and that he should have earnestly desired to paint a picture on the glass as like an oil-painting as possible. For, in the first half of the sixteenth century, the imagination of the glass painter must naturally have been stimulated by the wonderful paintings of the great company of the grandest artists who were at work at that time. It would not be difficult to draw out a list of at least two hundred artists of note between 1500 and 1550, but

mentioning only a few of the very greatest of all, the list would include such famous names as Titian, Raphael, Botticelli, Leonardo da Vinci, Michelangelo, Correggio, Holbein, and Albrecht Dürer.

The unlucky invention of soft enamel paints of many colours in the second half of the sixteenth century naturally tempted the glass painter to try to realise his ideal of an oil-painting by using the enamel paints to paint his picture on the glass. But the results were most deplorable. For, unlike the old hard brown enamel paint of the earlier period, the soft enamel paints of the late Renaissance time became fused at a much lower temperature than the glass, and therefore they did not become incorporated with the glass, but merely adhered to the surface, and in summer heat and winter cold they did not expand and contract equally with the harder and more solid glass underneath: in fact, their coefficients of expansion may differ by as much as one-sixtieth. Consequently they were liable to crack and flake off, exposing the white surface underneath and ruining the picture. But a still worse result was that they marred the beautiful transparency, which is the essential distinction of Gothic glass, because the glass was dimmed with opaque shadows, owing to the enamel paint on the surface.

The improvements in the manufacture also helped to spoil the window. The earlier Gothic glass was chemically impure and mechanically imperfect. The greenish-white glass was full of bubbles. The flashed ruby glass was extremely streaky in colour.

The coloured pot-metal was uneven in surface, and varied greatly in the thickness of different parts of the same piece of glass, thus causing divers shades of colour in the thick and thin parts. The pieces of glass were small, and each little piece of the same colour generally differed slightly in shade from any other piece, owing to the impurity of the ores employed to produce the colour. All these imperfections tended to cause great vivacity, brilliancy, and variety in the coloured light which came through the glass. Whereas the later glass was made in larger pieces. The white glass lost its bubbles and its greenish tinge. The ruby glass lost its streakiness. The surface became smooth and even, and each piece of glass was of the same thickness throughout. The colour of the pot-metal became uniform, and so the glass had no variety, and was faultily faultless.

Three mechanical changes in manufacture contributed to the deterioration of the windows in the seventeenth century. The lead being drawn instead of being planed out of the solid became thinner and more flexible, and therefore less able to resist the force of the wind; the power of resistance was further diminished when the edges of the thin glass were cut smooth by the diamond, and so the glass was less tightly held than the ancient glass of more than twice the thickness with edges serrated by the grozing iron; the thin glass was cut into panes of equal size and leaded together in regular squares so that the picture was no longer assisted by the lines of the lead.

At first some great artists overcame the difficulty of painting fine glass pictures in the later period. The windows in the Groute Kirk at Gouda in Holland, by Dirk Crabeth and his brother Walter, are the finest specimens of late Renaissance enamel-painted glass of Elizabethan time. The windows of Linard Gontier, made in the early part of the seventeenth century, some of which are in the church of St Martin-ès-Vignes at Troyes, may be regarded as the swan-song of the fine glass of the Renaissance; there is also good glass of the seventeenth century in the choir clerestory of St Eustache, Paris, and in the Lady Chapel of St Gudule, Brussels. The finest glass of the early part of the seventeenth century in England is to be found in Oxford, in the nine windows of Lincoln College Chapel of about 1630, the east window of Wadham Chapel of 1622 by Bernard van Linge, and the eight windows completed in 1641 by Abraham van Linge in the chapel of University College.

After this, in the seventeenth and eighteenth centuries, a period set in of complete decadence of glass pictures, when translucence was sacrificed to painting, and the picture became more obvious than the glass. But in the nineteenth century, greatly owing to Winston, successful efforts have been made to reproduce glass with the same imperfections as the Gothic glass, and to return to the methods of the mediæval glazier.

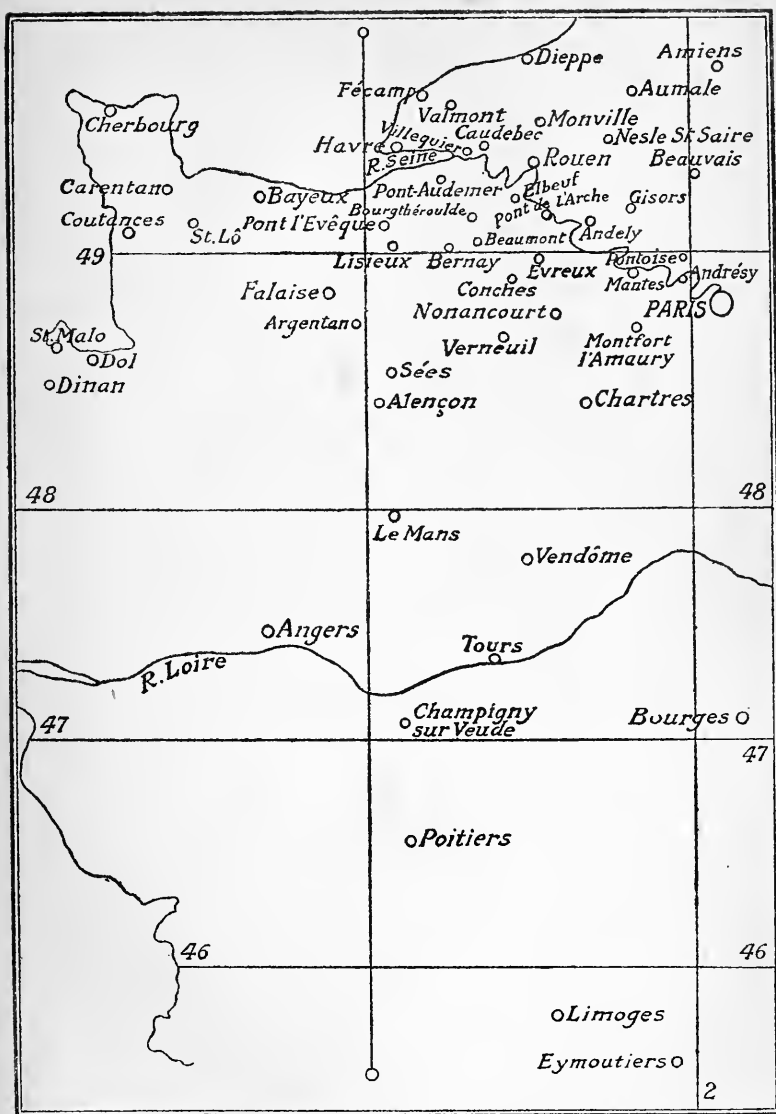
The two maps contain most of the important centres in France where fine old church glass can be found, and also the Channel ports of Dieppe, Havre, Cherbourg, and St Malo.

Brittany is omitted, as containing little glass anterior to its union with the Crown of France by the marriage of the Duchesse Anne de Bretagne with King Charles VIII. in 1491.

At Quimper in Brittany there is fine glass of the fifteenth century, and glass of the same period is to be found at Plélan, Pluduno, and Dinan, and fourteenth-century glass at Dol with one thirteenth-century window.

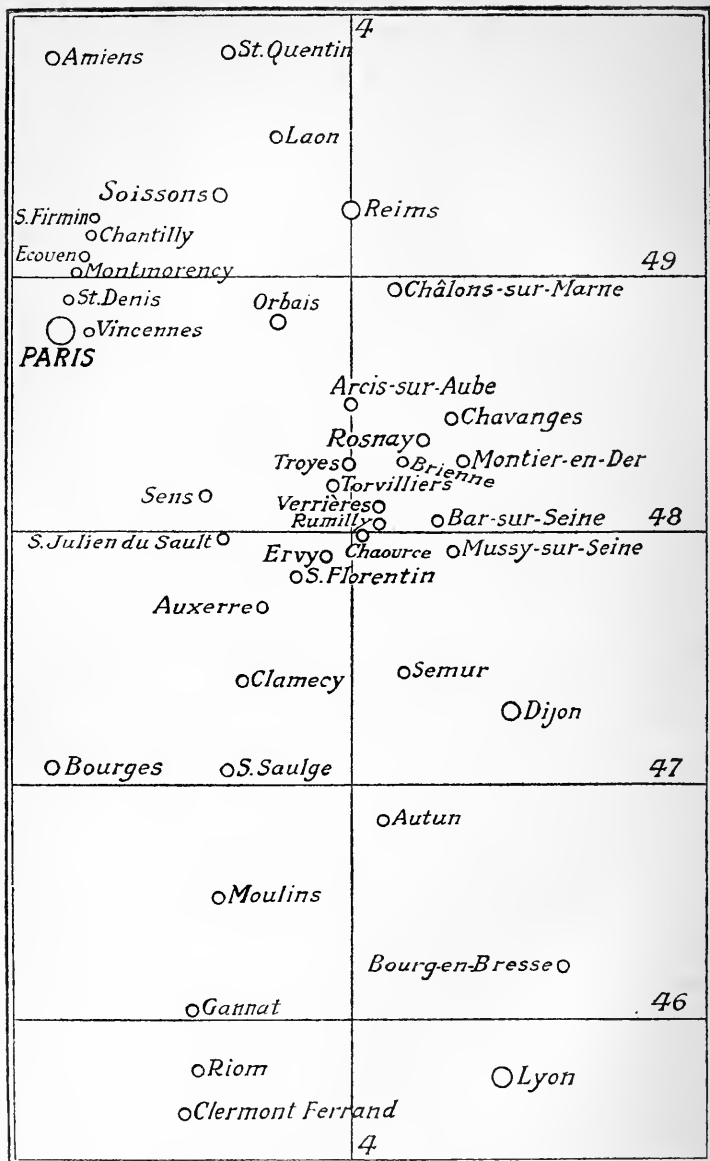
There is a good deal of glass of the sixteenth century in Brittany. The most remarkable centres are Moncontour, Kergoat, Ploermel, Iffs, and Guérande. But genuine specimens of sixteenth-century glass can also be found at Plélan and Penmarch, and at the smaller places, Comfort, Cran, Edern, Faouet, Kerfeuntun, Langonnet, Plogonnec, Pluduno, St Hervé, and Stival.

Five glass centres in the extreme south-west of France, at Auch, Toulouse, Carcassonne, Narbonne, and Béziers are also omitted.



GLASS CENTRES

West of the line Amiens - Paris - Bourges.



GLASS CENTRES

East of the line Amiens - Paris - Bourges.

CHAPTER XII.

GLASS-HUNTING IN NORMANDY AND MAINE, BEGINNING
WITH ROUEN CATHEDRAL AND ST OUEN.

THE easiest way to utilise the information derived from the preceding chapters and to lay the foundation of a satisfactory knowledge of old glass is to begin by visiting Normandy and Maine; because the happiest hunting-ground for Gothic Glass is included in the triangle of which the Cathedral towns of Rouen, Le Mans, and Chartres form the corners. The whole of this triangle is situated in Normandy and Maine, with the exception of Chartres itself. Within this small compass are to be found the very finest specimens of Gothic Glass of the twelfth, thirteenth, and fourteenth centuries, very good specimens of the fifteenth century, and unsurpassed if not unequalled French glass of the Renaissance period of the sixteenth century. Much of this glass can be dated with certainty, as the names and dates of the donors are known and in many cases are inscribed on the windows.

In Rouen the thrifty traveller will be glad to know of the comfortable, old-fashioned, and moderate Hôtel de Normandie, in the Rue de Bec, where

the comely and obliging daughters of the landlord speak English.

At Rouen it is the wisest plan to begin with the Cathedral, because it contains the oldest glass. There the eye is at once attracted by the magnificent tall windows of the thirteenth century. Four of these are conspicuous in the ambulatory at the back of the choir. The first of these on the left contains the story of St Julian, the patron saint of Hospitality, whom Chaucer mentions in the description of the Frankeleyn in the Prologue of the Canterbury Tales. The other three are of the kind described as *Biblia Pauperum*, Bibles of the poor—that is, windows to teach Scripture history by means of illustration to those who could not read, or who were too poor to buy costly manuscript books. The first two of these three *Biblia Pauperum* windows contain the story of Joseph and his brethren. The top of the first window begins with the dream of Joseph in Genesis xxxvii. 9, that the sun, moon, and stars did obeisance to him. The eight medallions below this continue the story of Joseph till the end of the same chapter, when the Midianites sold Joseph to Potiphar in Egypt. The last three medallions contain the story of Potiphar's wife and the consequent imprisonment of Joseph, from Genesis xxxix. 12-20. At the foot of the lowest medallion is the signature of Clemens Vitrearius Carnutensis—*i.e.*, Clement the verrier or glazier of Chartres. This is the only signature known of a glass artist of the thirteenth century. The next window completes the story of Joseph. To the

right of this, in the fourth of these splendid thirteenth-century windows is contained the Passion of Jesus Christ. There are several other windows of the thirteenth century in Rouen Cathedral, of which some are incomplete, having the lower part filled up with later glass. In the chapel next south of the Lady Chapel at the east end of the cathedral, is a thirteenth-century window, so clean and fresh-looking that at first sight it seems almost new, but a glance at the outside patina shows that it is genuinely old.

In the Lady Chapel of Rouen Cathedral are four excellent windows of the fourteenth century between 1330 and 1340, with the usual narrow coloured border and white line next to the stone. In the centre part of each light are fine single figures of bishops very varied in pose with coloured canopies filling half of the window, on ruby and sapphire grounds. The other half of these windows is filled with quarries divided by coloured lines occupying one-third of the window at the base and one-sixth at the top; the first figure on the north side, that of Bishop Marcellus, is particularly good. Along the north side of the aisle are fifteenth-century figures on grisaille, with the exception of two windows, of which the upper part is partially filled with glass of the thirteenth century. The three east windows in the clerestory of Rouen Cathedral contain a fourteenth-century picture of the Crucifixion with a figure of the Virgin on one side and St John on the other; the arms of our Lord are extended

into the lateral lights, which is a rare anticipation of the style of the following century.

The western rose is an unusually fine example of fifteenth-century work, remarkable for its gorgeous colour, as compared with the white which predominates in English windows of the fifteenth century.

Beautiful and ancient and genuine as the glass in Rouen Cathedral undoubtedly is, it does not beautify the inside of the cathedral nearly so much as might have been expected, because the whole is dulled by the absence of coloured figures in the clerestory, both sides of which are completely glazed with grisaille or with plain quarries with coloured centres. Another reason for the lack of impressiveness is that the fine glass is so scattered, and so little of it is visible at any point, that it produces comparatively little effect on the eye of the beholder.

Far otherwise is the case in the church of St Ouen at Rouen, which is perhaps the most beautiful of all churches. St Ouen, to whom the church is dedicated, was the chancellor of the popular and powerful Merovingian King Dagobert. He became Archbishop of Rouen in 640, being consecrated on the same day as his friend St Eloi, the Bishop of Noyon. The beauty of the church is greatly caused by the rapidity with which it was built. For most of it was constructed in the twenty years between 1318 and 1339. Consequently there is no incongruity of style or proportion. The charming impression received at the first sight of

St Ouen seems to be due to the fact that its lovely proportions can be readily seen and appreciated, owing to the absence of any non-structural ornament to impede the view. Another cause which contributes to produce such a pleasant effect is the plenitude of light afforded by the triple band of windows, which run right round the whole of the church. For not only are the clerestory and lower windows completely glazed with fine coloured glass across the centre of each window and bands of grisaille above and below, but the triforium also is entirely glazed with grisaille, making in all two bands of colour and five bands of grisaille, which completely encircle the whole building.

The windows can also be readily examined from the outside, because this noble church stands in a delightful garden, and it has a very large open space opposite to the west front.

The most impressive windows on first entering the church of St Ouen are in the clerestory; they are so high up that they can only be satisfactorily examined through a field-glass. In the clerestory on the north side of the nave, to the left of the visitor who enters by the western door, are large windows each of five lights. Five of the figures in the central lights are inscribed *Sibilla*, and two of their faces are remarkably beautiful. The other windows have been much repaired, and probably they also contained figures of Sibyls, so as to complete the whole ten. In the middle ages these Sibyls were objects of great interest. Lactantius, who died in 325, quotes a statement

from Varro, the Latin Antiquarian, who died B.C. 28, that there were ten Sibyls. St Augustine, born thirty years after the death of Lactantius, in his 'De Civitate Dei,' xviii. 23, quotes from the 'Oracula Sibyllina,' viii. 217-250, some acrostical lines of which the initial letters form the Greek words for "Jesus Christ son of God Saviour." These lines are echoed in the Latin hymn—

Dies irae, Dies illa,
Solvat saeculum in favilla
Teste David cum Sibilla.

That day of wrath, that dreadful day
When Heaven and Earth shall pass away,
As David and the Sibyl say.

These Oracula Sibyllina are in 4000 Greek verses, in 14 books, variously dated from B.C. 168 to A.D. 267. In the eighth book are predictions of the chief events of the life of our Lord. In the windows of the cathedral at Auch, not far from Toulouse, are a set of Sibyls, each with a curious symbol of her special prophecy about our Lord. The window of the Sibyls at Ervy is described in chapter xxxi.

The line of figures in the clerestory of St Ouen is continued from the nave, through the north transept, into the clerestory of the choir, and carried in an unbroken line to the south side of the nave. But the glass in the south clerestory of the nave dates from the fifteenth century, though the style of the fourteenth century is preserved. The large

figures in the clerestory of the choir are of strong and beautiful colour of the fourteenth century. They represent the personages of the Old Testament proceeding in historical order to the east. The series continued on the south side by Apostles, and then Saints connected with Rouen, in windows all of about 1340.

In the north-east window of the clerestory of the choir is a curious transformation. The two large figures are inscribed **Mozas** and **Ysaïas**, but Moses and Isaiah masquerade in bright blue (for black) Benedictine robes. The two figures must have been destroyed, and the Benedictine Saint Ouen (the Archbishop of Rouen, who died in 678) and some other saint were put in more than a hundred years later by Cardinal Estouteville in 1467.

The apsidal chapels of St Ouen contain the finest known series of fourteenth-century figure subjects, only perhaps rivalled by those described by Viollet-le-Duc in the cathedral of St Nazaire at Carcassonne. There are two or more coloured figures in each figure subject, with the usual fourteenth-century arrangement of horizontal bands of grisaille above and below the central band of colour. The grisaille is painted with natural foliage, and each light is encircled by a coloured border. In some of the beautiful grisaille windows of the apse chapels, instead of mere spots of colour in the centres, there is the uncommon variety of little circles, each filled with a small head as in the Lady Chapel of St Urbain, Troyes. In the tracery of the chapels on the south side are

fine heads, instead of the foliage and heraldic devices usual in the tracery of the fourteenth century.

The windows in the Lady Chapel of St Ouen are mostly filled with modern glass. But on the north side is an admirable window of the fourteenth century, the first to the left on entering the chapel. In the first chapel north of the Lady Chapel are very fine fourteenth-century canopies of yellow pot-metal on a blue background, and of white with a ruby background. In the chapel on the east side of the south transept are very beautiful figures and canopies of the fourteenth century, especially of St John the Baptist and the Virgin Mary.

In the north transept of St Ouen is a splendid Rose window of the fourteenth century *circa* 1330, affording a perfect blaze of colour. There are twenty-four figures squeezed in between the spokes of the wheel. All the upper ones are self-coloured; four are blue, four ruby, two brownish purple, and one golden. In the lower half the figures contain more white than colour. In the south transept is another splendid Rose window. The lower windows round the aisles of the nave of St Ouen are mostly late Gothic of the early part of the sixteenth century. One of these is dated 1540. In the two chapels in the east part of the south aisle are beautiful windows of late fifteenth-century glass. There is a fine window of the fifteenth century containing the life of St Romain, the Archbishop of Rouen, who died in 639, in the chapel west of the chapel of St Peter and St Paul, which is in the south aisle, next to the south transept of St Ouen.

CHAPTER XIII.

ROUEN : ST MACLOU, ST VINCENT, ST PATRICE, MUSÉE.

THE church of St Maclou in Rouen was finished in 1472, and therefore it contains glass of the end of the fifteenth century set in Flamboyant tracery. It is the only church in Normandy where the curfew is still rung every night. The western Rose window of St Maclou is an exceptionally beautiful specimen of fifteenth-century glass. Westlake, in vol. iii. p. 118, speaks in high terms of the fifteenth-century windows of St Maclou, declaring that they compare favourably with those of Fairford of about the same date. But seen in the brilliant summer sunshine, the great white canopies and white figures, only relieved by finely coloured backgrounds, produce such an impression of dulness and diluted colour, that on looking at them it seems not at all surprising that the Renaissance artists of the early sixteenth century should have revolted against the monotonous colourlessness of the latest Gothic glass, and should suddenly have burst out into the riot of brilliant colour so characteristic of the Renaissance glass pictures of the time of François Premier.

Two of the very finest instances of this Renaissance glass are to be found in the Rouen churches of St Vincent and St Patrice.

The church of St Vincent, with its Renaissance choir, has the rare peculiarity of having five aisles like Bourges Cathedral. This makes it so spacious in proportion to its length as to give it the appearance of a large hall on pillars, of which almost every part seems visible at the same time. It is surrounded by pictures so finished, dramatic, and beautiful, that the observer is scarcely conscious of the material of which they are made.

The church of St Vincent contains fourteen large windows of the best Renaissance style; in several of them there is no canopy, and the window is entirely filled with eight equal subjects in four lights. In the north and east there is a regular scheme of the Genealogy, Coming, and Birth of Christ, beginning with a Jesse window. Next to this is the history of St John the Baptist, including the dancing of Salome, whose figure is said to have been entirely restored. The history of St Peter in the next window, dated 1525, includes a distant view of the churches of St Ouen and St Maclou; such a distant view painted on a grey-blue sky being especially characteristic of French Renaissance glass. Next to the history of St Peter is the much more simple window of the Seven Saints, including St John the Baptist, Ste Anne, St Nicolas as a Bishop with three children at his feet, St James and St Vincent with three swords, in which the canopy ignores the mullion. At the end of the north aisle is the

window of the Works of Mercy, signed E. L. P. and I. L. P., showing that this masterpiece of colour and drawing is by the great artist Enguand le Prince and his son Jean. The last window on the east side of the bay which ends the north aisle contains the legend of St Antony of Padua, including the miracle of the mule at Toulouse, who confounded the Albigenses by adoring the Host.

At the east end of St Vincent are five windows. Of these the first two on the north side depict the Early Life and Passion of Christ. The east window contains the Crucifixion, and the window next to it on the south the Resurrection. The second window on the south contains very realistic pictures of the Martyrdom of St Vincent. At the east end of the south aisle is a picture of the Virgin Mary and her traditional sisters Mary Cleophas and Mary Salome resting on three branches of a tree, which issues from the breast of Ste Anne, their traditional mother. South of this is a window with the history of Ste Anne, above which is the legend of St James of Campostella rescuing the dutiful son and causing the treacherous innkeeper to be hanged. Then comes the fine allegorical window of the Chariots, so called because it contains three triumphal chariots.

In the west wall on the northern side is a window of the fifteenth century, much restored, representing the Last Judgment. The first window on the north wall on entering from the west is of the fourteenth century, removed from the church of St André de Ville; it includes beautiful figures of St Catherine, Gabriel, and the Virgin. In the clerestory above

the north transept door is a Jesse tree like the one in St Maclou. Just above the north portal is a window, dated 1536, with the attributes of the Passion, including the sword of St Peter with the ear of Malchus sticking to the blade, as in Lescuyer's window in Bourges Cathedral.

The church of St Patrice in Rouen contains glass which dates from 1540 to the end of the sixteenth century. In one respect the windows are even more interesting than those in St Vincent, because much greater originality is shown in the choice of subjects. Every one of the eight windows on the north side has a very unusual subject, except the window which contains the Annunciation.

The first of these, beginning from the west, contains the history of Job. The second depicts the life of St Patrice. In the third is the martyrdom of St Barbara. The fourth, of which the subject is the Annunciation, has a splendid figure of the Angel Gabriel with ruby wings. The fifth contains the conversion of the Hunter Saint Eustache, who was martyred under Hadrian in 118. The legend that he was converted by meeting a stag with a crucifix between his horns has been transferred to the patron saint of hunters, Hubert, Bishop of Liège and Apostle of the Ardennes, who died in 730. Day, in 'Windows,' p. 378 (1st edition), gives the following graphic description of this window as an instance of the decorative and dramatic treatment of the early sixteenth century: "In the centre of the window, against a background of forest, with the distant hunt in full cry, St Eustache stands entranced, his

richly-clad figure a focus of bright colour; facing him in one light the legendary stag enclosing between its antlers the vision of the crucifix, balanced in the other by the white horse of the convert: the note of white is repeated in the lithe hounds running through the three lights, and with the silvery trunks of the trees holds the composition together."

The next window contains a number of scenes from the life of St Louis. One of these is also described by Day on the same page, as follows: "The king in a golden boat with white sails, ermine diapered, a crown upon his head, kneels in prayer before a little crucifix, whilst his one companion lifts up his hands in terror: the man is clad in green: for the rest the colour is sombre, only the pale-blue armour of the Saint, his dark-blue cloak, and the leaden sea around, that extends to the very top of the picture, distant ships painted upon it to indicate that it is water." The inscription explains how—

En revenant du pays de Syrie,
En mer fut tourmente de grande furie,
Mais en priant Jesu Christ il en fut délivré.

On returning from the land of Syria,
On sea was a storm of great fury,
But by praying Jesus Christ he was delivered therefrom.

East of the window of St Louis are three windows, forming a bay at the end of the north aisle of Saint Patrice. The first two of these are dated 1540. They contain the story of St Fiacre, who came from

Ireland to France, and lived near Meaux, and died in 670. He is the patron saint, not, as might have been expected from his name, of cabmen, but of gardeners. The use of the word "fiacre" as a name of a cab simply originated from the Hôtel St Fiacre, in the rue St Martin in Paris, where the first "fiacres" were established. The third window on the east side of the bay has four figures in it with a good deal of white; one of these is the Mater Dolorosa. Next to this is a fine window containing the Fall of Man below, and above is the Triumph of the Cross, in which the Cross and the Virgin are carried in a triumphal car drawn by the Virtues Amour and Obédience.

The three east windows of St Patrice are round-arched and enormously high, letting in a great deal of light. They contain the closing scenes of the Life of our Lord. In the first are the Passion, the Kiss of Judas, the Judgment of Pilate, the Scourging and Carrying the Cross. The east window has the Crucifixion; and in the south-east window are the events after the Resurrection. On the south wall of the chapel on the left of the east end is a window dated 1549.

In the lower half of the window of 1543, which has the conversion of St Eustache, is a martyrdom scene, in which the executioners are realistically disconcerted by the heat of the flames which they are stirring. Either of these pictures would have been enough to make a good window. The crowding of two or more elaborate pictures into one window causes a feeling almost of satiety, when

looking at many Renaissance windows one after another, affording an illustration of the line of Hesiod in 'Works and Days'—

νήπιοι οὐδ' ἴσασιν ὅσῳ πλέον ἤμισυ παντός.

"Fools, nor even wist they how much more the half is than the whole."

For though each window of the almost unrivalled Renaissance glass in St Vincent and St Patrice is a splendid and satisfying picture, yet the eye is confused by the bewildering number of figures, and cloyed by the amount of colour in so small a space, and it turns with relief to the window in the north-east corner of St Vincent, which has only seven saints in three pictures one above the other.

In the Musée des Antiquités in Rouen are some fine specimens of mediæval glass. The first on the right is a thirteenth-century window, with tracery of the fourteenth century. It is placed quite low down, so that it is easy to inspect, and in it may be noticed the uneven surface of the thirteenth-century glass. Opposite to it are three Renaissance windows, with six scenes depicting the story of the woman who stole the Host, and gave it to the sacrilegious Jew, and then repented and stole it back from the Jew when he was asleep. In the fifth window on the right, dated 1543, the abrasion of red and blue can be clearly seen in the shield. And likewise in the opposite window on the left, dated 1572, the yellow stain on the abraded white surface may be seen. There are several other interesting windows in the museum, but none of these are of earlier date than the sixteenth century.

CHAPTER XIV.

GRAND ANDELY.

THIRTY miles from Rouen is Grand Andely, near the massive ruins of the Château Gaillard, that Saucy Castle built by Richard Cœur de Lion to protect Normandy from attacks by the Seine, which Philip Augustus took from King John, and Henri IV. destroyed lest it should be used against him.

The church of Grand Andely is an enormous structure, extremely well lighted by glass. The windows are variously dated from 1540 to 1616. The glass is all of the Renaissance style, except the east window, which has been completely restored, but dates from the first half of the fourteenth century, and a fifteenth-century window at the east end of the north clerestory of the nave. The church was built between the thirteenth and fifteenth centuries. But in the sixteenth century the two transepts and the chapels on the south side were added.

In the clerestory of the choir are four magnificent windows. In the first on the south side, to the right on entering the choir, are four figures of St

Romain, Archbishop of Rouen; Jesus Christ; St Catherine; St Nicolas, Bishop of Myra. One of these is a large figure of brilliant golden hue. In the upper part are five shields with the arms of France (azure, with golden *fleurs-de-lis*), Brittany, Normandy, Rouen, and the Dauphin, recalling the titles of the donor, Henri Deux, who, when Dauphin, was appointed governor of Normandy and Rouen in 1531, and became King of France and Duke of Brittany in 1547. The other three windows in the clerestory of the Choir contain the twelve Apostles. Above the head of St Matthew, in the second window on the south side, in the green drapery, is the signature of the artist, Romain Buron, who was a glass painter at Gisors in the middle of the sixteenth century.

In the clerestory of the nave are six large windows of four lights each, with brilliant colour of the Renaissance period. Of these the finest is dated 1560, and is of extremely powerful colouring. It contains the appearance of the three angels to Abraham, the Sacrifice of Abraham, Isaac blessing Jacob, and Joseph being let down by his brothers into the pit. These six windows represent consecutive scenes of Old Testament history, from the Creation to the time of Moses.

In the side chapels on the south of the nave of Grand Andely are six old windows. Starting from the west, in the first chapel on the south side are two brilliant Renaissance windows, of four lights, giving the history of Ste Clotilde, who married Clovis, the first Merovingian King of the Franks

in 493, and converted him to Christianity three years later. Each light has a descriptive inscription. One picture tells how Clotilde stopped a strike of the workmen who were building the church, and who were grumbling for want of wine—

Pour les ouvriers qui bastirent l'église,
Clotilde refist la merveille de Cana,
Du Seigneur Dieu grande faveur fut mise,
A l'eau d'Andeli le goust de vin donna.

For the workmen who built the church,
Clotilde again performed the miracle of Cana,
From the Lord God great grace was sent,
To the water of Andeli he gave the taste of wine.

In the second chapel is a window with scenes from the life and martyrdom of St Leger, Bishop of Autun, who crowned King Childeric II. In the third chapel is a window of which the only old glass is in the tracery. In the fourth chapel is a window, dated 1540, containing very beautiful pictures of the Annunciation and the Assumption of the Virgin, and of the legend of the Vidame Théophile, who sold his soul to the devil, but was saved from bondage by the Virgin Mary. Before the Virgin kneels Théophile, bound with a white cord, held by a fearsome fiend entirely made of splendid ruby glass. This strange figure is made up of the attributes of the seven deadly sins, having the head of a Boar, the ears of an Ass, the breasts of a Woman, and the tail of a Wolf. The other attributes of the Lion, the Dog, and the Badger or Ape are not very clearly shown.

The legend of the Vidame Théophile and his pact with the Evil One is a favourite subject in mediæval windows. It is represented three times in the cathedral of Le Mans. The attributes of the seven deadly sins are found in a MS. of the fourteenth century, figured by Mâle in 'L'Art Religieux en France au Moyen Age.' Here the Boar stands for Anger, the Ass for Sloth, the Wolf for Gluttony, the Lion for Pride, the Dog for Envy, the Goat for Lust, and the Badger for Avarice. In the Horæ of Dunois the Bastard of Orleans, *circa* 1450, the Ape takes the place of the Badger. Spenser, in the fourth canto of the first book of the 'Faery Queene,' which is nearly contemporary with the window at Grand Andely, describes Lucifera, the Queen of Pride, being driven by six beasts on which six deadly sins did ryde; but Spenser attributes a Swyne to Gluttony, a Camell to Avarice, a Wolfe to Envie, and a Lion to Wrath. There does not seem to be any standardised figure, as a consistent and authoritative representation of the Devil in Mediæval Art, but each artist seems to have followed his own fancy. In Conway's 'Demonology,' vol. ii. p. 295, is a demon with an ass's ears; and in vol. i. p. 197, and in vol. ii. pp. 257 and 419, are snouted demons. In the three panels representing the temptation, at the base of the famous window in Chartres Cathedral, known as Notre Dame de la belle verrière, the fiend is represented with somewhat similar ears and snout to those of the fiend holding the Vidame Théophile

at Grand Andely; and in the window of St Eloi, in the chapel of St Louis at Le Mans, the bishop, dressed as a goldsmith, is gripping the snout of a demon with pincers.

In the last chapel on the south, next to the south transept, is a splendid five-light window of a simple design, which rests the eye after the complicated mass of figures in the preceding window. It contains five large single figures of St Sebastian, St John, the Virgin Mary, St Evode the Archbishop, who died at Grand Andely, and Mary Magdalene. The episcopal figure closely resembles that of St Nicolas, in the window of the Seven Saints, in the church of St Vincent at Rouen.

Above the portal of the south transept is a beautiful little window containing three scenes of the Crucifixion: the Virgin, and St John, and the Holy Women; Jesus crucified, and Mary Magdalene at the foot of the Cross; Roman soldiers assuring themselves that Jesus is dead.

In the chapel east of the south transept of Grand Andely are two windows, one of which is modern; the other is much restored but still beautiful, with a white frame, of which the effect is very satisfactory. In it the subjects are the Annunciation, the Shepherds and the Magi; in the tracery is the donor and his son, inscribed **Jehan Bas**, the name of Jean Basset, Vicomte de Gisors, and Chamberlain of François Premier. In the tracery of the preceding window above the south portal are his wife and four daughters. The three windows at the eastern end of the south

aisle are also much restored, but yet very fine. They seem to have been moved from the place where Westlake saw them when he described them. These three windows contain a life of St Peter. In the tracery of the first there is a curious blunder. St Peter is there represented holding a fish and a large pair of scales, because the artist has mistaken the Greek word *στατήρα* in Matthew xvii. 27, which means a piece of money, for the Latin word of the same sound, *statera*, which means a balance.

Only three windows in the chapels on the north side contain ancient glass. In the easternmost is a martyrdom of St Vincent, dated 1611, of which the figures are modern, but the borders are ancient. In the next chapel is a Crucifixion on grisaille quarries, with a golden *fleur-de-lis* in each. This is inscribed: *ceste vitre a esté pozé le mil six cc seizze—i.e.*, this window was put up in 1616.

In the third chapel, adjoining the North transept of Grand Andely, is a figure of St Christopher bearing the infant Jesus. It has a remarkable border with a black ground and the arms of the donor, Jean Picart, councillor of François Premier. Like most Renaissance glass, the windows of Grand Andely begin low down, and are therefore easy to examine and appreciate.

CHAPTER XV.

EVREUX.

ABOUT thirty miles south of Grand Andely is Evreux, which was seized by Philip Augustus in 1199, on the death of Richard Cœur de Lion. Louis, the son of Philip Augustus, married Blanche of Castille, the daughter of King John's sister Eleanor, who was the wife of Alfonso VIII. of Castille. Evreux came to Prince Louis as part of the marriage portion of King John's niece. Prince Louis tried to become King of England, but when John died he was expelled from England. He became King Louis VIII. of France, and by his wife Blanche of Castille he had a son, who succeeded him as Louis the Ninth, better known as St Louis. The grandson of St Louis became Count of Evreux, and his grandson was Charles le Mauvais, the Count of Evreux and King of Navarre in the time of the Black Prince.

The windows in the cathedral of Evreux are a noble collection of the finest glass of the fourteenth century, together with some glass of the fifteenth century, and a few figures of the thirteenth century.

The cathedral is well lighted, because the triforium

all round the building is completely glazed with grisaille, chiefly with heraldic decoration. The fourteen windows of the clerestory of the nave are mostly filled with grisaille; for many of the figures have been removed from the nave to fill up gaps in the clerestory of the choir. Two notable windows remain in the clerestory of the nave, the fifth on each side starting from the west. The fifth window on the north side belongs to the earliest years of the fifteenth century. It is filled with great figures almost entirely in white, with an inscription stating that it was given by Bishop Cantier to commemorate his election in 1400 as Bishop of Evreux. The window opposite to this, on the south side of the clerestory of the nave, has a Renaissance picture in the lower part, in which the arch of the canopy ignores the mullion and binds the two lights together, treating them as a single space. The picture represents King Charles the Wise kneeling before an open book.

The clerestory of the choir contains the most splendid and remarkable windows in the cathedral of Evreux. The first four windows on the south side, on entering from the west, have been made up from the nave. The borders have been so much disturbed that it is evident that the figures are not in their original places. The original position of the glass of the other ten windows does not seem to have been much altered, although some of the lights have been rearranged.

The first window on the north forms an angle with the line of the rest. It is the only one which belongs

to the fifteenth century, while all the others are of the fourteenth. This remarkably interesting window had no borders except the white shafts of the canopies. It contains figures of the four Maries, and portraits of Pope Eugene IV., King Charles the Seventh, and Louis the Eleventh as Dauphin, and their shields are in the tracery. This window, says the Bishop of Evreux, commemorates four famous events:—

(1) The end of the Papal schism under Pope Eugene IV.

(2) The recovery of Normandy by Jeanne d'Arc and Charles the Seventh.

(3) The appointment of Louis the Dauphin as Duke of Normandy.

(4) King René's gift to the Bishop of Evreux of the relics of Mary Cleophas and Mary Salome.

Next to this is a window which has in one of the lights a figure of St Denis carrying his mitred head in his hand, and clad in the royal azure robe with golden *fleurs-de-lis*, as the patron saint of France. This window is inscribed **Messire Raoul de Ferrieres chanoine de ceans donna cette verriere**—*i.e.*, Raoul de Ferrières, canon of this church, gave this window.

Adjoining this is the celebrated Harcourt window, put up, as the inscription says, by Harecourt and his wife Blanche Auvaugour. This Harcourt, who died in 1327, held the singular title of Grand Queux (=Cook) of France. The date of the window is about 1315. The portrait of Harcourt on the right is excellent; in the centre lights are St Catherine



EVREUX CATHEDRAL.

PEDESTAL OF CANOPY WITH KNEELING FIGURES IN THE CHOIR.
XVTH CENTURY.



and the Virgin, and on the left is Blanche Auvaugour. St Catherine has a toothed wheel and a sword. The legend is that she was martyred on a wheel set with razors, but when she touched the wheel it broke and the razors flew off and cut the throats of the bystanders as in the window in the east wall of Moulins Cathedral, and a sword was obtained to cut off her head. There are two pictures of St Catherine with a wheel and sword both at Ludlow and in the Lady Chapel of the cathedral at Oxford. The subject is a favourite one in French windows; the finest examples are in the nave of Angers Cathedral, and in the east wall of Moulins Cathedral. The legend caused the name Catherine wheel to be given to the firework in 1760. The arrangement of the Harcourt window has been greatly altered since Westlake drew it in 1881.

The next window was also given by Canon de Ferrières, who is represented as donor kneeling and offering a window to the Virgin. This window has two displaced figures. The one on the left is a Pope, and in the outer right hand light is a portrait, removed from the nave, of Charles le Mauvais, Count of Evreux and King of Navarre, who was born in 1332 and died in 1387. Above his figure is tracery with a fine foliated pattern and a beautiful crowned head of St Catherine in the centre. The next two windows were given by Bernard Cariti, Bishop of Evreux from 1376 to 1383. They are marked by his shield with ten gold bezants on a red ground. These two windows have no border except the white shafts of the canopies. In the first

is an Abbot and a Saint, and in the second Bishop Cariti and the Virgin and Child.

At the east end are three windows. That on the north-east has the Annunciation. It is inscribed **Gaufd, Abbas Becii postea Eps Ebroicensis—i.e.**, Geoffrey, Abbot of Bec, afterwards Bishop of Evreux. This is one of four windows given by Geoffrey Fae, who was Bishop of Evreux from 1335 to 1340. The east window contains the Virgin Mary, and John the Baptist, and the donor, inscribed **Frater Johs de Prato Episcopus Ebroicensis—i.e.**, Jean de Pré, who was Bishop of Evreux from 1329 to 1334. The south-east window contains the Coronation of the Virgin, who is being blessed by the crowned Christ, inscribed **Dns Gaufrd Abbas, &c.**, with Geoffrey Fae kneeling as donor.

The first window on the south side of the clerestory of the choir contains a Virgin Martyr and St Martin, inscribed **Gaufd Fae Abbas, &c.** The next one, also inscribed **Gaufridus**, has figures of St Maur and St Michael. The last four windows on the south side going westward are composite, having been much disturbed and made up with figures from the nave. The first of these has the Assumption in three lights, with an inscription beginning **Veni electa Mica**. In the fourth light is a portrait of Jeanne de France, wife of Charles le Mauvais, who bore a son at Evreux. She was the sister of Charles the Wise.

The next window contains the Virgin and Child, the Crucifixion, a Pope, and a figure of St Denis, like the one in the window on the north side. The

arrangement of this window, like that of several others, has been entirely altered since Westlake described it in 1881 in his very interesting account of the windows of Evreux in vol. iii. pp. 66-70.

The last window but one, in the south clerestory of the choir, has four figures, including a saint with two swords, possibly St Vincent, who has three swords in the window of Seven Saints in St Vincent, Rouen. The borders of this window are much cut about. The window at the western end of the south clerestory contains St Aquilin (Bishop of Evreux in the seventh century), under a round-arched canopy, a Canon kneeling under a fourteenth-century canopy, inscribed *Mestre R. de Molins* (whose date is 1385), the Virgin and Child under a fourteenth-century canopy, and St Taurin (founder of the Christian Church of Evreux), in the right-hand light, under a round-arched canopy. All the figures in this window have been collected from the nave, and the two centre lights have no border. This completes the fifteen windows of the choir clerestory at Evreux.

In the chapels of the choir, starting from the west on the north side, the first window contains grisaille. Of the four lights of the second window the two outside have fourteenth-century figures, and in the two inside are Renaissance canopies over a kneeling lady, and Mathieu des Essarts with his arms (he was Bishop of Evreux, 1299-1310), and it has a broad chevron border. In the third window is the same border; in its outer lights are fourteenth-century figures, including a later Madonna

in white on a green ground; in the two inner lights the Virgin and Child, and a fine Renaissance picture of Bishop Peter Bridier. The picture is inscribed L. R. (*i.e.*, Ludovicus Rex), being in the chapel of St Louis. Two of the shields show flashed and abraded blue glass. The fourth window contains the legend of St Martin; the fifth has grisaille of the fourteenth century.

The last chapel before the Lady Chapel contains beautiful late fourteenth-century windows with figure subjects including a great deal of white glass, having grisaille above and below. In the centres of the grisaille are circles containing angels in white on a ground of yellow stain, with the badge of Guillaume du Vallon, who was Bishop of Evreux from 1389 to 1400. This chapel especially rewards careful examination.

In the Lady Chapel of Evreux Cathedral is some of the finest glass of the transitional period at the end of the fifteenth century. The chapel was built chiefly at the expense of Louis the Eleventh, who reigned from 1461 to 1483. The "Sacre" (or Coronation) of Louis the Eleventh by the Bishop of Châlons is represented in the tracery of four windows, the first two on each side on entering, including figures of the twelve peers of France who assisted at the ceremony.

There are nine windows in the Lady Chapel, three on each side and three at the east end. The fact that it owes its origin to the King of France is shown in the tracery, for there are single *fleurs-de-lis* of stone at the top of each of the three east

windows, and triple *fleurs-de-lis* at the top of each of the six side windows. *Fleurs-de-lis* in stone tracery are rare, but they are also to be met with in the cathedral at Bourges. All these nine windows are very lofty, but they begin low down. The three windows on each side contain many figures and have no borders. The three at the east end seem rather later, perhaps of the earliest years of the sixteenth century.

The east window in the Lady Chapel of Evreux Cathedral contains a beautiful Jesse tree, of which Westlake, in his 'History of Design in Painted Glass,' vol. iii. p. 110, says: "It is singular both in composition and colour, and is full of artistic innovations. The sizes of the figures in it are varied continually, while some of them are only demi-figures placed in flowers and foliage. The colour also is somewhat peculiar. The robe of Our Lady is a darkish warm blue placed upon a background of lighter and greyer blue. The outer dress is lined with ermine, the inner dress is of warm ruby. Jesse has a ruby robe ground out in parts and stained yellow; his sleeves and skirt are purply grey; the field behind him is emerald green. The Prophet on his left hand is draped in this same green, with a yellow border, having coloured jewels upon it; the lining is ruby; his head-dress is brown purple; his under-dress dark purply grey; the scroll over his head and the branches of the tree are white. The little demi-figures are variously coloured ruby, green, brown, pink, &c. One of these is a *coloured man*. The Eternal Father, holding his Crucified

Son in the top of the tracery, is dressed in grey purple, the crown and the nimbus are yellow-stained, and the background is of the same blue which runs throughout the window. The figure of Our Lord and the other portions of Our Lady's dress are white. In the other pieces of tracery dark ruby seraphim are scattered upon the blue ground."

On the south side beyond the Lady Chapel of Evreux Cathedral is a window with ten coloured figure panels of very small size, set in grisaille of very early fourteenth century, encircled with a border consisting of the arms of France and Castille.

In the ninth chapel are nine small coloured figure panels under canopies, on grisaille, forming a band of colour across the lights. In the right-hand light is **Nicolaus Cardinal**, mostly in yellow pot-metal, holding a yellow window in his hand as donor. He was Nicolas Aide de Nonancourt, who became Cardinal in 1294 and died in 1299. Westlake draws attention to the similarity in style between these windows and those in Merton College Chapel.

The next three chapels contain very pleasing little subjects of the fourteenth century.

The line of chapels is continued beyond the South transept all round the nave on both sides. Most of these chapels contain figures of the early part of the fourteenth century, but some are assigned to the thirteenth. In the second chapel west of the south transept are figures of Christ and the Virgin, and four Apostles and Jean de Meulent, Canon of Evreux.



EVREUX CATHEDRAL.

FEMALE FIGURE IN THE CHOIR.

In the South transept the first window on the east side in the lofty clerestory contains the portrait of Louis the Eleventh and the Vierge d'Evreux.

There are Rose windows in both transepts. The one in the South transept is filled with sixteenth-century glass, representing the Coronation of the Virgin, with figures of the Apostles below. The Rose in the North transept depicts the Last Judgment, with similar figures in strong colour with white canopies and some yellow stain.

When at Evreux the church of St Taurin should be visited. In the choir are seven windows—four of the fifteenth century, one of late fourteenth with two modern windows, the second on each side. These fifteenth-century windows have no borders except the white shafts of the canopies. The window on the north, to the left on entering the choir, contains the Assumption. The first window on the south contains the Ascension, of glass of the extreme end of the fourteenth century. The three eastern windows contain the legend of St Taurin. The design and colour of the East window is very fine. These windows are crowded with figures. In the South transept is a much simpler window of the fifteenth century; in three of the five lights are fine single figures of St Ambrose, St Gregory, and St Augustine. In the late flamboyant tracery of this window are plain glazed quarries. In the church of St Taurin there is a magnificent silver-gilt reliquary which is classed as a Monument Historique.

CHAPTER XVI.

CONCHES, SÉES, ALENÇON.

ELEVEN miles from Evreux is Conches, where the town and the church of Ste Foy are situated on a hill above the railway station. The splendid Renaissance windows of Conches rival those of St Vincent and St Patrice at Rouen. They produce on the beholder, as he enters the church, the impression of a palace of colour. The seven windows of the apse were designed by Aldegrever, the celebrated German "Little Master," who was born in 1502 and died in 1558. His signature is clearly visible on the yellow edge at the foot of a robe at the bottom of the first window to the left of the East window. The date of 1520 has been assigned to these windows, but it seems unlikely that Aldegrever should have designed them at the early age of eighteen. The seven windows of the apse are of great double height; in each are six subjects, one above the other; in the upper compartments are scenes of the Passion, in the others the legend of Ste Foy. One of the subjects in the East window is St George and the Dragon,

a subject also to be seen in the cathedral at Chartres.

In the nave of Conches Church there are fourteen genuine old windows, and one modern window containing the history of Melchizedek. One window is dated 1540, and three are dated 1552. They all begin so low down that they are easy to examine.

The first window on the North side, starting from the west, is filled with grisaille. The second is a very fine window, dated 1552, containing three large figures and two donors, with the inscription Sancta Maria Dei Genetrix (Holy Mary, Mother of God). In the third window is the Presentation of Christ in the Temple. The fourth window has three palaces, one being the Palace of Liesse (Delight). The fifth window contains a lovely picture of the Annunciation, dated 1552. It has only two prominent figures, with a pot of lilies in the centre, and the Eternal Father above. The sixth window has a very fine Triumph of the Virgin, with one very white figure; the subject of this window is sometimes termed the Litany of Our Lady. The subject of the seventh and last window on the north wall is the Birth of Christ.

The first window on the south next to the apse is dated 1540. The second contains the Last Supper and our Saviour treading the Wine-press. At the base is a woman in a very unusual black robe watching a corpse. The third, dated 1552, contains the picture of the Manna, as in the window at Montfort l'Amaury. Beyond this is the modern

window of Melchizedek. The two windows further west have been much restored. The subject of the first of these is St John the Baptist. Among the finest windows in Conches are those which contain the Manna in a window of strong colouring, the Treading of the Wine-press by our Saviour, the Litany of Our Lady, and the Annunciation.

From Conches to Sées is fifty-three miles. It is wise, if possible, to avoid sleeping at the hotel at Sées.

In Sées Cathedral there is excellent glass of the early part of the fourteenth century. As at St Ouen and Evreux, the triforium all round the church is glazed with grisaille. The nave windows are of little interest, being mostly colourless. The arrangement of the windows of the choir, and of the apsidal chapels, resembles that of St Ouen, in having a central band in each window of large coloured figures with bands of grisaille decorated with natural foliage above and below, enclosed within narrow coloured borders, separated from the stone by a thin margin of white glass, in the prevailing style of the fourteenth century. The tracery is full of strong deep colour, but devoid of figures, except in the tracery of the East window.

There are nineteen windows in the clerestory of the choir and transepts, of which ten are in the transepts; six of these are in the clerestory of the north transept, and four in the clerestory of the south transept. Besides these, in the north and south transept are great Rose windows, with figures in the lights below. The tracery of the

Rose in the north transept is of a very unusual shape, having a hexagon-shaped pattern in the centre, with six bands projecting from it, each containing two pictures, the whole producing the effect of a star with rays. The windows below the Roses are formed of five arches, each divided into two lights, consequently the whole window contains ten figures; these are on a blue background; the borders are red with gold castles; the canopies have no shafts.

To judge by the outside patina, the window under the Rose of the north transept seems to contain very little new glass, but that of the south transept appears to have more new glass than old. The south transept Rose is of the ordinary wheel pattern. Both these Roses are linked to the windows below by tracery, so as to form one complete window with a Rose in the tracery, like the great window of the fifteenth century in the north transept of the cathedral of Le Mans. In the north transept of Sées there is a fine series of Prophets, which are all drawn in King's 'Study Book of Mediæval Architecture.'

In the choir a very rich effect is produced by the two bands of coloured tracery in the triforium and clerestory, and the central band of coloured figures, connected by coloured borders with two bands of grisaille, which have coloured bosses in the centres; and in many cases there are strips of red glass framing the diamond-shaped quarries, and thus forming a brilliant lattice-work of very

uncommon appearance. This is especially noticeable in the first and second windows, both of the triforium and clerestory on entering the choir of Sées Cathedral.

In the chapels of the apse the figures are smaller than those in the clerestory of the choir. Nearly all the figures have small coloured canopies, either without shafts, or with a shaft consisting of a thin white line ending in a coloured foot. But in the two apsidal chapels north of the Lady Chapel there are two white canopies and two yellow canopies with regular shafts. These are set on plain glazed quarries, which are apparently the only two cases in the cathedral of Sées of plain quarries being used in place of grisaille. In the chapel to the left of the Lady Chapel is a window with two donors, each of whom is holding his window in his hands.

In the Lady Chapel of Sées Cathedral are seven windows, four of which are old, but the three eastern ones are modern. The centre window is dated 1895; it contains a recent Bishop of Sées offering a window to Our Lady.

In the centre of the second apse chapel to the south of the Lady Chapel of Sées Cathedral is a modern window of fourteenth-century style, with a remarkable anachronism. In the left-hand light is a mounted soldier in a helmet of chain-mail of the fourteenth century. His white lance goes right through the mullion into the centre light to pierce the side of the Crucified Saviour. Such extension of the picture from one light into the next did

not begin till more than a hundred years later, well on in the fifteenth century.

Thirteen miles from Sées is Alençon. One writer says that the glass at Alençon excels that of Grand Andely. Another says that the church contains a good amount of Late Gothic glass of the sixteenth century. In the face of these statements, the traveller should be warned not to expect too much at Alençon, or he will certainly be disappointed. Most of the glass is of the late Renaissance period extending into the seventeenth century. One window is dated 1624. The general impression of the glass is poor. But there is a Jesse tree which is described by Day in 'Windows,' p. 365 (1st edition) as follows:—

“Quite one of the most beautiful Jesse trees that exist is in a Late Gothic window at Alençon. It is unusual, probably unique in design. The figures with the exception of Jesse are confined to the upper lights and tracery, forming a double row towards the top of the window. This leaves a large amount of space for the tree, a fine, fat, Gothic scroll, foliated more after the manner of oak than acanthus leaves, all in rich greens (yellowish, apple, emerald-like) on a greyish-blue ground. It forms a splendid patch of cool colour, contrasting in the most beautiful way with the figures, draped mostly in purple, red, and yellow. The figures issue from great flower-like features as big as the width of the light allows, mostly of red, or purple, or white, with a calyx in green. The Virgin issues from a white flower suggestive of

the lily. A characteristic feature about the Alençon window is the absence of symmetry in its scheme. Of the eight lights which go to make up its width only three are devoted, below the springing of the great arch over it, to the Jesse tree. Three of the other lights contain a representation of the death of the Virgin, under a separate canopy, and in the two outermost lights are separate subjects on a smaller scale. It is by no means unusual for a Jesse tree window to occupy only one half or one quarter of a large Late Gothic window."

The faces, however, of this Jesse window at Alençon are very indistinct, and the window itself is so placed that it is difficult to get a clear view of it. It is very high up on the western wall, so that it requires a field-glass to appreciate the details. Moreover, it is obscured by the crass stupidity of the authorities, who have so little respect for their famous window that they actually allow it to be partially hidden behind some carved wooden ornaments on the top of the organ, so that it is impossible to see the window as a whole, and it is necessary to dodge about, so as to get an unimpeded sight of the different parts behind these disgusting obstructions.

On the way from Conches to Sées it is worth while, by diverging thirty miles from Laigle, to visit Verneuil and Nonancourt, both of which contain much good glass of the fifteenth and sixteenth centuries.

CHAPTER XVII.

THE CATHEDRAL OF LE MANS.

THIRTY-SIX miles south of Alençon is Le Mans, the capital of the old province of Maine. The cathedral of Le Mans was almost entirely destroyed by the tremendous fire of 1134, which only spared the extreme West end, out of the whole of the building of the eleventh century.

The nave was promptly rebuilt and consecrated in 1158. The present choir was commenced in 1218 to commemorate the reunion of Maine to France by the marriage of Louis the Eighth with Blanche of Castille, the niece of King John. The choir was consecrated in 1254. The south transept was built in the fourteenth century. The north transept was built in the first half of the fifteenth century. It was begun in 1403 and finished about 1450.

The cathedral of Le Mans is remarkable for the number and beauty of its windows. But in the nave most of the windows are of no interest, as they are all modern, with the conspicuous exception of the nine windows at the western end. Of these, three are on the west wall and three on each of

the north and south walls. These nine windows contain some of the finest known specimens of the very earliest extant glass. They are all in round-arched windows of the Romanesque style of the eleventh century.

The large window over the west door of the cathedral of Le Mans contains scenes from the life of St Julian, to whom the Cathedral is dedicated. But on examination from the outside it is obvious that the great central figure of St Julian is quite modern, and that eleven out of the twenty-one medallions of which the window is composed are also new, as well as nearly the whole of the broad border round the outside; because they lack the film of whitish patina which coats the ancient glass. The pictures in the west window are arranged in alternate panels and medallions. The thick, solid black hair, the constrained attitudes, the clinging drapery, and the archaic Byzantine faces are very noticeable.

On each side of this window, but at some distance from it, are two small windows of round-arched Romanesque shape, at the west ends of the north and south aisles. These two windows also date from the twelfth century. They contain the history of St Gervais and St Protais. The northern one has a triple border with Romanesque white strap-work. The border of the southern window has a modern appearance. One of these two windows is described and illustrated by Westlake in vol. i. p. 13 of his 'History of Design in Painted Glass.' But the large heads in his lowest medallion are gone.



LE MANS CATHEDRAL.

XIITH CENTURY MEDALLION AT THE BASE OF THE WINDOW OF ST GERVAIS
AND ST PROTAIS.

The face on the left has been restored.

On the north wall at its western end are three windows of the twelfth century. The first two of these, starting from the west, contain scenes from the life of St Stephen. The third is made up of some beautiful twelfth-century medallions and panels, with only half a border at the top. One of the scenes in this window is the Child Jesus in the Temple in the midst of the Doctors. At the base of the window between two panels is a beautiful little piece of broad Romanesque border with foliation, and with a zigzag pattern on the white straps.

Of the three windows at the western end of the south wall of Le Mans Cathedral, the centre one is the celebrated Ascension window, which is regarded as the oldest glass in the Cathedral, and some of the oldest in existence, dating from about 1100. The lower half of this window is filled with oblong panels with alternate sapphire and ruby backgrounds, containing the figures of the Twelve Apostles and the Virgin in the centre, steadfastly gazing upwards in the direction of what must originally have been a representation of the Ascension. Unfortunately, the upper part is not only quite modern, but it is also entirely unsuitable. Instead of the window being crossed by the straight saddle-bars of the twelfth century, it contains a medallion of our Lord which is enclosed in a circular frame of solid iron. This mass of iron entirely prevents those below from seeing their ascending Lord. Besides, such a frame, shaped to the medallion, is more than a century later in style than the

window of the end of the eleventh century, for such shaping is entirely confined to the thirteenth century. The border of the window appears to be modern, as might be expected from the fact that this old glass was formerly scattered about among different windows. The scattered fragments were only discovered and put together, about 1850, by the glass painter Gérente. The Apostles have the solid black hair and the stiff Byzantine faces, figures, and attitude, with the clinging drapery characteristic of the glass pictures of the twelfth century. The central figure of the Virgin is extremely striking and beautiful. All the faces are of a brownish pink tint. This window is illustrated and described by Westlake in vol. i. pp. 6-10.

In the window next to the Ascension window on the east is a splendid Byzantine half-length figure of Christ, between Alpha and Omega, which looks quite as old as the panels in the Ascension window. Below the Christ, in the fine central medallion, are four figures, and in the medallion below this are two angels. The third ancient window on the south wall is placed to the right of the Ascension window; this is also made up of different subjects from ancient windows, and it has Romanesque strap-work in the border.

The choir of the cathedral of Le Mans has the very unusual peculiarity of having a double row of clerestory windows above the triforium. Each of these rows contain thirteen windows.

The extra windows which form the lower row, just above the triforium, all contain either three

or five lights. These windows are beautiful in colour but rather squat in shape. With the exception of the East window, they are filled with medallions. All the glass belongs to the latter part of the thirteenth century. The East window of the lower row in Le Mans Cathedral has a large figure of the Virgin crowned, with Jesus on her knee, in the centre light. The faces are so dark as to be almost black, but the colours of the ruby and sapphire and the yellow pot-metal are splendid. Below the Virgin is the donor, in a red coat of arms on which are two golden leopards, holding a window. In the two side lights of the East window of the lower row of clerestory windows are figures of St Gervais and St Protais, on a ground covered with *fleurs-de-lis*.

The first window of the lower row, on the north side on entering the choir of Le Mans, has five lights containing the lives of St Peter, St Denis, St Julian, St Stephen, St John, St Catherine, St Vincent, and others. At the top of the third light is shown the donor, Guillelmus Rolandi, the Bishop of Le Mans from 1255 to 1258. The second window is also the gift of Guillaume Roland, and contains episodes of the lives of St Martin, St Lazarus, Mary Magdalene, St Martha, St Agatha, St Lucy, St Agnes, and St Gervais, and St Protais.

The third has St Julian's story in four lights and Jesus in the fifth.

The fourth has several legends, including that of Théophile.

The fifth contains the history of St Paul and the life of the Virgin.

The sixth has the legend of St Innocent, Bishop of Le Mans, and the martyred deacon St Gervais.

The seventh window is the central East window of the lower row.

Beyond the East window, the first on the south has the legend of St Eustache in twenty-five medallions. The second on the south has the story of the Virgin's Burial, Assumption, and Coronation, and the scenes after the Resurrection, and in the third light the legend of St Calais.

The third from the east on the south side includes a life of St John the Baptist, Adam and Eve, and the legend of St Nicolas.

The fourth has the life of St Julian, St Peter, and St Paul, Pope Innocent IV. (who died in 1254), the Emperor Constantine, and scenes from the life of Jesus.

The fifth has the life of the Virgin, a Jesse tree, the Vidame Théophile, and the Jewish child of Bourges.

The last window next to the south transept contains the praise of Mary and the legend of the painter Théophile.

In the upper row, or clerestory proper of the cathedral of Le Mans, six of the windows on each side contain in each light two large figures, one above the other, of Apostles and Bishops of Le Mans. In the second window on the north side on entering from the west is a donor offering a window inscribed *Johes de Frencio, i.e., Jean de*

Fresnay. Above him are the Apostles St Philip and St James, whose name is inscribed on a horizontal band.

The fourth window on the north side of the clerestory of the choir is inscribed **La Ferrine à Drapiers**, being given by the Drapers' Guild of Le Mans. The Dean of the Drapers' Guild, clad in a coat partly of green, but chiefly of a fine dark brownish purple lined with fur, holds a window in his hand.

The fifth window was the gift of the Furriers.

The sixth window was apparently given by the Innkeepers.

The East window of the upper row contains figures of Christ on the Cross, and the Virgin and Child. The borders of the East window are broken by eight shields, two on each side of the two lights. All these shields have the same device, a gold band across a red ground. This is the shield of the donor of the window, Geoffrey de Loudun, Bishop of Le Mans, who consecrated the reconstructed choir in 1254. Below the Virgin is a figure of Geoffrey de Loudun in a gold chasuble. The same donor reappears in the second light, having exchanged his gold chasuble for a violet one.

The first window south of the East window was given by the Architects.

The last five windows on the south side contain figures of Saints who were Bishops of Le Mans.

The fourth from the western end is inscribed **La Ferrier Eccles.** It was given by the clergy.

The third from the end was destroyed by a violent storm in 1810, and is filled with modern glass.

The last but one was given by the Players of draughts and backgammon.

The last on the south-west was given by the Bakers, who are represented as engaged in baking. In the clerestory windows on the south side of the choir are three splendid patches of emerald green.

A special feature of Le Mans Cathedral is the unusually large number of chapels round the ambulatory of the choir. There are thirteen of these chapels, including the Lady Chapel and the sacristy. These chapels are also extremely deep, extending back about 23 feet, so that they almost entirely hide their windows from the observer in the Cathedral.

In the chapels on the north side many of the windows are glazed with plain white quarries, in patterns formed by the enclosing lead, but they have coloured borders.

Many of the chapels both on the north and south side of the ambulatory of the choir contain grisaille windows, very varied in pattern and extremely beautiful, with the coloured borders of the fourteenth century. In the first chapel next to the north transept is a Rose window with six lobes, containing glass of the thirteenth century, depicting Jesus surrounded by six doves, with the seventh on His knee, typifying the sevenfold gifts of the Holy Ghost.

In the fourth chapel, dedicated to St Joseph, the first window on the right contains a picture of St

Anne and the Virgin, of the second half of the fifteenth century.

The glass in the Lady Chapel of Le Mans Cathedral is as great a deception as the glass in the west window, in respect of the amount of new glass which it includes. For out of eleven windows only five contain any old glass of the thirteenth century, the rest being all modern. In the first window, on the north side to the left on entering the Lady Chapel, there is modern glass in the first light, but the second light contains a fine Jesse tree of the thirteenth century, a good deal restored. The second window is all modern. The third window, also restored, contains the life of the Virgin Mary. The fourth window is all modern. The fifth window is half ancient and half modern; it contains the earlier life of Christ.

The sixth or East window of the Lady Chapel is all ancient, but it has been so thoroughly cleaned as to resemble a modern window at first sight. This is one of the *Biblia Pauperum* windows which taught Scripture history when printing was unknown and few could read. It closely resembles the famous window, the gift of the Butchers, at Bourges, which is described and illustrated by the Jesuit Fathers, Martin and Cahier, in their magnificent monograph on the cathedral of Bourges. They consider that these windows record the substitution of Gentiles for Jews by the Cross, or "The Nations admitted to the New Alliance." There are three other "Nouvelle Alliance" windows at Chartres, Tours, and Sens, and one formerly existed

among the twelve *Biblia Pauperum* windows at Canterbury, of which only two now remain.

This Nouvelle Alliance window at Le Mans is illustrated in Westlake, vol. i. p. 123, and in Hucher's splendid folio, 'Calques des Vitraux peints de la Cathédrale du Mans.' The central medallions contain the Carrying of the Cross, the Crucifixion, and the Resurrection. The side medallions contain Old Testament types connected with the pictures in the central medallions. Those which especially bear upon the New Alliance are the preference of Joseph's younger son Ephraim (*i.e.*, Gentiles), to the elder Manasseh (Genesis xlviii. 1-19), Elijah and the Gentile woman of Zarephath (Luke iv. 27), and Elisha raising the son of the Shunammite woman. The Le Mans window has lost its two lowest panels, but the two lowest panels of the window at Bourges contain Abraham and Isaac, implying the admission of the Gentiles by the prophecy: "in thy seed shall all the nations of the earth be blessed." Other medallions contain Moses striking the rock, the Brazen Serpent, the Blood of the Paschal Lamb on the Lintel, Jonah issuing from the Whale's mouth, a Pelican and King David, and the Lions of Judah.

All the remaining windows of the Lady Chapel of Le Mans are modern, but the ninth contains some fragments of glass of the thirteenth century.

In the Chapel of St Louis, next to the Lady Chapel on the south to the right, are two windows, half of which are filled with thirteenth-century glass. In the window on the left is the story of

St Nicolas, including the ever popular tale of the resuscitation of the three youths murdered by the innkeeper, which, as Mâle points out, is not recorded in the 'Golden Legend.' In the window on the right is the legend of St Eloi, who in one picture is gripping the snout of a discomfited green demon with long pincers.

In the west wall of the north transept of Le Mans Cathedral are two small windows below the triforium, of four lights each, having the original glass of the fifteenth century in which this transept was built.

In the first light of the first of these two windows is a bust of a bishop of the thirteenth century. In the second light is a female saint in a very splendid robe. In the third light a canon, who is praying, is being presented as donor by St John the Baptist. In the fourth light is a Virgin on white glass. In the second of these two small windows is St James in the first light, and St John in the second, but his head has disappeared and been replaced by the head of a Virgin. In the third light is a saint presenting two kneeling donors. The fourth light contains St Martha enchaining the Tarasque.

The rest of the transept windows are filled with grisaille surrounded by coloured borders, with the exception of the great fifteenth-century window above the north portal of the cathedral of Le Mans.

This magnificent window illustrates the considerable difference between French and English windows of the fifteenth century. Just as in France the

Flamboyant style of architecture did not begin so early as the English Perpendicular style of the same period, so the change from the style of the glass of the fourteenth century was much more gradual than in England. The larger amount of light and sunshine in the French atmosphere seems to have prevented French glaziers from employing such a large proportion of white and so little bright colour as is generally found in English windows of the fifteenth century. For, although in this window there is a great deal of white in the canopies and faces, yet the backgrounds and drapery are almost entirely composed of bright coloured glass, blue, green, yellow, ruby, brownish-purple, and violet.

This window, which is one of the largest and grandest of all fifteenth-century windows, is composed of an immense Rose at the top, connected by tracery with the double window below in such a way that it forms one complete undivided whole, in which the Rose is an integral part of the tracery. In this enormous window there are one hundred and twenty-six subjects.

The great Rose portrays the Coronation of the Virgin, and the Last Judgment. Between the spokes of the Rose are twenty-four elongated white figures with little colour. Below the Rose are four circles, each containing a pair of curiously contorted white figures.

The two lower windows are subdivided by two arches, in each of which are two lights, so that the whole contains eight subdivisions in all. The tracery at the head of each of the four arches

contains a figure. In the rectangular part of the window are eight large white canopies; below each canopy are three great figures, so that there are twenty-four figures in the whole of the rectangular part of the window. All the faces are white, but in many cases the hair is yellow. In the uppermost compartments are: Abraham, Noah, Moses, and David, with Biblical inscriptions. Next to these are the Apostles, each carrying, in fifteenth-century fashion, a sentence of the creed.

Below the Apostles are portraits. The first two are Bishops, the third is St Louis with an azure robe covered with gold *fleurs-de-lis*, like the robe of St Denis at Evreux. The fourth is a Canon, the fifth is Adam Chastelain, Bishop of Le Mans, appointed in 1398, the sixth is Cardinal Fillastre, the seventh Louis III. of Anjou, King of Sicily who died in 1434, or his brother King René, and the last three are Louis II., Duke of Anjou and King of Sicily, and his mother Marie of Blois and his wife Yolande of Aragon, who died in 1442, having survived her husband for twenty-five years. But the head of Marie of Blois, mother of Louis II., has been lost and replaced by a carefully exact modern copy of the ancient glass head of his wife Yolande of Aragon. Behind these three figures may be noticed the damask curtain or screen employed as a background in the fifteenth century. Though this window is a noble example of the finest work of the fifteenth century, yet the colour, however bright, seems rather washed-out when

compared with the thirteenth-century glass in the choir. This is partly due to the excessive amount of white light let in by the grisaille windows of the transept, and partly to the lack of the shadows formerly produced by the black cross-hatching and the strong tracing lines of the thirteenth century. The thirteen Apostles and the ten portraits are beautifully illustrated by Hucher. This window dates from before 1430, consequently it contains none of the abrasion of flashed glass to show the white beneath, which came into use about the middle of the fifteenth century.

When at Le Mans it is highly advisable to make an excursion sixty miles south-west into Anjou, to visit the cathedral of Angers, which is extraordinarily rich in fine old glass of all periods, but especially of the twelfth century.

CHAPTER XVIII.

ST PIERRE, CHARTRES.

FROM Le Mans to Chartres is a railway journey of seventy-six miles. Chartres is also very accessible from Paris; the distance being only fifty-five miles.

In the street leading south from the Cathedral good tea can be obtained at a confectioner's shop kept by a *chef* who has been employed in England.

At Chartres is the splendid church of St Pierre, which would enjoy great and well-merited fame in any other town, but the glass in the Cathedral kills all other in its neighbourhood. Consequently to appreciate St Pierre fairly, it is wise to see it before visiting the Cathedral. The first impression on entering St Pierre is of gaily coloured glass, with just enough stone to frame it substantially. The whole effect of the church is to produce the feeling of a well-lighted building of bright and rich but not deep colour.

About six years ago the dispersed fragments of the windows were carefully collected and put into their proper places.

Of the windows in St Pierre, Count Ferdinand de Lasteyrie, in his 'Histoire de la Peinture sur Verre,' p. 40, says: "The glass in the choir may be attributed to the Abbot Etienne the First, of 1172-1193, who put in the most ancient glass that can be seen in St Pierre to-day." As these words occur in the chapter on the glass of the Twelfth century, he seems to consider that the windows in the choir were put in before the end of the twelfth century, and certainly some of the glass has a very ancient appearance. The original choir was begun about 1150. The nave was built between 1210 and 1225. About forty years later, towards the end of the reign of St Louis, the present choir was built in place of the original one, and apparently the twelfth-century glass was replaced in the new choir.

In the clerestory of the nave of St Pierre, Chartres, are twelve large windows on each side.

On the north side, beginning from the west, six of the windows contain Apostles in pairs. Of the other six, the third and fourth contain the story of St John the Baptist. The seventh and eighth contain the history of St Peter. The eleventh and twelfth contain the life of Christ from the Entry into Jerusalem till the Last Judgment.

The twelve windows in the clerestory on the south side of the nave contain personages of ecclesiastical history. In the third from the west is the legend of St Agnes, and in the fourth is the legend of St Catherine.

The eleventh, in the south clerestory of the nave, contains the story of St Joachim and St Anne and the Virgin Mary, till her marriage with Joseph, whose rod budded, as in the window in Châlons.

The twelfth includes the Annunciation, Visitation, Birth of Christ, Adoration of the Magi, Presentation, and death of the Virgin.

The side windows of the choir of St Pierre contain forty Patriarchs, Prophets, and other personages of the Old Testament, but only six of them have names.

The six windows of the apse belong to the fourteenth century, and are the most brilliant in the church both in design and colour. Each of them contain four full-sized figures of Bishops and Apostles. Above each are three quatrefoils, of which the two lower contain scenes of martyrdom, and the top one has an angel holding a martyr's crown in each hand.

Eighteen of the windows of St Pierre, Chartres, have the very unusual arrangement of bands of figures, with bands of grisaille in alternate lights, extending vertically from top to bottom of the window. In several of these windows there is peculiar economy of design, for there are two figures of the thirteenth century one above the other, with a medallion or panel between them, both of which figures are exactly alike, but with dresses of entirely different colours.

The enormous fourteenth-century windows in the clerestory of the nave are very striking, and some people would find in the light bright colour

a refreshing contrast to the darkness of the nave of the Cathedral.

The fourteenth-century windows in St Pierre rival those in the clerestory of Evreux, but they are not dated so completely by the names of the donors.

The fourth window from the west, on the north side of the clerestory of the nave, has a kneeling donor with a crozier inscribed **Jean de Mantes**. This is a window of 1307, containing forty-two figure subjects in seven rows of very strong colour. Jean de Mantes is stated in 'Gallia Christiana' to have appealed as Abbot of St Pierre to Pope Clement V. in 1307.

In the six apse windows of St Pierre, Chartres, each of the lower canopies ends in a turret of alternate ruby and sapphire, with a central window in the turret of alternate yellow and white, with two small figures (perhaps angels) on each side. They all have richly coloured borders and coloured canopies.

The triforium of the apse is also glazed. It contains Renaissance glass of 1527 by Robert Pinaigrier, but in a very fragmentary state.

The lower windows are modern. But in the chapels of St Anne and St Joseph there are some windows of the fifteenth century in a poor state.

The visitor should not fail to see the splendid Limoges enamels by Leonard Limousin of the twelve Apostles. They came from the Château d'Anet, and were given by Henri Deux to Diane de Poitiers.

CHAPTER XIX.

CHARTRES CATHEDRAL.

THE cathedral at Chartres is the most beautiful Cathedral in France, and contains the finest assemblage of thirteenth-century glass in the world. The windows are the most impressive that can be found in any church. On entering from the Porte Royale at the west into the semi-darkness of the nave, the lines of Milton in "Il Penseroso" are fully realised. For here, if anywhere, are

"Storied windows richly dight,
Casting a dim religious light."

After the great fire of 1194, which destroyed the whole Cathedral with the exception of the west wall, the Cathedral was entirely rebuilt in half a century. The beauty of the structure is partly due to the extreme rapidity with which it was rebuilt, which resulted in great unity and simplicity of style and homogeneity of design. But most of the beautiful effect is due to the completeness with which the Cathedral is filled with 50 roses and 125 tall windows of the twelfth and thirteenth centuries,

containing in all 3889 figures. For the aisles and the clerestory of the nave, and the transepts, and the ambulatory are even more completely filled with thirteenth-century glass than the choir, producing a remarkable feeling of solemn and mysterious grandeur.

To get a clear first impression of the splendour of Chartres Cathedral it is best to enter by the portal of the south transept and proceed straight to the centre and then first look west, down the double line of aisle and clerestory windows in the nave, to the three magnificent twelfth-century windows, with the Rose above them, over the Porte Royale; next, to turn north, and afterwards south, to the great Roses of the two transepts, with the noble windows below them; and lastly, east, to the lovely apse clerestory of the choir, with glimpses of the tall windows round the ambulatory.

The three West windows in Chartres Cathedral, although they are half a century later in date than the oldest in Le Mans, are the finest extant windows of the twelfth century. The window to the right, north of the central one, has a magnificent Jesse tree, giving the genealogy of Christ, the arrangement of which is well described by Day in 'Windows,' p. 369 (1st edition), as follows:—

“At the base is the recumbent figure of Jesse; the straight stem of the tree, proceeding from him, is almost entirely hidden by a string of figures, one above the other, occupying the centre part of the window, and represented as Kings; above them sits the Virgin, also crowned; and in the arch of the

window sits our Lord in Majesty, surrounded by seven doves, to signify the gifts of the Spirit. It is not perhaps quite clear upon what those figures sit. They hold on with both hands to branches of highly conventional Romanesque foliage, springing from the main stem, and occupying the space about the figures in very ornamental fashion. A series of half medallions on each side of this central design contain little figures of attendant prophets, in a sense the spiritual ancestors of the Saviour. All this is in the deepest and richest Mosaic colour in the beautiful bluish Jesse window, at the west end of the cathedral at Chartres, which belongs to about the middle of the twelfth century." In this window are four crowned kings of Byzantine type in the centre, being a very arbitrary selection of the ancestors of Christ. On each side of the window are seven prophets. The tree of Jesse is of the same date as the one in the East window of the Abbey of St Denis, which was given by the Abbot Suger, whose quaint little portrait, in a brown gown, with bare feet projecting beyond the border of the medallion, is still to be seen in the next window to the left, north of the East window of St Denis. Merson, in 'Les Vitraux,' p. 32, points out that these two Jesse trees are so much alike that they appear to have been made from the same cartoon. This economy of design is found in many places, such as St Remi, Reims, St Urbain, Troyes, and St Pierre, Chartres. The resemblance of these two Jesse trees is one of the many reasons for believing that all the twelfth-century glass in the

west of France was made by artists of the school of St Denis. This Jesse window is illustrated by Westlake in vol. i. p. 20.

The great central West window of Chartres Cathedral, which is 33 feet high, contains twenty-seven panels between the straight saddle-bars, with scenes from the earlier life of Christ. At the top is the Virgin and Child. The broad border of this window is extremely fine.

The third West window of the twelfth century, to the south of the centre, contains scenes from the later life of Christ, beginning with the Transfiguration, and ending with the Breaking of Bread at Emmaus. The figures in this window are of a striking Byzantine appearance.

The Western Rose, above the three windows of the twelfth century, contains a Doom or representation of the Last Judgment, in which Jesus is seated in the clouds, with streams of blood flowing from his five wounds. He is surrounded by Apostles, Angels, and the four Beasts. The dead are issuing from tombs on right and left. St Michael is weighing the Souls. Some are being conducted by angels into Abraham's bosom; others are being taken by fearful demons to the yawning mouth of Hell.

The great clerestory windows run all round the cathedral of Chartres, including the two transepts. Of these windows there are sixty-eight in pairs, each pair being surmounted by a rose eighteen feet in diameter.

In the nave, starting from the west, there is a

complete double line of aisle and clerestory windows, all of the thirteenth century, except the glass in the Chapelle Vendôme.

The lower line in the walls of the aisle of eleven windows is filled with panels and medallions of deep intense colour, in which ruby and sapphire predominate. Each window is encircled by a broad border of rich colour, and each medallion has a border of its own. The spaces between these borders are filled for the most part with a monotonous geometrical plaid pattern, but five of them have the English floral scroll-work, so noticeable in the windows at Canterbury. In most of these windows the iron bars, being shaped to enclose the medallions, form a pattern of iron all over the window, in the style peculiar to the thirteenth century, which was probably abandoned because the mass of iron in front of the glass tends to make the window unduly dark.

The subjects of the six windows in the north aisle of Chartres Cathedral are: in the first, Noah; in the second, St Lubin, the shepherd of Poitou, who became Bishop of Chartres; in the third, the Hunter, Saint Eustache, in one of the most beautiful and artistic windows in the Cathedral, described by Westlake as "a most perfect work of art"; it has floral scrolls in the interstices between the medallions, in the style of the windows at Canterbury instead of the French plaid diaper of most of the other windows in Chartres Cathedral; in the fourth is Joseph; in the fifth, St Nicolas; in the sixth, La Nouvelle Alliance (like the Nouvelle Alliance

window at Le Mans, described on p. 110), of which six panels were destroyed in 1816.

On the south side of the aisle are four windows, beginning, as before, from the west, with the stories in the first of St John the Evangelist; in the second, St Mary Magdalene; in the third, the Good Samaritan; in the fourth, the Death, Burial, Assumption, and Coronation of the Virgin.

Next to this the line is broken by the Chapelle Vendôme, which lets in a great deal of light through its fifteenth-century glass. This chapel was begun in 1417 by the Count of Vendôme, Louis de Bourbon, the ancestor of Henri Quatre; yet, in spite of this gift of princely liberality, the Cathedral authorities refused to break the rule even in his case, that no interment should ever take place in Chartres Cathedral. The window with Flamboyant tracery contains at the base angels carrying the shields of Bourbon-Vendôme. Above this are several Bourbon portraits and a portrait of St Louis. This window illustrates the gradual increasing tendency of the fourteenth and fifteenth centuries to let in more light by the invariable use of straight saddle-bars and by a larger employment of white glass. It affords a somewhat startling contrast to the deep dark colour of the thirteenth-century windows which surround it. Between the Chapelle Vendôme and the south transept is a window mostly filled with white glass, only one subject remaining complete out of the lost medallions of the thirteenth century.

The clerestory of the nave of Chartres Cathedral,

in the usual fashion of clerestory windows in the thirteenth century, contains huge single figures in each lancet. In this gorgeous pageant of Patriarchs, Prophets, Apostles, and Saints, flashing and vibrating with the sparkle of thousands of many-hued coruscating jewels, three of the fourteen lancets on the north side in the clerestory of the nave are especially remarkable for their colour. In the third window from the west is a figure of St Laurence in an amazing yellow robe, which almost suggests the Imperial yellow of the late Chinese Emperors. In the tenth lancet is St George, with a wonderful face, clad in bright polychrome raiment, suggestive of the garb of a Highland chieftain. In a window near St George is a figure of Abraham surrounded by glass of a glorious clear sapphire blue.

On the south side of the clerestory of the nave, the fifth lancet, headed **Philippus**, has a patch of wondrous emerald green, like those in the south clerestory of the choir of Le Mans.

In the north transept of Chartres Cathedral are three lower windows. In the first is the story of the Prodigal Son, with some curious variations from the Gospel narrative. The second and third were destroyed in 1791, at the time of the French Revolution; only the border of the second, containing twenty-one angels, is left.

In the clerestory of the north transept are seven windows on the west side, of which the last three are filled with grisaille of the thirteenth century, bordered with *fleurs-de-lis* and castles of Castille. Of the other four, the first contains the

Death, Assumption, and Coronation of the Virgin; the second, the Shepherds and the Presentation; the third, the Annunciation and the Visitation; the fourth, St Joachim and St Anne. In the six clerestory windows on the eastern side of the north transept are four with Apostles; the fifth has the legend of St Eustache; and the sixth, the Annunciation, the Birth of Christ, and the Adoration of the Magi.

The great Rose of the north transept of Chartres Cathedral is called the Rose de France, having been given by St Louis; it has twelve medallions of the arms of France, azure, with golden *fleurs-de-lis*. In the centre is the Virgin enthroned with the infant Jesus, surrounded by three circles of twelve medallions each. The first circle has four doves, four winged thrones, and four angels. The second has twelve kings of Judah. The third has twelve minor prophets. Under the Rose is a splendid window of five great lights. In the centre is St Anne carrying the Virgin, illustrated in Westlake, vol. i. p. 54. The head of St Anne is two feet high. This is the largest figure in the Cathedral, and it enables the huge size of the other clerestory figures to be estimated. Below the figure of St Anne is the escutcheon of St Louis, with the old arms of France, consisting of many golden *fleurs-de-lis* on an azure ground. On the right are: 1st, David and Saul; and 2nd, Melchizedek and Nebuchadnezzar. On the left are: 1st, Solomon and Rehoboam; 2nd, Aaron and Pharaoh.

In the south transept of Chartres Cathedral are

two lower windows, which were destroyed in 1791. The third window contains at the top the whole hierarchy of angels except the thrones. In the centre of the window is the history of St Apollinarius, Archbishop of Ravenna. Here the thirteenth-century glass ends, and the base of the window is filled with fourteenth-century white figures in grisaille, with an inscription stating that it was given by *Thierry, chanoine de ceans* (=Thierry, Canon of this church) in 1328. This is the earliest known instance of white figures in grisaille.

The windows in the clerestory of the south transept of Chartres Cathedral are filled mostly with figures of Saints. The second on the left contains St Denis in episcopal costume, inscribed *St Dionysius*, presenting the Oriflamme or banner of the Abbey of St Denis to Henri Clément, the Petit Maréchal, who is clad in gilt mail with a long azure surcoat. He died in 1263. The Oriflamme is a red banner cleft at the end of the fly into several streamers, with a gilt lance as a staff. It was carried by the Count of Vexin as Vidame or secular representative of the Abbey of St Denis, until 1082, when the county of Vexin was joined to the crown of France, and thus the French king gained the right to carry the Oriflamme. The picture is interesting as giving the shape of the Oriflamme in the thirteenth century. An illustration of this window is given by Westlake in vol. i. p. 57. Three of these windows have double borders.

The great rose of the south transept has a figure of Jesus encircled by thirty-six medallions, which

illustrate the seventh chapter of the Revelations, for they contain eight angels, four beasts, and four-and-twenty elders.

In the five great lights underneath the Rose, the central one contains Jesus carried in the arms of His Mother. In the four side lights is the singular spectacle of the four Evangelists carried on the shoulders of the four Major Prophets, with their names clearly inscribed in large letters. Under each Prophet is the figure of a donor. The date of this window is fixed by the portraits of the donors, Alix de Thouars, Duchess of Brittany, and her husband the Count of Dreux. They were married in 1212, and she died in 1226. The arms of DREUX-BRETAGNE are repeated in twelve quatre-foils. In this window the eyes, being formed of little circles of white, leaded round, give the faces the appearance of staring out of spectacles. Westlake describes and illustrates this window in vol. i. pp. 51-53.

The choir of Chartres Cathedral is much lighter than the nave, owing to an incredible act of vandalism committed in the eighteenth century. The King's sculptor, a man named Bridan, made an enormous stone group of the Assumption in 1788, and persuaded the unworthy chapter of the Cathedral to let light into his modern sculpture by destroying one rose and seven windows of St Louis and replacing them by white glass; which reminds one of Bacon's extreme self-lovers in the *Essay of Wisdom for a Man's Self*, "who will set a house on fire, an it were but to roast their eggs." The

result is that on entering the choir there is a feeling of discomfort like that of looking through a roof with holes in it.

Another lesser act of vandalism was committed in 1757, when the thirteenth-century borders were removed from the first four windows on the north side of the choir to give more light to the officiating priests, by putting in borders of white glass. The first of these windows has the Virgin enthroned. In the second are two groups of peasant pilgrims whose costumes are of great archæological interest. The next three windows are in white glass. The sixth and seventh contain the story of St Martin. The next two are in white glass.

The apse of the choir of Chartres Cathedral contains seven immense lancets, each forty-six feet high. The East window contains the Annunciation, the Visitation, and the Birth of Christ. The window on each side of this contains a censuring angel, whose golden thurible entirely breaks through the border in a very unusual way. Out of the six other windows of the apse, four contain figures from Old Testament history, and on the north side is one with the history of St Peter, balanced on the south by the history of St John the Baptist. Next to them, in the south clerestory of the choir, the windows which are not white contain figures of saints, except the last, which has the Birth of Christ and the Flight into Egypt.

All round the ambulatory of Chartres Cathedral choir are windows of the thirteenth century, with

two exceptions. The first window on the north side, starting from the west, was given by Geoffrey Chardonnell, who died about 1210. The second contains St Nicolas. The next four contain fine grisaille of the thirteenth century deserving careful examination. The next chapel (of St Julian) contains St Thomas and St Julian, and a third window in grisaille. The next chapel has five windows with saints. Next to this chapel is the celebrated window with the legend of Charlemagne; it is inscribed **Carolus** in three places. (It is described in detail in the chapter following.) In the next window is St James.

Then comes the central chapel at the east end, which is not, as usual, the chapel of Our Lady, because the whole Cathedral is one vast Lady Chapel, being dedicated to Notre Dame. The first window in this chapel is in grisaille with the arms of St Louis' mother, Blanche of Castille. The second has the history of St Simon and St Jude. The third has scenes from the Life of Christ, with nine medallions restored, which were destroyed in 1791. This window resembles the East window in Becket's Crown in Canterbury Cathedral; when the medallions were restored, some of the subjects were copied from the Canterbury window. In the next two, containing the history of St Peter and St Paul, twenty-four medallions have been restored.

Over the door of the chapel of St Piat is his figure on grisaille of the fourteenth century, which is one of the earliest instances known of a figure on grisaille. The next window has the history of

St Melchiade and St Sylvester; it is given by the stone workers, and it contains marvellously beautiful sapphire blue. In the next chapel (of St Joseph) are five windows, two of which contain figures of St Nicolas. The first window is in grisaille, with a fifteenth-century figure of St Nicolas restoring three children to life, who had been cut to pieces and hidden in the salting tub by the godless inn-keeper. The third window also has a figure of St Nicolas. He was Bishop of Myra in Lycia in the fourth century, and he became the most popular saint in the Middle Ages. He was regarded as the protector of the weak, especially children, who have now altered his name to Santa Claus, and eagerly expect his gifts at Christmas-tide. It was on St Nicolas' day, December 6th, that the children used to elect the boy bishop. St Nicolas was also the patron saint of sailors, merchants, craftsmen, and poor scholars, who were called Clerks of St Nicolas, and it was considered meritorious to relieve their necessities. But the poor scholars seem to have degenerated into sturdy beggars and highway robbers, to whom Shakespeare gives the name of "Saint Nicholas' clerks" in "Henry IV.," Part I. At Chartres St Nicolas was the patron saint of nearly all the trade guilds. The second window in this chapel has the history of St Remi, Archbishop of Reims. The fourth has the story of St Margaret and St Catherine and three donors. The fifth is the interesting window of St Thomas of Cantorbéry given by the Tanners (which is fully described in the next chapter).

Of the three windows of the next chapel (of All Saints), the first, given by the Shoemakers, has the history of St Martin, the next two have white glass. There are six windows between this chapel and the south transept; the first two are in fourteenth-century grisaille of about 1350; on one of these is an Annunciation. The third, of about 1220, is remarkable for having the twelve signs of the Zodiac, and the agricultural operations of each of the twelve months; this window was given by the Count of Chartres at the request of the Count of Perche who was killed at the Battle of Lincoln in 1217. The fourth has the history of the Virgin. The fifth is the famous window (described in the next chapter), called Notre Dame de la belle Verrière, *i.e.*, Our Lady of the beautiful window. The last window next to the south transept contains the story of St Antony and of Paul the first hermit.

In some of the windows in the ambulatory and the choir clerestory of Chartres Cathedral there is, especially at the edges, a good deal of reddish purple, of the colour of a patch of heather, unpleasantly suggestive of modern glass. But this seems to be due to the fact, on which Viollet-le-Duc dwells in his interesting article on "Vitrail" in vol. ix. of the 'Dictionnaire de l'Architecture,' that blue glass radiates a good deal of colour on to the glass next to it, and if this happens to be red then this heather-coloured hue is the result.

CHAPTER XX.

THREE STORIED WINDOWS IN CHARTRES CATHEDRAL.

THE three windows of Notre Dame de la belle Verrière, St Thomas of Cantorbéry, and Charlemagne seem to deserve examination in detail,—because of the great interest of the unusual scenes in the two latter, and the great fame of the first.

NOTRE DAME DE LA BELLE VERRIÈRE.

The window next but one to the south transept in the ambulatory of the choir of Chartres Cathedral, which is so well known by the name of Notre Dame de la belle Verrière, is as beautiful as it is famous; in fact, it would be difficult to find any window to rival it. The image of the Virgin in this window was the object of great veneration in former times, when it was customary to pray before it. Now only a few country people do so. Viollet-le-Duc says that the central figure of the Virgin and Child is of the twelfth century, and that all the rest of the window was made in the thirteenth century.

This would imply that the central figure in the window was saved from the fire of 1194.

The upper half of the window contains the Virgin Mary (whose head has been restored) and the Child Jesus surrounded by a choir of angels. The central part of the upper half, in four of the spaces defined by the straight saddle-bars, is occupied by a canopy at the top, under which, below the Holy Ghost in the form of a dove, sits a splendid Byzantine figure of the Virgin, with a singularly old-looking figure of Christ seated in her lap. On each side of the canopy is a small lancet-shaped medallion with a demi-figure of an angel. Below this in three panels on each side of the Virgin Mother are angels kneeling. The first pair on each side of the Virgin's head are holding large censers, which go across from the side panels right into the centre panel over the Virgin's head. The middle pair of angels hold candlesticks, and the lower pair hold small censers. In the three uppermost panels of the lower half of the window are six angels, completing the encircling choir; in each side panel is a single angel standing with a censer; in the central panel are four standing angels, holding pillars in their hands, which perhaps are meant for candlesticks. Westlake describes these as four angels with pillars upholding the throne, but neither the pillars nor the upholders seem large enough for this purpose. The six middle compartments in the lower half of the window contain an elaborate representation of the Miracle of Cana in Galilee in six scenes.

At the base, in three compartments, are scenes

of the Temptation of our Lord by Satan, who is represented as a fiend, with ass's ears, and a snout-like face and cloven feet, resembling the demon in the legend of Théophile at Grand Andely. Just as the Virgin enthroned under a canopy connects together the upper part of the window, so the lower part beneath the choir of angels is united by a frame of most unusual shape, which begins in the central compartment below the angels, extends into the two side panels below this, and ends in the central compartment at the base. The whole of this magnificent window is surrounded by a border of beautiful design and colour. This window is illustrated by Westlake in vol. i. p. 22.

THE STORY OF ARCHBISHOP BECKET.

The second of these storied windows, which is that of St Thomas of Canterbury, being the fifth window in the chapel of St Joseph in the south ambulatory of the choir, contains events of Becket's real life as Archbishop of Canterbury, unlike the Becket windows in Canterbury Cathedral, which contain various legendary miracles wrought by St Thomas of Canterbury after his death. It would therefore be a help to the understanding of the window to give a brief summary of Becket's life as Archbishop of Canterbury.

Becket, under the protection of Archbishop Theobald, became Chancellor of Henry the Second in 1155, and seven years later he succeeded Theobald

as Archbishop of Canterbury in 1162. In the following year Becket, as the champion of the Benefit of Clergy which protected criminous clerks from punishment by lay courts, quarrelled with Henry the Second over the Constitutions of Clarendon. In 1164 Henry the Second, furious at Becket's opposition, very meanly demanded from the Archbishop accounts of the monies which had passed through his hands as Chancellor, although Becket had received a quittance in 1162. Becket, in October 1164, was sentenced to forfeit his movable goods for refusing to acknowledge the King's jurisdiction. In November 1164, Becket, becoming alarmed at his position, embarked at Sandwich, and went to Soissons, where he met the French king, Louis VII., who took Becket under his protection, and the case was put before Pope Alexander III. at Sens.

Becket next resided at the Cistercian Abbey at Pontigny, till Henry the Second drove him out from there in 1166 by threatening to expel all the Cistercians in England. Becket then went to the Benedictine Abbey of Sainte Colombe at Sens, which was under the special protection of Louis VII. In 1170 Henry the Second encroached on the rights of the Archbishop of Canterbury by ordering the Archbishop of York, assisted by the Bishops of Lincoln and Salisbury, to crown his son as his colleague.

Pope Alexander III. brought about a hollow reconciliation in 1170, and Becket returned to England on November 30, and excommunicated the Bishops of Lincoln and Salisbury for obeying the king's orders. This news being carried to

Henry the Second in Normandy, produced the outburst of rage which led to Becket's murder in Canterbury Cathedral, December 29th, 1170; and Pope Alexander III. canonised him as St Thomas of Canterbury in 1173.

Becket's secretary, John of Salisbury, became Bishop of Chartres in 1176, and this window was put up within forty years of Becket's death. Many of the scenes in this window are identical with those in the cathedral at Sens, where Becket lived in exile. These are the ones numbered 4, 9, 10, 12, 19, and 20.

There are twenty-four scenes in the window of St Thomas of Cantorbéry in the cathedral of Chartres, starting from the base :—

1. Becket is being seized by a man with a club.
2. A group of six men, and a man with a club.
3. Becket in Archbishop's robes, with a crozier and a mitre, before Henry the Second seated on a throne.
4. Becket on horseback, with Hubert behind, before the open gate of a town.
- 5, 6, 7. The tanners at work, because the window is the gift of the Guild of Tanners (47 windows in Chartres were given by trade guilds, and most of these are in the aisles and ambulatory).
8. Becket being consecrated as Archbishop of Canterbury by a Bishop.
9. Becket, and Henry the Second, who is seated and has a little demon on his shoulder.
10. Becket embarking at Sandwich for Gravelines.

11. Becket meeting Pope Alexander III. at Sens.
12. A group of men.
13. Becket and some men on horseback.
14. Becket and Louis VII., the King of France.
15. Becket and the King and Pope Alexander III.
16. Some monks and Becket sailing back to England from Wissant.
17. Becket is threatened by Henry the Second.
18. Becket is being led by two men to Henry the Second, who is seated.
19. Becket addresses a group of men.
20. Becket with a priest before a church.
21. Two Men at Arms.
22. Two Men at Arms.
23. Becket's head is being struck with a sword by a soldier. Edward Grim stands behind holding a cross.
24. (At the top of the window). Becket is in his tomb being censed by an angel, while the sick on each side are praying for him to heal them.

Westlake, vol. i. p. 108, says that from the close resemblances of design and detail he is convinced that the windows of Chartres and Sens were designed and executed by the same hand as the Becket windows in Canterbury, and that the windows or the artists were imported into England from France.

THE STORY OF CHARLEMAGNE.

The third of these storied windows, being the next but one to the north of the central eastern chapel, contains scenes from the life of Charlemagne: not, however, of the real Emperor, but of the legendary hero of romance, whose story was so popular in the eleventh, twelfth, and thirteenth centuries among the French *trouvères* or romancers in the north of France, and *jongleurs* or performing minstrels.

The real Emperor Charlemagne reigned from 768 till 814. In 778 he went to Spain and took Pampeluna, but on his return through the Pyrenees his rear-guard was ambushed by the Basques and cut up at Roncevaux, in the very place where the Duke of Wellington defeated Marshal Soult in 1813. Einhard, who died twenty-six years after Charlemagne, says in his 'Vita Karoli Magni' that Hruodland, Warden of the Breton March, was killed in the massacre at Roncevaux. This was the foundation of many legends of astonishing inaccuracy, and perhaps the most inaccurate of all is contained in the phrase in Milton's 'Paradise Lost,' I., 586-87—

"When Charlemain with all his peerage fell
By Fontarrabia."

The earliest extant and most widely known collection of legends of Charlemagne and his twelve famous Peers or Paladins was the 'Chanson de Roland,' that song of Roland, the nephew of Charlemagne, which was written about the beginning of the eleventh century, and was sung by Taillefer at

the battle of Hastings, according to the tradition preserved by William of Malmesbury in the 'Gesta Regum,' written about 1120; and by Wace, in the 'Roman de Rou,' written about 1160-74.

But the designer of this window in the cathedral at Chartres does not appear to have derived his story from the 'Chanson de Roland,' but from two monkish chronicles, written in Latin, apparently to authenticate certain saintly relics.

One of these is called the 'Historia de Vita Caroli Magni et Rolandi,' which was commonly known as the Chronicle of Turpin. It professes to have been written by Turpin, Archbishop of Reims, who was a real contemporary of Charlemagne, and who died fourteen years before him in 800. But the chronicle of the Pseudo-Turpin, probably composed by a Monk of Vienne, was not really written till the beginning of the twelfth century, later than the 'Chanson de Roland.' The chief aim of the Chronicle of Turpin was to establish the genuineness of the relics of St Jago de Campostella in Galicia, which drew so many pilgrims even from so far off as England, for Chaucer mentions that the Wife of Bath had been "in Galice at Seynt Jame."

The Chronicle of Turpin was declared to be authentic by Pope Calixtus II. in 1122. This chronicle includes the story of the three days' fight of Roland and the giant Ferragus, who was eighteen feet high, which is not found in the 'Chanson de Roland,' and, in fact, all the scenes in this window from the seventh to the end are derived from this chronicle.

The first six scenes in this window are inspired by another monkish chronicle, written in Latin, by a Monk who apparently belonged to the Abbey of St Denis near Paris. This was written about 1170, at least half a century later than the Chronicle of Turpin, and it was called 'A Voyage of Charlemagne to Jerusalem,' but it is often termed the 'Chronique de St Denis.'

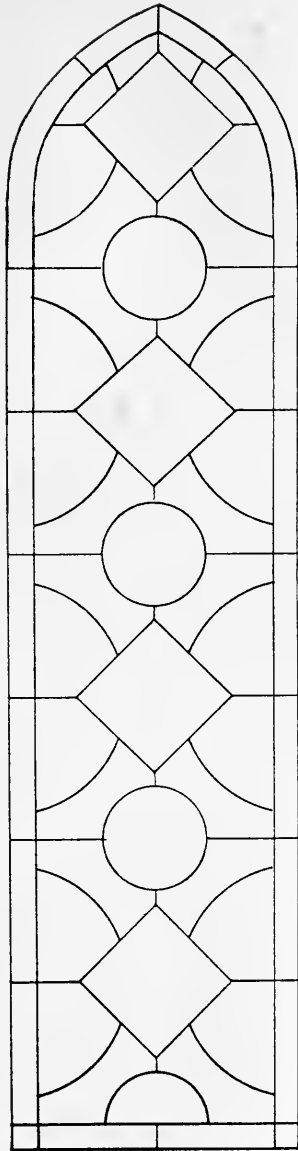
According to this chronicle Charlemagne was entreated by the Byzantine Emperor Constantine to reconquer the Holy Land, as he himself was not strong enough to do so. Charlemagne assembled a large army, and went to Constantinople, where he was eagerly welcomed. He took Jerusalem, and refused to receive any other reward from Constantine except some Holy Relics, so Constantine gave him the Crown of Thorns, the Holy Nails, and a piece of the True Cross. These were afterwards presented to the Abbey of St Denis near Paris.

The Monk who wrote this Chronique de St Denis could not foresee the curious sequel, that when St Louis bought another set of the same relics (now in the sacristy of Notre Dame) in the East, and built the Sainte Chapelle to receive them, the Abbey of St Denis was obliged to contest the authenticity of these rival relics.

The window itself contains twenty-one scenes of the legend of Charlemagne and Roland. It has a picture at the base of a Furrier selling a robe lined with fur, to show that the window was the gift of the Furriers' Guild. The first scene of the story of

Charlemagne, starting from the foot of the window, is :—

1. The Emperor Constantine being warned in a dream to summon Charlemagne to his assistance to rescue the Holy City from the Saracens. The word *Carolus* is inscribed in this scene close to Charlemagne figured as a mounted knight with shining shield by the bedside of the Emperor. (This is described and illustrated in Day's 'Windows,' 1st edition, p. 127, as "the dream of Charlemagne.")
2. Charlemagne deliberates with two Bishops.
3. Charlemagne is received at the gates of Constantinople.
4. Fight of Charlemagne with the Saracens.
5. The Emperor gives Charlemagne three caskets or reliquaries. (Evidently these are supposed to contain the Crown of Thorns and the Holy Nails, and the piece of the True Cross.)
6. Charlemagne offers these reliquaries to the Abbey of St Denis at Paris (where, according to the Chronicle of Turpin, Charlemagne convoked an assembly, and had a vision of St Denis shortly before his death).
7. Charlemagne deliberates with two persons about going to Galicia to deliver the tomb of St James at Compostella from the hands of the Saracens.
8. Charlemagne sets out with Turpin, the Archbishop of Reims.



CHARTRES CATHEDRAL.

SHAPED IRON FRAME OF THE WINDOW OF
CHARLEMAGNE. XIIIth CENTURY.



9. St James of Campostella appears to Charlemagne in a dream.
10. Charlemagne prays to God in presence of the army.
11. Charlemagne pursues a Saracen king.
12. Charlemagne builds a church to St James of Campostella.
13. Charlemagne prepares for a second fight with the Saracens.
14. Charlemagne fights and overthrows the Saracen King.
15. Archbishop Turpin celebrates Mass before Charlemagne. (In the Chronicle of Turpin this is a mass for the dead including Roland, who were slain at Roncevaux.)
16. Roland slays the Syrian giant, Ferragus, in the third day's combat.
17. Charlemagne crosses the Pyrenees.
18. Roland cleaves the rock with his sword Durandal, while trying to destroy it lest it should fall into the hands of the Saracens after his death; and he sounds the horn Oliphant to summon his uncle Charlemagne.
19. The dying Roland drinks from Thierry's helmet.
20. Thierry reports the death of Roland.
21. At the top of the window is the first day's combat of Roland with the giant Ferragus; on each side is an angel.

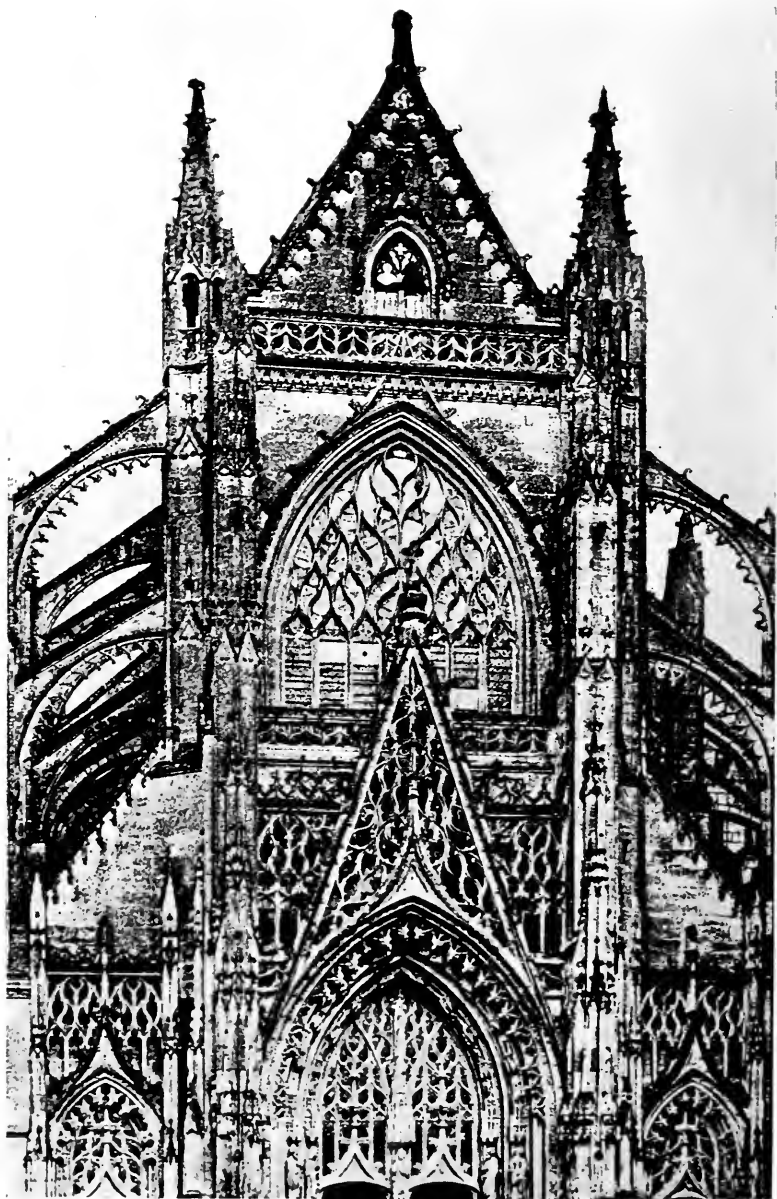
In the great folio of Lassus are illustrations of the windows of Charlemagne and Notre Dame de la

belle Verrière; also of the three twelfth-century windows in the west wall, and of St Anne and the Prodigal Son in the north transept, and of the Virgin Mother and Prophets, with Evangelists, and the grisaille of Tyerri in the south transept, and of the windows of St James, St Eustache, and St George.

To appreciate thoroughly the glass in the cathedral of Chartres, it is necessary to visit it at different times in the day, because the east end and the south side look best in the morning light, while in the evening the sun makes the yellow pot-metal on the north side look like shining gold.

Those who have never seen Chartres are recommended to go there as soon as possible and visit the Cathedral in the sunshine, and then they will probably wonder that they have never been there before.





LA TRINITÉ, VENDÔME.

FLAMBOYANT WEST FRONT.

CHAPTER XXI.

GLASS-HUNTING IN THE WESTERN CENTRE OF FRANCE,
BEGINNING WITH VENDÔME.

SOUTH of Chartres and Le Mans, in the middle of Western France, there are most interesting and important glass centres in Touraine, Anjou, Poitou, and Berry, in the towns of Tours, Angers, Poitiers, and Bourges.

One route from Paris to Tours passes through Vendôme, a hundred and twelve miles from Paris, where the Abbey church of La Trinité contains some remarkable windows. The choir dates from the thirteenth century, having been built to replace an eleventh-century church, of which only the fine tower remains. The nave is built in Flamboyant style, and the west front is an excellent instance of the finest Flamboyant Architecture.

There is ancient glass in thirty-nine windows of this church. On the north side of the nave are four windows, in the Flamboyant tracery of which are many interesting little figures of the transitional period of about 1500. East of these is an early

Renaissance picture with the cusped canopy of the transitional period. Close to the north transept is a Renaissance window, much restored, of the Immaculate Conception, where the Virgin appears on a ruby ground with fifteen emblems. On the south side of the nave are six windows, in the centre of each of which is a small Renaissance figure.

In the north transept is a grisaille window with a seventeenth-century panel.

East of the north transept is the chapel of St Martin with three windows of late fifteenth century, of bright colour, but a good deal restored. In each of these three windows are large figures on pedestals with coloured canopies. In the first is a Sainte with a book, St Denis holding his severed head, and a Bishop. In the centre window is St Martin between a Sainte and a female figure with a cross. On the right is a modern Virgin and Child between two Saints, one of whom has a chalice and the other a crown.

In the next chapel on the north side of the choir are three Renaissance windows, which were greatly damaged by an explosion in 1871, but are now restored with nearly half new glass. The central picture represents Mary Magdalene wiping Jesus' feet with her golden hair, amid indignant feasters at Simon's house. In the window on the right Christ is addressing a crowd, in which stands a man with the face of François Premier, while conspicuous in the middle is a woman looking like Diane de Poitiers.

The two windows at the entrance of the Lady Chapel have in the centre a horizontal band of Renaissance pictures. In the one on the north are Adam and Eve, Noah in the Ark, Abraham sacrificing Isaac, Moses showing the tables of the law. East of this is an Annunciation of early seventeenth century, much restored, which has been introduced from elsewhere. The east windows of the Lady Chapel are modern. In the window on the south side of the Lady Chapel are: Jacob's dream; three Saints in a pot with fire beneath, amid malignant executioners and spectators (dated 1549); Daniel in the lion's den; the Coronation of the Virgin.

South of the Lady Chapel is the chapel of All Saints, which has in the left window three figures on pedestals with coloured canopies, of the end of the fifteenth century. The figure on the left is Michael the Archangel spearing a demon; in the middle is a Palmer; and on the right is St Christopher with a stout green pole. In the central window is a Bishop and a Saint, of early Renaissance style with cusped canopies. Between these two figures is the famous window of Vendôme, a splendid twelfth-century picture of Byzantine type, by an artist of the school of St Denis, representing the Virgin with the Child Jesus in her lap. She wears a blue dress, and is framed in a long, narrow, almond-shaped Vesica, sharply pointed at top and bottom, of brownish yellow pot-metal. This is the earliest known instance of an aureole shaped like a Vesica Piscis (fish's bladder). This magnificent picture was saved from the earlier church of the

eleventh century. It is illustrated by Westlake in vol. i. p. 34. In the next window are seven Deacons with St Stephen (new head) in the centre.

In the chapel of St Peter, which is the second chapel on the south, in two of the windows are three figures of late fifteenth century. On the left is St Peter in a tiara with a key, St John with a lamb, and St James with a sword. On the right is a mitred St Blaise, nude and bound, with rakes at his feet, a modern figure of the Virgin, and St Sebastian. Between these two windows is a remarkably vigorous Renaissance picture of Christ on land calling Peter, Andrew, John, and James to leave their boats and follow Him; from His mouth issue the words, *VENITE POST ME*; at the base is a band of modern flowers.

In the clerestory of the Choir of La Trinité at Vendôme are five windows of modern grisaille, three of which have a lovely coloured band of ancient figures across the centre. Four out of the five are of the beginning of the fourteenth century, but the central east window contains a celebrated panel of the end of the twelfth century; in the centre of this panel is a Vesica-shaped aureole framing the Holy Trinity of God the Father, the Crucified Christ, and the Holy Dove; around this are four half medallions with the winged creatures of the four Evangelists. In the two windows on the north side the figures at present do not form a central band, but are at the base; but these windows will soon be rearranged with the figures

in the centre. Above the figures on the right is a large Renaissance picture which has no connection with the fourteenth-century figures below it.

In the central east window of the triforium of the Choir is a Renaissance Virgin and Child between two figures.

The church of La Trinité is classed as a Monument Historique. Consequently the windows have been sent to the Beaux-Arts in Paris for restoration. It is said that some of this glass has been retained, lost, or stolen, and not returned, just as in the case of the centre of the window on the south side at St Julien du Sault (p. 233). It is certainly much to be desired that classed churches should in every case photograph their glass before it leaves the church for restoration, as was done at St Urbain in Troyes with a most satisfactory result.

CHAPTER XXII.

TOURS CATHEDRAL.

FORTY-TWO miles from Vendôme is Tours, where the cathedral of St Gatien contains nine medallion windows of the thirteenth century, in the three eastern apse chapels. In the clerestory of the choir are fifteen windows, of which thirteen are filled with medallions instead of the large figures usual in clerestory glass of the thirteenth century. In the eastern triforium of the choir are five windows of the thirteenth century filled with large figures. In the transepts are roses of the fourteenth century. On the south side of the nave is one window of the fifteenth century. In the triforium of the nave are three windows of the fifteenth century, and at the west end is a rose of the sixteenth century with a window of eight lights below. So that there are in all thirty-six windows filled with ancient coloured glass, besides those which contain grisaille.

In the north-east chapel are three windows of the thirteenth century containing the finest coloured glass in the Cathedral: they come from the ancient Church of St Martin; their subjects are the history

of St Peter, St James, and St Andrew, but the pictures are much mixed and difficult to understand.

In the central Lady Chapel, in the window to the left, north of the centre, is the History of the Virgin and the Child Jesus, beginning with the Annunciation and ending with the Flight into Egypt. The pictures are clear, but much of the glass is new. The subject of the central east window of the Lady Chapel is La Nouvelle Alliance of the Gentiles and the Church, like that of the windows in Le Mans, Chartres, and Bourges (pp. 109, 123, 194). The lower half of the window is mostly new; but in one of the lowest compartments is a picture in ancient glass of Cain killing Abel. In the second central medallion is Christ bearing His Cross, and on one side is Jonah issuing from the whale's mouth, and on the other is Elisha resuscitating the child of the Shunammite woman. In the third medallion is the Crucifixion surrounded by pictures of the Brazen Serpent; Moses striking the rock, David and a Pelican, and the Lions of the tribe of Judah. In the fourth medallion is the Resurrection, with Roman soldiers below and angels at the two sides. In the uppermost medallion is Christ in glory with adoring Seraphim above and on both sides, while below are two human beings rising from their tombs.

The window to the right in the Lady Chapel has very clear pictures of the Passion, including the Last Supper, Christ washing the Apostles' feet, Christ seized in the Garden, the Scourging, Christ before Pilate, and Christ carrying the Cross. Then

comes the very unusual appearance of two pictures of the Crucifixion side by side; in the first is the Soldier piercing Jesus' side, and in the second is His death. Above these, is Christ's visit to the Spirits in prison, His Resurrection, the Maries and the Angel at the tomb, Jesus and Mary Magdalene, Jesus meeting His disciples, the feast at Emmaus, the incredulity of Thomas, and Christ meeting two men, one in a ship.

The south-east chapel, to the right of the Lady Chapel, known as the chapel of St Martin, contains three brilliant transitional windows of the end of the thirteenth century with narrow borders. In the two lateral windows are very clear pictures, a good deal restored, which give the legend of St Martin with a realism which is almost comic. In the first window on the left, in the two medallions at the base St Martin divides his cloak, to the admiration of a crowned Emperor between two men. In the next two medallions St Martin raises a dead man. In the fifth he is tripped on the stairs by a demon but saved by an Angel. The figure of St Martin in this picture much resembles the well-known portrait of the Abbot Suger, at St Denis, which is illustrated in Westlake, vol. i. p. 27. This forms an additional argument in favour of the theory that the early glass in the west of France was all done by artists of the School of St Denis. In the sixth medallion a Bishop administers the Holy Communion to St Martin. In the seventh the pagan tree is being cut down, which miraculously falls away from St Martin. Next he is

baptising a man (probably the tree-cutter). He appears before a King. He is in bed with an Angel by his side.

The central window of St Martin's chapel was inserted in 1812 from the desecrated church of St Julien. It is much restored, and contains the legend of St Julian and St Ferréol, the first Bishop of Besançon.

The third window of the chapel of St Martin on the south to the right continues the legend of St Martin. In the first medallion is the crowned Virgin and two women by the bedside of a sick man; in the second St Martin drives a red demon out of a possessed man's mouth; in the third St Martin pulls at a man's mouth, but a foul fiend issues behind; in the fourth and fifth he is consecrated by three bishops and celebrates Mass; in the sixth are three priests at the bedside of the dying saint; in the seventh St Martin's body on a bier is being carried by two men through the window of a tower; in the eighth his body is on a ship going to Tours; in the ninth and tenth St Martin's body is borne to the tomb by a crowd of men. The seventh and eighth medallions refer to the legend that the men of Poitou tried to keep the body of St Martin, who died at Candes, but the people of Tours stole the body through the church window and took it by river to Tours.

Since St Martin of Tours is the most famous Saint of France, it is not surprising that his story should be twice told in the choir clerestory and

in the apsidal chapel of Tours Cathedral by the glass-workers of the thirteenth century. But the two windows of St Martin in the chapel are half a century later than the window in the clerestory, having been removed from the clerestory of the south transept.

In the choir clerestory of Tours are fifteen windows of the thirteenth century between 1260 and 1270. Five windows on each side have four lights, and the five eastern windows have three lights.

The first window on the north side has the legend of St Thomas in the first two lights on the left. In the first medallion, Gundoforus, King of India, sends Abanes to search for an architect. In the second and third Jesus appears to St Thomas and presents him to Abanes. In the fourth they embark on a golden ship. In the seventh a lion devours a cup-bearer who had insulted St Thomas. In the ninth and tenth Gundoforus gives treasure to St Thomas to build a palace, but he builds a mansion in the skies by distributing the treasure among the poor. In the twelfth St Thomas is martyred with a sword. In the second two lights are pictures of the story of St Stephen, given by Vincent de Pirmil, Archbishop of Tours from 1257 to 1270, whose arms are on two shields at the base. In the third medallion Stephen is ordained deacon. In the fifth and sixth he is stoned in presence of Saul and another man, who are guarding clothes before the seated High Priest. In the seventh and eighth

St Stephen is buried before the weeping people. In the ninth Gamaliel appears to Lucian to reveal the secret of St Stephen's tomb. In the eleventh and twelfth they exhume the body of St Stephen and transport it to Jerusalem.

The second window on the north side of the clerestory at Tours has the legend of St Denis in the first two lights on the left. In the two medallions at the top, St Denis, after being decapitated, has a fresh head on his shoulders, while he is carrying his severed head, under the guidance of an Angel, to Montmartre. The other two lights contain the legend of St Vincent, probably because this window was also given by Vincent de Pirmil. In the four uppermost medallions St Vincent dies; his soul is carried upwards by angels; his body is thrown into the sea; and when washed ashore it is protected by a raven from a wild beast.

The third window has a larger proportion of white glass. It contains the legend of St Nicolas in twenty-four medallions. In the four medallions in the second line from the top, on the left, St Nicolas protects his church from being burnt by the demon's oil by commanding the pilgrims to throw the flask into the sea. On the right the innkeeper murders three young men, and St Nicolas resuscitates them from the salting tub.

The fourth window is of great beauty and interest. At the base are donors ploughing, for it was given by the Ploughmen. The window contains scenes from the book of Genesis. In the second row at the base, starting from the left, are :

the Creation of the Sun; Creation of Eve; God's warning to Adam and Eve; and the taking of the forbidden fruit. In the third row they appear with fig-leaves and God rebukes them; the Angel drives them out of Paradise; God gives them skins: "Adam delved and Eve span." In the next eight medallions is the story of Cain and Abel; and in the four at the top are the scenes of violence which led to the Deluge.

The fifth window on each side of the choir clerestory contains figures instead of medallions. On the north side is the window of the Bishops. It contains eight Bishops of Tours, two in each of the four lights, separated by bands of grisaille, with grounds of alternate ruby and sapphire of fine colour. Each light has a border of Golden Castles on red. Six of the heads seem to have been restored.

The sixth window is of three lights with clear pictures which are not overcrowded. It is inscribed on the base at the left, **Jacob Epc. Nanet**, being given by Jacques de Guérande, who was Bishop of Nantes from 1260 to 1270. The subject is the history of St Peter. The two lower roses contain the Annunciation, and in the topmost rose is the Visitation.

The seventh window contains uninteresting pictures of the dull legend of St Maurice in very fine glass.

The eighth (central East) window of the clerestory in the choir of Tours has bright clear pictures of the Passion. In the left-hand medallion at the base is the

donor; in the other two medallions Christ is entering Jerusalem while spectators climb trees. In the second row is a single picture of the Last Supper, which anticipates the style of later times by ignoring the mullions. In the third row are: the Kiss of Judas; the Scourging; the carrying the Cross. In the fourth row is a single picture of the Crucifixion. In the fifth row is the entombment; the visit to the Spirits in prison; the Spirits delivered from the flaming mouth of the Monster. In the sixth row is the Angel at the Tomb; the Holy Women; Mary Magdalene and Christ. In the roses are the glorified Christ at the top, and St Maurice and St Gatien in the two below.

The ninth window, south of the central east, contains a magnificent Jesse tree with pictures which can be clearly seen with a field-glass. In the lowest row are the donor and his wife, with a furrier's shop between them. Above this, in five central medallions, are Jesse, David, Solomon, the Virgin, and Jesus, with three doves above His head. In the side medallions, instead of the usual Prophets, are scenes from the New Testament. On each side of Jesse are the Annunciation and the Visitation. Above these on the left are the Shepherds, and on the right is a very curious picture of Mary and Joseph and the Swaddled Child, who is being kept warm by the heads of an Ox and an Ass. At Thornhill, in Yorkshire, is a Nativity of late fifteenth century, with the heads of an Ox and an Ass. In the fourth row are: Herod and the Magi; the Magi riding off. Above these are: the offerings of

the Magi; the Presentation. In the top row are the Massacre of the Innocents; the Flight into Egypt. Day, in 'Windows,' 1st edition, p. 361, says that it is difficult to make out these scenes with any certainty. But they are fairly clear when patiently examined with a field-glass.

The tenth window is inscribed **Alb. Cor. Mt.**, being given by Albinus, Abbot of Cormery-en-Touraine, who is presenting his window in the right-hand medallion at the base. The subject is the story of **ST MARTIN OF TOURS**. In the first row on the left is the young Martin; who in the central picture divides his cloak with the beggar. In the second row Jesus thanks the sleeping Martin; who is baptised; and the bestial demons flee. In the third row Martin is visited by an Angel; he is consecrated Bishop; and attacked by robbers. In the fourth row St Martin raises the dead; causes the pagans' idolatrous tree to be cut down and fall in the opposite direction; drives a demon out of a possessed man. In the fifth row he celebrates Mass; he is tripped by a demon on the stairs and saved by an Angel; he has a vision of three Saintly Virgins. In the top row St Martin dies; his body is taken from Candes through a window, and transported to Tours in a boat.

The eleventh window is the first of four lights on the South side of the choir clerestory of Tours. It corresponds to the window of the Bishops, and contains the **Presbiteri Lochenses**, or Priests of Loches; in the lower medallion on the right is

the town of Loches, with two royal standards of France at the top, showing that the window is posterior to 1259, when Henry III. ceded Touraine to St Louis. In the upper left-hand medallion is the Virgin and Child. In the Rose is Christ showing His five wounds. In this window all the heads with one exception seem to be original. The twelfth is a window of rich colour with the dull legend of St Martial.

The thirteenth is a beautiful window with the story of St James.

The fourteenth contains the history of St John the Evangelist; but the first five medallions at the base and four others contain scenes of the life of St John the Baptist.

The last window on the south side of the clere-story contains the legend of St Eustache. In the first two medallions at the base he is hunting a stag; in the third and fourth he is gazing in amazement at the head of Christ, which appears between the horns of the stag, instead of the crucifix which is usual in pictures of the conversion of St Eustache—as, for instance, in the window in St Patrice at Rouen described on p. 74.

The triforium of the choir has five windows of three lights each at the east end, with single figures of the thirteenth century; in the middle is the Virgin between two Angels with six Apostles on each side.

The western Rose is not circular, but approaches a lozenge shape. It is glazed with a sixteenth-century picture of the Lamb in a golden-rayed aureole,

surrounded by adoring worshippers. In the window below are eight saints under large canopies, of the end of the fifteenth century, of whom the first is St Laurence, with his grill; and the second is St Denis, with his severed head; and the others are St John, the Virgin, the Baptist, St Martin, St Martial, St Nicolas. Below these are eight more lights with very fine portraits of donors of the family of LAVAL-MONTMORENCY, who are being introduced by their patron saints (see illustration).

The lovely north Rose belongs to the early part of the fourteenth century. In the centre an endless Knot symbolises the Deity. There are three circles of medallions in the delicate stonework filled with Angels, Elders, Kings, Pontiffs, Patriarchs, Prophets, Apostles, Martyrs, and Virgins. Unfortunately, it has been found needful to support it with a tall stone column which goes right up the centre. Below the north rose are twelve lights filled, as the canopies show, from five different windows. The first two lights on right and left contain small figures. The next four have full-sized figures of St Louis in a blue robe, with *fleurs-de-lis*; St Michael, St Gatien, and a crowned Virgin and Child. These are of latest fifteenth century, removed from the nave. The next four pictures are a second Virgin and Child; a Saint presenting to her a kneeling Bishop; a mitred Saint presenting two kneeling figures; and five kneeling figures; these four are evidently from a different window, as they have much more white, and all have the same canopy,



TOURS CATHEDRAL.

BASE OF WEST WINDOW. DONORS OF LAVAL-MONTMORENCY FAMILY
WITH PATRON SAINTS. END OF XVTH CENTURY.

which differs from the four other pairs of canopies. The figures all deserve careful examination. There are eight princes and princesses of that family of BOURBON - VENDÔME which gave the Chapelle Vendôme in Chartres Cathedral.

The south Rose, like the west, is not a true circle, but approaches the lozenge shape. It is filled with fragments of very beautiful glass of the fourteenth century. But, with the same stupidity as at Alençon, it is obscured by ugly organ tops, and a whole window behind the organ has been blocked with stone.

The third window with tall canopies, on the south side of the nave starting from the west, is of the fifteenth century. In the four lights are shields supported by two donors, man and wife; the two outer shields are of Clermont de Nesle, and the two inside of Saint Julien de Tours.

In the triforium of the nave is grisaille, with the exception of two windows on the north and one on the south, which contain glass of late fifteenth century.

Day, in 'Windows,' 1st edition, p. 390, says: "The clerestory of the choir at Tours is most completely furnished with rich Early Decorated Glass of Transitional character, interesting on that account, and at the same time most beautiful to see." This statement does not seem accurate of the clerestory windows of the choir, because they are not later than 1270. But the two windows of St Martin in the apsidal chapel may be regarded as

transitional, because their date is not earlier than the very end of the thirteenth century, and they are probably a few years later than 1300, and therefore they belong to the beginning of the "Decorated" period of the fourteenth century.

CHAPTER XXIII.

CHAMPIGNY-SUR-VEUDE.

ON the way from Tours to Angers it is worth while to turn aside to the great ruined castle of Chinon so as to visit the glass at Champigny-sur-Veude, which is nine miles from Chinon. The Sainte Chapelle stands in a beautiful park belonging to the Château, which is more modern than the Chapel because Cardinal de Richelieu used the stone of the old Château as building materials for his Château at Richelieu four miles off. The whole chapel is bright and light and gives a most pleasing impression, because it is completely glazed with Renaissance glass all of one period with much white but plenty of bright colour. A careful examination of the outside shows that most of the glass is original, with comparatively little restoration except in the East and North-east windows, which contain much new glass, the Crucifixion at the East being almost entirely modern. The perfect Renaissance building seems to have escaped the ravages of the Revolution. There are twelve windows, four on each side, three at the east end, and one at the west.

The windows are in three parts. In the tracery are scenes of the Life of Christ; in the centre is the life of St Louis; and at the base are portraits of donors of great historic interest. The inscriptions in the windows are quite clear.

In the first window on the north in the tracery is Christ in the Garden of Gethsemane; in the centre is the coronation of St Louis, inscribed—

“Coment le roi saint Loys en laage de treize
 Ans fut sacré en léglise de Reins par levesque
 De Soissons, le siège archiépiscopal de Reins vacant.
 Presens les Pers et Princes de France.”

“How the king saint Louis at the age of thirteen years was crowned in the church of Reims by the bishop of Soissons, the archbishop's chair at Reims being vacant, present the Peers and Princes of France.”

At the base are portraits of Louis Cardinal de Bourbon and of Claude Cardinal de Givri, Evesque et Duc de Langre, Per de France Qui a donné les vitres de cestes Chapelle—*i.e.*, “Claude, Cardinal de Givry, Bishop and Duke of Langres, Peer of France, who gave the windows of this chapel.”

At the base of each of the other seven windows on the north and south sides are four beautifully clear portraits. The second window, which is the finest in the chapel, has the Kiss of Judas; Blanche of Castille entrusting the education of her son St Louis to the authorities, spiritual and temporal; and portraits of Suzanne de Bourbon, Charles duc de Bourbon, Claire de Gonzague, and Gilbert de Bourbon.

In the third window is Christ before Pilate; the

transfer of the Relics to the Sainte Chapelle in Paris; portraits of Gabrielle de la Tour, Louis de Bourbon, Marie de Berry, and Jean duc de Bourbon.

In the fourth window is the Scourging of Jesus; St Louis receiving a whipping as discipline, eating the remnants of the food of the poor, and washing their feet; portraits of Anne Comtesse de Forest, Louis de Bourbon, Isabeau de Valois, and Pierre de Bourbon.

There are only two portraits in each of the three windows at the east. In the north-east window is Christ carrying the Cross; St Louis vowing the Crusade; portraits of Louis duc de Bourbon and Marie de Hainault. And the inscription *Cy apres est la genealogie de la maison de Bourbon et de Montpensier.*

In the central east window there is no scene of the life of St Louis. In the tracery is the Creation, in the centre the Crucifixion, at the base St Louis and Queen Marguerite.

In the south-east window is the Resurrection; the embarkation at Aigues Mortes; portraits of Robert de France, Comte de Clermont, and of Beatrix de Bourgogne, and the inscription *Cy apres est la genealogie de la maison de Vendosme et de Laroche sur Hon.*

The noble dames on the north side have homely faces very much alike. Those on the east and south are better looking, with more distinctive character; but the scenes of the life of St Louis on the south are less vivid than the others.

In the first window on the south is Jesus appear-

ing to Mary Magdalene; the capture of Damietta; portraits of Jacques de Bourbon, Jeanne de Saint Pol, Jean de Bourbon, and Catherine Comtesse de Vendosme.

In the second window on the south is Christ at Emmaus; the battle of Massourah: portraits of Louis de Bourbon and his wife Jeanne de Laval, Jean II. de Bourbon, Isabeau de Bourbon.

In the third window on the south is the Ascension; the return of St Louis from the Crusade; portraits of Louis de Bourbon, Louise de Bourbon, Louis de Bourbon the first Duke of Montpensier, and his wife Jacqueline de Longwy.

In the last window on the south is the descent of the Holy Ghost; the death of St Louis before Tunis; portraits of François de Bourbon, Renée d'Anjou, Henri de Bourbon, and Catherine, Duchesse de Joyeuse.

At the west end is a round window with Charlemagne between St John and St James.

CHAPTER XXIV.

ANGERS.

FROM Chinon through Port Boulet to Angers is fifty-five miles. The cathedral of St Maurice at Angers is a spacious cruciform basilica, with no aisles but very large wide transepts.

Unhappily the view of the Choir is cut off by a huge unwieldy altar, fifty-six feet high, of the eighteenth century, which is entirely out of harmony with a Romanesque church. It was erected in 1757, and under the second Empire it was proposed to remove it to the Panthéon in Paris, but unluckily this was not done, and it still disfigures the church and obstructs the view of the glass. The Nave of St Maurice is an instance of the stupid ignorance of the Philistine Chapters in the middle of the eighteenth century, who destroyed ancient glass and replaced it with white glass to let in light, as was done with such fatal effect at Reims and in Notre Dame. But fortunately in St Maurice enough remains to give a most satisfactory impression of old glass in every part of the church; for there are ten windows in the nave,

five in each transept, and sixteen in the choir which contain ancient glass, making in all thirty-six old windows.

The nave of Angers Cathedral is justly celebrated for its splendid glass of the twelfth century, which ranks with that of Chartres, Le Mans, Reims, St Denis, Châlons, Vendôme, and Poitiers.

The first window on the north side of the nave is mostly filled with white glass of 1745, but in this an oblong panel is set which has a border of old grisaille framing a picture of the Virgin and Child of the end of the twelfth century. This picture was removed from the choir in 1832.

The second window has a very broad border of the twelfth century, but the rest is filled with white glass of 1745.

The third is a glorious window of the twelfth century containing the history of St Catherine in six clear scenes, with a beautiful background, of the light translucent celestial blue peculiar to the twelfth century, and a very broad border rendered brilliant by the amount of interlaced white.

The first medallion is inscribed *Sapientes adæq* (depu reversed) = *sapientes depugnat*, "She confounds the wise"; in it St Catherine disputes with the doctors in the presence of the Emperor Maxentius.

In the right half of the second medallion Maxentius condemns St Catherine; in the left half the hand of God points to St Catherine, and fire from heaven destroys the razored wheel and overthrows the executioners.

In the third Christ visits St Catherine in prison.

In the fourth St Catherine is scourged by two men in the presence of Maxentius. In the left half of the fifth Catherine is seated with hands bound before two executioners with swords.

In the right half **C**aterina is beheaded. In the sixth angels bury her body, and one holds up her head.

The fourth window, also of the twelfth century, contains the Death and Burial of the Virgin. In the first medallion is her death in the presence of the Apostles. In the second is the funeral in which the body is carried by the Apostles, and the scene is extended into the border by two half medallions. The third represents the Apostles miraculously transported on Clouds to the dying Virgin. This should be placed first. In the fourth (also misplaced) Jesus blesses His Mother's corpse. In the fifth is the Assumption of the Virgin between two Apostles and two Angels: probably this is the earliest known picture of the Assumption; it is, however, twice represented in the thirteenth-century windows at Chartres. Unluckily much of the picture is hidden by an upright stanchion. In the sixth the Crowned Virgin is enthroned beside her Son. Each of the medallions in these windows is bordered by a simple band of ruby between two rows of white pearls, like the Rivenhall medallions (p. 23).

The fifth window in the north side of the nave (also of twelfth century) has a richly coloured broad border with much interlaced white. It has very brilliant pictures of the legend of St Vincent. In the left half of the first medallion the Emperor

Dacian has the body of St Vincent thrown into the sea; on the right a raven protects the corpse from wild beasts. At the base are two archers, probably because the window was given by the archers to their patron St Vincent. In the second medallion Christ receives the soul of St Vincent. In the third two angels visit St Vincent in prison. In the fourth St Vincent is on a grill before the Emperor, while two men stir the flames. The third and fourth are connected by two half medallions extending into the border, in which are two men watching the torture. In the fifth St Vincent is bound to a frame between four executioners with hooks which resemble scourges. In the sixth the Emperor **Dacianus** condemns St Vincent. The medallions should be rearranged so as to give a consecutive story. These three beautiful windows are among the best of the twelfth century.

The last window on the north side of the nave, next to the north transept, contains a pattern of poor modern glass of 1833.

On the south side of the nave the seventh window, next to the south transept, contains modern glass, like that in the sixth window opposite to it. The eighth window is inserted from the Château du Verger in place of the twelfth-century window which the senseless Chapter destroyed in 1765. It is a Renaissance window of the sixteenth century, but was restored in 1818. The uppermost scene is the Crucifixion, beneath which is a view of Rome with the dome of St Peter's. Below this is the Castle of St Angelo

with St Michael and St Gregory the Pope. At the base are patron saints and the family of Pierre de Rohan, the owner of the Château du Verger (who is depicted as singing in the wonderful tapestry picture in the Museum at the Evêché, which came from the Château du Verger).

The ninth window has most of the twelfth-century border, and several pictures of the twelfth century filled up with thirteenth-century glass from the Choir, so that, though the glass is very beautiful, it is impossible to decipher the pictures.

The tenth window also has a twelfth-century border, and is filled with equally beautiful glass of the twelfth and thirteenth centuries; but it contains such a mixture that it cannot be deciphered. The eleventh window has a border of the twelfth century, but the rest is filled with white glass.

The last window on the south-west of the nave of Angers has a fine full-length Renaissance figure in the centre of the leader of the Theban legion, ST MAVRITIVS, in armour holding a lance. In the border round the figure are several small heads.

The twelfth-century medallions of the nave are interspaced with a conventional floral ornament unlike the usual plaid diaper of French windows of the thirteenth century; and their superiority to the pictures of the thirteenth century in clearness of drawing and design becomes manifest when the twelfth-century medallions of the nave are compared with the thirteenth-century medallions in the Choir.

In the west wall of the north transept are two

fine windows with the great canopies of the fifteenth century. At the base of the first are St Remi and Ste Madeleine; above them are St Christopher in the ford, and St Eustache gazing upwards but also standing on water, where his two children are being carried off, one by a bear.

In the second window of the north transept are St Gatien and St Nicolas, and above them St Sebastian and St Quentin, a quaint figure in the attitude of a clown.

On the opposite wall of the north transept are two rather more elaborate windows with large canopies of late fifteenth century. The first of these nearest to the Rose has at the top a Crucifixion of 1499. Below this are two Renaissance pictures; the central one is rather confused, but it has on the right St John and a portrait of Jean Michel, Bishop of Angers, who died in 1447 and is buried below. In the lowest picture St Paul presents the kneeling Bishop Jean de Resly (who died in 1499) to the Mater Dolorosa in whose lap is the dead Christ. At the base is a shield with the arms of Resly. In the last of these windows in the north transept, in the lower part are St René, Bishop of Angers, and St Seréné in the scarlet robe of a Cardinal; above are **St Maùricc** in armour with a lance, and **St Maùrilhs**, Bishop of Angers; at the base are two figures supporting the arms of Jean Michel.

The north Rose has a Last Judgment of the fifteenth century, with Christ the Judge in the centre, and below Him three white pictures of ris-

ing dead; there is an outer circle of medallions depicting the works of the months. This rose has a very pleasing flower-like effect, partly owing to the large proportion of white.

In the south transept the first window on the east wall has a pattern of inserted glass dated 1780. The second has ten oval medallions of early fourteenth-century glass, with a border of the same period on each side of the window.

The great Rose of the south transept is thirty-three feet in diameter. The glass belongs to the fifteenth century. In the centre is the Eternal Father in majesty. In the upper half-circle of medallions are the signs of the Zodiac; in the lower half are twelve Elders crowned, each holding a bottle and a lute. In the outer circle of medallions are angels. The whole rose is very bright and harmonious in colour; between each of the spokes is a charming conventional flower-like ornament, except in the lowest central division where there is a crowned Virgin.

The window to the west of the south Rose has ten oval medallions of earliest fourteenth century, of fine blue colour, but so mixed as to be difficult to decipher.

The last window in the south transept of Angers Cathedral, nearest to the nave, has a coloured pattern of old glass similar to that in the window opposite to it.

In the choir of Angers are sixteen windows, of which fourteen contain glass of the thirteenth century and two of the sixteenth. All the medallions

are bordered with a band of ruby between white pearls, but the Jesse window has vesicas of simple white.

The first window on the north side of the choir is remarkably beautiful, with blue predominating; it consists of seven medallions with the life of St Peter.

In the first medallion is St Peter, with Nero and Simon Magus and some demons.

In the second St Peter is thrown into prison by Herod Agrippa.

In the third an Angel rescues St Peter from prison.

In the fourth Jesus calls Peter.

In the fifth St Peter is before Nero.

In the sixth St Peter is crucified head downwards.

In the seventh is an Angel.

In the second window of the choir red predominates; the second medallion from the base has been replaced with white glass. This beautiful window contains the legend of **St Eloi**.

In the third window on the north, where the apse begins, is a huge figure of St Christopher of the sixteenth century from the Château du Verger. Below this are four busts of St Peter, St Andrew, and two other Apostles from the same place. The fourth window contains the martyrdom of St Laurence.

In the fifth is a fine Jesse tree of the thirteenth century, of which the border at the sides is formed of prophets, including Moses, Aaron, and Balaam.

The sixth and seventh windows are composed of half medallions containing the life of St Julian, the Bishop of Le Mans. At the base of the seventh window is the kneeling donor, Bishop Guillaume de Beaumont (who died in 1240), and a shield of his arms.

The eighth and ninth windows of the choir are in the centre of the East end. They contain the Life of Jesus Christ, without any border. All these eight windows of the thirteenth century are most beautiful, although not easy to decipher.

The tenth and eleventh windows, south of the east, contain the life of St Martin, but they have a very new appearance, having been renewed almost out of existence in 1857. These windows have no border, and have probably been inserted from elsewhere.

The twelfth and thirteenth likewise have no border, and also contain the life of St Martin. In each of these windows is one circular medallion among diamonds and hexagons, showing that they are each made up from more than one window.

The fourteenth is a window of the latter half of the sixteenth century from the Château du Verger. It has in the upper half a large figure of St Peter; below this are busts of St John the Evangelist, St James the Less, St Thomas, and St James. At the base is a monk with a lantern and staff, and St Mathias with a Bishop's mitre.

The fifteenth and sixteenth windows have the spaces between the medallions filled with floriation instead of the monotonous plaid diaper of the rest.

The fifteenth window contains some ancient glass of beautiful colour, but there is also much new glass which does not harmonise well with the old. The subject is the story of St Thomas of Cantorbéry. The fourth, fifth, and sixth medallions from the base are particularly fine. In the fifth Becket is disputing with Henry the Second. In the sixth he lies dead.

In the sixteenth window is the life of St John the Baptist, with much new glass in the upper half. Like all the other thirteenth-century windows in the choir of Angers Cathedral, it is much more difficult to decipher than the twelfth-century windows on the north side of the nave.

All round the Cathedral are ancient tapestries. A set of sixty-three sections with scenes from the Revelations was given by King René; one section when sent to the Exhibition at Ghent was insured for £8000. In the Evêché, now turned into a Museum, are some of the finest tapestries, and all are stored there in the winter in a magnificent building of the twelfth century in perfect repair. The tapestries in the Cathedral are hung too high to be readily examined, but those in the Evêché are beautifully placed where they can be thoroughly inspected at close quarters.

In the ancient church of St Serge at Angers there are a few small windows in the choir containing grisaille, which is assigned to the twelfth century; and in the clerestory of the nave are six windows, three on each side, filled with single figures under tall canopies of the fifteenth century.

CHAPTER XXV.

POITIERS.

NINETY miles from Angers is Poitiers. The cathedral of St Peter is glazed in a very unusual way; the lower walls are solid, but in the upper part of the walls is a single line of windows all round the Cathedral. There are nineteen medallion windows, of which sixteen are in pairs. In the nave is one pair on each side in pointed lancets; all the rest are in round-arched Romanesque windows. In each transept is one pair on the west wall and a second pair on the terminal north and south walls, without any roses. In the choir there is a pair on each side, and three windows in the east wall, which is straight without any apse shape, as at Laon and Moulins. Besides these medallion windows, there are two old grisaille windows in the nave, and in a window on the south side of the choir have been inserted four fifteenth-century figures of St Andrew with a cross of gold, St Antony with a crutch, St John the Evangelist without a beard, and St John the Baptist with a flag.

From twelve of the windows the thirteenth-century medallions at the base have been removed, and the space has been filled with very trying white glass, which makes the windows look as if they had holes in them. It is much to be desired that the Beaux-Arts should replace this terrible white glass with some simple old coloured glass. Surely if they cannot do anything else, they might find some ancient white glass with plenty of greenish tint in it. In all the medallion windows at Poitiers the story begins at the top.

The two medallion windows on the north side of the nave contain the story of Joshua, whose antagonists are clad in the costume of mediæval knights with chain-mail. The first of these two windows has scenes from Joshua, chapters x. and xi.

At the top in the centre is King Adonizedek on the wall of Jerusalem; in the next row are Adonizedek with a golden crown and three other crowned Kings, with Knights charging on each side. In the third row is a prisoner with bound hands, a fight round Adonizedek, and a town on fire. In a fourth row a King is hanged, and an executioner drives a struggling man to the gibbet, and Joshua offers sacrifice. In the fifth row Jabin, King of Hazor, leads a host of Knights, and there is a single combat, and Joshua addresses the people. In the lowest row are the Gibeonites before Joshua, and the capture of Hazor. In the eighteenth half medallion appears the red orb of the sun and a crescent moon, apparently referring to Joshua's command: "Sun, stand thou still upon Gibeon; and

thou, Moon, in the valley of Ajalon." This window is of a fine bright colour of the beginning of the thirteenth century resembling the colour of the twelfth.

The second window of Joshua in the north side of the nave at Poitiers is hard to understand; in the lowest central medallion is the name *Abraam*, and the medallion has evidently strayed from another window, probably the window of Lot. In the third central medallion from the top is a sceptre tipped with *fleur-de-lis*.

The subject of the first window on the west wall of the north transept is unknown. The second in the north transept contains the legend of St Blaise, but it is not easy to decipher. In the sixth medallion is St Blaise tied to a frame and combed with an iron rake by an executioner in a yellow robe. In the end wall of the north transept are two windows with the history of Joseph. The first contains the story of Joseph in Egypt; at the top are seven sheaves bowing to the eighth, and the sun, moon, and stars. In the second row is Joseph's dream; in the third row Joseph relates his dream to his brothers and his father; in the fourth row Jacob sends Joseph to seek his brothers; in the fifth row Joseph is stripped and put into the well. In the sixth row two Midianites bargain with one brother while the other brothers look on. In the lowest row the Midianite pays, and Joseph bids farewell to his brothers, and goes off with the Midianites.

The second window in the north transept wall

represents Joseph's life in Egypt ; at the top Joseph is sold by merchants to Potiphar ; in the next three compartments are Joseph and Potiphar's wife, who complains to Potiphar, and Joseph is sent to prison. In the next four compartments the chief butler's dream is told to Joseph ; the chief baker is hanged ; and Pharaoh sees two sheaves, each of seven ears, and seven lean kine and seven fat kine coming from the Nile. In the next three compartments Pharaoh consults three greybeards, and then meets Joseph, who examines the harvest. In the next four Joseph visits Egypt and sells corn. In the next three Joseph's brethren come on camels, and meet Joseph and his wife Asenath, and then depart on camels with presents. In the lowest compartments Joseph receives Benjamin and two brothers, and reveals himself, and despatches two camels with presents to Jacob.

One of the two windows on the north side of the choir contains the story of Lot. At the top are three angels talking to Lot and his wife. In the second row the Angel and Lot are attacked by the people of Sodom on the left, and on the right is Lot's wife as a pillar and the fall of Sodom. The next two are not obvious. In the fourth row on the left Lot receives wine from his daughters, and on the right he embraces one daughter while the other looks on. In the two lowest medallions Abraham receives Sarah by order of Abimelech, and the crowned Abimelech gives a command to his servant.

The subject of the other window on the north

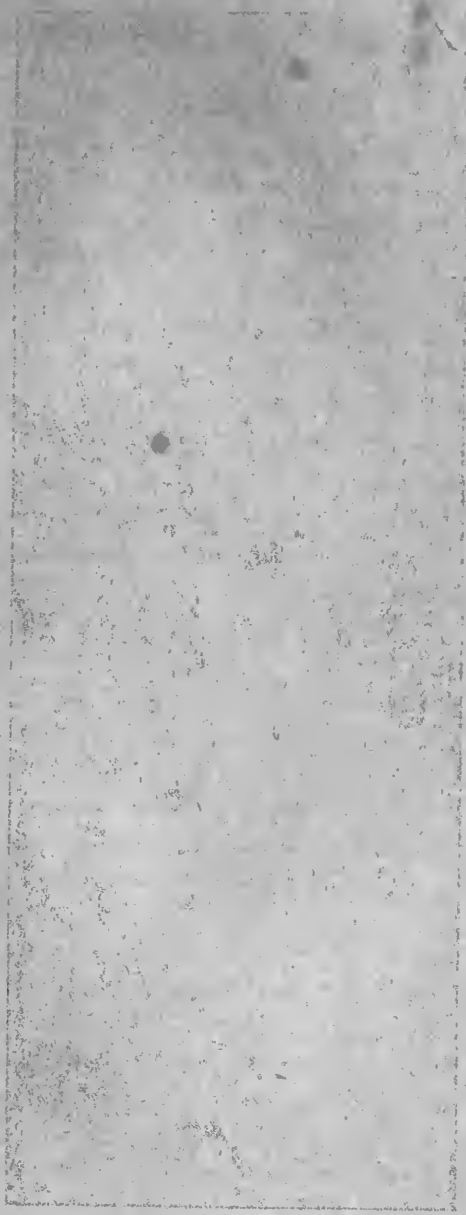
side of the choir is Abraham. At the top on the left Sarah is in bed and little Isaac is being washed; on the right Abraham expels Hagar and Ishmael. In the second row on the left is Abraham with knife and torch and Isaac on an ass; on the right is Abraham and an Angel and Isaac ready for sacrifice. Below this the border is cut by a great circle divided into four quadrants. In the first quadrant the aged Abraham in bed makes his servant swear to find a wife for Isaac, and in the second quadrant the servant departs on an ass; in the third quadrant Rebekah gives water to the servant's ass, and in the fourth the servant is outside Laban's town. In the lowest medallion on the left Rebekah leads the servant into her father's house; on the right the servant offers presents to Laban and Bethuel at table, and Rebekah looks on.

The three transitional windows in the straight wall at the east of Poitiers Cathedral are of the end of the twelfth century, and they have the lovely blue colour which is characteristic of that century.

The one on the north to the left of the central East window has undergone a great deal of alteration as well as repair since it was described by Auber in 1848 as a window of St Fabien. It contains seven medallions with half medallions on each side. The centre medallions are bordered by a mosaic of small pieces of coloured glass, but the half medallions have a simple band of red between white pearls. In the centre at the top is a fine

picture of a Byzantine-looking Emperor Decius with a drawn sword seated in judgment; at the two sides are soldiers rushing towards him. In the second centre a Saint with hands bound is before the Emperor. In the third row, on the left, is the inscription *Æcius Cæsar Impera*. In the fourth and fifth centres are new medallions inscribed *Laurentius*. In the sixth medallion is the death of a Saint. The lowest medallion is new. The background of the medallions is blue, but the spaces between the medallions are filled with green enclosing small quatrefoils. This window is said to have been given by Maurice de Blason, who became Bishop of Poitiers in 1198. The border is narrower than the usual border of the twelfth century.

The great central East window of Poitiers is 26 feet high and 10 feet wide. It disputes with Notre Dame de la belle Verrière at Chartres the glory of being the finest window extant. The great proportion of white seems to bring out into prominence the lovely sky-blue of the ground and the strong ruby colour in the pictures. The blue is of an unrivalled soft tint, translucent yet with much depth of colour like polished agate. The other colours, besides the prevailing blue and ruby and white, are olive green of two shades, pot-metal yellow and a brownish purple, and a lighter shade of manganese. Lovers of colour would give the palm to the Poitiers window. Unfortunately the near view of this lovely window from the nave is obstructed by a canopy suspended too high in the





POITIERS CATHEDRAL.

EAST WINDOW, OF MARVELLOUS COLOUR.
END OF XIITH CENTURY.

By permission of M. Jules Robuchen.

choir. This ought to be lowered to leave the window clear.

At the top of the window is the Ascended Lord in a long sharply-pointed vesica like the one at Vendôme; the ground is blue, but the inside is edged with very bright ruby (this scene is illustrated in Day's 'Windows,' 1st ed., p. 37); on each side is an angel in a very constrained attitude. Below this are ten Apostles gazing upwards in two panels, one on each side of the top of the cross. The Apostles bear a remarkable resemblance to the Apostles in the Ascension window at Le Mans. In the centre is the Crucifixion on a flat ruby cross with a Byzantine-looking Christ, and inscribed above is *Jesus Nazarens*. In the panel on the left is the Virgin and the soldier with the spear. In the right-hand panel is St John and the soldier with the sponge on hyssop. Below this is a quatrefoil with a square centre, and two small panels, one on each side of the top lobe. In these two panels and the top lobe between them is a single picture of an Angel on the left with a small cross in his hand pointing out the Holy Sepulchre in the centre (under an architectural canopy from which a lamp is suspended) to three weary Women on the right, who have travelled, staff in hand, with spices to embalm the body of Jesus. In the square centre St Peter is being crucified head downwards; two men on ladders are nailing his feet and two below are nailing his hands. The two side lobes form one picture. On the left, Nero crowned and inscribed *Nero Imperat*, with a blue demon at his ear, is

pointing energetically to an executioner on the right, who is whirling a sword to behead **S. Paulus** who is kneeling blindfolded with hands outstretched. In the lowest lobe kneel the founders of the Cathedral, Henry II. of England and his wife Eleanor of Aquitaine, and between them is a figure in white with cross on breast having upraised hands. There is a long inscription at the sides of the lowest lobe, of which the word **Blas** is considered to mean the donor, Maurice de Blason, who became Bishop of Poitiers in 1198. The broad and beautiful border is cut at the top by the vesica-shaped aureole, and at the bottom by the lowest lobe.

The resemblance of the Apostles to those at Le Mans is one of the many arguments which support the view so ably maintained by Emil Mâle, in vol. ii. of 'L'Histoire de l'Art,' that all the glass of the twelfth century in the west of France is from a common source; so that the twelfth-century windows of Vendôme, Angers, Poitiers, Le Mans, and Chartres, as well as the Jesse tree at York, were all made by artists of the School of St Denis. The same theory was enunciated long before, in 1881, by Westlake in vol. i. p. 33 of his 'History of Design in Painted Glass.'

The third window on the east wall, to the right of the central East window, is said to contain the history of St Peter, and the word **Petrus** occurs in many places, but it does not always seem to be in its original place. The medallions contain pictures which are clear and vigorous but not easy to understand. The colour is beautifully bright, like the

colour of the twelfth-century windows at Angers. The central medallion contains a woman on a bed, and it is inscribed **Tabita. S. Petrus.** The medallion above this is inscribed **Pabls. Johannes.** There is a broad plaid border of alternate discs and diamonds. Each medallion is bordered with a green band between two lines of white pearls. The whole ground is a lovely blue with quatrefoils but no plaid diaper.

The first window on the south side of the choir contains the Childhood of Jesus. At the top **Herodes** orders the massacre of the Innocents. Below this are armed men seizing the Innocents. Below this in two half pictures an angel warns Joseph, and Mary gives to him the Child Jesus. Below this Mary presents the Child to the High Priest. The next medallion is confused. Below it is Jesus with the Doctors in the Temple.

In the second window on the south side of the choir is the Passion of Jesus Christ in very dark pictures. At the top Jesus is seized in the Garden. The second picture is the Entry into Jerusalem. In the third, the priests debate in the house of Caiaphas, who has a green demon. In the fourth, Jesus washes the Apostles' feet. The fifth is confused; and in the last is the Scourging of Jesus.

In the end wall of the south transept are a pair of early thirteenth-century windows, of which the lower part is obscured by the intrusive and glaringly incongruous frame of a picture, apparently of the seventeenth century. The Beaux-Arts would do

well to remove this obstruction and put the picture in some more suitable place. The first of these two windows contains the story of Job, but the medallions are difficult to decipher; in the tenth medallion is inscribed **Job** and at the end is **az**, which are the last two letters of the word **ELIPHAZ**.

The window to the right on the end wall of the south transept of Poitiers Cathedral contains the story of the Prodigal Son. In the first row at the top the Prodigal receives money from his father, while the elder brother looks on; at each side are asses laden with treasures. In the second row on the left the Prodigal departs, and in the centre he appears in scant attire before a woman; to the right is a confused scene of debauchery. In the third row the Prodigal hires himself to a man, and guards pigs, and is seated reflecting. In the fourth row on the left is the lonely Prodigal, but in a misplaced central scene he is with a richly-clad harlot, and on the right he is at his father's door. In the fifth row the Prodigal, in a yellow robe, is introduced to a feast where he sits with his father and guests; on the right is a servant carrying food. In the centre of the sixth row the father tries to reconcile his two sons. The three lowest medallions seem misplaced and are not easy to understand.

In the west wall of the south transept are a pair of windows with unknown legends.

In the south wall of the nave the first window has a good deal of the deep sapphire blue of the thirteenth century, which contrasts with the oppo-

site window on the north wall, of the very beginning of the thirteenth century, in which the lighter and more transparent blue of the twelfth century still appears. The window contains the story of Moses. At the top Miriam shows her leprous hand to Moses, while Aaron gesticulates with surprise and fear. In the second medallion God appears to Moses. In the third is the Ark of the Covenant. In the fourth are Moses and Caleb. In the fifth (which ought to be placed after the sixth) are the Israelites and the Serpents. In the sixth Moses in distress sees the Hand of God. In the seventh Moses orders Korah to take a censer. In the eighth Moses separates Aaron and Korah and gives a censer to each.

The second window contains the story of Balaam, but the medallions are not in their proper order. The third and the last three belong to the history of Moses. At the top are Balak and Balaam and the princes and a demon. In the second medallion are Balaam and a servant before an empty throne, with the word **Balaam** inscribed backwards. In the third is Moses' Brazen Serpent. In the fourth (which should come first) Balaam receives the messengers of Balak. In the next two are more messengers. In the seventh Balaam rides on an Ass with a Knight and two servants (inscribed **Balaam**). In the eighth God places a mitre on the head of Aaron, who holds the rod that budded. In the ninth Moses bids farewell to Jethro. In the tenth God commands the kneeling Moses to take Aaron as his helper.

The cathedral of Poitiers contains specimen stone windows from which it is remarkably easy to trace four stages in the development of window tracery: first, the Romanesque round arch; secondly, the single pointed lancet; thirdly, the simple arch enclosing two lights, with a tympanum above pierced with a single plain circle; and fourthly, the arch enclosing three or more lights, with the tympanum pierced with foiled and cusped circles of the later geometrical style.

Poitiers abounds in Romanesque buildings. Among these are St Hilaire with five aisles and a raised chancel, and Notre Dame la Grande, which is all polychrome inside; also St Porchaire and Montierneuf. But the only church of interest to the glass-hunter is St Radegonde, where there is some genuine old glass of good colour belonging to the beginning of the fourteenth century in four windows, two on each side on entering from the west. The first window to the left contains the legend of St Blaise, but it is not easy to decipher. Next to this is a brilliant Rose with the Last Judgment. Below this was a Life of Christ, but this has disappeared and been replaced by medallions mostly of new glass. Below the rose are the arms of Poitou, golden towers on red, and the old arms of France, azure with *fleurs-de-lis sans nombre*. Opposite to this on the south side is a small rose with the later shield of France, with only three *fleurs-de-lis* to signify the Trinity. Beneath this rose is a jumble of bits of old glass, below which are ancient medallions inserted in

staring white glass, dated 1768. The base is filled up with four panels of ancient glass very hard to decipher. To the right of this on the south side is a window with vesica-shaped medallions containing the legend of St Radegonde. These medallions also are difficult to decipher.

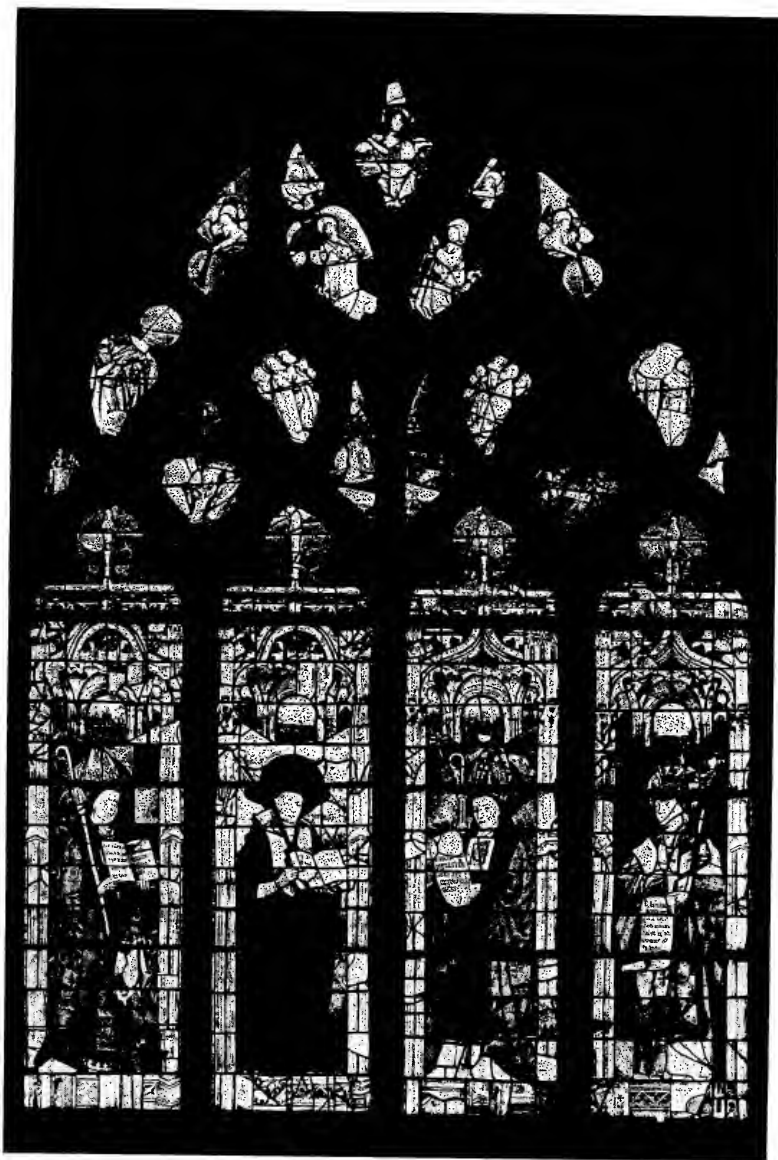
CHAPTER XXVI.

BOURGES.

ABOUT ninety miles from Poitiers is Bourges, where the cathedral of St Etienne is second only to the cathedral of Chartres, for it contains ninety ancient windows. Structurally it may even claim superiority as being unencumbered by non-structural ornament, and therefore in spite of its enormous space it is much easier to see it as a whole. It has no transepts; but practically the transepts have been extended all round the building, for it has five aisles, and consequently there are a double line of arches, the inner row being higher than the outer one. Hence there are three ranges of windows all round the Cathedral, the lowest range in the outer aisles of the nave and in the ambulatory of the choir, the second range in an intermediate lower clerestory above the arches of the outer aisles, and the third range in the upper clerestory above the arches of the nave and choir.

In the lowest range in the choir are twenty-two medallion windows of the thirteenth century.

In the first window on the north is the story



BOURGES CATHEDRAL.

CHAPELLE DE BEUCAIRE.—SS. GREGORY, AUGUSTINE, JEROME, AMBROSE.
SECOND HALF OF XVTH CENTURY.



of Dives and Lazarus. The base shows the Masons at work as donors of the window. In the first row is the rich man and his servants: the rich man's house being built: God telling the rich man, "*Hac Nocte Anima Tua Tollebitur a Te*" ("in this night shall thy soul be taken from thee"). In the second row is: the rich man's wife: the servant giving water to the rich man to wash: the servant cooking. In the third row are: servants carrying food: the rich man feasting with his wife: the dogs licking the sores of Lazarus at the door. In the fourth row: the rich man dying with his wife at his bedside: the devil's claw seizing the soul of the dead rich man: an Angel receiving the soul of the dying Lazarus. In the fifth row the rich man in hell with the devil: the rich man tormented by demons: Angels carrying off the soul of Lazarus. In the top row are two Angels and Abraham between them receiving the soul of Lazarus: above Abraham is the Hand of God.

Next to this broad window is a chapel with three narrow lancets; in the first is the legend of Ste Marie l'Egyptienne; the lower part is modern. In the next is the legend of St Nicolas in five circular medallions, of which the two lowest are modern. In the lower half of the central circle three young men are murdered by an innkeeper, and resuscitated from the salting-tub by St Nicolas; in the upper half is a despairing father and three sleeping daughters, whose dowry St Nicolas casts in through a window. In the circle above this,

in the lower half, Constantine condemns two officers on a false accusation; in the upper half St Nicolas appears in a dream to Constantine and to his chief Minister just before their execution. In the lower half of the top circle Constantine releases the officers with rich presents for St Nicolas. In the uppermost half is the boy fallen out of the ship with the golden cup in the presence of his Father and Mother, and St Nicolas rescues the boy, and the parents make an offering of the gold cup.

In the third window in this chapel is the story of Mary of Bethany, who is here supposed (as in the 'Golden Legend') to be identical with Mary Magdalene. The three lowest rows are new. In the fourth row Jesus is at the feast in Simon's house in the centre, and on each side is Mary Magdalene prostrated at his feet, wiping them with her hair on the left, and holding the alabaster box on the right. In the next two rows are Martha and Mary and Jesus. In the seventh row is the illness and death of Lazarus, and a messenger bearing the tidings to Christ. In the eighth row is the entombment of Lazarus. In the ninth row Christ comes to the house of mourning, and at the top is the raising of Lazarus.

In the second large window the remains of St Stephen are discovered by Lucian and taken to Rome.

The third large window contains the story of the Good Samaritan. Unlike the others, it begins at the top, where the traveller starts from Jerusalem. In the second central medallion he is attacked

by robbers, who strip him in the third and leave him half dead in the fourth, where he is seen by a priest and a Levite. In the lowest central medallion the good Samaritan in the upper half conducts the traveller on his own beast to an Inn in the lower half. At the sides are half medallions with the story of the Fall of Man. In the first and second are four scenes of the Creation. In the third (left) Adam and the innocent *white* Eve are in the Garden of Eden, being warned by God. In the fourth (right) a *dingy-coloured* Eve is tempted by the Serpent and rebuked by God, who gives to Adam and Eve authority over the beasts. In the fifth and sixth upper halves Adam and Eve are expelled, and the Angel guards the door of Paradise. In the lower halves of the fifth and sixth are a horned Moses and the burning bush, and Moses breaking the tables of the law. In the quarter medallions the people bring jewels to Aaron and the golden calf is set up. At the base Jesus is scourged and crucified.

In the second chapel are three narrow lancets with St Denis, S.S. Peter and Paul, and St Martin.

In the fourth large window is the story of the Prodigal Son, given by the Tanners, who are working and selling at the base. The lower large medallion has a centre surrounded by four quadrants. In the first quadrant at the foot the father remonstrates with his sons; on the left the father gives the younger son his portion; in the centre the elder son is ploughing with two oxen;

on the right the Prodigal feasts with a harlot, who turns him out of doors when he is ruined. At the foot of the second large medallion the Prodigal is gambling in a tavern. On the left a rich woman drives the begging Prodigal from the door; in the centre the Prodigal hires himself, and on the right he guards sheep and goats (instead of pigs); at the top of the medallion the father welcomes the Prodigal and the servants bring him a robe. In the three scenes above this the fatted calf is killed, the Prodigal feasts with his father, and the elder son returns. At the summit the father reconciles the two sons. In the field are eight small medallions with crowned kings.

The fifth large window contains *La Nouvelle Alliance*, the new alliance of the Gentiles with the Church, so elaborately discussed in the stately folio of the Jesuit Fathers Cahier and Martin. At the base the Butchers who gave the window are killing and selling. In the centre of the lower great circle is Christ carrying the Cross; in the two lower quarters is the sacrifice of Isaac, who carries wood shaped into the form of a cross, like the wood upon which he is bound in the half medallion above the Crucifixion in the east window at Canterbury. In the upper left quarter is Elijah and the widow of Zarephath, who also carries wood shaped into the form of a cross; on the right is the Paschal Lamb and the blood placed on the lintel. In a circle in the centre of the window is the Crucifixion, between the crowned Church Triumphant on the left with a chalice, and the droop-

ing Synagogue on the right blindfolded, with falling crown and broken sceptre. On the left of the circle is Moses striking the rock, and on the right is Moses holding the tables and pointing to a square lump of yellow with dog's head above and tail below, which is described as the brazen Serpent; but it looks more like as if he were remonstrating about the golden calf. In the centre of the upper large circle is Christ rising from the tomb between one Angel with a censer and another with a torch. In the lower quarter on the left is King David and a Pelican, and on the right are the Lions of Judah; in the upper left is Elisha raising the Shunammite woman's son, and on the right Jonah issuing from the whale's mouth. In the circle at the top is Jacob with crossed hands blessing Manasseh and Ephraim. This is inscribed with the mysterious words *Joseph Filiev Saac*, which apparently is a mutilated inscription which once ended with the word Isaac. Clément gives the last three letters wrongly as ACC. This Nouvelle Alliance window should be compared with the east window of the Lady Chapel of Le Mans, described on page 110.

The Lady Chapel has three windows of Renaissance glass of the end of the sixteenth century, which is said to have come from the Sainte Chapelle of Bourges, which was destroyed in the eighteenth century. In the window on the left is the Presentation of the Virgin at the top, the adoration of the Magi in the centre, and in the lower part are Joachim and Anne reading the Scriptures. In the central window is the Assump-

tion of the Virgin, with a good deal of new glass; below this are two old panels, and the lower half of the window is filled with dreadful modern blue glass, so that unfortunately the eye of the beholder walking up the centre of the Cathedral rests on some of the worst glass in the building. In the right-hand window of the Lady Chapel is the Annunciation above, and the Magi in the centre, and the Flight into Egypt below, with lovely heads of the Virgin and Child and Joseph. At the bases of these windows are the tops of early fifteenth-century canopies.

South of the Lady Chapel is the sixth large window, containing a Last Judgment of splendid colour; but the medallions are very dark. At the top is the Holy Dove descending on crowned men. In the upper half is Christ the Judge surrounded by adoring worshippers. In the second large quatrefoil, in the upper part is Michael weighing souls before a demon; in the centre the good are taken to Abraham on the left, and the wicked are taken by demons to Hell on the right, and below are two Angels with trumpets. In the two half medallions at the sides are two more angels with trumpets and the dead rising from their graves. At the base on the left is the death of a good man, and on the right is the evil end of a hardened sinner.

The seventh large window of the Passion is the gift of the Furriers, who sell furs in the two medallions at the base. In the next two is the Entry into Jerusalem, with Spectators in a tree and on

a tower. In the next two is the Last Supper and Jesus washing the Apostles' feet. In the next two are the Kiss of Judas, and a very unusual scene of the Crucifixion, where Jesus stands bound amid the crowd below the Cross, to which a ladder is raised, while two men stand on the arms of the Cross nailing the inscription. The ninth and tenth are reversed, and so are the eleventh and twelfth. In the ninth is an elaborate picture of the Descent from the Cross with two ladders. In the tenth is the Crucifixion. In the eleventh is the Resurrection from a finely wrought tomb. In the twelfth is Christ visiting the Spirits in prison. Up the centre of the window are little medallions, and at the sides are small half medallions.

The first chapel on the south has three windows of **St Laurentius**, with new glass at the base, and St Stephen with two-thirds new, and St Vincent with new glass at the base.

The eighth large window, of which the subject is the Apocalypse, has fine archaic faces. The window contains three groups of pictures. At the base are pictures of preaching and baptism; in the central lower picture is Christ between seven candles, with a sword in His mouth, holding the book with seven seals and a globe of seven stars. Above are the seven winged heads of the seven churches. In the central group is Christ in the middle, with red flames streaming from His hands to the four-and-twenty Elders below. Above Him are Evangelists and Apostles. In the upper group in the middle is Christ in an aureole of vesica shape

between two Angels; below are adoring Saints, and above on the left is the Lamb bearing a flag; and on the right the Mother Church holding a crown in each hand between two of the faithful. At the summit of this splendid window are seven clouds and seven stars.

The ninth large window contains the legend of St Thomas. It was given by the Masons, one of whom is working on a stone at the base. The colour is beautiful, and the pictures are clear, with fine faces.

The next chapel has three windows of St James (left half entirely new), St John the Baptist, and St John the Evangelist. In the sixteenth medallion of the window of St John the Baptist is a curious picture with Salome twice repeated, as dancing in a red robe, and walking like a tumbler on her hands, like the figure ascribed to David in the medallion in the transept of Lincoln Cathedral. The window of St John the Evangelist, given by the Bakers, is said to be the only one which is entirely filled with its original glass of the thirteenth century. But the medallions are small and indistinct.

The tenth large window is inscribed **Joseph** in many places. At the base are Coopers and Carpenters who gave the window. There are three groups of pictures with diamond-shaped centres. In the lowest diamond is Joseph's dream of the sheaves and the stars. Above this Jacob sends Joseph to seek his brethren. In the lower parts of the second group Joseph is in the well, and his brothers take his garment to Jacob (this scene

is illustrated in Westlake, i. p. 130). In the central diamond is an apparently misplaced picture of a review of the food resources of Egypt. Above this, on the left, is Joseph with Potiphar and his wife, both crowned; on the right Joseph escapes from Potiphar's wife, who complains to Potiphar. In the lower part of group at the top is Pharaoh's dream of the fat and lean kine, and Joseph is presented to Pharaoh. The three scenes in the diamond and the two upper compartments concern Joseph and his brethren, but they are dark and indistinct.

The ten broad windows in the ambulatory of Bourges are all of splendid colour, and they rank among the finest windows of the thirteenth century, like the four windows in the north ambulatory at Sens.

In the lower clerestory of the Choir, on the north are large figures of seven Bishops of Bourges, but only three have names; the name of the seventh is **St Ursin**. At the East, much restored, are St Laurence, the Virgin, Jesus, St Stephanus, and south of these is an eighth bishop Guillaume, with the Countess Matilda, of Mehun or of Nevers, below presenting the window, inscribed **Matildis Comtis**. In the upper clerestory of the choir are forty windows with large figures. On the north are twelve Minor Prophets, with their names clearly inscribed: **Abacus, Zacharias Malachias, Sophonias Amos Naum, Mica Jonas Abdias, Aggeus Joel Osee**; next are the four Major Prophets, Daniel, Ezechiel, Jeremias, Ysaïas, followed by Moises Davit Rex and St Johannes (the Baptist): these two are

illustrated in Westlake, i. 63. At the east end are *Sancta Maria* (illustrated in Westlake, i. 62) and St Stephen. On the south side are the Apostles Petrus Paul, Andreas Johannes Ev, Jacobus Philippus Thomas, Bartholomeus Matheus Simon, Jacobus Barnabas Thadeus, Marcus Lucas Mathias, Cleophas Silas, and a saintly Bishop whose name has been removed.

The two clerestories of the nave are filled with grisaille, and many of the roses contain pictures of David and Saul playing on musical instruments.

Round the nave are chapels in which are single windows filled with glass which dates from the fifteenth century onwards. These have been described and illustrated in a magnificent folio by the Marquis des Méloizes.

On the north side of the nave are seven chapels.

The window in the first chapel (de Montigny) is dated 1619, and has the latest old glass in the Cathedral. At the base are two fine portraits of the donors, the Marshal de Montigny and his wife Gabrielle de Crevant, each kneeling before a prie-Dieu. In the centre are the twelve Apostles round an open tomb filled with flowers (from which the Virgin has ascended). In the tracery is the Assumption of the Virgin. This is an excellent specimen of early seventeenth-century work.

The second chapel (Fradet) has a window of about 1465, with the large white canopies and white shafts which are characteristic of the fifteenth century. In it are figures of *S. Marcus*, *S. Mathews*, *S. Luca*, *S. Johannes*. In the tracery

at the top is the Assumption of the Virgin with kneeling Apostles. Below, on the left, are Christ and Mary Magdalene, in the middle is the Resurrection, and on the right is the Crucifixion. This is a good window of the fifteenth century, with strong colour and fine dignified figures.

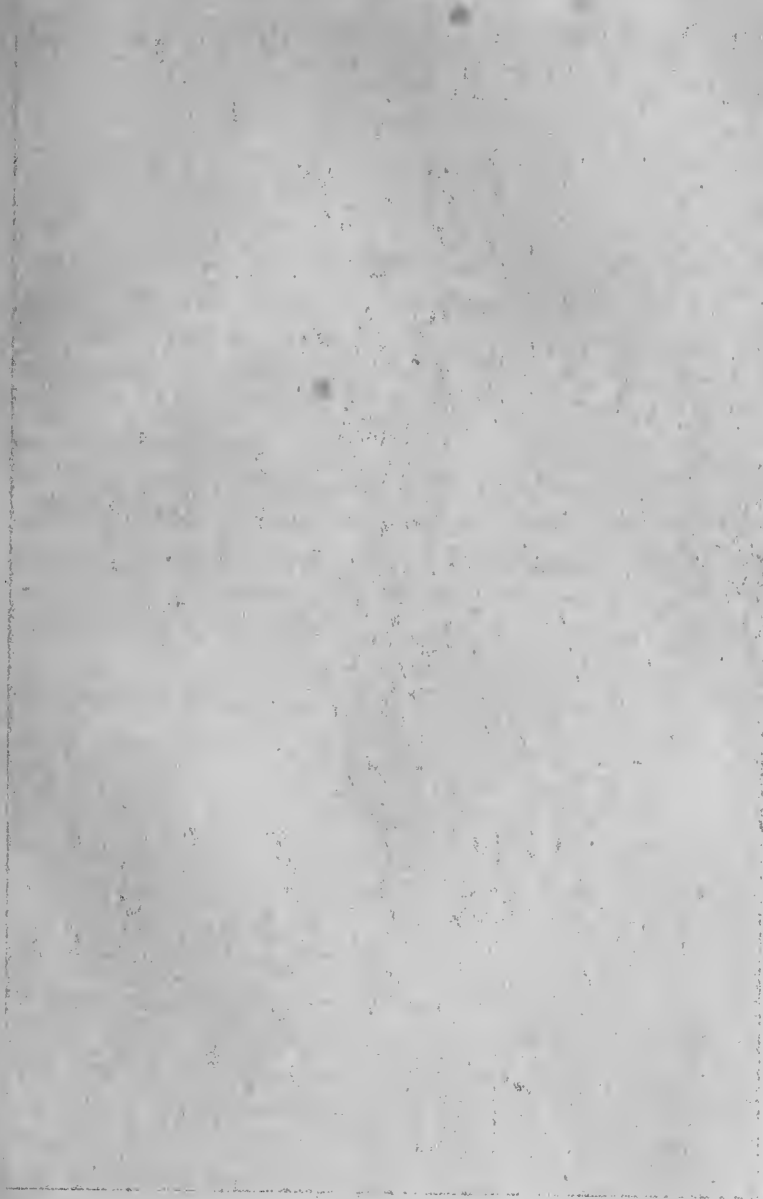
The third chapel (Beucaire) has a window of about the same date, with figures of St Gregory, St Augustine, St Jerome, St Ambrose, each with a damasked curtain as a background. In the tracery is the second coming of Christ. This is also a good fifteenth-century window of fine colour.

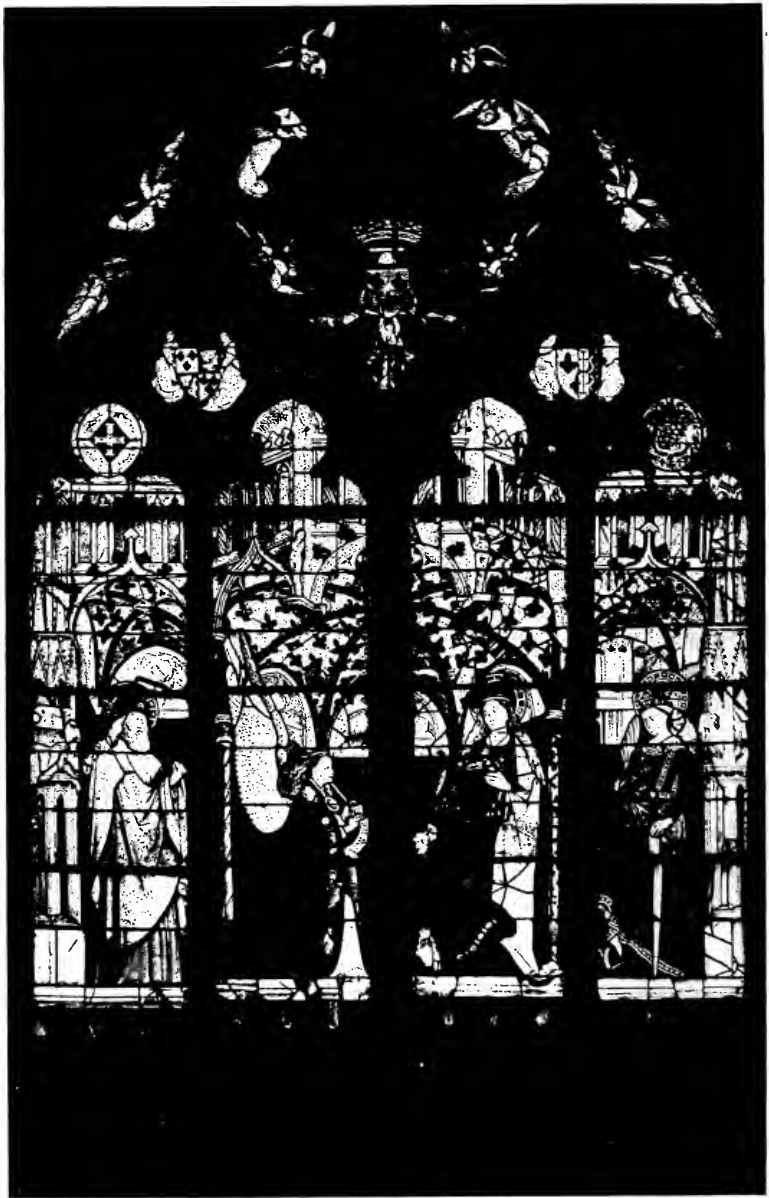
After a long space of wall comes the fourth chapel (of Denis de Bar), with a sixteenth-century window of 1518, overcrowded with sixteen square Renaissance panels of the history of St Denis. The tracery is brilliant.

The fifth chapel (de Breuil) has a beautiful window of the latter half of the fifteenth century. In it St John the Baptist presents the donor Jean de Breuil and his brother Martin on the left; in the centre and right are the Magi and Joseph and Mary and the Child Jesus. In the lowest part of the tracery on the right is the legend of the Sower, who was sowing a field when the Holy Family passed him in their flight into Egypt. On the next day there was a miraculous ripe crop, so that when he was questioned by Herod's soldiers he said that he had seen no one pass since he sowed the field which he was now reaping. In the left compartment is the murder of the Innocents.

In the sixth chapel on the north (des Trousseau), founded in 1413, is a window with fine canopies of the early part of the fifteenth century over four nice groups, but the leads cut some of the faces rather badly, and the window seems somewhat faded, perhaps owing to the large proportion of white glass. In the right-hand light is the Virgin and Child between St Sebastian and a saintly Bishop. In the second light on the right St James presents Jacques Trousseau and Philippe de la Charité, the father and mother of the founder. In the next light St Stephen presents Pierre Trousseau, the founder of the chapel. On the left St Agnes presents two brothers and one sister of the founder. In the three-pointed trefoils of the tracery are shields supported by Angels, and the three shields at the top are surmounted by papal tiaras. The figures have damasked backgrounds.

In the seventh chapel, the last before the windows of the thirteenth century, is one of the greatest gems of the Cathedral and of France. The chapel was founded by Jacques Cœur, the famous merchant of Bourges, whose palatial house is such an ornament to the town, and it contains the finest known window of the fifteenth century. The date of the window is about 1450, but in the perfection of design and drawing it anticipates the work of the early Renaissance of half a century later. The style of the picture suggests the influence of Van Eyck. The tracery at the top forms a *fleur-de-lis* in stone, with a picture of God the Father and a dove over a beautiful jewelled crown, beneath which is the





BOURGES CATHEDRAL.

CHAPEL OF JACQUES CŒUR.—THE ANNUNCIATION. 1450.

shield of France, upheld by a white figure. At the top of each pair of lights is a heart (Cœur) in stone, containing shields of the Dauphin and his wife, supported by two figures. The four lights contain a single picture of a chapel with seven windows and a blue ceiling studded with *fleurs-de-lis*; the golden groining is supported by two large pierced columns at the outside and two slender pillars inside. In this chapel are four grand figures of lovely colour, beautifully grouped. In the two inner lights is the Annunciation, with a splendid Angel Gabriel in a gorgeous robe of scarlet and gold with three saints in the edge, kneeling before a dignified standing Virgin with a jewelled nimbus, who holds a book. Gabriel's face is rather feminine-looking, and may possibly be a portrait of Jacques Cœur, whose face in the statue in Bourges has also a slightly feminine contour. Outside of these are St James, finely draped, on the left, and St Catherine on the right, leaning on a white sword with a ruby grip and a face in the pommel, each having a jewelled nimbus; and at the top of the light, above St Catherine, is a remarkably fine shield with the arms of Aubespine, who succeeded Jacques Cœur as owner of the chapel. It is difficult, if not impossible, to imagine a more thoroughly satisfactory window, for it blends the simplicity of design of the fifteenth century with the refined drawing and the elaboration of minute detail of the sixteenth century.

On the south side of the nave the first chapel from the east contains modern glass, but the glass in the tracery is old.

The second chapel on the south (Aligret) has a window of about 1410 with four figures. On the left is St Simon presenting a kneeling group of Simon Aligret and two nephews; then St Catherine with an unbroken wheel, and St Hilaire in Bishop's dress; on the right is St Michael with three kneeling women. In the tracery is Christ, the Judge, surrounded by angels holding instruments of the Passion, with the Virgin and St John the Baptist below. Underneath are many rising dead, some of whom carry a band inscribed *Miserere nostri*, "have mercy upon us."

The third chapel on the south (des Tullier) has a window of 1532 ascribed to the famous Renaissance artist Lescuyer; it is a fine composition, but the enamel paint has suffered greatly from time. This window gains much as a whole when viewed from the other side of the nave. On the left under a splendid canopy is a charming group of the Virgin and Child and the young John the Baptist bearing a staff inscribed *Ecce Agnus Dei*, "Behold, the Lamb of God." In the second light is St Peter with keys, presenting Pierre Tullier and Marie Bonin, the father and mother of seven sons, all ecclesiastics, one of whom, Pierre, was the dean of the Cathedral and founder of the chapel. In the third light St John the Evangelist, with a martyr's palm and behind him an eagle's head, presents three sons in ecclesiastical dress with the inscription under the hindmost: *Pierre eleu doyen de cette eglise a fait construire cet chapelle l'an Mil D XXX.*, *i.e.*, "Peter elected dean of this church caused this chapel to be built in

the year 1531." On the right St James is presenting the other four sons. The window is dated 1532 in three places.

The fourth chapel on the south, founded by Etampes, is called the Chapel of the Sacré Cœur. The glass is mostly modern, but in the two side lights are two angels supporting the arms of Berry, of the fifteenth century; this came from the Sainte Chapelle of Bourges which was destroyed in 1757. In the window on the left of this is a border of the thirteenth century, and two small panels of the twelfth century, which have been recently removed from the crypt. In the panel on the right is the Adoration of the Magi, and on the left is Zachariah and the Angel.

The fifth chapel on the south (Leroy) has a window of four lights with three Apostles in each light. The faces and canopies are fine, but the window is much blurred. In the tracery is the Assumption, with adoring angels and two prophets below.

The last chapel at the south-west of Bourges Cathedral, founded by Pierre Copin in the sixteenth century, is known by the curious title of the Chapelle de la Bonne Mort. It contains a much vaunted Renaissance window by Lescuyer, crowded with small figures, and quite indistinct even at so short a distance as the opposite side of the nave. In the lower half are scenes of the martyrdom of St Laurence, which are muddled and unsatisfactory owing to the opacity of the enamel paint. In the upper half are three clearer and more beautiful

scenes of the martyrdom of St Stephen. In the right-hand light is an inserted head of an Abbot of the fifteenth century, with a red damasked background. At the top of the tracery is a *fleur-de-lis* in stone enclosing the head of Christ on Veronica's Kerchief, and the instruments of the Passion, including Pilate's ewer and basin, the lantern used in the evening in the Garden of Gethsemane, and Peter's sword with Malchus' ear sticking to it, as in the window of 1536 in St Vincent at Rouen.

The West Rose contains a mosaic of fine glass of late fourteenth century. Below it is a window of six huge lights with very large fifteenth-century figures with brilliant damasked backgrounds, much restored. Beginning from the left the figures are Bishop Guillaume, St James, the Angel Gabriel, the Virgin, St Stephen, Bishop Ursin. In the crypt of Bourges Cathedral are four windows, each containing four figures of the fifteenth century. These came from the old Sainte Chapelle of Bourges.

The church of St Bonnet at Bourges is a truncated chancel, which is now being extended by a large new west front. It contains five old windows, two on the north and three on the south. The first on the north has Jesus rising from the tomb, which some attribute to Lescuyer. The second is a transitional window of the early part of the sixteenth century. In the upper part on the left is a saint introducing a father and five sons; in the centre is the Virgin and a kneeling mother and three daughters; on the right is a Bishop and two kneeling figures; below are eight half-length figures.

The first window on the south is the famous window of Lescuyer with a book inscribed *Mil V quarante quatre fait par Jehan le Cuyié*. The window contains the legend of St Bonnet, and has the name Laurence Fauconnier and the date 1544, surmounted by a diamond-shaped shield on which are two faucons (falcons), and the initials L. F. interlaced with a cord, like the same initials in the three windows of the north aisle at Ecoeuen. This may be the name of the donor or of the painter who executed Lescuyer's design. Though the pictures are fine, the enamel paint is much worn.

In the second window on the south is the martyrdom of St John in boiling oil, with a very modern-looking pair of bellows. The enamel paint in this Renaissance window has greatly perished.

The third window on the south has a Renaissance picture of St Denis, St John the Baptist, and another saint, presenting three kneeling figures.

Regarded as pictures inspired by the art of Raphael, the windows ascribed to Lescuyer may deserve the rapturous commendation which has been bestowed upon them; but as windows it must be confessed that they are distinctly failures. For instance, the window in the Chapelle des Tullier has deteriorated so much in the enamel of the faces that it is quite smudgy, and in a vastly inferior state to that of the superb window of a century earlier in the Chapelle of Jacques Cœur. However beautiful the original picture may have been, a worn-out window of the middle of the sixteenth century is contemptible in comparison with the

enduring windows of the twelfth, thirteenth, fourteenth, and fifteenth centuries. The fading windows of Jean Lescuyer and Linard Gontier may please the Peintre Verrier, but the ordinary observer feels that they are miserable productions when compared with the Crucifixion window of Poitiers made several centuries earlier. It is devoutly to be hoped that the modern glass artists will take the Poitiers window or the window of Jacques Cœur as their model, and use no enamel paint except the old hard black enamel of the ancient craftsmen who produced such abiding work.



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MOULINS CATHEDRAL.

ENLARGED PORTRAIT OF PIERRE, HUSBAND OF BARBE CADIER.

CHAPTER XXVII.

MOULINS CATHEDRAL.

IN returning from Bourges to Paris it is not much out of the way to go round by Moulins, which is sixty-six miles from Bourges. It is well worth while to do so, for the late fifteenth-century windows at Moulins are most interesting in comparison with the windows at Bourges made earlier in the same century; and good fifteenth-century glass is so comparatively rare that it is always wise to seize an opportunity of seeing it. Moulins Cathedral has a modern nave, but the Flamboyant choir was built towards the end of the fifteenth century, between 1474 and 1508. Consequently all the old glass is concentrated in the choir, where there are twelve windows or portions of windows, four on the north side, four in the straight wall at the east end, and four on the south side. All these date from the end of the fifteenth century or the early part of the sixteenth. There is one more window of Renaissance style in the east centre of the choir clerestory. In the first window on the north side of the choir coming from the west, the old glass is confined to

the tracery and the pictures are rather poor. The subject is the story of Mary Magdalene. At the bottom on the left is Jesus discoursing to a crowd of men and women, among whom is the golden-haired Mary Magdalene, who is being converted by His words. On the right is Jesus in the house of Simon, at a hexagonal table covered with food, with Mary Magdalene at his feet; on each side of the table are two persons of very bourgeois appearance, who seem much scandalised. Higher up on the left is an inserted figure of the risen Christ, in a red shroud which is open in front, with the mark of the nail in His hand; near Him is an armed figure of a Roman guard; on the right is Mary Magdalene baptising a convert amid a waiting crowd. At the top is a yellow slab, with feet at the base, which is supposed to represent Mary Magdalene, whose golden hair hides all but her feet; this is being lifted by four angels over a mountain below.

The second window is of late fifteenth century with five figures under canopies. On the left is a female saint (with an inserted title *Johannes*) introducing a donor's wife and three daughters, one of whom has a remarkable head-dress. In the second light is a saint in a cowl (looking like Friar Tuck) introducing a kneeling donor and six sons. The canopies in the two lights have no shafts, so that the pictures seem to have been inserted from a different window. The canopies in the next three lights have the same tops as those in the first two lights, but have shafts entwined with an inscription. In these three lights is the Virgin Mother on the



Descente au Jugement. Sainte-Magdeleine, Christ et saint Jean

MOULINS CATHEDRAL.

SECOND WINDOW IN NORTH NAVE. END OF XVTH CENTURY.

left with arms crossed and long golden hair, looking like Mary Magdalene; in the centre is a very fine picture of Christ crucified with His arms above His head, wearing the crown of thorns, and having very wooden-looking feet, against a brilliant background of a ruby curtain damasked with angels; to the right is a figure of St John with clasped hands in a ruby robe against a blue damasked curtain. In the tracery is the Last Judgment, of which the top is missing, with the exception of two angels with trumpets; below these are three beautiful miniature pictures; in the centre is St Michael the Archangel standing between two angels; in each of the two circles at the sides are six Apostles, and round the circles are four angels with the instruments of the Passion. Below are two of the dead rising from their tombs.

The third window on the north side of Moulins Choir has sixteenth-century glass, in the tracery only, consisting of scenes of the lives of St John the Baptist and St John the Evangelist. In the three lower scenes the Baptist is beheaded, and his head is carried by Salome to Herod, who is sitting full of remorse at a feast with guests. In the upper line are four pictures; to the left is Herod and a man and woman sitting opposite to a crowd which includes several women in the tall head-dresses of the end of the fifteenth century; in the next scene the Evangelist with a book is teaching four Christians; in the third the Baptist is apparently with Christ at the river Jordan, but the scene is not very clear; above it is a border

of red, full of faces, above which are tongues of fire. In the scene to the right is the Evangelist with a book and a goat, with tongues of fire above. At the top on the left is the Evangelist in Patmos; in the centre the Baptist stands before a building, and above is an angel with a torch. On the right is a figure of later style with smudged enamel paint, apparently inserted. The fourth window is fragmentary in the lower lights, with the story of St Elizabeth in the tracery. In the left light is a fine face of a Bishop. Next to this is St John of later style with a very chubby face. In the third light is a good portrait of a kneeling donor. The fourth light is filled with white glass. In the tracery on the left is St Elizabeth humbly seated among the poor listening to a preacher. On the right are people praying at her tomb, on which are two ex-voto feet and a hand. At the top St Elizabeth, dressed as a hospital nurse, is giving food and money to the sick poor.

The straight east wall of Moulins choir contains three of the best windows of the end of the fifteenth century. The first of these on the left is the finest and most famous of all the windows in the Cathedral. It is of rich warm colour, with clear fine faces showing the influence of the early Renaissance. It is known as the window of the Dukes of Bourbon and of St Catherine, whose story is depicted in the tracery.

In the left light is St Anne and the infant Virgin with a book, and kneeling before her is Catherine d'Armagnac, wife of Jean, sixth duc de



MOULINS CATHEDRAL.

WINDOW OF ST CATHERINE AND THE DUCS DE BOURBON. LATE XVIITH CENTURY,
WITH ST CATHERINE OF XVITH IN THE CENTRE,

Bourbon. In the next light kneels Anne de France, daughter of Louis XI., who married Pierre, eighth duc de Bourbon, in 1474, and he kneels in front of her, and beside them are their children. In the centre light is a lovely Raphaelesque Renaissance figure of St Catherine with a sword, trampling on the crowned Emperor Maximinus, as in a window in West Wickham, Kent. This picture is evidently inserted, because the mullion has been removed and two canopies have been partly cut away to make room for it. In the light to the right of St Catherine kneels Cardinal Charles de Bourbon, who bears a striking resemblance to Charles X. In the outer right-hand light kneels Jean, sixth duc de Bourbon; behind him stand St Charlemagne and St John with most unsaintly faces, looking like men-at-arms of a Free Company.

In the tracery is the legend of St Catherine. In the lowest line of the tracery are four bands inscribed **Catherina**. On the right St Catherine tries to convert the seated Emperor Maximinus, and on the left she disputes with orators before the Emperor. In the upper centre St Catherine is kneeling before a wheel, which an angel above has shattered with a thunderstorm and the splinters have wounded three executioners, two of whom have most expressive faces of dismay. On the left of this St Catherine is beheaded, and on the right angels carry her upwards.

The second window has a beautifully simple picture of the Crucifixion (illustrated p. 44); it is a real transitional window of the end of the fifteenth

century. The arms of Christ are lifted high above His head, and three angels with chalices receive the blood from His feet and side, as in the East window of St Margaret's, Westminster; the angel on the left is holding one chalice to His side and is lifting up another chalice towards His hand. In the two outer lights are the Virgin and St John; the face of the sorrowing Virgin Mother is full of expression. In the tracery are angels with emblems of the Passion. In the middle of the tracery two small compartments are filled with rising flames.

The third of these windows contains a well-grouped picture of the end of the fifteenth century, which may be compared with the picture in the splendid window of half a century earlier in the chapel of Jacques Cœur at Bourges; the Moulins window is not so simple in its grouping as the Bourges window, and it shows a slight tendency to the overcrowding which so often mars the beauty of Renaissance windows, while the Bourges window foreshadows the refined drawing and beautiful arrangement which is the glory of Renaissance windows. Here, as in Bourges, the scene is laid in a chapel with seven windows; the Moulins chapel is arched over by a canopied roof supported by one large pillar on each side. In the centre light is the Virgin and Child on a golden throne with a green top, and there are five angels on each side, who extend into the side lights. On the left is a fine figure of St Peter with an enormous key introducing a kneeling donor of the name of Pierre, whose face is an excellent portrait. On the right Ste Barbe,



MOULINS CATHEDRAL.

WINDOW GIVEN BY BARBE CADIER, OF LATE XVTH CENTURY.

The size and prominence of the donors indicate the approach of the XVIIth century.







MOULINS CATHEDRAL.

ENLARGED PORTRAIT OF THE DONOR, BARBE CADIER.

with her tower in her hand, is introducing Barbe Cadier, the wife of Pierre ; in the tracery are angels with musical instruments.

The three very satisfactory windows above described repay a careful and prolonged examination, more especially as they are low down and easy to examine. They form a picture-gallery of very human faces well portrayed, and in them there is a meeting and blending of the late Gothic style with the style of the early Renaissance, for the large simplicity of the fifteenth century is enriched by the splendid draughtsmanship and artistic composition of the sixteenth century.

The fourth window in the east wall is fragmentary. The left light is partially filled with a Jesse tree, ending at the top with the Child Jesus between JOSEPH and JOACHIM. Many of the faces below are very fine. In the middle of the tree is an unusual representation of David on horseback. In the tracery is the story of St Joachim and St Anne in glass which is much restored. At the top are two angels with music. In the upper part on the left are Joachim and Anne giving alms to the poor. On the right the offering of Joachim and Anne is rejected by the High Priest because they have no child. In the centre below is a pathetic picture of the elderly couple embracing at the Golden Door. On the right and left of this are St Anne and St Joachim praying, while angels above them bring the answers to their prayers inscribed on long bands.

The careful elaboration of the pictures in the

tracery at Moulins is very remarkable. It is probably due to the fact that the windows are so low down that the pictures in the tracery are clearly visible.

The windows on the south wall of the choir of Moulins Cathedral are very poor in comparison with the three noble windows on the east wall.

The first window on the south wall is of the end of the fifteenth century. It is dulled by an excessive amount of white. In three lights there is a crowd of Martyrs, and the fourth light contains a confused jumble. In the tracery are angels bearing the Martyrs to heaven, above which are the white souls surrounded by blue angels adoring the Eternal Father, who is in a golden aureole encircled by red angels. The faces though crowded are clear, and the colour of the tracery is brilliant.

The second window on the south wall is a pale dull window of the sixteenth century in eight compartments with pictures of Crusaders. At the base of one light there is an aged donor whose face looks very fine when seen in the evening light, but it is very dim in the morning.

The third window on the south wall is also of the sixteenth century; it is much damaged by time. In the four lights are four saints with kneeling donors. In the tracery is the Assumption and the Annunciation, and scenes of the lives of St John the Baptist and St John the Evangelist.

In the fourth window three-quarters of the lower lights are filled with white glass. In the top of the left light is a fine inserted picture of the dead Christ



MOULINS CATHEDRAL.

PORTRAIT OF AN AGED DONOR AT THE BASE OF THE CRUSADERS' WINDOW.
XVITH CENTURY.

on the ground showing the spear wound in His side, with the Virgin bending over Him, and Joseph of Arimathæa, and a woman behind with a box of spices. In the right-hand light is a bust from some other window. In the tracery is the martyrdom of St Barbe. At the top St Barbe is visited by two angels while praying before an altar; below this on the left pagans are trying to force St Barbe to worship the idol which is on the right. Below the tracery in the top part of the two central lights St Barbe is tied to a pillar and scourged and tortured. On each side of the tracery are children playing, and there is the motto *nichil agere penitendum*, "to do nothing which has to be repented of."

The central east window of the clerestory of the choir contains a fine Renaissance picture of the sixteenth century, very much restored in 1842. The subject is the Death of the Virgin in a single well-grouped picture which fills four lights. In the corners are the donors, Pierre de Bourbon (who died in 1503) on one side, and Anne de France, his wife, with their daughter Suzanne de Bourbon (who married Charles count de Montpensier) on the other side.

About a mile and a half from Moulins is Yzeure, where there is an interesting Romanesque church, but it is devoid of old glass. In the Museum at Moulins is the famous Bible of Souvigny, an illuminated Manuscript of the twelfth century with 122 miniatures and initial letters, one of the very finest known books.

CHAPTER XXVIII.

GLASS-HUNTING EAST OF PARIS, BEGINNING WITH
THE CATHEDRAL OF SENS.

EAST of Paris lies one other part of France quite as remarkable for its fine old Gothic Glass as the western triangle formed by Rouen, Le Mans, and Chartres, and the centre of Western France. In one respect this district is more convenient to visit than the western triangle, because all the churches and cathedrals are entirely open, and it is not necessary to fee a Suisse (or Verger) to unlock the doors leading into the choir, as is the case in the north-west of France. This district is included in the narrow parallelogram of which Sens, Auxerre, Châlons-sur-Marne, and Reims form the corners. In the centre of this region is the Cathedral town of Troyes, where good glass abounds. It is all very accessible from Paris, because the farthest point is only 107 miles distant. Students of English history will find many points of interest there; and the country is more especially permeated with memories of Archbishop Becket, who lived in exile at Sens and Pontigny, and went to Soissons and

Montmirail, and visited Troyes on several occasions. The glass in this locality, though extremely fine, is less completely representative in character than the glass of Rouen, Evreux, Sées, Le Mans, and Chartres, because there is comparatively little glass of the fourteenth and fifteenth centuries, and scarcely any of the twelfth century. But the thirteenth-century glass is plentiful, and the quantity of lovely sixteenth-century glass is enormous.

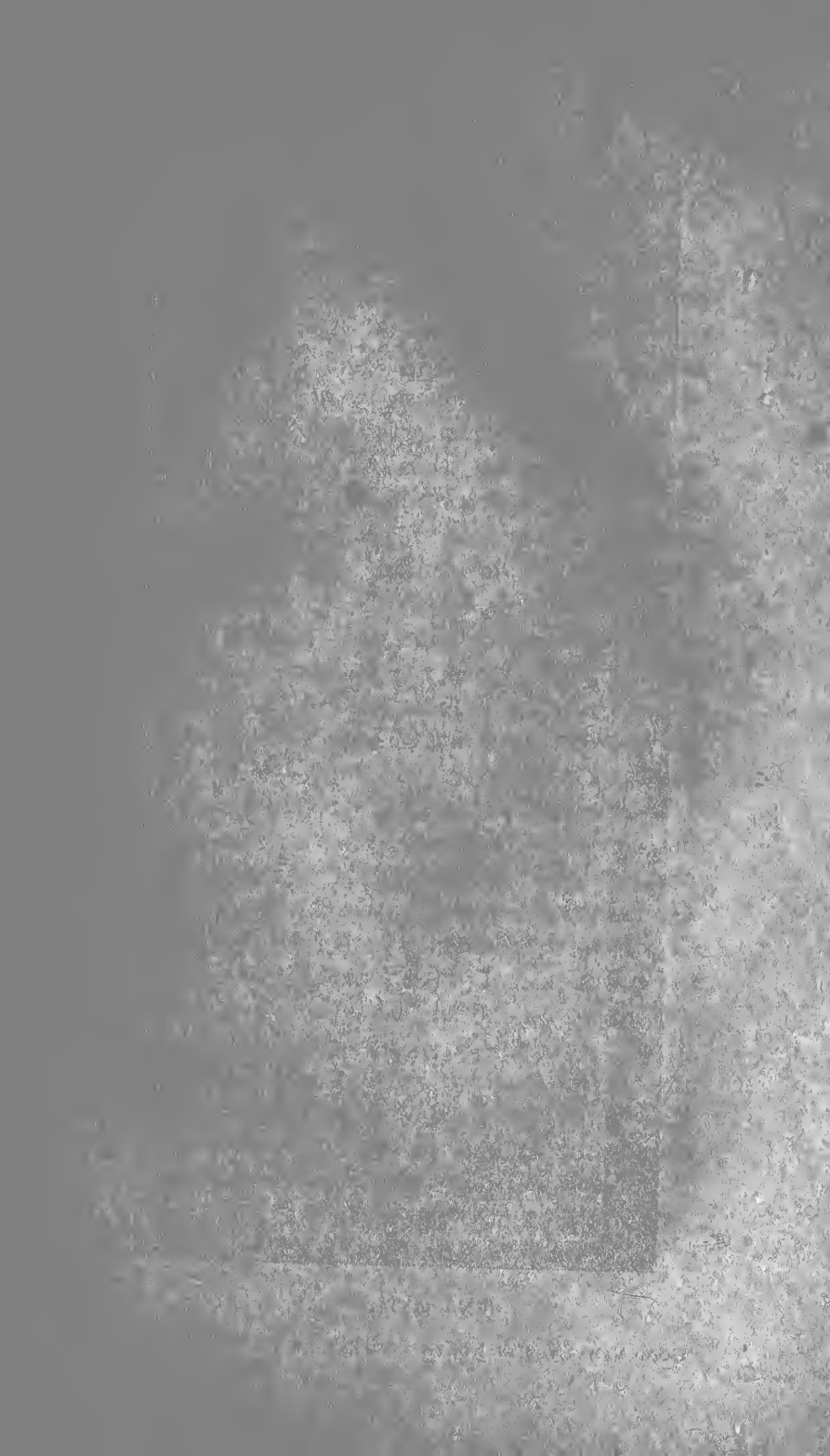
In Sens Cathedral, besides grisaille, there are twenty-two fine old windows, of which ten are of the thirteenth century and the remainder of the sixteenth. Of the ten windows of the thirteenth century, the four in the north ambulatory of the choir rank among the very best windows of their time.

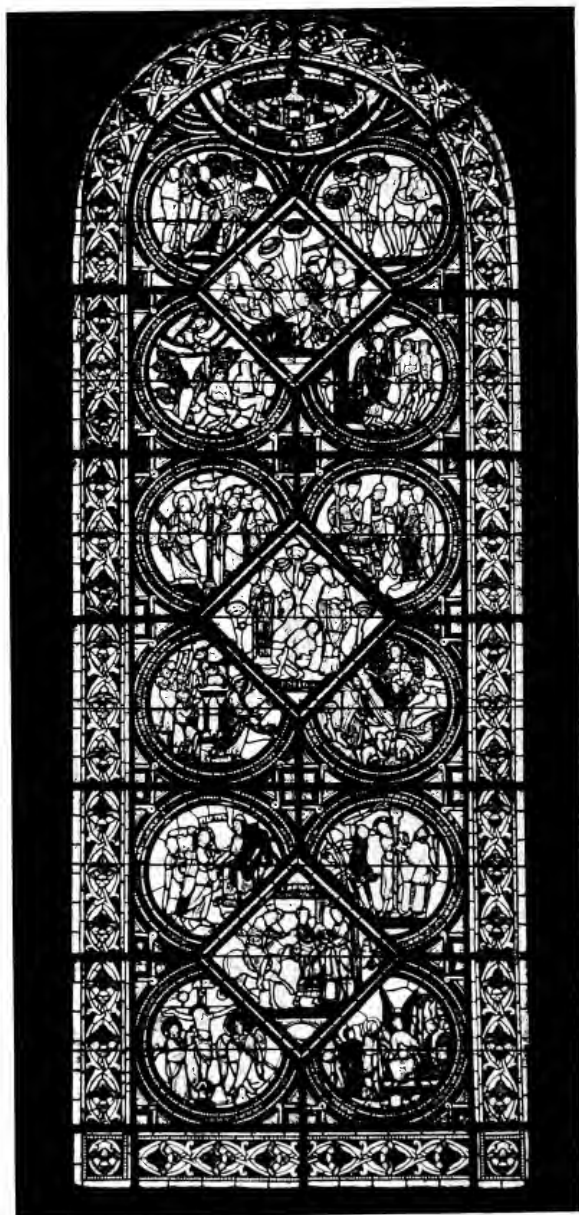
The first of these, starting from the west, is the well-known window of Becket, inscribed **St Thomas Cant** at the foot of the lowest right-hand medallion. It contains thirteen medallions, with a beautiful border and floral scrolls between the medallions in the style of the thirteenth-century windows at Canterbury. The window is round-arched, and the glass is in excellent condition, and it belongs to the early years of the thirteenth century; some have tried to assign it to the end of the twelfth, but this theory is decisively negatived by the shaped bars. The scenes represent the end of the Archbishop's life. In the first medallion to the left at the foot of the window is King Louis VII., whose head has been restored; he is reconciling Becket to Henry II., whose attendant Barons seem

much disgusted. In the second medallion to the right is Becket returning to England in a ship, and sinister-looking armed men are awaiting him on the shore. In the third, fourth, and fifth Becket rides to Canterbury, and is welcomed by the clergy and preaches to the people. In the sixth and seventh Becket celebrates the Holy Communion. In the eighth the knights meet Becket, and in the ninth he is going to the Cathedral, and caresses a child in its mother's arms. In the tenth and eleventh the murderers enter the Cathedral and kill Becket, whose burial is depicted in the twelfth. In the thirteenth Jesus Christ, in a semi-medallion at the top of the window, is supposed to be receiving from the angels the sacrifice of Becket. This window should be compared with the window of the same subject at Chartres, which is described in chapter xix.

The second window, also round-arched, contains the legend of **Placidus** who was converted by the stag and then baptised with the name of **Eustasius**. The window is entirely restored at the lower part, to the extent of about two-thirds of the whole. In the ninth medallion St Eustache is seated with his wife and two children who have been resuscitated. In the tenth he gains a victory. In the eleventh and twelfth he refuses the command of the Emperor Hadrian to return thanks to an idol; and in the thirteenth, at the top, is the martyrdom of St Eustache with his wife and children in a brazen ball enveloped by flames.

The third is the excellent window of the Prodigal





SENS CATHEDRAL.

GOOD SAMARITAN IN NORTH AMBULATORY. XIIITH CENTURY.

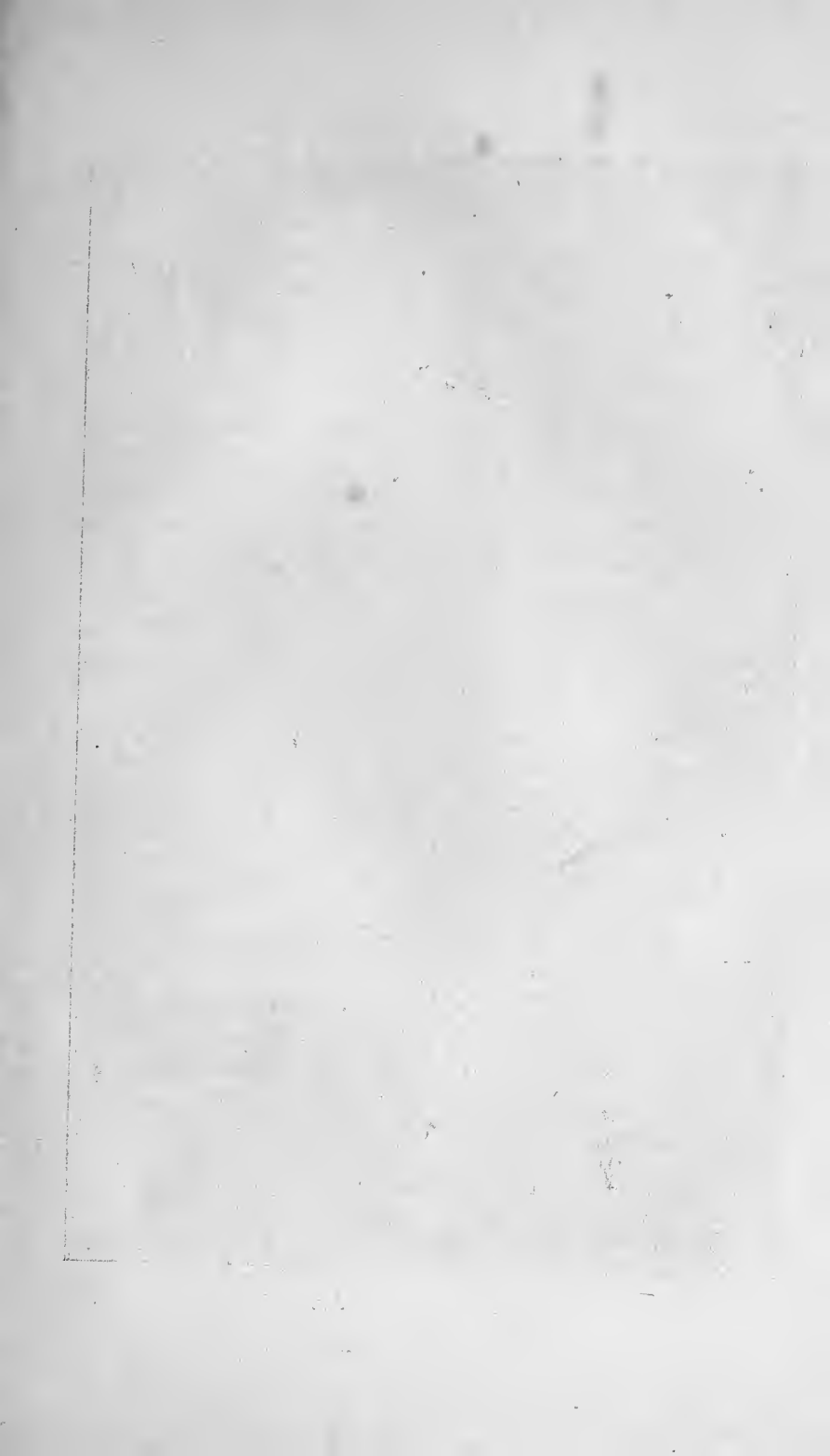
Son, one of the best *Biblia Pauperum* windows. The pictures are simple and clear and not overcrowded with small figures. The window consists of twelve medallions, six on each side. In the first two the younger son receives his share, much to the disgust of his elder brother. In the third he is in a far country wasting his goods with six courtesans. In the next two he is in a state of misery. In the sixth he repents, but is held enchained by three demons. In the next three he returns, and is welcomed, robed, and feasted by his father. In the last three the elder son exhibits his discontent at his father's treatment of the returned prodigal. The window of the Prodigal Son at Bourges (p. 193) should be compared with this, but the subject is not treated entirely in the same way.

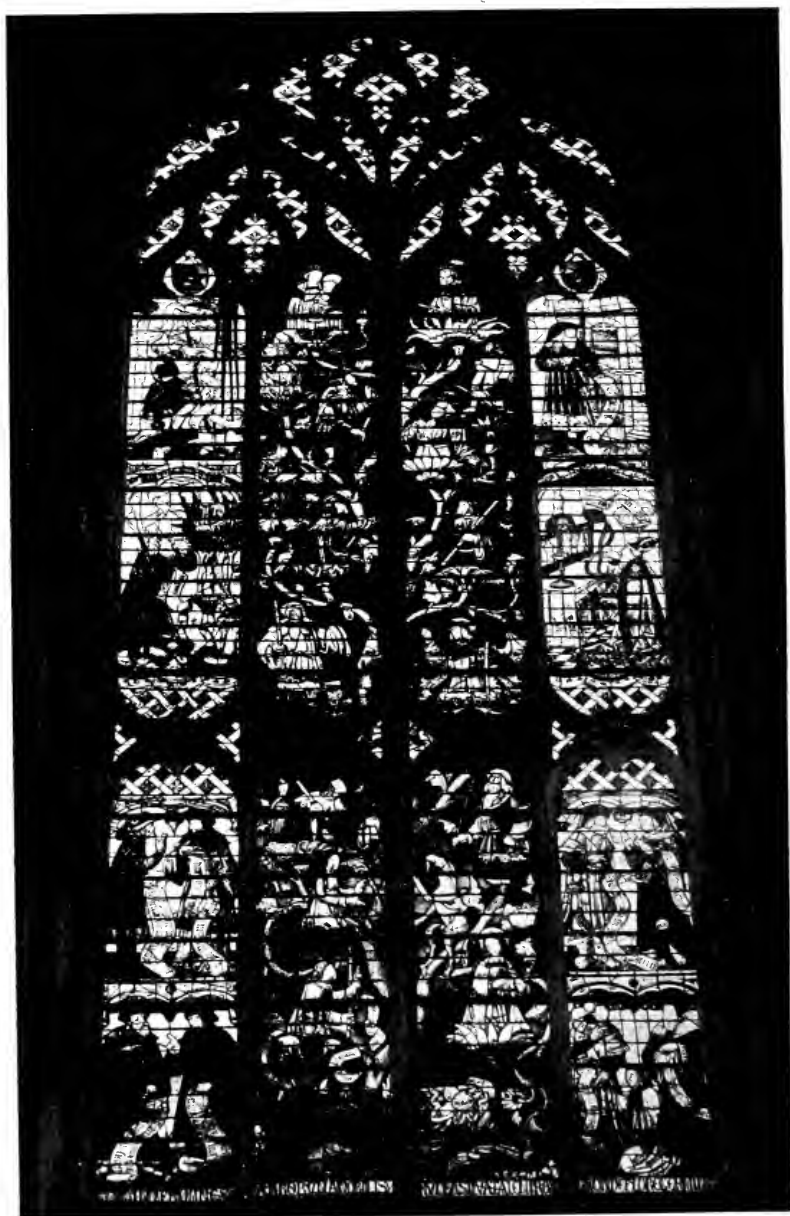
The fourth of these splendid windows in the north ambulatory of the choir of Sens contains three diamond-shaped medallions down the centre with the story of the Good Samaritan. At the top is the city of Jerusalem whence the traveller started. In the uppermost diamond the man is being assaulted and robbed by the thieves, and round it are four medallions with the story of Adam and Eve. In the second diamond is the wounded man seated and the priest and the Levite, and round it another set of four medallions contain in the first Joseph, seated next to Pharaoh, giving corn to his brothers; in the other three Moses is represented with the Brazen Serpent, and as breaking the Tables of the Law, and at the Burning Bush.

In the lowest diamond is the Good Samaritan and the innkeeper, and round it four medallions containing pictures of Christ before Pilate, the Scourging, the Crucifixion, and the Holy Women at the tomb of the risen Saviour. Compare the window of the Good Samaritan at Bourges, described on p. 192.

The eastern chapel of Sens Cathedral is dedicated to St Savinien; for the Lady Chapel is placed to the east of the south transept. The three east windows are of two lancets each, surmounted by a quatrefoil, in the centre of which there is a medallion. The north window on the left contains the history of St Paul, and that on the south seems to contain the story of St Peter. The central East window of this chapel has some scenes of martyrdom, but the lower half is hidden by a piece of barbarous stone drapery, looking like a dirty tumbled cloth, and making a hideous eyesore, which forms the central point in sight of any one entering at the west door and walking up the Cathedral. All these three windows have been much restored, and the glass looks very new, although it was originally of the thirteenth century.

At the east end of the choir clerestory are three windows of the late thirteenth century. The first to the left on the north side contains the life of the Virgin, from the Annunciation to the Flight into Egypt, and in the trefoil above is the Triumph of the Virgin. The window to the right on the south side contains the history of St Stephen, the patron of the Cathedral. In the central East win-





SENS CATHEDRAL.

JESSE TREE IN SOUTH TRANSEPT. 1502.

dow of the choir clerestory is the Passion of Jesus Christ. These three windows have an unusual amount of white glass, and are very clean and clear, looking a good deal restored. They are not at all impressive, being some of the dullest windows of the late thirteenth century. But the feebleness of these windows is more than compensated by the splendour of the noble windows of the sixteenth century in the transepts.

The south transept of Sens Cathedral is completely glazed with two immense windows on each side and an enormous south Rose with a fine window below it. These windows were made in the year 1502, when the south transept was completed. They were done by four artists of Troyes, named Lyénin, Macadré, Verrat, and Godon, the same artists who made some of the windows in the nave of the cathedral of Troyes. The first to the left on entering the transept contains a Jesse tree; but among the Kings who represent ancestors of Christ are placed two Sibyls, and a quadruped which is supposed to represent Balaam's Ass. In designing this Jesse tree the artist seems to have had the idea of filling the tree with prophets instead of the usual ancestors of Christ. The tree has a remarkable red ground, and at each side are four very clear pictures of Gideon's fleece and the Burning Bush and two prophets on one side, and Abraham and Melchizedek and two more prophets on the other side.

To the right of this window is another very tall four-light window having at the base four donors

being presented by Saints, the third of whom is Sainte Colombe in royal crown and ermine mantle, with her hand on the sword with which she was martyred; above which are brilliant and satisfying pictures of the story of St Nicolas, beginning with the new-born child astonishing his nurses by standing up in his bath; then he endows three young daughters of a despairing father; he is chosen as Bishop of Myra; he is consecrated; he saves a sinking ship; he rescues three young men from execution; he is on his death-bed, and angels are carrying his soul to heaven. This may be compared with the window of St Nicolas at St Florentin, which contains all these scenes except the last one.

The south rose has vivid pictures of the Last Judgment; connected with it by the tracery is a window of gorgeous colour with ten pictures of the story of St Stephen. In the first three St Stephen is elected as Deacon and ordained and preaches to the angry Jews; in the next three he is accused, condemned, and led to execution; in the seventh he is stoned to death by the furious Jews; in the eighth Saul sits by a basket of stones with the clothes of the men on his knees; in the ninth animals try to devour the dead body, but it is protected by birds, while two angels carry St Stephen's soul to heaven; the last scene represents the burial of St Stephen. On the right side of the south transept are two great windows, each containing eight pictures of brilliant colour, beautifully framed in white with yellow stain. In the first of these, at the top, Gamaliel, with three vases of

gold and one of silver, with red, white, and yellow flowers, is looking at the sleeping Lucian; and the word **Lucian** is inscribed in the two upper pictures on the left hand. In the next three pictures the body of St Stephen is discovered. In the next two the Senator Alexander is buried beside St Stephen, and in the last two the Senator's wife is allowed by the Patriarch of Jerusalem to remove her husband's body on a chariot; but she takes by mistake the body of St Stephen. The next window continues the legend of St Stephen's body; in the first picture the sailors of the ship with the real body of St Stephen, being assailed by demons, invoke St Stephen, and in the second Eudoxia, possessed of a demon, prays that St Stephen's body may be transferred to Rome. In the third the body of St Stephen cannot be taken into the church of St Peter for the horses stand still, and Eudoxia declares that it must be taken to St Laurent, where in the fourth medallion the Pope receives Eudoxia and the workmen prepare the tomb. In the fifth are trembling bishops and priests addressing the Pope. In the sixth Eudoxia is delivered from the demon. In the seventh a mother makes her sick child touch the tomb. In the last, one who is possessed by a demon is cured before the multitude. It is difficult to imagine any transept more splendidly glazed than the south transept of the cathedral of Sens.

The north transept was finished in 1504, and the windows are the work of native artists of Sens.

The north Rose is much lighter in colour than the south Rose, and the window below is not so tall, and there is more white and less brilliant colour in it than in the south transept window; but whereas only the centre of the south Rose contains pictures, the whole of the north Rose is filled with the celestial choir round Christ in the centre, on each side of whom is St Peter and St Paul. In the window below, Gabriel at the top shows Paradise and the limbo of the just Israelites to Daniel. In the second light Gabriel announces to Zachariah the birth of John the Baptist. In the third is a beautiful Annunciation, strangely utilised for Gabriel to present Gabriel Gouffier, the donor, to the Virgin. In the fourth Gabriel tells Daniel of the coming of the Christian law, by showing him a rather spiteful picture of the triumph of Christianity, represented by an exulting figure crowned and holding a standard and a chalice, and the humiliation of the Synagogue, represented by a figure with downcast eyes, whose crown is fallen and standard broken, like the figures in the little window at Orbais l'Abbaye. In the fifth Michael the Archangel is spearing a reversed man, whose crown has fallen from his head, apparently a persecuting Emperor. This may be regarded as a real *Nouvelle Alliance* window.

The first window to the left on entering the north transept of Sens Cathedral contains eight large and imposing figures of St Savinien, St Potentien, St Stephen, and St Laurence above; and below, in splendid robes, in the centre lights,

Sainte Colombe and Sainte Béate, who were martyred at Sens, and in the outer lights Sainte Paule and Mary Magdalene grown old and shrunken. Facing this window on the right is a window containing sixteen archbishops, each framed in a broad handsome white border.

The two inner windows are *Biblia Pauperum*, each containing sixteen pictures. On the left is the story of Abraham, Isaac, and Jacob, continued on the right by the story of Jacob, beginning with the vision of Angels and ending with the story of Joseph. The Abraham window on the left is rather confused in colour and composition, but splendid when examined with a field-glass. The Jacob and Joseph window on the right is much cleaner and brighter, with very distinct pictures. Though the windows of the north transept of Sens are very fine, yet they do not produce the same deep impression as those of the south transept, showing that the artists of Troyes, who were employed to make the glass in the south transept, were superior to the native Sens artists, who did the work of the windows in the north transept. In the chapel to the left of the eastern chapel is a window with a Crucifixion, dated 1748, which affords a good instance of the misuse of enamel paint in the eighteenth century.

In the choir clerestory are twelve magnificent grisaille windows, six on each side, surmounted by trefoils with a circular medallion in the centre. There are also two windows by Jean Cousin on the south side of Sens Cathedral, which exhibit

the strength and weakness of the art of glass painting which was developed as the sixteenth century advanced. As pictures these are the work of a great artist, but as windows they show the beginning of the decadence. One of these in the chapel to the right of the eastern chapel on the south side is a much vaunted window of the Tiburtine Sibyl by Jean Cousin; the colouring is pleasing and the drawing is vigorous, but with the exception of the Sibyl herself the figures seem rather coarse.

The other window of Jean Cousin is the first on the south side of the nave on entering from the west. It contains the story of Eutropius, and it is dated 1530, so that it is some of his earliest work, before he was thirty years of age. It contains a fine series of pictures, but it is a dull window when compared with the brilliant windows in the transepts of about thirty years earlier. It illustrates the difference between the beautifully translucent glass of the early Renaissance and the dull opaque, misty surface which soon became so marked a characteristic of the glass of Elizabethan time. The difference becomes especially manifest when both are examined with a field-glass.

The window has four lights with eight pictures surmounted by three roses with a quatrefoil. The date is on the throne of the upper picture on the left, where Eutropius is sent by his father the King of Persia to visit Herod. In the second picture Eutropius is riding away, and several people seem sorry to see him go. In the third he sees Jesus

feeding the five thousand with loaves and fishes. In the fourth he is converted and blessed by Christ. In the fifth he is at Saintes as the evangelist of Gaul baptising the Princess Eustelle. In the sixth he is consecrated as Bishop by the Pope and a Cardinal. In the seventh he is preaching to a congregation in the country. In the eighth is his martyrdom by stones and staves, while near him is the Bishop, who is to be his successor, presenting to him the plan of a church.

Sens is especially interesting to English people, because Archbishop Becket lived for two years, from 1164-1166, at the Benedictine Monastery of Sainte Colombe-lez-Sens, outside the town of Sens. In the cathedral of Sens are preserved the robes of Archbishop Becket, who must have had a very large frame to fill them. There is a copy of these in Canterbury Cathedral. This cathedral was built by William of Sens, who afterwards introduced the French Gothic style of architecture into England by building the choir of Canterbury Cathedral.

CHAPTER XXIX.

ST JULIEN DU SAULT.

FOURTEEN miles from Sens on the way to Auxerre is St Julien du Sault, which well repays a visit. Good food is supplied at the old-fashioned Hôtel des Bons Enfants, kept by a landlord who has been a *chef* at London hotels. L'Abbé Pierre, the courteous and learned Doyen (or Dean) of the church, is much interested in his windows and very kind in giving information about them. In the church are ten beautiful windows of the thirteenth century, and four of the sixteenth, all in the ambulatory of the Choir.

The first window of the thirteenth century on the north has very fine medallions, with the history of *Scta. Margarita* whose name is inscribed in many places.

The second, going eastward, contains a Life of the Virgin in excellent state. It has a border of golden *fleurs-de-lis* on a blue ground, having been given by St Louis when the church was built.

In the third is a life of St John the Baptist. Between the medallions is a blue diaper filled with

golden *fleurs-de-lis*. The two centre medallions of diamond shape are filled with new glass.

The fourth is a fine window inscribed *S. Iohes. ew.* The twenty-eight medallions are restored but in good condition. The subject is the life of St John the Evangelist.

The fifth, which lies to the left of the East window, has a border of *fleurs-de-lis* and gold castles. On the left is the martyrdom of St Blaise. On the right are St Peter and St Paul. This window is much restored with glaring colour, especially an ugly magenta red. The central East window contains scenes of the Passion. There is new glass in the two middle medallions on the left and in the second from the top on the right. The inscription states that *these windows of XIIIth and XVIIth were restored from 1881 to 1887*. The amount of restoration can be readily detected by the absence of patina on the outside surface of the new glass.

The seventh window, to the right of the East window on the south side, is much restored; the subject is the legend of St Nicolas in twenty-nine panels inscribed *St Nicholas*.

The eighth window has the legend of the steward Theophilus who sold his soul to the Evil One and was rescued by the Blessed Virgin. The twenty-eight medallions are very fine and almost untouched. The window swarms with demons, of which there are at least sixteen. The name *Theophilus* is inscribed in seven places.

The ninth, perhaps the finest of all, is almost un-

touched. The twenty-eight panels contain the Life of Christ.

The last of these thirteenth-century windows is nearly all restored. It contains the Death and Coronation of the Virgin. The border is of *fleurs-de-lis* on blue.

Of the four sixteenth-century windows at St Julien de Sault, the first on the north has ten pictures of the legend of St Julian the soldier of Diocletian. In the third picture on the left is the town of Vienne. The picture with Julian's arrest is inscribed *quiete in me satis vixi*—"Be at rest about me, I have lived enough." On the right is ST JULIAN. On the left is the tomb of St Ferréol, with the head of the child Julian in the centre of the saint's body. In the top on the right is a man holding a plan of the church. This window is in excellent condition, but it is overcrowded with figures and dimmed by a quantity of pinkish enamel smudged on to the white glass. The tracery above the window of St Julian contains thirteenth-century glass round a sixteenth-century medallion of St Julian riding with a hawk. The thirteenth-century medallion on the right has a man with a severed head, inscribed **St Paulus**. East of this window is a very pretty little window remarkable for the splendid costumes of the sixteenth century. It contains the story of St Geneviève as a quick-tempered child attending on her blind mother, and then saving Paris from Attila, the King of the Huns, called the "Scourge of God."

On the south side is a sixteenth-century window

of which the centre is now filled with white glass. But it is remembered that the window was complete thirty years ago; the centre has now been lost or stolen, probably when the window was sent to be restored. The upper part contains four scenes of the martyrdom of S.S. Agnes, Cecilia, Lucy, and Agatha. At the bottom is ST FIACRE, who holds a spade as the patron of gardeners, and a female saint whose name is difficult to decipher.

The fourth and last of these sixteenth-century windows is extremely beautiful and interesting. There are six scenes in the upper part. The three uppermost are the Descent from the Cross, the Burial of Christ, and His Resurrection. The three scenes in the centre of the window represent the martyrdom of St Peter and St Paul and the dream of St Charlemagne, who has dismounted and is spearing a wild boar. The three beautiful scenes at the bottom have evidently been removed from some other window and introduced here, as they have not the border of the upper part of the window. They look like late work of the fifteenth century. They represent the Invention of the Cross by Queen Helena who is attended by four richly-attired ladies, each carrying an instrument of the Crucifixion, the Crown of Thorns, the Hammer, the Lance and Sponge, and the Pincers. The Cross is borne by an old woman. Above is the shield of France with three *fleurs-de-lis* in gold on an azure ground, showing that the window was given by a king, like the window at Grand Andely. On each side of the shield is an angel with a band

inscribed in Gothic letters *surgite mortui ad iudicium*, *i.e.*, "arise ye dead for judgment." In the centre of the tracery is Jesus as Judge. To the left is an angel carrying a pillar as an emblem of the Scourging, and on the right an angel has the Cross and three nails.

CHAPTER XXX.

AUXERRE.

AUXERRE is twenty miles distant from St Julien du Sault. The cathedral of Auxerre ranks with the cathedrals of Chartres, Le Mans, Bourges, Angers, Troyes, and Reims as one of the greatest shrines of Gothic Glass. It contains thirty-seven windows of the first half of the thirteenth century from 1220 to 1234, when the choir was completed; these windows are not quite completely filled with ancient glass, the deficiency being made up with white glass. The medallions are a good deal mixed, and the lower half of each of the twelve windows in the choir clerestory was damaged by the Huguenots in 1567, and has been restored with modern glass. Twenty-two of these thirteenth-century windows are in the ambulatory and Lady Chapel. There are twelve at the sides of the choir clerestory, and three at the east end of it.

The East window of the Lady Chapel was destroyed by a shell in the Franco-Prussian war, and replaced by new glass forty years ago. With the exception of this window, the magnificent glass

in the ambulatory seems almost entirely old, with very little restoration. It is much to be regretted that, as at Canterbury and Bourges, the eye of one looking towards the East end should rest on new glass; it would be much better if one of the ambulatory windows could take the place of the new window in the Lady Chapel of Auxerre.

The first two windows on the north side of the ambulatory are fragmentary, with mixed medallions. The third has a complete history of David. The fourth has a legend of St Mammés of the time of Aurelian, beginning at the bottom with his birth and education, and ending at the top with his martyrdom. The fifth has thirteen medallions of the Creation, beginning at the top with the sun, moon, and stars, then angels: the Holy Dove over the waters: birds and fishes: animals: Adam: Eve: Adam naming the animals: God forbids Adam and Eve to eat the fruit: Adam and Eve and the serpent: Adam and Eve hide from God: Eve holds Cain and Abel, while Adam tills the soil. The three lowest medallions are from other windows.

The sixth window contains the story of Noah in the six lowest medallions, with that of Abraham and Lot in the ten upper ones.

The seventh window contains the story of Joseph. The three lowest medallions begin on the left, but the next three read from right to left, and so they alternate throughout the window, in the style called boustrophedon, *i.e.*, like the turnings of a ploughing ox.

The eighth window is also arranged in boustrophedon style. The subject is the legend of Sainte Marguerite, like that of the window at St Julien du Sault.

The ninth window is complete but somewhat obscure; it contains the legend of St Andrew, with two medallions of St Paul at the bottom.

The tenth window of the choir ambulatory of Auxerre has the story of Samson in the fifteen upper medallions, with nine mixed medallions at the bottom.

The eleventh window has the legend of St Laurence, with six mixed medallions at the base.

In the Lady Chapel at the East are seven windows. The first has beautiful grisaille of the thirteenth century with *Sta. Maria* and the donor *Henricus Presbiter* in the centre.

The second has lovely grisaille of the thirteenth century.

The third window, to the left of the East window, has a tree of Jesse of which only seven panels contain old glass. The East window is all modern. To the right of this on the south is a restored window of which the subject is the legend of Theophile, but four of the lowest pictures are modern.

The sixth window of the Lady Chapel of Auxerre contains grisaille of the thirteenth century. The seventh has grisaille of the same date, with a fine figure of *St Stephanus*. Viollet-le-Duc describes the grisaille in the four side windows

of the Lady Chapel as a masterpiece of composition.

The first window south of the Lady Chapel has the legend of St Eustache in the upper part. Below are mixed medallions of Old Testament history.

The second on the south is an obscure window of St Nicolas of beautiful colour. The lower part is filled with white glass.

The third on the south is an equally obscure window of splendid colour with the story of the Prodigal Son.

The fourth on the south was removed by Bishop Amyot in 1585 to give light to the high altar. It is filled with white glass on which Amyot has placed a crucifix with his patron, St James.

In the fifth on the south is the story of St James in the sixteen upper medallions; in the nine lower ones are mixed scenes, all of fine colour.

In the sixth window on the south side of the ambulatory of the cathedral of Auxerre is the legend of St Nicolas in fifteen panels, with nine below, mostly of St Eloi. The colour of this window is very striking in the morning light, and the pictures are very clear.

The bottom part of the last four windows is filled with white glass.

In the seventh window on the south is the legend of St Marie l'Egyptienne in ten upper medallions.

The eighth on the south is a mixed window of

fine colour; the upper thirteen medallions have the story of *St Magdalene*.

The ninth window contains mixed medallions.

The tenth is an obscure window of good colour, with the legend of *St Caterina*.

In the choir clerestory each pair of lancets has a rose above. These windows were given by *Henri de Villeneuve*, who was Bishop of Auxerre from 1220 to 1234. In each lancet is a great single figure, with vertical grisaille on each side, except in the two first on each side on entering. The first of these on the north has Jesus between the Virgin and *St John*, with two angels carrying the sun and moon, with the Holy Spirit at the top. Below is the sacrifice of Abraham. The one facing this on the south has no grisaille, but the figures are in a large oval medallion with much fine blue. The faces of these figures are very archaic; and the colour, though soft, is rather dull, unless the sun shines through. The lower part of nearly every lancet in the choir clerestory of Auxerre Cathedral contains mostly new glass, owing to Huguenot destruction in 1567. The tenth figure on the north has a fine original head of Moses with golden horns. The twelfth, thirteenth, and fourteenth figures of *Daniel*, *St Germain*, and *St Stephen* are fine and mostly original. In the rose above these two are eight persons representing the Vices, and eight representing Virtues. The two central East windows and the two next to them on the south have much glaring new glass but fine old heads. All

the grisaille is very beautiful. The central East rose of the choir clerestory, next to the Vices and Virtues, contains the Lamb and the animals of the four Evangelists. South of this on the right is a rose with eight personages representing the Liberal Arts.

In the south transept the first window on the east side is of splendid colour and well restored. It has figures of St John the Baptist and St John the Evangelist, with fine canopies of the early fourteenth century. Next to this is a charming fourteenth-century window with the Annunciation.

The beautiful golden rose of the south transept of Auxerre Cathedral is dated 1550. It contains the Eternal Father surrounded by the Heavenly Powers. Below the south Rose is a fine golden window, with eight pictures of the history of Moses, which has been beautifully restored. The arms are those of the donor, the younger François de Dinteville.

The western Rose was given about 1550 by the younger François de Dinteville, who was Bishop of Auxerre from 1530 to 1552. He succeeded the elder François de Dinteville, the Bishop of Auxerre from 1513 to 1530, whose portrait is in the window east of the north door at Montmorency. The colour of the western Rose is very bright. In the centre is God the Father surrounded by ten red Seraphim with golden fires. Outside of these are twenty Angels playing instruments of music, and round them are twenty Apostles and Angels

alternately. Above the rose is the Holy Trinity with a cross with four *fleurs-de-lis* at each end. The great window below the rose was given in 1573 by eight canons, whose patrons, S.S. James, Christopher, Charlemagne, Sebastian, Nicolas, Claude, Eugène, and one unknown, are represented in the eight lights.

In the north transept to the left on entering is a Jesse tree of the sixteenth century, incomplete but with large handsome figures. In the great north Rose is represented the Immaculate Conception of the Blessed Virgin, who is in the centre surrounded by her emblems. Above is the Holy Trinity. Beneath the rose is a splendid window of the sixteenth century in great need of restoration. It contains ten scenes of the history of Joseph. The picture of Joseph and Potiphar's wife is fine but rather too realistic. On the right side of the north transept is a dull window of St John the Baptist of 1570. The other window is modern.

In the nave of the clerestory of the cathedral of Auxerre, the first window on the north beginning from the west is a transitional window of the beginning of the sixteenth century with cusped arch. It contains four large figures of saints of rather dull colour. The second has a Bishop and St Louis, of the sixteenth century. The third has St Stephen and another Saint, and the Virgin crowned, and the Holy Trinity, with four fine canopies of the fifteenth century.

The fourth is a fifteenth-century window with St Paul.

The fifth has four figures in a bad state.

On the south side of the nave beginning from the south transept, the first is a beautiful window of the fifteenth century, with St Charlemagne holding a sword and an orb, St Catherine, St Louis holding a sceptre, and St James.

The second is a fifteenth-century window with St Peter holding the key.

The third has four female figures with canopies surmounted by oriflammes, each charged with a golden horse-shoe.

The fourth is the famous allegorical window of the Vessel of God assailed by a crowd of demons; St Stephen with a stone on his brow stands on the poop, and several persons are trying to climb on board with a ladder, and others are running away. This is a beautiful window of the sixteenth century.

In the fifth window on the south side the Virgin Mary intercedes with her crucified Son. In three fine roses above is the heavenly concert. All this window is of the sixteenth century. In the chapel of the south aisle of the nave next to the organ are four fine canopies apparently of late fourteenth century.

The whole cathedral of Auxerre is beautifully light, and the view is not interrupted by non-structural ornament. The lovely Lady Chapel is supported by pillars so astonishingly light and slender that they look as if they must give way,

yet it has stood for seven centuries, for it was built in 1215. The marvellous south portal with its superb sculptures dates from the beginning of the fourteenth century.

Eighty miles from Auxerre is Nevers, where the traveller is within easy reach of Moulins or Bourges.

CHAPTER XXXI.

ST FLORENTIN AND ERVY.

ST FLORENTIN is twelve miles from Auxerre on the way to Troyes, and it is distant about six miles from Pontigny. The interesting Renaissance church contains twenty-three fine windows of early sixteenth century, of which twelve are in the east end and in the ambulatory and the rest high up in the clerestory of the choir. Most of the windows contain instruments of the guilds who gave them, and donors with their children and patron saints. They are all of strong colour and in good condition, for Napoleon III. had them restored in 1863. The ambulatory windows are so low down that they can easily be examined and appreciated.

The first window beyond the transept on the north side of the ambulatory of the choir contains the legend of St Julian, who was told by a stag that he would kill his father and mother, which he unconsciously did, and expiated his deed as a ferryman. The window is dated 1532.

The next window, dated 1529, contains ten scenes from the Apocalypse, with God at the top in a Pope's tiara. This is very fine in conception

and colour. Beginning from the top the scenes are taken from the Book of Revelations, chap. i., x., xii., xii., vi., ix., viii., xvii., vi., vii.

The third, dated 1529, has the life of St John the Baptist. It is very clear and finely drawn. The six scenes begin with the appearance of the angel to Zachariah and end with the baptism of Jesus Christ.

The fourth, at the end of the north aisle, contains the death of St John the Baptist in six scenes. In the tracery is a butcher's knife and hatchet, showing that the Guild of Butchers gave this window, which is dated 1529.

The fifth window is the first of the five windows of the apse. It is dated 1528. It contains thirteen very clear pictures of the legend of St Nicolas, each illustrated by an explanatory quatrain. The legend of St Nicolas is so often found in French windows that it is worth while to transcribe these verses, which give the legend as it stood in the sixteenth century. With these may be compared the scenes in the window of St Nicolas, in the south transept of Sens, the last of which is not included in this window at St Florentin, which has, however, the additional incidents narrated in the 6th, 7th, 10th, 11th, 12th, and 13th stanzas.

1. Birth of St Nicolas, who stood upright in his bath.

Saint Nicolas, a sa naissance,
 Au bassin se leva tout droit,
 Montrant Dieu que puissance
 Au temps futur, il obtiendrait.

2. St Nicolas gives money to a sick man of noble birth for his three daughters.

Trois filles avait un gentilhomme ;
Mais malade estait faible et las ;
D'argent lui donna grosse somme,
Le glorieux saint Nicolas.

3. The father troubles St Nicolas with thanks.

Le père, à deux genoux, remercie
St Nicolas de son aumône
Lequel, bien marri, le prie
De n'en parler à personne.

4. St Nicolas at Myra is found praying in the church.

A Myre, cité très exquise,
Après diverses élections
De prélats, il fut, en l'église,
Trouvé en dévôte oraison.

5. He is consecrated Bishop of Myra.

Puis, sacré fust, en union,
Evesque, en grosse révérence ;
Où Dieu servit, sans fiction,
En faisant fruit de pénitence.

6. He overthrows an idolatrous tree of Diana.

Le bon et gracieux pasteur,
Amateur de la foy chrestienne,
Fit couper l'arbre de hauteur,
Où était adorée Diane.

7. He procures corn from shipmen of Alexandria to relieve his fellow-citizens, without their cargo growing less.

Saint Nicolas, par bon moyen,
Des blés de ceux d'Alexandrie.
En substanta ses concitoyens,
Sans leur mesure être amoindrie.

8. St Nicolas saves the lives of three noblemen who were going to be unjustly beheaded.

Trois gentilshommes, injustement
 Estoient prêts a décapiter
 Quand saint Nicolas hardiment
 Vint au bourreau l'espée ôter.

9. St Nicolas saves sailors from shipwreck.

Mariniers, en une galée (*i.e.*, galley)
 Périissoient par force d'orage ;
 Par saint Nicolas est allée
 Au port sans avoir dommage.

10. The Devil, disguised as a Nun, gives false oil to the pilgrims to burn the Saint's church.

Le diable, par un faux stile,
 En forme de nonnain se fit,
 Donna à pélerins fausse huile
 Pour brûler l'église du saint.

11. A Christian gets money unfairly from a Jew, and hides it with perjury in a stick.

Ung chrestien d'un Juif emporta
 Argent pris cavilleusement ;
 Dedans un baston le bouta,
 Soy parjurant en serment :

12. God causes the Christian to lose the money in the stick, and he is killed by a cart.

S'en retournant a sa maison,
 Dieu, qui voit tout, lui fit perdre
 L'argent qu'il avait en baston.
 Lui occis par une charrette.

13. The Miracle of the child with a golden cup, who was drowned, and resuscitated by St Nicolas.

En mer, se noya ung enfant
 Tenant une coupe dorée
 Par saint Nicolas triomphant
 Lui fut la vie restaurée.

In the lowest panels are the donor with his son and grandson, and his wife with three daughters and six granddaughters.

The window of the apse to the left of the East window, dated 1527, contains the legend of St Florentin, the converted pagan martyred by King Crocus, who became blind and was converted, in fifteen pictures with illustrative quatrains, and donors below. In the closing scenes two countesses visit the château of St Florentin, and bring the saint's skull and bone: a dead child is revived by these relics: the church of St Florentin is dedicated by the Archbishop of Sens. In the tracery is St Florentin as an armed horseman, with his companions St Aphrodite to the left and St Hilaire on the right. The East window contains the legend of St Martin of Tours with illustrative verses, dated 1528. In the twelve pictures, he is born, educated, becomes a soldier, gives half of his cloak to a poor man at the gate of Amiens: Jesus appears wearing the half cloak: Martin is baptised by St Hilaire: a demon appears to him: he converts one of three brigands: he is consecrated Archbishop of Tours: he builds the Monastery of Moustier: he is expelled from Milan by Arians; he miraculously clears the land of Vipers. At the summit of the tracery is

the death of St Martin. In three of the pictures are three donors being presented by St Louis, St Francis, and St Hilaire. Below this window is some wonderful Renaissance sculpture in bas-relief of the Resurrection and Passion, dated 1548, which is classed as a Monument Historique like the *Pieta* opposite to it of the fifteenth century.

The window to the right, south of the East window, is dated 1525. It contains seventeen very remarkable pictures of the Creation, resembling the well-known Creation window in Sainte Madeleine at Troyes, and greatly excelling the Creation window at Châlons. The scenes in this window commence at the top on the left. In the first three are the Creator, in a Pope's golden tiara, looking at Chaos: the Creator and the light: the Creator and the Sun, Moon, and Stars. The next three below these represent the separation of Earth and Water: the creation of trees: and of animals. The next three are the creation of Adam: and of Eve: and God forbids them to eat the fruit. In the next three, the serpent tempts Eve: God rebukes Adam and Eve: the Angel drives them from Paradise (this scene is not in the window at Ste Madeleine in Troyes). In the last four scenes Adam builds a shelter: Abel's sacrifice is accepted: Cain kills Abel: Cain and his descendants become wanderers. Below is the donor with three sons, and his wife with three daughters. This is a very clear window of fine colour. It is interesting to compare the French Creation windows with those in Malvern Priory and St Neot, Cornwall.

Next to the Creation window is a window containing a picture of the Immaculate Conception, with much bright red and gold, dated 1525. The Virgin is surrounded by emblems, with quotations from the Song of Solomon, Ecclesiastes, and Ezekiel. This symbolical representation of the Immaculate Conception, with fifteen emblems, is not found before the end of the fifteenth century. The same subject is depicted in a window in St Alpin's Church at Châlons. The window with a Jesse tree at the end of the south aisle is mostly hidden.

Next to this on the south side is a window, dated 1524, containing the Nativity, the Assumption of the Virgin, and the Adoration of the Magi.

West of this on the south side is a modern window, and beyond this is a fine window in grisaille and yellow, with nine pictures in three rows, of which the subjects are: the marriage of the Virgin and Joseph: the Annunciation: the Visitation: the Nativity: Joseph's dream: the Flight into Egypt: Jesus at Nazareth: Jesus amid the Doctors: the death of Joseph.

In the choir clerestory of St Florentin are eleven splendid windows of the sixteenth century. The first on the north side, entering from the west, is dated 1575, and contains the Last Supper.

The second, of 1550, has the kiss of Judas, and Peter striking Malchus.

The third, of 1548, contains the Scourging and the Crown of Thorns.

In the fourth is Christ leaving the Prætorium; *Ecce Homo*.

The fifth represents the carrying of the Cross.

The East window has a beautiful picture of the Crucifixion, with the arms of Gui de Laval, who married Claude de Foix and thus became Seigneur of St Florentin.

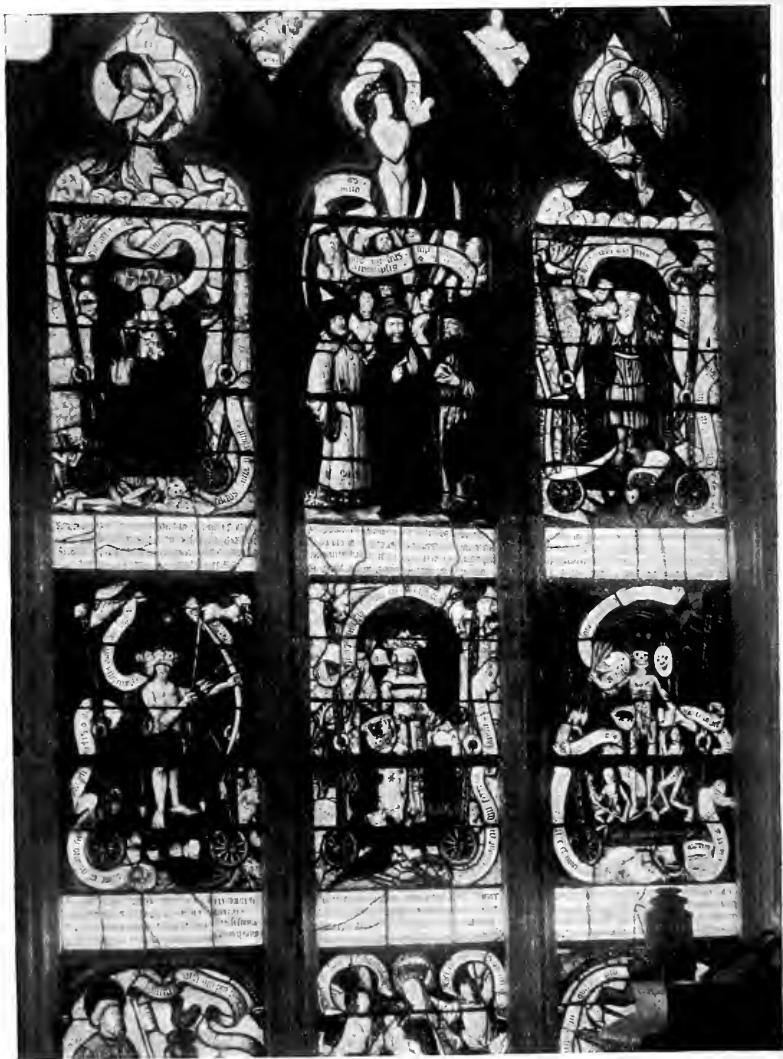
On the south side of the clerestory are five windows with the Burial: the Resurrection: Christ appearing to the Apostles, and the incredulity of St Thomas: the Ascension, and the Descent of the Holy Ghost: and St Peter and Ananias.

In the north transept are two seventeenth-century windows in grisaille with yellow stain, dated 1683 and 1684. They are much smudged with enamel paint. In the north aisle the first window is dated 1619. It contains a few fine heads, but it is much worn, showing how the windows of the seventeenth century are liable to perish.

The church of St Florentin is noted for one of the few *stone* screens at the entrance of the choir, which have escaped destruction in France. The two most celebrated screens of this kind are in Ste Madeleine, Troyes, and at Albi, forty-five miles north-east of Toulouse. Others are found in Notre Dame de l'Épine, near Châlons, and in Notre Dame de Brou at Bourg-en-Bresse, also in St Etienne du Mont at Paris, and at Arques, near Dieppe. The French name for this Rood-screen is *Jubé*, because, from the Rood-loft or gallery on top, the deacon, before the Gospel was read, used to chant the words, "*Jube Domine dicere.*"

ERVY.

From St Florentin to Troyes is thirty-five miles. On the way lies Ervy, which is a small town picturesquely situated on a hill above the railway. In the church there are twelve windows; eight of these are in a poor state, but the other four are very original and remarkable windows of the early part of the sixteenth century. They are of bright colour, and are well worth visiting between two trains. Three of these are in the south aisle. The third window from the west is dated 1515. It is the famous window of the Sibyls, of which there are twelve instead of the usual ten. In it are twelve scenes of the life of Christ, each with the Sibyl who prophesied the event, with her name inscribed. At the foot is the Annunciation, prophesied by the HELEPONTINA Sibyl, and Christ in the Manger (SAMIA). Above this the Virgin is trampling on a demon (PERSICA) between the new-born Child (CUMANA) and the Child suckling (CYEMERIA). Next is the Flight into Egypt (EUROPA), and Christ the Light of the World (LIBIA). In the centre of the light is the Virgin and Child in a splendid golden aureole, with Isaiah and a Sibyl. To the right is the Crown of Thorns (DELPHIA). Above this is the Scourging (AGRIPPA), and Jesus blindfolded and buffeted (ERITHERE); and lastly, the Crucifixion (TIBURTINE), and the Resurrection (FRIGEA, *i.e.*, Phrygia). In the tracery is the Last Judgment with the first three lines of Dies



ERVY.

TRUMPHS OF PETRARCH. 1502.

Iræ, but no Hell. At the foot on right and left are two large panels of donors. These graphic and well-coloured pictures are pleasantly drawn.

In the beautiful window east of the window of the Sibyls, dated 1515, are twelve very vivid pictures of the martyrdom of St Christine of Bolsena (the ancient Vulsinii) in Tuscany, with an inscription under each panel. In the first Christine steals an idol; she is brought before her pagan father Urban, an officer of Diocletian; she is beaten by his orders. In the fourth picture Christine is imprisoned with snakes, but delivered by Jesus Christ. In the next four scenes Christine is tied to a pillar and scourged, and her feet are cut: she is tied to a razored wheel, and made to drink boiling oil by a man inspired by a red demon: she is sent back to prison: she is thrown with a stone into the Lake of Bolsena. In the last four panels Christ baptises Christine with the water of the Volsinian mere: she meets her father and a huge purple demon: she is placed in a heated chaldron, and her scalp is pulled off, and brain torn out with pincers; but in the following panel she appears in a sort of round oven filled with roses. The scenes are continued in the tracery till, at the summit of all, her soul is received by God.

Next to this, on the south wall of the aisle of the church at Ervy, is the celebrated window, dated 1502, of five lights, of which three in the centre contain the six Triumphs of Petrarch in two rows. In the lower row are Love, Chastity, and Death;

and above these are Renown, Eternity, and Time. Eternity occupies the central panel with Abraham, Isaac, and Jacob ("not the dead, but the living"), and the idea is continued in the tracery by the Trinity of God, the Lamb, and the Dove, with the Virgin and St John the Baptist, and St John the Evangelist, having a purified human soul crowned between them,—altogether a very remarkable series of pictures of vivid imagination. At the foot is a brilliant picture of the Virgin and Child between two donors. In the outer left light is a grisaille picture of Joseph and Potiphar's wife.

On the north side of the choir is a large Renaissance window of about 1570. The centre of this exhibits the Fall of Man and his Redemption in a way which is unusual if not unique. Christ is represented as Crucified on the Tree of Knowledge, at the top of which are green leaves and apples; on one side is Eve holding a Janus-like head with a face of Death at the back and a live face in front. Facing her is Adam on the other side of the tree. Below are donors, and at the base is a very curious Bacchanalian bas-relief in grisaille. In the left light is Job, and in the right-hand light is Tobias. Above these are two large circles with donors' arms, supported by two griffins and two geese.

In the choir clerestory is a poor grisaille window, dated 1588. Fortunately the church of Ervy has been scheduled as a Monument Historique, so that these interesting windows are in the charge of the Beaux-Arts, and are certain to be kept in good repair.

CHAPTER XXXII.

TROYES CATHEDRAL.

TROYES is a paradise of the glass-hunter; no other town in England or France, except York and Rouen, can vie with it in respect of the number of its churches and the amount and variety of the old glass concentrated in them. For the quantity of fine windows, both genuine and ancient, at Troyes is so great as to be almost bewildering; so that it seems difficult to decide where to begin. It seems natural to start with the cathedral of St Peter and St Paul, though it is hard to pass St Urbain on the way to the Cathedral without stopping to examine it.

The choir of Troyes Cathedral was built in the early part of the thirteenth century, more than two hundred years before the nave, which was not built till the latter half of the fifteenth century. The glass shows the same difference in date, for the eastern glass all belongs to the thirteenth century or the beginning of the fourteenth, while the glass in the clerestory of the nave is all of about the date of 1500. This clerestory glass in the nave is of the same splendid colouring as the glass in the

south transept at Sens, being done by the same artists about the same time. The Cathedral seems to the visitor to be full to overflowing with rich colour, because the triforium is as completely filled with coloured glass pictures as the rest of the building, though the glass in the triforium of the Choir is all modern with the exception of a very few figures.

The magnificent clerestory of the Choir contains eight noble windows of the thirteenth century, four on each side, and five of the beginning of the fourteenth century at the east end. The four large windows on the north side are of three lights each, surmounted by three roses, each containing a large circular medallion. The lights are narrowed by the border which encircles three figures (or pairs of figures) in each light, one above the other, separated by half medallions containing floral scrolls. The first to the north on entering the choir contains the history of St Helena, with Adam and Eve at the top. It has an unusual amount of white in the border and in three of the figures; one figure has a brilliant yellow robe.

The second window, containing the legend of St Savinien, has several figures partially dressed in white.

The third window contains gorgeous single figures, including Henry I., Emperor of Constantinople, Pope Innocent III., Bishop Hervée (who built the choir), Pierre de Corbeil, Archbishop of Sens, and King Philip Augustus; three of these figures are robed in yellow.

The fourth, with the legend of St Nicolas, contains much fine blue. Each of these four windows has a different border.

The five windows at the east end are of two lights each, broader than the others, with one rose with a circular medallion.

The first window at the east end of the choir clerestory of Troyes Cathedral has six large oval medallions with blue borders, with figure subjects of the Nativity, the Magi, and the Massacre of the Innocents.

The second is a bright window with six oblong panels of very clear figure subjects of the Death and Assumption of the Virgin.

The East window is brilliant, but apparently much restored; the subjects in it are the Passion and the Crucifixion.

The first window south of this contains the story of St John the Evangelist; it is a fine window with large figures and a good deal of white, making a good pair with the corresponding window to the north of the East window.

The second to the south of the East window has the story of St Peter and St Paul in six oval medallions, with much blue in the border; also making a good pair with the window opposite.

Next to this, on the south, is the first of the four on the right side of the choir clerestory. This has three large single figures of Martyrs in each of the four lights.

The second on the south side has the story of the

Wise and Foolish Virgins, with a wonderful purple demon at the foot of one light. Two of the robes are white and two are yellow, and there is much white in the borders. The third contains the translation of Relics from Constantinople. The broad borders are blue, and the figures are very dark.

The fourth is a bright window with several white robes; it seems to have been given by Blanche of Castille, the mother of St Louis, for it has a border of golden *fleurs-de-lis* and castles on a blue ground. In the middle of the left light is a huge fiend. The subjects are the legend of Théophile very graphically depicted, and Adam and Eve before the Tree of Knowledge. The whole effect of the thirteen windows of the choir clerestory of Troyes Cathedral is very bright and clear, but they are much lighter than the clerestory windows of Chartres. The choir looks like a pavilion all of glass, with only sufficient stone to hold it together and frame the glass.

There are fifteen windows with thirteenth-century glass in the ambulatory of Troyes Cathedral, all restored. Of these, seven are in the north side of the ambulatory, five in the Lady Chapel, and three in the first chapel on the south. The amount of new glass makes these of less interest than most windows of the thirteenth century. Besides these, there is in the first chapel of the north ambulatory the only round-arched window in the Cathedral, as this is the part built first in 1220. This window contains a fine broad border, nearly as wide as the centre, which is filled with white glass. The first coloured window in the

north ambulatory contains a remarkably beautiful Byzantine-looking Jesse tree, which has been well restored; the figure of David in this window is illustrated in Westlake, i. p. 79. There are also very fine windows in grisaille of the thirteenth century in the ambulatory.

The clerestory of the nave has five large windows on each side of six lights, filled with splendid glass of the beginning of the sixteenth century (1498-1501) of most brilliant colour. Of those to the north on the left side, the first from the west has the story of the true Cross, by Verrat. In the triforium are Haman, Mordecai, and Esther, and the carrying of the Cross.

The second has the legend of St Sebastian, by Lyénin, which is continued in the triforium.

The third contains the story of Job. This fine window deserves special examination. The same subject is found in St Patrice, Rouen. In the triforium are the Nativity and the Magi.

The fourth has the history of Tobias, which is continued in the triforium.

The fifth has the history of St Peter. In the triforium are St Antony, St Louis, St Gond, and St Catherine.

Of the five windows on the south side of the nave clerestory of Troyes Cathedral, the first has the story of Daniel, which is continued in the triforium.

The second has the story of Joseph, which is continued in the triforium.

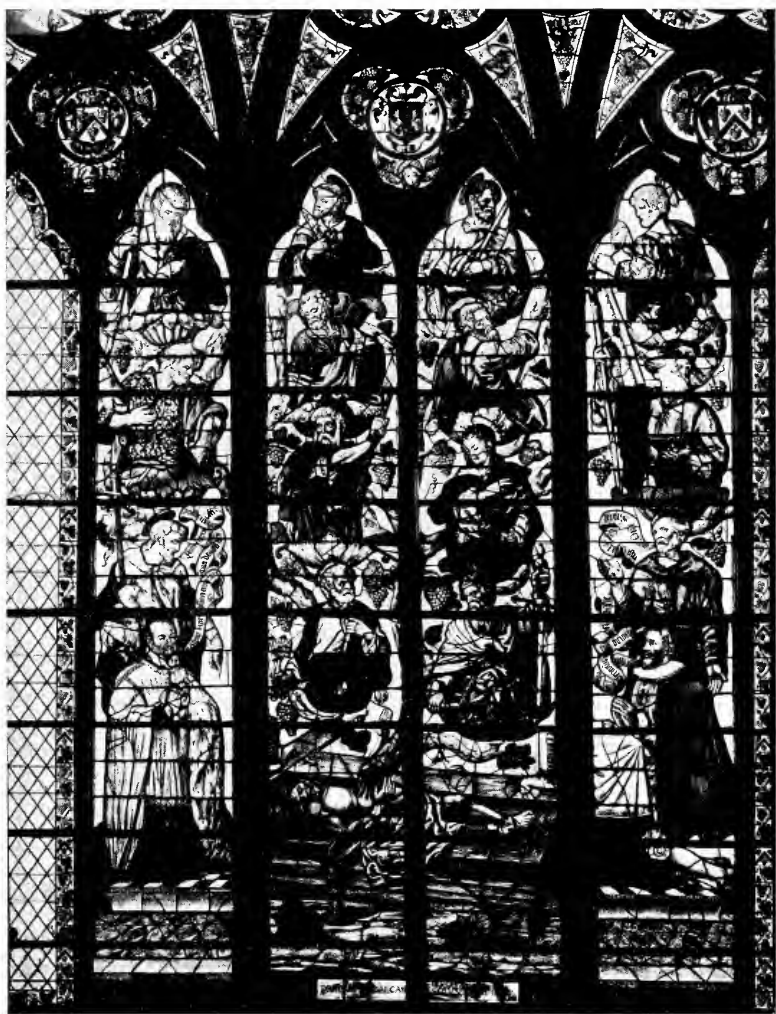
The third contains the Prodigal Son. In the triforium are the Annunciation and the three Maries.

The fourth has a Jesse tree, by Lyénin, and the donor and his family at the base. This window is strangely assigned by Merson to the beginning of the fourteenth century. In the triforium are Isaiah, Moses, Gideon, Jeremiah, St Guillaume, and St John the Baptist as patron of the donor. Day gives illustrations of the Prodigal Son in 'Windows,' 1st edition, p. 194, and of Tobit, p. 196, and of the Jesse tree, p. 366.

The fifth, by Verrat and Godon, contains St John the Baptist as patron saint of two donors, and St Stephen, St Helena, St Matthias, St James, St Loup, St Savinien, the Virgin, St Peter, St Paul, and St Nizier. This window is wrongly attributed by Merson, 'Les Vitraux,' p. 126, to the fourteenth century; but in Troyes the beautiful Jesse tree is said to be by Lyénin in 1499, and the twelve saints by Verrat and Godon in 1498. Day, p. 366, also regards this Jesse tree as of the later date. In the triforium is the Crucifixion.

The beautiful Western Rose of 1546 contains God the Father in the centre surrounded by Angels, Patriarchs, Apostles, and Martyrs; much of the colour is of a fine golden hue.

In the north aisle of the nave of Troyes Cathedral are three coloured windows, beginning in the third chapel from the west. Of these the first contains Apostles, but most of the glass is new. The second is the famous window by Linard Gontier known as the *Pressoir*, i.e., the wine-press; it is dated 1625 in two places. It represents our Saviour being crushed in a wine-press, and His blood flow-



TROYES CATHEDRAL.

THE PRESOIR (WINE-PRESS), BY LINARD GONTIER. LATE RENAISSANCE. 1625.



Page 10 of 10

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ing into a chalice. The figure of the Saviour is in light reddish-brown enamel paint; from His breast springs a vine in whose branches are seated twelve beautiful demi-figures of Apostles. At the base are two fine portraits of donors, a Canon on the left with St John the Baptist, and a Knight of Malta at the right with St Francis of Assisi. The background is white, which suggests the thought that the picture would have stood out still better from a ground of light blue or some other colour. The inscription *Corcular calcabi solus* is taken from Isaiah lxiii. 3, "I have trodden the wine-press alone," a most inapposite quotation, for our Saviour is distinctly not "treading" the wine-press in which He is being crushed.

The third window in the north aisle has six pictures in three lights under canopies of a disagreeable orange-yellow colour. This window is assigned to the fourteenth century, but it seems almost entirely restored.

The first window from the west in the south aisle contains the Virgin amid a choir of Angels, and above is God the Father and a choir of Angels. In this window may be noticed a remarkable feat of the glazier. The golden stars have been leaded into holes cut out of the blue glass without breaking it, a very difficult operation to do before the diamond was used. The French term this *repiqué en chef-d'œuvre*, or "transplanted as a masterpiece"; because any apprentice who could do this was accepted as a master craftsman. Opposite to this in the clerestory is a window by Verrat, in which

not one of the holes has been successfully made without breaking the glass, as the lead shows. In the church of St Nizier are more than a hundred instances of successful *repiquage en chef-d'œuvre*. In the Musée de Sculpture in the Trocadéro in Paris there are specimens in Nos. 100 and 101 from Autun.

The second window has only coloured tracery.

The third is a window of the fourteenth century. In it are eight saints with orange-yellow canopies. The elaborate tracery is full of colour.

The fourth is a similar window of the fourteenth century, restored; it contains the story of St Joachim and St Anne with brilliant coloured tracery.

The fifth, also of the fourteenth century, contains St James, St Peter, and St John the Evangelist with fine coloured tracery.

The rose of the north transept of Troyes Cathedral is mostly white. On the west side of the transept is a window with St Catherine. On the east wall of the north transept are two sixteenth-century windows with large figures of Apostles, Prophets, and Saints. The inner one has golden Renaissance frames.

In the south transept the first window on the right contains four large figures of Saints Peter, Claude, Paul, and John, and two donors. The second window, dated 1534, has St Ambrose, St Jerome, St Gregory, and Hennequin, Bishop of Troyes.

On the west wall of the south transept are two windows with St John the Evangelist and St Michael.

The south rose contains terribly new glass.





ST URBAIN, TROYES.

JESUS WASHING THE APOSTLES' FEET. XIIIth CENTURY.

CHAPTER XXXIII.

ST URBAIN, TROYES.

THE church of St Urbain is the most beautiful small Gothic church that ever was built. Like the great buildings of Chartres and St Ouen at Rouen, and the lovely Gothic choir of Auxerre Cathedral, it owes a great deal of its beauty to the extremely short time occupied in building it. It was commenced in 1262, and the choir was finished in 1266; the building was interrupted after this, and the upper part of the nave was left unfinished, till in recent times it was completed owing to the untiring exertions and well-directed zeal of l'Abbé O. F. Jossier, the genial and accomplished Curé of the church, whose excellent and fully illustrated monograph on the windows of his beloved church contains full information on all points connected with them.

Pope Urbain IV., one of the few French popes, was the son of a shoemaker at Troyes, and when he became Pope in 1261 he sent a sum equivalent to about £150,000 to build a church of Saint Urbain where his father's house stood in his native town. Being on very friendly terms with St Louis, he had

the good fortune to secure the services of the whole body of craftsmen who had just finished building the Sainte Chapelle for St Louis in Paris, which enabled the work begun in 1262 to be pushed on very rapidly. On his death in 1264 his nephew, Cardinal Ancher, also from Troyes, continued the work till 1266, when it was interfered with by a neighbouring nunnery, which caused the work to be entirely stopped when Cardinal Ancher died in 1286, never to be renewed till 1876. Since that time about £50,000 has been spent in completing the building. There must be few churches of so small a size which have cost £200,000 to build. But the money has been well spent in producing such a unique gem of Gothic architecture. Though the size of the church is quite moderate, yet it seems spacious inside, because it is not blocked up anywhere by non-structural ornament, and so its beautiful proportions can be seen at the first glance, the more readily as it is extremely well lighted. Almost all the old glass is in the choir and apse chapels; for the nave has been completely glazed since the restoration, which began in the last quarter of the nineteenth century. Most of the modern windows are by the eminent French artist Edouard Didron, who died in 1902, leaving six windows of the nave to be done by his successor J. B. Anglade.

The most striking glass in St Urbain is the great series of Patriarchs and Prophets which stand, one in each light, all round the clerestory of the choir, with the exception of a modern Crucifixion in the

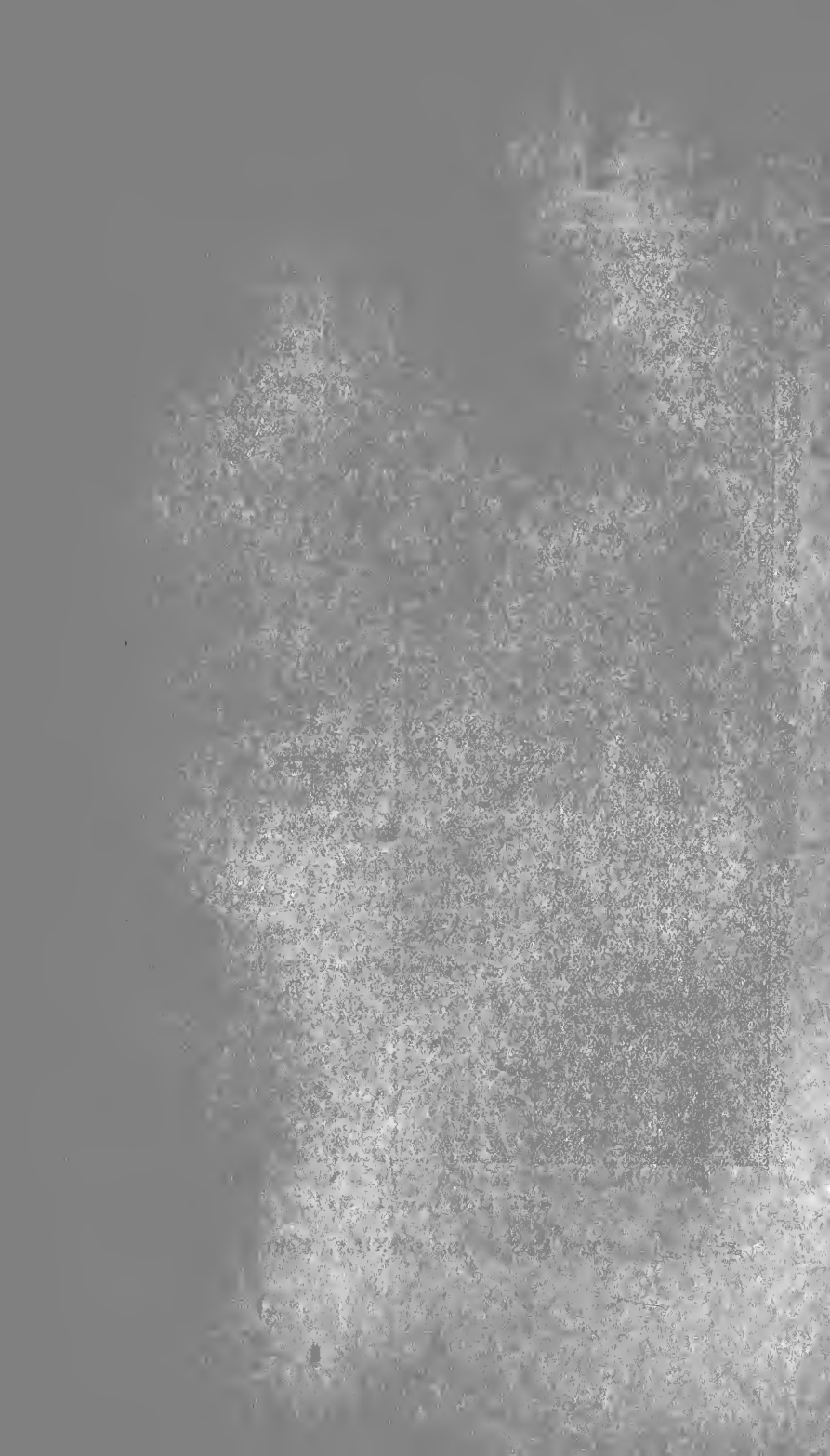
East window. All these fine figures with archaic faces are of the transitional period of the end of the thirteenth century and the beginning of the fourteenth. Each figure is surmounted by a small architectural structure which exhibits the commencement of the strongly coloured architectural canopy, which is characteristic of the fourteenth century.

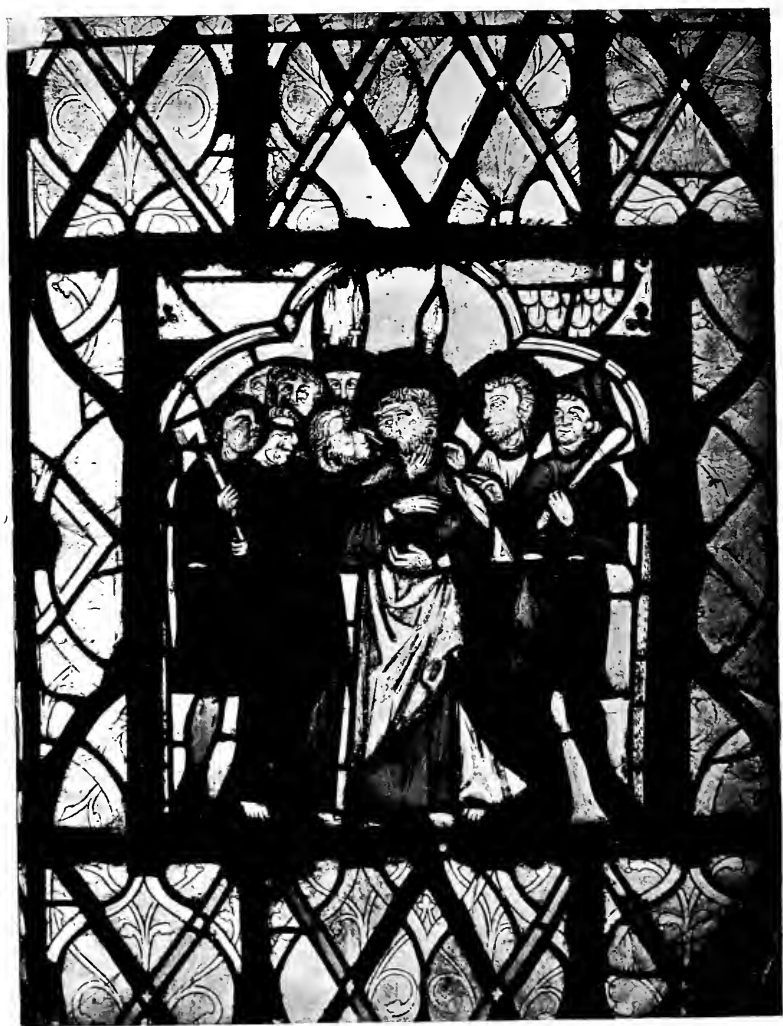
The first window on each side is of four lights surmounted by two trefoils and a quatrefoil enclosing a medallion; the medallion of the one on the north contains St Margaret and the dragon-fiend, and in the medallion opposite to this on the south is St Andrew martyred on his cross. The other seven windows are of three lights with three quatrefoils each enclosing a central medallion. The lower half of each of these windows is filled with grisaille of the end of the thirteenth century, and round each light runs a narrow coloured border. The five windows of the apse have particularly fine borders with the arms of Champagne and Navarre, and of France and the Chapter of St Urbain. The arms of France, as they were blazoned in the thirteenth century, were *d'azur semé de fleurs-de-lys d'or sans nombre*, i.e., "azure sown with countless golden *fleurs-de-lis*"; these were altered in 1376 to three *fleurs-de-lis*, in honour of the Holy Trinity, by Charles V. The later shield of France after this alteration can be seen in the window given by Henri Deux at Grand Andely.

The first window on the north side of the apse clerestory of St Urbain with the Prophets **Amos**,

Aggeus, Jonas, and Osee, and the second with Adam, Sam (Shem), and Ysaie merit careful examination to appreciate the masterly design of the attitudes and drapery. The third window in the clerestory on the north side contains a very impressive Zakarias and a Benjamin wearing gauntlets and looking like a woman (illustrated in the article on Stained Glass in the 'Encyclopædia Britannica'), and a second Amos. In the fourth clerestory window Hoel and Noe are original, but Abraham is in modern glass.

In the central East window of the choir clerestory of St Urbain, the Christ is modern and the Virgin is mostly restored, but St John is almost all original. The first window to the right of the East window on the south side of the apse clerestory has Leby on the left, and in the centre a despondent-looking unhaloed figure of Cham, *i.e.*, Ham, the wicked son of Noah, a surprising apparition among the holy Prophets and Patriarchs. The figure is in deep purple with a dark yellow bonnet on a blue ground. Day illustrates this in 'Windows,' 1st ed., p. 156. The figure of Samuel to the right of Cham has a grand yellow cloak. The second clerestory window on the south has another Jonas, and Micheas and Sophonias. The third to the south has Johannes (the Baptist), Micremias and Habacuc. The fourth and last contains Heliscus, Josep, Abdias, and Rubam (Reuben). In some of these windows is displayed an economy of design similar to that in St Pierre, Chartres, and St Remi, Reims; for the figure of the first Amos reappears





ST URBAIN, TROYES.

THE KISS OF JUDAS. XIIITH CENTURY.

as Shem, and the figures of the first Jonas and of Adam and Levi are all from the same cartoon. M. Jossier gives a most careful description of each figure with precise details as to the exact parts which have been restored.

Below the five eastern windows are five more, separated only by their own tracery from those above; a most unusual arrangement, for they do not form a triforium. This lower range is entirely filled with beautiful glass of late thirteenth century, with the exception of the medallion of the Resurrection in the fourth window, which is in modern glass by Didron. In each window there are three medallions of the Life of Christ, beginning in the first window on the north with three most beautiful medallions, first of Jesus in the Temple (illustrated by Viollet-le-Duc in 'Dictionnaire d'Architecture,' vol. ix. p. 432); second, Jesus entering Jerusalem; and third, Jesus washing St Peter's feet. In this third medallion is Judas with a halo weighing a purse in his left hand and feeling money in his right. The cross usual in Christ's halo is blue in the first medallion and white in the other two. Viollet-le-Duc, p. 431, says of these three medallions: "They are executed with rare perfection. They are miniatures in glass." The second lower window contains the Kiss of Judas: Christ before Pilate (whose staff is artlessly tipped with a *fleur-de-lis*, like the Cross above the western rose at Auxerre): and the carrying of the Cross.

The third lower window at the east end of the choir of St Urbain contains the Scourging, the

Crucifixion (where the head and body are by Didron), and the Descent from the Cross (where the heads of Christ, St John, and Nicodemus are by Didron).

The fourth has the Resurrection; Christ appearing to Mary Magdalene (not holding the usual spade, but a Cross); and Mary Magdalene in the house of Simon the Pharisee wiping our Saviour's feet with her hair. The grisaille of this window is admirable, but most of the grisaille in St Urbain deserves special attention.

The fifth and last of the lower windows has Christ visiting the Spirits in Prison: Christ appearing to the Apostles after the Resurrection: and the Ascension, where only the feet of the ascended Lord are visible, as in the Renaissance window in the clerestory on the south side of the nave of St Etienne-du-Mont, near the Panthéon in Paris.

In the Lady Chapel of St Urbain are four windows containing the closing scenes of the Blessed Virgin's life, in modern glass, by Didron. In the third and fourth of these windows there are a number of circles in the quatrefoils containing little heads beautifully drawn of monks, emperors, peasants, women, children, and animals. More than half of these 106 heads are of the thirteenth century. Forty-two are illustrated in M. Jossier's monograph.

The other chapel at the east end of St Urbain is called the Chapelle de Saint Joseph; it contains four windows, each with two medallions, making

eight in all, three of which are of genuine thirteenth-century glass, and the other five are by Didron. In the first window the medallion of the Annunciation is entirely composed of the original glass; in the second window is the original medallion of the Visitation; and in the fourth window the medallion of the Massacre of the Innocents is ancient.

The third window is now filled with Didron's glass, but the two finest medallions belonging to it were photographed in 1876, when the glass was sent away for restoration; after the glass came back, it was discovered by comparing the photographs that these two medallions had been stolen. But the indefatigable Curé, M. Jossier, sent photographs of the missing medallions all over France, and luckily discovered them in the possession of a private collector, and it is believed that the present owner has the generous intention of restoring them to the church.

In the north transept the right-hand window on the east side contains grisaille of the thirteenth century. The two north windows have ancient thirteenth-century glass in the tracery, where there are three medallions of St Martin of Tours, and three of the martyrdom of St Stephen. The west window on the left of the north transept has in one light Christ on the Cross, of fine work of the sixteenth century; the other lights contain glass by Didron. The two small windows over the north door contain old glass.

In the south transept the window on the east

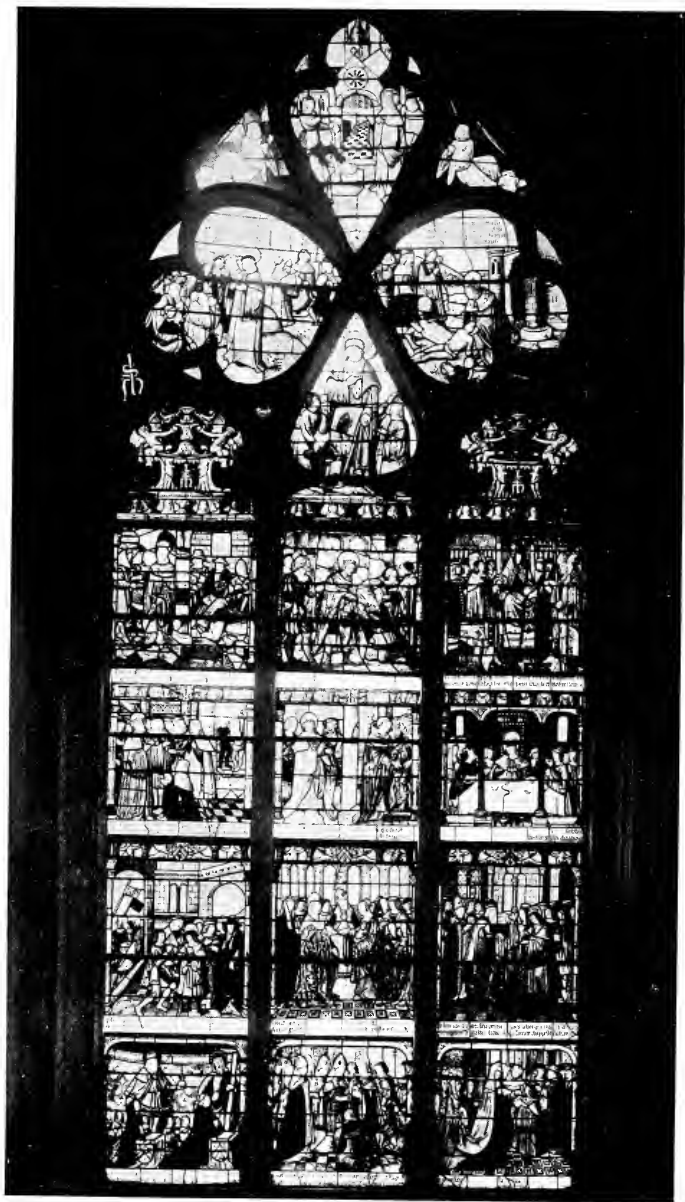
side also contains grisaille of the thirteenth century; and the two small windows over the south door likewise contain old glass. In the tracery of the large left-hand window in the south wall of the transept are three medallions of the thirteenth century. In the right-hand one is St Eloi as a goldsmith pointing red-hot pincers at a demon who has the face of a young woman. The left-hand medallion has St Germain (head restored) blessing Sainte Geneviève and her parents. In the upper medallion Sainte Geneviève as a shepherdess with sheep is imploring Attila, the King of the Huns, to spare the city of Paris, as in the sixteenth-century window at St Julien du Sault.

At the west end of the nave aisles are two windows, at the top of each of which is beautiful glass of the end of the fifteenth century.

On the wall of the north aisle of the nave the second window from the west has fine golden-coloured stain at the top, and figures of the early sixteenth century.

SAINTE MADELEINE AT TROYES.

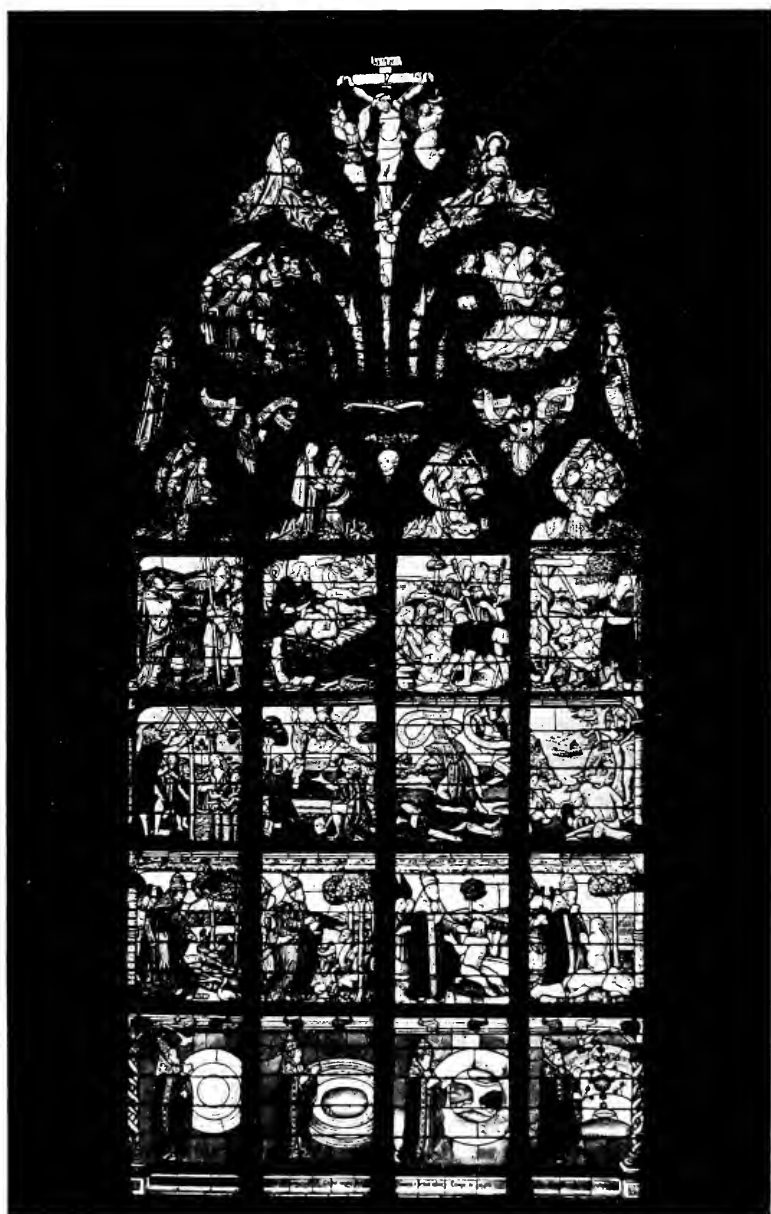
Some of the finest glass of the sixteenth century is to be found in the church of Sainte Madeleine, in five windows at the east end. There are also two beautiful windows of the latter half of the fifteenth century. The church is also famous for its wonderful *Jubé* or Rood-screen of lace-like stonework, which rivals the one in the cathedral at Albi. The first



SAINTE MADELEINE, TROYES.

LIFE OF ST LOUIS. RENAISSANCE. 1517.





SAINTE MADELEINE, TROYES.

CREATION WINDOW. XVIITH CENTURY.

window is at the east end of the north aisle; it is a window of 1517, representing the history of St Louis. At the bottom are the donor and his wife, the coronation of St Louis, and the ending of the regency of his mother, Blanche of Castille. In the next three pictures above are the submission of the Count of Champagne, the marriage of St Louis, St Louis receiving the Crown of Thorns. The third set contains St Louis punishing miscreants: his Mortification: his reception of the poor at his table. In the fourth set St Louis washes the feet of the poor: he visits the plague-stricken: he is present at the Council of Lyons. In the tracery are St Yves: St Louis ransoming prisoners: burying the plague-stricken: and founding the Quinze-Vingts.

The window to the left of the East window contains the celebrated pictures of the Creation, much resembling the window at St Florentin; but this one begins from the lowest left-hand corner, with the Creator in a Papal tiara creating light out of chaos in the first four panels. The next four above these have the creation of animals: birds: Adam: Eve. The third four have the birth of Cain and Abel: the Sacrifice of Cain and Abel: the death of Abel: the Deluge. In the four uppermost are Abraham and Melchizedek: the sacrifice of Isaac: Joseph bound: the Brazen Serpent. Above these in the arches of each light are the Annunciation: Visitation: Manger: and Magi. But there is no picture of the Expulsion from Paradise, like the one in the window at St Florentin.

The central East window of 1506 contains the

history of St Eloi, the patron of goldsmiths, evidently given by the Guild of Goldsmiths, whose arms are at the foot. Next to these arms, in the lowest pictures, are the prediction of St Eloi's birth: his birth: he is a goldsmith's apprentice. In the next four are St Eloi reading the Bible in his workshop: his apprentice setting a ring: St Eloi is relieving poor travellers: the people of Noyon are offering to St Eloi the cross and mitre (illustrated p. 51). In the third set St Eloi and St Ouen are being consecrated as Bishops in the cathedral of Rouen: St Eloi is preaching: St Eloi is on his deathbed: the Duchesse de Th erouanne is watching a bright cross, *i.e.*, the soul of the Saint going up to Heaven. In the fourth set St Eloi lies on his tomb in priestly robes: the poor and sick are at his tomb: the plague-stricken Duc de Th erouanne is praying at the tomb: the Duchesse is thanking the Saint for her husband's recovery from the plague.

To the right of the East window in the church of Sainte Madeleine at Troyes is a fine Jesse tree.

At the east end of the south aisle is a beautiful fifteenth-century window of about 1470. The subject is the Passion. Next to this, on the south, is another fine window of the fifteenth century, of about the same date or a little later, containing the story of Mary Magdalene.

The next window contains the Triumph of the Cross, of the sixteenth century. Beyond this is a window containing some fragments of old glass.

These windows are very brilliant in colour and clear in execution, and their restoration has been

well done. They are so low down that it is easy to appreciate the pictures, while the magnificent colouring speaks for itself. They are among the most satisfactory of all Renaissance windows.

The East window of the choir clerestory has a Crucifixion in grisaille of 1532, with a light blue ground above, in which are white angels with ruby wings and a red demon with bat's wings. On the south side of the clerestory next to the East window are two windows of fine strong colour. One of these, of 1580, represents *Ecce Homo*. The other, also of the sixteenth century, contains the Magi.

SAINT NIZIER AT TROYES.

The church of St Nizier was entirely rebuilt in 1528. It contains numerous windows of the sixteenth century, and the East window is of the beginning of the seventeenth century. The whole east end produces a pleasant impression of bright and strongly coloured pictures.

In the choir clerestory are five good windows. The first on the north contains the Ages of Man. The second has Jesus in His Mother's lap, Sainte Barbe and the Passion. The brilliantly coloured East window of 1613 contains the Apostles and the Virgin receiving the Holy Ghost. The first on the south has St Nizier: the Annunciation: and the death of the Virgin. The second on the south

has the Descent from the Cross : the Resurrection : Christ appearing to His Mother and to Mary Magdalene.

In the ambulatory chapels are six windows of bright colour. In the first chapel on the north are two windows in a very imperfect state. In the second chapel is a Jesse tree and a window with Cardinal Bonaventure, which were smashed by an anarchist in 1901.

In the central Eastern chapel are three windows with the legend of Sainte Syre : the Crucifixion : the legend of Saint Gilles.

In the chapel south of this are two windows with St Sebastian and the legend of the Cross.

In the south transept of St Nizier is a magnificent window of about 1550, containing five splendid figures of Religion trampling down five beasts and birds representing Heresy. In the tracery is the Holy Trinity.

The East window of the south transept contains St John the Baptist.

In the chapel next to the south transept wall is the legend of Théophile.

Above the south door is a grisaille of 1539 of St Joachim and St Anne.

In the north transept the west window contains the life of the Virgin, and the east window has the story of St Nicolas.

In the nave clerestory the first window on the north has the Virgin and Saints. The second represents the Apocalypse. The third has the Seven Sacraments in grisaille of 1570. On the

south side is a vigorous Last Judgment of 1560, and a Crucifixion and the four Maries.

ST MARTIN-ÈS-VIGNES AT TROYES.

The church of St Martin-ès-Vignes was built in 1590, and it is celebrated for its beautiful windows, some of which are by Linard Gontier, one of the last artists of Renaissance glass, who made admirable glass pictures even in the early part of the seventeenth century. The pictures are so fine and clear that they tell their own tale; therefore it is only necessary to draw attention to a few of the most remarkable.

In the first chapel on the north side of the nave is a fine window with St Claude, Ste Anne, the Assumption, and St John the Baptist, by Linard Gontier, the son.

Next to this is the taking of Jerusalem by Titus, of 1618.

In the north transept on the west is Sainte Gudule, of 1602, and on the east is the fine Transfiguration by Gontier.

In the north ambulatory of the choir is a fine window of the life of St Jule.

In the south transept is a splendid window of the Apocalypse, of 1611.

The first window on the north side of the choir to the left has a life of St Peter by Gontier. Next to this is a life of St John the Baptist by the same artist.

The finest window of all contains the story of Ste Anne, in the chapel of Sainte Anne on the south side of the choir (see Frontispiece). It is dated 1623 at the foot of the stairs. The colour is so rich as to recall the windows of a hundred years earlier. It has been attributed to Linard Gontier, but this is disputed; at any rate it is the work of some really great artist and colourist. The colour certainly seems finer than most of Gontier's work. Four of the windows in St Martin-ès-Vignes are illustrated, pp. 81, 231, 234, 400 of Day's 'Windows,' 1st edition.

In several other churches of Troyes, such as St Jean, St Nicolas, St Pantaléon, there is also some interesting glass. The best is in St Jean, the church where Henry V. of England in 1420 married Charles VI.'s daughter Katherine, who subsequently married Owen Tudor, and thus became the grandmother of Henry VII. Here the second and third windows in the south aisle contain a very fine life of St John the Baptist, of 1536 (which, however, resembles a picture in reddish sepia rather than a window), and a celebrated Judgment of Solomon, which may be compared with Robert Pinaigrier's excellent window of 1531 in St Gervais, Paris. The fine window by Gontier at the centre of the east end beyond the choir, containing in the upper part a Last Supper of about 1630, is said to have been often restored, which shows how dangerous it is to trust too much to enamel paints in making a window.

CHAPTER XXXIV.

THE CATHEDRAL OF CHÂLONS-SUR-MARNE.

FIFTY-NINE miles from Troyes is Châlons-sur-Marne, where there is the fine cathedral of St Etienne and two interesting churches of St Alpin and Notre Dame.

Châlons Cathedral formerly held some beautiful glass of the twelfth century, but this is now in the Musée de Sculpture at the Trocadéro in Paris, waiting, it is said, to be returned to the Cathedral when a window can be prepared to receive it. The only glass of the twelfth century remaining in the Cathedral is to be found in the triforium on the north side of the nave near the north transept. This glass consists of some large fragments of broad Romanesque borders, which belonged to the old church which was consecrated in 1147.

In the clerestory of the apse at the east end of the choir are three bright and lovely windows of silver and sapphire of the thirteenth century, but the yellow in them is of a light greenish hue like the colour of an unripe lemon. In the tracery of the East window of the choir is Christ the Judge, from whose hands blood is gushing into a chalice; behind

Him are the Cross and nails, the lance, and the sponge; on each side is an angel with a trumpet, and below these are the dead rising in their shrouds; the one on the left is coloured, the other three are ghastly white. In the right-hand light of the window is Christ enthroned; below this in the centre of the light is the Crucifixion where the Christ is all in purple; He has His usual crossed halo. On each side are the Sun and Moon, and by His feet stand the Virgin, and St John with the customary bare feet of an Apostle. The border of this is narrowed to widen the panel. In the lowest part of the light is the Virgin and Child with rather an old face. In the left light are the three patron saints of Châlons—St Stephen, St Memmius, the first Bishop of Châlons, and St Alpin who saved the city from Attila, King of the Huns, whose victorious career across Europe was checked by the decisive battle which was fought about ten miles from Châlons, A.D. 451.

In the tracery of the window north of this to the left are the glorified Virgin and the Adoration of the Magi. In the right-hand light is St Paul with St **Elafius** below him, and one of the four Major Prophets at the foot. In the left light is St **Johannes, Ev.**, and St **Donatianus**, and a Prophet whose head seems new.

The window to the right on the south side of the apse clerestory of Châlons Cathedral has in the tracery the King and Queen imploring St Memmius to save their son, who is hawking, from being drowned. The Bishop is in white and somewhat

resembles a corpse. Below this in the right-hand light is St Peter (head restored), with **St Domitianus** in an architectural frame below, and a Prophet in a similar frame at the base. In the left light is St Andrew (head restored), and below him a Bishop, **St Leudomirus**, and beneath him a Prophet. The six borders of these windows are all different and exceptionally beautiful.

The first window in the north aisle of the nave, starting from the west, contains thirteenth-century glass, but the glass of the tracery and of the upper band of women in it is modern. The centre light has a border of *fleurs-de-lis*, and the outer lights have a border of castles. This window was given by the Guild of Furriers; at the base in one panel the furriers are at work; in the second panel two rich tradesmen are represented bargaining with a furrier; and in the fourth panel the Dean of the Guild is presenting the window to the crowned Virgin and the Holy Child; in the third panel is a Crucifixion. The fact that the window is a gift of the furriers shows that the presence of *fleurs-de-lis* or of castles in the border does not invariably imply that the window was given by Blanche of Castille, or her son Saint Louis.

In the second window in the north aisle of the nave the four lowest compartments on the left contain thirteenth-century glass, and some of the grisaille at the top is of the fourteenth century. All the seven other north aisle windows contain new glass.

In the south aisle of the nave is a remarkable

series of nine windows of strong colour. The first from the west is the Creation window, said to be of 1507, which is the worst of the old windows in the cathedral of Châlons, being very inferior to the Creation windows at St Florentin and Sainte Madeleine at Troyes. It begins at the top with the Creation of animals and fishes by a white-bearded Creator with a nimbus or halo. The last scene is the murder of Abel. The figures are stiff and the faces are ugly, and Adam and Eve are obtrusively ashamed of their undraped state; the colour is heavy, and there is a great deal more enamel paint than might be expected in 1507. The date reads: *le xv du mois d'Avril mil v cens et s*, and since the last word is unfinished, the date of 1507 may be incorrectly assigned to the window; perhaps the "s" may be the first letter of soixante or sixty, making the date 1560. All the scenes have explanatory Latin inscriptions. At the foot are two donors with their patron saints, MICHAEL and JACOBUS. There is a similar creation window in fine fifteenth-century glass in the church of Mareuil-le-Port.

The second window from the west in the south aisle, dated *l'an cinq cent et neuf*, i.e., 1509, contains beautiful and vivid pictures of fine colour of the life of the Virgin, with very clear inscriptions in French. The nave is so well lighted that these pictures can be easily appreciated. In the tracery is God the Father crowning the Virgin in the presence of Christ and the Holy Ghost. The pictures in the four lights begin with the offering

of Ste Anne and St Joachim being rejected by the priests for their childlessness (this scene is in two lights, and the top of it ignores the mullion); they embrace at the door, "CY EST LEUR RENCONTRE A LA PORTE DORÉE," *i.e.*, here is their meeting at the golden door; the Virgin Mary is born; in this scene there is a curious anticipation of the future in a medallion attached to the bed upon which Ste Anne lies, in which there is a picture of the crowned Virgin with the Child Jesus. The next stage of the window has a fine picture in two lights of the presentation of the Virgin as a child with a halo; near the temple stairs is one of the merchants who bought and sold in the Temple: he has doves in a cage; there is a similar merchant in the story of the Virgin in St Alpin at Châlons, but the idea of introducing a merchant into a presentation scene seems to be peculiar to Châlons. The other two scenes in this stage are the marriage of the Virgin and Joseph (who bears the legendary rod that budded) and the Annunciation. The three uppermost scenes are, the Nativity, the Presentation of Christ, and the death of the Virgin, "COM-MANT LES APOSTRES SONT PRESANS AU SAINCT TRESPAS DE LA VIERGE"—*i.e.*, how the Apostles were present at the holy death of the Virgin. This scene is in two lights. This magnificent window is dated 1509 above the scene of the presentation of the Virgin.

The third window in the south aisle of Châlons Cathedral contains thirteen scenes of the Passion, beginning with Christ's entry into Jerusalem and ending with the Crucifixion in the tracery. These

scenes have a remarkable framework of interlacing branches. In this window of the sixteenth century there is much restoration, and the Christ is far from being beautiful. In the scene representing the Last Supper the unhaloed Judas has a purse in his hand, as he has in the medallion of Christ washing Peter's feet in the lower window of the choir of St Urbain at Troyes. Between the two quatrefoils of the tracery is a little picture of Judas hanging from a tree.

Half of the fourth window has a Transfiguration of late sixteenth century with much enamel paint and dull colour, the other half of it with the Resurrection is modern.

The fifth window has Flemish-looking faces and rather sombre colour. It has the cusped arch of the period of transition from Gothic to Renaissance at the beginning of the sixteenth century. The subject is the life of St Stephen in six scenes. In this window the three double panels with their architectural framework entirely ignore the mullions.

The sixth window contains very fine glass of the fifteenth century, with much more colour than is usual in English windows of the same period. The large canopies have no pillars. The ruby colour is remarkably fine. The ground of the outer lights is full of *fleurs-de-lis*. The window has been altered and part displaced, for the upper part belongs to the end of the fifteenth century and is in its original place. The figures in it, beginning from the left, are Ste Catherine, the Virgin and Child, St Michael and a donor, and Ste Barbe. The glass in the tracery is modern. The lower half belongs to

the beginning of the fifteenth century, having been removed from the opposite window on the north side; the figures in it are St Vincent, St James presenting a donor to the Virgin and Child, and St Stephen. The feet in the lower row rest upon pedestals, but the pedestals of the upper row were removed to make room when the lower figures were inserted. This very beautiful window deserves to be carefully examined.

The seventh window, of the sixteenth century, contains nine scenes of the early life of Jesus, with very clear inscriptions. The three scenes at the base are modern.

The eighth window is entirely modern.

The ninth, next to the south transept, is a very remarkable window of the earliest part of the fourteenth century. It is one of the most interesting windows in the cathedral of Châlons, being such a splendid specimen of early fourteenth-century work; but unfortunately the light is somewhat blocked by a mass of wood near the window. It looks as if it had been filled from a clerestory window of the late thirteenth or early fourteenth century. In the tracery is Christ surrounded by angels; below this in the topmost scene is John baptising Jesus, and St Peter, St Paul, St Andrew, and St James, whose figure closely resembles that of *Sanctus Iacobus* in the fourth light from the left in the triforium below the rose of the north transept; this suggests the probability that the pictures in this window and in the north rose and triforium, both belonging to the early part of the fourteenth century, are by the same hand. In the

second row are the other eight Apostles. Below these eight Apostles were eight Prophets. These were removed from the bottom of the window by some vandals to make room for a new sacristy, and it is said that two of the Prophets thus removed were placed in the west wall of the north transept.

In the north transept is a splendid rose of early fourteenth-century work containing the Triumph of Jesus Christ, who is in the centre with the four creatures of Revelations iv. 7, representing the four Evangelists, the Lion of St Mark, the Calf of St Luke, the Eagle of St John, and the Angel with "a face as of a Man" of St Matthew. Round this inner circle are scenes of the Birth and Childhood of Jesus. These are encircled by an unusual and charming frame of brightly coloured vine branches. Below the rose in one light on each side are two large figures of brilliant colour; the one on the right is the Church of Christ crowned and holding a processional cross. On the left is the Jewish Synagogue, drooping and blindfolded, with fallen crown and broken standard as at Sens and Orbais. Between the lights containing these two figures are five quatrefoils with two Prophets in the outside ones and three Angels in the centre ones. In the triforium below are the twelve Apostles, much restored. The lower windows are new, with the exception of the tracery, which was saved from the fire of 1668.

On the left of the north transept is some beautiful grisaille of the latter part of the thirteenth century, with two fine figures of the same date, of St Stephen

and **Petrus de Hanc**, the Bishop of Châlons, who died in 1261. These figures look as if they had once been in a clerestory. To the left of this on the west wall of the north transept is a window in the left light of which are two Prophets, with a donor below presenting a window to the Virgin. These two Prophets are said to have been removed from the bottom of the early fourteenth-century window on the south side of the aisle next to the south transept. The pattern at the top of these does not seem to fit on to the pattern of the south aisle window; but possibly this may have been interpolated when the window was so barbarously mutilated to make room for the sacristy. The right-hand light is all modern, but it cleverly imitates the style of the thirteenth century.

In the south transept is a window of three lights, of the fourteenth century, filled with *fleurs-de-lis* on a blue ground, with grisaille in the tracery. Day in 'Windows,' 1st ed., p. 167, gives an illustration of this.

The nave triforium of Châlons Cathedral is glazed with grisaille. In the north clerestory of the nave is a fine picture of a Bishop presenting a window to St Stephen.

In the south clerestory of the nave, the second window from the transept contains **Paganus Capellan**, *i.e.*, Pagan the Chaplain presenting a window to St Stephen, on a fine blue ground. The grisaille at Châlons is very beautiful, especially in the clerestory of the choir. See Day's 'Windows,' 1st ed., pp. 25, 144, 167, 335.

CHAPTER XXXV.

CHÂLONS, ST ALPIN, NOTRE DAME; AND ORBAIS.

THE church of St Alpin at Châlons contains several very interesting windows of the Renaissance period.

On the north side is a small window apparently original and unrestored. It contains the Virgin holding the dead Christ in a very archaic picture, perhaps of the end of the fifteenth century.

The next window is modern, and the third is mixed, with different scenes. The fourth, which is next to the east window on the north side, contains very beautiful pictures of **Magdalaine's** life. In the top on the left she is *boutez*, *i.e.*, "expelled" from Jerusalem, in a beautiful golden vessel. On the right she comes to Marseilles and preaches to the Duke and his wife. In the middle on the left the Duke goes to Jerusalem and his wife dies *ensaincte*, *i.e.*, "with child"; on the right Mary Magdalene in a splendid golden ship returns to Jerusalem and finds the wife and child on a rock, and the Duke prays her to revive them. At the foot on the left Mary Magdalene baptises the Duke and his wife who has come to life again. On the

right Mary Magdalene is being conducted by an angel into the desert.

The double window at the east contains six fine panels of the Sacrament, mixed up with six others. Of the six pictures in the left half of the window, the one at the top on the left is the Manna, and the one on the right is the Last Supper; in the middle on the left is the Holy Communion being celebrated in a Flamboyant church; in the middle on the right is the Procession of the Fête Dieu in the streets round the church of St Alpin. In the two lowest panels of the left half is the Nativity and St John the Baptist presenting donors. In the right half of the window, at the top is the sacrilege of the Jewish curiosity dealer of 1290 who lived in the rue des Billettes. The Jew's shop is vividly depicted and full of bric-a-brac, and the woman is carrying away the clothes given her by the Jew in exchange for the Host, as in the window in Rouen Museum. Side by side with this is the Pure Sacrifice with the anti-Protestant inscription: *corps pur veray et no pas faict* = "the body pure, true, and not feigned"; in this picture there is also an anti-Protestant representation of a soul freed from Purgatory. In the middle a crowd of nineteen people is being presented to the Virgin; at the foot St Paul presents donors. The glass in the tracery of the East window is modern.

The double window to the right south of the East window contains in the left half, dated 1522, the carrying of the Cross: the Crucifixion: the Descent from the Cross. The right-hand half,

dated 1521, contains the Nativity: Burial: Resurrection: Trinity: Christ coming as Judge. This window is of fine warm colour. The next window on the south to the right of this has in the left half beautiful clear pictures of the Immaculate Conception: the birth of the Virgin in a bright ruby bed: the presentation of the Virgin in the Temple, in which picture is included the Jewish money-changer like the one in the Cathedral: and a very beautiful Annunciation. In the right half of the window is the marriage of Mary and Joseph, in which is the unusual and rather startling addition of *deux prétendants évincés*, i.e., two disappointed suitors; and the Visitation and St Stephen, St Charlemagne, and St Alpin. This window is dated 1521. With regard to these disappointed suitors, in the legend of St Joseph in the Proto-Gospel of St James of the third century, it is said that the Virgin Mary's eligible nearest relatives were assembled that a husband might be chosen for her. The candidates deposited rods of the almond-tree in the temple overnight, and in the morning the withered branch of Joseph was found green and in blossom, like Aaron's rod that budded, and therefore the others were rejected and Joseph was chosen. In the window of the life of the Virgin, dated 1509, in the south aisle of Châlons Cathedral, Joseph bears the legendary rod that budded, as in the window of St Pierre, Chartres (see p. 117). The next two windows are modern.

In the south transept and south aisle of the nave of St Alpin, Châlons, are six grisaille pictured

windows in Italian style. The first of these in the south transept contains the miracle of Cana, the feeding of five thousand, and the Eucharist. This window, dated 1536, contains very fine pictures suggestive of the art of Florence or Rome.

The next is a very beautiful window with the Baptist preaching : and being brought before Herod, who wears the turban of a pagan. In the tracery are scenes of the life of St John the Baptist.

The third has a poor picture of the Resurrection.

The fourth is modern except in the tracery.

The fifth, dated 1539, has a vigorous picture of the Tiburtine Sibyl.

The sixth, dated 1532, represents St Alpin before Attila.

Over the West door is a Renaissance Crucifixion of bright colour, on a blue ground filled with *fleurs-de-lis*.

The fine windows at the east end of St Alpin are darkened by outside buildings in a way most discreditable to the town of Châlons.

NOTRE DAME, CHÂLONS-SUR-MARNE.

The church of Notre Dame at Châlons has finely coloured windows of the sixteenth century in the aisles of the nave.

The first on the north, dated 1525, has a very spirited picture of the Battle of Las Navas de Tolosa, where Alfonso IX. of Castille defeated the

Moors in 1212 with the miraculous aid of Saint Jago de Campostella.

The second, dated 1526, contains the death of Ste Anne, and the Death, Assumption, and coffin of the Virgin.

The third has the history of Ste Anne and the Virgin.

The fourth seems mostly restored, if not all modern.

The fifth, dated 1526, contains the Crucifixion. Opposite to this on the south side of the nave aisle is a window of 1537 containing the Kiss of Joachim and Anne: the Immaculate Conception: the birth of the Virgin: and the presentation of the Virgin in the Temple: and the Annunciation. The three last pictures are not easy to understand, and have probably been inserted from elsewhere.

ORBAIS L'ABBAYE.

In going from Châlons to Reims it is possible to visit Orbais l'Abbaye by a roundabout journey to Mézy and Condé-en-Brie, whence the visitor is conveyed by omnibus a distance of eight miles to Orbais. There is not much glass at Orbais, but the unequalled quality makes up for the quantity.

The East window of the Lady Chapel is small and low down, but it contains lovely glass of much finer drawing than the usual style of the thirteenth century. It has three large panels of an unusual cruciform shape, which extend to the edges of the window and entirely interrupt the border. In the

top cruciform panel are men with grapes at the summit, and a horned **Moses** at the side with a tablet inscribed **Aquila vocans pullos** = "the Eagle calling to its young." In the round medallion in the centre of this cruciform panel is a most graceful picture of three Daughters of Jerusalem, inscribed **Doleo cor meu(m) Filie Jerusalem** = "I grieve in my heart, ye daughters of Jerusalem." The line of their figures and drapery is exquisite.

In the central cruciform panel is the Crucifixion with two Cherubs at the top, Abraham on the left, and a Man blessing two Children on the right, and the Virgin and St John at the foot.

The third and lowest cruciform panel is filled with new glass.

In the south transept is a very small window of the thirteenth century with the Crucifixion, having on the right the Church Triumphant with Cross and Chalice, and on the left the drooping Synagogue with broken banner. Next to this is a small window with fine grisaille, but the pattern is broken by two much more modern shields.

In the choir clerestory at Orbais are four figures in two lancets of the thirteenth century, all in the act of blessing. Above, in the left lancet, is Jesus with a most impressive face, and below is the Virgin and Child, with a more elaborate canopy than is usual in the thirteenth century, like the canopy over the Virgin in the window of Notre Dame de la belle Verrière at Chartres. In the right lancet is an Apostle and a Bishop. The rose above has a medallion in the centre.

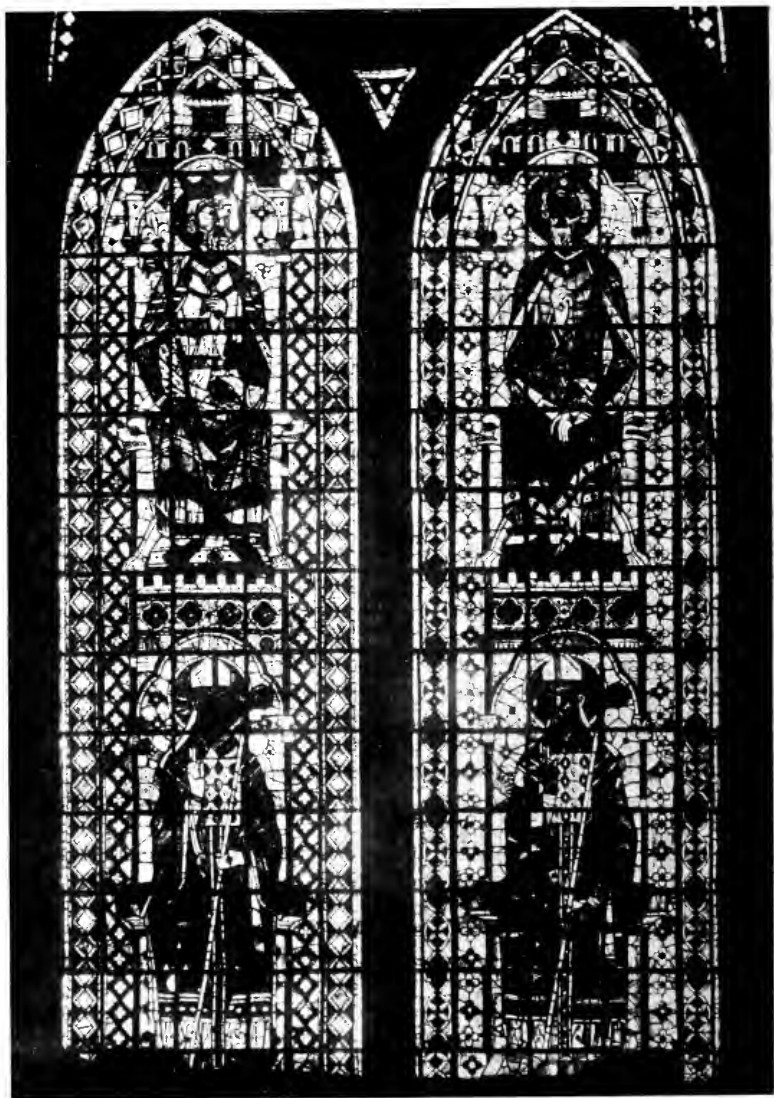
Next to this on the south is a window with two strips of fine border, and a good head with a crozier of the thirteenth century, and in other windows there are fragments of splendid colour.

In the sides of the choir clerestory are some plain glazed windows with patterns formed by the lead.

The grisaille at Orbais is remarkably beautiful and varied. It has about eighteen different patterns. Only one bay of the great nave remains, as the rest was pulled down about a hundred years ago to save the expense of keeping such an unnecessarily large church in repair. In the clerestory of this bay is a fine grisaille window of two lancets with a rose.

Orbais l'Abbaye is easy of access for the motorist or cyclist, and it is situated in a beautiful country with fine views. It certainly should be visited if possible, as it supplies a standard of the very highest artistic merit reached in the thirteenth century by the glass artist.





REIMS CATHEDRAL.

NORTH NAVE CLERESTORY. KINGS OF FRANCE, WITH THE ARCHBISHOPS
WHO CROWNED THEM. XIIITH CENTURY.

CHAPTER XXXVI.

REIMS, LAON, SOISSONS.

THE famous cathedral of Notre Dame at Reims contains a most solemn and impressive series of large figures of the thirteenth century, all round the clerestory of the nave and choir, in twenty-four pairs of lancets with a rose above each pair. Their dim religious light is unfortunately accentuated by the white light of the windows of the nave aisles and most of the ambulatory; so that to see these windows satisfactorily it is necessary to choose a time when the sun is shining through the glass. The figures in the nave clerestory represent thirty-six Kings of France, with the thirty-six Archbishops who crowned them. Their names are a matter of conjecture for lack of inscriptions. But the sixth on the south side is inscribed *Karolus*, and the figure is supposed to be that of Charlemagne. The series is rather monotonous, as they are all seated to show that they are dead. Some of the backgrounds, which are composed entirely of sapphire or ruby glass, are very beautiful.

On each side of the choir clerestory are three pairs of lancets, with a double row of Episcopal

figures; in the East window is **Anricus**, *i.e.*, Henri de Braine, who was Archbishop of Reims from 1227-1246, which serves to date the glass. By his side is a model of his cathedral, which is surmounted by an angel, above him is a picture of the Crucifixion, and above his cathedral is the Virgin and Child. With him are the dependent bishops of Soissons, Beauvais, Noyon, Tournay, Laon, Amiens, Senlis, Terrouanne, each with his cathedral at his side, but no attempt is made to make these cathedrals resemble the real ones. Some of these are inscribed **Eclia**, *i.e.*, Ecclesia (église) and **Eps** for Episcopus = Bishop, with the Latin name of the see, as **Catalabnensis** = Châlons, **Sbessionensis** = Soissons. In the upper row the Bishops have no cathedrals. The first window on each side on entering the choir has a figure between vertical bands of grisaille, as at St Pierre in Chartres.

In the Lady Chapel is a Jesse tree and a history of the Virgin, both much restored, especially in the blue ground. It is unfortunate that, as at Canterbury, Bourges, and Auxerre, the eye of the beholder looking eastward up the centre of the building should be obliged to rest on rather staring modern glass at the east end.

The western wall is full of colour, but much of the glass is new, because the enormous rose was injured by a great hailstorm in 1886. Below the rose is a triforium filled with nine pictures of extreme brightness, representing the coronation of Clovis, the converted King. He is in the centre with large *fleurs-de-lis* on blue. On his right is

St Remi, and on his left is the Bishop of Soissons; next to these are Ste Clotilde, the wife of Clovis, who converted him, and his sister Albofrede. Outside of these are a Bishop and a King on each side. Much of this glass was replaced in the sixteenth century, and on the sleeve of the outside figure on the left is the date 1550. This triforium under the western rose contains the most brilliant body of colour in the cathedral of Reims.

The rose of the north transept is perhaps the finest piece of thirteenth-century glass-work in the Cathedral. It is like a huge jewel suspended in the air, and sparkling with silver and ruby and sapphire. In the centre is the Creator encircled by the sun, moon and stars, and angels. Round this are twenty-four subjects from the creation of Adam to Cain and Abel, and a number of animals, with a martyrdom of St Stephen of the fifteenth century. This rose is most impressively beautiful and almost unique. The rose of the south transept contains sixteenth-century glass, with a very unusual broad band of white between the coloured centre and the outer border.

The whole impression produced by the glass in the cathedral of Reims is somewhat disappointing and unsatisfactory. For the great quantity of undoubtedly old and genuine glass in the forty-eight lancets, with their double row of magnificent figures, and in the twenty-four roses, which together fill the whole of the clerestory, as well as in the windows of the western wall, the transepts, and the Lady Chapel, does not arouse the admiration

of the observer as much as might have been anticipated.

On comparing the thirteenth-century glass in the nave of the two cathedrals of Reims and Chartres, the reason for this becomes manifest. For in the nave at Chartres all the glass is illumined by the light which comes through the coloured windows, with the slight exception of the light admitted through the Chapelle Vendôme. But in Reims, owing to the owlsh stupidity of the ecclesiastical authorities, all the thirteenth-century medallions in the lower windows of the aisles and ambulatory were destroyed and replaced by white glass in the middle of the eighteenth century. Consequently the clerestory of Reims is illumined by the inside light from below, which comes in through the lower windows. This seems to turn the windows inside out, and it gives an ugly prominence to the leads. If the lower windows were filled with the original thirteenth-century glass, then all the light would come from outside through the deep-coloured glass itself, and Reims would rival Chartres. As it is, the lofty clerestory windows, when the sun is not directly shining through them, produce an effect on the eye more like that of dark hanging curtains than of gleaming windows. The same barbarous destruction of thirteenth-century medallions was perpetrated in the church of St Remi about the same time.

ST REMI, REIMS.

The choir of St Remi was pulled down and rebuilt by Pierre de Celles, the Archbishop of Reims, in 1162. Consequently a few of the oldest windows date from the second half of the twelfth century, but nearly all the glass belongs to the thirteenth century.

In the lofty clerestory are thirty-three splendid lancets, each containing two figures, one above the other. In the centre of the upper row is the Virgin, and on each side of her are twelve Apostles and four Evangelists, and beyond are sixteen Prophets. In the lower row, the figures are Archbishops of Reims, ending at the south-west with Samson, who died in 1161. The figures are all seated and very stiff. The backgrounds are composed of a regular mosaic of small pieces of blue glass. The shadows are formed by thick parallel lines, as if made with one of the combs of St Blaise. The colours of the drapery are mostly brown and green. In the designs there is the same economy which is found at St Pierre, Chartres, and St Urbain, Troyes; for the same figure does duty several times under different names. For instance, St John looking to the right becomes St Barnabas looking to the left in the adjoining window. These windows are much lighter than those in the Cathedral clerestory, and they form a fine gallery very high up. They all have broad borders.

Below the triforium is another row of still more ancient windows with very broad borders and large

figures. The East window of this lower range contains an extremely fine Crucifixion of Byzantine style of the twelfth century, where the Hand of God points to our Saviour's Head, and His Feet are supported by a slab beneath which is a chalice, and below the arms of the Cross stand the Virgin and St John, out of whose halos issue flowers; this scene entirely interrupts the border. The two windows to the left of this and the first on the right also contain glass which is assigned to the twelfth century.

In the clerestory of the nave are small round-arched Romanesque windows containing ancient single figures framed in grisaille.

In the north transept is a rose, the subject of which is the baptism of Clovis, but it was greatly damaged by fire towards the end of the eighteenth century, and now most of it has been restored with plain coloured glass.

In the south transept there is no rose, but above the door is fan-shaped tracery containing brilliant glass of the late fifteenth century. Above this is a fine Flamboyant window, the upper half of which is also filled with beautiful glass of the end of the fifteenth century. The lower part contains new glass which casts coloured images on the floor when the morning sun shines through.

In the treasury are twenty-eight fine Limoges enamel pictures of 1663 composed by Laudin. Both in the Cathedral and St Remi there are many pieces of splendid tapestry, and the coronation plate in the treasury of the Cathedral is of exceptional interest.

LAON CATHEDRAL.

In returning from Reims to Paris it is well to go round by Laon and Soissons. In the cathedral of Notre Dame at Laon there are only the north rose with pictures of the Sciences, and three other windows of the thirteenth century with an enormous rose above them, but the latter form a most satisfying picture of thirteenth-century colour. They are all in the east wall, which is perfectly straight without any apse shape, because the twelfth-century *chevet*, or apse with apsidal chapels, was destroyed in the thirteenth century when the Cathedral was lengthened towards the east.

The East window consists of medallions with broad borders of lovely ruby and sapphire; the subjects are the later Life of Christ, beginning at the base with His Entry into Jerusalem and ending with His Ascension.

The window on the right, south of the East window, begins with the Annunciation and includes the early Life of Christ.

The north window on the left contains the legend of Théophile and scenes of martyrdom.

Above these three windows is a large and splendid rose of the thirteenth century of magnificent colour, which, owing to its size, is perhaps even finer than the beautiful north rose of Reims Cathedral. In the centre of the rose is the Virgin and Child between St John the Baptist and Isaiah, surrounded by a circle of half medallions containing the twelve Apostles. Round these are twelve

Prophets in circular medallions. In the outermost circle are the four-and-twenty Elders of the Revelations.

Thirty miles north-west of Laon is St Quentin, which should, if possible, be visited to see the church with the beautiful glass of the twelfth and thirteenth century in the fourteen lancets and seven roses of the choir, and the four lancets of the Lady Chapel, two of which, one on each side of the modern Jesse tree by Didron, contain the oldest glass in the church. This church, like Canterbury Cathedral, has four transepts, a peculiarity which in France is only found here and in Cluny Souvigny and St Benoît-sur-Loire. In the two more eastern transepts there is also fine later glass. In the northern one are four fifteenth-century windows, and in the southern one are the two celebrated Renaissance windows, each thirty feet high, of the Martyrdom of Ste Barbe and Ste Catherine, dated 1533 and 1541, designed by Mathias Bléville of St Quentin.

The opportunity should be taken of seeing the seventy-eight marvellous pastels in the Museum, including the magnificent portrait of Jean Jacques Rousseau, all of which are by the famous native artist Maurice Quentin De La Tour, who was Painter to the King Louis XV.

SOISSONS CATHEDRAL.

In the cathedral of Notre Dame at Soissons the three east windows of the Lady Chapel are of fine

thirteenth-century glass on a blue ground. These were given by Blanche of Castille about 1225 after her son St Louis visited Soissons. In the field of the East and south-east windows are her castles and *fleurs-de-lis*.

The East window contains scenes apparently of the life of St Louis. The right-hand window on the south contains scenes of the story of Moses. But the medallions in these windows seem mixed and not all of the same subject.

In the east clerestory of the choir are five handsome windows containing a considerable amount of fragments of glass of the thirteenth century, which came from St Ived at Braisne, a church of the twelfth century, eleven miles from Soissons.

The first on the north has ancient figures of the four Evangelists surrounded by small circular medallions.

The second on the north has four large medallions which break the border. In the lowest is Hell; above this is St Michael weighing the Souls; in the third is the Crucified Christ in his Father's lap; and the fourth at the top contains the Glorification of Christ.

The central East window of the choir clerestory of Soissons Cathedral contains a Jesse tree with several fine old figures but no Jesse at the foot. The window to the right south of this has scenes from the life of Adam and Eve. The second window on the south seems to contain the Life, Death, and Assumption of the Virgin.

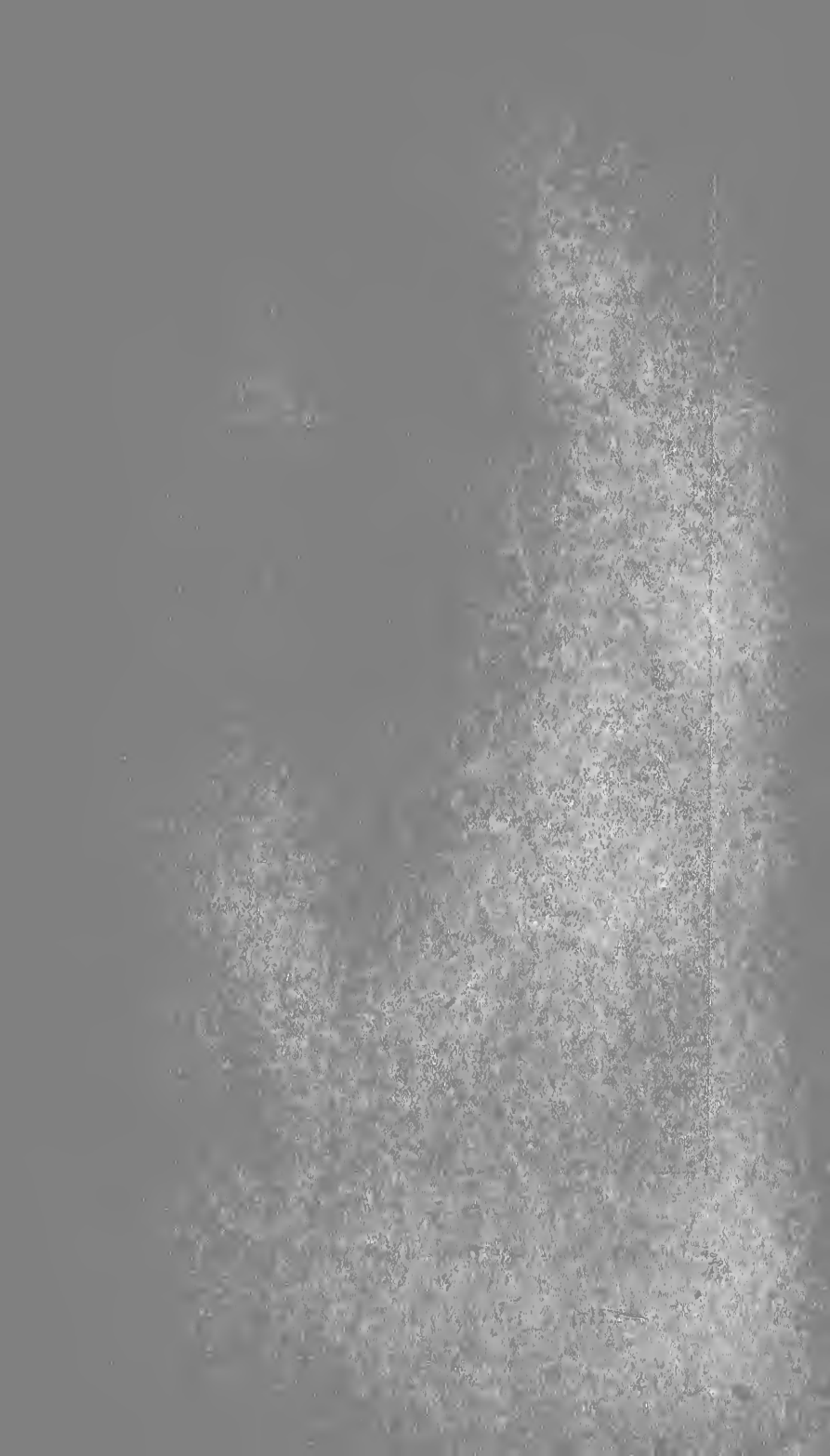
These windows are beautiful and interesting from

their largeness of conception and richness of colour, though much of the glass is modern.

In the north transept is a rose filled with fine ancient glass of the end of the thirteenth century or beginning of the fourteenth.

In the cathedral of Soissons the south transept has the very unusual shape of a complete apse with an ambulatory. In the lower part of it are round-arched Romanesque window-frames of the eleventh century.

There is also a fine picture by Rubens of the Adoration of the Shepherds, and a piece of Gobelines tapestry depicting St Gervais and St Protais, the gift of Millet, who was Bishop of Soissons from 1443 to 1502.





TROCADERO MUSÉE, PARIS. (No. 1.)

CHURCH TRIUMPHANT, WITH A CHALICE AND THE STANDARD OF THE CROSS
OVER THE DROOPING SYNAGOGUE.

XIIth CENTURY MEDALLION FROM CHÂLONS CATHEDRAL.

Compare pp. 195, 226, 284.

CHAPTER XXXVII.

VINCENNES, MONTMORENCY, ECOUEN.

IN passing through Paris, the traveller, after seeing the thirteenth-century glass of the Sainte Chapelle, and visiting the Musée de Sculpture at the Trocadéro, to see the beautiful old glass of the twelfth and thirteenth centuries from Châlons, Vendôme, Bourges, Gercy, Notre Dame, Poitiers, St Julien du Sault, and Toul, should go outside Paris to visit the lovely and interesting glass of the Renaissance at Vincennes, Montmorency, and Ecouen.

The chapel inside the Château of Vincennes was begun in 1378 on the model of the Sainte Chapelle, but it was not completed till the reign of Henri Deux, who was present at its consecration in 1552. It contains seven windows, designed by the great artist Jean Cousin, and paid for by Henri Deux, so that these beautiful windows belong to the middle of the sixteenth century. Two of these windows face each other in the nave, and the other five are in the apse.

The window on the north side of the nave has

been restored by Oudinot. The old inscription states that it represents the opening of the *cinquième sceau*, or "fifth seal" of the Apocalypse, mentioned in the ninth verse of the sixth chapter of the Revelations: "And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God." Among the righteous souls Jean Cousin did not hesitate to portray Diane de Poitiers, to please Henri Deux.

The second window on the north, in the apse, has been very little restored if at all. In each of the two lights are two pictures, one above the other, with very clear inscriptions, and Henri Deux and Ste Catherine are at the base. The subjects of all the five windows of the apse are taken from the Apocalypse. At the foot of the second window are two angels holding the shield of France. At the base of the third window is King François Premier in the costume of a knight of the order of St Michel. The base of the fourth is like that of the second. At the base of the fifth window is the Virgin and St Francis of Assisi.

The window on the south side in the nave has a scene from Revelations xiv. 14-20, where: "the sickle was cast upon the earth, and the earth was reaped, and the vintage of the earth was gathered and cast into the wine-press of the wrath of God."

The very legible inscriptions add interest to all these windows, and the beautiful drawing makes them look like a set of fine pictures which might have been painted on canvas.

MONTMORENCY.

The town of Montmorency is about ten miles from Paris, starting from the Gare du Nord.

The Seigneurs of Montmorency, belonging to one of the greatest families in France, began to be illustrious in the time of Mathieu I., who married as his first wife Aline, the natural daughter of Henry I. of England; and secondly, Adelaïde de Savoie, the widow of Louis VI. Mathieu I. was Connétable of France when he died in 1160. Mathieu II., at the battle of Bouvines in 1214, took twelve Imperial banners and gained for the Montmorenci the right to bear 16 *alérions*, or little heraldic eagles without beak or claws, in their arms, instead of the original four.

Guillaume de Montmorenci was Seigneur from 1477 to 1531. It was he who built the present church of St Martin. He was the only Montmorenci who did not wear a beard, following the fashion of Louis XII.

In the church are fourteen windows of the sixteenth century, of the greatest interest, both from their artistic merit and also as a pictured page of the history of France. They are full of fine colour and well-drawn portraits, but they produce the effect rather of a picture-gallery than of church windows.

Over the north door is the Vitrail des Alérions, *i.e.*, "window of the Eaglets," so called because the tracery is filled with azure alérions on a gold

ground. Half of this beautiful window has been entirely renewed. It contains the figures of Mary Magdalene and Mary Salome. The other half with Mary Cleophas and Martha, with the Tarasque or monster of Tarascon, has all its original glass except the head of Martha. Day illustrates this in 'Windows,' 1st ed., p. 213.

The next window east of the north door contains St Francis of Assisi, St Christopher, St Stephen, and the elder François de Dinteville, Bishop of Auxerre, who died in 1530. Westlake considers this an almost perfect specimen of the art of the period.

The third is the famous window signed E.L.P., *i.e.*, Engrand le Prince, the celebrated artist of Beauvais, who placed the portraits of François Premier and Henri Deux among the ancestors of Christ in the Jesse tree at Beauvais, where he is buried. The donor is Charles de Villiers de l'Isle Adam, Count Bishop of Beauvais, cousin of the Grand Connétable. He was ambassador of François Premier to Charles V., whose tutor Pope Adrien VI. is here portrayed in full armour as Saint Adrien. In the centre is the Virgin and Child. The other figure is St Charlemagne, whose head has been restored with the features of Charles V. This is a brilliant and vigorous sketch of splendid colouring, but it is intended to be viewed from a distance.

The donors of the fourth window are Guy de Laval and his wife Anne de Montmorenci. On the left is Sainte Anne, and below are the Virgin

and Anne de Montmorenci. In the centre is St Jerome and Guy de Laval; on the right is the Crucifixion and a lovely figure of Ste Madeleine. This is one of the finest of all the windows. The families of Laval and Montmorenci were connected of old; for the third wife of Mathieu II. was Emma, heiress of Laval, and their younger son Guy founded the line of Laval-Montmorenci; his ultimate heiress Anne married Jean de Montfort, and their son was created Count de Laval by Charles VII. at his Coronation in 1429, a title held by his heirs male till 1547. Charlotte de Laval married Admiral de Coligny, son of Louise de Montmorenci.

In the fifth window are Sainte Barbe (head restored) with her tower, and Jean de Montmorenci, the eldest son of Guillaume. He wears a beautifully executed Collar of St Michel; in this window there are azure alérions on a gold ground.

In the first apse window on the left are Saint Guillaume (of Orange), St Michael, St Peter, St Paul, St Benedict, St Jerome, and the builder of the church Guillaume de Montmorenci with his five sons, Anne the Grand Connétable, Philip Bishop of Limoges, Jean, François, and a Bastard. The masterly portrait of Guillaume de Montmorenci is illustrated by Day in 'Windows,' 1st edition, p. 66, as a specimen of the technique of the Early Renaissance glass painter.

In the central East window, at the bottom are Joseph and Mary, in the middle are St Martin and St Blaise the patron of wool-carders, looking like St Sebastian, but he is being martyred with huge

iron combs like hay-rakes. At the top is St Denis carrying his severed head, and St Vincent with two chained prisoners.

In the south apse window, at the bottom are Anne Pot, wife of Guillaume, and her three daughters, Louise, wife of Maréchal Gaspard de Coligny, Anne, wife of Guy de Laval, and Marie, Abbess de Maubuisson, with Ste Anne and Ste Catherine. In the middle is Ste Madeleine with an onyx box of perfume, and Ste Martha; at the top are Ste Barbe and Ste Geneviève.

The next window on the south contains a picture of remarkable perfection of detail, of François de Montmorenci third son of Guillaume, at the feet of the Blessed Françoise d'Amboise Duchesse de Bretagne, and the Descent from the Cross and the crowned Virgin.

Of the tenth window the left panel is modern. In the centre is Maréchal Gaspard de Coligny, father of Admiral de Coligny and Cardinal Châtillon, and a modern St Michael; to the right is Louise de Montmorenci (head restored) and St Louis.

The eleventh window is called the Vitrail des Bonnavet. It contains St Guillaume, St Adrien, St Benedict, and Guillaume Gouffier, who married Philippe de Montmorenci the sister of Guillaume, and his six sons, including Adrien Cardinal de Boisy. This window has been much restored. Gouffier was Seigneur de Bonnavet, and was killed at the battle of Pavia in 1525.

The twelfth and last window of the earlier date is restored. It contains St Odon and a picture

of the Baptism of Christ, and the donor Odet de Coligny, who became Cardinal Châtillon in 1535. After the murder of his brother Admiral de Coligny at the massacre of St Bartholomew, Cardinal Châtillon took refuge in England, and he is buried in Canterbury Cathedral.

West of these are two windows facing each other in the nave, of Anne de Montmorenci the Grand Connétable, and his wife Madeleine de Savoie. They are thirty years later than the others of 1523-1533 and decidedly inferior, exhibiting the decadence of translucent decoration caused by the excessive use of coloured enamel in Elizabethan time. The one of these two windows which is on the north side west of the north door contains Ste Anne and the Virgin, and St John the Baptist, and St John the Evangelist, and Anne de Montmorenci the Grand Connétable, who was killed at the age of seventy-four when fighting against the Huguenots at the Battle of St Denis in 1567. With him are his five sons: François the Maréchal, Henri the Connétable, Charles the Admiral, Gabriel who was killed at the battle of Dreux, and Guillaume the Colonel-General of Light Cavalry.

On the south facing this is the window with Ste Madeleine and Ste Catherine and Madeleine de Savoie and her seven daughters: Eleonore Vicomtesse de Turenne, Anne, Jeanne Duchesse de Thouars, Catherine Duchesse de Ventadour; and in the other light, Louise, Madeleine, and Marie, who married Henri de Foix.

ECOUCEN.

Ecouen is eleven miles from Paris on the line to Beauvais, starting from the Gare du Nord. Like Montmorency, it belonged to the Grand Connétable. It contains nine windows of the sixteenth century, of which seven are of 1544-1545, and the other two of 1587.

The first window on the north, second from the east end of the aisle, dated 1544, contains St Louis and a Canon as donor. In the middle is the Death of the Virgin, who is supported by St John and watched by six Apostles; above is the Assumption. This might be described as an Italian picture rather than a window. It is signed L. F., like the two windows following. These initials are identified with the initials of Laurence Fauconnier in the window of 1544 in St Bonnet at Bourges, made by Jean Lescuyer. But it is uncertain whether Laurence Fauconnier was the donor or designer or painter who executed the design of this window at Ecouen, and the question is further complicated by the feminine appearance of the name Laurence.

East of this window is a fine clear set of pictures of the Annunciation above, and beneath it the Visitation, where Mary with two attendants visits Elizabeth with two attendants and Zachariah in a beautiful landscape.

In the window at the end of the north aisle is the Birth of Christ, with Joseph and a group of

shepherds and the Adoration of the Magi, evidently an imitation of Raphael.

In the first window on the north side of the apse, at the base is the Grand Connétable, Anne de Montmorenci, kneeling before St Charlemagne, and his five sons with St Stephen; in the middle is the Scourging of Christ, in the style of Sebastian del Piombo. At the top is Christ being mocked by the soldiers.

Of the central East window only the upper half remains with the appearance of Christ to His Mother after the Resurrection. The lower half was removed in the eighteenth century when the high altar was erected, and the glass was placed in the chapel on the north. It contains the winged Mother and Child with the Moon under her feet (Rev. xii. 1 and 14), and Anne and Joachim, and below them Accius and Acceolus, the martyrs of Amiens, because the church of Ecoeuen is dedicated to St Acceul.

The apse window south of the East window has at the base Madeleine of Savoy and five of her daughters with Ste Madeleine and Martha; in the middle is Mary Magdalene and the gardener, and at the top is Christ carrying His Cross and meeting His Mother and three Maries and St John: this is dated 1545.

The next window on the south contains Odet Cardinal de Châtillon, between Christ and St Paul, dated 1587 in the right-hand light, but 1545 in the left-hand light; evidently the window was damaged by the Huguenots and restored in 1587.

In the middle are three pictures of the Good Shepherd, and at the top is the Fall of Man.

The eighth and ninth windows are of the decadent period, forty years later, of 1587, but they both contain inserted panels of 1545.

In the eighth window is Henri de Montmorenci, second son of the Grand Connétable, "Roi de Languedoc" and determined opponent of Catherine de Medici and the Guises, who was made Connétable by Henri Quatre, and a Descent from the Cross, with a fine panel inserted on the right of a Canon and a King, perhaps from the East window; the upper half of this window is in white glass like the following one.

The ninth window contains Antoinette de la Marck and her two daughters: she was granddaughter of Diane de Poitiers and wife of Henri de Montmorenci. On the right is an inserted panel, dated 1546. In these windows may be noticed the letters A. M., the monogram of Anne de Montmorenci, and the Greek word ΑΠΛΑΝΩΣ, "unswervingly," the motto adopted by Guillaume de Montmorenci to signify his undeviating loyalty, sometimes written Aplanos in modern letters.

The visitor to Ecoeuven usually goes to see also the fine Château built by Anne de Montmorenci the Grand Connétable. In the Salle des Gardes he placed forty-four glass pictures of a non-religious character with descriptive verses under each picture: one of them is illustrated by Day in 'Windows,' 1st ed., p. 218. They contain the story of Cupid and Psyche as told by Apuleius in the

well-known episode in the *Metamorphoses* (commonly called the *Golden Ass*). They are beautifully painted in Raphaelesque style, in *camaïeu* , that is, in iron-red grisaille with no colour but yellow stain, like the pictures on the south side of the nave of St Alpin at Châlons-sur-Marne. But they are no longer at the Château of Ecouen. The Salle des Gardes has long been destroyed, and in 1806 Napoleon gave the Château to be used for the education of the daughters of the members of the Legion of Honour, for which purpose it is still employed.

The forty-four windows, which Anne de Montmorenci had made for his Salle des Gardes in 1544, after passing through various hands, were bought in 1817 by the Prince de Condé, who was the inheritor in the female line of the last of the Montmorenci, being descended from Charlotte Marguerite de Montmorenci, the fair daughter of Henri the Connétable and mother of the Grand Condé. He placed the windows in the beautifully situated eighteenth-century Château d'Enghien, at Chantilly, twenty-five miles from Paris. They are now to be seen in the chapel of the Château, where every one may visit the wonderful collection of works of art bequeathed in 1897 to the Institut de France by Louis Philippe's famous son the Duc d'Aumale.

CHAPTER XXXVIII.

MONTFORT L'AMAURY.

ANOTHER short and pleasant excursion for the glass-hunter, who is staying in Paris, is to go out about twenty-nine miles along the line which leads to Dreux and Granville, and thus visit the church of Montfort l'Amaury, whence Simon de Montfort derived his name, and where the ruined tenth-century castle of the Montforts may still be seen.

The church is not large—in fact, it is a chapelle rather than a church, for it has neither aisles nor transepts, but it is full of bright cheerful colour. There are in it thirty-two windows, all belonging to the sixteenth century, but many of them were made in the last quarter of the century when the decadence had begun. This makes the church of Montfort l'Amaury particularly interesting to the student of the development of style in church windows of the Renaissance period of the sixteenth century. All the glass is in an excellent state of preservation, but the style of many of the windows is markedly inferior to that of some others, and it is

this inferiority which is so instructive. For the best windows are of about 1544, while the inferior ones date from 1572 onwards; and so it is possible by comparing, for instance, the sixth coloured window on the north side, dated 1544, which contains a picture of Christ leaving the Prætorium, with the two windows with the Litanies of the Virgin and the story of Lazarus on the south nearest to the west, dated 1574 and 1578, to see clearly the gradual deterioration which set in during the latter half of the sixteenth century in Elizabethan time when the soft enamel paints began to be freely used.

On the north side of the nave there are nine windows with old glass, mostly of the first half of the sixteenth century. One of these contains the story of Joseph depicted in Italian style. Another, the fifth from the west, is a strong and simple window inscribed *Hic est Filius Meus dilectus*, "this is my beloved Son." The sixth is dated 1544: in the three lights is a brilliant picture of Christ leaving the Prætorium, sometimes entitled "Ecce Homo": below are two fine portraits of donors: in the tracery Christ is praying in the Garden of Gethsemane, and three Apostles are sleeping. This is a really good Renaissance window, the best in the church, but it displays some of that fatal tendency to overcrowding which makes so many of the Renaissance pictures seem trivial and misplaced in a church window when compared with the simpler pictures of the preceding centuries.

The seventh is a fine window of about 1544, of which the subject is the imprisonment of St Peter; the upper part of the three lights is filled with architectural details, and below the central picture are figures of donors in the outer lights and a shield in the middle.

The eighth is the last window of three lights on the north side; in it is the Crucifixion: one of the thieves, who is tied without any nails, is on the back of his cross with his arms appearing over the top.

The ninth window is the first with only two lights; these contain a lively picture in the upper part of God addressing Saul of Tarsus, who is lying on the ground with his fallen horse. Below is a picture of the decapitation of St Paul.

In the curve of the apse at the east are ten windows of two lights each. In the first is the Death of the Virgin with two donors, of whom the one on the right is inscribed *Clabde*. The second has a very striking picture of the descent of golden tongues of fire from the Holy Ghost upon the disciples at Pentecost, and at the top is a representation of the Holy Trinity. In the fifth is the Manna coming down from Heaven in a shower of white, and at the top is a picture of Moses striking the rock. In the sixth window of the apse is depicted the Sacrifice of Isaac. The seventh window is filled with modern glass. In the eighth are two large figures of St Louis and St Charlemagne. In the ninth is an unusual representation of the Descent from the Cross, for

besides the figure of Jesus lying below, there is His Cross standing empty between the two thieves, who are still hanging on their crosses. In the tenth window, the last of two lights, a bat-like devil is being pushed over a precipice.

On the south side of the nave of Montfort l'Amaury are eight windows, in each of which are three lights. At the base of the first of these windows is a fine family of donors: in the centre Christ is rising from the tomb, having a large golden halo of an unusual star shape: in the tracery is a picture of the Ascension. In the second window (of 1543) are four scenes of the infancy of Jesus, and in the upper part of the left light is the Annunciation, and in the corresponding position in the right light is the angel appearing to the shepherds and saying *Gloria in excelsis* (sic) *Deo*. In the tracery is God receiving the ascended Virgin, who is crowned, and beneath her are adoring worshippers. The subjects of two other windows are the life of the Virgin of the date of 1573, and the story of St Yves (of 1583) in eleven pictures, with the donor Anne de Bretagne in the right-hand corner at the base. The fifth window on the south is dated 1572; it is a good specimen of the style of the later Renaissance period. The sixth window of about the same date contains the story of Ste Anne and St Joachim.

The seventh is dated 1574; in the centre light is the Virgin and Child surrounded by white bands on which sentences from the Litanies are inscribed. In the two side lights are scenes from the infancy

of Christ. In the tracery is God the Father with two angels below.

The eighth is the last window on the south side of the nave nearest to the west. It is dated 1578. It is a poor window of which the subject is the story of Lazarus. There are also six windows containing old glass in the clerestory of the choir.

In several of the windows at Montfort l'Amaury the portraits of the donors are extremely fine, and they deserve more attentive examination than the pictures, because the artist has taken most pains with the faces of his patrons and their families, as is often the case after the middle of the fifteenth century and especially in the sixteenth.

CHAPTER XXXIX.

PHOTOGRAPHS OF WINDOWS IN FRANCE.

IT is difficult as a general rule to find photographs of windows in any country town in France, although good local photographs are published in Troyes by L. Brunon, 10 rue Thiers, and in Reims by Rothier, 32 rue St Maurice, and at Moulins by B. Scharlowsky, 7 rue Régemortes.

In Paris, however, photographs of numerous windows in different parts of France are published officially for the Beaux-Arts by the photographic establishment of Neurdein Frères, 52 Avenue de Breteuil, near Sèvres station. The firm only keep negatives and are unable to show any copies. But copies of all their photographs are to be seen at the library of the Trocadéro, and any visitor can make his own selection and take down the number attached to each photograph. Neurdein Frères are prepared to print off and supply any photograph of which the catalogue number is sent to them, at prices varying according to size, but rarely exceeding 1 franc 75 centimes.

The Catalogue of the photographs contains

many other things as well as windows, and therefore it is rather troublesome to consult; to remedy this, a list is appended of all the photographs of windows with the catalogue numbers, arranged alphabetically according to departments. This list will be of additional use in revealing to the traveller the existence of many churches which contain old windows, which otherwise might be unknown to him.

Aisne . . .	La Ferté-Milon : Notre Dame.	6350
” . . .	” Saint Pierre.	9067
” . . .	” Saint Nicolas.	12,821-12,827
Hautes Alpes	Embrun . . .	1090
Aube . . .	Aulnay . . .	8622-8625
” . . .	Auxon . . .	8629-8632
” . . .	Auzon . . .	8633
” . . .	Bar-sur-Seine . . .	9725-9728, 9789-9796
” . . .	Berulles . . .	9798-9801
” . . .	Brantigny . . .	8662, 8663
” . . .	Brienne-la-Vieille . . .	8668, 8669
” . . .	Brienne-le-Château . . .	8383, 8384, 8670-2, 8456, 8457
” . . .	Chaource . . .	8677-9, 9802-5, 8459, 9732, 9733
” . . .	Chappes . . .	9577-9580
” . . .	Chassericourt . . .	8530, 8681
” . . .	Chaudrey . . .	9806
” . . .	Chavanges . . .	8392
” . . .	Chessy . . .	8683, 8684
” . . .	Courtaout . . .	8688
” . . .	Creney . . .	8694-8696
” . . .	Davrey . . .	8463, 8464
” . . .	Dienville . . .	8697-8699
” . . .	Dosmon . . .	9809
” . . .	Ervy . . .	8470-2, 8706-8711
” . . .	Geraudot . . .	8712-8714
” . . .	Granville . . .	9812-9814
” . . .	Herbisse . . .	9816-9820
” . . .	Juvanze . . .	8718
” . . .	Laines-aux-Bois . . .	8720

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FRENCH WINDOW PHOTOGRAPHS 321

Aube . . .	Lhuitre 9824-9827
” . . .	Longpré 8729-8732
” . . .	Magnant 8744-8746
” . . .	Maizières . . .	. 8479-8481, 8735-8737
” . . .	Mesnil-la-Comtesse . . .	. 9828, 9829
” . . .	Montangon . . .	. 8749-8751
” . . .	Montfey . . .	. 8754-8757, 8948
” . . .	Montiéramey . . .	. 8758, 8759
” . . .	Montreuil . . .	. 8762, 8763
” . . .	Mussy . . .	. 9834
” . . .	Noès . . .	. 8486, 8767-8771
” . . .	Nogent-sur-Aube . . .	. 9836-9838
” . . .	Pavillon . . .	. 8774
” . . .	Pont-Sainte-Marie . . .	. 8778-8783, 12,026
” . . .	Pouan . . .	. 9843-9845
” . . .	Praslin . . .	. 9850, 9851
” . . .	Précy-Saint-Martin . . .	. 8488, 8489
” . . .	Racines . . .	. 8788
” . . .	Bas-Ricey . . .	. 9750, 9856-9858
” . . .	Ricey-Haute-Rive . . .	. 9862
” . . .	Rosnay . . .	. 6849-6852, 8792-3, 8490-1
” . . .	Rouilly-Sacey . . .	. 8794, 8795
” . . .	Rouilly-Saint-Loup . . .	. 8797, 8798
” . . .	Rumilly-les-Vaudes . . .	. 9759, 9866-9868
” . . .	Saint-André . . .	. 8805
” . . .	Saint-Germain . . .	. 8825, 8826
” . . .	Saint-Léger-les-Troyes . . .	. 8829-8835
” . . .	Saint Parre-les-Tertres . . .	. 8836-8839
” . . .	Saint Parre-les-Vaudes . . .	. 9870-9872
” . . .	Saint Pouange . . .	. 8848, 8849
” . . .	Thieffrain . . .	. 8863
” . . .	Till . . .	. 8864, 8865
” . . .	Torvilliers . . .	. 8866-8870
” . . .	Troyes : La Madeleine . . .	. 9760-9763, 9606-9608
” . . .	” St Martin-ès-Vignes . . .	. 9878-9891
” . . .	” St Nicolas . . .	. 8508, 9770, 9610-9613
” . . .	” St Nizier . . .	. 12,074-12,081
” . . .	Unienville . . .	. 8927
” . . .	Valentigny . . .	. 8928
” . . .	Vaucogne . . .	. 9898-9900
” . . .	Vaudes . . .	. 9892-9897
” . . .	Vendeuvre . . .	. 8930
” . . .	Verrières . . .	. 8440, 8939, 8940

Aube . . .	Villeret . . .	. 8944
" . . .	Villevoque . . .	. 8945
" . . .	Villiers-Herbisse . . .	. 9780, 9781
" . . .	Villy-le-Maréchal . . .	. 9905, 9906
Calvados . . .	Lisieux : St Jacques . . .	. 11,025
" . . .	Moutier-Hubert . . .	. 13,113
Cher . . .	Vierzon . . .	. 8349
Côte d'Or . . .	Dijon . . .	. 9061-9063
Eure . . .	Grand Andely . . .	. 10,492-10,499
" . . .	Bernay : Notre Dame de la Couture . . .	10,424-10,430
" . . .	Bourg-Achard . . .	. 10,434-10,437
" . . .	Broglie . . .	. 6128
" . . .	Evreux : Cathedral . . .	. 9065, 9066
" . . .	" St Taurin . . .	. 8551
" . . .	Fontaine-la-Soret . . .	. 11,024
" . . .	Gisors . . .	. 10,459-10,462
" . . .	Louviers . . .	. 10,465-10,468, 12,928
" . . .	Pont-Audemer : St Germain . . .	10,732
" . . .	" St Ouen . . .	9158-9171
" . . .	Pont-de-l'Arche . . .	. 10,473
" . . .	Quillebeuf . . .	. 10,474
" . . .	Serquigny . . .	. 10,739-10,741
" . . .	Tillières . . .	. 8609
" . . .	Vaudreuil . . .	. 10,756
" . . .	Verneuil . . .	. 10,367, 10,378, 10,482-5, 10,765-70
Indre-et-Loire . . .	Champigny-sur-Veude . . .	5723-54, 5757-5762
Loire . . .	Ambierle . . .	. 5977-5991
" . . .	Saint-André d'Apchon . . .	11,047-11,050
Loir-et-Cher . . .	Cour-sur-Loire . . .	. 6258-6261, 9053
Maine et Loire . . .	Angers : St Serge . . .	. 11,385-11,390
" . . .	Brissac . . .	. 12,152
" . . .	Ponts-de-Cé . . .	. 12,128-12,132
" . . .	Saumur : Notre Dame de Nantilly . . .	12,286
Manche . . .	Saint-Lô : Notre Dame . . .	9233, 9234
Marne . . .	Châlons : Cathedral . . .	. 9003-9012
" . . .	" Notre Dame . . .	5763, 5932-42
Morbihan . . .	Guern . . .	. 5969
Nièvre . . .	Saint Saulge . . .	. 2992-2995, 12,749-12,788
Nord . . .	Sorle-le-Château . . .	. 10,535
Oise . . .	Saint Firmin . . .	. 9216-9224, 9314
Orne . . .	Alençon . . .	. 12,609-19, 12,753-7
" . . .	Argentan : St Germain . . .	4027
" . . .	" St Martin . . .	197

FRENCH WINDOW PHOTOGRAPHS 323

Pas de Calais .	La Couture . . .	13,017-13,021
„	Locon . . .	13,042-13,046
Puy de Dome .	Château de la Barge : Chapelle.	9022
„	Riom . . .	6829-6834
„	Vic-le-Comte . . .	7296
Saône-et-Loire .	Autun . . .	5831-5855, 8949-8958
Sarthe . . .	Le Mans . . .	9323-9347
Seine . . .	Puteaux . . .	5855-5859
Seine-et-Marne	Moret . . .	7245
Seine-et-Oise .	Andrésy . . .	10,963-10,968
„	Limours . . .	5860-5863
„	Montmorency . . .	5379-5455
„	Pontoise . . .	6798, 6799
„	Triel . . .	10,253-10,256
„	Varenes . . .	5602-5610
Seine Inférieure	Saint-Saens . . .	9992-9994
„	Villequier . . .	3337
Somme . . .	Roye . . .	2368-2370
„	Tilloloy . . .	11,835
Vienne . . .	Poitiers : Cathedral	6745-6792
„	„ St Radegonde.	12,911-6, 12,918-20
Haute-Vienne .	Solignac . . .	5611-5613
Vosges . . .	Saint-Dié . . .	12,883-12,888
Yonne . . .	Sens . . .	10,143, 10,171-10,182

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 Mary's . . . Lloyd, 1900
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 Troyes, St Urbain . Jossier, 1912
 York Minster . . Browne, 1847

INDEX.

The ordinal numbers indicate the century in which the glass was made.

- Aaron, 126, 174, 187, 193
Abbey of St Denis, 12th, 25, 121,
141
Abraham, 79, 122, 125, 181, 191,
196, 227, 236
Abrasion of flashed glass, 8, 77
Ages of Man, 273
Albigenses, 73
Aldegrever's windows at Conches,
94
Aldermaston, Berks., 13th, 35
Alençon, 16th, 17th, 99, 322
Alérions at Montmorency, 305
Alexander III., Pope, 136
All Saints', North Street, York,
14th, 15th, 40, 45
All Souls', Oxford, 15th, 45
Allegorical windows, 73, 76, 95,
239, 242, 254, 257, 260, 274
Ambulatory, 16
Amiens, 13th, 14th, 40, 46
Amorini in Renaissance glass, 51
Amyot, Bishop, 238
Andrésy, 16th, 55
Angers, 12th to 16th, 167, 322
Annunciation, 74, 80, 95, 203, 240,
269, 273, 288, 299, 310, 317
Antimony yellow, 9
Anricus, 294
Apocalypse, 197, 244, 274, 275, 304
Apse, 16
Apsidal Chapel, 17
Arcis-sur-Aube, 16th, 55
Arezzo, 16th, 56
Arms of France, 79, 126, 188, 233,
265
Ascension Window, Le Mans, 103
Ashtead, Surrey, 16th, 52
Ashton-under-Lyne, Lancs., 15th,
45
Assisi, St Francis, 14th, 41
Assumption, 80, 88, 106, 124, 126,
169, 200, 257, 289
Atmospheric effect, 50
Attila, 232, 270, 278, 289
Attributes of Seven Deadly Sins, 80
Auch, early 16th, 47, 68
Augsburg, earliest glass, 14th, 22,
41
Aulnay, near Troyes, 16th, 55, 320
Aumale, 15th, 16th, 46, 55
Auxerre, 13th to 16th, 235
Bacon's Essay, 128
Bakers' Guild, 108, 198
Balaam, 174, 186, 223
Bâle window, Trinity, Oxford, 52
Balliol Chapel, 16th, 52
Bands of Grisaille in 14th, 38, 67,
69, 96
Barbe Cadier, 215
Bar-sur-Seine, 16th, 55, 320
Basingstoke, 16th, 52
Basset, Jean, donor, 82
Battle of Las Navas, 289
Bayeux, 15th, 46

- Beauchamp Chapel, Warwick, 15th, 46, 47
 Beaumont-le-Roger, 15th, 46
 Beauvais Cathedral, 13th, 14th, 35, 40
 Beauvais St Etienne, 16th, 11, 16, 54
 Becket windows, 35
 Chartres, 137
 Sens, 219
 Tours, 176
 Beer Ferrers, Devon, 14th, 40
 Bernay, 15th, 46, 322
 Béziers, 13th, 35
 Biblia Pauperum windows, 64, 109, 227
 Black Death, 19
 Black Prince, 29, 39, 84
 Blanche of Castille, 28, 84, 101, 164, 271, 300
 Blason, Maurice de, 184
 Bologna, St Petronio, 16th, 57
 Bordeaux, 14th, 41
 Bourbon portraits—
 Champigny-sur-Veude, 164
 Chartres, 124
 Moulins, 213, 217
 Tours, 161
 Bourges, 12th to 17th, 190
 Bourghéroulde, 16th, 55
 Brantigny, near Troyes, 16th, 55
 Bridan, sculptor, 128
 Bridier, Bishop, 90
 Brienne la Vieille, near Troyes, 16th, 55
 Brienne le Château, near Troyes, 16th, 55, 320
 Bristol, 14th, 40
 Brittany, glass in, 62
 Brou, Notre Dame de, at Bourg, 16th, 55
 Brussels, 16th, 17th, 56, 61
 Buckland, Gloucester, 15th, 46
 Burning Bush, 193, 221, 223
 Buron, Romain, glass artist, 79
 Butchers' Guild, 194, 245
 Cain and Abel, 151, 156, 249, 271, 280, 295
 Calixtus II., Pope, 140
 Cana, Miracle of, 80, 134, 288
 Canopy of 13th, 14th, 15th century, 32, 38, 43
 Canterbury, 13th, 21, 35, 130, 194, 220, 229, 294, 300
 Cantier, Bishop, 85
 Carcassonne, 14th, 41, 69
 Carentan, 14th, 15th, 41, 46
 Cariti, Bishop, 87
 Carolus, 142
 Catherine de Medici, 31, 312
 Catherine wheel, 87
 Caudebec, 15th, 16th, 46, 55
 Chalice at Crucifixion, 53, 214
 Châlons Cathedral, 12th to 16th, 277, 322
 Châlons, Notre Dame, 16th, 289, 322
 ,, St Alpin, 16th, 286
 Champigny-sur-Veude, 16th, 163, 322
 Chanson de Roland, 139
 Chantilly, 16th, 54
 Chaource, near Troyes, 16th, 55, 320
 Chapelle de Jacques Cœur at Bourges, 202
 Chapelle Vendôme at Chartres, 124
 Chardonnell, donor, 130
 Chariots, 73
 Charlemagne, 139, 166 (*see* St)
 Charles le Mauvais, 84, 87
 Charles the Victorious, 30, 307
 Charles the Wise, 30, 85
 Chartham, Kent, 14th, 40
 Chartres Cathedral, 12th to 15th, 119
 Chartres, St Pierre, 12th, 13th, 14th, 115
 Chastelain, Bishop, 113
 Châtillon, Cardinal, 308
 Chaucer, 17, 64, 140
 Chavanges, near Troyes, 16th, 55
 Cheltenham, St Mary's, 19
 Cinque Cento glass, 56
 Cirencester, 15th, 46
 Cistercian Edict of 1134, 22
 Clamecy, 16th, 55
 Clemens Vitrearius, 64
 Clerestory, 16
 Clermont-Ferrand, 13th, 15th, 35, 46
 Clovis, 79, 294, 298
 Cobalt blue, 9
 Cœur, Jacques, 202
 Coligny, Admiral de, 307, 308

- Cologne Dom, 13th, 14th, 16th,
 35, 41, 57
 Cologne, St Cunibert, 13th, 35
 Colours, 9
 Combs, Suffolk, 15th, 45
 Conches, 16th, 94
 Constantine, 106, 141, 192
 Constantinople, 30, 149, 258
 Copper in ruby glass, 9
 Cortona, 56
 Cousin, glass artist, 227, 303
 Coutances, 13th, 14th, 15th, 35,
 41, 46
 Crabeth, glass artists, 60
 Creation windows—
 Auxerre, 236
 Bourges, 193
 Châlons, 280
 Champigny-sur-Veude, 165
 St Florentin, 249
 Tours, 156
 Troyes, Ste Madeleine, 271
 Creçy, 29, 39
 Creney, near Troyes, 16th, 55
 Crossed halo of Christ, 267, 278
 Crucifixion, unusual pictures of—
 Bourges, 197
 Ervy, 254
 Moulins, 214
 Poitiers, 183
 Reims, 297
 Rouen, 65
 Tours, 152
 Westminster, 53
 Cusping, 18, 20, 146, 147, 286

 Dagobert, King, 66
 Damville, 16th, 55
 Daniel, 128, 147, 199, 226, 239,
 259
 Daughters of Jerusalem at Orbais,
 290
 David, 113, 151, 157, 199, 200,
 215, 236
 Davrey, near Troyes, 16th, 55
 Day, Lewis F., 'Windows,' 12, 53,
 74, 99, 120, 161, 169, 276, 285,
 307
 Death of the Blessed Virgin, 169,
 217, 232, 257, 273, 281, 310, 316
 Decadence of glass, 61, 251, 309,
 315
 De La Tour, pastel painter, 300
 Deerhurst, Glos., 14th, 40
 Demonology, Conway's, 81
 Descent from the Cross, 197, 233,
 268, 274, 287, 308, 316
 Descent of the Holy Ghost, 166,
 251, 316
 Devitrification, 13
 Diane de Poitiers, 31, 118, 146,
 304, 312
 Didron, glass artist, 264
 Dijon, north transept, 12th, 25, 322
 Dinan, 15th, 46
 Dinteville, de, Bishops, 240, 306
 Dives and Lazarus, 191
 Doddiscombsleigh, Devon, 15th, 46
 Dol, 14th, 41
 Dorchester, Oxford, 12th, 14th,
 23, 40
 Dosnon, near Troyes, 16th, 55
 Double borders, 127
 Doves typifying gifts of the Spirit,
 15, 108, 121
 Drake, F. M., 21
 Drapers' Guild, 107
 Duchesse Anne, 31, 62
 Dugdale's Warwickshire, 47
 Dunois, Horæ, 81
 Duomo of Milan, 16th, 57
 Durandal, Sword of Roland, 143
 Durham, glass of, 1175, 23

 Early Gothic, 31
 East Harling, Norfolk, 15th, 45
 Ecce Homo, 250, 273, 315
 Economy of design—
 Chartres Cathedral, 121
 " St Pierre, 117
 " Reims, St Remi, 297
 Troyes, St Urbain, 266
 Ecoeu, 16th, 309
 Elbeuf, 16th, 54
 Elland, Yorks., 15th, 45
 Ely, 14th, 40
 Emerald Green, 9, 108, 125
 Emmaus, 122, 152, 166
 Enamel, 7
 Enamel paints, soft, 59, 227, 251
 Engrand le Prince, glass artist,
 73, 306
 Entry into Jerusalem, 116, 157,
 196, 267, 281

- Erfurt, 14th, 41
 Ery, 16th, 252, 320
 Essarts, des, Bishop, 89
 Estouteville, Cardinal, 69
 Eugene IV., Pope, 86
 Eutropius, 228
 Evangelists, 128, 200, 297
 Evreux, 13th to 16th, 84
 Exeter, 14th, 21, 40
 Eymoutiers, 15th, 46
 Ezanville, 16th, 55
- Fae, Bishop, 88
 Fairford, 16th, 47
 Falaise, 15th, 46
 Fauconnier, glass artist (?) 207, 310
 Fécamp, 16th, 55
 Feeding of the five thousand, 229, 288
 Ferrières, de, Canon, 86
 Ferrières (Loiret), 16th, 55
 Festoons, Renaissance, 51
 Fiacre, 76
 Fifteenth century, 30
 Fifteenth-century canopy, 43
 Fifteenth-century windows, 42, 71, 111, 200, 209, 282
 Fillastre, Cardinal, 113
 Five aisles, 72, 118
 Flamboyant Style, 20, 71, 124, 145, 209, 298
 Flashed blue glass, 8, 49
 Flashed ruby glass, 6
 Flemish glass, 52, 56
 Fleurs-de-lis, 28, 231, 279, 285, 289, 294
 Fleurs-de-lis in arms of France (see Arms of France)
 Fleurs-de-lis in stone, 91, 202, 206
 Fleurs-de-lis tips, 179, 241, 267
 Flight into Egypt, 129, 151, 158, 196, 222, 250, 252
 Floral scroll, 33, 123, 219
 Florence, Duomo, late 15th, 47
 Flowing tracery, 19
 Foreign windows in England, 52
 Fourteenth century, 29
 Fourteenth-century canopy, 38
 Fourteenth-century windows, 37, 65, 69, 84, 96, 117, 188, 262, 265
 Four transepts, 300
 François Premier, 31, 146, 304
- Freiburg-am-Breisgau, 14th, 16th, 41, 57
 Freneio, donor, 106
 Furriers' Guild, 107, 141, 196, 279
- Gabriel, 73, 74, 203, 206, 226
 Galicia, 140
 Gannat, 16th, 55
 Gatton Hall, Surrey, 16th, 52
 Geometrical diaper, 33, 123
 Geometrical tracery, 18
 Geraudot, near Troyes, 16th, 55
 Gérente, glass artist, 104
 Gideon's fleece, 223
 Gisors, 16th, 55, 322
 Glass from France, 26
 Glasse of England, 47
 Glass-hunting, 63
 Gloucester, 14th, 20, 39
 'Golden Legend,' 36, 111, 192
 Goldsmiths' Guild, 272
 Gontier, glass artist, 60, 260, 275
 Good Samaritan, 124, 192, 221
 Good Shepherd, 311
 Gothic cusping (see Cusping)
 Gouda, 17th, 60
 Granada, 16th, 57
 Grand Andely, 16th, 78, 322
 Grateley, Hants., 13th, 35, 238
 Grisaille, 11, 38
- Auxerre, 237, 239
 Châlons, 285, 286
 Chartres Cathedral, 125, 127
 " St Pierre, 117
 Le Mans, 108
 Orbais l'Abbaye, 292
 Rouen, St Ouen, 67
 Sées, 96, 97
 Sens, 227
 Troyes, Cathedral, 259
 " St Urbain, 268
- Groslay, 16th, 55
 Grozing iron, 10
 Guérande, 16th, 62
 Guérande, Jacques de, 156
 Guilds, 131, 136
 Guillaume de Marseille, or Marcillat, glass artist, 56
- Haddon Hall Chapel, Derbyshire, 54
 Hans, de, Bishop, 285

- Harcourt window, 14th, 86
 Heads in tracery of 14th, 70
 Heiligen Kreuz, 12th, 25
 Henri Deux, 31, 79, 118, 303, 304, 306
 Henri Quatre, 78, 312
 Henry the Second, 23, 26, 136, 184, 219
 Henry the Third, 28, 159
 Henry the Fifth, 276
 Henry the Seventh, 28, 30, 53
 Henry the Eighth, 31, 50
 Herblay, 16th, 55
 Hereford, 14th, 40
 Herkenrode glass in Lichfield, 52
 Hesiod, 77
 Hessett, Suffolk, 15th, 45
 Hildesheim, 11th, 22
 Horæ of Dunois, 81
 Hotel at Sées, to be avoided, 96
 Hotel de Normandie, Rouen, 63
 Hucher, Monograph of Le Mans, 110, 114
 Humpy surface of glass, 34, 77
 Hundred Years' War, 29

 Iffs, 16th, 62
 Immaculate conception, 146, 241, 250, 287, 290
 Innocents, 158, 185, 201, 257, 269
 Invention of Cross, 233
 Isaiah, 128, 198, 252, 260, 266, 299
 Isabella the Catholic, 53

 Jerusalem, 141, 178, 192, 221, 275
 Jerusalem Chamber, 13th, 35
 Jesse tree, 15
 Jesse trees—
 Alençon, 99
 Angers, 174
 Beauvais Cathedral, 16
 ,, St Etienne, 16
 Chartres, 120
 Evreux, 91
 Le Mans, 109
 Sens, 223
 Soissons, 301
 Tours, 157
 Troyes Cathedral, 258, 259
 ,, Ste Madeleine, 272
 ,, St Nizier, 274

 Joan of Arc, 30, 86
 Job, 74, 186, 254, 259
 John, King, 28, 78
 John of Gaunt, 29
 John of Salisbury, 137
 Jonah, 110, 151, 266
 Joseph, 64, 179, 198, 227, 236, 241, 259, 315
 Joseph, Saint, rod that budded, 117, 281, 288
 Joshua, 178
 Jossier, O. F. Curé de St Urbain, 263, 267, 269
 Jubé, stone, 251, 270
 Judas, 76, 157, 164, 197, 267, 282
 Judgment of Solomon, 276

 Katherine of Aragon, 54
 King's College Chapel, 16th, 52
 King's 'Study Book,' 97

 Landscape in Renaissance glass, 72, 310
 Laon, 13th, 298
 Lasteyrie, Count Ferdinand de, 116
 Last Judgment, 73, 122, 172, 188, 196, 224, 275, 277
 Last Supper, 95, 151, 157, 197, 250, 276, 282, 287
 Late Gothic, 42
 Later Renaissance glass, 58, 200, 275
 Lattice-work in glass at Sées, 97
 Laval-Montmorenci, 160, 251, 307
 Lazarus, raising of, 192, 318
 Le Mans, 12th, 13th, 15th, 101, 323
 Lescuyer, glass artist, 204, 205, 207
 Leverington, Cambs., 15th, 16, 46
 Lhuitre, near Troyes, 16th, 55, 321
 Liberal Arts, 240
 Lichfield, 16th, 52
 Liège Cathedral, 16th, 56
 ,, St Jacques, 16th, 56
 ,, St Martin, 16th, 56
 Limoges, 14th, 41
 Limoges enamels, 118, 298
 Lincoln, 13th, 14th, 35, 40
 Lisieux, 15th, 46
 Loches, Priests of, 158
 Long Melford, Suffolk, 15th, 45

- Longpré, near Troyes, 16th, 55,
 321
 Lot, 180, 236
 Loudun, Bishop, 107
 Louis VII., 23, 26, 136
 ,, VIII., 84
 ,, IX. (*see* Saint Louis)
 ,, XI., 30, 86, 90, 93
 Lowick, Northants, 14th, 40
 Ludlow, Salop, 14th, 15th, 14, 16,
 40, 45
 Lullingstone, Kent, 15th, 45
 Lyénin, glass artist, 223, 259
 Lyon, 13th, 35

 Magi, 82, 117, 126, 157, 195, 196,
 201, 205, 250, 257, 259, 271, 278
 Magnant, near Troyes, 16th, 55
 Malchus' ear, 74, 206, 259
 Måle, Emil, 81, 111, 184
 Malvern, 15th, 45, 249
 Mancetter, Warwickshire, 14th,
 16, 40
 Manganese, 5
 Manna, 95, 286, 316
 Mantes, 14th, 41
 Mantes, Jean de, 118
 Marburg, 13th, 36
 Marcellus, Bishop, 65
 Margaretting, Essex, 15th, 16, 46
 Maries, 73, 86, 152, 259, 275, 306,
 311
 Marriage of the Virgin Mary, 117,
 250, 281, 288
 Marseilles, William of, 56
 Martham, Norfolk, 15th, 45
 Martin and Cahier, Monograph of
 Bourges, 109, 194
 Masons' Guild, 191, 198
 Matilda, Countess, 199
 Melbury-Bubb, Dorset, 15th, 46
 Melchizedek, 126, 223, 271
 Méloizes, Marquis des, 200
 Merchant in the Temple, 281, 288
 Merivale, Warwickshire, 14th, 40
 Merson, 'Les Vitraux,' 121, 260
 Merton College Chapel, early 14th,
 40
 Mesnil-Aubry, 16th, 55
 Methley, Yorks., 15th, 45
 Method, 10
 Meulent, Jean de, Canon, 92

 Michael weighing souls, 122, 196,
 301
 Middle Gothic glass, 27
 Middleton, Lancs., 16th, 52
 Milan, Duomo, 16th, 57
 Milton, 119, 139
 Miracle of Cana (*see* Cana)
 Moles, Arnaut de, glass artist, 47
 Molins, R. de, Canon, 89
 Moncontour, 16th, 62
 Montagnon, near Troyes, 16th, 55
 Monte Cassimo, glass of, 1066, 22
 Montfort l'Amaury, 16th, 314
 Montfoy, near Troyes, 16th, 55,
 321
 Montiéramey, near Troyes, 16th,
 55
 Montier-en-Der, near Troyes, 16th,
 55
 Montmorency, 16th, 305, 323
 Montreuil, near Troyes, 16th, 55
 Monville, 16th, 55
 Moses, 113, 147, 174, 186, 193,
 195, 198, 221, 239, 240, 290,
 300
 Moulins, 15th, 16th, 209
 Munich, 15th, 46
 Musée at Paris, in the Trocadéro,
 25, 35, 262, 277, 303
 Musée at Rouen, 35, 77
 Museum, Victoria and Albert, 35,
 46, 54, 56
 Mussy-sur-Seine, near Troyes,
 16th, 55

 Narbonne, 14th, 41
 Natural foliage in 14th, 38
 Nesle-Saint-Saire, 14th, 41
 Nettlestead, Kent, 15th, 45
 New College Chapel, late 14th, 40
 Newnham Paddox, Denbigh, 15th,
 46
 Nicolaus, Cardinal de Nonancourt,
 92
 Nieder-Hasslach, 14th, 41
 Nimbus in one piece with the head,
 45
 Nimbus in perspective, 51
 Noah, 113, 123, 147, 236, 266
 Noés, near Troyes, 16th, 55, 321
 Nonancourt, 15th, 16th, 46, 100
 Norbury, Derbyshire, 14th, 40

- Norman architecture, 25
 North Luffenham, Rutland, 14th, 40
 Notre Dame de la belle Verrière, 133
 'Nouvelle Alliance' windows—
 Bourges, 194
 Chartres, 123
 Le Mans, 109
 Orbais l'Abbaye, 291
 Sens, 226
 Tours, 151
 Nuremberg, St Lorenz, 15th, 46
 ,, St Sebald's, 14th, 16th, 41, 57
 Oracula Sibyllina, 68
 Orbais l'Abbaye, 13th, 290
 Oriflamme, 127, 142
 Ox and Ass, heads of, 157
 Oxford, All Souls, 15th, 45
 ,, Balliol, 16th, 52
 ,, Cathedral, 14th, 40
 ,, Lincoln, 17th, 60
 ,, Merton, early 14th, 40
 ,, New, late 14th, 40
 ,, St Michael's, early 14th, 40
 ,, Trinity, 15th, 16th, 45, 52
 ,, University College, 17th, 61
 ,, Wadham, 16th, 17th, 52, 60
 Palace of Liesse, 95
 Paper patterns, 49
 Paris environs—
 Chantilly (25 miles), 16th, 313
 Ecouen, 16th, 309
 Montfort l'Amaury (29 miles), 16th, 314
 Montmorency, 16th, 305
 St Denis, 12th, 25
 Vincennes, 16th, 303
 Paris, Musée de Sculpture, Trocadéro, 12th to 16th (*see* Musée)
 ,, Notre Dame, Rose of N. Transept, 13th, 35
 ,, St Etienne du Mont (near Panthéon), 16th, 54, 268
 ,, St Eustache (near the Halles), 17th, 61
 Paris, St Germain l'Auxerrois (near Louvre), 16th, 54
 ,, St Gervais (behind Hôtel de Ville), 16th, 54, 276
 ,, St Merri (near Tour St Jacques), 16th, 54
 ,, St Séverin (near Boulevard St Michel), 15th, 46
 ,, Sainte Chapelle, 13th; (Rose, 15th), 35
 Patina, 13, 102, 231
 Pavillon, near Troyes, 16th, 55
 Pearled ring round 13th medals, 33
 Pelican, 110, 151, 195
 Perpendicular, English, 20
 Peter with scales, 83
 Philip Augustus, 26, 78, 84, 256
 Philip of Valois, 29
 Pinaigrier, glass artist, 118, 276
 Pirmil, Vincent de, 154
 Plélan, 15th, 46, 62
 Ploermel, 16th, 62
 Pointed shoes in 14th, 69
 Poitiers Cathedral, 12th, 13th, 177, 323
 Poitiers St Radegonde, 14th, 188
 Poivres, near Troyes, 16th, 55
 Pont Audemer, 16th, 55, 322
 Pont de l'Arche, 14th, 16th, 41, 55
 Pont l'Evêque, 16th, 55
 Pontigny, 136, 218, 244
 Pontoise, 16th, 55
 Pope Adrien VI., 306
 ,, Alexander III., 136
 ,, Calixtus II., 140
 ,, Clement V., 118
 ,, Eugene IV., 86
 ,, Innocent IV., 106
 ,, Urbain IV., 263
 Pot-metal, 6
 Pré, Jean de, Bishop, 88
 Presentation of the Virgin Mary, 195, 281, 288, 290
 Price of glass, 48, 49, 52
 Prodigal Son, 125, 186, 193, 221, 233, 259
 Prophets, 97, 128, 174, 199, 266, 284, 297
 Quarry, 11
 'Quentin Durward,' 30

- Quimper, 15th, 46, 62
 Radiation of blue, 132
 Raphael, 206, 310
 Reflected colour from modern glass, 14, 298
 Regensburg, 14th, 41
 Reims Cathedral, 13th, 293
 „ St Remi, 12th, 13th, 296
 Reine Claude, 31
 Relief, 50
 Religion trampling on heresy, 274
 Renaissance, 30, 31
 Renaissance glass, 50
 René, King, 86, 113, 176
 Repiquage en chef-d'œuvre, 262
 Richard Cœur de Lion, 26, 78
 Richelieu, 163
 Riom, 15th, 46, 323
 Rivenhall, Essex, 12th, 23
 Rolandi, Bishop, 105
 Romanesque windows, 25
 Rose de France at Chartres, 126
 Rose connected by tracery, 97, 112
 Rosnay, near Troyes, 16th, 55, 321
 Ross, St Mary's, 15th, 46
 Rouen Cathedral, 13th, 14th, 64
 „ St Maclou, 15th, 71
 „ St Ouen, 14th, 15th, 66
 „ St Patrice, 16th, 74
 „ St Vincent, 16th, 72
 „ Musée, 77
 Rouilly Sacey, near Troyes, 16th, 55
 Rouilly St Loup, near Troyes, 16th, 55
 Ruby glass, 6, 9
 Rumilly les Vaudes, near Troyes, 16th, 55, 321
 Saddle-bars, 14
 Saints—
 Agatha, 105, 233
 Agnes, 105, 116, 202, 233
 Ambrose, 93, 201, 262
 Andrew, 148, 151, 174, 177, 237, 265, 283
 Anne, 73, 109, 117, 126, 212, 215, 262, 276, 281
 Antony, 73, 132, 177, 259
 Apollinarius, 127
 Augustine, 68, 93, 201
 Barbe, 74, 215, 217, 273, 283, 300, 308
 Blaise, 148, 179, 188, 231, 307
 Catherine, 54, 87, 168, 203, 213, 239, 300
 Cecilia, 233
 Charlemagne, 142, 213, 233, 241, 242, 288
 Christine of Bolsena, 253
 Christopher, 83, 147, 172, 174, 241, 306
 Claude, 241, 262, 275
 Clotilde, 79, 295
 Colombe, 224, 226
 Denis, 86, 127, 155, 184, 201, 308
 Elizabeth, 212
 Eloi, 111, 174, 238, 270, 272
 Eustache, 74, 123, 159, 172, 220, 238
 Ferréol, 153, 232
 Fiacre, 75, 233
 Francis, 260, 304, 306
 Gatien, 157, 160, 172
 Geneviève, 232, 270, 308
 George, 54, 94, 125
 Germain, 239, 270
 Gervais, 102, 105, 106
 Gregory, 93, 171, 201, 262
 Helena, 233, 256, 260
 Hilaire, 204, 248
 James, 148, 151, 159, 166, 175, 198, 203, 238, 241
 James of Campostella, 73, 140, 143, 289
 Jerome, 201, 262, 307
 John the Baptist, 72, 116, 129, 176, 177, 198, 204, 211, 230, 240, 245, 275
 John the Evangelist, 124, 148, 159, 177, 198, 204, 211, 231, 240, 257, 262
 Julian, 64, 102, 130, 153, 175, 232, 244
 Laurence, 125, 160, 174, 205, 226, 237
 Louis, 28, 75, 160, 164, 241, 242, 249, 259, 263, 271, 300, 308, 310
 Lucy, 105, 233
 Margaret, 131, 230, 237, 265
 Martha, 105, 111, 308

Saints—

- Martial, 159, 160
 Martin, 132, 152, 153, 158, 160, 175, 184, 248, 269
 Mary Magdalene, 146, 192, 210, 227, 239, 268, 272, 286, 307
 Mathias, 175, 200, 260
 Maurice, 156, 157, 171, 172
 Memmius, 278
 Michael, 88, 99, 147, 160, 171, 204, 211, 226, 262
 Nicolas, 131, 155, 191, 224, 231, 238, 245, 256, 274
 Ouen, 66, 272
 Patrice, 74
 Paul, 106, 130, 172, 184, 193, 222, 231-3, 257
 Peter, 72, 116, 129, 148, 156, 174, 183, 214, 231, 233, 275
 Quentin, 172
 Romain, 70, 79
 Sebastian, 82, 148, 172, 202, 241, 259, 274
 Stephen, 103, 192, 197, 205, 222, 224, 269
 Thomas, 152, 154, 175, 198
 Thomas of Cantorbéry, 135, 176, 219
 Vincent, 73, 155, 169, 197, 307

St (Churches)—

- Acceul, Ecouen, 16th, 311
 Alpin, Châlons, 16th, 286
 Bonnet, Bourges, 16th, 206
 Cross, Winchester, 15th, 45
 Cunibert, Cologne, 13th, 35
 Denis, near Paris, 12th, 25
 Dennis, York, 14th, 40
 Elizabeth, Marburg, 13th, 36
 Etienne, Beauvais, 16th, 11, 16, 54
 Etienne du Mont, Paris, 16th, 54, 268
 Eustache, Paris, 17th, 61
 Francis, Assisi, 14th, 41
 George's, Hanover Square, 16th, 16, 52
 George's, Windsor, 15th, 45
 Germain l'Auxerrois, Paris, 16th, 54
 Gervais, Paris, 16th, 54, 276
 Gudule, Brussels, 16th, 17th, 56, 61

St (Churches)—

- Jacques, Liège, 16th, 56
 Jean, Troyes, 16th, 276
 John's, York, 14th, 40
 Lorenz, Nuremberg, 15th, 46
 Maclou, Rouen, 15th, 71
 Margaret's, Westminster, 16th, 52
 Madeleine, Troyes, 16th, 270
 Martin's, Liège, 16th, 56
 Martin cum Gregory, York, 14th, 40
 Martin-ès-Vignes, Troyes, 17th, 275
 Martin's, Windermere, 15th, 46, 54
 Martin's le Grand, York, 15th, 45
 Mary's, Cheltenham (Flowing Tracery), 19
 Mary's, Ross, 15th, 46
 Mary's, Shrewsbury, 14th, 15th, 16th, 40, 45, 52
 Merri, Paris, 16th, 54
 Michael's, York, 15th, 45
 Nazaire, Carcassonne, 14th, 41, 69
 Nizier, Troyes, 16th, 273
 Ouen, Rouen, 14th, 15th, 66
 Patrice, Rouen, 16th, 74
 Peter's, Cologne, 16th, 57
 Petronio, Bologna, 16th, 57
 Pierre, Chartres, 12th, 13th, 14th, 115
 Radegonde, Poitiers, 14th, 188
 Remi, Reims, 12th, 13th, 296
 Sebald's, Nuremberg, 14th, 16th, 41, 57
 Serge, Angers, 12th, 15th, 176
 Séverin, Paris, 15th, 46
 Stephen's, Westminster, 15th, 45
 Taurin, Evreux, 15th, 93
 Urbain, Troyes, 13th to 16th, 263
 Vincent, Rouen, 16th, 72
- St (Places)—
- Firmin, near Chantilly, 16th, 55
 Florentin, 16th, 17th, 244
 Germain, near Troyes, 16th, 55
 Jago de Campostella, 140, 142
 Jean-aux-Bois, near Compiègne, 13th, 35
 Julien du Sault, 13th, 16th, 230

- St (Places)—
 Leger, near Troyes, 16th, 55, 321
 Lô, 15th, 46
 Neot, Cornwall, 16th, 52, 249
 Parres-les-Tertres, near Troyes, 16th, 55, 321
 Pouanges, near Troyes, 16th, 55
 Quentin, 12th, 13th, 16th, 25, 35, 299
 Saulge, 16th, 15, 322
 Saint Nicholas' Clerks, 131
 Sainte Chapelle, 13th, 35, 49, 165, 264
 Salisbury, 13th, 35
 Salome, 72, 198, 211
 Samson, 237
 Santa Claus, 131
 Santa Croce, Florence, 14th, 41
 Santa Maria Novella, 14th, 15th, 16th, 41, 57
 Sées, 14th, 96
 School of St Denis, 122, 147, 152, 184
 Seated Dead, 293
 Selling, Kent, 14th, 40
 Semur, 13th, 35
 Sens, 13th, 16th, 218, 323
 Seven Deadly Sins, 80
 Seven Saints, 72
 Seville, 16th, 57
 Shakespeare, 28, 131
 Shaped bars of 13th, 32, 123, 219
 Sheering, Essex, 14th, 40
 Shepherds, 82, 126, 157, 310, 317
 Shrewsbury, St Mary's, 14th, 15th, 16th, 16, 40, 45, 52
 Sibyls, 67, 223, 252
 Sienna, Duomo, 16th, 57
 Silver stain, 7
 Snouted fiend, 81
 Soissons, 13th, 300
 Solomon, 126, 157
 Southwell, 16th, 52
 Sower, 201
 Spenser, 81
 Spirits in Prison, 152, 157, 197, 268
 Spontaneous crystallisation, 14
 Stanford, Northants, 14th, 40
 Stanton Harcourt, Oxfordshire, 13th, 35
 Stipple shading, 42
 Strasburg, 12th, 14th, 25, 41
 Streaky ruby glass, 33
 Suger, Abbot of St Denis, 121, 152
 Synagogue, 195, 226, 284, 291
 Tanners' Guild, 137, 193
 Tapestry, 176, 298, 302
 Tegernsee, 11th, 22
 Tewkesbury, 14th, 40
 Thaxted, Essex, 15th, 46
 Théophile, 80, 105, 106, 231, 237, 258, 274
 Thieffrain, near Troyes, 16th, 55
 Thirteenth century, 28
 Thirteenth-century glass, 32
 Thornhill, Yorks., 15th, 45, 157
 Tiburtine Sibyl, 228, 252, 289
 Tobias, 254, 259
 Toledo, 16th, 57
 Torvilliers, near Troyes, 16th, 55, 321
 Toulouse, 14th, 41, 73
 Tours, 13th, 14th, 16th, 150
 Tracery, 18, 188
 Transfiguration, 122, 275, 282
 Transitional windows—
 Auch, early 16th, 47
 Auxerre, early 16th, 241
 Châlons, early 14th and 16th, 282, 283
 Evreux, early 14th and early 16th, 90, 92
 Fairford, 16th, latest Gothic, 47
 Florence, late 15th, 47
 Merton, early 14th, 40
 Moulins, late 15th, 214
 New College, late 14th, 40
 Poitiers, late 12th, 181
 Tours, early 14th, 152
 Troyes Cathedral, late 15th, 259
 Troyes, St Urbain, early 14th, 265
 Vendôme, early 16th, 147
 Treading of wine-press, 95
 Tree of Knowledge, 254, 258
 Trefoil, 18, 202
 Triforium, 16
 Trinity, Holy, 148, 241, 254, 274

- Trinity Library and Hall, Oxford,
15th, 16th, 45, 52
Triumph of the Cross, 76, 272
Triumph of the Virgin, 95, 222
Triumphs of Petrarch, 253
Trocadéro Musée in Paris (*see*
Musée)
Troyes Cathedral, 13th to 17th, 255
,, St Jean, 16th, 276
,, Ste Madeleine, 15th, 16th,
270, 321
,, Martin - ès - Vignes, 17th,
275, 321
,, St Nizier, 16th, 273, 321
,, St Urbain, 13th to 16th, 263
Turban of Pagan, 24, 289
Turpin, 140
Twelfth century, 25
Twelfth-century glass, 23
Twelfth-century windows—
Angers, 168
Bourges, 205
Châlons, 277
Chartres, 120, 133
Dijon, 25
Le Mans, 102
Poitiers, 181
Reims, St Remi, 297
Rivenhall, Essex, 23
St Denis, 25
St Quentin, 25
Trocadéro, Paris, 277, 303
Vendôme, 147, 148
Tyerri, 127
Tympanum, 18

Ulm, 15th, 46
Urbain IV., Pope, 263

Valentigney, near Troyes, 16th, 55
Vallon, du, Bishop, 90
Valmont, 16th, 55
Van Linge, glass artist, 60
Van Orley, glass artist, 56
Vendeuvre, near Troyes, 16th, 55
Vendôme, 12th, 15th, 16th, 145
Vendôme, Chapelle, at Chartres,
124
Verneuil, 15th, 16th, 46, 55, 100,
322
Veronica, 206

Verrat, glass artist, 223, 259
Verrière, 26
Verrières (Aube), 16th, 55
Vertical bands of grisaille, 117,
239, 294
Vesica, 147, 183, 189, 197
Vessel of God assailed by demons,
225, 242
Victoria and Albert Museum (*see*
Museum)
Villemoiron, near Troyes, 16th, 55
Villeneuve, de, Bishop, 239
Villequier, 16th, 55
Vincennes, 16th, 303
Viollet-le-Duc, 69, 132, 133, 237,
267
Virtues and Vices, 239
Visitation, 126, 129, 157, 250, 269,
310
Vitrail, 26

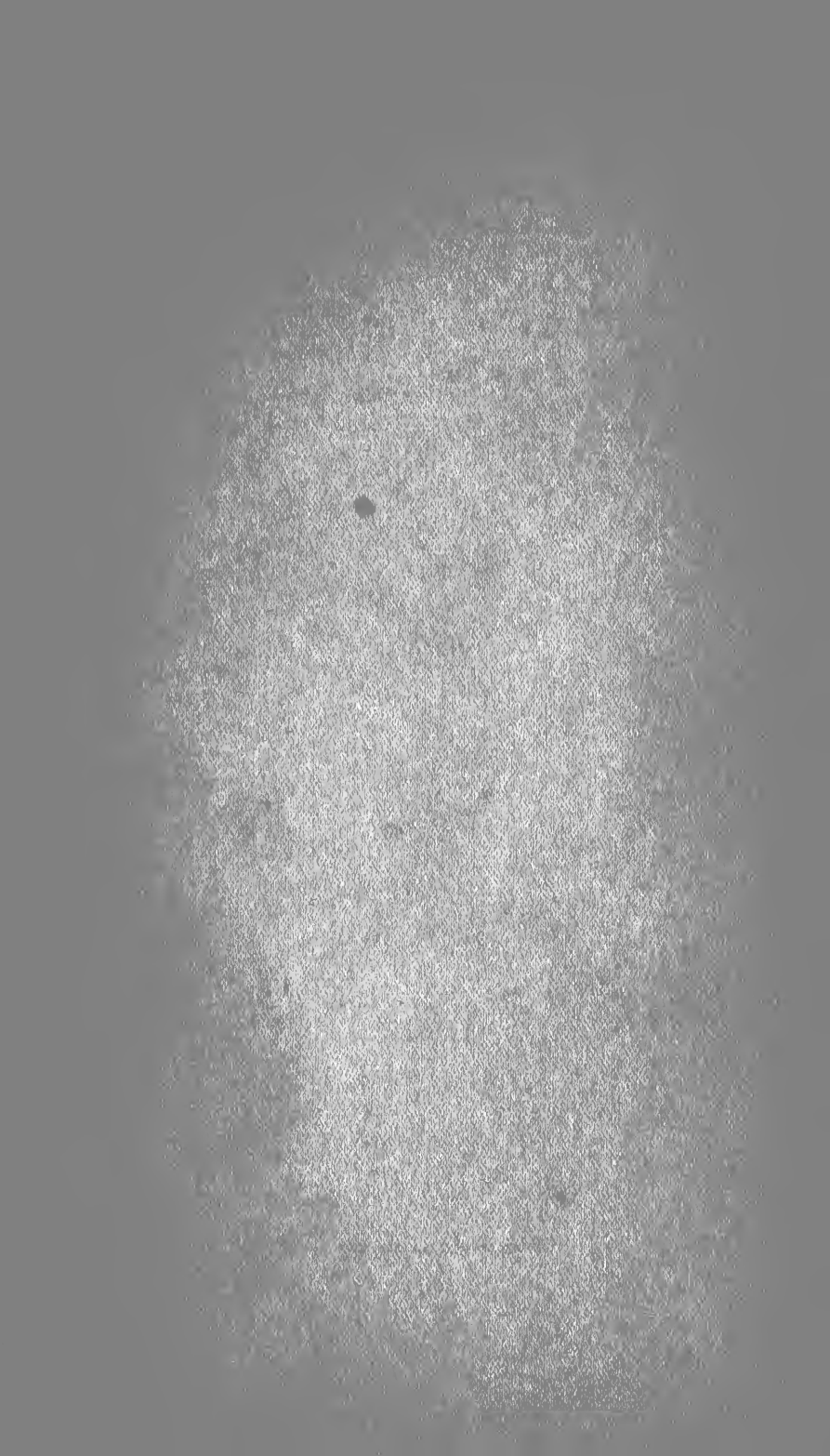
Wadhams, 16th, 17th, 52, 61
Waltham Abbey, 53
Waterperry, Oxfordshire, 14th, 40
Weathered surface, 13
Wells, Somerset, 14th, 15th, 16,
40, 45
West Horsley, Surrey, 13th, 35
West Wickham, Kent, 15th, 45
Westlake, N. H. J., 89, 91, 92,
102, 123, 138, 184, 306
Westminster, Jerusalem Chamber,
13th, 35
,, St Margaret's, 16th,
52
,, St Stephen's Chapel,
15th, 45
Westwell, Kent, 13th, 16, 35
White faces, 43
White figures, 71, 85
White glass, 5
Wiggenhall St Mary Magdalene,
Norfolk, 15th, 45
Willesborough, Kent, 14th, 40
William of Marseilles, glass artist,
56
William of Sens, architect, 229
Winchester, 15th, 45
Windsor, St George's, 15th, 45
Wine-press, 95, 260
Winston, Charles, 50, 52, 53, 61

- Wise and foolish virgins, 257
 Works of mercy, 73
 Works of the months, 132, 173
 Wrangle, Lincoln, 14th, 40
 Wykeham's glass, 40

 Yellow pot-metal, 7
 Yellow stain, earliest, 8
 Yocht, 16th, 55
 York, All Saints, North St., 14th,
 15th, 40, 45

 York Minster, 12th to 15th, 23,
 35, 40, 45, 184
 ,, St Dennis, 14th, 40
 ,, St John's, 14th, 40
 ,, St Martin cum Gregory,
 14th, 40
 ,, St Martin's le Grand, 15th,
 45
 ,, St Michael's, 15th, 45

 Zodiac, signs of, 132, 173
-



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