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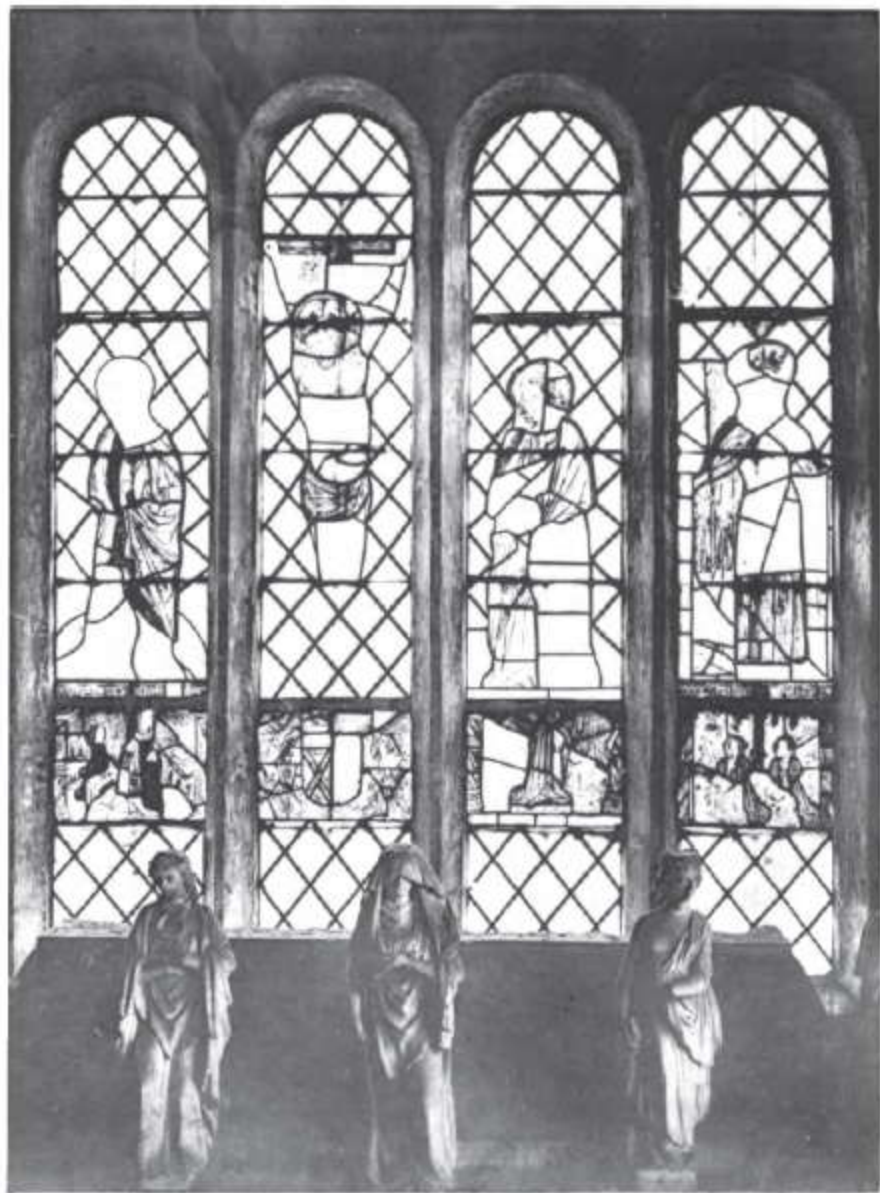
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The Ancient Painted Window, Vault Hucknall Church.

By REV. C. KERRY.

N comparison with other counties, Derbyshire possesses a very fair proportion of ancient painted glass in the windows of its churches. Much was undoubtedly battered down during the lawlessness of the Civil Wars, as at Ashover, but very much more has perished from the apathy and ignorance of the last, and beginning of the present century. A reparation of a window involving reglazing *was* (may I not say, *is*?) always certain to be fatal to any relics of old glass which might or may adorn it. A few years ago, there were six fragments (*viz.*, four quarries, and two elegant leafy designs for tracery openings) in the windows of Horsley Church, Derbyshire. On my last visit a few months ago, I found that the whole of the aisle windows had been reglazed with staring white glass, and the ancient fragments had altogether disappeared. Happily, I made copies of the old designs on a former visit. Thus little by little are our old churches denuded of all indications of their former magnificence, and the relics of the past are swept away, regardless of their worth or interest.

Besides the churches of Norbury and Morley, and the chapel of Haddon, where we have whole windows glowing still in their pristine beauty, there is one in very fair preservation



PAINTED WINDOW—HAULT HUCKNALL CHURCH.

at Hault Hucknall, which is interesting if only as illustrating the art of glass painting in the last stage of Gothic decadence, when old forms were paling before new ideas, and the feeling of the Renaissance overshadowing the devotional school.

The Hucknall window is fairly preserved, but it would seem to have been at considerable risk: the subjects have been remounted in a plain quarried ground, evidently by a local glazier.

The inscription on this window in its original form is quoted by the Rev. Dr. Cox, in his "*Churches of Derbyshire*," from an old visitation of the County, as follows:—

"Orate pro bono statu Johis Sauvage Militis et Elizabethæ uxoris eius qui me fieri fecerunt A.D. Mil.CCCCC vicessimo septimo."

Of this inscription we have "Orate pro bono. . . . Johis" in the first light; the piece of glass containing the first two words has been reversed (turned inside outwards) by the glazier, so that they must be read backwards, and the word "statu" has disappeared. No more of the inscription remains until we come to the fourth light, where under the feet of S. Ursula we find the date 1527. On my last visit was discovered a fragment of glass bearing the name "Sauvage" at the back of the monument beneath the window, with one or two other pieces probably from the tracery of the west window of the nave. These are now carefully preserved by the vicar. It is to be hoped that funds may be forthcoming to re-instate this window, when the *all important* name will be replaced.

The Crucifixion of our Lord, with the accompanying figures of SS. Mary and John, occupies the first three lights of the window; the fourth—to the south—contains the figure of S. Ursula. The inscription band runs across the window at the foot of these figures dividing the principal subjects from the lower panels.

Careful photographs of the window have been kindly provided

for this *Journal* by the Rev. F. Brodhurst, the vicar, to whom our best thanks are due, as well as for the extracts from the "*Inq. post mortem*" illustrative of the Sauvage family.

A *drawing* merely (however well it may be executed) can hardly convey the true expression of the original glass; and although we may lose the charm of colour by the more accurate process of photography, a specification of the tints may in some measure compensate the loss.

As in all windows of this period, there is but little colour, the prevailing hue being a warm dusky white. The general effect at a distance is pleasant and soothing, and whatever imperfections there may be owing to the decadence of treatment and style, these all vanish in the breadth and unity of colouring.

The figure of the Blessed Virgin Mary in the first light has lost the head, as well as the lower portion. The mantle is open in front, the left side of it being gracefully brought round and tucked under the right arm. This robe has a stained border with a kind of inscription by way of ornament pegged out of the heavy '*mat*' which covers it

'*Stain*' is the technical term for the beautiful light yellow tint applied here and there for decoration on the larger pieces of white glass. It is the only tint (not an enamel) which can be applied by the artist for the decoration of his draperies, and other portions of his work. Stain applied to blue glass produces various shades of green, according to the relative density both of glass-tint, and stain. With ruby it produces orange, and so on according to the laws of colour. Grey takes stain with charming results, and the same may be said of many other tones of glass.

'*Stain*' is produced by an application of nitrate of silver compounded with a medium for application; and fixed (after the other work has been through the kiln) at a second firing. Its use was discovered about the year 1370, and its introduction gradually imparted a lightness and silvery beauty to windows quite unknown to the earlier schools of art. It is



BLESSED VIRGIN MARY.



specially characteristic of the glass of the Perpendicular period until its decline.

'*Colour*' is a technical term for the reddish-looking paint used by the artist for lining or tracing, and for shadows. It is a compound of oxide of iron and other ingredients, which, by the action of fire, become incorporated with the glass. The line work must have solidity or opacity, and for finer work the colour is applied with a fine pencil of red sable, whilst the shadows are laid over or upon the mat, and stippled down to the required density by a stippler of hogs' hair.

'*Mat*' is the term used for a thin layer of colour spread evenly over a given surface. This, when dry, is often removed with a pointed instrument, so as to form diapers or brilliant patterns on a dark ground. By this method was formed the inscription on the band across this window, as well as the pattern on the mantle of the Blessed Virgin before mentioned. The process was as follows:—First came the application of the 'mat,' then the removal or '*pegging out*' the pattern or letters desired, then the firing. After this, the stain was applied at the *back* of the glass, which was passed a second time through the kiln. In the case of features and drapery, the glass is first coated with a 'mat,' the high lights are then brushed out, then the tracing of lines and ornaments required, then the deepening of shadows, and rounding of figures, usually with a medium of oil of tar, followed by careful stippling or toning down. In the figure of the Blessed Virgin, the cuffs of the sleeves are stained, and all the mantle save the border is white. The floor is composed of diagonal brickwork, the 'mat' having been removed to shew the lighter alternate squares.

In the second light we have the Crucifixion. All the darker portions of the photograph represent the parts stained yellow—the cross, the sun, the upper part of the hair, including the nimbus, the crown of thorns, and the waist-cloth; all the rest is of white glass, duly shaded and stippled. The topmost arm of the cross was probably lost at the re-setting

of the glass in the new quarries. There is an eye in the centre of the sun. The copious streams of blood flowing from the sacred wounds are remarkable for their volume, perhaps designed to set forth the truth, that "With Him is plenteous redemption."

In the third light stands the figure of S. John. The hair, the outer rim of the nimbus, and the figured border of the robe (visible on the right shoulder), are stained; all the rest is white with light brown shading. The spots visible on the face are caused by the corrosion or decay of the outer surface of the glass from exposure.

In the fourth light we find the figure of S. Ursula.

The legend of this saint is given at great length by Mrs. Jameson in her charming volume of "*Sacred and Legendary Art*," p. 299. She is said to have been a *princess*, the daughter of Theonotus, a king of Brittany. Her hand was sought in marriage by Conon, son of Agrippinus, king of Britain. Having made a vow of perpetual virginity, she departed with a large company of virgins on a pilgrimage to the holy places in Rome. They ventured to sea in a ship without sailors, and were driven into the mouth of the Rhine as far as the port of Cologne. Eventually they reached Rome, where they were received with much reverence and honour by S. Cyriacus, bishop of that city. Conon resolved to set out in search of her, and by a miracle arrived in Rome as Ursula and her company were on the point of departure. Being happily re-united with Ursula at the feet of Cyriacus, and having learnt her determination, Conon received baptism, changing his name from Conon to Etherius, to express the purity of his soul. He no longer sought possession of Ursula; but rather, with her, the crown of martyrdom. After a long and perilous journey they arrived in the port of Cologne at the time the city was besieged by barbarians, who at once attacked the holy company. Etherius fell, pierced by an arrow, at the feet of the beloved princess, and the maidens were all massacred: Ursula, distinguished for her beauty, was carried before their leader, who at once wished to make her his



S. JOHN.



S. URSULA.

queen. With indignant words of defiance S. Ursula rejected his offer, upon which, the pagan, seized with fury, bent his bow which he held in his hand, and with three arrows transfixes her breast, so that she fell dead at his feet; "but her spirit ascended into heaven with all her glorious sisterhood of martyrs whom she had led, and there with palms in their hands they stand round the throne of Christ, and live in His light and His approving smile, blessing and praising Him for ever."

In the east window of the north aisle of Morley Church is a figure of S. Ursula, with eleven virgins in her lap, in the act of ascending into heaven.

S. Ursula is invariably represented with a crown on her head as a princess, an arrow in her hand as a martyr, and on each side several of her virgin companions, as in this most interesting fragment at Hucknall. In this figure, as before, the darker shades represent the stain; all the rest is white. The lower extremity of the arrow-shaft is yellow; the upper, white. The dresses of the virgins beneath the right hand are also yellow, as well as the remains of the kirtle of S. Ursula. As eleven virgins are usually depicted with this saint, and only six are visible on the right side, we may fairly presume that five others were placed under the diverging mantle on the left.

We now come to the four lower panels beneath the principal figures.

The Rev. Dr. Cox, in his "*Churches of Derbyshire*," i., 245, gives a quotation from an old heraldic visitation of Derbyshire made in 1611, from which it may be inferred that more old glass existed at Hucknall then, than at present; and it seems very probable that some of the glass in the present window, particularly two of these lower panels, formed part of these demolished windows.

There was certainly a window to the memory of Richard Pauson, containing the arms of some religious house of royal foundation.

Again, there was the figure of a man kneeling, wearing a tabard bearing the Sauvage arms, viz.: 1st and 4th, *argent*, a

pale lozengy *sable*; 2nd, *or*, on a fesse *azure*, three garbs ppr.; and 3rd, a chevron between three martlets; whilst connected with *this* figure was the inscription remaining in *this* window. The figure wearing the arms of John Sauvage is lost; but the wife of John Sauvage, wearing the arms of her family on a tabard, remains in the present window. She is thus described: "Upon a woman kneeling—Quarterly 1st and 4th, France and England on a fesse within a bordure gobonée (Somerset); 2nd, Herbert; 3rd, Woodville." Here, then, are mentioned two panels belonging to the Sauvage window, one of which is lost.

We come, now, to the next quotation: "Under the arms of Hardwick impaling a broken coat is this inscription, 'Orate bono statu Johannis Hardwick generosi et . . . uxoris ejus.'" This clearly relates to a separate Hardwick window. The second panel of our window exhibits these very arms impaling, as in 1611, the identical "broken coat." These arms, therefore, have been taken out of the Hardwick window, now destroyed, and placed in this. The third panel exhibits a single kneeling figure habited in a long blue cloak. It clearly represents an ecclesiastic because of a hood visible at the back, whilst the under vestment is white, as would be the case with a priest vested in a cope with an accompanying albe or surplice. Is this figure from the Pauson window? It seems very probable. In 1611 we are told that in Pauson's window was *a shield of the arms of England* bearing in chief *a religious building with a woman holding a crozier*. The *Valor Ecclesiasticus* of 27 Henry VIII. speaks of the Prior of Newstead as patron of Hault Hucknall and of Mr. Richard "Palson" (Pauson) as vicar. The arms of Newstead were: *Azure*, three lions passant guardant in pale *or*; on a chief *gules*, the Virgin and Child of the second.

The Virgin and Child must clearly have been taken by the old herald for a woman holding a crozier. Possibly the Blessed Virgin Mary was represented as holding a sceptre in one hand whilst supporting the Holy Child with the other, *as on a brass at Morley*.



These arms are destroyed, but the figure of Pauson which accompanied them has clearly been inserted here to make up the quartet of panels. Newstead Abbey was founded by King Henry II., hence the royal arms beneath the figure of the Virgin.

Of the fourth panel, containing two male figures habited in blue gowns furred or purfled at the collars and sleeves, nothing can be said, save that the diapered background and the side pillars correspond with those of the *first* panel, and so *associate them* with the Sauvage window. Hence we may conclude they represent the children of John and Elizabeth Sauvage.

Now let us examine the treatment.

There can be no doubt but that the whole of this window, including the two strange panels representing two other windows now destroyed, are the work of the same artist. In other words, there were once three painted windows in Hucknall Church, erected about the same time, and executed by the same workman. Apart from artistic evidence, what do we find?

1st, Pauson died about 1536; but he erected his window *before his death*, as we may certainly infer from the inscription on his glass, "Orate pro bono statu." He might have had it done when the Sauvages erected theirs nine years before.

2nd, The present window of the Sauvages is dated 1527.

3rd, John Hardwick died in 1528, which would be the date of the Hardwick glass.

There can, therefore, be no doubt but that the three memorials were erected under the care and supervision of the then vicar, John Pauson.

The foremost lady in the first panel wears a tabard of arms identified by Dr. Cox as Elizabeth, daughter of Charles Somerset, Earl of Worcester, a lady of royal descent and the wife of Sir John Sauvage.

The blazonry of arms in old painted glass is not always correct, because of the difficulty experienced in placing the bearings of certain colours upon a field of another colour. When the charges of the shield became more complicated, every means

was resorted to in order to represent them in their proper colours, whether by "leading in" the various tints required, or destroying by abrasion the surface of the coated or 'flushed' glass. In the more ordinary specimens, stained yellow and white glass were often for *convenience* sake substituted for the proper heraldic colours. This should always be borne in mind, especially in the examination of shields of many quarterings.

In so small a figure as this, revealing four quarterings on a small tabard, the emblazonry cannot be absolutely relied upon.

The two ladies in this panel are habited in gowns of a purplish ruby tinge; the head dresses are stained. The fenestrella of the prayer-desks are stained, as well as the side columns of the canopy. The background is white, with a diaper drawn in the matting.

The Hardwick arms in the second panel are fixed in a wreath of leaves stained, and shaded with brown on a white ground.

The figure of the ecclesiastic in the third panel has been described. His girdle, as well as the side columns and background, is stained.

In the fourth panel the architectural features are all yellow. The background is a brownish white, with the diaper tricked out in the 'mat.' The darker tones in the prayer-desks indicate the stain. The heads and central portions of each figure are executed on one piece of white glass, as may be seen by the lead lines and stain applied to the hair, neckband, and trimmings.

The removal of the high lights out of the 'mat' on the gowns of these figures is very sharp and crude, no attempt having been made to soften down by stippling. A bit of an inscription from another window appears in the margin on the right.

The editor desires to record not only his gratitude to the Rev. F. Brodhurst for his courtesy, shewn to him on his visit to Hault Hucknall; but also to the artist, Mr. G. E. Snell, for his excellent service in the production of the fine photographs of the window accompanying this paper.

