

THE ENAMEL GLASS-PAINTERS
OF YORK : 1585 - 1795
(IN THREE VOLUMES)

VOLUME I

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ABSTRACT

This research begins with Bernard Dinninckhoff's earliest known windows of 1585 and ends with the last work of William Peckitt in 1795. The work of these two artists, together with that of Henry Gyles (1645-1709), constitutes two centuries in the history of glass-painting when the City of York strove to revive the art which had made it famous before the Reformation.

The three artists were primarily enamel painters, though each of them incorporated in some of their windows coloured pot-metal glass and the mosaic techniques of the Middle Ages. Each of them came from different backgrounds, only Henry Gyles being a native of York. They were at no period contemporaries and in no way formed a school. Each in turn was a lone revivalist struggling to restore an art that was almost extinguished at the Reformation and their work was therefore more secular than religious.

They were not craftsmen of the mediaeval type, affiliated to a guild, but were individuals who considered themselves artists. In this sense they reflected the prevailing artistic fashions of their day and copied and interpreted some of the leading masters from the Renaissance to their own times. Thus, in their styles and subject matter, they were much more eclectic than their mediaeval predecessors.

Dinninckhoff, Gyles and Peckitt were important in maintaining the City of York as a centre of glass-painting before the Gothic Revival of the 19th century.

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He would single out first the late J. A. Knowles, glass-painter, in particular for encouraging him to research further in the field where he alone had worked previously.

Secondly he would record his indebtedness to Denis King of Norwich who has restored a number of the windows discussed in this thesis and who kindly placed his wide knowledge and excellent photographic records at the writer's disposal.

The author has drawn on, and often corrected or adjusted, the interpretation of articles he has written before, or during the compilation of this thesis. These articles are listed in the bibliography and referred to in footnotes. The author's private collection of slides and photographs submitted with this thesis may be consulted on request. The collections are listed, together with acknowledgements for the plates, in the Appendices.

Introduction.

Much has been written about the York School of Glasspainting. J. A. Knowles' book by that title concluded that, apart from a brief break after the death of Henry Gyles in 1709, glasspainting had gone on unbroken in York from the Middle Ages to the present day. However, whilst there is much justification for speaking of a school in York before the Reformation, this thesis endeavours to show that there is none for the period afterwards. Glasspainting in York stopped at the Reformation and there is no evidence that the declining guild of glaziers contained any glasspainters thereafter. Instead there was a sequence of glass-painters who styled themselves 'artists' and who had no links with the old guild system.

After the completion of the windows of St. Michael le Belfry by 1540 there is no evidence of any further work executed or erected in or near York for another 45 years, when Bernard Dinninckhoff completed much of the armorial glass for Gilling Castle.

Dinninckhoff was a foreigner with no roots in York or in England. His work, almost entirely armorial, was totally different in style and technique from anything done earlier. J. W. Knowles assumed he was one of a number of Dutch glasspainters who constituted a school in York at this time. ⁽¹⁾ This belief has no foundation. Dinninckhoff brought his art with him and almost certainly practiced it alone in York.

The city fathers made him a freeman, doubtless in the hope that he would stay and revive what was a lost art in York. He stayed in or around the city for some thirty years and then vanished as mysteriously as he had arrived. His will, if he made one, has not survived and he appears to have trained no apprentices and to have left no sons to carry on his work.

(1) J. W. Knowles. 'York Artists' (Manuscript in York City Library), vol. I.
p. 185.

Almost half a century elapsed before glasspainting was again practiced in York. This time the artist, Henry Gyles, was a native of the city and a member of an old family of glaziers. Again, this thesis disagrees with J. A. Knowles' statements that Gyles' forebears were glasspainters who had links with the late mediaeval masters of York. Glaziers and glasspainters were not synonymous by the 17th century.

If Dinninckhoff was, in all likelihood, an accomplished glasspainter on his arrival in York, Henry Gyles was largely self taught and again the City Corporation strove to encourage this lone glasspainter. He practiced for almost half a century until his death in 1709. Like Dinninckhoff, he left neither sons nor assistants to carry on his work and glasspainting in York died again with him.

J. W. Knowles cited the unreliable Dallaway's statement that Gyles had established a school of glasspainters in York. (1) Knowles himself believed that Gyles had acquired some of the secrets of his trade from the earlier Dutch school he thought had existed in York. However, he was nearer the mark when he stated that "by diligent study he had worked out some of the more complex difficulties that beset the student in this art." (2)

Alas, Dallaway's statements were taken up by numerous writers, who also give wrong dates for Gyles' life. The dictionaries of Levy, Redgrave, Benezit and Thierne-Becker contain errors about Gyles and perpetrate the myth that he had taught William Price the Elder, the London glasspainter.

Whilst J. A. Knowles disposed of this last error (3) he had perpetrated the idea of a school by discussing the work of Dinninckhoff, Gyles and Peckitt in his

(1) Rev. J. Dallaway, 'Observations on English Architecture.' (1806) p. 280.

" ... Henry Giles of York, who appears to have established a school of glass-painting there, which continued its reputation for more than a century ... William Price the elder was his most able scholar and successor ..."

(2) J. W. Knowles. loc. cit.

(3) See "The Price Family of Glasspainters" Antiquaries Journal 1953. pp.188-190.

'York School of Glasspainting'

As late as 1961 the 'Victoria County History of the City of York' was claiming that William Peckitt "was probably a pupil of Gyles," ⁽¹⁾ when it was well established that Gyles had died in 1709 and Peckitt was not born until 1731! Having rejected Dalloway's belief that Gyles had taught William Price the Elder, J. A. Knowles toyed with the idea that his son, William Price the Younger may have taught Peckitt the art of glasspainting in London. He based this surmise simply on the ground that Peckitt purchased some of Price the Younger's drawings⁽²⁾. This thesis maintains that Peckitt, not a native of York, was self-taught like Gyles. Again the City Corporation encouraged him in its hope to restore glass-painting again to York. However, he also left neither sons nor assistants to succeed him.

In short, whilst destroying the idea of a post-Reformation school, this thesis demonstrates some continuity and unity in the long period under discussion. The three artists concerned used basically the same techniques and materials and there were overlaps in style and design which suggest that Gyles knew Dinninckhoff's work and Peckitt was acquainted with that of Gyles.

On the technical side, this thesis disagrees with the contentions of earlier writers, especially J. A. Knowles, that glasspainters, in general, were not glass-makers. It gives evidence to show that all three artists knew how to make glass and that Gyles and Peckitt could make and flash ruby, which was not thought to have been rediscovered until the time of Bontemps in the early 19th century. The joint accomplishment of the three artists was that they kept glasspainting alive in York and, together with the Van Linges, the Prices and a few others, in England. By Peckitt's death in 1795 the foundations had been largely laid for the 19th century revival.

Whilst largely disagreeing with the conclusions of J. A. Knowles the writer owes a debt to him as the scholar who pioneered research on the three York artists.

(1) p. 247.

(2) "The Price Family of Glasspainters" loc. cit.

However, much more original material has been used than was available to Knowles. He never used the letters and drawings by Dinninckhoff and knew only of his work at Gilling Castle.

On Henry Gyles a considerable amount of new material has been presented. This includes a number of hitherto unpublished letters and two treatises attributed to the artist. J. A. Knowles listed 17 works by Gyles; (1) the present catalogue gives 55 works signed by or attributed to him.

Most new material has been brought to light on Peckitt. Much unpublished correspondence is given in Appendix II but most important are his manuscript treatise on glass-painting and his Commission Book. The last was known to J. A. Knowles in his last years, but he never worked on it. It has formed the largest part of a catalogue of 351 items.

Finally the thesis attempts to give a balanced assessment of the work of the three artists - their weaknesses and failures as well as their successes. In doing so it is hoped that the general lack of understanding and appreciation of the glasspainting of this period, which has its roots in early Victorian revivalism, may be to some degree remedied.

(1) 'Henry Gyles, Glasspainter of York.' Walpole Society II (1923) pp. 61-64.

The biographical facts about Bernard Dinninckhoff are very few and little by way of documentation has survived concerning him. Basically there are three concrete pieces of evidence; first his signature and the date 1585 which appear in the painted glass of Gilling Castle (no. 1). This is the earliest information about him. Secondly his name appears in the Freeman's Rolls of York for 1586. Thirdly some letters and drawings concerning the building and glazing of a Lodge at Sheriff Hutton survive from 1618. (1)

Dinninckhoff was almost certainly a protestant refugee, probably from Bohemia. S. D. Kitson writes, "It seems that members of his family who took the Catholic side remained and prospered as architects in Bohemia throughout the seventeenth century. The 'Dictionary of Architects' gives particulars of four men of similar name, all of whom were architects of repute. Leonard Dingenhofe, practised at Mainz and Bamberg, and his son, Johann Heinrich Dingenhoe, built the Dominican Priory at Bamberg. Another relative, Christope Dingenhoe, lived and worked at Prague; while Kilian Ignaz Dingenhoe was the most celebrated of the Bohemian architects in the first half of the eighteenth century." (2)

Presumably Dinninckhoff settled in York. It was the obvious base for a craftsman and had a long tradition of glasspainting. Nor was he the first foreign glasspainter to settle here. Johannes Almayn or John the German had been made a freeman of the city in 1540 and may have painted the glass in the church of St. Michael-le-Belfry. (3)

Dinninckhoff may have been one of a number of foreign refugees, associated with glass or glass-making, who came to England at the end of the sixteenth century. Many came from Lorraine like John Quarré or Carey, Antony Becker

(1) Appendix Ia - If.

(2) S. D. Kitson. 'Barnard Dinninghof, sixteenth century Glass-painter and Architect.' J.B.S.M.G.P. III (1929/30) pp55-58.

(3) See J. S. Purvis. 'Sixteenth century glass in York Minster and in the Church of St. Michael-le-Belfry.' St. Anthony's Press. York. 1960.

(alias Donlin) and members of the noble families of De Hennezel, De Thietry and Du Thisac. (1)

Otherwise we know nothing of Dinninckhoff's origins other than what his signed sundial panel at Gilling may suggest (no. I). Above the inscription 'Barnard Dininckhoff fecit Ano 1585' is a crest of a coronet from which protrude two antlers. Between these is a man's head affronté. This is probably a complete crest though it has been suggested that the man is the artist's portrait. (2) Beneath the inscription is a tiny shield, azure three escutcheons argent, which must be the family arms together with the crest. Thus, like some of his fellow refugees from Lorraine, Dinninckhoff was a gentleman.

Whether he came direct to York, or indirectly from Lorraine or the Low Countries is not known. He must have been regarded as a great asset to the city of York and his freedom was doubtless given in the hope that he would stay and revive the art of glass painting in York. He certainly stayed and left behind some splendid work.

No work survives by him in York and the nearest attributable work is at Bishopthorpe Palace (no. V). Presumably he executed something for the city, as did Henry Gyles and William Peckitt later, for it to honour him with the freedom.

Dinninckhoff appears to have been more than a glass-painter. He possessed skills in the field of architecture, though whether on the evidence surviving we are entitled to call him an architect in the later sense of the word is another matter.

In 1618 he was in the employment of Sir Arthur Ingram of Temple Newsam who also possessed a large house in the close of York Minster. Sir Arthur had begun negotiations to purchase Sheriff Hutton Park, near York, from the Crown and eventually he managed to oust his rival for the property, the courtier Thomas Lumsden. Lumsden had difficulty in finding the purchase money and had

(1) See J. H. Powell. 'History of Glassmaking in England.' (1923) Chap. III.

(2) J. Bilson. 'Gilling Castle.' Yorkshire Archaeological Journal. XIX.
(1907) p160.

to borrow it on mortgage from a city merchant, Thomas Ferris, who happened to be Sir Arthur's father-in-law. Lumsden was unable to pay the interest and Ferris foreclosed the mortgage leaving the way open for his son-in-law to become the owner of Sheriff Hutton in 1621. (1)

Dinninckhoff's first letter concerning the property is addressed to Lumsden and says he (Dinninckhoff) has taken a circumspect survey within and without of the gatehouse at Sheriff Hutton Castle in respect of a building Lumsden wished to erect on the site. (2) Three platts are attached to the letter and these are signed 'B. Dinninghof.' (3) They are inscribed in the same florid italic script that can be seen in his glass paintings at Gilling Castle, Fountains Hall and the Red House. The spelling is quaint and reveals a Germanic eccentricity.

The letter goes on to reveal that Dinninckhoff was not only a surveyor and architect, capable only of drawing plans, but was also a builder who could organise a work force of masons, slaters, plasterers, carpenters and glaziers. It is interesting that he particularly singles out the windows for his own special attention - "I to find glass." Where Dinninckhoff would have found the glass is interesting to speculate. He may have had contacts with fellow refugees, already named, who had set up glass factories at Newcastle, Stourbridge and elsewhere. Alternatively, and more interesting, is the fact that he may have obtained the glass from one of his patrons, Sir William Slingsby, for whom he had painted the glass at the Red House (no. III). In 1611 Sir William had been granted a patent for 21 years for furnaces to burn sea coal or pit coal for melting glass. (4) Where his glass kilns were is not certain. (5) The house Dinninckhoff planned for Lumsden was never built. However its

(1) S. D. Kitson. Op. cit. p56.

(2) Appendix Ia.

(3) Appendix Ic.

(4) Patent Rolls of James I cited in J. H. Powell. Op. cit. p36.

(5) A glasshouse of this period is currently being excavated in Rosedale, Yorkshire.

general layout, as Kitson pointed out, does bear some resemblance to Fountains Hall, traditionally said to have been built in 1611. ⁽¹⁾ What he does not point out and which strengthens his assertion is that the painted glass in the oriel window at Fountains (no. II) is almost certainly Dinninckhoff's.

Did Dinninckhoff have any hand in the building of the Banqueting House at Weston-in-Wharfedale (no. IV) or the Red House Chapel (no. III) both of which he glazed? Or was he active earlier in building at Gilling Castle?

It is not known whether Dinninckhoff was the architect of Sir Arthur Ingram's red brick lodge in Sheriff Hutton Park. In a survey of 1624 it is described as 'a very fair new lodge of brick, with a fair garden enclosed in a brick wall.' ⁽²⁾ Dinninckhoff certainly glazed the house about 1618 as his signed receipt for part payment for this work shows. ⁽³⁾

In the Temple Newsam Manuscripts are a number of other drawings and plans which neither Kitson nor Girouard mention. They are not signed as are the plans sent to Lumsden nor are they dated or identified as to their location. However certain factors make them attributable to, or associated with, Dinninckhoff.

First are two elevations from the north and the south for a two storeyed house of three bays with a central gable. ⁽⁴⁾ The drawings are not as polished and contain some roughly sketched features such as the finials over the four curious bay windows on the south, the crudely drawn mullions and transoms and the motif over the north door. However the addition of S to label the south front is undoubtedly in Dinninckhoff's hand. It has all the flourishes associated with his writing, though the wavering on some of the loops suggests an older and less firm hand.

(1) M. Girouard has also noted the similarity of these plans to Fountain Hall whose supposed date of 1611 he questions. 'Robert Smythson and the 'Architecture of the Elizabethan Era.' (1966) p152n.

(2) N. Pevsner. 'The Buildings of England, Yorkshire: The North Riding.' 1966. p340.

(3) Appendix Ib.

(4) Appendix Id.

Secondly there are two plats for another house together with a western elevation of the same. (1) The house is two storeyed, of four bays and is H planned. The labelling of the room on the plan is unmistakeably by Dinninckhoff and there is no inscription on the elevation. The drawing compares with that of the two-storeyed house just mentioned. The scrolly treatment of the smoke issuing from the chimneys again points to Dinninckhoff.

Finally, there are five plats for five different houses which vary but little in the treatment of their details. (2) Their style of drawing and the labelling on them is quite different from any of the work already discussed. They are not by Dinninckhoff but appear to be contemporary with his work and are associated with all the documents mentioned here in the Temple Newsam Collection. Could it be that all these plans are suggestions for Sir Arthur Ingram's New Lodge in Sheriff Hutton Park?

The Lodge, now Sheriff Hutton Hall, survives in part. It was remodelled in 1732 though, as Pevsner points out, some of the original features survive. (3)

Careful study might strengthen links with one or other of the drawings.

Thus Dinninckhoff was an architect craftsman of some importance in Elizabethan and Jacobean Yorkshire. It may be that he was also engaged in some project at Follifoot, near Harrogate, in 1618. (4)

Whether he died in Yorkshire is not known. The year 1618 is the last certain date concerning his work. The armorial of Archbishop Williams, dated 1624, in York Minster cannot be attributed to him with certainty. (no. VII)

There is no mention of him in the records of the Guild of Plumbers and Glaziers of York but then, as with Gyles and Peckitt later, Dinninckhoff was more than a plumber, maker and restorer of windows; he was a highly accomplished artist, craftsman and architect. He appears to have left no sons (5) to carry on his

(1) Appendix Ie.

(2) Appendix If.

(3) N. Pevsner. loc. cit.

(4) His 1618 receipt is addressed from here. Appendix Ib.

(5) Presumably one of them would have become a freeman of York 'per patres.'

work and when he died or departed York must have returned to the situation on his arrival of having no one accomplished in the art of painting and staining glass.

Henry Gyles, the next known York glasspainter began work immediately after the Restoration and must have known Dinninckhoff's work, much more of which would have been extant then. Dinninckhoff appears to have had some impact on Gyle's early armorial work.

Bernard Dinninckhoff's Techniques and Designs.

Like most of his Protestant contemporaries' on the continent Dinninckhoff's principal employment as a glasspainter was in gentlemen's houses. Secular glass-paintings, chiefly of an heraldic nature, were the chief commissions, even within the windows of private chapels. Church work was almost non-existent. The decoration of the windows of the late sixteenth and early seventeenth century house took on a new importance and reflected the patterns of the plasterwork and panelling within and those of the formal garden without. Omitting colour of any kind the leads and quarries of the windows assumed quite involved traceries over and above the traditional squared or lozenged quarries. Alas, the refenestration of so many Elizabethan and Jacobean houses over the ensuing centuries has left only a few examples of what these leaded effects were like.

However, there was a treatise, of sorts, which dealt with the subject of window glazing. It was published in London in 1615 and entitled 'A Booke of Sundry Draughtes, principaly serving for Glasiers and not Impertinent for Plasterers and Gardiners: whereunto is annexed the manner how to anniel in Glas: And also the true forme of the Fornace, and the secretes thereof,' (fig.1) Such a book could have been of little help to Dinninckhoff, whose experience dated at least to the Gilling Castle glass of 1585, some thirty years before the book's publication. Yet some of the diagrams for glazing schemes (fig.2) might well have caught the eye of his patrons and resemble some of the designs he had been using much earlier.

At Little Moreton Hall in Cheshire there survive some good examples of the clear glazing of the period where the effect is achieved by the variations in the leads and the quarries (fig.3). Two of these patterns resemble those used by Dinninckhoff in his painted windows.

First, the star pattern, achieved by joining eight rhomboid quarries, was chiefly used by Dinninckhoff at Gilling Castle in the south window of the "Great Chamber." (cf. fig9) At both Little Moreton and Gilling the eight-point stars are drawn together into a pattern by linking, square quarries.

A pattern of squares, with smaller inset squares, is used in the chapel at Little Moreton and an almost identical arrangement is used by Dinninckhoff in the oriel window at Fountains Hall (fig.4).

Dinninckhoff also used a pleasant curvilinear pattern in the east window of the "Great Chamber" at Gilling as well as basic and much less effective arrangements of lozenged quarries (sl. I 27) and of hexagonal ones (sl. I 20). His schemes in the east window of the Red House Chapel have been spoiled by reglazing and rearrangement of the quarries. (1)

In the arrangement of any of these clear-glazed patterns Dinninckhoff must have possessed considerable skill as a cutter and plumber. Added to this is the chief aspect of his genius, namely that he could paint and stain them in such an elaborate, yet precise and clear way. The effect of his work is to be seen at its most remarkable at Gilling Castle where the heraldic plaster ceiling, the heraldic frieze and fireplace, together with the inlaid motifs in the panelling are all complemented by the kaleidoscopic effects of heraldic windows. The bottom row of lights in two of the windows remain clear and help to illuminate the room. However, if, as Bilson suggests, they also were originally filled with coloured glass (2) (as in the south window) then the "Great Chamber" must have had an even more imposing and crepuscular atmosphere. This effect is chiefly produced by Dinninckhoff's use of rich amber-like stain. His armorials at Gilling are like large Tudor jewels.

Basically he uses two styles of painting at Gilling. The one, rather like his hand-writing, is florid and profuse in its range of detail. He is uninhibited by the quarry lines and patterns and superimposes a pattern of his own across them. This is especially the case in the south window of the "Great Chamber" (sl. I 1). This is his earliest, and richest, work of 1585 and is not now to be found anywhere else.

(1) Kings of Norwich have begun to rearrange the quarries in a more contemporary style. See pl. I 7 and cf. fig.6.

(2) J. Bilson. Op. cit. p151.

In the same Chamber is the later work of post 1594. ⁽¹⁾ This is the series of armorials in the east window. Here the armorials are confined within more closely confined cartouches which are themselves contained within the pattern of the quarries (fig.

This containment of motifs within the lead patterns is especially true at Fountains Hall. Here all the armorials in the oriel window are painted on single square quarries, often with an inscription beneath. Occasionally a more full inscription is painted on the bordering quarry immediately beneath, but otherwise the whole window is rigidly arranged with no decorative detail as at Gilling, except in the strapwork of the central achievements.

The success of his glass painting depends to a large extent on the controlled use of yellow stain which he uses profusely. This is not bright or harsh in tone but has a pleasant mellow appearance which is muted further by his clever graduations in brown enamelled shading. This varies from block shading to stippling and line-work and adds considerably to the depth and perspective of his cartouches. There is no use of shadow cast on the white glass, as Gyles used later, and the unpainted quarries, with their green-blue self colouring, are not washed over with enamel. Within the arabesques and cartouches small splashes of coloured enamels also help to quieten the effect of so much stain. Dinninckhoff's use of colour is interesting in that he used pot-metals and enamels together in his heraldry. Generally speaking these were used for simple

(1) Bilson. p153. "Sir William Fairfax's only son, Thomas (afterwards Viscount Fairfax of Emley), married for his first wife Catherine the eldest daughter of Sir Henry Constable of Burton Constable. As the license of their marriage is dated 1594, the glazing of this window must be at least nine years later than Dinninckhoff's work in the two other windows."

The armorial in the bay window which has an identical cartouche to those at the Red House (fig. 6) would appear to be later still. The lozenge quarries referred to above may not have been the original quarry scheme to surround this cartouche. (sl. I 27)

strips or blocks of colour in armorials, or in the cartouches that surround them. This is especially so in his earliest work in the south window of the "Great Chamber" at Gilling. It is noticeable that pot-metals are used less in his later work in the east window there and they do not appear at all at Fountains Hall. Some ruby is used at the Red House and pot-metals are also used in the earliest armorials at Temple Newsam, but it may be that he found coloured glass more difficult to obtain latterly.

He used ruby at Gilling and the Red House with differing effects. Sometimes it is dark as if thickly flashed. At the Red House in the Slingsby achievement (pl. I 3) it is seen to good effect in the mantling. Most interesting is the torse of gules and argent. Here Dinninckhoff abraded the flashing to reveal the white glass beneath.

By far the most of his heraldic reds were achieved by the use of stain and brown enamel which give them an orange hue, at the most, today. It was not until Peckitt's experiments of the late eighteenth century that a really bright enamel red was produced. Gyles persevered with the same problem as Dinninckhoff almost a century later.

Whilst Dinninckhoff's enamels have survived, on the whole, better than those of Gyles and early Peckitt, this can presumably be accounted for by the fact that they were better prepared and more skilfully fired. Nevertheless, Dinninckhoff's enamels have shelled off with time. This is particularly so with blue (see sl. I 47) and black (sl. I 8). Whilst he used green only minimally it has survived well (pl. I 3) as has his more frequently used purple. He was aware of these shortcomings in the use of enamels and this no doubt accounts for his occasional use of patches of coloured glass in his designs, outside of the heraldry, to heighten the jewel-like effect.

Any attempts to trace the origins of Dinninckhoff's motifs and designs must be very sketchy, since so little of his work survives and, apart from the Virtues at the Red House, it is all heraldic in nature relying for its brilliance on highly elaborate or very simple cartouches.

The figures at the Red House can be attributed to Dinninckhoff along with the

rest of the glass there excluding that in the tracery. They consist of Adam and Eve, Faith and Charity (sls. I 37 & 39) and derive from the mannerist prints of Hendrick Goltzius (1558-1617). His sets of prints of the Virtues were commonly used by glass-painters in Northern Europe in the late sixteenth and early seventeenth centuries. Gyles possessed at least one of Goltzius's prints. (1)

For the rest it is a matter of analysing the highly elaborate detail of Dinninckhoff's surrounds and cartouches. In the upper two lights of the south window at Gilling the principal motif is the circular banded fillet of leaves surrounding the shield. This classical motif had become a common feature of mannerist detail in Italy and France and had thus come to Northern Europe. Linked with all the arabesque-like motifs Dinninckhoff uses, it is derived from an Italian style instanced in the late fifteenth century illuminations of St. Augustine's 'De Civitate Dei' (fig. 7). This work, probably executed at Naples, illustrates many of the elements which are to be found in Dinninckhoff's designs at Gilling a hundred years later. The armorials and the inscription are there, the circular banded fillet, the arabesque of flowers and fruit, the ribbons and the putti. All are exquisitely detailed to make a beautiful design. More basic to all Dinninckhoff's cartouches, at Gilling, Fountains, the Red House and Weston is the use of strapwork. The rediscovery in Italy about 1520 of the antique medium of stucco had a liberating effect upon decorative design. It helped to produce fantasies of strapwork - those tongue and twisted leather-like designs which became the European currency of Mannerist decoration. The Italians had introduced them to France at Fontainebleau and so they had spread to Northern Europe. Dinninckhoff had introduced nothing new at Gilling; they were to be found on overmantels in a number of Tudor houses and on monuments

(1) Compare examples in the Victoria and Albert Museum (pl. I 14) and at Hoveton Church, Norfolk (pl. I 15). Gyles may have executed the small quarries depicting Prudence, Justice and Charity at Womersley Hall (Gyles catalogue no. xliv).

in many parish churches. What Dinninckhoff had done, at Gilling at any rate, was to show how intricate strapwork could become when decorated with all the mannerist motifs then in vogue. Perhaps there are no more intricate examples in England. (1)

In the south and bay windows at Gilling his strapwork is exquisite. Perhaps one should start with his own small signed sundial. The incorporated crest and arms have been discussed earlier. Again, its structure has all the typical mannerist features; the two putti and the medallion (here a sundial) which are so common in Rosso's work in the Galerie Francois Ier at Fontainebleau; the strapwork cartouche and the twisted scrollwork. The symbols of transience bear out the statement on the scrolls and the passage of time on the face of the dial. There are the hour glass, the flickering taper, the skull and bone and the outspread wings of Death. There is probably no direct source for this motif, but a Swiss design of 1559, possibly by Christoph Schweitzer (fig. 8) contains most of the elements.

As for the most elaborate cartouches (cf. fig. 9) they contain far too much detail to be direct copies from any one source and emphasise again Dinninckhoff's own originality in adapting mannerist elements. His immediate surround to the shield consists of a formal studded and fretted border with an egg and dart interior. This then branches out into a riot of tentacle-like scrolls which are minutely decorated at their limits with a profusion of beads, ribbons, tassels, pennants, tendrils, leaves, flowers and fruit. Below many of the cartouches are grotesque masks and above are antique heads or, in some cases, perhaps a tiny portrait of the bearer of the arms. Vases, urns and jugs of flowers appear in the profusion together with armorials (sls. I 15 & 16). Then too, there are those mannerist freaks and chimera so much loved at that period (fig. 5). In short there is too much for the eye to absorb at a glance and only hours of inspection make one realise the size of Dinninckhoff's achievements.

(1) Compare the less elaborate but similar type of quarry patterns and cartouche in the Curtius Museum in Liège (sl. I 69).

His less intricate cartouches contain a number of the items just described and thus allow attributions to be made with more confidence. For instance an oval cartouche at Gilling appears identically four times at the Red House (fig.6)

It compares readily with the compact octofoil cartouches in the east window at Gilling (fig. 5) and with the strapwork at Fountains Hall (sl.I 31), Weston (sl. I 46) and Bishopthorpe Palace (sl. I 47). One small element is common to them all - the little, bobbin-like motif that Dinninckhoff used so much. There is no doubt as to their coming from the same studio.

The oval cartouche, of course, is not uncommon in armorial glass painting of this period. Take, for instance, the Washington armorials in Sulgrave Church, Northamptonshire (sls. I 58 & 59). These contain many of the elements to be found in Dinninckhoff's work but are by a different hand.

Such exuberance and profusion of motifs was typical of North European mannerism. Some styles were more compact and subdued, as is illustrated by the armorial in the Victoria and Albert Museum (sl. I 67). Here the cartouche, in monochrome and stain is more architectural in style, using a decorated base and two termini to support an elaborate pediment. The whole is more French or Italian in feeling.

Dinninckhoff could work within these architectural confines too, and has left us two superb examples in the bay window at Gilling (sls. I 22 & 24). Beneath a triumphal arch he places the Fairfax achievements, each above an inscription bordered with typical scrolled strapwork. The arch stands on two tiers of banded columns, the upper one Corinthian the lower Ionic. Here Dinninckhoff's skill is shown in the way he has stippled the columns in purple enamel to simulate marble. This was a technique he sometimes used in his cartouches also (cf. sl. I 16).

Did Dinninckhoff work in the more Franco-Italian manner of the Victoria and Albert panel? If he did then it is possible that some of the armorials at Temple Newsam (no. VI) and two in York Minster (nos. VII & VIII) are from his workshop.

One unique cartouche remains. This is the surround Dinninckhoff painted for

the Savile arms at Weston (sl. I 46). Although now reduced in size and ex situ, sufficient remains to show a horn-like inner cartouche of golden strapwork upon which is superimposed a checkered ring which is banded with interlaced ribbons terminating below in two tassels. The checkered design would appear to be derived from a seventeenth century board game involving owls (cf. pl. I 12), the principle charge and crest of the Savile family. In short Dinninckhoff was an artist and designer in the northern European mannerist tradition. Whether he possessed prints by that great trio of seminal designers, Hans Vredeman de Vries, Jacques Androuet du Cerceau I or Wendel Dietterlin, is unknown. De Vries (1527-1604) may have been known to Dinninckhoff since he had been taught glass-painting and had designed a number of triumphal arches similar to those in perspective in the Gilling windows. (1)

Enough has been said about Dinninckhoff's beautiful calligraphy and its various styles, on his drawings and on glass. It was the final exquisite touch to his incredibly fine work.

No doubt more fragments of his work will come to light in due course.

Armorials at Levens Hall (sls. I 60-64) and in High Melton church (sls. I 54-56) look remarkably like his work. Sufficient has been said here to show that much more of his work survives than that at Gilling, which has hitherto been considered his only known work.

(1) For some of the designs and biographical details of De Vries and Du Cerceau see S. Jervis 'Printed Furniture Designs before 1650.' Leeds 1974.

After Dinninckhoff.

After the death or departure of Bernard Dinninckhoff, London and Oxford became the centres of glasspainting. Whilst secular, and especially armorial, glass painting was still much in demand, religious glasspainting enjoyed a brief but notable revival. This was principally due to the Laudian revival in the reigns of James I and Charles I.

The period of revival lasted until the outbreak of the Civil War in 1642 and was largely the work of foreign artists. William Laud, who became Chancellor of the University in 1630 and Archbishop of Canterbury in 1633 began to beautify the chapels of the Oxford colleges and encourage foreign glasspainters to assist in his work. By 1636 the colleges were so transformed that one of Laud's companions on a visit to the University wrote to a correspondent,

"The churches and chapels of all the colleges are much beautified, extraordinary cost bestowed on them. Scarce any cathedral church not Windsor or Canterbury, nay, not St. Paul's choir, exceeds them: most of them new glazed: richer glass for figures and paintings I have not seen, which they had most from beyond the seas." (1)

The writer was referring to windows painted by the two brothers Van Linge. (2) Bernard, the elder brother, was born in Emden in Hanover about 1595 and came to England in 1621, after two years spent in France. Both his father and grandfather before him were glasspainters. He seems to have returned to Emden by 1628 and only two commissions can firmly be attributed to him on documentary grounds, the east window of Wadham College (1622) and one of the side windows in the chapel of Lincoln's Inn (c.1623-26).

(1) State Papers Domestic, Sept. 4th 1636, p. 14. The letter is from George Garrard Hatfield to Edward, Viscount Conway. (Quoted in S. R. Gardner, "History of England." VIII, p. 152).

(2) The following information is taken chiefly from M. Archer, "English Painted Glass in the Seventeenth Century: the early work of Abraham van Linge." Appollo, Jan. 1975, p. 26 et seq. See also J.B.S.M.G.P. X (1948) correspondence.

Abraham, the younger brother, arrived in England at an uncertain date but obtained English citizenship and almost certainly worked in England until his death. He had painted windows for the chapel of Hampton Court, Herefordshire (1629), St. Mary's, Lydiard Tregoze (1629) (sls. I 77-80), St. Mary's Battersea (1631) and St. Mary's, Purley (c.1630) before he was employed at Oxford. There he painted windows for the chapels at Lincoln College (c.1630) (pl. I 16) Queen's College (1635), Christ Church (c.1635) (sl, I 83) Balliol (1637) and University (1641) (pls. I 17-19; sls. I 84-88).

He used a bold colourful style in his windows. They incorporated coloured pot metals together with enamels and stain. He liked the intricate details of large land, sea and townscapes against which to paint his biblical scenes. His sources were prints of the late 16th and early 17th centuries.

Abraham van Linge formed no school and the Civil War put an end to his painting and destroyed much of his work. No one is known to have painted religious picture windows in England again until Henry Gyles completed Abraham van Linge's unfinished work at University College, Oxford by painting the Nativity for the chapel's east window (1687). (1)

Perhaps another foreigner was Baptiste Sutton of whom very little is known. Two of his windows, dated 1634, are in the chapel of the Holy Trinity, Guildford. His east window for St. Leonard's, Shoreditch, also of 1634, was practically destroyed by a bomb in the Second World War.

The most notable English glass-painter of this period was Richard Greenbury. (2) By trade a goldsmith, glazier and portrait painter he is first heard of in 1622-3 as the painter of a full length portrait of James I. At the beginning of the next reign he was paid for "one great picture" of Anne of Denmark with her horse and dog. Besides work in copying and in gilding and constructing frames for the king's collections, he was employed to make "three great pieces in the chapel window" at St. James'. He is recorded in

(1) See catalogue of Gyles work no. xi.

(2) See Mrs. R. Lane Poole, "Early seventeenth century portraits in stained glass at Oxford." J.B.S.M.G.P. III (1929-30) p. 13 et seq.

Oxford in 1626 as a portrait painter and in the 1630's he executed eight monochrome windows in Magdalene College chapel depicting lesser known saints. Greenbury is best known for his portraits on glass of Charles I and his queen at Magdalene College. These were copied from prints by W. J. Delff, engraved in 1628 and 1630, after oil paintings by Daniel Mytens. Greenbury was also responsible for portraits on glass of Sir Thomas Bodley and Thomas Allen at Oriel College. He may also have painted window portraits at Queen's, Brasenose, St. John's, Wadham and Christ Church colleges.

The Civil War also put an end to portraiture on glass and this art was not revived to a similar extent until William Peckitt's time.

The Civil War stopped glass painting in England and brought another period of iconoclasm. Archbishop Laud was executed in 1645 and it was not until the Restoration that the art revived again. A family of foreign extraction, the Olivers, played a part in this revival. John Oliver's superb baroque armorials of the Grocers' Company and Margaret Slaney in St. Mary's, Northill, Bedfordshire were executed in 1664 and are brilliantly executed in enamels and stain. It may have been this John Oliver who was said by Henry Gyles, writing in 1682 to have given up glass-painting "several years since" and to have become an architect in London. (1) Another Oliver, whom Horace Walpole named as Isaac, inscribed a window he had painted at Christ Church Oxford "I Oliver aetat. 84 anno 1700 pinxit et deditque." (2)

Chief among the Restoration revivalists was Henry Gyles a native of York who restored to that city some of its ancient prestige as a glass-painting centre.

(1) Appendix II/12.

(2) "Anecdotes of Painting in England." II p. 25.

CATALOGUE OF THE
GLASS PAINTINGS OF
BERNARD DINNINCKHOFF
ARRANGED, AS FAR
AS POSSIBLE, IN
CHRONOLOGICAL
ORDER.

I Gilling Castle, Yorkshire. 1585 and later.

The basement of Gilling Castle is the ground floor of the very large tower house built by the de Ettons in the second half of the 14th century. On this base the Fairfaxes (1492-1793) built considerable extensions, the most notable of which is the Great Chamber built about 1575-85. This room with its great armorial fireplaces and knot-patterned panelling armorial frieze, armorial plaster ceiling and armorial windows must be among the finest surviving Elizabethan interiors. (1)

The splendid glass is in an excellent state of preservation and is fortunate to remain in the room. The glass, along with the panelling, was purchased at auction in 1929 by William Randolph Hearst, the American millionaire newspaper proprietor. He intended it to be placed in his residence at St. Donat's Castle, Glamorgan. However, following his death, the glass and panelling were recovered and restored to Gilling with the aid of the Pilgrim Trust and other benefactors in 1952. (2)

The armorial panels display the heraldry and genealogy of the Fairfax, Stapleton and Constable families. They fill the whole of the three windows in the Great Chamber, except the windows on the east side of the room, which are clear glazed. (3) The bay window is devoted to the Fairfax family, the south window to the Stapletons, the family of the second wife of Sir William Fairfax, the builder of the Great Chamber. The remaining window on the east side is devoted to the Constable family and, though it may have been executed in Sir

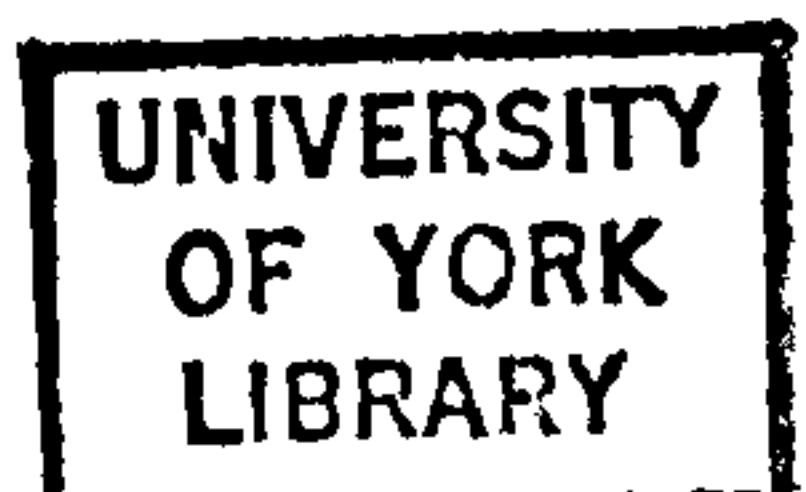
(1) For a full description, see 'Gilling Castle.' by J. Bilson.

Yorkshire Archaeological Journal, XIX. 1907.

(2) "Description of the Elizabethan panelling and heraldic stained glass windows in the Great Chamber, Gilling Castle, Yorkshire."

Sotherby's Sale Catalogue, London 1929. 15pp. 10.

Collotype plates and one coloured plate.



See also references to the sale in J.B.S.M.G.P. III 1929-30. pp4, 51, 54 and 97; VII 1937-39, p155.

(3) J. Bilson (op. cit) p149. seems to imply that the bottom lights were not always clear.

William's lifetime (d.1597), it is of a later date than the other window. (1)
The latter are similar stylistically and are signed and dated in one panel.

'Baernard Dinninckhoff

fecit Ano. 1585.'

This is the only known signed work by Dinninckhoff. (2)

A. The South Window.

This has 5 lights and contains fifteen armorials and inscriptions giving the pedigree of the Stapleton family. (sl. I 1). The leading of the lights is made up of small parrallelogram quarries to form stars together with squares and lozenges. The armorials and much of their surrounding strap-work are painted on larger pieces of glass with small areas of pot metal let in. The top ten armorials are surrounded by wreaths bound with fillets and these include pot metal glass in amethyst, purple, blue, green and ruby. The quarterings contain occasional pieces of pot metal where the arms are not too intricate. The bottom five armorials have elaborate strap-work cartouches that spill over the surrounding star-like quarries in the form of intricate arabesques executed in enamels and much yellow stain. (sls. I 15 and 16). The inscriptions in the window employ four different styles of lettering. Figs. 5 and 11 gives an example of each style. The inscriptions in the top ten panels is in a black-letter character which is very German in style. The second style is of small Roman lettering which is very English and typical of so many early 17th century inscriptions on glass. The third is composed of italic capitals embellished with much of Dinninckhoff's typical flourish. Dinninckhoff also used small italics with similar flourishes. (cf. pl. I 6)

Light I 1.

Argent, a lion rampant sable. STAPLETON.

Impaling - Quarterly.

1 and 4. Sable, fretty or. BELLEW.

2 and 3. Or, a saltire and a chief gules. BRUS.

(1) See light III 8 below where a marriage of 1594 is recorded.

(2) The following descriptions are based on Bilson's account which is more fully footnoted.

Miles Stapilitone Knight maryed
Sibbill daghter and heaire of Jhon
Bellaque & had yffue Nicolas
& Gilberte Stapilitone
and dyed in the 32 yeare of Edwarde
the firfte. (style 1)
(sl. I 2)

Light I 2.

Quarterly. 1 and 4, STAPLETON. 2, BELLEW. 3, BRUS.

Impaling Checky or and azure within a bordure of the first, a canton ermine.
BRITTANY.

Nicolas Stapletone knight
maired Elab (.....
.....)

Stapletone & Gilberte

Stapletone. (style 1)
(sl. I 2)

Light I 3.

Quarterly.

1 and 4. Quarterly. i and iv STAPLETON. ii BELLEW. iii BRUS.
2 and 3. BRITTANY.

Encircled with the Garter charged with the motto of the order, and surmounted
by a helm (no crest).

Miles Stapletone knight one of
the founders of the order of the garter
in the 9 feate at the kinges fyde
& had yffue Nicholas Stapleton
and Gilberte Stapletone. (style 1)
(sl. I 3)

Light 1 4.

Quarterly.

1 and 4. Quarterly. i and iv STAPLETON. ii BELEW. iii BRUS.

2 and 3. BRITTANY.

Impaling - Quarterly.

i and iv Ermine, a crescent or. RICHMOND.

ii and iii Barry of eight or and gules. FITZALAN OF BEDALE.

Gilberte Stapletone Knight

maryed Agnes one of the doughters

& heires of Brian Fitzallein

and hed yffue Miles

Stapletone Knight and

Brian Stapletone. (style 1)

(sl. I 2)

Light I 5.

Quarterly.

1 and 2. Quarterly. i STAPLETON. ii BRITTANY. iii BRUS. iv BELLEW.

2 and 3. FITZALAN OF BEDALE.

Impaling Bendy of six argent and azure. ST. PHILIBERT.

Encircled with the Garter charged with the motto of the order, and surmounted by a helm, and crest - On a wreath, a Saracen's head in profile.

Brian Stapleton knight of the garter

in the 3 place at the kinges fyde & maryed

Allice doughter & one of the heires of Jhon

& Gilberte being his second wyfe

& had yllue Brian and Miles Stapleton

knights wch Miles was the firfte of the

houfe of Wighile & Ivethe at Healowgh. (style 1)

(sl. I 4)

Light II 1.

Quarterly.

1 and 4. Argent, a lion rampant sable, charged with a mullet of five points of the field. STAPLETON.

2 and 3. ST. PHILIBERT.

Impaling Gules, a lion rampant argent charged with a fleur-de-lis azure.

ALDBROUGH.

Brian Stapletone knight, married
one of the daughters and heires of Willm
Aldbrughe knight, and had iffue Brian
Stapletone efquire. (style 1)
(sl. I 2)

Light II 2.

Quarterly. 1 and 4, STAPLETON. 2, ALDBROUGH. 3, PHILIBERT.

Impaling - Quarterly.

1 and 4. Ermine, a cross moline sable. GODDARD.

2 and 3. Or, a lion rampant azure debruised by a bend company argent and
gules. SUTTON.

Brian Stapletone knight, married
Agnes the elldeft daughter and one of
the heires of Jhon Gaddearde knight,
and had iffue Brian Stapletone knight. (style 1)
(sl. I 2)

Light II 3.

Quarterly. 1, Argent, a lion rampant sable charged with a mullet of five
points of the field. STAPLETON. 2, GODDARD. 3, ST. PHILIBERT.
4, ALDBROUGH.

Impaling - Quarterly.

1 and 4. Argent, a chevron sable, in the dexter chief a cinquefoil pierced
of the last. REMPSTON.

2. Checky argent and gules, a bend sable. BECKERING.

3. Argent, on a bend azure five crosses crosslet or. LOUDHAM.

Brian Stapletone knight married
Efable one of the daughters and heire
of Thomas Kemftone knight, and had
iffue, Brian Stapletone, and Thomas
Stapletone. (style 1)

(sl. I 2)
29

Light II 4.

Quarterly.

I. Quarterly. (STAPLETON)

1. STAPLETON.
2. Quarterly. i and iv GODDARD. ii and iii SUTTON.
3. ST. PHILIBERT.
4. ALDBROUGH.

II. Quarterly. (LOVEL)

1. Barry nebuly of six, or and gules. LOVEL.
2. Quarterly. (DEINCOURT)
 - i Azure, a fess dancetty between ten billets or. DEINCOURT.
 - ii Barry of six argent and azure, a bend gules. GREY OF ROTHERFIELD.
 - iii Barry of eight or and gules. FITZALAN OF BEDALE.
 - iv Argent, a fess dancetty between ten billets sable. DEINCOURT.
3. Quarterly. (HOLLAND)
 - i and iv Azure, semy of fleurs-de-lis, a lion rampant gardant argent. HOLLAND.
 - ii Gules, nine bezants or. ZOUCHE.
 - iii Gules, seven mascles joined, three, three, and one, or. DE QUINCY, EARL OF WINCHESTER.
4. Quarterly. (BURNELL)
 - i and iv Or, a saltire engrailed sable. BOTETOURT.
 - ii and iii Argent, a lion rampant sable crowned or, within a bordure azure. BURNELL.

III. Quarterly. (BEAUMONT)

1. Azure, semy of fleurs-de-lis, a lion rampant or. BEAUMONT
2. Quarterly. (PHELP)
 - i and iv Quarterly gules and argent, in the first quarter an eagle displayed or. PHELIP.
 - ii Azure, three cinquefoils or. BARDOLF.
 - iii Or, an inescutcheon in an orle of eight martlets argent. ERPINGHAM.
- 3 Quarterly. (BARDOLF)
 - i and iv Azure, three cinquefoils or. BARDOLF.

ii Argent, a bend azure, a chief gules. CROMWELL.

iii Checky or and gules, a chief ermine. WARREN.

4. Quarterly. (COMYN, EARL OF BUCHAN)

i and iv Azure, three garbs or, COMYN, EARL OF BUCHAN.

ii Gules, seven mascles joined, three, three, and one, or. DE QUINCY,
EARL OF WINCHESTER.

iii Gules, a cinquefoil argent (or ermine). BEAUMONT, EARL OF
LEICESTER.

IV Quarterly. (REMPSTON)

1 and 4. REMPSTON

2. BECKERING

3. LOUDHAM.

☞ Brian Stapletone knight, married

Elizabethe, daughter of the Lorde Scroo :

pe & had iffue Richard Stapletone knight

of his fecon mar, married Jaine doughtere of

Baffett, of Louename, bi whome he had Brian

Stapletone esquire. (style 1)

(sl. I 3)

Light II 5.

Quarterly. (STAPLETON)

1. STAPLETON

2. Quarterly. (REMPSTON)

i and iv REMPSTON

ii BECKERING

iii LOUDHAM

3. ALDBROUGH.

4. GODDARD

Impaling - Quarterly. (LOVEL)

i and iv LOVEL

ii DEINCOURT

iii HOLLAND

On an escutcheon of pretence, BURNELL.

Brian Stapletone knight, married

Jaine fifter of Francis Lovell an one of
the heires of Viconte Lovell, and had iffue

Brian, and George Stapletone, of reimp:

ftone efquire. (style 1)

(sl. 1 4)

Light III 1.

The shield is exactly the same as that in Light II. 4, blazoned above, but
here with - over all, a label of three points argent.

Richard Stapletone Knight

married Tomazin, one of the dov

ghthers & heires of Thomas Amadas

& had issve, Brian Staple-

tone Esqvire. (style 3)

(sls. I 5 & 8)

Light III 2.

Quarterly, four grand quarters, of which I. (LOVEL) is the same as II. in
Light II. 4; II (STAPLETON) is the same as in I. in that light; III. (BEAUMONT)
is the same as III. in that light; and IV. has disappeared (now clear glass).
Doubtless this shield was exactly the same as that in Light II. 4, and the
first and second grand quarters have been transposed.

Brian Stapletone efquire, married the

Ladye Elenore, who died withoute yff

ue; & in his fecon, married Elizabethe the

doughter to the lorde Darcye, of the nor

the, by whome he had yffue, Richarde

Stapletone efquire, & many other fon

& doughters. (style 2)

(sl. I 5)

Light III 3.

The shield is exactly the same as that in Light II. 4. The inscription has

disappeared. (sls. I 6 & 9).

Light III. 4.

The shield is exactly the same as that in Light II. 4.

Brian Stapletone, efquire feconde sonne,

of Brian Stapletone knight, & married

Allice doughter of Francis Roofe,

of Laxtone efquire, by who:

me he had yffue Ianie Staple:

tone. (style 2)

(sls. I 7 & 10)

Light III. 5.

Quarterly of six. (FAIRFAX)

1. Argent, over three bars-gemels gules a lion rampant sable. FAIRFAX.
2. Argent, a chevron between three hind's heads erased gules. MALBIS.
3. Barry of six argent and gules, on a canton sable a cross patonce or. ETON.
4. Or, a bend azure. CARTHORPE.
5. Argent, a chevron between three martlets sable. AVRUM OR ERGHAM.
6. Argent, a fess between two lions passant gardant sable. FOLYFAVT.

Impaling - Quarterly, four grand quarters, STAPLETON, LOVEL, BEAUMONT, and REMPSTON, all exactly the same as the shield in Light II. 4.

Crests, each on a helm.

Dexter. On a wreath or and azure, a lion's head erased regardant sable.

Sinister. On a wreath or and azure, a Saracen's head in profile. (sls. I 7, 11 & 14).

On a quarry below the shield is a sun dial (fig.12) The motto on scrolls on each side of the dial reads:

Preterit Ista Dies, Nescitvr Origo Secvndi

An Labor, An Reqvies, Sic Transit Gloria Mundi, (sls. I 13 & 14)

On a tablet below the dial is the inscription:

Boernard Dininckhoff;

fecit Ano. 1585.

Between this tablet and the dial, on a crest coronet between two horns, is a small portrait bust, in a blue blouse spotted with white, and a large collar. Under the tablet is a tiny shield bearing - Azure, three inescutcheons two and one argent.

Below is the inscription -

Iaine Stapletone dovght
er & heire of Brian Stapletone
Esqvire, whoe married . S . Willm
Fairfax Knight, bi whome he had
issve Thomas Fairfax Esqvire. (style 3)

B. The Bay Window (Fairfax armorials).

Light I 1.

Quarterly of nine. (CONSTABLE)

1. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE. 4. EURE. 5. ATON.
6. VESCI. (1)

7. Gules, a saltire argent, on the fess point a mullet sable for difference.
NEVILL.

8. Azure, a cross patonce or. WARD.

9. Sable, a fess between three garbs argent. BENELEY.

Impaling - Quarterly. (DORMER)

1 and 4. Azure, ten billets or, on a chief of the second a demi-lion rampant
issuing sable. (DORMER)

2. Gules, on a chevron argent three martlets sable, on a chief dancetty of
the second three escallops of the first. DORRE alias CHOBBS.

3. Argent, three fleurs-de-lis azure. COLLINGRIDGE.

Sir Iohn Conftable knight, Lord of halsome, ma-
ried Ionne the 2 doughter; & one of thires of Ra-

(1) The blazons of these quarters are the same as those in the dexter half
of the lower shield in light II 4 of the Constable window (below)
from which window this panel has doubtless been removed.

phe Nevell of Thorton brigdes efqz, & the

had ifsue Iohn & other moe. (1) (style 4)

(sl. I 17)

Light I 2.

This is a patched shield. The first quarter, which now reads UMFRAVILLE, LASCELLES, CONSTABLE, has been reversed. In the second quarter the dexter is plain azure, and the sinister is argent, with part of the head of a lion sable, patched with a piece of cartouche work. The third quarter has NEVILL and BENELEY. The fourth is a reversed quarterly of six, with the tops of the upper three quarters cut off, and now reads - 1. VESCI. 2. ATON. 3. EURE. 4. BENELEY. 5. WARD. 6. NEVILL.

The inscription, which belongs to the shield in the previous light (I), reads -

Sir Henry Conftable knight married Marget
doughter of Willm D(or)marr of eathorpe in the
counte of buckingham knight, the had ifsue

henry chatheriene & other moe (2) (style 4)

(sl. I 18)

Light I 3.

Argent, over three bars-gemels gules a lion rampant sable. FAIRFAX.

Jhon Fairfax.

(sl. I 18)

Light I 4.

FAIRFAX

Impaling - Argent, a chevron between three lion's heads erased gules.
ROCLIFF.

Willm Fair

fax married

(1) This inscription does not belong to the arms above it.

(2) This inscription belongs to the arms in Light I 1. The Catharine of this inscription was the first wife of Thomas Fairfax, afterwards Viscount Fairfax of Emley.

Elleene y^e daug
hter of S. Jhon
Roucliff of Colth
roppe. (style 1)
(sl. I 19)

Light 1 5.

FAIRFAX

Impaling - Argent, a chevron between three hinds heads erased gules. MALBIS.

Thomas Fairfax
married the Da
ughter & one of
the heires of Sr
Willm Mal. (style 1)
(sl. I 19)

Light I 6.

Quarterly. 1. FAIRFAX. 2. MALBIS. In place of the third and fourth
quarters, a piece of glass has been inserted, bearing - Quarterly. 1 and 4.
Argent, a chevron gules between three fleur-de-lis azure. BELASYSE.
2. Argent, a pale engrailed endorsed sable. BELASYSE. 3 is plain or.
Impaling - Or, a bend sable. MAULEY.

Thomas Fair
fax
rryed the Do
ughter of the L
Malu & died w^{tb}
out iffue (style 1)
(sl. I 19)

Light I 7.

Quarterly. 1 and 4, FAIRFAX. 2 and 3. MALBIS (patched)
Impaling - Barry of eight argent and gules, on a canton sable a cross patonce
or. ETTON.

Thomas Fair
fax married the
daughter & one
of the heires of y
von of Atton. (style 1)
(sl. I 20)

Light I 8. (1)

Quarterly of fifteen. (FAIRFAX)

1. FAIRFAX. 2. MALBIS. 3. ETON. 4. CARTHORPE. 5. AYRUM or ERGHAM.
6. FOLYFAYT. 7. STAPLETON. 8. BELLEW. 9. BRITTANY. 10. FITZALAN OF
BEDALE. 11. ST. PHILIBERT. 12. ALDBROUGH. 13. GODDARD. 14. REMPSTON.
15. LOVEL.

Impaling - Quarterly of nine. (CONSTABLE) (2)

1. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE. 4. EURE. 5. ATON.
6. VESCI. 7. NEVILL. 8. WARD. 9. BENELEY.

Thomas Fairfax efqz, fonne & heire of Sir Willm

Fairfax of gillin knight married Chatherin

eldift daughter of Sir Henre Conftable

knight.

(sl. I 20)

Light I 9.

Quarterly. (FAIRFAX) (3)

1. MALBIS. 2 and 4. FAIRFAX. 3. ETON.

Impaling - 1 and 3. AYRUM or ERGHAM. 2 and 4. CARTHORPE.

Richad Fairfax

married Euftace

(1) The leading around the shield is of the same pattern as that in the
Constable window from which this panel has doubtless been removed.

(2) As in light I 1 of this window.

(3) The quarters have been disarranged in reglazing.

one of y^e daug

hters & heires

of Cowthropp

Argum (style 1)

(sl. I 21)

Light II 1.

Quarterly of fifteen. (FAIRFAX)

1. FAIRFAX. 2. MALBIS. 3. ETTON. 4. CARTHORPE. 5. AYRUM
6. FOLYFAYT. 7. STAPLETON. 8. BELLEW. 9. FITZALAN of BEDALE.
10. ST. PHILIBERT. 11. ALDBROUGH. 12. GODDARD. 13. REMPSTON.
14. LOVEL. 15. BEAUMONT.

Impaling - Quarterly. (HOWARD)

1. Gules, a bend between six crosses crosslet fitchy argent, the bend charged with the Flodden augmentation. HOWARD.

2. Gules, three lions passant gardant in pale or, in chief a label of three points argent. BROTHERTON.

3. Checky or and azure. WARREN.

4. Gules, a lion rampant argent. MOWBRAY.

On the fess point, a mullet sable pierced argent.

Crests, each on a helm.

Dexter. On a wreath or and sable (?), a lion's head erased sable.

Sinister. On a chapeau gules turned up ermine, a lion statant (gardant) or, (ducally gorged argent).

Thomas Lord Vicovnt Fairfax

married Alathia, the daughter

of Sir Philip Howard Knight

and hath issve, William

Charles, Marie, Iohn, Katherin. (style 3)

(sl. I 22)

Light II 2.

Quarterly of six. (FAIRFAX) (1)

(1) As in the dexter half of the shield in light II 1 of this window.

Impaling - Gules, on a chief indented argent three lions rampant azure.

In the lower part of the light - Quarterly. (1)

1 and 4. Argent, a lion rampant sable debruised by three bars-gemels gules.

FAIRFAX.

2 and 3. Argent, on a fess sable three bezants between three fleur-de-lis gules. THWAITES. (sls. I 18 & 27).

Light II 3.

Quarterly of six. (FAIRFAX) (2)

Impaling - Azure, a lion rampant argent crowned or. GERARD.

• S • Thomas Fair:

fax, knight married • the do:

ughter • of • S • Richard Ger:

arde of Lancashire. (style 4)

(sl. I 18)

Light II 4.

Quarterly of six. (FAIRFAX)

Impaling - Gules, a saltire argent, on the fess point a mullet sable pierced argent. NEVILL OF THORNTON.

William Fairfax

married katherin • y • dough:

ter of Neuill, of Thornton^e

briggs. (3) (style 4)

-
- (1) This shield is an insertion and differs entirely in character from all other shields in the glazing. The Fairfax lion is much more English in its drawing than elsewhere in the glass. This is the only shield that is debruised by bars gemels. The panel has been much patched and reglazed.
- (2) As in the first 6 quarters of the dexter half of the shield in light I 8 of this window.
- (3) The inscription is in gold letters on a black ground, on a small tablet under the shield. Over the shield, in a medallion, is a portrait bust of a gentleman with a beard and moustache, wearing hat and ruff, yellow silk vest, and black fur lined cloak.

Light II 5.

Quarterly of six. (FAIRFAX)

Impaling - Quarterly. (GASGOIGNE)

1. Argent, on a pale sable a luce's head erect and coupé or. GASCOIGNE
2. Gules, a saltire argent, on the fess point an escallop sable. NEVILL.
3. Gules, a lion rampant or within a bordure compony or and gules. MOWBRAY.
4. Vairy, or and gules. FERRERS.

Thomas Fairfax

married Anne the daughter

of • S • William Gascoigne

of Gawthorpe. (style 4)

(sls. I 19, 23 and 28)

Light II 6.

Quarterly of six. (FAIRFAX)

Impaling - Quarterly, of four above and two below. (1)

- 1 and 4. Or, an inescutcheon between six martlets sable.
- 2 and 3. Or, three boar's heads erased within a bordure engrailed sable.
5. Vert, an eagle displayed argent, armed or. BAILEY.
6. Argent, a lion rampant vert. SHERBURNE.

Thomas Fairfax

married Elizabeth daughter

of S. Robert fherebaurne of

Stanihirfte. (style 4)

(sls. I 19 & 23)

Light II 7.

Quarterly of six. (FAIRFAX)

Impaling - Gules, three fleurs - de - lis argent, a chief vaire, on the fess point a crescent or. PALMES.

• S • Nicolas. Fair:

fax knight married fa:

(1) All as in light II 3.

ne the doughter of guie

palmes: feriante at

Law (style 4)

(sl. I 19)

Light II 8.

Quarterly of fifteen. (FAIRFAX)

1. FAIRFAX. 2. MALBIS. 3. ETON. 4. CARTHORPE. 5. AYRUM.
6. FOLYFAYT. 7. STAPELETON. 8. BELLEW. 9. BRITTANY. 10. FITZALAN. of
- BEDALE. 11. ST. PHILIBERT. 12. ALDBROUGH. 13. GODDARD. 14. REMPSTON.
15. LOVEL.

Impaling - Quarterly of nine. (CONSTABLE)

1. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE. 4. EURE. 5. ATON.
6. VESCI. 7. NEVILL. 8. WARD. 9. BENELEY.

Thomas Fairfax

Efquire . fonne & heire of

• s • Willm Fairfax,

knight. (style 4)

In a lozenge quarry below:

Maried

Katherin,

Eldist Dovgh:

ter of Sir Hen:

ry CONSTABLE

knight. (style 3)

(sl. I 20)

Light II 9.

Quarterly of fifteen. (FAIRFAX) (1)

Impaling - Quarterly of six. (FORTH)

1. Gules, two bends vairy argent and gules, on a canton or a demi-lion
- passant sable langued gules. FORTH.

(1) As in light II 1.

2. Per pale azure and gules, three lions rampant argent. POWELL.
3. Argent, on a cross gules five mullets or. BROKENSPERE.
4. Per pale azure and sable, three fleur-de-lis or. GOCH.
5. Argent, a lion rampant sable crowned or. MORLEY.
6. Sable, a chevron between three boy's heads couped argent, round the neck of each a snake entwined proper. VAUGHAN.

Crests, each on a helm.

Dexter. On a wreath argent and gules, a lion's head erased sable.

Sinister. On a wreath argent and gules, a bear's head sable muzzled gules with buckles or.

Sir Thomas Fairfax of
 Gillin knight^t married Mary
 daughter of Robert Forth
 of Butley in the County of Su:
 ffox esq^r, and first wife to
 Sir Willm Bamburgh of
 Howfa^m knight and Barronet. (style 4.)
 (sl. 1 24)

C. The East Window.

(in north east of the east wall).

The Constable armorials.

Light I 1.

Or, a fess compony argent and azure, in chief a lion passant gules. CONSTABLE.

Willm Conftable Lor^d of halfome in holdernes; 2 fon

of Stephen Conftable, & had ifsue Robert,

and lived in the time of Ricard the firft; (style 4)

(sl. I 25)

Light I 2.

Or, a fess compony argent and azure, in chief a lion passant gules. CONSTABLE.

Impaling - Barry of six or and azure. OYRI (adopted by Constable).

Sir Robert Conftable knight married Adela the

doughter & one of the heires of Godfraie Oiry

Lor^d Gedeney, & the had ifsue willm &

Fulco knight. (style 4)

(sl. I 25)

Light I 3.

Or, a fess compony argent and azure, in chief a lion passant gules. CONSTABLE.

Impaling - Argent, a fess gules between three popinjays vert. THWENG.

Willm Conftable efqz married Cicele doughter of

Marmaduck Thewnge, the had ifsue Simond and

Godfrad; the lived in the time of henri the 3; (style 4)

(sl. I 26)

Light I 4.

Barry of six or and azure. CONSTABLE (OYRI).

Symon Conftable efqz married Chatherine

doughter (.....)& the had ifsue Robart

an lived in the time of Edward the

firft. (style 4)

(sl. I 26)

Light II 1a.

CONSTABLE.

Impaling - Argent, three chaplets gules. LASCELLES.

Robert Conftable esqz married Anife doughter &

one of the hires of Roger Lafcelles of Kirckbikno

wle knight; & had ifsue Jhon & Willm; (style 4)

(sl. I 25)

Light II 2a.

Quarterly. 1 and 4. CONSTABLE. 2 and 3. LASCELLES.

Impaling - Or, a chevron gules, a chief vair. ST. QUINTIN.

John Conftable efqz married Albringed the dough
ter of John Sturmy in holdernes; & the had ifsue

John. (style 4)

(sl. I 25)

Light II 3a.

Quarterly. 1 and 4. CONSTABLE. 2 and 3. LASCELLES.

Impaling - (Blank)

John Conftable efqz married M doughter
of (.....) an the had ifsue Willm. (style 4)

(sl. I 26)

Light II 4a.

Quarterly. 1 and 4. CONSTABLE. 2 and 3. LASCELLES.

Impaling - Quarterly azure and argent, in the first quarter a fleur-de-lis
or. METHAM.

Willm Conftable knight married the doughter
of Metham, the had ifsue John Conftable. (style 4)

(sl. I 26)

Light II 1b.

Quarterly. 1 and 4. CONSTABLE. 2 and 3. LASCELLES.

Impaling - Gules, a cinquefoil between eight crosses flory or, over all a
bend engrailed argent. UMFRAVILLE.

Sir John Conftable knight married Margerit the
doughter & one of the heares of Thomas hum
framvill of harbottel knight; the had ifsue

John. (style 4)

(sl. I 25)

Light II 2b.

Quarterly. 1 and 4. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE.

Impaling - Azure, three chevrons braced or, a chief of the last. FITZ HUGH.

Sir Iohn Conftable knight married Lora daughter

of henry hugonis, Lord & barron of rauens:

sworth; & the had issue Raphe & other moe. (style 4)

(sl. I 25)

Light II 3b.

Quarterly. 1 and 4. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE.

Impaling - Quarterly. (EURE)

1 and 4. Quarterly or and gules, on a bend sable three escallops argent.
EURE.

2 and 3. Or, a cross sable. VESCI.

Raphe Conftable efqz married Anne the daughter

of Robt Ewry efqz; the had issue

John Conftable. (style 4)

(sl. I 26)

Light II 4b.

Quarterly of six. (CONSTABLE)

1. CONSTABLE. 2. LASCELLES. 3. UMFRAVILLE. 4. EURE. 5. Barry of
six or and azure, on a canton (gules) a cross flory (argent). ATON.
6. VESCI.

Impaling - Quarterly of nine. (METHAM)

1. Quarterly azure and argent, in the first quarter a fleur-de-lis or.
METHAM.

2. Gules, an eagle displayed argent debased by a bendlet azure. HAMELTON.

3. Argent, on a bend sable three bezants. MARKENFIELD.

4. Argent, a lion rampant sable. STAPLETON.

5. Sable, fretty or. BELLEW.

6. Argent, a lion rampant azure. BRUS.

7. Argent, two bars gules, on a canton of the last (a lion passant) or.
Lancaster.

8. Gules, two bars-gemels and a chief or. RICHMOND.
9. Paly of six gules and argent, a bend counterchanged. POLLINGTON.

Sir Iohn Conftable knight married Agnes the
doughter of Sir Thomas Mettham knight;

an the had ifsue John & other moe, (style 4)

(sl. I 26)

II Fountains Hall, Yorkshire. c1611.

Sir Stephen Proctor, Collector of Fines on Penal Statutes and one of the esquires of James I built Fountains Hall in about 1611 using materials from the south east parts of Fountains Abbey. Although there is no documentary evidence, nor is there any signature in the windows, the painted armorials in the windows of the Great Chamber above the Hall are almost certainly by Bernard Dinninckhoff. This attribution can be made on the style of the armorials and the florid inscriptions which accompany them. The latter, where they give genealogical details, are painted on narrow quarries with pointed ends. The script is in the small italic style used at Gilling Castle and the inscribed quarries are identical in treatment to those at the Red House (pls. I 6)

Ely Hargrove described the armorials in 1798. ⁽¹⁾ They were then in three windows including the central semi-circular oriel window. Today they are still to be found in the latter but only a fragment exists in the window to the left of the oriel. All are executed in enamels and stain in a pattern of square leaded quarries. On close inspection small numbers are found to be painted on the armorials, indicating a scheme which is now lost. They have been moved about and releaded a number of times, and in 1970 a very heavy hail storm irreparably damaged a number of the armorials.

Here, for comparison, is Hargrove's description of the glass. The items asterisked still survive at Fountains Hall. ⁽²⁾

(1) E. Hargrove. 'The History of the Castle, Town and Forest of Knaresborough with Harrogate.' York. 1798. 5th edn. pp219-221.

(2) Cross referenced with the following account of the present state of the glass the asterisks reveal that 20 of the armorials listed by Hargrove no longer survive. Conversely there are 20 which he did not catalogue. Of the 9 inscriptions he lists 8 are still existant and there are 2 others surviving which he did not give.

A leaflet entitled 'Historical Facts about Fountains Hall,' Ripon (n.d.) states that "the stained glass is of the same date as the building of the house and is of Dutch workmanship."

"In the Chapel is an ornamental chimney piece representing Solomon. In the windows are great numbers of armorial bearings beautifully stained on glass, with the names of the persons to whom they belonged. They seem chiefly intended to trace the pedigree of Sir Stephen Proctor.

The following account of marriages is also there inserted: Sir Thomas Miwray, Knt. married Elizabeth daughter of Sir Nicholas Finche Knt. and had issue Adam and John.* Adam Miwray Esq., married the daughter of John Crimpes, and had issue Jeffrey.*

Thomas Miwray, alias Proctor of Frierhead, married Mary daughter of John Proctor, of Winterbourn, and had issue Thomas Miwray, alias Proctor, of Frierhead, married Grace, daughter of Thomas Nowel, and had issue* Sir Oliver Miwray, of Tynebridge, in the County of Kent, married and had issue Godfrey and Jane.*

Godfrey Miwray married the daughter of Richard Kemp Esq., and had issue Thomas, David and Margaret.*

Stephen Proctor of Frierhead married the daughter of Henry Lamberde; they had issue Gabriel, Thomas and others.* Gabriel Miwray, alias Proctor of Frierhead married Elizabeth, daughter of Hugh Flemynge; they had issue.* John Miwray, alias Proctor, of Frierhead, married Mary, daughter of ----- of Munckroyd.*

FIRST WINDOW

ARMS OF

CLIFFORD & ST. JOHN*

CLIFFORD & FLINT*

CLIFFORD & HUGHES*

ASKE & CLIFFORD *

BROMEFLET & ALTON

BROMEFLET & VIPONTE*

LORD CLIFFORD*

DERBEE & OXENFORD

URIE & ATTON

CIRCULAR WINDOW

CLIFFORD & CALTHORPE*

WHARTON & CLIFFORD*

CHALMSAY & CLIFFORD

ATTON & FITZJOHN*

CLIFFORD & BOHUNN

BOYNTON & CLIFFORD*

DERBY & SPENCER*

FITHARDEN & DU CORNWALL

Argent a cross, or a chief charged with three bezants. Gules three cinquefoils.

THIRD WINDOW

An otter with a fish in its mouth.*

PROCTOR & GREENE*

LANGDALE & MIWRAY

GREENE & WAKE

GREENE & POLLINGTON*

GREENE & FOLIAD*

PROCTOR & FINCHE*

PROCTOR & WINTERBORN

MIDDLETON & PROCTOR

THIRKELD & ASTON*

PICKERING & LOWTHER*

GREENE & BROUGHTON*

MIWRAY & CRIMPES*

MIWRAY & NOWEL

BANCHE & PROCTOR*

FLEMINGE & THIRKELD*

PICKERING & LASSCELLS*

MIWRAY & DURELL*

PROCTOR & ELLIS*

MIWRAY & -

MIWRAY & KEMP*

PROCTOR & LAMBERDE*

MIWRAY & FLEMINGE

CLAPHAM & PROCTOR*

THIRKELD & HUDDLESTON*

THIRKELD & ENGLIBY

DUDLEY & THIRKELD

HUDDLESTON & CLEBURN*

BEDENHAM & MIWRAY*

RADCLIFF & HUDDLESTON

THIRKELD & LUMLEY*

MIWRAY & -

PROCTOR & HAMMERTON

THROGNELL & MIWRAY*

HUDDLESTON & CURWEN

HUDDLESTON & FENWICK

The following is an account of the glass as it now survives. The asterisks denote the armorials and inscriptions listed by Hargrove above.

A. The Oriel Window.

I Top central light. (reading down from left to right)

1. Checky or and azure a fess gules.

'Lord Clifforde'*

2. Blank.

3. CLIFFORD impaling gules 3 escallops or.

'Clifford and Dacres'

4. CLIFFORD impaling argent a lion rampant gules on a chief sable 3 escallops or.

'Clifford and Bedford'

5. Lozengy gules and argent impaling CLIFFORD.

'Fitzherbert & Clifford'

6. Or a fess between 3 crescents gules impaling CLIFFORD.

'Boynton and Clifforde'*

7. Blank.

8. Argent on a bend azure 3 stags' heads caboshed or (STANLEY) impaling quarterly argent and gules a fret or overall on a bend sable 3 mullets of the first.

'Derbye and Spencer'*

II. Central lights : first on left.

1. Crest: on a torse an otter with a fish in its mouth.*

2. Argent a bend between 10 (6:4) cross crosslets gules (MIREWRAY) impaling checky gules and argent on a bend azure 3 quatrefoils of the second (VAUX)

'Jeffray Mirewray esqr. mar.

Ann Sister of John Vaulkes

had issue John : Jeff : Adam and Ann.

3. Clifford impaling vert 3 quatrefoils argent.

'Clifford and Flintte'*

4. Quarterly.

1 & 6. gules 3 cinquefoils pierced ermine.

2. MIREWRAY.

3. argent on a cross gules 5 crescents or on a chief gules 3 bezants. (GREEN)

4. Checky or and azure a bordure gules. (GREEN)

5. Argent a lion passant between 3 annulets sable.

5. Bendy gules and vair impaling MIREWRAY.

'Lang(---)d and Mirewray'

6. Quarterly.

1 & 4. argent on a cross gules 5 crescents or on a chief gules 3 bezants. (GREEN)

2 & 3. checky or and azure a bordure gules. (GREEN) impaling argent a

lion passant between 3 annulets sable.

'(-----)and Teetden'

7. argent a cross engrailed gules (GREEN) impaling azure a bend per bend dancetty or and gules between 6 escallops or. (CREWSE)

'Greene and Crewe'

8. CLIFFORD impaling gules a lion rampant regardant argent crowned and langued or. (HUGHES)

'Clifford and Hues'*

9. Quarterly (as 6 above) impaling a paly of 6 argent and gules a bend counterchanged.

'Greene and Pollington'*

10. argent on a cross gules 5 crescents or on a chief gules 3 bezants (GREEN) impaling chequy azure and or a bordure gules. (GREEN)

'GREENE AND GREENE'

11. Quarterly GREEN and GREEN impaling gules a bend argent. (FOLLIOT)

'Greene and Folliad'*

12. barry of 8 or and azure impaling CLIFFORD.

'Aske and Clifforde'*

III. Central lights : second from the left.

1. MIREWRAY impaling argent a chevron between 3 griffons sable. (FINCH)*

'Thos. Mirewray knig. married

Elizabeth daughter of Sir Nicoles

finche kni. had issue Adam and John'*

2. MIREWRAY impaling or on a chevron sable 5 horseshoes argent. (CRIMPES)*

'Adam Mirewray esqr. married

the Daughter of John Crimpes esq.

and had issue Jeffray'*

3. Quarterly.

1 & 4. gules 3 cinquefoils pierced ermine. (PROCTOR)

2 & 3. MIREWRAY.

impaling MIREWRAY.

'Thomas Mirewray als. Proctor

of Winterborne and had yssue'

4. Quarterly as in 3.

impaling argent 3 cups 7 covers sable.

'Thos. Mirewray als. Proctor

(.....)

of Nowell ye had yssue'*

5. Argent a saltire engrailed sable impaling MIREWRAY alias PROCTOR.

'Middleton and Proctor'*

6. Sable a mullet between 2 bars or (BANKE) impaling MIREWRAY alias PROCTOR.

'Bancke and Proctor'*

7. Argent a manche gules impaling argent a mullet sable.

'Thirkeld and Aston'*

8. Azure 2 bars argent on a chief of the first 3 lozenges gules impaling
THIRKELD.

'Fleming and Thirkeld'*

9. Ermine a lion rampant azure crowned or impaling 6 annulets sable 3:2:1.

'Pickering and Lowther'*

10. PICKERING impaling argent 3 chaplets gules.

'Pickering and Lassells'*

11. Argent a cross engrailed gules impaling argent a chevron between 3
mulletts or.

'Greene and Broughton'*

12. Sable a bend flory counterflory or impaling gules 6 annulets 3:2:1 or.

'Bromflet Vipoynte'*

IV. Central lights : centre.

1. MIREWRAY impaling or a lion rampant gules collared azure.

'Mirewray and Mallarey'

2. MIREWRAY impaling azure a lion rampant crowned or. (DURELL)

'Mirewray and Dorrell'*

3. Central achievement.

8 quarters : no crest nor motto.

1 & 4. PROCTOR.

2 & 3. MIREWRAY.

impaling

1 & 4. GREEN)
) as in II 6 above.

2. GREEN)
) 3. or a lion passant between 3 annulets sable.

4. PROCTOR alias MIREWRAY impaling or on a cross sable 5 crescents argent.

'Proctor and Ellis'*

5. MIREWRAY impaling sable 3 plates.

'Mirewray and Standish'

V. Central lights : right of centre.

1. Blank.

'Sir Oliver Mirewray of Tym

bridge in the countie of Kent and

had issue Godfrey and Jane'*

2. MIREWRAY impaling gules 3 garbs and a bordure engrailed or. (KEMPE)*

'Godfrey Mirewray married the

Daughter of Richeard Kempe Esq.^r and

had issue Thomas, Da, and Margaret'*

3. PROCTOR alias MIREWRAY impaling gules 3 lambs passant argent. (LAMBARD)*

'Stephen Proctor of friershed

mar. ye daugh. of Henrye Lambeard

y had issue Gabriel, Thomas and

others'*

4. Blank.

'Ga bryell Mirewray als Proc.

of Frierhead mar. Eliz. ye daugh

of Hughe Flemynge and had yssue'*

5. Argent on a bend azure 6 fleurs de lys or 2:2:2 impaling PROCTOR alias MIREWRAY.

'Clapham and Proctor'*

6. Azure a fess between 3 chess rooks or impaling MIREWRAY.

'Bedendine als. Bedenham and Meirwraye'*

7. THIRKELD impaling gules a fret argent.

'Thirkeld and Huddleston'*

8. Blank.

9. Blank.

10. THIRKELD impaling argent a fess gules between 3 parrots vert? (LUMLEY)

'Thirkeld and Lomley'*

11. Blank.

12. Barry of 6 or and azure on a canton gules a cross crosslet argent (ATON)
impaling quarterly or and gules within a bordure vair (FITZ-JOHN)

'Atteon and Fitziohn'*

VI. Central lights : far right.

1. Crest: on a torse argent and gules an otter holding a fish.

2. MIREWRAY.

'Godfrey Mirewray had

issue Sir Olyver Mirewray'

3. MIREWRAY impaling quarterly

1 and 4. argent a lion rampant.

2 and 3. LASCELLES.

Inscription : blank.

4. MIREWRAY impaling argent a chevron between 3 hammers sable. (HAMMERTON)

'John Mirewray als. Proctor and

(.....)

John Hammerton of Munckrog'*

5. CLIFFORD impaling azure 3 caltraps chained or.

'Clifforde and Calthropp'*

6. Or on a bend cotised between 6 martlets gules 3 pairs of wings argent.

'Thrognell and Mirewr'*

7. Sable a manche argent on a bordure or 8 pairs of lions' gambs saltirewise
erased gules impaling CLIFFORD.

'Wharton and Clifford'

8. HUDDLESTON impaling argent a fret gules and a chief azure.

'Huddleston • Corwen'

9. Blank.

10. Blank.

11. HUDDLESTON impaling argent 3 chevrons interlaced sable a chief or
(CLEBORNE)

'Huddleston • Clebbur'*

12. CLIFFORD impaling per chevron gules and argent in chief an annulet
between 2 mullets or. (ST. JOHN)

'Clifford and Ste john'*

B. Window on the left of the oriel.

In the centre is a shield made up of the following fragments.

1. a piece of mantling.

2. GREEN.

3. MIREWRAY inverted.

4. PROCTOR.

5. Tassel from mantling.

6. One ermine cinquefoils pierced (from the arms of PROCTOR).

III. The Red House, Moor Monkton, Yorkshire.

The chapel of the Red House belongs to the first quarter of the 17th century. It was built for Sir Henry Slingsby and contains many of its original fittings and furnishings. Among these are some superb examples of armorials and figures in enamels and stain, in the east window. Most of this work can readily be attributed to Bernard Dinninckhoff.

When Ely Hargrove visited the Red House in 1798 he described glass surviving in the Star Chamber and in the three windows of the chapel. Today all the painted glass which survives has been crowded into the east window of the chapel. (1)

Hargrove wrote that "in the room called the Star Chamber are four shields of arms, beautifully stained on glass: first, Slingsby and Mallory; secondly Slingsby and Percy; third Slingsby and Vavasour; and fourth Slingsby and Bellasyse."

"In the east window (of the chapel), above the communion-table, are the following paintings on glass: the arms of Thomas Morton, Bishop of Lichfield, who consecrated this chapel; the arms of the Universities of Oxford and Cambridge. In the centre of the window are the Slingsbys' arms with fifteen quarterings and a margin round the shield whereon is inscribed an account of the marriages of some of the ancestors of that family.

On the south side of the chapel are two windows: in one are the heads of five of the apostles, and in the other the figures of Faith, Charity and Justice; also the arms of the King of England and the Prince of Wales." (2)

At the time of writing (8/8/1971) the glass is undergoing restoration in the workshop of Kings of Norwich and it is intended to reorganise the various items within the east window. (3) The description which follows is based on the state of the glass prior to its removal. (pls. I 2-4;sls. I 33-42).

(1) A diamond etched pane records restoration in June 1869 by Mr. Dixon of St. Helens Glass Company.

(2) Hargrove, op. cit. pp. 342 & 347.

(3) Pls. I 5-9 are photographs of the glass during restoration.

1. Left hand light (from the top).

- a. Figure of faith holding a crucifix and standing against a mountain landscape. This figure is after an engraving from the workshop of Hendrik Golzius (1558-1617). (1)
- b. Beneath an earl's coronet and within a Garter strap a crescent argent on a red (flushed ruby) ground - the badge of the Percys, Earls of Northumberland. (sl. I 34).
- c. Within an oval strapwork cartouche
Quarterly 1 & 4. Gules a chevron between in chief 2 leopards' faces and in base a buglehorn argent (SLINGSBY)
2 & 3. Argent a griffin sable overall a fess gules.
impaling or a dance sable and a crescent or for difference (VAVASOUR)
(sl. I 35)
- d. within an identical cartouche
quarterly as in 1c above.
impaling or a lion rampant queue-fourché gules collared argent
(MALLORY) (sl. I 36)

2. Centre light (from the top).

- a. Charity; after Golzius?
- b. Beneath an earl's coronet and within a Garter strap a wyvern argent on a ducal crown. (sl. I 36)
- c. The achievement of Slingsby. (pls. I 37 & 38; sls. I 3 & 4)
Dinninckhoff.
The shield is set in a typical strapwork cartouche amid swags of fruit and flowers. Two golden lions are placed as supporters and a third one, couchant, is beneath.
Crest: a lion passant or.

(1) Pl. I 14 is a glass painting also taken from Golzius in the Victoria & Albert Museum. The subject was a very popular one. Pl. I 15 shows a Flemish example from Hoveton Church, Norfolk and sl. I 70 shows the same subject in the Curtius Museum in Liege.

Arms: quarterly of 14.

1. Grand quarters of SLINGSBY as in dexter impalement of
1c above.
2. Argent an eagle displayed sable.
3. Vair sable and argent a bend or.
4. Gules an orle argent overall a bend ermine. MARKINTON
5. Vair 2 bars gules. WALKINGHAM
6. Argent 3 bars gules overall a fleur de lys sable.
7. Sable on a chevron argent between 3 lozenges ermine a
chevron gules. CAPERON
8. Or on a chevron sable *3 close helms of the first.*
9. Sable billety or.
10. Gules a rabbit and a chief argent.
11. Argent a bend wavy between two bendlets sable.
12. Argent a bend sable between 3 pellets (1 : 2) on a canton
azure a martlet or.
13. Azure a cross flory voided argent and a canton or.
14. Argent 3 picks sable.

In pretence quarterly.

- 1 & 4. Or a dance sable and a crescent argent.
2. Argent a chevron between 3 griffins? heads erased and
a chief gules.
3. Gules in chief 2 close helms proper and in base a
garb or. CHOLMONDLEY

To the left of the achievement are four elongated hexagonal quarries with stained borders. One is painted with a stiff leaf and two sprays of berries; the other three are painted with vine scrolls with tendrils leaves and grapes. (pls. I 6 & 7).

To the right, above and below are eleven similar shaped quarries bearing inscription in small italics with elaborate flourishes.

1. Will: fil: Will.

Caperon de Scotton et

Alicia cohe; Ade de Sco

Hon, Temp; H : 3.

2. Ric; fil; Will: de Sclingesby
et Joana de Screv; capitalis fores.
Foreste de Knarisbrugh; ut de
materne hereditatis cuius arma
char (?) assumpsit in primo loco

Ano : 10 ; H, 6.

3. Ri; Fil; Will; Caperon
de Scotton et Alicia heres Dni,
Roberti de Brereton Temp,

Ed, 1,

4. Joh: fil: Wyll: de Sclingesbie
et Agnet dna de Northostodligh
heres Will: Fil: Simo; de
Stodligh Temp. E 1.

5. Will: de Sclingesby de
Stodeligh, et Joana, her
Hen; de screvon Ano

11 Ed. 3.

6. Hen; Forestarius de Sc
reven et Alicia Coher; Rich
arde Capron de Scotton

Temp, Ed 2.

7. Ro. Fil: Simonis de Brere
ton Dns de eadem et Helevisia
heres Tho. de Sawley

temp : H. 3.

8. Tho: de Screvin forestarius
de feodo et dna Agnes cohe,
dna Alani de Walkingham.

Temp : E 1.

9. Leonard: Beckwyth de
Sciby mil; et Eliza coheres
Rog: Cholmely milit; Capital;
Justici; Anglie: Ano; 30 H. 8.

10. Hen: fil: Baldwini Foresta
rius de Cnarisbrough et Dna Ema
heres Hen; fils; Robti. de Mar
kinton, temp H. 3.

11. Dm: Joh. fils; Thoms. de W
alkingham et Agnetis (.....)
Dm. Alani de Sclingsbye
temp. H. 3.

d. Two vignettes (? after Golzius) and fragments. (pls. I 4 & 7; sls. I 38 & 39).

1. Adam and Eve and the serpent.

2. Prudence. 'ESTOTE PRUDEN : ESUT SERPENTES.'

3. BEATI PACIFICI (motto of James I) and a quarter of the arms of
France.

3. Right hand light (from the top).

a. Figure of justice with sword and scales. After Golzius.

b. Beneath a crown and within a Garter strap the crown and feathers of
Charles, Prince of Wales on a red (flushed ruby) ground. The whole
is set within a strapwork border of flowers with a rose and a thistle
in the base. Beneath is the legend 'ANNO DN' but the date is
broken out and replaced by fragments. (pl. I 5; sl. I 40).

c. Within an oval cartouche (broken) as in 1c and d above. (sls. I 40
& 41).

Quarterly as in 1c and d (SLINGSBY)

Impaling quarterly

1 & 4. Or a lion rampant azure (PERCY)

2 & 3. Gules 3 lucies hauriant argent (LUCY)

d. Within a cartouche as in 1c and d and 3c above (sl. I 42).

Quarterly

1, 2 & 3. SLINGSBY

4. VAVASOUR

impaling argent a chief gules between 3 fleurs de lys argent.

BELASYSE.

4. Tracery lights. (pls. I 8 & 9). None of these appear to be Dinninckhoff's work.

a. Upper left and right.

Two cherubs faces with spread wings.

b. lower left.

Beneath a mitre.

per pale gules and argent a cross potent between 4 crosses paty, all counterchanged (SEE OF LICHFIELD)

impaling quarterly gules and ermine in the sinister chief and dexter base a goat's head erased argent attired or. (MORTON)

'Tho: [Morton]

Lich[field]'

The style of this armorial and those in 1d below much resembles the early work of Henry Gyles. (1)

c. Centre.

4 apostles' haloed heads (2) set among fragments. These fine heads would appear to be later work than Dinninckhoff's - perhaps c1640.

They resemble the style of the Van Linges. They could be the work of Henry Gyles. (3)

d. Lower right.

Within scrolls and strapwork.

1. Azure on a book open proper garnished or, on the dexter side 7 seals of the last between 3 open crowns of the second, the words

(1) See catalogue of Gyles work. no. xl.

(2) Hargrove noted five heads.

(3) Gyles catalogue no. xl.

'SAPIENTIA FELICITAS' Beneath 'OXON'

- ii. Gules on a cross ermine between 4 lions passant guardant or a Bible lying fessways of the field garnished of the third.
Beneath 'CANTABRIG.'

IV. Weston Hall, Wharfedale, Yorkshire.

Weston Hall was the Elizabethan house of the Vavasour family. In the garden is a three-storey late Elizabethan or early Jacobean Banqueting House. Its windows once contained "armorial devices of the great families of Claro Wapentake." (1)

These have now gone, but five armorials have survived in the chancel of the nearby church, (2) three in the east window and two in the north window. Stylistically they are almost certainly the work of Dinninckhoff.

A. The East Window.

a. Left hand light. (sl. I 43)

Beneath an earl's coronet and with a Garter are the arms of Clifford, Earl of Northumberland.

Quarterly of 9.

1. Chequy or and azure over all a fess argent (CLIFFORD)
2. Azure 3 caltraps chained or (CALTHORPE)
3. Sable a bend flory counter flory or (BROMFLETE)
4. Or a cross sable (ATON)
5. Azure 3 quatrefoils argent. (VINCENT)
6. Or 6 annulets (3, 2, 1) gules (VIPONT)
7. Or 2 bars azure on a canton sable a cross patonce of the 1st (ETTON)
8. Barry of 6 argent and gules overall a bend azure (POYNINGS)
9. Gules a chief indented or (BUTLER)

b. Centre light. (sl. I 44)

Beneath a royal crown (restored) and within a Garter the patched royal arms of Elizabeth I.

c. Right hand light. (sl. I 45)

(1) H. Speight. 'Upper Wharfedale.' 1900, pp 165-6.

(2) They may have been inserted there by William Vavasour, who, according to an inscription over the south door of the chancel, restored the chancel in 1819.

The arms of Percy, Earl of Northumberland.

Beneath an earl's crown and within a Garter.

Quarterly of 12. (very faded)

1. Quarterly: 1 & 4. Or a lion rampant azure (PERCY)
 2 & 3. Gules 3 lucies argent (LUCY)
2. Azure 5 fusils co-joined in fess or (PERCY)
3. Or 2 bars azure overall a bend ?argent (POYNINGS?)
4. Gules a bend azure between 4 lions a passant argent (FITZPAYNE?)
5. Or 3 piles azure (BRYAN)
6. Sable 2 bars nebuly argent (SPENCER)
7. The Plantagenet arms within a bordure gobony azure and argent
(BEAUFORT)
8. ? Gules a fess or.
9. Checky or and azure a chevron ermine (NEWBURGH)
10. ? Argent a chevron gules.
11. Gules a lion passant crowned argent.
12. Gules 3 escallops argent (DACRES)

B. The North Window. (sl. I 46)

a. left hand light.

1. top - a small red cockerel (crest of Vavasour)

Mediaeval?

2. Achievement with strapwork and fruit at the base. (1)

Crest: a cockerel or.

Arms: or a dance sable (VAVASOUR)

b. right hand light.

Above a shield within a checkered (2) and filleted cartouche the crest

(1) Compare the base of this achievement to that in the oriel at Fountain's Hall and note the similarities. (sl. I 31)

(2) The source for this unusual design may be derived from a dutch owl game.
See pl. I 12.

of a long eared owl charged on the breast with a mullet (SAVILE) (1)

Arms: argent on a bend sable 3 owls of the 1st, in chief a mullet
sable for difference (SAVILE)

A number of details strengthen the attribution to Dinninckhoff's workshop. The richly jewelled Garter straps have a resemblance to work at the Red House and Gilling Castle. Dinninckhoff's fruit and leaf motifs appear in the strapwork of the Vavasour shield as in the cartouches at Gilling, Fountains Hall and the Red House.

(1) Sir Mauger le Vavasour had married Jane, daughter of John Savile of Stanley. H. Speight, op. cit. p166.

V. Bishopthorpe Palace, York.

Among the many armorials in the windows here, painted by such artists as Henry Gyles and Peckitt, (1) are two which are earlier and may be attributed to Dinninckhoff's workshop. They are both in enamels and stain and are badly flaked and faded.

A. Cloakroom window. Lower centre light.

The Royal Stuart Arms (James I) within a pierced and scrolled cartouche and a Garter strap, the tip of which is missing. (2) (sls. I 47 & 48).

The heraldry, especially the ^{depiction of the} Scottish lion, is similar to that in his armorials elsewhere. The pierced, scrolled and beaded cartouche is very like that around some of the shields in Weston Church. The jewelled and studded Garter strap also bears comparison with those in the east window of the church.

B. Upstairs bedroom window.

The arms of Archbishop Grindal (1570-75). The shield is set within a strapwork cartouche adorned with swags of fruit and tassels. Most of the blue enamels in the cartouche, as in the shield, have shelled off.

Beneath, in rather florid capitals, is printed on a lozenge.

ED

GRINDAL

ANO DNI

1570

Arms: Gules 2 keys crossed in saltire, wards outward and in chief beneath a royal crown or (SEE OF YORK) (3)
impaling azure a cross quarterly ermine and or 4 doves or collared argent (GRINDAL)

(1) See Catalogue of Gyles' (no. xx) and Peckitt's (no. 22) work.

(2) Repaired by Peckitt in 1763. Peckitt catalogue no. 101.

(3) This impalement has been restored by Peckitt or someone in the early 19th century. The date 1570 refers to the Archbishop's institution at York and is not necessarily the date of the glass.

VI Temple Newsam House, Leeds.

The central bay window of the Great Hall at Temple Newsam contains ten armorials, four in the centre top lights and three in each splay. They are all of the seventeenth century and appear to be by three different hands. They were taken from the chapel at Temple Newsam in the nineteenth century and some of them had earlier been in the chapel of Sir Arthur Ingram's house at Sherrif Hutton. We are told that work did not begin on the Temple Newsam chapel until as late as 1635 when Thomas Elwes, glazier, was paid £3:3:4 for taking coloured glass from Sherrif Hutton Chapel and setting it up in the chapel at Temple Newsam. (1)

Some of the glass is probably that which T. D. Whittaker described as a "curious series of armorial bearings," when he visited the chapel in 1815. (2) Two armorials at least, were added in the late seventeenth century. The three armorials in the left hand splay are the earliest and incorporate pot metals and flashed glass in the arms and enamels and stain in the cartouches and borders. They are broken and confused in places and are the bearings of the De Lacy family, owners of Temple Newsam c. 1070-1155. (sl. I 49).

1. Under a coronet: quarterly or and gules overall a bend sable and a label of 5 points argent, impaling quarterly or and gules.

These according to the Latin inscription beneath are the arms of Richard Fitz-Eustace, Constable of Cheshire, and Albreda, his wife, daughter and heiress of Robert de Lacy of Pontefract.

Inscription: "Ricardus filius Eustacii Cognorat hell (?)

Costabulari Cestriae et Albreda de lisoires

uxor ei' haeres Roberti de Lascij."

2. Beneath a coronet, fragmentary arms.

Quarterly 1. FITZEUSTACE.

(1) E. Pawson and S. Kitson. 'Guide to Temple Newsam.' (7th ed.) 1936.

p. 41.

(2) T. D. Whittaker. 'Lodis in Elmete.' Leeds 1816. p. 138.

2. Gules 7 mascles cojoined 3:3:1.or (FERRERS)
3. Gules a cinqfoil argent. (PAYNE?)
4. Per pale indented argent and gules. (DE MONTFORT)
5. Azure 3 garbs or. (BOHUN)
6. broken.

impaling ? argent a chief azure.

The inscription is almost entirely broken out: ".....

..... Alicia

..... eius."

These are the arms of Edmund de Lacy of Pontefract, 2nd Earl of Lincoln (1230-1257).

3. Beneath a coronet:

Quarterly 1. Or a lion rampant purpure (DE LACY)

2. FITZ-EUSTACE.

3. Gules 7 mascles cojoined 3:3:1.or. (FERRERS)

4. Gules a cinqfoil argent. (PAYNE?)

5. Per pale indented argent and gules. (DE MONTFORT)

6. Azure 3 garbs or. (BOHUN)

impaling 1 & 4. Azure 6 lions rampant or 3:2:1 (LONGSPEE)

2 & 3. Gules 3 pales vair on a chief or a lion
passant sable. (POCELL)

The Latin inscription informs us that these are the arms of Henry de Lacy of Pontefract, 3rd Earl of Lincoln (1250-1311) and Margaret, his wife, grand-daughter and heiress of William Longspee, Earl of Salisbury.

Inscription: "Henricus de Lascij Comes Lincolniae et Sarisburiae:
et Margarita uxor eius Comtissa Sarisburiae."

Although these armorials could be by Dinninckoff neither the inscriptions, cartouches or borders of decoration are directly comparable with his work at Gilling, Fountains or the Red House.

The central lights of the bay and the first of the right hand splay contain work in another style and by another hand. (sls. I 50 & 51).

1. Ermine on a fess gules 3 escallops or.

'The Paternal Coate of Ingram.' (Sir Arthur Ingram)

2. INGRAM impaling sable on a bend argent a bend cotised of the first and 3 eagles displayed of the second.

'Ingram and Browne.' (Sir Arthur Ingram and his first wife, Susan Browne.)

3. INGRAM impaling argent on a bend gules cotised sable 3 horse shoes or.

'Ingram and Ferrers.' (Sir Arthur Ingram and his second wife, Alice Ferrers.)

4. INGRAM impaling sable on cross engrailed within a bordure engrailed or 5 pellets.

'Ingram and Greville.' (Sir Arthur Ingram and his third wife, Mary Greville.)

5. INGRAM impaling gules a chevron between in chief 2 leopards' faces and in base a bugle horn argent.

'Ingram and Slyngesby.' (Sir Arthur Ingram the younger and his first wife, Eleanor Slingsby.)

6. Gules a bezant between 3 demi lions rampant argent a canton of baronetcy impaling INGRAM.

'Bennett and Ingram.' (Sir Simon Bennett and his wife, Elizabeth Ingram, daughter of Sir Arthur Ingram the elder.)

These six armorials could be by Dinninckhoff. The cartouches with their leaves fruit and scrollwork are reminiscent of his work elsewhere. The purple marbled strapwork around some of the inscriptions are like his cartouches at Gilling.

The final two armorials in the right splay are later work and have been attributed to Henry Gyles. (1) (sl. I 52)

1. Gules a chevron between 3 crosses botonny or impaling INGRAM.

(1) See the catalogue of Gyles' work no. xli.

'RICH AND INGRAM' (Robert Rich, 2nd Earl of Holland and 5th Earl of Warwick, and his wife, Elizabeth Ingram, daughter of Sir Arthur Ingram the younger. They were married in 1641)

2. INGRAM impaling argent a chevron gules between 3 fleurs de lys azure.

'INGRAM AND BELASYSE' (Sir Thomas Ingram (1614-72), son of Sir Arthur Ingram the elder, and his wife, Frances Belasyse.

VII York Minster. South Choir Aisle. 1613 and 1624.

In the base of the fourth window from the east are the following panels.

a). east light. (pl. I 10).

An oblong panel in enamels and stain (pl. I 10). It consists of a triumphal arch, or alcove, adorned with termini, masks and swags, standing on a tiled floor. Beneath the canopy, on a panel bearing the date 1613 is an achievement of arms beneath a royal crown. The supporters, standing on a blue and white tiled ground are a lion and a unicorn. They hold a shield within a strapwork border and bearing the arms

Quarterly 1 & 4 sable a lion rampant or crowned gules

(THE PALATINATE)

2 & 3 paly bendy argent and azure (BAVARIA)

overall an inescutcheon gules a mound and a cross or

(ARCH-STEWARD OF THE EMPIRE)

impaling the Royal Stuart arms.

90 This is the achievement of Elizabeth, daughter of James I, who had in 1612 married Frederick V, Elector Palatine of the Rhine and Duke of Bavaria. Although there is no visible signature in the panel the style is very Mannerist. Dinninckhoff could well have painted the panel though there are technical and stylistic differences from his other known work. The composition is made up of large squares of glass, not his usual quarries in earlier work. The panel has marked similarities to Archbishop Williams' armorial panel in the same window which is described next.

b). west light. (pl. I 11).

An oblong panel in enamels and stain. It consists of strapwork painted in perspective and adorned with lion masks, rings, ribbons, swags, putti, baskets of fruit and flowers and termini in the upper centre is a medallion containing a portrait. Beneath it under a mitre is a shield of three impaled coats of arms

centre: gules a chevron ermine between 3 human heads in

profile coupé argent. (WILLIAMS)

dexter: gules 2 lions passant guardant or on a chief azure
the Virgin and Child sitting crowned and bearing a
sceptre of the second. (SEE OF LINCOLN)

sinister: azure a cross patonce between 5 martlets, one in
each quarter and another in base all or on a chief
of the second a pale quarterly of France and
England between 2 roses gules. (DEANERY OF WESTMINSTER)

These are the arms of John Williams, who was Archbishop of York from 1641-1650, having been made Dean of Westminster in 1620 and Bishop of Lincoln in 1621. The arms bear the date 1624 and have no reference to his subsequent archiepiscopate. They were probably brought with him to York. Williams was, like Archbishop Land, a promoter of glasspainting and may have patronised the Van Linges at Lincoln College, Oxford. These arms are earlier than the Van Linges' work in England but it is uncertain who painted them.

The Gyles family

The parish registers of St. Martin-cum-Gregory in Micklegate, York contain numerous references to the Gyles family in the sixteenth, seventeenth and early eighteenth centuries. (1) Although not every name entered can be tied into a family tree, sufficient information survives to enable a pedigree to be compiled (see fig.13)

John Gyles, who was buried in 1550, is probably the earliest known member of the family, though his occupation is unknown. (2) Henry Gyles was probably his son; he was buried in 1572, though his date of birth is not known. He must have been born about 1533 since his son Nicholas was born in 1551.

Henry Gyles is described in his son Nicholas' entry as a freeman by patrimony in the Freeman's Roll for 1578, as a "trellessmaker." (3) J. A. Knowles, citing mediaeval dictionaries and other sources, showed how trellises, or lattices, of torn oak laths were used instead of glass in some windows down to the seventeenth century. He concluded that "Henry Gyles might, therefore, have been a carpenter making wood lattice, a lead glazier, or a glass-painter who did ornamental painted work. However, in 1591, on the occasion of his son Thomas taking up his freedom, Henry Gyles, then deceased, was described as having been a "joyner," so that the lattices he made must have been of wood." (4)

Knowles' conclusion is corroborated by an entry in the Memoranda of the city of York for 1513 in which Henry Gyles, master carpenter, requests with others the

(1) See Appendix II/35a.

(2) Ibid. J. W. Knowles. 'York Artists.' Vol I p185. Ms. in York City Library (n.d.) Though this Ms. contains a number of inaccuracies of date and fact it laid the foundations for J. A. Knowles' (J. W's son) researches into the Gyles family.

(3) J.A.Knowles. 'The Gyles Family.'

Notes & Queries, 12s. IX Sept. 10, 1921. p205.

(4) Ibid. See also J. A. Knowles. 'Leaded Lights and Ornamental Glazing.'
J.B.S.M.G.P. VII (1937-39) p137-8.

son of Thomas Richardson a fishmonger of Southfields in County Durham. (1) Edmund Gyles must have remained in York during the Civil War; one of his children was born during the Parliamentary siege of the city in 1644. (2) Following the surrender of York in August of that year he quickly achieved preferment, no doubt on account of sympathies with the parliamentary cause. On December 5th, 1644 it was recorded that he had been elected as a husband for the City with a salary of £5 a year. (3) As a husband it was his duty to maintain and repair the walls and bars of the City and maintain the streets and bridges.

There were many repairs to be made to defences and public buildings after the siege and at the end of the war. In 1646 sequestators were delivering to him timber "for the use of the public." In 1647 he was "making up the sally porte in the Minte Yard and preserving the doore, locke and hinges." In 1651 he was ordered to "cause the passages at the severall towers occasioned by the lowness of the river to be stopt." (4)

In the meantime he had become a lieutenant in the City Militia. He helped repair St. Cuthbert's Church and the Minster. In 1654 he was appointed overseer of Edward Davison and John Hey, plumbers, who were employed to repair the fabric of the Minster. (5) Hildyard, speaking of the window in memory of Sir John Petty in the south transept of the Minster records

"the same window has since been renewed by Edmund Gyles, Glazier,
Anno 1662." (6)

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- (1) 'Register of Apprentices Indentures 1573-1688.' York City Archives D12 f946. Addinson was free of the Guild and the City in 1667.
- (2) This was Richard the fourth child. The siege ended in August 1644 and Sarah the second child died in December. Alice and Margaret had already died, each aged two.
- (3) 'City of York House Book 1637-1650.' York City Archives B36 f114.
- (4) 'Proceedings of the Commonwealth Committee for York and the Ainsty.' ed. A. Raine. Yorkshire Archaeological Society. Record Series vol. CXVIII (1951) p17.
- (5) Ibid. p28.
- (6) F. Hildyard. 'The Antiquities of the City of York.' (1719) p69.

Edmund was church warden at the church of St. Martin-cum-Gregory and occupied a comfortable house opposite the church, a little higher up Micklegate hill. The house, now Maynard's Confectionery, has a stuccoed façade of the early nineteenth century, but has retained a number of interesting earlier features inside, including a fine oak balustre staircase of about 1650 with ball finials on the end posts. (1)

This was probably the second house owned by Edmund Gyles. When he bought it is not known, but his son Henry stated in 1707 that it had cost him and his father £600,⁽²⁾ no small sum for a glasier to pay.

The first property Edmund was known to own was a house in the parish of St. Mary Bishophill Junior. This was conveyed to him by the Corporation of the City on June 11th 1657. (3) He refers to both his houses in his will of 1676. He left to his wife the house in Micklegate, "wherein I now live ... that she may have a comfortable subsistence" as well as the Bishophill house "wherein Elizabeth Barrowby now liveth." (4)

The house on Micklegate had, until about 1958, a plaque on the wall which read

'In this house lived

Edmund Gyles

1611-1676

and his son

Henry Gyles

1645-1709

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- (1) 'York, South West of the Ouse.' Vol III R.C.H.M. 1972 p79. For further details on the house see the R.C.H.M's file (no. 135) at the White House, Clifton, York.
- (2) Appendix II/29. J. A. Knowles was wrong in suggesting that Edmund's father Nicholas had lived there earlier (Notes & Queries op. cit.) It is not known when Edmund and Henry purchased the house. Henry was living (and working ?) there with his parents in the mid 1660's.
- (3) 'Catalogue of the charters, house books, freemen's rolls etc. belonging to the Corporation of York ...' compiled by W. Giles, 1908. York City Library.
- (4) Appendix II/35b.

Glass painters of York.' (1)

The last statement requires some investigation. J. A. Knowles was in no doubt that Edmund painted the pedigree window dated 1665, which was once in the staircase window of his Micklegate house (see no. iv). The Royal Stuart Arms in a nave window of St. Stephen's Church, Acomb has also been attributed to him (no. ii). The large armorial window in York Guildhall, now lost, was also attributed to him, even though it was executed eight years after his death (2) (no. xii)

There is no evidence that Edmund Gyles ever practiced glass-painting. He was a lead glasier who, as has been noted, renewed the leads of the Minster windows. What misled Knowles and others were the signed leads that have survived from his lead vice. "This small machine was similar to a mangle with two wheels, about the thickness of a large silver coin, which they much resemble, set edge to edge. They were generally milled on the edge so as to grip the square cast bar of lead and force it between the 'cheeks', between which it is squeezed so that it came out on the other side the shape of the letter H in section, into the two grooves of which the pieces of glass are fitted." (3) (see figs 14 and 15)

Edmund Gyles' lead vice had engraved wheels which produced the following inscription

'EDMOND GYLES OE(sic) YORK 1665.' (4)

True, such leads have been discovered in windows painted about this date and later, (5) but the signatures on the glass, where there is one, is always that of

(1) J.B.S.M.G.P. XI (1951-55) p64.

(2) See no. xii and no. I.

(3) Walpole Society II (1923) p52n.

(4) Ibid. p53n and p60 (pl). Henry had been making enquiries about a lead vice in London in 1668. (Appendix II/2).

(5) J. A. Knowles possessed a number of fragments of these leads. He deposited a sample from the Tong Hall sundial window (no. xlvii) in the V & A. He had discovered other fragments when he restored the Nun Appleton sundial window (no vi). For further details on the history of lead vices see J. A.

Knowles 'Ancient Leads for Windows and the Methods of their Manufacture.'

J.B.S.M.G.P. III no. 2, 1929. See figs. 14-16.

Henry Gyles who certainly used the vice until the end of his father's life and may have continued to use it afterwards.

Edmund Gyles and his wife Sarah had a tragic married life in that twelve of their fourteen children died in early infancy. Only Henry and his sister Rebecca outlived their father and are remembered by him in his will. Rebecca was left comfortably off with £100 and part of her father's estate including the house on Bishophill. Henry was left twenty shillings and the prospect of succeeding to the rest of the estate on the death of his mother.

The will, and other pieces of evidence suggest that Henry and his father were not on the best of terms in the last years of Edmund's life.

The belief that Henry Gyles was "a descendant of a long line of glass painters" which could be shown to link up with the late mediaeval family of the Thompsons is unfounded. (1) There is neither glass nor documentary evidence surviving to substantiate this assertion. That Henry Gyles' father and grandfather were glaziers is indisputable but one must be careful not to consider glaziers and glasspainters as synonymous. J. A. Knowles did not know of the existence of the records of the Guild of Glaziers and Plumbers of York, which are now in America, (2) when he wrote

"He (Henry Gyles) was the last and only glass-painter left in York in the seventeenth century. Though the arms of the Glazier's Company of York in St. Helen's Church (no. xlvi) are of that date they were no doubt the gift of this lone artist, for all the members of the Company or Guild had died off long before." (3)

In fact the Guild carried on - it can hardly be said to have flourished - into the eighteenth century. Thirty six names are entered in the register between 1645 and 1709, the dates of Henry Gyles' life, and another fifteen entered after his death, until the last entry in 1730. Henry Gyles' name, like Dinninckhoff's before and Peckitt's after, appears nowhere in the register. In short, he was not a glazier and never became free of the City of York as such.

Glass painting was not encouraged in the mid-seventeenth century. The Van Linges had left England on the outbreak of the Civil War and 1645, the date of Gyles' birth, saw the triumph of the New Model Army at Naseby and the execution of Archbishop Laud on Tower Hill.

(1) Walpole Society op. cit. p52.

Notes & Queries loc. cit.

The Architects' Journal III, no. 1366, 1921.

(2) Op. cit. Corning Museum.

(3) J. A. Knowles. 'Essays in the History of the York School of Glass Painting.' 1936, p16.

Among the charges levelled at the Archbishop was one deploring his popish love of glass-paintings. Archbishop Williams of York, who like Laud had also probably encouraged the work of the Van Linges at Oxford, ⁽¹⁾ had fled from York leaving an enamelled armorial to his memory in the south choir aisle of York Minster (pl. I 11)

The years of Henry Gyles' childhood in York witnessed some iconoclasm, despite the express wish of the two Fairfaxes that the city should not be despoiled following its surrender to the allied armies in 1644. In 1646 orders were given by the Commonwealth Committee for the City to destroy "any supersitious pictures in glass" and churchwardens were to "pull down all crucifixes and other scandalous pictures forth of every several church in this City so much as there seems in the same shall be needful." ⁽²⁾

If churchwardens and parishioners did not find the order too "needful" - the superb survivals of glass paintings in York attest to this - there was certainly not encouragement for glasspainters during the Commonwealth and Protectorate. Indeed there is no evidence of any working in York during this period.

Edmund Gyles, himself a servant of the Commonwealth Committee, may well have thought such an occupation unsuitable for his sole surviving son Henry. This raises the interesting problem concerning the place and the nature of Henry's early education.

It is reasonable to suppose that Henry would have been taught by his father, perhaps alongside his apprentices William Addinson and Thomas Richardson. As an artist using the media of glass and lead Henry would naturally have learned much from his father. However, he was always called an artist by his friends and there is no suggestion that his father could have taught him to draw and paint.

Two manuscripts which belonged to Henry survive and illustrate his early knowledge of, and proficiency in, drawing and painting. The first, in the University Library, Cambridge, is entitled 'Some Rules for Painting upon Messo Tinto, Justly Imparted.' ⁽³⁾ It consists of 16 folios in a rather juvenile hand, which does not

(1) C. H. Grinling. 'Ancient Stained Glass in Oxford.' Oxford Architectural and Historical Proceedings. 1885. pp162-3.

(2) 'Proceedings of the Commonwealth Committee ...' p15.

(3) Appendix II/33a.

readily compare with Gyles' handwriting between the 1660's and his death. The provenance of the document is not known, but it is inscribed in a later hand 'Treatise in Autograph of Henry Gyles, Glasspainter.' At the end are some inept, youthful sketches of a man-o'-war, a helmeted head and a standing figure. The treatise concerns the colouring of mezzotints and their transference to glass. It is this last point which probably strengthens the attribution to Gyles. However, the manuscript contains no date and no interior clues as to when or where it was written. It was written for a lady who is addressed in the treatise as "madam."

The section on paints and techniques compares in style and content with a number of Gyles' letters and particularly with the second manuscript treatise associated with him. This consists of 143 folios written at different periods but throughout in Gyles' hand. It is autographed 'Henry Gyles Booke' and the first section is entitled "The Art of Limning either by the Life, Landscape or histories." (1) This is based on Edward Norgate's 'Miniatura or the Art of Limning.' However, as R. D. Harley pointed out, "it differs from other copies ... in that a discussion of drawing materials and painting tools is included before the part on colours and techniques, which follows Norgate fairly closely but with numerous additional comments." (2) The date 1664 is at the end of the section entitled "The Art of Painting in Oyle by the Life." This would mean Gyles was nineteen years of age at the time of writing and this would roughly coincide with the date of his earliest attributed glass paintings. (3) Confirmation of this is found in a letter of 1682 when Gyles declares "my experience is well nigh of 20 years' standing." (4)

But when did his artistic education really begin? In a letter to Martin Ister in 1696 he says "I am now in the 51st year of my age" and goes on to speak of "my almost 40 years studies." (5) Thus he began when he was about eleven years of age.

(1) Appendix II/33b.

(2) R. D. Harley. 'Artists' Pigments c1600-1835.' 1970 p13.

(3) See nos i-v.

(4) Appendix II/12.

(5) Appendix II/23.

Where he received his education and from whom is the crucial question. One automatically tends to think of a provincial artist having gone to the capital for his tuition. Gyles' letters from Sylvanus Morgan ⁽¹⁾ seem to strengthen this assumption, whilst his letter to the Sub Dean of Ripon ⁽²⁾ might be interpreted to mean that he had painted glass in London and despatched it to Ripon.

However there is no evidence to prove Henry Gyles was either educated or employed in London. Conversely there is no reason why his early education should not have taken place in York. The city was still second only to London in the mid seventeenth century and was a meeting and working place for many artists, architects and craftsmen. It remained a cultural centre throughout the seventeenth and eighteenth centuries.

Gyles' manuscript, 'The Art of Limning ,,,,' makes a tantalising reference to his teacher, George Vertue, who knew of the manuscript wrote "who it was writ by (I can't find) but suppose before 1660 the writer in p5 thus - for I remember when I did learne to draw, before I did draw well, I desired to learne to paint; but my Master Mr. Martins ye Elder answered me very wisely, that I must not run before I could go." ⁽³⁾ Mr. Martins remains unidentified.

Of Gyles early essays in drawing and painting nothing remains apart from the poor sketches at the back of the manuscript 'Some Rules for painting upon Messo Tinto ...'; but there is no certain proof that these are his work. The small original sketches of painting and drawing tools in his manuscript "The Art of Limning ..." are interesting as such but give no idea of his proficiency at that time.

Apart from his cartoon of 1682 for the chapel east window at University College Oxford, ⁽⁴⁾ only two other drawings, both unconnected with glass painting have been attributed to him. The first was listed in Thoresby's Museum Catalogue as

(1) Appendices II/2-4.

(2) Appendix II/1.

(3) R. D. Harley. Op. cit. p14, citing B.M. add. Ms. 23070 f58 (printed in Walpole Society XX (1932) p66).

(4) No. xi. Plates II 30-32.

"Stonehenge in red chalk done by Mr. H. Gyles himself." (1) The second is now in the British Museum and is a (self ?) portrait of the artist executed in coloured chalks. It is labelled in a contemporary hand "ye effigies of Mr. Hen: Gyles the celebrated Glasse-Painter at Yorke." (2) The sitter is portrayed as a young man in his late teens or early twenties and is a competent piece of drawing.

What sort of education Gyles had beyond an artistic training is impossible to say. He was certainly a very literate person with wide interests beyond the arts and crafts. As will be seen, he was interested in archaeology, antiquarianism, biological and other aspects of science.

Although the circle of friends Gyles established in and around York considered him a very fine artist, we have only his glass paintings upon which we can form a judgement. In his other interests he appears to have been something of a dilettante and throughout his life he never had a head for business. These factors most probably brought the disapproval of his father.

That Henry Gyles did not get on with his father, towards the end of the latter's life at least, is borne out by the veiled references in the letter of his friend Thomas Kirke in 1674.

"I am glad to heare yt you have routed ye 2d; I hope you have so much courage guarded with truth on your side yt you will be able to withstand your enemies; it hath pleased God to take away your great opposer and I hope ye rest are easily subdued. I have now some hopes yt your father will bee more tender over you since his main stay and encourager is gone." (3)

Two years later Edmund Gyles was dead and presumably not reconciled with his son. He left him twenty shillings in his will. (4)

(1) This was said to be in the possession of Mr. Paul Oppe in 1955.

E. Croft-Murray and P. Hulton. 'Catalogue of British Drawings.' (1955) I p342.

(2) Plate II. 1. (B.M. 1852-2-14-372). There is no marked resemblance between this youthful portrait and the one of Gyles in his later years by Francis Place (plate II. 2).

(3) Appendix II/5.

(4) Appendix II/35b.

Who Henry's "great opposer" and the rest of his enemies were is not known. They could hardly be any of his brothers and sisters, since he had outlived seven sisters and five brothers, all of whom had died, like those of his father in extreme infancy. Only his sister Rebecca survived and was too young to oppose her brother. She was fifteen years his junior, was only sixteen at his father's death and died four years later in 1680. Henry must have been very fond of her, for he named his first-born child after her in 1682. (1)

Nor was his mother, Sarah, his enemy. As far as can be judged, he lived quite happily with her after his father's death and his friends sent her their regards when they wrote to him. (2) She died in 1686. His wife Anne was a constant annoyance to him in later life but not in his father's lifetime.

In short, if Henry Gyles and his father did work together it does not appear to have been a very happy or fruitful partnership. Henry painted the family pedigree window for the staircase of his father's house in 1665 (no. iv). He used his father's inscribed lead vice at least as early as 1670. (3)

(1) See family pedigree (fig 13) Rebecca was obviously her father's favourite child and benefitted in his will.

(2) Appendices II/9, 12 and 13.

(3) See above p 77 J. A. Knowles or his father discovered some of the signed leads in the Nun Appleton sundial window of 1670 (no. vi).

Walpole Society II (1923) p52 n3.

Henry Gyles and the York Virtuosi.

York in the late 17th century was the cultural capital of Northern England. To it came ecclesiastics, scientists, artists and antiquarians from the surrounding Ridings and counties. George Vertue (1684-1756) was the first to comment that "a set of most ingenious vertuosoes frequently met at the house of Mr. Henry Gyles, the famous glass-painter." (1) He named them as Dr. Martin Lister, John Lambert, Thomas Kirke, William Lodge and Francis Place. These were certainly the principal members of the group but there were others besides, including members of the local gentry. Vertue was not the first to describe them as virtuosi for they referred to themselves by this title and we find John Lambert using the term in a letter to Henry Gyles as early as 1683. (2) The virtuosi engaged in a wide variety of activities and their reputation spread through England and abroad. The artists among them, Gyles, Lodge, Place and Lambert, acquired and exchanged prints, drawings and paintings and were instrumental in publicising the art of Italy and the Northern European countries. They secured commissions for one another and maintained links with other important artists in London and abroad. Led by Ralph Thoresby, this group of connoisseurs interested themselves in antiquarianism and naturally found York the perfect centre for their activities. The mathematical interests of the group were principally represented by Thomas Kirk, whilst their zoological and medical pursuits were fostered by Martin Lister. Thoresby, Kirk and Lister, together with less prominent members of the group, were Fellows of the Royal Society and contributed to its numerous papers which had their origins in discoveries and discussions in York.

All the members, with the exception of Henry Gyles, were fairly prosperous and could afford to pursue their interests in comfort. Gyles inherited little and although his fellow virtuosi praised his glass-painting and encouraged him in the art he failed to make a living from it.

(1) George Vertue 'Notebooks 1-6' Walpole Society, 18, p. 120.

(2) Appendix II/14.

The virtuosi met at Gyles' house principally because he was a generous host. In their letters they address him affectionately as "Harry", "Honest Hal" or "Good Mr. Gyles." On the other hand they admired him as an intelligent man and a talented artist. They strove to patronise his work and were sympathetic to the many difficulties under which he laboured.

One cannot be precise in dating the origins of the meetings of the virtuosi at Gyles' house in Micklegate. Such merry gatherings certainly did not take place until after the death of Gyles' father, Edmund, in 1676. Thomas Kirke (1650-1706) of Cookridge, near Leeds, ⁽¹⁾ was perhaps Gyles' earliest acquaintance among the virtuosi and was visiting his house during the last years of Edmund Gyles' life. Kirke's letters to the glass-painter in the 1670's imply that they had known each other for some time and that Sylvanus Morgan, the herald painter, genealogist and London correspondent of Gyles in the 1660's was a mutual friend. ⁽²⁾ Morgan, no doubt, sought out prints for Kirke too. Indeed the foundation of the virtuosi seems to have been established on the triangle of communication between London, York and Leeds. From Leeds also came William Lodge and Ralph Thoresby.

How and when Gyles met Thomas Kirke is not known. Their surviving correspondence indicates a deep and lasting friendship which was terminated by Kirke's death in 1706. Gyles painted a simple inscribed memorial window to his friend which still survives in Adel church (no. xxxiv). Kirke's earliest letters to Gyles reveal their common love of prints, glass-painting and dialling. The last was part of Kirke's broader interest in mathematics in pursuance of which he attended the "mathematics club" in London. ⁽³⁾ There he became involved in discussions and on one occasion debated whether "the true knowledge of perspective was absolutely necessary for a painter or no." ⁽⁴⁾ He became a Fellow of the Royal Society in 1693.

(1) D. N. B. *III* p1140

(2) Appendix II/5.

(3) Ibid.

(4) Ibid.

Kirke's wide interests embraced antiquarianism and he built up a fine library and museum at his house at Cookridge. This pursuit naturally drew to him his distant relative and near neighbour, Ralph Thoresby, who was his life-long friend. Kirke was also interested in landscape and topography. He laid out 'a most surprising' labyrinth or maze, which attracted many visitors, including Henry Gyles who paid a number of visits to Cookridge. (1) Kirk also made a three month tour of Scotland and kept a journal of his adventures, which eventually came to Thoresby's museum. Kirke's topographical interests were shared with his friend William Lodge, another of the virtuosi.

William Lodge (1649-89) was the son of William Lodge of Leeds, a prosperous merchant. (2) He was educated at Jesus College, Cambridge and Lincoln's Inn, but turned to painting and etching and executed a number of topographical views in and around Leeds and York. He accompanied Thomas Bellasyse, Earl of Fauconberg, on his embassy to Venice and published in 1679 a translation of Giacomo Barri's 'Viaggio Pittoresco d'Italia' under the title of 'The Painter's Voyage of Italy, in which all the Famous Paintings of the most famous Masters are particularised, as they are preserved in the several cities of Italy.'

Lodge was a friend of Gyles and Kirk from at least 1674, for in that year Kirk informs Gyles that he is helping him to select some good prints for his (Kirke's) collection. (3) Gyles possessed a number of Lodge's pictures as well as the manuscript, or a copy, of his 'Painter's Voyage of Italy,' (4) and correspondence concerning his visit to Rome. (5) His letters to Gyles reveal what a close and generous friend he was. (6) He moved from Leeds to York in his later years and his premature death in 1689 was a great blow to the virtuosi.

(1) Appendix II/23.

(2) D. N. B. p.1238.

(3) Appendix II/5.

(4) Gyles eventually gave this item to Thoresby for his museum. Appendix II/24.

(5) Appendix II/34.

(6) Appendix II/8 and II/12a.

It was through Kirke and Lodge that Gyles became acquainted with Francis Place (1647-1728) the celebrated artist. ⁽¹⁾ He was the fifth son of Rowland Place of Dinsdale, County Durham. He had been sent to Gray's Inn with the intention of following his father in the legal profession but rejected this calling for that of an artist. His early training was with the distinguished Wencelas Hollar (1607-77) the most accomplished engraver in London. ⁽²⁾ Later he went with William Lodge on a sketching tour in the north and so met Henry Gyles. He mezzotinted both Lodge's and Gyles' portraits, the latter serving as a trade card with the following inscription:

"Glasspainting for windows, as Armes, Sundyals,
History, Landskipt, etc. Done by Henry Gyles
of the City of York." ⁽³⁾

Place became the most influential artist of the virtuosi, especially after Lodge's death. He corresponded regularly with Gyles whom he addressed as a

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- (1) For fuller biographical details see D.N.B. and R. Tyler 'Francis Place 1647-1728' (Exhibition Catalogue), York Art Gallery 1971.
- (2) Copy of letter from Place to George Vertue, May 20, 1716. Add. Mss 21111 f 15. "Mr. Hollar ... was a person I was intimately acquainted withal, but never his disciple nor anybody's else, which was my misfortune."
- (3) See pl. II/2. Gyles used the card and wrote details on the back of it for his clients. He sent one inscribed in this way to Ralph Thoresby in 1699 (Appendix II/24). This was not the copy mentioned in the catalogue of portraits added to Thoresby's 'Ducatus Leodiensis' - "Mr. Henry Gyles the famous glass painter at York wrote in mezzotinto by the celebrated Mr. Francis Place when that art was known to few others. Bought with other curiosities from Mr. Gyles' executors." Facsimiles of Place's mezzotint were published by W. Richardson and also in reverse, for Horace Walpole's 'Anecdotes' in 1762. (See F. O'Donoghue, 'Catalogue of Engraved British Portraits in the British Museum' (1910) p. 406); also Notes and Queries' 12s IX, 1/10/1924, pp. 269-70.

"brother of the brush" and wrote to him about "our trade, I mean painting." (1)
He invited Gyles to his house at Dinsdale in 1677 (2) and they and Lodge enjoyed themselves sketching, painting and fishing. Place frequently stayed at Gyles' house and eventually settled in York at the King's Manor in 1692. There he lived until his death in 1728.

Place was the life and soul of the virtuosi. He loved horse racing, angling and good company and, as he informed Kirke, "we trudge here on at the old rate never inquiring after anything but where the best ale is." (3) He was irascible by turns, too and upset his friends including Gyles. (4) However, though their friendship was only lukewarm at the end of Gyles' life, it never broke down completely.

A lesser artist in the circle was John Lambert (c1640-1701) (5) son of General John Lambert. He was born at Calton in Yorkshire and inherited the family estates on his father's death in 1683. He was described by Thoresby as "a most

(1) Appendix II/7 and II/18.

(2) Appendix II/7.

(3) Place to Kirke. Dated York 2 December 1693. Ms in possession of Yorkshire Archaeological Society quoted by R. Tyler, op. cit. pp. 14 and 83.

(4) Moses Ashenden wrote to Kirke on January 30, 1693. "Mr. Place is still with Mr. Gyles, though very uneasy. Harry and he are not so kind and friendly as formerly. I suppose the same that disoblged George Mashrother (a York cutler who was a friend of Place) gave some offence to Harry and since other accidents has happened on both sides which gives jealousies and disturbances to both. I have had several complaints from both parties, and indeavour to moderatetheir complaints; but Frank seems resolved to remove as soon as conveniently he can." (Yorkshire Archaeological Society Ms 3/2) The quarrel may have been over rent owed by Place to Gyles. (See Mss 4/124 and 4/129).

(5) H. L. Mallalieu, 'Dictionary of British Watercolour Artists up to 1920.' (1976) p. 155.

exact liminer" (1) and particularly admired and collected the works of his friends Lodge and Place.

Lambert was obviously one of the York virtuosi as early as 1680, as his letter of that year to Gyles reveals. (2) His letter of 1683 addresses Gyles as "Honest landlord" (3) and suggests that he, like Place and others had enjoyed the hospitality of Gyles' home.

Lambert was also friendly with another important London connection of Gyles and the York virtuosi, Pierce Tempest (1653-1717), son of Sir George Tempest of Tong Hall, near Bradford. (4) Pierce Tempest had a print shop in London and sold etchings and woodcuts to Gyles and his artist friends and acted as Place's publisher.

A late arrival in the artistic circle was Jacques Parmentier (1658-1730). (5) This French decorative painter came to England in 1676 and after a year left for Italy. He settled in England some time after 1680 and came to Yorkshire about 1700 when he painted altar pieces for Holy Trinity, Hull and St. Peter's, Leeds. Parmentier had met Henry Gyles by 1703 for in that year Gyles introduced him to Thoresby who was one of a number of Yorkshiremen painted by Parmentier. (6) Gyles, too, may have sat for the Frenchman. (7) He certainly visited Gyles'

(1) Ibid.

(2) Appendix II/8.

(3) Appendix II/14. He may have kept a coach and horses at Gyles' house.
(II/14a).

(4) Gyles painted a sundial still surviving at Tong Hall for Sir George and probably some small items now at Bolling Hall, Bradford (see nos. xvi and xlii).

(5) D. N. B. p1594.

(6) 'Diary' I p. 410. "March 12, 1703. Sent for by Monsieur Parmentier who obliged me to sit for my picture." See Appendix II/26.

(7) Thoresby certainly possessed an oil painting of "Mr. Henry Gyles, the noted Glass-Painter," which he listed in his 'Ducatus Leodiensis' but the artist is not given.

house on a number of occasions and gave him money during his last years of illness and poverty. (1)

If Henry Gyles was the focal point, socially of the virtuosi, the dynamic intellectual force was Dr. Martin Lister (1638?-1712), the eminent zoologist. (2) He came from a prominent Yorkshire family with York connections. He established a medical practice there in 1670 and was created F.R.S. in the following year. For the next thirteen years until his departure from York his zoological, medical and antiquarian interests were the dominant subjects for discussion among the virtuosi. He was also interested in their artistic pursuits and may have done some etching himself. (3)

His artist friends collaborated with him by illustrating some of his many works. William Lodge illustrated his articles for the 'Philosophical Transactions' and his 'Historiae Animalium Angliae.' (4) In 1681 Lister commissioned Francis Place to engrave fourteen plates for his 'Johannes Godartuis of Insects' which he had been translating, with Thomas Kirke's assistance, since 1672. It was published in York in 1682. (5)

Gyles communicated or noted a number of curious pieces of information which Lister discussed at the Royal Society. A strange "monster" was spewed up by a York baker, was etched by Francis Place and described thus by Gyles in an accompanying note. (6)

"ye 13th of March 1681/2 Mr Lund a Baker at Bow-tham Barr in
ye City of Yorke, vomited a thing exactly of this shape and
bigness, (which spewed up blood like a Horseleach). Hee was

(1) Appendix II/32 and II/33.

(2) D. N. B. p1225

(3) In 1685 he asked Gyles to get him "6 etching sticks as formerly and put good and fine needles in them." Appendix II/146

(4) Tyler, op. cit. p. 10.

(5) Ibid p. 85.

(6) Ibid pp. 11 and 76. The originals are in the British Museum.

indisposed at his Stomack for a 12 month, and 3 months
before he gott quitt of it he used to say he had a Witch
in his Belly. F. P. sculp.

He vomitted also several of these, when new it was speckled
like a Toad but as Dr. Lister has it in spiritt of wine
tis like unto Raw Veale."

In the following year a letter from Gyles to Lister was read at the Royal
Society. In it Gyles described "a strange sort of field mice which had done
much mischief in Holderness for four months past, eating up the grass and corn;
and that they had now spread themselves as far as Hull." (1)

Freaks of nature certainly appealed to Gyles as is apparent from the graphic
description of a stray porpoise which was killed in the River Ouse at York. (2)

Martin Lister left London for York in 1683 and the activities of the virtuosi
declined and then suffered another blow with Lodge's death in 1689. Gyles,
however, helped to keep the virtuosi together by his correspondence and he
communicated quite frequently with Lister. In a letter of 1693 he asks Lister
for any treatment he can suggest for gout and stone. (3) Writing in 1696 he
expresses his delight on hearing of Lister's intended visit to York for then he
"reckoned to have the society again of my best friend." (4)

They continued to share their antiquarian interests and we find Lister
communicating a letter from Gyles to him to the Royal Society in 1685. This
concerned a Roman urn found outside Bootham Bar of which Gyles sent a sketch. (5)
On Lister's departure the central figure and driving force of the virtuosi became
Ralph Thoresby (1658-1725) antiquarian and topographer. (6) He was the son of

(1) T. Birch, 'The History of the Royal Society of London' (1757) IV, p. 255.
(Letter Book IX, p. 73).

(2) Appendix II/30.

(3) Appendix II/22.

(4) Appendix II/23.

(5) T. Birch, op. cit. p. 369.

(6) D. N. B. p2080.

John Thoresby, a prosperous Leeds wool and cloth merchant and used the fortune he inherited to build up his celebrated 'museum of rarities.'

Thoresby, who was younger than the original founders of the York virtuosi, was doubtless brought into the circle, and so to Gyles' house, by his Leeds friends, Lodge and Kirke. Gyles was corresponding with Thoresby from at least 1687 when he painted Thoresby's coat of arms on glass. (1) Thereafter a regular correspondence took place, punctuated by Thoresby's visits to York, until Gyles' death in 1709.

Thoresby was a generous friend to Gyles and perhaps of all the virtuosi he most admired his skill as a glass-painter. He flatteringly referred to him as "the famousest painter of glass perhaps in the world" and again as "my old friend Mr. H. Gyles, the famous glass-painter" or "the ingenious Mr. Gyles." (2) He considered Gyles' window at Denton (no. xxvii) as "the noblest painted glass window in the North of England" and his museum contained "his picture with specimens of the several colours in the noble window that he painted for University Coll: Oxon." (3)

Gyles warmed to Thoresby's enthusiasm for his work and for their mutual interests in antiquarianism. He gave Thoresby instructions how to take impressions from his fine collection of coins and medals (4) and sent him numerous curiosities for his museum, including a cluster of nails fused together in the heat of the Great Fire of London and a Roman urn excavated from his own garden in Micklegate. (5) It seems that "Honest Harry" as Gyles was known to his friends, could behave quite dishonestly on Thoresby's behalf.

He would go to the lengths of stealing in order to satisfy Thoresby's acquisitiveness. The unsuspecting victim in this respect was an unrelated

(1) Appendix II/15.

(2) 'Diary' I p. 435. Thoresby inscribed Gyles' self? portrait (pl. II 1)

"ye effigies of Mr. Henry Gyles the celebrated Glasse-Painter at York."

(3) 'Diary' I p. 435. Appendix II/34.

(4) Appendix II/28.

(5) Appendix II/25 and II/34.

namesake, Montague Gyles, who lived in York and was a collector of Roman antiquities. Although Henry Gyles had "no intimate acquaintance" with him, he soon secured an introduction and with it a look at his collection. ⁽¹⁾ On one of his subsequent visits Henry Gyles slipped away with a Roman lamp which he sent to Thoresby with the following caveat: ⁽²⁾

"as to the Roman lamp I cannot say it is yet my own ...
for I being at Mouny's (Montague Gyles') house, as it
was handed to half a dozen persons, at length I got it
and put in my pocket without asking Mouny's leave, so
must be still awhile, for if he calls on me for it I must
refund."

Two months later Gyles still had the lamp and promised to give it to Thoresby when next he came to York. ⁽³⁾ Eventually he sent it to Thoresby and at the same time assured him that the rumours he had hopefully listened to about Montague Gyles' death were untrue. ⁽⁴⁾

Presumably the lamp was never missed. Later Thoresby himself visited Montague Gyles and was given a number of items for his collection. ⁽⁵⁾ Henry Gyles, eventually informed Thoresby of Montague Gyles' death in 1707 ⁽⁶⁾ and Thoresby continued to secure antiquities from his son. ⁽⁷⁾

A number of the scholars and antiquarians were on the periphery of the circle of virtuosi. Among them were Gyles' nephew James Smith, antiquarian, Moses Ashenden, physician of York, Cyril Arthington F.R.S., rector of Adel, Miles

(1) Appendix II/16.

(2) Appendix II/25.

(3) Appendix II/26.

(4) Appendix II/27.

(5) 'Diary' I p. 439.

(6) Appendix II/31.

(7) 'Diary' II p. 63.

Gale, rector of Keighley and George Plaxton, rector of Barwick in Elmet. (1)

A number of gentry families were also associated with the virtuosi. The Tempests and Bellasyes have been noted as patrons of Gyles and Lodge. (2) The Fairfax family, with its many branches in Yorkshire, also encouraged the virtuosi. Dr. Barwick Fairfax of Newton Kyme and Major Fairfax his brother, sons of Henry, 4th Lord Fairfax, shewed Thoresby various Roman antiquities, (3) and it may have been Thoresby who secured work from them for Henry Gyles.

Gyles complained bitterly to Thoresby about their refusal to pay him and had to make do with sympathetic letters from Dr. Barwick Fairfax in Dublin. (4)

Gyles fared badly at the hands of the Fairfaxes in a number of ways. He had taken in Nicholas Fairfax and his family as lodgers, perhaps on Thoresby's recommendation. Unfortunately Fairfax, having drunk "30 shillings of claret at one sitting" died shortly after in 1703. Gyles informed Thoresby:

"I shall want some good lodgers at my house, if you hear of any I pray to remember me." (5)

By 1707 Gyles was considering selling his house and again he complained to Thoresby about another member of the Fairfax family:

"Captain Robert Fairfax (the sea captain) and his wife came yesterday to see my house, and asked if I would sell it. I told them I should be very glad to do it, and to a

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- (1) James Smith was a correspondent of Gyles and he and his brother Samuel were the executors of his will (Appendix II/35c). Gyles painted Arthington's arms with Kirke's in the east window of Adel church (no. x). Ashenden and Plaxton were visitors and benefactors to Gyles in his final bout of illness. Gale was engaged in making a catalogue of Gyles' books (Appendix II/32).
- (2) Gyles painted windows for both families (nos. xli and xxxix)
- (3) 'Letters addressed to Ralph Thoresby F.R.S.' Thoresby Society XXI (1912) pp. 309 and 367.
- (4) Appendix II/33.
- (5) Appendix II/27.

gentleman rather than a citizen. I was so lame I could not walk about the house with them (though they saw it tout par tout) but I quickly found that they had their hand upon their halfpenny. The house cost my father and me £600 and I have often had £400 bid for it; but I wish now £350 for it and it should go, and I would betake myself to some little hermitage." (1)

Gyles' late letters are a catalogue of moans and groans and general melancholia. One wonders how far the eventual break up of the virtuosi and their failure to visit his house when they were in York was largely on account of his begging tones and his apparent hypochondria.

His wife Anne, who is mentioned little in the letters, seems to have become very embittered about their poor lot towards the end of Gyles' life. She was certainly hostile towards his friends when they called and one could hardly blame her. Her married life had been one of hardship and frustration. Of her six children born between 1682 and 1688 only the first born, Rebecca survived infancy to die in 1721. Her husband's unprofitable business, his foolhardy generosity and impecuniousness, coupled with what must have appeared to her as the empty dilettantism of his friends and their late drinking bouts - all must have tested her patience severely.

Naturally, Gyles' letters give his opinion of his wife's behaviour. In 1707 he wrote to Thoresby:

"I pray God increase my benefactors. Yesterday Mr. Miles Gale, Mr. Nathan Pighells, and Mr. C. Townley sat an hour with me and just as Dr. Ashenden came in, but my wife sent them away as her usual custom is and I had gone after them could I have used my legs, and never returned again." (2)

Shortly afterwards he wrote to him again:

(1) Appendix II/29.

(2) Appendix II/31.

"I am very glad to hear so good a character of your wife:
but a certain gentleman gave mine a far different one in
saying Job's wife was an angel to her etc." (1)

Gyles' ailments, poverty and matrimonial discord obviously curtailed his glass-painting activities - together with the fact that there appeared to be only a trickle of commissions in his last years. His physical disabilities were his chief impediment. He complains of lameness from gout as early as 1692 and of his "great infirmities" in 1693. (2) In the same year he wrote to Martin Lister:

"I have been afflicted with ye gout and ye stone all ye
Summer, with ye former in my shoulder, arms and wrists
continually and with ye latter, God knows too often.

This last week I voided 2 rugged stones which made me
piss water as red as claret wine for 5 days together." (3)

In the late Spring of 1696 he informs Lister that he "intends for Cookridge for a day or two to draw in some fresh air in Mr. Kirke's wood (which he says is now in delicate order)". (4)

In 1702 he added a postscript to Ralph Thoresby thus:

"Am much afraid to lose the fingers of my left hand, being
all as stiff as a bow, and cannot bend them, and fear an
enemy has there fixed himself. Which makes me a sad man." (5)

In the following year he tells Thoresby of his "great affliction with gout, stone and strangury" and asks God to free him "from manifold troubles other ways * which, should I particularise, it would amaze you to hear." (6)

(1) Appendix II/32.

(2) Appendix II/17, 19 and 21.

(3) Appendix II/22.

(4) Appendix II/23.

(5) Appendix II/25.

(6) Appendix II/28.

It seems Thoresby was too good a listener and every letter he received was full of his friend's woes. His friends called less and he bemoaned the fact that Lord Fairfax and Thomas Kirke had been two days in York before he knew of it. (1) Francis Place was not as forbearing as Thoresby. Writing to Thomas Kirke in 1693 he wrote sneeringly that "H. G. rubs on at the old rate and so doth the wife." (2) However this did not prevent him from calling on his old friend in his last years and Gyles in 1708 informed Thoresby that "Mr. Place had seen me once or twice, and sent me a pint of brandy to mix with my water, rather than drink water alone." (3)

Others were saddened by Gyles' pathetic plight. George Plaxton was outraged at the way his patrons had treated him and told Thoresby in 1707 that he would take care of him. (4) He appears to have been quicker to write than to act for Gyles wrote to Thoresby two months later in January 1708:

"Indeed sir, I have not yet heard from Mr. Plaxton; but I desire if you write to him to be as tender of me as may be, though those two blessings he told you he would send me viz. coals and corn, are both a-wanting to me, and I have no money to buy them with; but I doubt not that good Mr. Plaxton will remember me if you pleased to drop a word or two etc." (5)

Thoresby was obliging as always and Plaxton duly called on Gyles. (6) In the same letter, the last to survive from his pen he said he hoped to see Thoresby again before he died. He must surely have done so for he lived almost

(1) Yorkshire Archaeological Society, Ms 4/129.

(2) Appendix II/32.

(3) 'Letters addressed to Ralph Thoresby F.R.S.' Thoresby Society XXI (1912) p. 169.

(4) Appendix II/32.

(5) Thoresby Society XXI (1912) p. 177.

(6) J. Hunter ed. 'Letters of Eminent Men addressed to Ralph Thoresby.' P. 206.

two more years and was buried on the 25th October 1709.

How soon Thoresby knew of the death of his old friend is not known. Charles Townley in the postscript to a letter to Thoresby on November 11th 1709 wrote:

"I suppose you have heard of the death of good Mr. Gyles
our glass-painter, without leaving any behind him to
transmit to posterity that art." (1)

Glass painting in York was dead again. Thoresby, more than anyone, was sensitive to the contribution Gyles had made in keeping the art alive. He hastened to York to acquire what survivals he could of his friend's work for his museum.

He was in York in January, 1710. On the 17th he "returned to Micklegate, got Mr. Smith's company, condoled the death of his uncle, my old friend. Mr. H. Gyles, the famous glass-painter." (2) Two days later he called on James Smith again "to view the drawings etc. of the late ingenious Mr. Gyles, with great quantities of curious painted glass."

The last remaining vestiges of the once active circle of virtuosi in York vanished with Gyles' death. Lodge, Kirke and Lambert had predeceased him. Lister, an old man lived on for three more years in London. Thoresby died in Leeds in 1725 and Place three years later in York.

(1) 'Diary' II p. 61.

(2) Ibid p. 62.

Henry Gyles' Techniques and Materials.

Henry Gyles obviously learned the techniques of cutting and leading glass from his father. (1) One Mr. Martins taught him to draw and paint. Who taught him to combine the craft and the art as a glass painter remains a mystery. As far as is known, no glass painter of repute continued to work in York following the death or departure of Dinninckhoff and Gyles' English contemporaries in this employment appear to have resided almost entirely in London. He was certainly kept informed of their work by his London friends. Thus Sylvanus Morgan made enquiries of "Mr. Oliver's man" in 1668 (2) about a lead vice and Gyles himself declared in 1682 that Oliver "has given over his annealing several years since and is now wholly employed as an architect in the City." (3)

Gyles was constantly aware of the business side of glasspainting in the capital. As early as about 1664 he was able to quote his own rates for work against those current in London. (4) In 1674 Thomas Kirke wrote to inform him that one Shute, a London glasspainter, had visited Yorkshire but had since gone to Holland. (5) In 1682 James Smith, Gyles' cousin, reported "here is about half a dozen glass painters in town. I have not had time to discourse them as yet." (6) Francis Place, in the following year, made enquiries for Gyles of Mr. Price. He was told that "there is four (glasspainters) in town but not work enough to employ one." (7)

All this strengthens the suggestion that Gyles had little or no direct contact with London and could not have been trained there. He appears to have evolved

(1) He certainly used his father's lead vice and early letters seem to show that they lived and worked together in some sort of harmony.

(2) Appendix II/2.

(3) Appendix II/12.

(4) Appendix II/1.

(5) Appendix II/5.

(6) Appendix II/11.

(7) Appendix II/13.

his techniques by means of experimentation and the continual search for information and advice.

It is unlikely that Gyles had read 'L'Arte Vetraria' published in Florence in 1612, by Antonio Neri. However, he may well have read Christopher Merret's English translation of this as 'The Art of Glass.' This work appeared in 1662, just as Gyles was beginning to work as a glass painter. (1) Merrett added extensive observations and notes of his own occupying at least half the book. As the title page indicates, this was a useful handbook on the making of coloured glass and enamels. (fig.17)

Gyles would not have needed to make his own clear glass. There was no difficulty in obtaining it from glass factories in London, Stourbridge or Newcastle.

Indeed there were sources nearer at hand. A "Glass Manufactory" of unknown location existed in York in 1666, probably having been established by the Duke of Buckingham. The same, or another, factory was operating near Marygate as late as 1700. (2)

Gyles' interest in the composition and manufacture of glass is again illustrated by his correspondence. In 1668 he requested crystal glass from friends in London. (3) He had a great interest in the antique Roman glass that was found from time to time in York and wrote to Ralph Thoresby, "When you come to York ... I must beg of you bring this piece of urn with you, because then I expect a glassmaker to be in York that I would shew it to for the hollow roule at the bottom is pretty and odd." (4)

(1) W. E. S. Turner. 'A Notable 17th Century contribution to the literature of Glassmaking.' Glass Technology, III no. 6 (1962) pp 201-213.

(2) 'A Description of York containing some Account of its Antiquities' 5th edn. York 1818 p102.

In his ms. 'Some Rules for Painting on Messo Tinto, Justly Imparted.'

(Appendix II/33a) Gyles says "you may in Southwarke have glass of all sizes that is delicately white, thin and without flaws in the glass."

(3) Appendix II/4.

(4) Appendix II/24.

It was Gyles' attempts to make coloured pot metals that prompted him to experiment with a furnace in 1682. However, for the twenty years of his working life prior to this he decorated his glass in yellow stain and coloured enamels. At first his use of such colours was minimal and inexpert. His pedigree window for his father's house (no. iv) and his sundials at Nunappleton (no. vi) and University College Oxford (no. xi) are simply done in monochrome and yellow stain. Where Gyles did use enamels they were poor in quality, limited in range and often have suffered severely from the ravages of time. He had acquired neither the range nor the fixity of colour of his foreign predecessors in England - Dinninckhoff and the Van Linges.

Cakes of enamel were no longer easy to obtain after the Restoration and the making of fluxes with which to fire them proved difficult. To manufacture the latter Gyles was advised by his cousin Smith to keep a good store of urine behind his house. The search for good enamels brought information from as far away as Italy. In 1693 his friend Dr. John Place, Physician to the Grand Duke of Tuscany, was enquiring at Murano about enamels and other materials on Gyles' behalf. (1) He sent him a list of available enamels and their cost, assuring him of his utmost help in arranging their safe despatch to England.

Whether Gyles ever purchased any Venetian enamels is not known. It is quite noticeable that some of his enamels were either of an improved quality or were more skilfully fired after this period, for they have survived better. (2) The enamel colours in the east window of Denton Chapel (no. xxvii) also display a greater range of tints than is apparent in his earlier works.

The English sources of Gyles' enamel materials are also uncertain. Most probably some of his materials came from his friends in London, especially from his relative James Smith, "a chymist and maker of antimonial cups." Smith not only sent ingredients for enamels but also details of furnaces in which

(1) Appendix II/20.

(2) The windows of York Guildhall (no. xii) and University College Oxford (no. xi) were both removed because they had lost their enamel colours.

Gyles might flux them. (1)

Gyles never achieved a red enamel as bright as those of Dinninckhoff or the Van Linges. His failure to acquire a good red was a serious deficiency in his heraldic work. The nearest to red that Gyles reached in his early work was a dull reddish brown arrived at by several applications of silver stain to white glass.

He used the old technique of staining the back or outside of the glass and applied his enamels on the reverse. This was essential if he was to avoid the merging of the stain and the enamel colours. Even so some of his early work suffers from too deep staining of the back of the glass, leading to fusions with the enamels on the front. (2)

None of Gyles' surviving work illustrates Dinninckhoff's method of painting inscriptions. He stained one side of his panel and completely enamelled the other in matt black; then he meticulously took his lettering out of the black with a stick to reveal the yellow behind. Gyles reversed this process by painting his lettering against a back ground of yellow stain.

However, he did use the stick to take out highlights in his brown and grey enamel washes. This too was sometimes done against a yellow back ground as can be seen in the finely executed gilded helmet in the Savile achievement at Thornhill. (no. lii) Again one can see the washed enamels scratched through, to the clear glass in places, to paler under-wash elsewhere, in the faces, hand and drapes of the Virtues at Grays Court, York (no. xvii).

Although Gyles does not appear to have used coloured pot metals in his windows before he executed the east window of the Chapel of University College Oxford, he was naturally curious as to their composition. Having an antiquarian interest he had collected and studied Roman utensil glass and had donated

(1) Appendix II/9.

(2) This can be seen, for example, in some of the bird quarries in the Gyles family window (no. iv).

mediaeval window fragments to Thoresby's museum. (1) He consulted glass makers and showed his friend Dr. Place how to identify flashed ruby. He was obviously acquainted with important windows outside York for Dr. Place could refer specifically to "a most delicate flaming red in ye Mantle of Elias in King's Chapel" knowing Gyles would appreciate the point. (2)

One wonders how Gyles acquired coloured pot metal glass and how he succeeded in manufacturing it himself. Again Merrett's 'Art of Glass' would have been a useful handbook, especially Book I, the longest of the seven in the work. "Six chapters are devoted to the preparation and purification of the alkaline salts, one to the preparation and evaluation of tarso (alkaline salts derived from plant ash), four to the making of crystal fritt, thirteen to the methods of producing colouring oxides by the calcination of metals, one to general observations on the making of coloured glasses and eleven to making coloured glasses from the reagents mentioned." (3)

It was the method of making and flashing ruby glass that appears to have been forgotten by the time Gyles was working. He and his scientific and antiquarian friends in the Royal Society were most interested in rediscovering the secrets. He must have been aware of, or even partially instrumental in, the presentation to the Royal Society of papers on the subject. In 1668 Mr. S. Colpresse sent a communication entitled "Of Counterfeiting Opal and Making Red Glass" in which he declared, "I was two days at Haarlem on purpose to see the experiment of counterfeited opal glass, which is there done by rule They also make the amethyst and sapphire, and have recovered the hundred years loss of incorporating red glass." (4)

(1) Appendix II/34.

(2) Appendix II/20.

(3) W. E. S. Turner. Op. cit. p209.

(4) Philosophical Transactions of the Royal Society 1809 Vol. I (1665-72) No. 38, p743. This is quoted in J. A. Knowles' 'The History of Copper Ruby Glass.' J.B.S.M.G.P. vol. 13 1960-63. p359.

The search in England continued and in 1674 Thomas Kirke, F.R.S., wrote to Gyles that "Mr. Addinall will needs persuade me he hath red glass coloured quite through; I wish you could see the truth of it." (1)

Martin Lister was also inquisitive on Gyles' behalf and significantly, in 1682, the year when he was pressing for Gyles to be granted the commission to paint the chapel window at University College, Oxford, (2) the matter of coloured glass was raised again at the Royal Society. John Evelyn reported in his Diary that "at ye meeting of R. Society there was a discourse of ye tingeing of glass, especially with red, and ye difficulty of finding any red colour effectual to penetrate glass among ye glass painters: that ye most diaphanous as blue, yellow, etc did not enter into the substance of what was ordinarily painted, more than very shallow unless incorporated in the metal itself, other reds and whites not at all beyond ye superficies." (3)

Gyles was obviously all set to carry out the work for University College and informed Pierce Tempest, "I am well fitted with all materials for such a work and have excellent strong glass made on purpose, such I am sure no man else makes use of." He goes on to say that his experience "has cost me more than I dare speak of." (4)

Where the pot metal glass, which Gyles used in the window, came from is an interesting question. Six months after he had written to Tempest he was sent by William Lodge "some parcels of new red glass" from London (5) though whether or not this was ruby is not clear. Fifteen years later, when writing to Thoresby, Gyles makes it clear that he made his own glass for the University College chapel window. Among some items for Thoresby's museum he enclosed "some specimens of my own coloured glass, such as I should be glad to be employed

(1) Appendix II/5.

(2) Appendix II/6.

(3) 'The Diary of John Evelyn.' Ed. E. S. De Beer. Oxford 1955 IV p276.

(4) Appendix II/12.

(5) Appendix II/12a.

in to make figures as large as the life in history work for windows; and if I had encouragement, could make large quantities of such glass. But truly Sir, I have none ... but the charge is so great to make this glass that my poor abilities will not allow me to do it to lay waste by me; for Sir, this glass is first of all made into flat sheets, and then I cut it according to my designed draperies, and then shadows upon it and passes it through the furnace, before it can come to be set in lead for the window: and these small swatches sent you are of the remains of the window I did at University College in Oxford." (1)

Gyles certainly used flashed ruby in the window if the fragments which were purported to survive from the window were really his. (2)

In short, therefore, it would seem that he had revived the use of copper ruby some time in, or after, 1682, though the information requisite for its manufacture probably came from his London connections inside the Royal Society. After the completion of the University College window he began to incorporate pot metals in a number of his works, though he still worked largely in enamels, and stain. The use of blue pot metals is particularly noticeable in heraldic works. His earlier heraldic azures had all been inexpertly executed in enamels and it is very likely that some of these had flaked, even in his own lifetime. Certain armorials allowed for the use of leaded pot metals, though he would still use blue enamels in the same window to colour an intricate item such as a Garter strap.

The earliest surviving use of pot metal azure in his armorials is to be found in the barry arms of Godfrey Bosville in Penistone Church (no. liii). In the arms of Henry Hitch in Trinity College Hall, Cambridge (no. xviii) a bend vair is leaded up with pieces of blue pot metals. The same is the case with the French quarters in Queen Anne's arms in the library of the same college (no. xxxiii). The yellow stained fleur-de-lys are leaded into the blue after

(1) Appendix II/24. Fragments of this glass were placed in Thoresby's Museum.

Appendix II/34.

(2) See sl. II 55.

the old mosaic manner. The mill rinds in the arms of Lincoln's Inn, in the centre of the east window of the Inn's chapel are similarly treated and prompt one to attribute the work to Gyles (no. xxx).

However, the best surviving work by Gyles, in terms of the use of pot metals, is undoubtedly the east window of Denton Chapel in Wharfedale (no. xxvii).

Henry Gyles used flashed ruby for the robe of King David and amethyst, or purple for the drapes on the angels. A vivid blue drape adorns one cherub and a duller blue robes one of the instrumentalists. All these colours, with the exception of the red, are repeated elsewhere in the window in enamels.

As Gyles told Thoresby, he cut the sheets of pot metal to fit the shapes required and leaded them into what was otherwise a grid of oblong or square pieces of glass resembling coloured tiles. He seldom deviated from this grid formation, even in his small panels made up of eight or nine pieces of glass.

In some heraldic achievements, such as the Royal Arms in the Victoria and Albert Museum (no. xliii) or at Trinity College, Cambridge (no. xxxiii) he used the leads to accentuate a sense of depth or perspective. By curving the lines of the quarterings he gave a sense of concavity to his armorials. This deviation agreed with his use of shadows to stress the three dimensional effects in his work.

Of course, the structure of his windows was much weaker than those of the middle ages or even of the early seventeenth century. He availed himself of the larger pieces of glass which were manufactured after the Restoration as opposed to the small quarries which Dinninckhoff had leaded up in varying geometric patterns. The result was that more stress was placed on each square glass quarry and many were blown out from their weak leads or else were badly cracked. Subsequent releading of the cracked quarries has resulted in breaking up the grid lines in Gyles' work. (1) Damage sometimes appears to have happened within a short time of his completion of a work and there is evidence that he was soon called to make repairs.

(1) Cf. the Grays Court panels before and after restoration. Pls. II 46-66.

The photograph (pl. II 14) of his lost York Guildhall window illustrates how whole panels might fall or be blown out of their leads. It is indeed remarkable that the Denton window has survived. (1)

Naturally, Gyles used horizontal and vertical tie bars to secure his glass but these did not form a strong supporting grid, as, for instance, is the case with the windows at King's College Chapel, Cambridge. Gyles still left large areas of glass with a small amount of lead to brace them. He did provide some security against exterior damage by erecting wired grills. (2)

Early in his working life Gyles painted complete vignettes on single small quarries or motifs like sundials on larger squares of glass. (3) These were intended to be leaded into the top lights of clear glazed, square or diamond leaded, casement windows. Here they afforded some decoration without obstructing the light. However, the advent of the sash window changed the whole outlook of the plumber and glazier, as well as the glass painter, in respect of secular window work.

There is no satisfactory explanation to account for the transition from casement to sash windows in the seventeenth century and there is some doubt as to the latter's date and origin. There were certainly instances of sashes sliding vertically between grooved mullions as early as 1604 at Wickham Court in Kent. Inigo Jones was conversant with the idea. It is noteworthy that Gyles' friend Martin Lister drew attention to them in his account entitled 'A Journey to Paris in 1698.' He describes his delight in seeing the sash windows in the house of Marshal de Lorge. "The Marshal," he says "very obligingly showed us his own apartment, for all the rest of the house was full of workmen. He showed us his great sash windows, how easily they might be lifted up and down

(1) Sls. II 86-90.

(2) As at Ripon Minster. Appendix II/1a. Also Gyles mentioned "wire grates." in Appendix II/28.

(3) See Appendix II/16.

and stood at any height, which contrivance, he said, he had out of England." (1)
The coming of the sash window limited Gyles' scope in terms of secular commissions. However, he did execute items on single panels that could fit one or a number of compartments in the upper part of a sash window. His armorials of 1690, now at Bolling Hall (no. xvi), were almost certainly executed for such windows and, judging by Gyles' cautionary advice, the armorial he painted for Ralph Thoresby in 1687 was intended to be puttied into a sash light. (2)

Gyles was certainly not unaccustomed to painting panels, especially sundials, for wooden frames. (3) His sundial at Tong Hall is set within a wooden frame of eleven apertures, the central oval of the dial being six pieces of glass leaded together (pl. II 33; sl. II 108). Even so the large pieces of glass used were not thick enough, or sufficiently braced, to prevent cracking. (4)
What Gyles expended over the years on his various experiments and enquiries into the techniques and materials of his art will never be known. He purchased lead and lead vices, glass and enamels; he made his own glass and acquired furnaces for the purpose. Had his father, or anyone else in York, been an accomplished glass painter or maker he would never have had to make the great outlay of which he complained. Certainly his relentless curiosity and the pursuit of forgotten techniques contributed to his ultimate poverty and thus to his despondency and unhappy death.

(1) A. E. Richardson & H. D. Eberlein. 'The Smaller English House of the Later Renaissance, 1660-1830.' 1925. p123.

(2) Appendix II/15.

(3) Cf. Appendix II/16.

(4) Peckitt restored two of the panels. See catalogue of Peckitt's work no. 315.

The Style and Sources of Gyles' work.

The surviving work of Henry Gyles, covering a working life of about forty five years, is extremely eclectic and varied in the proficiency of its execution. It does not always follow that his later work is better as painting than his early work, though his draughtmanship is certainly so. This variability is to some extent accounted for by his increasing poverty, ill-health and accompanying depression.

Conversely, the materials he used in the second half of his working life did on the whole, assure a more durable finish to his glass painting.

The size of his glass paintings also varied considerably. He painted individual pieces on small quarries or completed large windows. All these factors make the attribution of work to him rather difficult. His large works tend to be signed and dated but his small panels, unlike Peckitt's later, seldom are. (1)

Gyles was not a widely travelled man and love of his native city limited his horizons. Evidence of him leaving it is sparse, but in the seventeenth century York could still make some claim, especially in the fields of art and craftsmanship, to be the country's second city after London. Gyles visited his friends, Thomas Kirke at Cookridge near Leeds and Francis Place at Dinsdale near Darlington, but he travelled little further. He did make a journey to London in 1691 and another frustrating one, perhaps his last, in 1695 (2) and was still half dreaming of going to join his friend Dr. John Place in Italy. (3) However, poverty restricted his movements and ill health confined him to his house for the last twelve years of his life.

Gyles thus had little discourse with artists outside York and Yorkshire and

(1) The Vigani oval (no. xxv) is the only small panel bearing his signature which is rather large and intrusive for so small an item. On the other hand his large works at Staveley (no. viii) and in Trinity College Library, Cambridge (no. xxiii) have signatures which are barely visible.

(2) Appendix II/19 and 23.

(3) Appendix II/20 and 21.

was little influenced by other places and their works of art.

However, more famous contemporaries were often hardly better travelled; Sir Christopher Wren, for example, made but one brief visit to France and never saw Italy. Hawksmoor never travelled abroad.

Nevertheless, Gyles compensated for his deficiency by drawing on the rich experience of and contact with his artistic friends. John Lambert lodged with Gyles for a period and sent him prints from London including some by their mutual friend Francis Place. (1) Place who also lived with Gyles for a spell, was a friend of Wenceslas Hollar and had travelled abroad to Holland and France. He must have given Gyles much information and many ideas. William Lodge had travelled in Italy and Gyles possessed some of his correspondence and a number of his Italian etchings and pictures. Nor must one overlook Gyles' useful contact with Dr. Place, for twenty years physician to the Grand Duke of Tuscany. From these and other sources Gyles acquired a useful collection of books, prints and other items from which he drew inspiration. He was a collector of books, especially those with illustrations. As early as 1668 Sylvanus Morgan was looking out for books at 'Mr. Oglebye's lottery.' He told Gyles of editions of Royal Bibles, Vergil, Homer and Aesop which contained 'large brass cuts.' (2) By the end of his life Gyles could speak of the need for a catalogue of his books to be made. (3) What happened to them is not known and alas, apart from his own manuscript works, we do not know what composed his library. He did possess Dugdale's 'History of St. Paul's' which he prized for the prints by Hollar which it contained. (4)

Gyles' friends procured prints as well as commissions for him and he built up

(1) Appendix II/14.

(2) Appendix II/2.

(3) Appendix II/32. No books are mentioned in his will. Appendix II/35c.

(4) Appendix II/31.

a collection of woodcuts, engravings and mezzotints. (1) He lent both books and prints to a wide circle of friends. Thus, in 1708, he asks Ralph Thoresby to retrieve a number of prints he has lent, including one of a 'medley of antique heads.' (2) In the same year he writes that Dr. Place 'has lost a fine cargo by sea coming from Leghorn, of books, prints, medals etc. of £200 value, which I was mighty sorry to hear.' (3)

His friend Pierce Tempest, who became the London publisher for Francis Place's mezzotints, had a print shop in London. Writing to Place in 1685, Tempest announces that he has in stock prints by Marcellus Laroon the elder and Paul van Somer. (4) It was Tempest who was instrumental in securing for Gyles the University College Oxford commission in 1682. It may be that the prints by Durer, which Gyles vaguely refers to as his chief source of inspiration for the window, were provided by Tempest. (5)

Of course Gyles possessed numerous other art objects from which he must have drawn some source material. He was knowledgeable about medals and was skilled in taking facsimiles from them. (6) He liked pieces of sculpture and sought to acquire figures and heads of boys in plaster of paris or lead. (7) He gilded some figures for Thomas Kirke (8) and advised his nephew to save the bust of the bronze statue of James II which he had recently bought in Newcastle. (9) Unlike Peckitt later, Gyles does not appear to have copied from oil paintings

(1) Thomas Kirke had a catalogue of prints by him in London to make purchases for Gyles. Appendix II/5.

(2) Appendix II/32.

(3) Appendix II/33. Presumably some prints which Place had promised to enquire about in Rome were among those lost. Appendix II/20.

(4) B. M. Ms. Stowe 746 f98.

(5) Appendix II/12.

(6) Appendix II/27 and 28.

(7) Appendix II/11.

(8) Appendix II/19.

(9) Appendix II/31.

onto glass. He never mentions collections of paintings though he does enthuse about the work of Jacques Parmentier (1658-1738). (1) The only picture he mentions in his own house is the battle scene, hanging on his staircase, which he left in his will to his nephew James Smith. (2) He does not say whether this was an oil painting.

Gyles did of course frame and varnish pictures for his friends. Thus we find him about to varnish a 'flower piece' in 1683 for a client of Francis Place. (3) Was this picture the inspiration for his own flower pieces at Gray's Court? (no. xvii)

The painting of portraits on glass had almost ceased in the second half of the seventeenth century and was not revived until William Peckitt revived the art a hundred years later. Gyles' only known portrait is that of Queen Anne which he added to the upper parts of the armorial window in the Merchant Taylors' Hall in York (no. ix). This was no doubt taken from a contemporary engraving possibly after the youthful portrait of 1690 by Michael Dahl.

Reverting to the initial general remark concerning Gyles' eclecticism, it is possible by studying his works to draw some more precise conclusions about specific sources and the way he treated them. Where better to start than in his own writings. In his 'Art of Limning' he states categorically, "Therefore limn not at all before you can imitate a print of Albert Durer or some other

(1) J. A. Knowles suggested the Parmentier may have designed 'The Last Judgement' (pl. II 30) for Gyles' University College chapel window. The present writer has discounted this assertion showing that since Parmentier did not come to York until about 1700 he is unlikely to have influenced Gyles before that date. York Art Gallery, Preview. XXI 1968 p775.

Parmentier certainly could not have executed the youthful portrait of Henry Gyles (pl. II 1) as suggested by E. Croft Murray and P. Hulton. 'Catalogue of British Drawings.' I 1960 p343.

(2) Appendix II/35c.

(3) Appendix II/13.

master." (1) Durer certainly influenced Gyles' work and he possessed a number of this artist's woodcuts or engravings. This is borne out in Gyles' letter concerning the chapel window for University College, Oxford where he says that he will prepare "the great draught (i.e. the cartoon) after precedence of the best masters." The sketch he encloses with his letter he says is based on "the prints of the famous Albert Durer, who is very worthy of imitating in works of this kind, though in the great draughts I will have no confinement to one or other master, but above all take the best." (2)

Of the sketches Gyles included with his letter none has survived. It must have been a very cluttered window for as Gyles tells us "In ye upper part on either side I have placed the Angel Gabriel anouncing the Blessed Virgin; in the top of all ye Transfiguration of Our Blessed Saviour, His Agony in the Garden; His Scourging by Pilate; His taking up of the Cross, Crucifixion, Burial and Resurrection." Nevertheless Gyles still considered "perhaps the window will allow of more History than this." Surprisingly he could then write "yet I must advise them (the "gentlemen" of the college) by all means have a care of overcharging the window with too much works. I have thought since that ye Nativity of Our Blessed Saviour or his Ascension are either of them proper enough for the top of the window. Though indeed this of his Transfiguration will admit of the best and most pleasant colouring for view, and not be over busy in multiplicity of figures; which is a great fault in history painting at a distance from the eye. I have therefore sent a more distinct sketch of the Transfiguration in which I have added the three Apostles, Our Saviour took into the mount with Him. Here is also a circle of angels about King David which would suit well in the same part of the window but not perhaps agreeable to the rest of this design. By all which I have done may be considered what Histories will be most agreeable and correspondent one with another. These other loose sketches I send because they were in my thoughts at the doing of

(1) Appendix II/33b.

(2) Appendix II/12.

the other." (1)

Presumably the gentlemen of the college were either bewildered or unimpressed by this. The theme eventually chosen for the window was the single scene of the Adoration of the Shepherds and may have been a derivative of the Nativity mentioned in Gyles' letter. The Last Judgement, a sketch of which survives as an alternative for the top of the window, is not listed in Gyles letter but may have been among the loose sketches he refers to. The source of this sketch is certainly not derived from Durer and, crowded with figures as it is, contradicts Gyles' own recommendations in his letter. The source looks to be from more contemporary sources such as Thornhill.

As for Durer the influence of his woodcut "The Adoration of the Shepherds" (fig. 18) can be seen in the two surviving sketches by Gyles of the same subject. The arrangement of the figures is similar and the Virgin and Child are given almost the same posture and position by Gyles. The architectural background of Gyles' work is much grander than Durer's yet the semi-circular arch, the wooden slats and the cow from Durer's background are worked into Gyles' design.

What other sources were drawn on for the final composition are uncertain. What is certain is that the drawing of the Nativity, at present among the muniments of University College, Oxford, is not by Gyles, nor is it a cartoon for the chapel's east window. (pl. I 24) Rather it is of a drawing of a window, judging from the cartouche which intrudes into the base. The heraldry and the portraits of Henry VIII and Wolsey obviously associate it with Christ Church

(1) Ibid.

College. (1)

It is not easy to see other evidence of Durer's influence in Gyles' surviving works. Certainly Durer's heraldic works had no influence on his armorial work - but then, the flamboyance of German heraldry has always frightened off English artists!

There is some evidence of Gyles using Italian sources and we know that he certainly possessed Italian prints. For instance, the cartouches he painted in 1697 for Francisco Vigani (no. xxv) are quite Italian in feeling, with rococo premonitions. The armorial cartouche is very like Bernini's arms of Urban VIII for the baldachin of St. Peter's, Rome. (2) Most probably Vigani provided bookplates for Gyles to work from. The trumpeters of fame and the cartouche surrounding the inscription to Vigani are also Italian. They were sketched by Inigo Jones earlier in the century (fig. 19), doubtless from Italian sources, for the top of a proscenium arch, and were later used by Grinling Gibbons over the doors of the hall at Blenheim Palace.

Indirectly Gyles drew on Titian for the putto in the sundial window at Nun Appleton (no. vi). On this occasion the source was an engraving by Pieter van Lisebetten of Titian's work. (3)

(1) In fact the drawing is of the old east window of Oxford Cathedral and is illustrated in Ackerman's History of Oxford (1814) II opposite p75. The drawing is shown in reverse. The window was executed by William Price in 1696 from a design by Sir James Thornhill. Thornhill probably based his design on the picture by Cornelis van Cleve in the Christ Church Picture Gallery (pl. I 23). This in turn derived from one of the tapestries in the Scuola Nuova, probably designed by Giulio Romano. The angels in the upper part of the picture do not appear in the tapestry but are found in the window. Christ Church College also possesses an engraving of the picture which belonged to Henry Aldrich who was Dean from 1689-1710, the period when the glass was installed.

(2) D. L. Galbraith. 'Papal Heraldry.' 1972. fig. 177. See also fig. 21 below.

(3) J. A. Knowles gives this information (Walpole Soc. XI 1923). The present writer has not seen the Lisebetten print.

The only other paintings of a distinct Italian flavour are the portraits of the twelve Roman emperors which survive at Womersley Hall (no. xliv). The mannerist details in the cartouches seem to point to some sixteenth century source so far unidentified. Uberti's print of the head of a Roman Emperor after the antique suggests the type of source. (fig. 20)

Gyles borrowed most freely from prints by north European artists though, of course, much of their material had been drawn ultimately from Italian sources. For the centre of his Tong Hall sundial, displaying a full-faced sun in splendour, he drew on J. van Loon's print 'Lunae Phases' whilst the four seasons around the dial were taken from another Dutch source, Joan Blaeu's (1596-1673) World Map of 1648. (1)

The six Virtues in Gray's Court, York (no. xvii) are taken from early seventeenth century Dutch or Flemish prints. Gyles used the same source for the smaller examples at Womersley (no. xliv). The example of Faith is to be found in the Dutch glass at Hoveton Church, Norfolk (pl. I 15) and the van Linges executed all seven of the Virtues from the same source for the chapel at Lincoln's Inn. They are not after Goltzius, as were Dinninckhoff's virtues, though we know from Thoresby's Museum list that Gyles possessed a print by Goltzius.

The other pieces at Gray's Court - the virago, the mourning widow, the flower-pieces - are all in the Dutch-Flemish manner. The putto fishing, with the caption 'WATER' beneath, is probably one of a set of 'Elements.' The same subject was executed in plaster in the old chapel at Pembroke College, Cambridge by Henry Doogood in the same year, 1690. The common source is not known. Gyles' figure subjects are again quite eclectic. The putto and the spread-winged cherub's head are hallmarks of his work but are not unusual in baroque art. Much of his source material here must have been drawn from the monument makers of the time. Like them he topped his works with a flurry of cherubs.

(1) See Preview 84, XXI 1968 p775 and L. Bagrow and R. A. Skelton 'History of Cartography.' 1964 p232 pl. P1. p54.

They vary from single examples in the heads of the lights at Witherslack (no. vii) to a whole angel choir in the Denton Chapel window (no. xxvii). They proved useful tracery fillers in gothic windows as at the chapels of University College, Oxford (no. xi) and the Red House, near York. (1)

The spread-winged cherub, usually placed at the foot of the window, is almost a Gyles trademark, though, again, this motif in this position is not uncommon on contemporary monuments. In his windows the motifs tends, again, to be a space filler and there are examples at the Merchant Taylors' Hall, York, Staveley, Wentworth, Adel and in the lost York Guildhall window. The motif appears in duplicate in the Lamplugh window in York Minster, this time with falling crowns beneath.

The Denton window, with cherubs around David at the base and angels around St. Cecilia in the upper half, is a typical example of Gyles combining two ideas, probably from two different sources. The source again is not known but it is notable that at about the same time Grinling Gibbons had carved the same composition in boxwood. (2)

However, sources combining the figures of St. Cecilia and King David appear much earlier as in the 1579 London edition of 'The Psalms of David in English.' (fig. 22). Gyles might well have used this source. Gyles used the David and angels theme on its own at Womersley and, as has been seen, suggested that it might make a useful subject for the chapel window at University College.

There is no evidence that Gyles used the composition with St. Cecilia on its own though it was a popular contemporary subject in England and abroad. Mattia Preti (b.1631) painted a similar scene on the ceiling of S. Biagio, Modena. (3)

(1) The tracery lights here may be by Gyles though the rest of the work is by Dinninckhoff. See the catalogue of his works, no. III.

(2) The Gibbons panel is initialled but not dated; it could have been executed during his apprenticeship under John Etty senior at York between 1667 and 1670 in which case Gyles could have seen it or the print from which it was taken. See Preview 84 XXI (1968) p775; D. Green. 'Grinling Gibbons.' (1964) p148 and pl. 206.

(3) N. Pevsner. 'The Crisis of 1650 in Italian Painting.' Studies in Art, Architecture and Design (1968) pl. 9.

Francis Bird, a Londoner who trained in Flanders and Italy, and who later worked under Gibbons and Cibber carved a similar motif to that used by Gyles and Gibbons on his monument to Sir Christopher Wren's musical daughter Jane (d.1702) who was buried in St. Paul's Cathedral. (1)

Other figures, in all probability, were drawn from the woodcuts of the sorts of title pages referred to in Morgan's letter to Gyles. (2) The figures of Justice and Mercy in the York Guildhall window for example, are commonly found. The lost *Ars Grammatrea* (no. xxi), executed for Leeds Grammar School, may well have incorporated something like the allegorical figure of Grammar from 'A Short Introduction of Grammar' of 1607. (fig. 23)

Allegorical subjects remained the basis for Gyles' chief figure studies for the greater part of his career. Hagiographical studies had gone out of vogue in churches after the Reformation. Although scenes from the Old Testament, occasionally linked with New Testament parallels as in the east window at Lincoln College chapel, Oxford, had been introduced into England by the Van Linges, they did not remain in vogue after their departure on the eve of the Civil War. It was not until Gyles was asked to complete the glazing of the chapel begun by the Van Linges at University College, Oxford in 1687 that a religious theme was chosen - the Adoration of the Shepherds. Winston called this the earliest example of a picture glass painting since the Reformation. (3) He could justly have said since the Civil War.

Gyles also executed for the same College his only known portrayal of the adult Christ (no. xv). It is part of a sundial and was probably originally situated between the now lost figures of Elija and Moses. It seems to have been part of a scheme depicting the Transfiguration and thus may derive from one of the sketches Gyles had sent to the College earlier suggesting the Transfiguration as one of the themes for the College's chapel east window. (4)

(1) B. Little. 'Sir Christopher Wren.' 1975. p221.

(2) Appendix II/2.

(3) C. Winston. 'Hints on Glass Painting.' 1867. p236.

(4) Appendix II/12.

The Denton window is a combination of religious and allegorical themes, David being drawn from the Old Testament and St. Cecilia portrayed as the mythical patron saint of music. Whilst perhaps a curious amalgam to our eyes, it certainly pleased contemporaries, not least Ralph Thoresby who extolled it as "the noblest painted glass window in the North of England." (1)

Gyles advertised his work as "Glasspainting for windows, as Arms, Sundyals, History, Landskipt, etc." (2) Of his landscapes little has survived and there is nothing in any of his work of any identifiable topographical detail. This is disappointing and somewhat surprising when one considers his friends Francis Place and William Lodge were two of the most prominent landscape and topographical artists of the period.

Only his 'Water' miniature at Gray's Court, (no. xvii) his sundial at Nun Appleton (no. vi) and the picnic and water-mill scenes at Womersley (no. xliv) give any clue as to how he could paint miniature landscapes.

He himself gives details as to how to paint such subjects in his manuscript 'Some Rules for Painting upon Messo Tinto, justly imparted.' (3) Presumably Gyles painted on glass direct from the prints which acted as his cartoons. He advises the anonymous lady, who is addressed in his manuscript, to act similarly. He goes on to say that for landscapes "those prints that have the greatest varieties is the best for this kind of painting as where there is figures of men and beasts, trees and temples or stone work in one print or the very fine soft messo tinto prints of fair ladies look very finely if skilfully painted, but more particular devictions for Blootelings prints are the best landscapes." (4) He then directs how to paint landscapes, houses, figures and

(1) R. Thoresby. 'Diary.' I p435.

(2) Inscribed beneath his mezzotint portrait on his trade card by Francis Place. Pl. II/2.

(3) Appendix II/33a.

(4) Ibid. Abraham Blooteling (1634-c1698) was born in Amsterdam and came briefly to England in 1672. For details of his work see 'Bryan's Dictionary of Painters and Engravers.'

trees, the ground and the sky with hints as to the proper colours to use. As to genre one presumes Gyles copied from Dutch, Flemish and Swiss sources though, again, since he did not sign his small items, one cannot be certain that he painted some works attributed to him. The virago and the mourning widow at Gray's Court (no. xvii) are almost certainly his. He tells us that he has painted a rabbitman but this is now untraced. ⁽¹⁾ If the small vignettes at Womersley (no. xliv) are his, then they are his best surviving examples of genre. They consist of a cook, or serving man, carrying a tray of food, a group of negroes seated at a table by the fire and a group enjoying a picnic in the country.

Small quarries of birds and animals, popular items in contemporary Holland, can also be attributed to Gyles. Perhaps some of the inspiration could have come from illustrations in Aesop's Fables. We do not know that Gyles possessed this work but it may well be that Morgan purchased a copy for him. ⁽²⁾ Crude attempts at enamelled birds and animals, perhaps among his first experiments with enamels, are to be found in the genealogical window he painted for his father (no. iv). Smaller quarries with an eagle and a parrot in enamels are to be found at Bolling Hall (no. xvi), together with two amusing quarries of animals, one a porcupine inscribed beneath 'Necum habito' and another a peacock inscribed 'omnia vanitas.' ⁽³⁾ Alongside these are other matching quarries with a play on the word Tempest. (sls. II 126 & 127).

Gyles advertised that he painted sundials and, judging by those that have survived, he was noted for them in his day. Since, no doubt, these were useful as well as decorative household items, a number have survived and there is ample evidence that he painted more. He needed to know something of the

(1) Appendix II/31.

(2) Appendix II/2.

(3) An elephant on a small quarry at Womersley (no. xliv) is probably by Gyles and a mouse on a similar quarry in St. Helen's church, York may well be by him.

science of dialling in order to orientate the faces and adjust their gnomons correctly in particular situations. He had scientific friends linked with the Royal Society who could help him. Among them was Thomas Kirke. When he heard of Gyles' difficulties in making calculations concerning dials he invited him over to Cookridge to help him with his problems in 1676. (1)

Although Gyles had executed the Nun Appleton sundial as early as 1670 he was apparently still unsure of himself in dialling. Evidently he must have resolved his difficulties to be able to advertise sundials on his trade card and to inform Thoresby that he usually painted his dials on glass squares ten or twelve inches high. They only cost twenty shillings together with a brass style. (2)

The styles or gnomons, were sometimes attached to the leads or through holes in the glass itself. The Gray's Court dial has two small holes drilled through the glass for a style which is now lost. Securing the style in this crude manner can only have led to the cracking and disintegration of the glass. At Nun Appleton and Tong Hall the styles are still intact and are fine, scrolly pieces of metalwork.

The face of the dial might be oval, round, or more often oblong. It was seldom left unadorned and was usually equipped with an appropriate Latin quotation relating to the swift passage of time and some visual symbol of its flight and the ephemerality of life. Thus at Nun Appleton the dog chasing the hare, the hour glass, the arrow and the serpent are graphic symbols of the inevitability of death. The same is represented by the passing of the seasons around the perimeter of the dial, here and at Tong Hall. At Gray's Court the cherub with the sheaf, representing harvest, has the same message.

At Tredegar (no. xlix) a fly, a common trompe-l'oeil on seventeenth century glass paintings, is also there as a visual pun. There are two seventeenth century

(1) Appendix II/6.

(2) Appendix II/16.

dials in the south and west windows of the Convocation House at Oxford. They were obviously placed there to complement each other as the sun passed round the building. One has a dragon fly and the other a butterfly painted on it. Birds, too, over commonly used as creatures of flight. Thus in the staircase window of the Ashmolean Museum at Oxford is an English vertical declining window dial which has a goldfinch sitting on a T perch. Ships representing time sailing by were also used. (1)

The dial face was usually of yellow stain with black lines of division. Gyles used both Roman and Arabic numerals. The sun, which is essential to the dials' function, was often represented in the centre, as at Tong Hall. (2) However, Gyles used Christ in the unique dial at University College, Oxford with the caption 'Sum Vera Lux.' A religious reference also appears in the caption on the Tredegar dial - 'Lumen umbra dei.' Other statements are brief, as at Nun Appleton ('Quis est hodie') and Gray's Court ('Ita vita'). However, apart from the lengthy Vergilian quotations about the seasons, one meets longer cautionary notices such as 'Vesper in ambiguo est. Agedum. Mora noxia cras nihil' in a seventeenth century vertical declining window dial in the Ashmolean Museum of Science.

Yet dials, as has been seen, did serve a purpose in an age of unreliable watches. They must have been one of the principal sources of income among Gyles' smaller productions.

By far the bulk of Gyles' work, like Dinninckhoff's before and Peckitt's later, was associated with heraldry. In a genealogically conscious age the needs of the country seat, the church and the private chapel kept a host of craftsmen busy in every conceivable medium, executing armorials on every type of object. The windows of the late 17th century were no exception.

Gyles again was eclectic. We do not know if he possessed an heraldic treatise in his library. He does not appear to have had the close links with the

(1) See the sundial at Lullingston Church, Kent. (sl. I 76).

(2) For a discussion of glass sundials see R. R. J. Rohr. 'Les Cadrans Solaires.' (Paris) 1965.

College of Arms, as had Peckitt, although he corresponded with Sylvanus Morgan, the heraldic painter and writer on genealogy. Yet Gyles was a competent armorial artist who obviously loved heraldry as part of his antiquarian interests. He collected examples of 15th century heraldic glass (1) and possessed at least one illuminated pedigree. (2) When showing off Montrose's coat of arms to his friend Charles Townley the latter retorted "You Protestants are very inclinable to popery in loving such relics." (3)

Gyles' heraldic art has, in general, lost that vital and imaginative mediaeval style that was still evident in much of Dinninckhoff's work. The drawing of his charges and achievements reflects the effects of the baroque style on heraldry in general. His animal charges are more natural in style; the lions are rotund, somewhat lumbering creatures. His animal supporters tend to lean on their achievements and are supported rather than supporting. Nevertheless, though some of his heraldry has a rather naive appearance, his great armorial works, such as the Frescheville window (no. viii), have a dignity and grandeur about them.

Gyles had no bright red enamels such as Dinninckhoff occasionally used and he never employed ruby glass in his heraldry, even when he had introduced it into his picture windows. His reds and yellows have mingled with time and, as with some of Dinninckhoff's earlier and Peckitt's later work, make blazoning rather difficult on occasions. The shelling off of his enamels, especially the blacks and greens but more particularly that most common heraldic colour, blue, caused problems for him in his own working lifetime. As has been seen he tried, latterly, to overcome the problem concerning the use of blue by introducing pot metal into some parts of his heraldry.

The mantling on his achievements has the appearance of ostrich plumes and seldom obeys the mediaeval rules of lining with the principle metal and backing with the principle colour from the shield. Gyles generally backed in reddish

(1) Appendix II/34.

(2) Appendix II/31.

(3) Appendix II/29.

brown and lined in heavily shaded white, correctly adding large ermine spots to the linings of his royal achievements. In this he was only repeating the style of the coach and hatchment painters of the day. He did pick up the two principal tinctures in the torses he painted beneath the crests.

Perhaps more interesting stylistically than the arms are the cartouches with which he so often embellished them. These vary according to the period in which they were executed and can broadly be divided into the following types.

1. strapwork and architectural surrounds.
2. cartouches in the 'style auriculaire.'
3. Italianate cartouches.
4. baroque embellishments.

The first category relates to his early works during the 1660's when he was learning his art. The impact of Dinninckhoff's work and other mannerist sources is evident. Gyles uses an oval cartouche as at Ripon (fig. 64 ; sl. II 2) and Riccall (fig. 63). At first glance this resembles the type of decorative surround Dinninckhoff had used earlier (fig. 6), but on close inspection it is apparent that he had summarised the work of the master, which he might have seen at Gilling Castle or the Red House, and has produced a rather course unfinished approximation. It is this which prompts one to think that the armorials in the tracery at the Red House Chapel (pls. I 8 & 9) are by Gyles. He never possessed Dinninckhoff's finesse for the execution of minutiae. Later ~~this~~ his own strength lay in the powerful brush stroke on larger panels of glass, which was more in keeping with his baroque style.

Gyles' love of strapwork derived, to some extent, from the title pages of the books, especially Bibles, he seems to have bought. Such a source would be behind the royal arms in Acomb Church (no. ii).

Architectural surrounds to armorials were common in the 16th and 17th centuries and again title pages were the chief source. Dinninckhoff had executed two superb examples at Gilling (sls. I 22 & 24). Gyles echoed his treatment in his window at nearby Colville Hall (no. xxxix). Even allowing for J. W. Knowles' later restorations the effect is cruder and the detail less

polished. It is interesting to see how Gyles copied Dinninckhoff's habit of inserting enamelled blue flowers into the design (sls. II 101-103). Gyles was much more successful in his baroque treatment of the architectural canopy at Staveley, which must be some twelve years later. One of the features which added realism to Dinninckhoff's architectural surrounds was his use of a marbled effect on the columns - an effect which the Prices and Peckitt also liked to employ. It is strange that Gyles, in his surviving works at any rate, never captured this effect.

In his early works, then, his cartouches are rather flat in their shading and attempts at perspective.

Particularly interesting is his use of the border with amorini and small military trophies (fig. His first use of this appears, from the other work around it at Farnley (no. v) to be early. He used it again about 1707 at Nun Appleton (no. xxxvi). (1) Here in the detailed painting of close knit figures he broke new ground and showed his ability as a miniaturist.

Gyles also used the auricular style in armorial cartouches at Aldborough (no. xxxviii; fig. 70) and at Womersley (no. xliv). This interesting style, an early form of baroque, was developed in Holland by the goldsmiths, the brothers Paul and Adam van Vianens. Adam's son Christiaan brought the style to England in the 1630's when he became Charles I's goldsmith. The designs of the Van Vianens were published and Gyles may have possessed their prints. However the most likely source from which he derived his auricular ideas was Dugdale's 'History of St. Paul's.' which he certainly possessed. (2) In it are Hollar's engravings with armorial and dedicational cartouches (fig. 24) which Gyles must have admired.

Gyles' use of Italianate cartouches has been referred to in relation to the Vigani arms and inscription Vigani doubtless provided bookplates from which Gyles worked. Indeed engraved armorial bookplates must have provided much of

(1) The Farnley armorial is executed in enamels and stain, that at Nun Appleton in monochrome.

(2) Appendix II/31.

the source material for his heraldic work in general. Also from Italian classical sources came the head and the surrounds to the twelve Roman emperors at Womersley (no. xliv). The cartouches in this case consist alternatively of swags, ropes and fillets of laurel with central lion and ram's head masks (fig.

By far the greatest number of Gyles' cartouches were executed in the more developed baroque style that was prevalent in England in the last quarter of the 17th century. This, in its fullest development, can be seen earliest in his Staveley window of 1674 (no. viii). Here are some of the basic ingredients of so many of the designs which he used during the next fifteen years. Most noticeable are the four oval-cartouched armorials, two in each side light. They are quite monumental in appearance, as indeed is the whole window, and derive from contemporary wall tablets. (1) (fig.26)

The cartouches consist of two components. First the golden surround of scrolls and shell-like motifs at each side with grotesque masks emanating from acanthus scroll-work above and below. Gyles used this form again at Bolling Hall (fig.

no. xvi) and an approximation to it at Witherslack (no. vii).

Added to the surround and worked into the Staveley design are three amorini.

Two winged ones emerging from scrolls at the top hold aloft a coronet or chaplet. A third, wingless, is below, astride a great swag of leaves, flowers, fruit and ribbons. He holds up the whole armorial and its cartouche.

Gyles was particularly fond of this complete motif and used it a number of times. It appears at University College, Oxford (no. xv), at Wentworth (no. xiii), at Bishopthorpe Palace (no. xx), at Trinity College, Cambridge (no. xviii) and at Goldsbrough (no. xxiv).

By the 1696 Gyles appears to have abandoned this particular design. Sometimes his scroll work was a rather feeble and detached form of packing as in the Tong sundial (no. xlii) and the armorial window at Stillingfleet (no. xxvi).

The same is true of his 'bits and pieces' at Wentworth and Goldsbrough. In the larger window in the Merchant Taylors' Hall, York (no. ix) however, his scrolled C's make an effective border around the whole work.

(1) Gyles possessed pieces of monumental sculpture, some of which were given to Thoresby's Museum. Appendix II/34.

work.

On the other hand his scroll and cartouche work could be quite elaborate and skilfully worked into the design. This is so in the work at Lincoln's Inn chapel (fig. 69 ; no. xxx) and in the royal arms in Trinity College library (no. xxxiii). Here, and in the royal arms at Womersley (no. xliv. ; sl. II 119) the scrollwork is very near to rococo forms. (pls. II 40 & 41).

From the Staveley window, too, derives his use of putti to support a motif in the head of the window. There three of them struggle, along with the amorini supporting the cartouches, to hold up an architectural pediment festooned with garlands, adorned with acanthus and scrolled cresting topped with an oriental crown. (sl. II 33) Two baronial crowns are displayed beneath the pediment. Similar angel studies, without these cumbersome trappings, can be seen in the Denton window (sl. II 88).

Gyles used three cherubs in a smaller left hand light at Denton, on this occasion to hold aloft a framed Fairfax monogram. Baronial coronets are arranged beneath as at Staveley (sl. II 91). All this is counterbalanced in the base by a draped putto with spontoon and trumpet standing as Fame or Victory amidst military trophies.

An identical trio of cherubs between, on this occasion, three chaplets, is used by Gyles in the larger Merchant Taylors' window. Here they hold up an oval portrait of Queen Anne, Gyles' only known portrait on glass.

From Staveley, too, emanates his use of perspective and cast shadows to give depth to the work. The baronial coronets for instance, are shown three dimensionally, suspended in space and casting a shadow. Similar shadow effects are painted on his later works notably in the royal arms in Trinity College Library, Cambridge.

Crowns, coronets and chaplets were common insignia in his work, whether they appeared in royal or noble achievements. However, Gyles was particularly fond of binding them together with ribbons to form a motif. The Victoria and Albert Museum possesses two excellent examples (no. xliii) and variations on the design can be seen in the Lamplugh window in York Minster (no. xix) and in the tracery lights of the lost Guildhall window (no. xii). Gyles used the

idea in a horizontal formation at Womersley (no. xlv) and fragments of a tied crown motif appear in the Gyles family window (no. iv). The motif remained popular after Gyles' death and Peckitt used it in Coxwold Church in 1751 (no. 23). Badges or rebuses have little place in Gyles' work. Badges had gradually died out of heraldic usage by the end of the 16th century. James I introduced one of the last of the royal badges, the thistle, to England on his accession. Gyles used this badge once, combined with the rose, as a background pattern for the royal arms in Acomb Church (no. ii). Otherwise there are no other examples of Gyles using badges. Likewise he only uses ^{two} rebuses / devices of the 15th century - in the Elcock panel at Riccal (no. xxiii) and the Hawksworth crest at Farnley (no. v). Monograms were popular devices throughout the 17th into the 18th century and Gyles regularly used them. They varied from the addorsed C's he used on the royal arms of Charles II to the intertwined cursive capitals beneath chaplets at Gray's Court, Farnley and Bolling Hall. At Wentworth he used the Roman capitals HMS beneath a countess's crown no fewer than ten times in what survives of the glazing scheme (no. xiii).

Crests too were painted as separate items, sometimes repeating in an enlarged form those incorporated in the achievements (e.g. Gray's Court no. xvii). At Wentworth again the Wentworth and Staveley crests are repeated a number of times in the glazing schemes and the same is true at Farnley. On each occasion the crest is painted on the torse only, leaving out the helmet. When Gyles did paint helmets in his achievements they were usually flamboyant pieces of design with baroque embellishments as at Thornhill church (fig. 72).

Finally one must mention Gyles' inscriptions on his windows. Unlike Dinninckhoff he never scratched through a ground of black enamel with a stick to reveal the back-painted yellow stain beneath. Instead all his inscriptions were applied in brown or black enamels with the brush to white or yellow grounds. The style and size of script varied greatly. At Wentworth, again, he uses large Roman capitals for monograms and cursive capitals for the inscription at Staveley. At Womersley he inscribes the oval medallions of the Caesars in his own handwriting and at Gray's Court the verses beneath the virago and the widow are in small italics. His longest inscriptions were at University College, Oxford

(now lost. pl. II 43) and at Adel. The former was an excellent example of his small italic forms embellished with baroque curly scrolls which do not extend beyond each letter as did Dinninckhoff's loops. The latter, one of his last works as a sick man (sl. II 99), shows some of the same characteristics but his lettering is a mixture of smalls and capitals, even within individual words. All in all, Gyles' work is an interesting mixture. However he must be finally labelled as an artist who worked principally in the baroque manner. Certainly glass painting, which had reached its apogee as an art form in the gothic period had few gothic traces left in it in Gyles' works. As an artist who had done restoration work in York Minster (no. li) and had the glories of glass painting around him in York's parish churches, he imbibed little or nothing from the gothic past apart from his antiquarian curiosity for old glass painting. Unlike Wren at Oxford or Price at Westminster Abbey (pl. I 22) he was unable or unwilling to be a gothic conservationist. Thus he tried to place baroque emblems in gothic traceries at Adel and York Guildhall and his restoration of a mediaeval armorial at Stillingfleet (no. xxvi) was a replacement by work in his own idiom. At Staveley a mediaeval window was punched out to make way for the three-light, square-headed window to contain the Frescheville armorials (sl. II 33).

Conversely, although the purpose built church at Wentworth was erected in a non-gothic style Gyles did make concessions in his glazing scheme by interlacing the leads in two of the windows to form a sort of gothic tracery (sl. II 45). Perhaps his only work in terms of the gothic survival of the period is to be found in the attempt to work within a bizarre form of tracery in the University College chapel window (pls. II 30-32) at Oxford.

Henry Gyles and Patronage.

Gyles practised what was considered in the 17th century an antiquarian art. Consequently those who were chiefly interested in his work, men like Ralph Thoresby, were interested in antiquarianism. Gyles' work was often bought for its curiosity value.

He relied heavily on his friends to secure him commissions and the payments for them, as his letters continually show. A number of his friends patronised him personally. Thus the Tempests bought the sundial for Tong Hall (no. xlii) and the small items now at Bolling Hall. Thoresby put up work by Gyles too and secured Gyles work in Leeds for the Grammar School, for alderman Milner, and other gentlemen like Mr. Cookson. (1)

William Lodge was perhaps more important to Gyles in terms of securing him work, for, as an artist himself, he received commissions from the wealthy and introduced Gyles' work to clients. Thus having travelled with Lord Fauconberg to Italy, it was no doubt he who secured Gyles the armorial commission for Colville Hall (no. xxxix). Lodge was certainly instrumental in obtaining for Gyles the large commission at Staveley from Lord John Frescheville (2) (no. viii). Francis Place was also an agent on Gyles' behalf. In 1688 he writes to Gyles "I hope in a little time to get you a small job which may probably introduce a greater. You need not doubt I shall use my endeavours." (3)

Gyles did much work for the Fairfaxes, not least because, through their antiquarian tastes, they were patrons of the York virtuosi in general. He executed work for them at Denton, Nun Appleton and Womersley and, as a family, they were among his principal patrons and biggest debtors. Through the Fairfaxes and their marriage connection with the Barwicks (4) probably came

(1) Appendix II/31 and 32.

(2) Appendix II/8.

(3) Appendix II/17.

(4) Barwick Fairfax of Newton Kyme was probably the important link here. He was a son of Henry, 4th Lord Fairfax by Frances, daughter of Sir Robert Barwick. Barwick Fairfax was a friend and correspondent of Thoresby.

the commission for Dean Barwick's and the Earl of Derby's armorials at Witherslack (no. vii) Gyles had probably already painted an armorial for the Earl of Derby in Ripon Cathedral (no. iii).

Among other leading aristocratic patrons was the Earl of Strafford who had married the Earl of Derby's daughter and had the windows of the newly built church at Wentworth glazed by Gyles as a memorial to her. (no. xiii)

Once Gyles had set up work for one of the gentry or noble families of Yorkshire this was a fruitful means of advertisement. The families of the West Riding, who were very closely knit by ties of marriage frequently visited one another's houses. It is interesting to note how many of their houses contained older painted glass going back to Dinninckhoff and beyond. Thus the Fairfaxes, Ingrams, Saviles, Tempests and others had a tradition for patronising the art and as a result the bulk and the best of Gyles' work is to be found in the West Riding (see fig. 27). Only two places in the East Riding now possess work by Gyles and only one in the North Riding.

The City of York, however, has a number of surviving works by Gyles but the pattern of patronage was, naturally, quite different from that in the country. Gyles' principal works were commissioned by civic organisations. Thus his great Guildhall window was set up at the request of the Lord Mayor and Corporation (no. xii) and guild armorials were inserted in the Merchant Taylors' Hall (nos. i and ix) and in St. Helen's, the church of the Glaziers' Guild. Work for private individuals in the city must have been small. Merchants and artisans are not great patrons of art. Apart from the Hesketh armorial for St. Lawrence's church (no. xlv) and the family window for his father's house (no. iv) nothing else is known. The work surviving at Stonegate (no. xlvii), Gray's Court (nos. xvii and xxviii) and in the Yorkshire Museum (no. xlviii) has probably come from outside the city. Nevertheless, the Guildhall and Merchant Taylors' Hall windows must have had some impact on visitors to the city and served again to advertise Gyles' work.

Just as important must have been the armorial ecclesiastical work he did.

Ripon Minster was more important in this connection than York Minster. The latter had been spared from the iconoclasts after the Civil War and apart from

an armorial for Archbishop Lamplugh (no. xix) there was little for Gyles to do apart from patch and restore (no. li). Though he may have done much work for York Minster little would have been obvious to observers. At Ripon, however, a new armorial glazing scheme was inserted by Gyles, incorporating the arms of local gentry and aristocracy.

Similarly, the armorials he executed at Bishopthorpe Palace (no. xx) must have caught the eye of the archbishop's guests. However, the impact among ecclesiastics in general was far less than that made by Peckitt a century later. Most of Gyles works outside Yorkshire can easily be traced to his friends and connections within it. Thus the Witherslack glass can be traced to the links of the Stanleys and Barwicks with the Fairfaxes and the Wentworths. The Staveley window is there because Lord Frescheville, Governor of York, was resident in the city and had been approached by Gyles' friend Lodge.

Likewise at University College, Oxford, Gyles' friends, especially Pierce Tempest and Martin Lister, who had links with the College and its academics, were instrumental in getting him the commission. No doubt the work at University College led to Gyles being approached by Wadham College (no. xxxv).

At Cambridge a similar pattern evolved. At Trinity College where Gyles did work for young Yorkshire gentlemen such as Hitch (no. xviii), Maleverer and Craister ⁽¹⁾ this led to the College commissioning him to execute the royal arms in Wren's library. His work at Trinity College no doubt led to the work he did for Professor Vigani (no. xxv) and for St. Catherine's College (no. xxxi). Gyles must have made little impact in London where there was barely enough work to keep one of the four who were in employment there in 1683. ⁽²⁾ However, he may have painted the Lincoln's Inn arms in the chapel there (no. xxx), though there is no proof he ever painted any glass for Greenwich Hospital (no. xxxviii). If Gyles did execute the dial and the armorials at Tredegar (no. xlix) it is difficult to find the link which brought him the commission. Could it be that through Sylvanus Morgan, his friend, he carried out the work for Sir William

(1) Appendix II/29 and 31.

(2) Appendix II/13.

Morgan, the owner of Tredegar House?

Gyles painted nothing, so far as we know, in the south of England outside London. His hopes of painting glass for Petworth House were sadly dashed when, as he says, "the Duke of Somerset dressed me as never poor artist was in making me ride 400 miles, and not giving me a penny, either for the expenses of my journey or loss of time, though I had his letter which promised reward to me if I would come up to Petworth." (1)

This sort of treatment seems to have been quite common on the part of Gyles' patrons. He was either turned away, inadequately paid or not paid at all. He gives an example of what happened following his completion of the work for the Earl of Strafford at Wentworth. "I had," he says "done as much glass-painting for the Earl of Strafford as came to above 200 pounds, but by ye cursed means of Dr. Spencer, I was sent home without my monies (though the Earl had ordered me every penny of my monies), but he soon after dying, all I have yet got is £70, and I am afraid shall get no more; and on this manner I have been commonly used by divers of our English nobility." (2)

Lord Fairfax owed him money for work done and ignored his requests for payments. "I have," he says "one hundred pounds more owing me from other persons, which I cannot get a penny of" and he mentions one Mr. Craister and one Mr. Mauleverer as owing him money. (3)

Such treatment certainly contributed to Gyles' pauperdom, despite the efforts of his friends to help financially and in other ways. In 1707, two years before Gyles' death, the Rev. George Plaxton, rector of Barwick-in-Elmet, wrote to Thoresby "I will take care of poor H. Gyles and sorry I am that so great an artist should starve when burglars and blockheads, knaves and coxcombs are rich and wealthy." (4)

(1) Appendix II/23.

(2) Appendix II/23.

(3) Appendix II/29.

(4) 'Letters addressed to Ralph Thoresby, F.R.S.' Thoresby Society XXI (1912) p169.

Gyles fared little better at the hands of the colleges of Oxford and Cambridge though he did seem sufficiently satisfied with his treatment at the hands of University College to present them with an inscribed gift (no. xv).

His friend Dr. Place, an old student of Cambridge had warned him, in 1693, when he was trying to acquire commissions at Cambridge, "to be sure let them not run you down in that price for all those old Fellows are extremely covetous." (1)

So it proved, Gyles wrote to Thoresby in 1707, "In a letter I lately had from Cambridge I was something cheered to have an account given me that a noble Queen's arms of ten feet broad (at Trinity College; no. xxxiii) is highly approved of and looked on as a very curious ornament to the College and far beyond anything they have seen done in glass painting. But, alack! Sir, what avails it to have a man's labours praised if the reward of them will not keep him from want." (2)

In a later letter he writes, "I am, I fear like to be a great loser by that University; but by Oxford three times more, at Wadham College, which startles me that those which should be the chief support of science should be retrograde to it." (3) "Masters of Art?" he again exclaims, "No greater enemies to Art!" (4)

Whilst not excusing his patrons, it must nevertheless be said that Gyles appears to have been too generous a person and far too unbusinesslike in his dealings with them. He had none of Peckitt's adamant nature in business transactions. But then, glass painting was in greater demand in Peckitt's day than in Gyles'. He had to scratch to make a living out of his art and, in the end, failed.

(1) Appendix II/20.

(2) Walpole Society II (1923) p58.

(3) Appendix II/32.

(4) Appendix II/28.

After Henry Gyles.

Although J. A. Knowles on a number of occasions disposed of Dalloway's belief that William Price the elder was not Henry Gyles' "most able scholar and successor," (1) C. Woodforde could still write that William Price the elder had "learned his art from Edmund Gyles," (2) Henry's father! As Knowles pointed out, William Price and Henry Gyles were contemporaries and were about the same age of 54 when Price became Master of the Worshipful Company of Glaziers in 1699.

In one sense, however, William Price did succeed Henry Gyles. This was in the art of painting religious picture windows, Gyles had painted the "Nativity" for University College Oxford in 1687 and the "King David and St. Cecilia" for Denton Hall in 1700; the former is the first known picture window since the Restoration and perhaps the first by an Englishman since the Reformation; the latter the earliest example of both types to survive. However, William Price the elder, of whom little is known, painted the "Nativity" (pls. I 23-24) for Christ Church Oxford in 1686 (since removed) (3) and in 1702 he painted the east window of Merton College Chapel, which contained the "Nativity," "Baptism," "Last Supper," "Crucifixion," "Resurrection" and "Ascension." (since removed) Little surviving work can now be attributed to William Price. An armorial of John Millicent dated 1703, is in Trinity College Hall, Cambridge and is signed by Price. It is poor workmanship compared with the adjacent Hitch armorial by Gyles. (sl. I 67)

After Gyles' Denton window the earliest picture windows to survive in England are a number by Joshua Price (d.1722) of Holborn, brother of William. He restored Abraham van Linge's windows at Queen's College, Oxford in 1715 and added an east

(1) See, for instance, "The Price Family of Glass Painters." Antiquaries Journal XXXIII (1953) p. 185. Much of the subsequent information on the Price family is drawn from this article.

(2) "English Stained to Painted Glass." (1954) p. 49.

(3) J. A. Knowles (op. cit. p. 191) stated that the cartoons for this work were by Thornhill, but the work had earlier sources than this. See pp 115-116

window of the "Holy Family," two years later. His "Last Supper" and "Ascension" at St. Andrew's, Holborn were destroyed in the Second World War ⁽¹⁾ but at Witley church in Worcestershire no less than ten religious picture windows by him survive. ⁽²⁾ Lord Foley built the church in 1747 to receive these windows from the private chapel of the Duke of Chandos at Cannons in Middlesex. Eight were painted in 1719 from cartoons by Sebastiano Ricci - the "Annunciation," "Visitation," "Nativity," ⁽³⁾ "Epiphany," "Baptism," "Resurrection," "Healing the Cripple" and "Peter walking on the sea." In 1721 Price added the "Supper at Emmaus" and the "Worship of Golden Calf."

Joshua Price's windows continued the Gyles technique of staining and painting in enamels on a leaded grid of square panels. However, the potmetals he used show a greater richness than those of Gyles which survive at Denton and the cartoons of Ricci seem to have been of a higher order than any Gyles used at Oxford or Denton.

Also in 1721, the year before his death, Joshua Price inserted the figures of Christ, the Four Evangelists and the Twelve Apostles in the north rose window of Westminster Abbey (pl. I 22a). The cartoons in this case were by Sir James Thornhill and eventually were to come into Peckitt's possession to be used again at Exeter Cathedral.

William Price the Younger (1703-65) was the son of Joshua Price. He was highly thought of by Horace Walpole who employed him at Strawberry Hill. He painted the "Resurrection" for the Bishop of Gloucester's palace and restored windows at New College, Oxford (1741) and St. Margaret's, Westminster (1758). His windows for Magdalen College, Oxford (1741) were removed in 1860 and his best

(1) A fine early 18th century armorial window (pl. I 21) was also destroyed.

This may have been Joshua Price's work too.

(2) See sls. I 91-96.

(3) As J. A. Knowles noticed (op. cit. p. 189) the "Nativity" at Kirkleatham, Yorkshire (pl. I 27; sls. I 89 and 90) is from the same cartoons and was almost certainly the work of Joshua Price. The present writer is doubtful about Knowles' remarks on the restoration of the window.

surviving work is the west window of Westminster Abbey (1735) containing the figures of Moses, Aaron and the Patriarchs (pl. I 22b).

His death, as a bachelor, in 1765 brought to an end the work of the Price family and the preëminence they brought to London in the first half of the 18th century. (1) The second half of the century belonged principally to York and the work of William Peckitt.

(1) There had been a few minor glass-painters whose works are known in this period. John Oliver, aged 84, had inserted a small window of S. Peter's deliverance from prison in Christ Church College Chapel in 1700. John Rowell (1689-1756) of High Wycombe was a contemporary of William Price the Younger. He executed a number of windows, few of which have survived. See p 258 below.

CATALOGUE OF THE
GLASS PAINTINGS OF
HENRY GYLES

THESE ARE ARRANGED
CHRONOLOGICALLY (NOS. i-xxxvi)

NOS. xxxvii-lv
ARE A MISCELLANEOUS
LIST OF OTHER UNDATED
WORKS SIGNED BY OR
ATTRIBUTED TO HENRY
GYLES

no. 1 Merchant Taylors' Hall, York 1662?

In the north window of the Little Hall is a panel 1'6 $\frac{1}{2}$ " wide by 1'10 $\frac{1}{2}$ " high depicting the achievement of the Merchant Taylors executed in enamels and stain. (sl.II 3)

Arms: argent a royal tent between 2 parliament robes gules lined ermine, the tent garnished or, on a chief azure a lion passant guardant or.

Crest: On a mount vert a lamb passant argent holding a banner of the last, staff proper, on the banner a cross paty gules all within a glory of the third.

Supporters: 2 camels or.

Motto: 'Concordia parva (sic) res crescunt'.

Beneath is the inscription

'The guift of Simon Buckton

Marchant Taylor, Ano Dni, 1662.

The enamels are very decayed and the nine panes of glass constituting the design have been broken and releaded. The whole was restored two centuries later as the inserted panel (1'6" wide by 1'7 $\frac{1}{2}$ " high) beneath indicates:-

'This coat of arms was

restored at the cost of

Christopher Annakin

Master A. D. 1862.

At this time two corners of pot metal blue were inserted into the decayed chief in the arms.

The work is signed HG on the left beneath the motto and is undoubtedly the work of Henry Gyles. The whole work is rather crudely finished - the lettering in the motto and dedication especially so-and would appear to be Henry Gyle's earliest known work, if it was executed in

1662.⁽¹⁾ The date of the gift would seem to coincide with the completion of the work. On June 1st 1660 it had been ordained that "the King's armes be renewed in the Hall, the Taylors' and Drapers' Armes likewise" Simon Buckton was mentioned in the charter of 1662 and was the first Master under the new charter.⁽²⁾ In the company's accounts for 1683-4 is an item of 5 shillings "for wyer before the arms given by Symond Buckton."⁽³⁾

no. ii St. Stephen's Church, Acomb, York. 1663.

The present church, built by G. T. Andrews in 1834, with a chancel of 1851,⁽⁴⁾ stands on the site of an earlier one. Surviving from the earlier building is a lancet window of the Royal Arms of Charles II dated 1663.⁽⁵⁾ It is incomplete in that it lacks a helm and crest and has been contracted when the base of the window was built up, following the erection of the new vestry in 1889.⁽⁶⁾

-
- (1) J. A. Knowles listed this window with the later one by Gyles in the Little Hall and dated them both at 1679. 'Henry Gyles, Glass-painter of York.' Walpole Society II 1923 p62 and plates XXVIII(d) and XXVI(b).
 - (2) B. Johnson 'The Merchant Taylors of York.' p142.
 - (3) Ibid p106.
 - (4) N. Pevsner 'The Buildings of England. Yorkshire: York and the East Riding.' 1972 p161.
 - (5) H. Richardson says there is no record that the glass is from the earlier church ('A History of Acomb.' Yorks. Philosophical Society 1963 p21.) However it has since been claimed as being 'from the east window of the older church.' (R.C.H.M.) 'City of York' vol III 1972 p38a. pl. 41.
 - (6) Richardson p21.

The whole is executed in enamels and stain, the former being very decayed, especially the blue on the arms. (pl. II 22; sl. II 4). The arms have a background of roses, thistles and fleur de lys and at the top is the Stuart motto, (introduced by James I), 'Beati pacifici'. In fact the whole design appears more Jacobean than Caroline in spirit. The window, though unsigned, has been attributed to Edmund Gyles⁽¹⁾ but is typical of the work of his son and compares with a number of armorial works by him.

no. iii Ripon Minster. 1664

Henry Gyles is known to have painted a number of armorials at Ripon. The evidence is to be found in the earliest known letter signed by him.⁽²⁾ The Ripon Fabric Accounts also note payments for work done by "Mr Gyles" in 1664, 1666, 1669 and 1674.⁽³⁾

At the Restoration there was a double need to restore the collegiate church, which James I had reconstituted by royal charters in 1604 and 1608. In the first place, there was the damage to repair following the Civil War; secondly the derelict central spire had fallen in 1660, adding to the devastation. On January 16th 1661 a brief of Charles II authorised the collection of money for repairs and donations were sent from far and wide.

The reglazing of some of the windows with armorials was carried out at this time and Gent lists the coats some seventy years later.⁽⁴⁾ It would

(1) 'City of York'. III p38a.

(2) Henry Gyles to John Drake (no date). Ripon Minster Library. See Appx. II 1-1a

(3) J. E. Mortimer ed. 'Ripon Minster Fabric Accounts'. Yorkshire Archaeological Society Record Series, CXVIII, Miscellanea VI p93 et seq. Appx. II/1a.

(4) Thomas Gent. 'The Ancient & Modern History of the Loyal Town of Ripon'. York 1733. pp 133-135.

seem that most, if not all, of them were the work of Henry Gyles. As such they represent the largest known glazing scheme he executed. Gent's account shows that armorials were confined to the nave and north and south transepts.

"In the windows of the South Cross, Azure a stag's head erased with a branch in its mouth vert. Redshaw Or a Bugle Horn belted Sable, garnished Argent, the Town of Rippon. Sir Edmund Jennings' arms impaled with Barkham's. The coat impaled with Sir Walter Strickland's Esq-; is Vert a Cheveron between Blue Stars Or. Lister's and Wandesford's impaled. Sir Jonathan Jennings' and Barkham impaled."

It is not possible to be precise about which member of the Redshaw family is represented. Sir Edmund Jennings (c1626-1695) was High Sheriff for Yorkshire in 1675 and M.P. for Ripon 1658-61, 1673-79 and 1685-95. He married (?) Barkham. Sir Walter Strickland of Boynton (c1603-1671) married Anne, daughter of Sir Charles Morgan. Sir Jonathan Jennings of Ripon was High Sheriff of Yorkshire in 1690 and M.P. for the town in 1658-60 and 1688-95. He married Anne, daughter of Sir Edward Barkham of Tottenham. (1)

"In the windows of the North Cross.

Lindley, Staveley, Burton Esqs., Greswold, Hook, Littleton, Paris, Drake, Wilkins, Prebendaries."

The Staveley arms survive (see below) but it is not possible to identify whose arms were represented by Burton and Lindley.

The prebendaries were:-

- 1) Henry Greswold, D.D. Prebend of the first stall, 1660 and Sub Dean 1681-1700.
- 2) Richard Hook, D.D. Prebend of the fourth stall, 1660.
- 3) John Littleton, M.A. Prebend of the fifth stall, 1661.

(1) Biographical details from 'Dugdale's Visitation of Yorkshire.' vol I.

- 4) George Paris(h), D.D. Prebend of the sixth stall, 1663.
- 5) John Drake, Prebend of the fourth stall, 1661 and Sub Dean, 1661-81.
- 6) John Wilkins, D.D., F.R.S. Dean 1660-1672.⁽¹⁾

"South Isle of the Body Windows.

- 1) The Coat of Arms of Sir John Goodrick, Bar. of Ribston. 2) The Atchievement of Sir Solomon Swale of Swale Hall, Bar. 3) The like of Sir Christopher Wandesford of Kirklington, Bart. 4) The arms of Sir William Tancred, Bar. 5) The Atchievement of Sir John Lewis of Ledstone, Bar.

The Motto, Spe Tutiores Armis".

- 1) Sir John Goodrick of Ribston, knight and baronet (c1617-1670).
- 2) Sir Solomon Swale's achievement still survives. (see below)
- 3) Sir Christopher Wandesford (c1625-1714) was created a baronet in 1662 and was M.P. for Ripon 1679-95.
- 4) Sir William Tancred (d.1703), 2nd bart. of Aldborough.
- 5) Sir John Lewis of Ledston, baronet (1615-71)⁽²⁾. A quartering from his arms survives in the Yorkshire Museum. (see no. xlviij)

"North Isle, Beginning at the East End.

- 1) The Arms of Peter Vivian, Prebendary. 2) Atchievement of Welbury Norton of Sawley Esq. 3) Sir John Mallory and his lady's Arms. 4) Atchievement of Sir William Ingleby of Ripley, Bar. The Motto, Mon Droit. 5) Atchievement of Robert Hutton of Goldsbrough, Esq."

- 1) Peter Vivian, M.A. Prebend of the 2nd stall, 1660.⁽³⁾
- 2) Welbury Norton (c1632-1709), J.P.

(1) Biographical details from 'Memorials of the Church of SS Peter and Wilfrid, Ripon.' Surtees Soc. vol. 78 1884 p264 et sq.

(2) ~~see n. 4.~~ *ibid.*

(3) ~~see n. 5.~~ *ibid.*

- 3) Sir John Mallory
- 4) Sir William Ingleby, 2nd baronet. (1621-82)⁽¹⁾
- 5) Robert Hutton is a probable misreading of Richard Hutton, whose arms survive. (see below).

"The Upper Window, South Side of the Body of the Church."

- 1) Arms of Anne, Countess of Pembroke. 2) Achievement of the Lord D'Arcy. 3) Arms of the Earl of Bridgewater. 4) Arms of the Earl of Ailsbury and Elgin."
- 1) Anne Clifford, only daughter of the 3rd Earl of Cumberland and, suo iure, Baroness Clifford (d.1675); married Philip, 13th Earl of Pembroke (1584-1650)
- 2) Conyers, Lord Darcy (d.1689). Created Earl of Holderness 1682.
- 3) John Egerton, 3rd Earl of Bridgewater (1623-1686).
- 4) Robert Bruce (1638-89) 2nd Earl of Elgin created Earl of Ailesbury 1664.⁽²⁾

"Upper Windows on the North Side

- 1) and 2) The Arms of Sir Stephen Proctor Kt. quartered with those of Dawson. 3) The Arms of Sir William Ingram of Cattal, 1667.
- 4) The Arms of Sir John Wentworth of Elmshall, Kt. 5) Arms of Thomas Barwell, L.L.D. The Arms of William Lister of Thornton, Esq."

- 1) and 2) Sir Stephen Proctor.
- 3) Sir William Ingram of Cattall (c1600-1669).
- 4) Sir John Wentworth of Elmshall, knight. (1645-1671) These arms still survive.
- 5) Thomas Barwell
- 6) William Lister of Thornton (1637-1667)

"In one of the West Windows are the Royal Arms of King James the first with a Latin inscription under it, shewing him to be the founder of the

(1) Ibid.

(2) Biographical details from 'Complete Peerage' II p312.

Deanery: which window, having been fortunately cover'd with Ivy, escaped from being broke, thro' the mad Fury of the enthusiastick Rebels. In another window are the Arms of the Earl of Derby."

1) The Royal Arms

Fragments of this survive in the nave and in the Library.

2) probably Charles Stanley, 17th Earl of Derby (1628-1672).

The dates of life and office of most of the people named places them in the period of the restoration of Ripon Minster. Henry Gyles' name can be associated with those of King James, the Countess of Pembroke, Lords Darcy, Ailesbury and Bridgewater, Norton, Lewis and Hutton. Stylistically, from the fragments remaining he can also be claimed to have painted the arms of Swale, Wentworth and Staveley. It is therefore not too rash an assertion to say that he painted the rest also. Only a few patchy fragments remain from this large collection. The Royal Arms in the west window, together with Lord Derby's appear to have been removed in the restoration of 1792. The Royal Arms appear to have been incorporated by Peckitt in the east window in 1791. The inscription Gent refers to was also either moved or copied. Of the rest of the glass listed in the nave and transepts only five shields survive, all of which may have been restored and are jumbled and fragmentary. They are:-

a) North transept; north window, west light. (fig. 64).

Within a strapwork oval a shield bearing argent on a chevron between 3 lozenges sable as many buck's heads cabossed or.

Beneath: 'Samson

Staveley

Arm. A.D.

1664'

The whole (c3ft high x 1ft wide) is in enamels and stain and may be in situ. (sl. II 7)

b) North aisle of nave; 2nd window from the east.

i) Upper central light an achievement in enamels and stain within an inset rectangle (c3ft high by 1ft 6ins wide).

Ex situ. (sls. II 8 and 12)

Sable a chevron between 3 leopards' faces or;
a crescent for difference.

(WENTWORTH OF ELMSALL)

The crest is missing and there is neither a motto nor an inscription. Following Gent, this must be the armorial of Sir John Wentworth of North Elmshall (1646-1671).

ii) lower central light. (sl. II 9)

An inset rectangle of fragments beneath an earl's crown (c3ft by 3ft). The achievement is incomplete and the arms are:

quarterly: 1 & 4. argent on a fess sable 3 bucks heads cabossed (HUTTON)

2 & 3. or 3 bars gemelles and a canton gules.

impaling: a sable a chevron between 3 leopards' faces or (WENTWORTH)

b azure a lion passant guardant between 3 pheons or (WOLSTENHOLME)

Crest missing

beneath 'Richard Hutton Gol

dsborough arm. 1664'

iii) lower west light

Rectangle (3ft high by 2ft wide). Incomplete and ex situ. achievement. (sl. II 10)

Arms: quarterly

1) azure a bend nebuly argent (SWALE)

2) Broken. ? sable 3 bucks heads cabossed
argent (SWALE)

3) or trellisee, the baton interlaced sable

a canton gules

4) argent on a fess cotised between 3 mullets

pierced gules a greyhound courant or

5) Paly of 6 argent and sable on a bend gules

3 mullets pierced or (DRANSFIELD)

6) Or a chief indented azure (FITZRANDOLF)

7) argent a lion rampant azure between 3 cross
crosslets gules (MONTFORD)

8) azure on a bend or between 6 lozenges

of the 2nd each charged with an escallop

sable 5 escallops of the last (PULLEYN)

An escutcheon of baronetcy.

This is the achievement of Sir Solomon Swale.

iv) lower east light. (3ft high by 2ft wide)

Incomplete and ex situ achievement. (sl. II 11)

Quarterly

1 & 4 gules 3 roses argent (D'ARCY)

2 & 3 argent a chevron gules between 9 cross

crosslets sable (?gules) (PROCTOR)

impaling quarterly

1 & 4 argent on a cross gules 5 crescents or;

on a chief of the 2nd 3 bezants

2 & 3 or a lion passant between 3 annulets

sable.

c) The Library; small south window (sl. II 13)

Fragments of the royal arms.

Other fragments exist in the panels listed above.

no. iv The Yorkshire Museum York.

Family window of Edmund and Sarah Gyles 1665.

J. A. Knowles wrote in 1921 that a window by Edmund Gyles which had

once filled the staircase window of his house at no. 68 Micklegate was "at present in the possession of the Yorkshire Philosophical Society and bears the initials of himself and his wife and of their children, and the date as follows:-

G (Gyles)

E (Edmund)

S (Sarah)

AET 54

AET 45

had issue 6 sonnes and 8 daughters

(here follow their names)

1665." (1)

In 1923 Knowles published a plate of part of the window by permission of the Museum's curator.⁽²⁾ He again attributed the work to Edmund Gyles with the exception of items added later.

The window then "vanished" and searches by the present writer, members of the Royal Commission on Historical Monuments and the Curator Mr. Wilmot failed to find the glass. In 1972 the Commission published 'York. Volume III, South-west of the Ouse.' and the glass was still not located.⁽³⁾

However the present writer discovered the six lights of the window in May 1971. They were in a heap of dusty cloths, wrapped in layers of newspaper and laid in straw within an old oak drawer. They were in poor condition and many of the quarries were broken or hanging out of their leads. The writer made a sketch of the pieces (figs 28-33) and the whole collection was sent to the York Glaziers' Trust for restoration. It is still there.

The first full description can be given of the lights though their original order within the mullioned window which still survives at no. 68, Micklegate is not known. The following elements are contained

(1) Notes & Queries. 12S. IX Sept. 10, 1921. p205

(2) Walpole Soc. II 1923 plate xxvi p52

(3) p79

in the square and diamond quarries shown. (figs. 28-33)

a) 17th century work.

- 1) Register of Edmund and Sarah Gyles and their children Alice, Sarah, Richard, Henry, Samuel, Edmund, Hannah, Rachael, Edward, Thomas, Elizabeth and Rebekah. (1)
- 2) Seven crude enamel paintings of an eagle, a parrot, two lions, a bull and a deer.
- 3) A fragment from the descending crowns of the peerage.
- 4) An armorial: quarterly ermine and azure
a fleur de lys or overall
a cross of the third (2)
- 5) An armorial (crudely finished): azure a chevron between 3
leopards' (?) faces or.

b) 19th century work

- 1) Register of

H

W T

had

issue one

son and six

daughters

viz. (pl. I 31)

only Mary, Emily, Maria, George and ---?--- el. remain in the
quarries.

- 2) Armorial : sable a saltire coupé and crossed on the arms
argent (St. Julian?)
- 3) A fragment of the Royal achievement of George III.

(1) Margaret and a second Sarah are missing (see fig 13)

(2) This unidentified armorial was sketched, but with no location nor
identification added, by J. W. Knowles, and is now in his papers
on York artists in York City Library.

No signature survives on the glass nor on the leads (which appear to be of the 19th century). The present writer does not agree that the seventeenth century glass is the work of Edmund Gyles⁽¹⁾ but ascribes the register, the animals, the crowns and the armorials to his son Henry. The script used is typical of Henry's work and the crowns motif was commonly used by him. The animals appear to be early experimental work as do the arms.

The later work dated 1823, is that of William Hodges⁽²⁾ (W. H. in the family register) and not of Mary, the widow of William Peckitt, as J. A. Knowles suggested.⁽³⁾

no. v Farnley Church, Yorkshire. 1666

In the three lancets of the east window of All Saints, Farnley is a miscellaneous collection of enamelled armorials of the Hawksworth and Fawkes families (sl. II 14, pl. II 4).

They belong to three periods, the seventeenth, late eighteenth and early nineteenth centuries and were set, in no particular sequence, in Victorian stained strapwork when the church was built in 1857.

They had previously been in the drawing room of Farnley Hall where they are illustrated in two of the Turner drawings in the Farnley collection. The Hawksworth armorials had been brought, with other furniture, from Hawksworth Hall to Farnley in, or soon after, 1786. It was then that the last male heir, Francis Fawkes of Farnley died, having devised his estate to his kinsman Walter Hawksworth of Hawksworth who in consequence, assumed the surname and arms of Fawkes and resided at Farnley.⁽³⁾

(1) For the Hodgson family see Notes and Queries 12S X p44.

(2) 'York School of Glass Painting' p17. Knowles incorrectly deciphered the initials in the pedigree as R W J.

(3) This and subsequent genealogical details are taken from the 'Pedigree of Hawksworth of Hawksworth and Fawkes of Farnley' in J. Foster's 'Yorkshire Pedigrees.'

The Gyles items, of various dates, are situated as follows:

a) Central lancet, from the top.

1) Achievement of Hawksworth.

arms: quarterly, 1 & 4 sable 3 hawks close argent beaked
and belled or (HAWKSWORTH)
2 & 3 argent a fess between 2 colts sable
(COLTHURST)
impaling, sable a chevron between 3 lions' faces
or (WENTWORTH)

crest: a hawk close argent beaked and belled or
(HAWKSWORTH)

motto: (above crest) 'virtus Scutum'

dated at the bottom 'MDCLVII'

The quarterings in the dexter impalement refer to the marriage of Walter Hawksworth and Isabel Colthurst in the late 16th century. The sinister impalement relates to the marriage of their son Sir Richard to his first wife, Anne Wentworth of North Elmsall. The date beneath is the year of Sir Richard's death.

2) An achievement of Hawksworth (sl. II 15) within an oval. The border is painted with amorini and military trophies.

arms: Hawksworth and, in pretence, sable a fess or
between 3 asses passant argent (AYSCOUGH)
In chief a shield of baronetcy.

crest: Hawksworth.

This achievement may be compared with Gyles' armorial of Milner at Nunappleton Hall (no. xl) which was probably executed in 1707. It must be about that date too since it records the marriage of Sir Walter Hawksworth bart. (d.1734) and Judith Ayscough of Osgodby (d.1724).

3) An achievement of Hawksworth (sls. II 16, 17, 18).

arms: Hawksworth impaling or an inescutcheon within a

orle of martlets sable (BROWNLOW)

crest: Hawksworth with the motto above, 'virtus scutum'

This records the marriage of Walter Hawksworth (d.1677) to Alice Brownlow of Humby, Lincolnshire.

The base of the panel comprises two addorsed winged cherub heads above a blank cartouche with a serpentine border. The whole is signed at the base 'H. Gyles fecit. 1666.' This would also seem to be date of i. above.

- 4) Achievement: Fawkes with Ayscough in pretence. This and the subsequent Fawkes armorials appear to be the work of Peckitt or Wright of Leeds.⁽¹⁾

b) Right Lancet, from the top.

- 1) On a yellow stained rectangle, within a blue oval, the monogram WH beneath two (flying) birds. The date beneath on the blue is 'AD. 1220.' This is presumably a reference to Walter de Hawksworth, founder of the line in the thirteenth century. The birds are a rebus on his name.

This is Gyles' work and compares with his monogram at Gray's Court (no. xvi). Its date may be later than the 1666 panel.

- 2) A broken armorial. It may have had crest and mantling.

Hawksworth impaling argent on a fess gules between 2 lions passant guardant sable a fleur de lys argent between 2 crescents or (GOODRICKE). Beneath is the date 'A.D. MDCLVII' This refers to the second marriage of Richard Hawksworth (see a.i. above) to Mary Goodricke of Ribstone, Yorkshire. The date records his death.

-
- (1) Some of the armorials could well be William Peckitt's work though it is difficult to ascertain which. In his Commission Book, f33 is the following entry:

'June 1785 For Walter Hawksworth Esqr
Three oval plates of Arms"

- 3) An oval and rectangle as in b.i.

On a torse the crest of an ass's head or. (AYSCOUGH)

Gyles' work post 1666.

- 4) An oval and rectangle as in b.i. above.

On a torse the crest of Hawksworth

Gyles' work post 1666.

- 5) Broken armorial.

arms: Hawksworth impaling argent a chevron between

3 hawks sable (GRIMSTON?)

motto: 'Virtus scutum'

Peckitt's or Wright's work?

- 6) Monogram FTCTF. Late 18th or 19th century. Copy of the style of Henry Gyles.

- 7) Fawkes armorial. Late 18th or 19th century.

Fawkes quartering argent a fess or.

impaling argent a fess sable.

c) Left lancet, from the top.

- 1) An oval and rectangle as in b.i. above.

The monogram IH beneath a laurel chaplet tied with a purple ribbon. Beneath is the date 'A.D. 1666.'

- 2) Fawkes impaling Hawksworth late 18th or nearly 19th century. Beneath is the date 'A.D. MCCCCXCV.'

- 3) An oval and rectangle as in b.i.

The crest of Hawksworth on a torse by Gyles.

- 4) Ditto. The crest of a ram's head couped proper (RAMSDEN)

A copy of Gyles' style, but since it relates to the marriage of Frances Hawksworth, heiress, to Thomas Ramsden of Crowstone in 1721, it must have been painted after the artist's death and may be the work of Peckitt or Wright of Leeds.

- 5) Diapered white shield with the monogram FTCTF in yellow.

Late 18th or early 19th century.

6) As c.iii. Gyles' work.

7) Late 18th or early 19th century armorial.

Fawkes quartering argent a fess sable impaling or on
a bend sable 3 escallops argent.

no. vi Nun Appleton Hall. 1670.

Over the door from the hall into the garden is the largest known
sundial window by Henry Gyles. It is 32" high and 19" wide and
comprises 13 pieces of glass. The whole is executed in monochrome
and yellow stain. (sls. II 22 and 23, pl. II 24)

The window consists of a rectangular dial inset with a putto in a
landscape. The dial has four more putti, two above and two below,
representing the four seasons. These are landscapes in ovals and set
between four simulated jewels as framed miniatures. The top left
depicts a putto reclining beneath a tree with a sheaf of corn under
his left arm and a sickle in his right hand. A cornfield and trees
are in the distance. The top right shows a putto in a similar pose
holding up a bunch of grapes in his left hand. Behind are hills and
a trained vine. Between these two subjects is a panel inscribed in
Latin.

"Poma dat

("Autumn gives fruit,

Autumnus;

Summer is lovely

formosa est

with harvest")

messibus

Aestas"

At the bottom left is a putto seated beneath a tree with a posy of
flowers in his right hand and a wicker basket of flowers before him.

At the bottom right a putto is seated beneath a leafless tree. He
has a cloak over his head and shoulders and warms his hands and feet
over a wood fire. On the panel between these subjects is inscribed

"Ver praebet	("Spring brings
flores,	flowers, winter
igne	is cheered by
levatur	fire.")
Hyems."	

The two Latin lines, a hexameter and a pentameter, form lines 187 and 188 of Ovid's "Remediorum Amoris." Gyles used them again on his sundial with the four seasons at Tong Hall, Bradford. (no. xlii)

The four seasons illustrate Gyles' skill as a miniaturist and his love of putti subjects. These should be compared with his putti in the sundial and the scene entitled "Water" at Gray's Court, York. (no. xvii)

Between the four seasons is a large sundial with Roman numerals separated by ermine cross motifs (as at Gray's Court and Tong Hall) and headed by the words

"Qui Non Est Hodie."

The rectangular picture in the centre contains a putto seated on a stone step beneath a tree and against a landscape of trees and hills where a dog chases a hare. The putto holds a circular sundial with a baroque gnomon. It bears the date 1670 at the top and the initials H.G. at the bottom. At the putto's feet is an hour glass entwined by a serpent and pierced in its woodwork by an arrow. Beside it lies a chaplet. All these are symbols of ephemerality and decay and show much of the influence of contemporary Dutch still life paintings.

J. A. Knowles, who believed this window to be Gyles "earliest known work," stated that "the figure of a cherub is after Titian, probably via the engraving by P. v. Lisebetten."⁽¹⁾

(1) Walpole Society II 1923 pp. 54 and 61. Peter van Lisebetten of Antwerp was an older contemporary of Gyles. He made numerous engravings after Teniers, Rubens, Van Dyck and the earlier Italian masters. He died in 1678.

The work was almost certainly executed for Thomas, 3rd Lord Fairfax, who died at Nun Appleton in 1671. The sundial must have been saved by William Milner when he demolished Nun Appleton Hall after he had purchased it (see no. xxxvi). The sundial, though not in its original position, still has its fine baroque gnomon in brass. (sl. II 23) This is a copy of the one painted on the small dial in the centre panel.

no. vii Witherslack Church, Cumberland.

The east window of the church consists of a curious 17th century perpendicular window of four mullions and one transom. There are five round-headed lights above and below the transom. The tops of the five lower lights, and that of the upper central light, contain motifs in enamel and stain. (sl. II 32) These panels are now, once again, in situ. However, they were removed in 1856 when a new east window was inserted, and in 1892 they were set in the upper lights of the north and south windows of the chancel. (pls. II 20 and 21, sls. II 24-31) In 1971 they were restored to the east window by King and Sons of Norwich. This was able to be done with precision following the illustrated notes of Thomas Machell who visited the chapel (now a parish church) in 1692.⁽¹⁾

The motifs are arranged as follows:

- a) top of upper central light: a cherub's head between spread wings.
- b) lower lights
 - i top left

Achievement of Charles, 8th Earl of Derby (d.1672)⁽²⁾

(1) Jane M. Ewbank, 'Antiquary on Horseback.' Kendal 1963, p76.

(2) Machell wrongly attributed the arms to William George Richard Stanley, who died as Earl of Derby in 1702. Machell Mss II, f275 (Dean and Chapter Library, Carlisle)

Quarterly of eight.

- 1) Argent on a bend azure 3 stags' heads cabossed or
(STANLEY)
 - 2) Gules 3 legs cojoined in fess point in armour proper.
garnished and spurred or. (LORDSHIP OF THE ISLE OF MAN)
 - 3) Gules 4 bars argent and a chief or; overall a lion
rampant or crowned gules (BRANDON)⁽¹⁾
 - 4) Quarterly gules and argent, in the first quarter a
mullet of the second (DE VERE)⁽²⁾
 - 5) Or a chevron gules between 3 eagles displayed azure
(DE LA~~S~~ TREMOUILLE)⁽³⁾
 - 6) Azure 3 fleurs de lis or (FRANCE)
 - 7) Azure 3 fleurs de lis or charged with a baton aleze
in bend gules (BOURBON-CONDE)⁽⁴⁾
 - 8) Or a serpent audroyant in pale azure ducally crowned
of the first and vorant a child gules (DUCHY OF MILAN)
impaling azure an eagle displayed in pale or (DE RUPA)⁽⁵⁾
-

- (1) Henry, 4th Earl of Derby, married a Brandon heiress in 1555.
- (2) These arms are more usually tinctured - "Quarterly gules and or in
the first quarter a mullet argent."
- (3) Charlotte, daughter of Claude de la Tremouille (Duc de Thouars,
Prince de Talmont et de Tarente, Duc et Pair de France, etc) married
James, 7th Earl of Derby, in 1626. The next three quarterings in
the Witherslack escutcheon are some of those which the de la
Tremouille family bore. See Woodward and Burnett, 'A Treatise on
Heraldry, British and Foreign' (1892, republished David and Charles
1969), 504.
- (4) This indicates a second line of descent of the de la Tremouilles
from the Royal House of France.
- (5) 'L'Armorial Generale,' ed. J. B. Riestrap (Paris 1903). In 1650
Charles 8th Earl of Derby, married Dorothea Helen, daughter of John
Kirkhoven, Baron de Rupa in Holland.

Crest: on a peer's helm above an earl's coronet a chapeau gules upturned ermine with an eagle, wings extended or, preying on an infant in its cradle proper.

Supporters: to the dexter, a griffin with wings elevated or gutte de sable ducally collared with the line reflexed over the back azure, to the sinister, stag argent attired and ducally collared with the line reflexed over the back azure.

Motto: 'Sans changer'

- c) a pair of winged cherub's heads looking in on
- d) IHS with a cross and three nails in yellow stain on a blue enamelled roundle within a circle of yellow and orange Rays of Glory. Beneath are yellow scrolls bearing two inscriptions
 'This is my body. Matthew XXVI. 26'
 'This is my blood. Matthew XXVI. 28'
- e) as c. but not identical.
- f) Armorial within oval baroque cartouche.

Gules, 2 swords argent in saltire, points in chief hilted and pommelled or having a letter D of the third between the blades for difference (DEANERY OF ST. PAUL'S)
impaling argent a rose gules between 3 bears' heads erased proper (BARWICK)

They are the arms of John Barwick, Dean of St. Paul's.
(1612-1664)

There is no date on the glass and no dated nor signed leads were discovered when Kings restored the work. The glass was painted no later than 1692, when Machell described it, and no earlier than 1668/9 when the chapel was begun. The death of Charles, 8th Earl of Derby, in December 1672 seems a better terminal date, though the glass could have been inserted after his death. It is reasonable to assume that it was in situ at the time of the consecration on June 22, 1671.

The glass has been attributed to Henry Gyles on stylistic grounds and it is worth noting that Gyles did other work for the families of the

two donors Lord Derby, the local landowner, and Dean Barwick, the native of Witherslack who built the church. An armorial for the earl was executed in Ripon Cathedral (no. iii) and for his daughter Henrietta in Wentworth Church, Yorkshire (no. xiii). Various Barwick armorials by Gyles are to be found at Womersley Hall, Yorkshire. (no. xliv) The cherub subjects are typical and at Witherslack are among the finest he executed. Their faces have a delicate blush in the cheeks. The Rays of Glory are commonly found in his work and should be compared with the sun in the dial window at Tong Hall (no. xlii) and the sunbursts in the crests on the Merchant Taylors' arms in their hall in York. (nos. i and ix) The Witherslack motif with the symbols of the Passion is derived from the engravings on contemporary patens, chalices and monstrances.

no. viii St. John the Baptist's Church, Staveley, Derbyshire. 1076.

In the westernmost window the south side of the Frescheville Chapel is a three-light square headed window. It contains the armorial achievement of Lord John Frescheville of Staveley in the central light beneath an architectural pediment supported by three cherubs (7'9" x 2'9½"). The two sidelights (7'9" x 1'3½") contain cartouches of arms of his three marriages, together with the paternal coat of Frescheville. (pls. II 15-19 ; sls. II 34-39). The whole is executed in enamel and yellow stain.

Although this window has existed in the Chantry Chapel for three hundred years, its origin has long been an enigma and it is only since 1952 that its true identity has been established.

For long the window has been held to be of foreign workmanship. Dr. J. C. Cox for instance wrote: "It is said that this window was imported from France."⁽¹⁾ He was obviously repeating an oral tradition of the time. More recently the late Dr. A. Court simply followed Cox's un-

(1) J. C. Cox, Notes on the Churches of Derbyshire, I, 358.
(1875)

critical acceptance of tradition when he wrote: "This window ... is the only one of its kind in the country ... It is said to have been imported from France." (1)

In 1952 the problem was solved quite accidentally. Canon H. Dibben who was then rector, seeing the derelict state of the window, decided to restore it. Following the advice of the then Dean of York, E. Milner-White he employed Mr. J. A. Knowles of York to carry out the work of renovation. This was indeed a fortunate choice for Mr. Knowles immediately identified the window when he looked behind Lord Frescheville's tomb (which partially obscures the base of the window) and saw faintly painted in the bottom left-hand corner the central pane the inscription "Henricus Gyles Faciebat."

Since 1952 illustrations of the window have appeared in various works on English stained glass and the Staveley window, once unknown outside the locality, is now cited as perhaps the most important surviving armorial work of Henry Gyles.

How did the heraldic window come to be installed in the Parish Church of Staveley? How did Henry Gyles obtain a commission from Lord John Frescheville? We have no direct written evidence to answer these questions but the facts of Lord John's distinguished career serve to give us an answer. He could have come into contact with Gyles' work or more directly with the artist himself in a number of ways. Gyles' work was known outside York; works had been commissioned from him by Colleges, at Oxford and Cambridge and his friends acted as commission-agents for him in London. Indeed it is from one of his friends in London, William Lodge, that we have a letter referring vaguely to some transactions with

(1) A. Court. 'Staveley, My Native Town.' 1946, II.

"my Lord Frecheville." (1)

However, the most obvious connexion between Frescheville and Gyles no doubt arose in York, for it was in 1660 that Charles II appointed Frescheville to the governorship of the city in recognition of his services in the Civil War. (2) Nor was the post a sinecure, for we find Frescheville present in York quite frequently in the years between his appointment and his death in 1682. (3) Thus he doubtless became directly acquainted with Gyles during this period, and, having seen his work, commissioned him to paint an heraldic window when, in 1665, Charles II further rewarded him with the title of Baron Frescheville of Staveley. The window is quite clearly dated; in the bases of both the supporting panes is the same inscription:

"Dom Johannes Fr. Baro de Staley posuit 1676"

The window has a third date in cursive script on a scroll at the base of the central pane. This is now incomplete and reads:

"Caroli a Carolo XXVIII"

When J. A. Knowles restored the window the bottom left-hand pane of the window had been broken out. As he had no documentary evidence to suggest how the beginning of the inscription had been originally worded, he simply replaced the pane with a blank fragment of the scroll painted on it. Evidence of the complete inscription survives in the "Derbyshire Church Notes" of John Reynolds taken in 1757. (4) The inscription reads:

"A Regni Caroli a Carolo XXVIII"

The two supporting lights each contain two coats of arms. In the top of the easternmost light are these arms:

(1) Appendix no. II/8

(2) A. C. Wood, "John, Lord Frecheville of Staveley", D.A.J., LIII (1932).

(3) Calendar of State Papers Domestic 1660-82.

(4) J. Reynolds, "Derbyshire Church Notes", Collectanea Topographica, I, 1834.

azure a bend between 6 escallops argent (FRESCHVILLE)

impaling azure a fess between 3 lions' heads erased or
langed gules (NICHOLLS)

These commemorate Lord John Frescheville's marriage to Bruce, daughter of Francis Nicholls of Ampthill in Bedfordshire. In the base of this light are the arms of Frescheville alone.

In the westernmost light are the arms:

Frescheville impaling or 3 caltraps sable on a chief azure
a lion's head erased or langued gules (DE VICK)

This coat denotes Lord John's third marriage to Anne Charlotte, daughter of Sir Henry de Vick. In the base of the light are the arms:

Frescheville impaling sable a fret argent (HARRINGTON)

This coat commemorates his second marriage to Sarah, daughter of John Harrington of Bagworth.

Besides blazoning the arms incompletely, Reynolds appears to have confused them, since he places the arms of Frescheville and of Frescheville with the inescutcheon of pretence in the wrong panes. Mr. Knowles certainly did not alter the position of the coats of arms and there appears to be no evidence of anyone having done so previously; consequently we can only conclude that Reynolds had made a mistake.⁽¹⁾

The larger central light of the window contains the full achievement of Lord John with the supporters, crest and motto, and a shield of eleven quarterings. To blazon these arms in their correct tinctures they are:

- 1) FRESCHVILLE
- 2) Or 2 Chevrons azure (MUSARD-FITZRALPH)
- 3) Gules 3 annulets or (MUSARD)
- 4) Ermine on a bend azure 3 cinquefoils pierced or (BEAUFHEY)

(1) The window had been releaded at least once before Knowles' restoration but this was before Reynolds wrote on the window.

In the upper central light is scratched:

"Edward Jefferyes Chesterfield Glazzer new leaded this window window (sic) May ye first 1740."

- 5) Gules 6 cocks (3.2.1) or (NUTHILL)
- 6) Azure a lion rampant within an orle of cross-crosslets or
(BRUSE)
- 7) Checky or and azure, on an inescutcheon argent a bend gules
(TREHAMPTON)
- 8) Or 3 lions passant in pale gules (DIVE)
- 9) Gules 3 fleur-de-lis argent, a chief nebuly azure and argent
(WATERVILLE)
- 10) Argent, on a cross wavy vert, 5 plates of the first
(PEVEREL OF BRUNNE)
- 11) FRESCHVILLE.
Over all an inescutcheon of pretence sable a fret argent
(HARRINGTON)

Reynolds, whose notes contain a number of armorial errors, is again at fault here in that he tricked a coat of ten quarterings and omitted the arms of Trehampton. (1)

The window is one of Gyles' largest works and the three square headed lights are obviously an enlargement of one of the smaller windows which exist in the 14th century Chantry Chapel. Dr. Cox commented that "Bassano mentions that it cost £40, a very large price in those days" (2) Dr. Cox further commented that the window "is a fine specimen of the Renaissance style, but looks strangely incongruous within the walls of a gothic church". However, in the Chantry Chapel there are certainly plenty of Renaissance features on the 17th century monuments of the Freschevilles which are reflected in the window - the architectural canopy, the cherubs, the chaplets of roses and the grotesques. There are a number of common Gyles features in the window. He used the cartouches in the side lights on a number of occasions (nos. xi, xiii, xviii, xx and xxiv). The cherub figure in the centre is comparable

(1) Sir William Dugdale gives the quarterings listed here (1-10) in his "Heraldic Collections". B.M. Add. 38, 141 Vol. II f111-112.

2) J. C. Cox, Op. cit. p358.

with those he used in the armorial windows at Denton (no. xxvii) and at the Merchant Taylors' Hall, York. (no. ix)

One of the most recent writers on stained glass, Mr. E. Liddell-Armitage leaves the impression that there is little to admire in the Frescheville window. "As was the prevailing fashion," he says, "the leading shows no relation to the design. If the treatment of the mantling is compared with that of earlier work, it appears a shapeless mass of material with neither feeling for line or pattern. This applies equally to the wings and the drapery. The coronets in perspective give an excellent idea of the artist's attempt at three-dimensional representation, an effect emphasised by the over-burdened cupids struggling with a lump of Renaissance architecture. Before the end of the 17th century practically all the colours, blue, green, ruby, violet, etc., could be produced with enamel paint and thus an artistic poison was available which killed practically every aesthetic faculty the craftsmen of the period might have inherently possessed." (1)

no. ix

The Merchant Taylors' Hall, York. 1679-c1702.

One of Henry Gyles' largest surviving windows (6ft2ins high x 2ft1in wide) is in the central light of the west window of the Little Hall. It is executed in enamels and stains. In the centre is the achievement of the Company's arms (see no. i) between an inscription panel over a spread-winged cherub in the base and a portrait of Queen Anne in the top. With the exclusion of the cherub the other sections are contained

(1) E. Liddell-Armitage, "Stained Glass." 1959. Plates of the window appear in this work and in C. Woodforde's "English Stained & Painted Glass", where only one of the sidelights is wrongly shown in duplicate. Another plate is given in J. T. Brighton's "The Heraldic Window in the Frescheville Chapel of Staveley Church." Derbyshire Archaeological Journal. 1960 pp98-104.

within a border of connected C scrolls in yellow stain. The inscription is self contained within the window, being separated from the cherub below and the arms above by cross bands of scrolled border work.

The inscription reads:

'This Company had beene dignified in the yeare 1679.

In haveing in their Fraternity eight Kings eleven

Dukes thirty Earles and forty four Lords.'

The top section shows a portrait of Queen Anne in an oval frame beneath her crown and monogram AR. It is held by three flying cherubs, draped in purple ribbon, beneath whom are two chaplets of laurel tied with purple fillets.

The blue enamels in the arms have faded away, as in no. i, but the window has not been as heavily restored as its predecessor.

The window is signed in the base 'H. Gyles pinxit' but is undated. It may have been completed in sections. The inscription, within its own border, may have been executed in the year it commemorates - 1679.⁽¹⁾

However, in the Company's accounts for 1700/1701 "Mr. Gyles" is paid £4 "for ye Armes drawing in glass which Mr. Coulson bespoke" and "a box for the coat of arms" cost 2s:6d. In 1701/1702 ten shillings was paid to "Mr. Gyles" for Queen Anne's portrait.⁽²⁾

no. x St. John the Baptist's Church, Adel, Leeds. 1681.

The present three-light 15th century window in the vestry was, before the 1879 restoration, in the east of the chancel.⁽³⁾ The glass was

(1) Notes and Queries. 12 series, IX, Sept. 24, 1921. p246.

(2) B. Johnson 'The Merchant Taylors' of York' p107. ⁽¹⁹⁴⁹⁾

(3) W. H. Draper, 'Adel and its Norman Church'. Leeds 1909. The frontispiece is a painting of the church before restoration. The Gyles window is in situ. Another plate shows 'The vestry window formerly the east window of the chancel from 1681-1879.'

inserted in 1681 and it is recorded in the church's baptismal register two years later,

"This is noted by ye Register yt the fine Church window was upon the 20th day of June, Anno Dom. 1683, broken." (1)

The window is in reasonable condition today and it can be assumed that Gyles was called upon by his friends at Adel to repair it. He may have releaded the base of the arms of Charles II.

The friends in question were Dr. William Brearey, the vicar, and the two churchwardens Thomas Arthington and Thomas Kirk of Cookridge (see no. xxxiv). They erected a window containing the following armorial:

1) Top of central light

IHS beneath a small cross

2) Top of side lights

Two addorsed CS tied with ribbons beneath royal crowns

3) Across 3 lights

The achievement of Charles II

4) Base of central light

arms: or a fess between 3 scallops argent (ARTHINGTON)

crest: a dove and olive branch proper

Beneath this is a cherub's head with spread wings over the signature and date,

' Henry Giles fecit Ao. 1681'

5) Base of north light

arms: argent a cross potent gules between 4 torteaux
(BREAREY)

crest: the bust of a nun, couped at the shoulders affronté,
veiled proper

(1) H. T. Simpson. 'Archaeologia Adelensis'. 1879 p97.

see also Notes and Queries 12S IX Sept 24, 1921 p247.

Walpole Soc. II, 1923. p61

J.B.S.M.G. VI 1935-37, pp166-167

motto: 'Jesu Sel Bon Et Bel.'

6) Base of south light

arms: per fess or and gules a lozenge counter changed
on a canton azure a lion rampant or supporting a
cutlass blade argent chained and collared or
(KIRK)

crest: a dexter arm embowed in armour proper garnished or,
holding a cutlass argent, hilt and pommel gold.

no. xi University College, Oxford. The east window of the Chapel (1682-87).

The north and south windows of University College Chapel had been painted by Abraham van Linge in 1641. The Civil War probably interrupted the work. It seems that the east window was never finished and the Van Linge windows were inserted after the Restoration.⁽¹⁾

By 1682 Dr. John Radcliffe, at the request of Dr. Obadiah Walker, Master of the College, had agreed to give an east window and enquiries were made concerning a design and a glass painter.⁽²⁾

Henry Gyles was recommended to Dr. Walker by Dr. Martin Lister, by John Drake, Dean of Ripon, for whom he had painted a number of armorials in Ripon Minster (no. iii) and by Thomas Kirke. The last two offered to contribute five pounds each to help Gyles secure the commission. After some delay it was decided to "alter the form of the window" and employ Gyles to submit a design. The College Muniments record:⁽³⁾

"1682 For a design of the College window sent from York	1 : 6
1682 For ye glasse painter (Mr. Gyles)	1 : 5 : 0
More to ye glasse painter	1 : 0 : 0
To ye Mason for altering ye East window in ye Chapel	14 : 0 : 0

(1) A. Vallance. 'The Old Colleges of Oxford.' p13.

(2) See letter from Gyles to Pierce Tempest Aug.12.1682. Appendix II/12

(3) C. Smith's Mss. (University College, Oxford) vol IX, ff260, 263 &
1272.

How many sketches or suggestions Gyles sent to Dr. Walker is not clear. Three drawings for the window survive. They were presented to the Yorkshire Museum in 1925 by C. F. Bell and are now in the York City Art Gallery ⁽¹⁾ (pls. II 30-32). None of them resemble the window of different scenes from the Annunciation to the Resurrection as described by Gyles. This design which he sketched without knowing the dimensions of or alterations made to the window was not adapted. Gyles had thought of alternatives including the Nativity for the top of the window - the Ascension and the Transfiguration. A version of the Transfiguration possibly without the apostles Peter, James and John, was executed for the College by Gyles in 1687 (no. xv).

The 'circle of angels about King David' which Gyles mentions as an additional motif to the Transfiguration was not used either though it is interesting to note that he used this twice in windows for the Fairfaxes (nos. xxvii and xliv).

Of the three drawings which survives, two of them, one evidently traced from the other, show a three light window with an ogee head and unusual tracery incorporating a large inverted heart in the centre. This design is unlike those windows containing the Van Linge glass and, as the 1682 entry shows, necessitated an adaptation of the eastern aperture. Two of the drawings are the work of Henry Gyles as the handwriting on one of them is certainly his. ⁽²⁾ To the top left is written:

"Modell of ye East Window in ye Chappell
of University College in Oxford
ye subject of ye Glasspainting

(1) J. T. Brighton. 'Cartoons for York Glass.' Preview vol XXI Oct 1968
J.B.S.M.G.P. II p3.

(2) The writer has compared the signature and handwriting of Gyles with the legends on these drawings and no longer believes that the drawings were labelled by Ralph Thoresby as was stated in Preview, Oct. 1968.

being ye rejoyceing of ye
Angells and the
Visitation of the
Sheepheards at
at the Birth
of Christ"

To the top right is written:

"Painted by Henry Gyles of the
City of Yorke in ye yeare 1687

The Figures of the
Sheepheards being
above 7 feete
in height"

This drawing shows the Nativity in the three lights against a background of classical architecture. Above are clouds moving into the tracery where angels are bathed in heavenly light.

The second drawing, with darker wash shading, differs from the first only in the treatment of the outer tracery panels. Here a blank escutcheon on each side replaces pairs of winged cherub heads, like those at Witherslack (no. vii).

The third drawing is an alternative for the heart shaped panel in the centre and portrays the Last Judgement which is not only out of scale and keeping with the Nativity, but appears to have been drawn by another and better hand.

How long the work took after 1682 is uncertain, as is the final content of the accepted design. Gyles dates his work 1687 and payment may have been completed soon after. The College muniments record:

"1688 Charges about ye Chappell window and ye
charge of ye grate (wire guard) and 10

guineas given to Mr. gyles ye painter in all 24:14:11

1692 For Mr. Gyles ye Glasse painter

5: 7:6 (1)

(1) C. Smith's Mss. *loc. cit.*

The latter payment may be associated with the other work which Gyles did for the College Hall in 1687 (no. xv).

The window is interesting in a number of ways. First, it is the largest known work that he executed. Secondly, it is regarded as "the earliest example of a picture glass painting since the Restoration."⁽¹⁾ Thirdly, Gyles used pot metal in the window, some of which he appears to have made himself.⁽²⁾

Alas, like Gyles' York Guildhall window, (no. xii) it was in a poor state in the mid 19th century. It was removed by Sir Giles Gilbert Scott in 1862 and is said to have been "banished to the College cellars."⁽³⁾ A number of searches have failed to find it. C. F. Bell began the hunt in 1921.

In 1929 Mr. E. J. Bowen, the Domestic Bursar, "found in the carpenter's shop a number of fragments of seventeenth century painted glass. These have been identified as part of the east window, painted by Henry Gyles. A large part of the Virgin is intact. This fragment of the window has been re-leaded and is now in the oriel on the south side of the Hall."⁽⁴⁾ Alas, this fragment is now also lost (8/8/71), though the writer managed to have a colour transparency made of it in 1970 (sl. II.55). This shows a profile face with fragments of pot-metal in green, blue and red.

(1) C. Winston. 'Hints on Glasspainting.' 1867 p236.

(2) "See letter of Gyles to Thoresby (4/3/1699) Appendix II/24. Thoresby had "specimens of the several colours in the noble window that he (Gyles) painted for University College, Oxford" in his museum. Appendix II/34.

(3) Vallance^{op. cit.} p13. See also Walpole Soc. II (1923) p63.

(4) University College Record. 1929-30 (plate) ; 1932-33 pp4-5 ; 1970 pp358-9.

Horace Walpole saw the window in 1760 when he remarked that it was signed "Hen. Giles pinx. 1687."⁽¹⁾ Winston, who described the window about a hundred years later, commented that "time has already severely injured this work. The colours of the stains and potmetal glass remain, but the enamel painting has almost wholly perished."⁽²⁾

no. xii The Guildhall, York 1684.

The first glass painting known to have been erected in the south window of the Guildhall was an heraldic one by Henry Gyles of York (1645-1709). It was executed about 1682 and was removed to make way for the memorial to Alderman Meek in 1863. Many still believe that it was the Gyles' window that was destroyed by enemy action in 1944 and the historical information on the board by the Guildhall door tends to encourage this belief.

By good fortune, there survives a photograph of the Gyles window presumably taken just before its removal in 1863. (pl. II 14) It was discovered in an album of William Pumphrey of York who is described as "a pioneer photography."⁽³⁾ Copies of this photograph are to be found in York City Library,⁽⁴⁾ and the Victoria and Albert Museum and it has been published at least twice. It still gives rise to some speculation as to its original date, the artist who painted it, the insignia within it and its fate following removal.

(1) Horace Walpole. 'Journals of Visits to Country Seats.' Walpole Soc. XVI p24.

(2) Winston p236.

(3) T. P. Cooper. 'The Story of a Lost Window, the Guildhall, York.' J.B.S.M.G.P. IV (1931-2) p96.

(4) J. A. Knowles (ms) 'Glass painters of York.' York City Library 927.48 f302. The photograph was published by Cooper (op.cit.) and by J. A. Knowles, 'York School of Glasspainters'.

The first mention of the window occurs in a minute of York Corporation for December 15th 1679.⁽¹⁾

"Ordered and desired that the Lord Mayor, Alder. Williamson, Alder. Ramsden, Alder. Constable, Mr. Foster and Mr. Mould, or any three of them, Treat with Mr. Gyles about ye glasse window to be sett upp in Guildhall according to the Modell now presented to this Court and make the best Bargaine they can."

A second reference occurs in a minute for September 1684.⁽²⁾

"Ordered that Mr. Gyles have £xx paid him for finishing the window in Guildhall according to the patterne brought by him to this Court."

These give us terminal dates. Hargrove⁽³⁾ said the window was dated 1682, which is very likely, but it may be that the design (i.e. "modell" or "patterne") may have been altered. Since it consists of a miscellaneous collection of insignia it may have been finished in stages. The monogram of Charles II obviously means it was in situ by 1685. Gyles appears to have finished his larger armorial window in the Merchant Taylors' Hall in two stages.⁽⁴⁾

The window is a strange amalgam of Baroque emblems within perpendicular tracery. The artist, who makes no concession to gothic taste, was obviously not at ease with what was probably the largest window he ever glazed.⁽⁵⁾ As far as can be judged, the whole work was executed in stain and enamels. The leads constitute a simple grid and are not related to the outlines of the figures or motifs. This leads one to conclude that there were no pot-metal pieces incorporated in the design.

(1) York House Book vol. 38. f163. York City Library.

(2) Ibid. f210b.

(3) E. Hargrove. 'History of York' 1818 II p434.

(4) The top section has a portrait of Queen Anne and the lower section contains the date 1679. (no. ix)

(5) The window at University College, Oxford was almost as big (no. xi)

Though rather difficult to identify in places on account of missing fragments and the photograph's lack of clarity the items in the lights and traceries are as follows :- (fig 34)

1. Olive branches
2. (left) Red rose of Lancaster
2. (right) White rose of York
3. (left) Arms of St. George, argent a cross gules
3. (right) " " St. Andrew, azure a saltire argent
4. Sceptres
5. Cherub holding aloft a mitre
- 6a. Rose of England beneath a royal crown
- 6b. Thistle of Scotland " " " "
- 7a. Fleur de Lys of France beneath a royal crown
8. Cherub holding aloft a crozier
9. Cherub holding banners beneath a fleur de lys
10. Helmets and laurels " " " " "
11. Crown of thorns above laurel chaplets beneath a fleur de lys
12. Descending coronets of the peerage beneath a royal crown and fleur de lys
13. Military trophies beneath a fleur de lys
14. Ditto
- 15a. Ethereal crown
- 15b. Motto "Miseris succorro"
- 15c. Figure of mercy
- 15d. Rural scene with stag and sheep
- 16a. Interlaced and addorsed 'C's of Charles II
- 16b. Lion supporter of England standing on a compartment
- 16c. Shield of York within a cartouche
- 17a. Royal Stuart Arms within a Garter and beneath the royal helm, crown and crest
- 17b. Sundial with winged cherub's head in the centre and supported by two amorini (the upper half of the right one is missing)

A larger winged cherub's head is beneath

18a. As 16a

18b. Unicorn supporter of Scotland on a compartment

18c. Civic sword and mace of York, tied and tasselled in saltire
beneath a cap of maintenance.

19a. as 16b

19b. Motto: 'Cuique suo'

19c. Figure of Justice holding a sword in her right hand and
scales in her left.

19d. Landscape

All these items, in summary, represent the honours of peace and war, the union of the English and Scottish crowns, the Church and State, the monarchy and the city of York. Though the sundial at the base appears an intrusion it is not unassociated in that it was commonly inserted in windows at this period, either as an entity or as part of a larger design.⁽¹⁾ It was functional too and, facing south, would have had a gnomon on the exterior which would have cast a shadow to tell the time to those within the hall.⁽²⁾

The two pastoral scenes are more difficult to explain. Though they appear to be contemporary, they bear no apparent relationship to the figures of Justice and Mercy above them and may have been patches inserted later. Certainly the window appears very decayed and patched at the time of its removal.

No one has recorded Henry Gyles' signature in the window. This is not surprising, even for so large a work, for his signature at Staveley, Derbyshire (no. viii) and Trinity College Library, Cambridge (no. xxxiii) are particularly small and easily go unnoticed. Until this century the Guildhall window was said to be the work of Edmund Gyles, Henry's father.

(1) Cf. the Hall window at University College, Oxford. (no. xv)

(2) Cf. the windows with surviving styles at Nunappleton and Tong
Hall (nos. vi and xlii)

Drake was the first to attribute the window to Edmund in 17⁽¹⁾ as did the York Guide of 1787 and Hargrove in 1818.⁽²⁾ As late as 1904 W. Camidge repeated this attribution.⁽³⁾

Edmund Gyles could not have been the artist. He was a glazier who leaded windows and no glass painting has yet been positively ascribed to him. Above all he died in 1676, three years before the first mention of the Guildhall window in the corporation minutes.

However, Henry Gyles was known to use the leads from his father's lead vice signed with Edmund's name and it may be that these were discovered during the releading or restoration of the window.⁽⁴⁾

Perhaps the first to question this attribution was the York glass painter J. W. Knowles, who kept various notebooks on old York and its artists. He wrote⁽⁵⁾

"Hargreaves stated that this (window) was executed by Edmund Gyles, an artist resident in York which is no doubt in error or may have been assumed to be correct by the statement in the Antiquities, York City p69, where it is stated that Edmund Gyles, glazier, in 1662 renewed the window in the south transept put up by John Petty."⁽⁶⁾

J. A. Knowles inherited his father's notebooks, expanded on them and was probably the first in 1921 to publish the name of Henry Gyles as the true artist.⁽⁷⁾ He did not arrive at this conclusion from stylistic considerations but from a signed and undated fragment by Henry Gyles at Acomb Priory which Knowles wrongly assumed to be a surviving part of the Guildhall window. J. A. Knowles repeated Henry Gyles' authorship in his

(1) F. Drake. 'Eboracum' p330.

(2) E. Hargrove loc. cit.

(3) W. Camidge. 'The Guildhall York.' York 1904. York City Library Y942.7419.

(4) See sl. II 5.

(5) York City Library. Knowles Collection.

(6) The reference here is to Hildyard's 'Antiquities of York.' 1719 p69.

(7) Notes & Queries. 12s IX Sept 24, 1921 p246.

subsequent publications⁽¹⁾ and it was adopted by T. P. Cooper.⁽²⁾ Whatever their erroneous reasoning, the attribution is correct on stylistic grounds - a point they did not discuss. The military trophies bear comparison with those in Henry Gyles' Fairfax armorial window at Denton (no. xxxviii) and the Royal Arms with those he did for Adel Church (1681) no. x) and Trinity College Library, Cambridge (1704). He executed sundials with cherub subjects at Gray's Court, York (c1690), (no. xvii) and Nunappleton Hall (1670) (no. vi) whilst the figures of Justice and Mercy together with the spread winged cherub at the base of the central light are closely allied in style and arrangement to the Frescheville supporters and the cherub in the armorial window at Staveley, Derbyshire (1676).

In short, since Henry was the only known glass painter, not only in York but in the north of England at this time, the Guildhall window is bound to be his.

Whilst this only confirms what J. A. Knowles and Cooper had already claimed it does not follow that the rest of their argument is acceptable. At this point one must consider the fate of the Guildhall window in 1863. There was certainly an outcry when it was announced that the window was to be removed and the Town Clerk, the Dean of York and prominent York antiquaries signed the following petition⁽³⁾ in an attempt to save the window they believed was Edmund Gyles':

"To the Committee appointed for carrying into effect the vote of the Corporation, respecting the erection of a memorial window in the Guildhall to the late Alderman Meek.

Gentlemen - We have learned from the report of the proceedings of the Corporation, that it is proposed to remove the stained glass which now occupies the western window of the Guildhall, and to substitute for it a memorial of the late Aldⁿ Meek. We beg leave to state the reasons

(1) Walpole Society II, (1923) 62 'York School of Glasspainters.'

(2) T. P. Cooper. op. cit.

(3) York Herald. Jan 24th 1863.

which induce us to hope that this resolution may be reconsidered.

This window has now an antiquity of nearly two centuries. Its symbolical figures, its heraldic decorations, the drawing and colouring of which are excellent are appropriate to its place immediately above the seat from which justice is dispensed in the name and by the authority of the Sovereign, and they would cease to be appropriate, even if they could be removed without mutilation to any other window of the Guildhall. Its tone and colour evidently shows that it was designed for a western aspect, and any change of place would impair its effect. It is the work of a citizen of York and with a single exception, in a distant part of the County, it is the best specimen which remains of Edmund Gyles' art. The art itself, as practised by him, was indeed imperfect, but even imperfect works have an interest which entitles them to preservation, as serving to illustrate the steps by which improvement has been obtained. The glass of which the window is composed shows some marks of decay, but they are in its least important portions, and we believe that these might easily be renewed in harmony with the original design.

For these reasons we venture to hope that it may be allowed to remain in its present position, and that one of the side-windows may be chosen for the memorial by which his fellow citizens desire to testify their respect for the character and public services of Mr. Meek. Probably if the example is then given of occupying the side-windows with stained glass, they may all gradually be filled up by memorials of eminent men or records of interesting events in the history of York, and thus a new decoration be given to our ancient and venerable hall.

We are gentlemen, yours respectfully,

Augustus Duncombe.

W.^m Vernon Harcourt.

John Kenrick.

Robert Davies.

James Raine."

Six days later it was reported.⁽¹⁾

"The committee appointed by the Council have, however, declined to consider the memorial to remove the window to another part of the ancient Hall."

The window was removed but, according to Knowles and Cooper, was not entirely lost.

The latter writes,⁽²⁾

"Strange to say a portion from the central light, the large armorial bearings of King Charles II, was appropriated by an alderman and subsequently his son fixed it in the staircase window at Plantation House, Poppleton Road in the parish of Acomb, near York; a house now named Acomb Priory. What became of the two figures of Justice and Mercy and the other emblems, is a mystery which may be solved some day.

As the only other work of Henry Gyles preserved in York is at Merchant Taylors' Hall, Aldwark, an endeavour was made to retrieve the existing parts of the Guildhall window. The owner of Acomb Park in 1915, Colonel Wolfe, was written to and he generously agreed for its replacement in the Guildhall, a decision communicated to the Lord Mayor, Alderman J. B. Morrell. As a lamentable war was being carried on, nothing was done in the matter.

More recently, Mrs. Milner, the occupier and owner of Acomb Priory, was approached, and she, cognisant of the value and rarity of the fragment, replied that she had presented it to the Victoria and Albert Museum, Kensington. Thus York lost a unique specimen of a reputable local glass glass painter's art."

This conflicts with what Knowles had written in 1921,⁽³⁾

"The Royal Arms and portions of the border are now in a window at Acomb Priory, near York, and were evidently removed thither in 1825, as shown by the following inscription :-

(1) Ibid Jan. 31st 1863.

(2) Cooper p96.

(3) Notes & Queries. loc.cit.

"H. Gyles. Repaired April 1825 by J. Barnett."

What became of the rest of the window is not known. Both writers were wrong. Knowles particularly so, since he had assumed the Guildhall window to have been removed thirty eight years before it was. He went on to publish the photograph of the Guildhall window and a plate of the Royal Arms from Acomb without any comment as to their obvious dissimilarity.⁽¹⁾ Nor did Cooper notice this.

The two panels of falling crowns, also from Acomb, are published by neither of them and are illustrated here for the first time. These confirm Knowles' and Cooper's errors for, whilst they are stylistically similar to the falling crown motifs in the tracery lights of the Guildhall window, they are obviously different and the former are not in duplicate anyway. Obviously the panels in the Victoria and Albert Museum are from a totally different work by Henry Gyles. (pls. II 35 and 37 ; sls. II 50-52)

This still leaves two questions unanswered. First, was the Guildhall window totally lost? It would appear so, though Mrs. Milner, when she deposited what she considered fragments of it in the Victoria and Albert Museum thought otherwise. Not only did she send the Museum a copy of Pumphrey's photograph, but stated that she believed the figures of Justice and Mercy were in Ireland. Numerous enquiries by the present writer have failed to trace them.

Secondly, what was the original date and situation of the Acomb panels? They are executed throughout in enamels and stain and would appear to be ~~of~~ a contemporary with the Guildhall Royal Arms and those in Adel Church 1681.

Acomb Priory, originally known as Plantation House, stood in Poppleton Road with its entrance gates opposite Carr Lane. The house and grounds occupied the site of what is now Ouseacres Estate. It appears to have been an early nineteenth century house and in the 1851 census was occupied

(1) 'York School of Glasspainters.'

by Isaac Spencer, Vicar of Acomb. The house was later occupied by George Leeman, later by Colonel Wolfe, then by Mrs. Milner, nee Grear, of Dringhouses.⁽¹⁾ Who inserted the glass in the house is not certain. One might conclude that the Vicar removed it from Acomb Church after it was rebuilt in 1831 but, Acomb Church still possesses an incomplete Royal Arms of Charles II dated 1663 (no. ii) and, in the writers opinion, an early, and perhaps, the first work of Henry Gyles. It is highly unlikely that Acomb Church had two achievements of Charles II in painted glass. (pl. II 22 ; sl. II 4)

York would seem the most likely source and it may well be that the panels came to Acomb from the George Inn in Coney Street which had many fittings removed in the middle of the 19th century, and was taken down in 1868, five years after the Guildhall window. The banqueting room of the George possessed a window or windows containing royal armorial glass. (see no.1)

no. xiii Wentworth Old Church, Yorkshire. 1684.

The old church at Wentworth is highly interesting because, although the arcade between the chancel and a north chapel and the tower may be of late mediaeval date, the remainder is of the late 17th century and has a rarity value. (pls. II 7-11 ; sl. II 41)

It was rebuilt, or drastically remodelled, in memory of Henrietta Maria Stanley, daughter of James, 7th Earl of Derby. She was the first wife of William Wentworth (1626-95), first Earl of Strafford of the second creation.

The Benefactor's Table says that in 1684 the Earl rebuilt and adorned the chapel. It became the memorial of the Countess who died in 1685. On her monument, erected in 1689, is the statement 'to shew that honour to her memory I desire to doe, the place for the worshipp of God being fittest for the memorial of a Saint.'

(1) Information provided by H. Richardson of Acomb.

In 1684 the Earl spent £700 in order that it might better contain the memorials to his father, his wife and himself.⁽¹⁾

The fittings in the chancel are quite remarkable for their diversity, quality and historical value, not least the enamelled and stained glass. This is all of the period and can easily be attributed to Gyles, in the absence of a signature. It represents the remains of a complete glazing scheme for the chancel and, therefore is a very valuable, if now decrepit, survival of his work.

The following windows contain Gyles' work.

1. North aisle east window (sl. II 47 ; fig 35)

3 pointed lights, from the left.

a) Countess's crown over monogram HMS (Henrietta Maria Stanley)

b) Baroque cartouche of arms beneath two cherubs emerging from scrolls and holding aloft a golden chaplet within the Garter, sable a chevron between 3 leopard's faces affronté or (WENTWORTH)

The swags of fruit and flowers at the base have been broken and repaired with a fragment of Gyles' falling crown motif.⁽²⁾

c) As a.

2. North wall, easternmost window.

Two round-headed lights with armorials set in the upper halves (sl . II 48 ; fig 36)

a) Within a garter and beneath an earl's coronet the arms of WENTWORTH

b) Beneath an earl's coronet and within a baroque cartouche with a cherub's head with spread wings in the base the arms of

WENTWORTH impaling argent on a bend azure 3 stag's heads cabossed or (STANLEY)

(1) J. A. Harrison. 'A Brief Guide to the two Churches of the Holy Trinity, Wentworth.' 1962 p4.

(2) See pp 128-129

3. North wall, westernmost window.⁽¹⁾

Three round-headed lights with broken fragments of the Wentworth-Stanley achievement and the family crests.

Left to right. (sls. II 42-44 ; fig 37)

a) Earl's coronet at the top

Crest: on a torse or and sable a griffin passant,
wings elevated argent (WENTWORTH)

Fragments of green oak leaves set in quarries

Dexter supporter of Wentworth, a griffin argent.

(broken and patched)

b) Central light blank.

c) Same arrangement as 1.

Earl's coronet

Crest: an eagle, wings extended or (broken), preying
on a child in swaddling clothes proper (STANLEY)

Sinister supporter of Stanley, or a stag ducally collared
and chained azure.

4. South wall, westernmost window.⁽²⁾

Two round-headed lights with gothic tracery formed by the leads.

The upper parts are treated identically (sls. II 45 and 46 ;
fig 38)

4 crowned HMS monograms around the impaled arms of
Wentworth and Stanley with the crests of both families
beneath.

The other windows in the building are now blank, but, judging from the
patches inserted in the coloured ones they too once contained coloured

(1) The earliest illustration of this window is a photograph of 1946.

'Photographs Relating to Derbyshire.' Vol 7. Sheffield City
Library. vol 7 no. 33b (914.251SQ)

(2) Ibid. no.34a.

glass. This was one of the most costly commissions Gyles undertook; this is confirmed in a letter he wrote to Martin Lister in 1696.

"Just at this time was 12 months, I had done as much glass painting for the Earl of Strafford as came to above 200 pounds, but by the cursed means of Dr. Spencer, I was sent home without my monies (though the Earl had ordered me every penny of my monies) but he soon after dying, all I have got is £70, and I am afraid shall get no more."⁽¹⁾

no. xiv Ralph Thoresby's house, Leeds. 1687.

Gyles painted Thoresby's arms for ten shillings.⁽²⁾ What they consisted of is not known since no illustration or description of them survives. The slight cost seems to indicate a small plate of the paternal coat of Thoresby. Alternatively the work may have been more elaborate and the small cost a mark of Gyles' friendship for Thoresby.

no. xv. University College Oxford. The Hall. 1687.

This work is associated with that for the Chapel which Gyles began about 1682 (no. xi). In this case no drawings survive of the glass in situ nor of the cartoons, and the surviving fragments pose problems.

Gyles certainly executed at least one window for the Hall which was built in 1657. It was placed in one of the south windows but was removed in 1766 when the windows were blocked to accommodate a gothick fireplace.

According to Anthony Wood⁽³⁾ "this window was presented to University College by Henry Gyles, and bore his dedication:

(1) See Appx. II/23

(2) Appendix II/15

(3) 'History and Antiquities of the University of Oxford.' ed 1786
p237.

'In perpetuam gratitudinis et observantiae memoriam Magistro
et socius celeberrimi huius Collegii Henricus Giles de civitate
Eboraci hanc Fenestram pinxit et humilime obtulit.' "

It appears that figures of Christ, Moses and Elias were associated with
this inscription together with a sundial window.

Horace Walpole also mentioned arms painted by Gyles in the Hall.⁽¹⁾
Of these various items the following traces remain.

1. The inscription (14" x 17½" according to a note in the College
muniments) given by Wood. This has been lost but a photograph
of it taken earlier this century remains in the College muniments.
(pls. II 42 and 43).

2. The sundial (22½" x 13¼") still survives (pl. II 42 ; sl. II 56).

Clifford Smith, who was working in the College Archives, wrote
to J. A. Knowles (22/10/1940),

"I found the sundial in a very damaged condition in the College
muniment room and (it) has been repaired at my suggestion and
photographed. The leading was so rotten I could not examine it
properly. Now that I have the photographs I see a signature which
appears to read Pickett 167 ."

Knowles replied (24/10/1940) stating that the date was too early
for William Peckitt (d.1795) and suggesting that the word might
be 'pinxit.'⁽²⁾ If this were so then the complete date was
probably 1687.

The dial is mentioned soon after that date as an entry in the
College archives shows

"1697. For mending ye diall in ye Hall window O..13..06"

The dial was removed at that time to the Bursary above the College
gateway and apparently still had its gnomon. Now it hangs within

(1) Journals of Visits to Country Seats. Walpole Soc. XVI p24.

(2) Correspondence in the College Muniments.

a staircase window by the library and its gnomon has gone.

It is executed in brown enamel and yellow stain and depicts the standing figure of Christ framed within the dial's face. His right hand is held in blessing and an orb is in his left.

Above him is the inscription

'SUM VERA LUX.'

3. About this time there were "discovered," and since lost, two rectangular panels, each containing an oval with a yellow stained border. The glass outside the ovals is of a later date. The ovals appear to be the work of Gyles, judging from the poor photographs surviving in the College muniments (pls. II 44 and 45). According to notes made by Smith, the ovals were 15" x 11½". The first depicts Moses with horned head and a rod in his hand. Behind him on a crucifix is the brazen serpent. The second depicts Elija with a copious mantle and what may be a quill in his hand.
4. A box in the College Library contains the following enamelled and stained fragments.⁽¹⁾
 - a) a rectangular piece (11" x 4½") Festoon of roses, grapes and intertwined purple ribbon.
 - b) a rectangular piece (11" x 5") Head and torso of putto with hands above head supporting grotesque lion mask.
 - c) 2 rectangular pieces (9½" x 5") Grapes and ribbon scrolls.
 - d) 2 rectangular pieces (7½" x 11") each with a cherub from the knees up. Their hands are held up to support half a chaplet of roses. Obviously they fitted together.
 - e) One complete ogee section (6" deep x 11" wide) On it is painted a scroll with the words

'MOSES PROPHEA.'

(1) These fragments are to be given to the Museum of Stained and Painted Glass currently being formed at Ely.

f) Ditto (broken)

('ELIA)S PROPHEA.'

- g. 3 incomplete ogee sections (6" deep x 11" wide); each has a cherub's head affronté with wings fully spread.
- h. 20 small fragments including one piece with a cherub's foot and another bearing the date 1687. There are no leads.

All these fragments must have been part of a scheme depicting the Transfiguration. If Peter, James and John were included in the design they have not survived. It is unlikely that they were. Christ was incorporated into the sundial as the source of light.

"And he was transfigured before them; and his face did shine as the sun, and his raiment was as white as the light."⁽¹⁾

Figure 39 is a reconstruction of what the window may have been like bearing in mind that the surviving fragments are like the decorative work used in the window at Staveley (no. viii). No tracery survives in the Hall to give an idea of the work in situ.

no. xvi Bolling Hall, Bradford. c1690.

Bolling Hall contains one of the best small collections of painted and stained glass in England. It is quite a miscellaneous collection dating from the 15th to the 19th century. Not all of it appears to be associated with the house and was probably collected by one or more of the owners in the eighteenth and early nineteenth century.⁽²⁾

In the collection are a number of pieces of glass which, by date and style, can be attributed to Henry Gyles. This group, with two panels

(1) St. Matthew 17, v2.

(2) The glass was moved to Hewick Hall in about 1825 and not returned to Bolling until 1949. See S. C. Priest, 'Armorial Glass at Bolling Hall.' Bradford Antiquary, NS vol. VIII 1962.

dated 1690, are to be found in the top lights of the Hall window. Those dated 1695 are described below at no. xvi and a panel of 1703 at no. xxix.

a. Upper Hall window: left to right. Top row of quarries.

1) Stained and enamelled armorial 5" x 5½" (sl. II 126)

Gules 3 acorns slipped or (DE HENNEZEL) (?Gyles)

These are the arms of the famous glass-making family which came from Lorraine to Stourbridge and Newcastle in the 17th century. They were given to Thomas Pigott of Bolling by Richard Richardson of Bierley when he 'new sashed his house.' (1)

2) Father time with his scythe; sepia-colour.

Inscription: 'TEMPUS EST.'

3) Enamel and stained cherub on a gold pedestal set on a green ground. 6" x 4" (sl. II 127)

Inscription: 'ILLIC SPES.'

4) Sturdy cherub. Illegible initials in one corner. 6" x 4".

Inscription: 'SUMUS FUIMUS.'

5) Hedgehog or porcupine. Illegible signature.

'NECUM HABITO.'

6" x 4"

6) Peacock

'OMNIA VANITAS.'

6" x 4"

7) Cupid and orb

'TERRAM SPERNO.'

(sl. II 127) 6" x 4"

8) Angel in blue robe

6" x 4"

9) Skeleton

'TEMPUS NONEST.'

6" x 4"

(1) Notes in the file at Bolling Hall Museum.

b. Second row of quarries.

1) Intertwined W.C. motif.

William Clifton in foliage above. 1690 5" x 5½"

2) S.C. monogram

Susannah Clifton in foliage above. 1690 5" x 5½"

3) True lovers' knot. I.I.E. Sun above and 1661 below.

4) Faded roundel of a tulip.

This glass obviously came from more than one source. The panels devoted to time and the ephemerality and vanity of life may well have been painted for the Tempest family - hence 'tempus est' - for whom he had executed the sundial at Tong Hall, (no. xli) not far from Bolling Hall.⁽¹⁾ The figures of the seasons in the dial are of a style similar to those with the inscriptions. The latter were probably from Dutch or Flemish prints like the former.

In the lower lights are the following 17th century items on single quarries.

1) an eagle perched on a tree. Enamel.

2) Armorials in cartouche; gules a fess between 6 garbs or.

(SHEFFIELD?)

3) Ditto. Argent on a fess sable 6 stars argent.

4) A cockatrice sable.

5) Armorial in a cartouche. Argent a bend between 6 martlets sable (TEMPEST)

6) Ditto. Argent a ^{wolf's?} lion's head between 3 bugle horns sable. (BRADFORD)

7) Ditto. Argent a chevron sable between 3 hawthorn(?) trees proper (THORNTON)

(1) The Tempests had owned Bolling Hall from 1497-1649.

S. C. Priest. 'A Bolling Household Book.' Bradford Antiquary, N.S. vol. VIII 1962.

- 8) Ditto. Argent a fess between 3 fleur de lys sable (BAILDON)
impaling argent a fess between 3 choughs sable.
- 9) Parrot on a branch. Enamels flaking.
- 10) Monogram dated 1703. see no. xxix.

no. xvii Gray's Court, York. 1690.

Gray's Court contains a most interesting collection of small glass panels (10" x 7") in enamel and stain. They are of three periods; the late 17th, early 18th and late 19th centuries, the latter group being the work of J. W. Knowles.

The 17th and 18th century work has been attributed by the present writer to Henry Gyles.⁽¹⁾ No signatures appear on the panels but the date 1690 is given beneath two identical monograms in the staircase window of the house. The majority of the panels appear to belong to this date.

A further pair of matching monograms are dated 1701 and these, and the armorials associated with them, are catalogued below. (no. xxviii)

All this glass by Gyles has no original connection with Gray's Court and was probably brought there towards the end of the 19th century.

A. The staircase window.

The upper lights contain armorials; the lower ones contain associated monograms.

- 1) Two identical monograms (fig 40)

H.A.H. beneath 3 branches of laurel. 1690 beneath.

This commemorates the marriage of Henry Hitch and Alathea Brandling as is shown below.

- 2) Two identical monograms (fig 41. sl. II 77)

R.A.R. beneath berried laurel

Below is written

(1) J. T. Brighton. 'The Painted Glass in Gray's Court, York.'

Yorkshire Archaeological Journal. Vols: 16 and 17.

'Married ye 24th of July

1701'

This commemorates the marriage at Poppleton, near York, of Robert, son of Henry Hitch and Alice Aldborough.⁽¹⁾

Robert's arms had been painted by Gyles in 1690 and are in the Hall of Trinity College, Cambridge. (no. xviii)

These monograms are bolder, less faded and differently treated from the two dated 1690. This would suggest the latter were painted in that year.

- 3) The armorials are in the form of unsupported achievements over blank scrolls and beneath duplicated crests.

From the left:

- a. Sable a fess embattled-counter-embattled between 3 lions' heads erased argent (LEVET of Melton-on-the-Hill, Co. York)
crests: a lion's head erased argent.
(figs. 42 and 42a. pls. II 54,55,58 and 59 ; sls. II 71 and 72)
- b. azure a fess between 3 cross crosslets or (ALDBOROUGH)
crest: an ibex passant (ALDBOROUGH)
crest: an antelope's head erased sable horned and vulned through the neck with an arrow or,
holding the end in its mouth (HITCH of Leathley)
(figs 43 and 44 pls. II 54,55,60 and 63 ; sls. II 71)
- c. gules a cross flory argent in the dexter chief point an escallop or (BRANDLING of Leathley)
crests: the trunk of an oak erased per pale or and vert; from the sinister two sprigs, leaves

(1) Record Series: Yorkshire Archaeological Society, xlvi. 'Paver's Marriage Licenses', iii p109. The Upper Poppleton Parish Registers show that they were married on 24th July 1701.

vert, fructed or; from the top, flames

issuing proper (BRANDLING)

(figs 45 and 46 ; pls. II 56,57,; sls. II 75 and 76)

d. argent on a chief sable 3 griffins' heads erased of
the field (LINDLEY of Leathley)

crests: a griffin's head erased of the field (LINDLEY)

(figs 47 and 48 ; pls. II 56,57,61 and 62; sls. II
74 and 76)

It is noticeable that the enlarged crest of Aldborough is
missing and the arms of Hitch, to be seen at Trinity College,
are also lost. The coat of Aldborough looks later than the
rest and therefore belongs, with the monogram, to 1701 at the
earliest. The pedigree in fig 49 illustrates the association
of the coats and the monograms. None of the people in the
pedigree ever resided in Gray's Court. (1)

B. South window of the Long Gallery.

a. A woman in widow's weeds with Verse veneath:

A mourning widdow from her tender eye,
Weeps tears as if y^e springs wou'd ne'er be dry
Like ye south windskeel let those fountains run,
Untill a second Husband play the Sunn.

(fig 50 . pl. II 52; sl. II 69)

b. A richly dressed and bejewelled lady with a rosary and
reading from a book on a lectern. Verse beneath:

A full soul'd woman yt adornes her mind,
Well as her seen parts is like western wind
That breathes p'fumes and melts in silken rain,
and sun-like sets to rise the same again.

(fig 51 ; pl. II 53; sl. II 70)

(1) The glass may have come from old Leathley Hall.

c. A virago brandishing a bunch of keys and knocking over
a chain. Verse beneath:

Shee that wth furious blows and long tongu'd noise
Doth tempests in her quiet household raise
Nor suffers reasons sun to guide her Feet
Ruins like northern blasts all she doth meet.

(fig 52)

C. Alcove window.

- 1) A cloaked putto fishing with a rod and line and emptying
an ewer of water into the pool. Caption: 'WATER'
(fig 54 pl. II 64; sl. II 67)
- 2) Sundial with style missing. (1) In the centre is a
cornflower plant signifying bloom and decay. Above
is a cherub with a sheaf of grass signifying the harvest.
The dial has arabic numbers separated by ermine ended
crosses in the Gyles manner. Caption: 'ITA VITA' (fig. 53)
- 3) Flowerpiece. Tulip and hyacinth. (2) (fig 55; pl. II 66)
- 4) Flowerpiece. Gentians and bluebells. (fig 56)

D. Second window from the north.

Two virtues.

1. A woman in classical helm grasping a truncated column.
Fortitude. (fig. 57; pl. II 50; sl. II 65)
2. A woman clutching two writhing serpents. Prudence.
(fig 58; pl. II 49; sl. II 66)

-
- (1) This dial may well be the one Gyles refers to in a letter to
Thomas Kirke on Feb. 10th 1692. It was then ready to be fired.
See Appendix II/19.
- (2) This piece, along with monograms matching those of 1690 and
1701, was found in the York Glaziers' Trust when the Gyles glass
in Gray's Court was restored in 1968.

E. North window.

Four virtues.

1. A woman holding twins. Charity. (fig 59; pl. II 46)
2. A woman pouring water from a flagon into a glass.
Temperance. (fig 60; pl. II 47; sl. II 62)
3. A woman carrying an anchor over her shoulder. Hope.
(fig 62; pl. II 51; sl. II 63)
4. A woman carrying a tall cross over her shoulder and a
chalice in her hand. Faith. (fig 61; pl. II 48; sl. II 64)

This miscellaneous collection of panels are probably from the same source as the monograms and armorials on the staircase. Among them are six of the seven virtues ⁽¹⁾ and one of the elements. What scheme they were initially arranged in cannot be deduced.

(1) These are based on Dutch prints and almost identical sets are to be found on both sides of the North Sea.

no. xviii. Trinity College, Cambridge. 1690.

In the upper third light of the south west window of the Hall is an armorial oval executed in blue pot metal, yellow stain and enamels (sl. II 115)⁽¹⁾ The baroque cartouche around it is topped with two angels holding aloft a chaplet of roses whilst at the base a putto holds up the whole cartouche between swags of fruit and flowers threaded with purple garlands. This design had been used on a number of occasions by Henry Gyles (see nos. viii, xi, xiii, xx and xxiv). The arms are:
or a bend vair between 2 cotises indented sable (HITCH)
in pretence gules a cross flory and in dexter chief an escallop argent (BRANDLING)
overall in chief a label of 3 points argent.

Beneath is written:

"Robertus filius
Henrici Hitch
de Leathley Com.
Ebor. Armigeri
H. P. A^o 1690"

Above this inscription is written in small print, "Henricus Gyles Eborac. Pinxit."

The oval is much cracked and repaired and the red on the inescutcheon may have been retouched. The vair pieces on the bend are individually cut and leaded, the blue ones consisting of pot metal.

Robert Hitch and his wife have already been noticed in their armorials at Gray's Court, York. (no. xvii)

(1) Noticed in 'The City of Cambridge -
An inventory of the Historical Monuments'
R.C.H.M. 1959 II p228.

In the base of the three lights of the fourth window from the east of the south choir aisle are three seventeenth century armorials.

1. The achievement of Princess Elizabeth, daughter of James I
(pl. I 10)
2. The achievement of Archbishop John Williams (1641-50) (1)
(pl I 11)
3. In the centre is the achievement of Archbishop Thomas
Lamplugh (1688-91)
(pl. II 68 ; sl. II 109)

This last armorial is now very worn and the enamel has largely vanished, leaving patches of yellow stain. Sufficient remains to show a typical Gyles design and inscription, though the work has no visible signature.⁽²⁾
In the centre of the panel, which is some three feet square, is an oval armorial within a scrolled cartouche. Above is a mitre with long purple infulae terminating in tassels. Two croziers in saltire are behind the arms which are:

gules two keys in saltire argent, the sinister surmounting the
dexter in chief the Imperial crown or (SEE OF YORK) impaling or
a cross flory sable (LAMPLUGH)

In each of the side panels, separated from the central motif by vertical bands of stained square quarries, is a cherub's winged head at the top. From this, suspended on a purple ribbon, are chaplets of palm, laurel and roses.

Across the bottom of the three sections is this inscription:

'THOMAS LAMPLUGH ARCHIEPISCOPUS

EBORACENSIS OBIIT Vto DIE MAIJ Ao 1691'

(1) The painter of these panels is not known. Both appear to be too early for Henry Gyles. (see pp 71-72)

(2) This armorial appears to have been noticed first by Thomas Gent.

'The Ancient & Modern History of the famous City of York.' 1730
p106.

This achievement, in situ directly above the Archbishop's mural monument, bears comparison with a similar armorial to him, also by Gyles, at Bishopthorpe Palace (no. xx). Other miscellaneous pieces by Gyles in York Minster are dealt with under no. li.

no. xx. Bishopthorpe Palace. 1691?

The achievement of Archbishop Thomas Lamplugh (1688-91) in the bay window of the Palace dining room contains an oval armorial identical to that in the window above his tomb in York Minster (see no. xix and pl. II 67b). The cartouche around the arms is treated differently, however, though again it is typical of Gyles' work at Staveley (no. viii) and elsewhere. A scrolled cartouche in yellow stain and brown enamel surrounds the oval, which is crested with a grotesque mask. From the scrolls on either side emerge two demi-angels who hold a mitre aloft. The infulae are long trailing purple ribbons which bind the whole achievement to two erect croziers on either side.

In the same window is an identically designed cartouche containing the arms of Archbishop Thomas Herring (1743-7). This would seem to be William Peckitt's work copied from Gyles' Lamplugh armorial. (see pl. II 67b ; pls. II 23 and 24, and entry no. 22 in the catalogue of Peckitt's works).

no. xxi. Leeds Grammar School. 1692.

Nothing survives of this work which was described by Thoresby thus:

"In the windows (of the Leeds Free School) are curiously painted the Founder's arms, and Ars Grammatica, well performed by Mr. Henry Gyles of York, one of the most celebrated Artists in these parts of the world."⁽¹⁾

(1) R. Thoresby. *Ducatus Leodiensis*. 1715 p87.

The school was founded in 1552 by Sir William Sheafield.

An unreliable description of the work is given by the Yorkshire Antiquary Thomas Wilson who said Gyles "had an excellent (sic) hand and painted in imitation of the famous Albrecht Durer's works, a specimen is preserved in the Free School Library at Leeds, viz : Ars Grammatica."⁽¹⁾

The glass was removed in 1784⁽²⁾ and sold to a Leeds Antiquary.⁽³⁾

no. xxii Bolling Hall, Bradford. 1695.

In addition to the collection of small 17th century items described above (no. xvi) there are, in store, four larger armorials (21" high x 15½" wide) belonging to 1695. (pls. II 25-29; sls. II 57-60)

1. Oval armorial within a baroque cartouche with grotesque masks.

Sable 5 fusils in fess argent impaling argent on a chevron sable between 3 trefoils slipped vert as many crescents or.

2. Oval within similar cartouche.

Crest: on a torse a fleur de lys or.

1695 below.

On a scroll above: 'QUANTO MAGIS VOS.'

3. Oval armorial in a cartouche like no. 1.

Azure Apollo the inventor of physic proper, his head radiant holding in his left hand a bow and in his right an arrow supplanting a dragon or. (APOTHECARIES' COMPANY)

4. Oval within a similar cartouche.

Crest: on a torse a rhinoceros proper.

1695 below.

On a scroll above: 'OPIFERQUE PER ORBEM DICOR.'

(1) T. Wilson's Ms. notes in York Minster Library. Ms. Add. 205, f157.

(2) 'Ducatus Leodiensis.' Leeds 1816. p83.

(3) Walpole Soc. II, 1923 p61. See also Notes & Queries 12s IX Sep 24 1921, p247 J.B.S.M.G.P. VI 1935-37 p164-165.

These armorials are certainly Gyles' work. The cartouches are of a similar design to those used around the oval armorials at Staveley (no. viii) and Bishopthorpe (no. xx). The arms and crests are associated, the first pair being unidentified. The second pair belong to the Apothecaries' Company. The treatment of the crest on the torse is comparable with those at Farnley. (no. v)

These panels were restored by J. A. Knowles after their return with all the other glass from Copt Hewick in 1949.

no. xxiii The Manor House, Riccall, Yorkshire. 1690.

This building, formerly the Vicarage, is largely a gothic house of 1869 but has a red brick corner tower of about 1480.⁽¹⁾

In the main entrance hall is a small lancet window containing two items of enamelled and stained glass which were originally in the old vicarage by the Church.⁽²⁾ (fig. 63)

- a) A cockerel standing in the angle of a capital 'L' with the date 1690. The base of the L is broken.

This is the rebus of Thomas Elcock, vicar of St. Mary's, Riccall, 1669-1704.

- b) A shield of arms with a gold and blue pierced strapwork.

Sable on a chevron engrailed between 3 towers argent a pair of compasses of the first. (COMPANY OF MASONS).

There is neither a date nor a signature on this piece and has no obvious connection with the rebus.

Both pieces can be attributed to Henry Gyles. The cockerel has affinities with nos. xlv and li, whilst the armorial can be compared with the Staveley arms of 1664 in Ripon Minster. (no. iii)

(1) N. Pevsner. op.cit. 'York and the East Riding,' p329.

(2) Rev. E. James 'Parish Church of St. Mary Riccall.' (church guide).

In the perpendicular east window of the south aisle are the fragments of a former east window of the church. They are inset into the three lights but do not fill them. (sls. II 78-82)

The glass, bearing the date 1696, was presumably inserted in the east window in that year. It was still in situ a hundred years later when it is recorded that "in the east window are the arms of Goldesburghs, Huttons, Byerleys etc. finely stained on glass."⁽¹⁾ It is said to have occupied the upper part of the east window,⁽²⁾ though it is unlikely the glass occupied all the five lights and the tracery. The present glass in the east window is by Capronnier and is dated 1859.

The ~~three~~ lights of the south aisle's east window have no signature and have not been arranged correctly.

a) The central light. (fig. 66)

The glass inserted was presumably part of the central and tallest light of the east window but has been reduced to match the two insertions on either side. From the top it is comprised of

- (i) On a torse a wolf (?) salient ermines collared gules and chained azure (HUTTON?)
- (ii) An armorial fragment:
sable 3 bucks' heads cabossed in fess or. This is the fess from the shield of HUTTON.
- (iii) Baroque S scrolls.
- (iv) Within a yellow circle with wing-like protusions the interlaced monogram RMB
- (v) Baroque cresting.
- (vi) Motto: "FOYAL ET LOYAL"
- (vii) Date: 1696.

(1) E. Hargrove. 'History of the Castle, Town & Forest of Knaresbrough with Harrogate'. York 1795. p37.

(2) W. A. Atkinson. 'Goldsborough and its Neighbourhood'. Knaresborough 1922. p52.

b) North light. (fig. 67)

This and the south light appear to be complete, though their armorials have been confused by their restorer.

Beneath an odd piece of gothic strapwork in the point of the light is an achievement above a typical Gyles putto within a swag of ribbons and flowers. In the base are two S scrolls.

On an oval shield within a baroque cartouche are the arms:

sable a maunche argent on a bordure or 8 pairs of lions' gambs saltirewise erased gules (WHARTON)

Crest: on a helm and torse 2 lions' gambs proper holding a cross crosslet or. (BYERLEY)

c) South light. (fig. 68)

This is arranged in the same manner as the north light.

The arms: or a cross-crosslet gules (BYERLEY)

crest: a bull's head erased sable attired and ducally gorged or.

The glass appears to have been painted for Robert Byerley of Goldsborough. He was the son of Anthony Byerley who had married Anne, the only daughter and heiress of Richard Hutton of Goldsborough. Robert Byerley married Mary Wharton, great-neice of Philip, 4th Lord Wharton of Healaugh.⁽¹⁾ These marriages thus account for the monogram and the armorials in the three lights.

no. xxv Surrey House, Norwich. 1697.

In the Library window of Surrey House, the offices of the Norwich Union Fire Office, are two yellow bordered ovals of equal size (9½" x 7.1/8"). Both are executed in enamels and stain and, although both are cracked and releaded, the colours are good.⁽²⁾ They were restored by King of

(1) S. D. Kitson. 'Goldsborough Hall. Yorks.' Archaeological Journal XXVI pp256-8.

(2) See notices of this glass in the Journal of the British Society of Master Glasspainters IV 1932 p40 and VI 1936-7 pp164-165. Also Norwich Union Magazine, Autumn 1960.

Norwich in 1962. (sls. II 84 and 85) (fig 21)

The first consists of two cherub trumpeters of Fame holding up a golden crown. Between them is an ovoid shield with spread winged cherubs above and beneath and a swag of fruit and flowers at the base.

Within the shield on a ground of yellow stain is the inscription

"VIGANI
VERONENSIS
CHYMICORUM
PRINCEPS."

Above the crown are the initials "FJ^V :E"

By the left trumpeter is written "H. Gyles

Eborac."

By the right

"Pinxit

1697"

The second oval contains an armorial within a grotesque cartouche with a monstrous mask at the top, an Atlas supporting the whole at the base and rococo-like lobes at the sides. Within are the arms argent a chevron azure between in chief 2 six-point stars sable and in base a rose gules (VIGANI).

Giovanni Francisco Vigani (1650?-1712), a native of Verona, was the first professor of chemistry in the University of Cambridge.⁽¹⁾ He was appointed in 1703, after teaching there for twenty years. In 1682, shortly after his arrival in England, he married Elizabeth, a native of Newark. Her initials follow his in the monogram in the first oval. He appears to have lived in Newark for a time for two of his daughters were baptised there in 1683 and 1684.

Where the ovals came from and when they were inserted in Surrey House is not known.

Both are quite Italianate in style and may have been based on prints, seals or bookplates provided by Vigani himself. The cartouche of the

(1) D.N.B. p 2157.

first oval had been drawn from Italian sources by Inigo Jones earlier in the 17th century.⁽¹⁾ The latter bears comparison with many armorial cartouches to be found in Italy at this period.

no. xxvi St. Helen's Church, Stillingfleet, Yorkshire. 1698.

In the upper part of the central light of the three light window in the north aisle of the chancel is an armorial panel⁽²⁾ (2ft high x 1ft 4in wide). The whole is executed in enamels and stain and beneath the shield is the inscription

'These armes were here placed 1520
and renewed in ye yeare 1698'

To the right, below, is the inscription

'Henricus Gyles Eborac : fec :'

The shield is set within baroque scrollwork and bears these impaled arms:

Dexter: gules a fess argent between 2 lions' faces or (STILLINGTON)

Sinister (apparently restored): or on a cross gules 5 escallops
(sl. II 83) argent (BIGOD)

no. xxvii St. Helen's Church, Denton, Wharfedale, Yorkshire. 1700.

The gothic-venetian east window of John Carr's church of 1776 contains a large central window and north side light by Henry Gyles and a south side light by William Peckitt.⁽³⁾ The Gyles glass was taken from the

(1) It appears over the procenium arch in a theatre design. A later English derivative (1716) is to be seen in the achievement of the 1st Duke of Marlborough over the great arch in the Hall of Blenheim Palace.

(2) For notices of this work see Yorkshire Archaeological Journal, 1887 p78. Notes and Queries 12s IX Sept 24 1921 p247. Walpole Society II 1923 p62. N. Pevsner. 'York and the East Riding.' 1972 p351.

(3) See catalogue of Peckitt's work no. 205.

old chapel in 1778.⁽¹⁾

The central light is Gyles' only complete surviving picture window (c8' high x 4'6" wide) and is executed in enamels, stain and purple, blue and red pot metal. (sls. II 86-90 and 92-93) In the lower half is a scene of King David playing his harp surrounded by angels, two of whom hold music scores on either side. A similar, though smaller, composition by Gyles is to be found at Womersley Hall (no. xliv) and an identical scene to the whole of the Denton centre light had been worked in boxwood by Grinling Gibbons.⁽²⁾ Along the base of the window is written ;

'IUVENES ET VIRGINES SENES CUM

IUNIORIBUS, LAUDENT NOMEN DOMINI'

Psalm 148 ver.12.

The upper half shows cherubims in the heavens around the sacred name, written in Hebrew. Beneath, in the flood of golden light, is St. Cecilia seated at a pipe organ and accompanied by angels playing a cello and a violin, a trumpet and a trombone.

The window is signed in the left base above the psalm line,

'Henricus Gyles Eborac. Pinxit 1700.'⁽³⁾

The north side light contains an undated and unsigned armorial in enamels and stain. (sls. II 91 and 94-96) It is composed of three motifs

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- (1) H. Speight. 'Upper Wharfedale.' 1900. p187. He says the glass is dated 1699. J. A. Knowles dates it 1702. See Walpole Soc. II (1923) Pl. XXVIII(b) and p61. Also Notes & Queries 12s Vol. IX Sep.24. 1927 p247. J.B.S.M.G.P. vol.6 (1935-7) p164-5.
- (2) J. T. Brighton. 'Cartoons for York Glass - Henry Gyles.' Preview 84 Oct. 1968 p77s. See also D. Green. 'Grinling Gibbons.' 1964 p148. pl. 206. Gyles refers to 'a circle of angels about King David' as early as 1682. See no. xi and Appendix II/12.
- (3) Thoresby praised the window as 'the noblest painted glass window in the North of England.' Diary, I p435.

1. In the base. A trumpeting putto of victory is seated on a stand of drums with a spear in his hand. Around him are the trophies of war - armour, cannon, banners and weapons.⁽¹⁾
Above his head is the baronial coronet of Fairfax. (sl. II 96)
2. In the centre. The achievement of Lord Fairfax. (sl. II 94)
arms: or 3 bars gemelles gules overall a lion rampant sable.
crest: a lion passant guardant sable.
supporters: dexter, a lion rampant guardant sable sinister, a bay horse sable.
motto: 'FARE FAC'
3. In the top. Above two baronial coronets three cherubs support a monogram within a laurel chaplet beneath a baronial coronet and sprigs of palm.⁽²⁾ The monogram appears to be a combination of the letters FAIRX in cursive capitals - i.e. FAIRFAX.

The armorial light would appear to be of the same date as the centre light and must be the achievement of the soldier, Thomas, 5th Lord Fairfax (1657-1710). He succeeded to the title in 1688 and rose to the rank of brigadier-general in 1701.

Both the Gyles windows at Denton were restored by King of Norwich and the York Glaziers' Trust in 1968/9.

no. xxviii Gray's Court, York. The staircase. 1701.

The 1701 monogram and the armorial of Aldborough are noticed under no. xvii. They were no doubt additions to glass commissioned from Gyles by Robert Hitch's father Henry. Robert added his wife's arms and their marriage monogram.

(1) Cf. Gyles' use of trophies in the York Guildhall window (no.xii)

(2) Similar arrangements in the head of a light were used by Gyles at Staveley (no. viii) and the Merchant Taylors' Hall, York.
(no. ix)

no. xxix Bolling Hall, Bradford. 1703.

Among the miscellaneous quarries in the Hall window (described under no. xvi) is one of addorsed R's beneath a purple tulip. The date 1703 is at the base. This compares closely with the monogram R.A.R. at Gray's Court, York, which is dated 1701. (no. xxvii)

no. xxx Lincoln's Inn Chapel, 1703.

The east window contains a large number of armorials of varying dates. A number from the 1680's and 1690's look very like the work of Henry Gyles.

In the centre of the window, however, are the arms of the Inn which are dated 1703 and are remarkably like the baroque armorials of Gyles (fig 69) The cherub at the base is almost a Gyles trademark, as are the ribbons, acanthus and golden scroll-work. The arms are azure 15 fer-de-molines or on a canton of the second a lion purpure.

The shield is interesting in that the azure field is composed of leaded ovals of blue pot-metal. Between these are the charges composed of cut pieces in yellow stain. This return to the use of pot-metal in armorials is seen in Gyles' Hitch armorial of 1690 in Trinity College Hall, Cambridge (no. xviii)

Above the shield is another in the baroque style but inserted in the 19th century.

The cartouche around the arms of the Inn has another interesting feature in its fan-like projections on either side. These have a hybrid appearance of auricular and rococo flavour.

no. xxxi St. Catherine's College, Cambridge. 1703.

No work by Gyles has survived at this College, nor any reference to it; although Thoresby noted in his diary in 1703 that Gyles was making a window 'for Katherine Hall in Cambridge.' (1)

(1) Davies says Gyles executed a window for the College in this year but he probably gained this information from Thoresby's 'Diary', 'Walks through York' 1880 p171. See Walpole Society II (1923) p64. Notes & Queries 12s IX Sep.24 1921 p247.

no. xxxii St. Peter's Church, Birdsall, Yorkshire. 1704?

Birdsall Church was largely rebuilt in 1865⁽¹⁾ and there is no glass in the present building by Henry Gyles. However the following receipt in the Temple Newsam papers proves Gyles did execute work there.

'Rec^d. the 22^d Decem^r. 1704 of the Trustees for the Lord
Viscount Irwin by Matthew Firbank thirty five shillings
for painted glass work done at a window in Birdsall church
by me -

Henry Gyles⁽²⁾

If the sum given is the total payment for the work it can only have been small, probably being a small armorial, or even restoration work. Sir Anthony Ingram had purchased the Rectory and Grange of Birdsall in 1635⁽³⁾ and the above work was executed for Edward Ingram, 4th Viscount Irvine.

This was not the only work Gyles executed for the Ingrams. There are two armorials in the Great Hall at Temple Newsam which, stylistically, can be attributed to him (no. xli)

no. xxxiii Trinity College Cambridge. The Library. 1704.

The three light semi-circular head of the north window of the Library contains the Royal Arms of Queen Anne before 1707. The supporters in the outer lights are painted in enamels and stain, whilst blue pot-metal is used in the shield in the centre. There is no crest; the arms within the Garter strap are topped by the crown between A and R. Beneath the strap is the motto 'SEMPER EADEM.' (pls. II 41 and 42 ; sl. II 97).

The compartment under the dexter supporter bears a very small inscription

(1) H. C. Craddock. A History of the Ancient Parish of Birstall
1933. p93.

(2) Leeds City Library Archives TN/BL/B/3/13.

(3) Leeds Art Calendar. No 51, 1953 p9n.

'H. Gyles Eborac. Pinxit 1704.'

This, together with their style of execution and the rococo-like decoration, refutes a suggestion that the supporters may have belonged to the arms of Charles II referred to the Accounts for 1682-3 'Samuel Price, Goldsmith in Lombard St., gave the King's Arms in painted glass.'⁽¹⁾ The achievement was set up about 1706-7, for the Junior Bursar's Accounts for 1705-6 include an item for 'carriage of the Queen's Arms.'⁽²⁾ The three lights were restored by Kings of Norwich in 1972. However the shield has been repainted at some time, for the first grand quarters of England look later than those of the second, whilst the Scottish quarter looks touched up. The blue pot-metal on the quarters of France and Ireland is another example of Gyles' use of this colour in his later armorials.⁽³⁾

no. xxxiv St. John the Baptist's Church, Adel, Leeds. 1706.

In the base of the south window of the chancel is a small panel (13" x 11") consisting of a yellow stained quatrefoil on a blue pot-metal ground (sl. II 99)

On the quatrefoil is inscribed

'P. M. Tho: Kirk of Goodridge, Esq.,

Dyed ye 24th of April A^o Dni. 1706

Henry Giles in a most grateful memory

of his ever honoured friend H. P.'

Gyles had painted Kirke's arms in the old east window of the church in 1681 (no. x). This second panel is a simple monumental inscription from the hand of an ailing friend. With the exception, perhaps, of the

(1) 'The City of Cambridge.' R.C.H.M. 1959. II, p240. J. A. Knowles dates the window 1704 but ascribes the gift of it to Samuel Price See Walpole Soc. II (1923) p64. Notes & Queries 12s IX Sep.24th 1921 p247. J.B.G.M.G.P. vol. 6 (1935-7) pp166-167.

(2) 'The City of Cambridge' II, p240.

(3) See his armorial to Robert Hitch in the Hall of Trinity College (no. xviii)

Milner armorial at Nun Appleton Hall (no. xxxvi) this is the last known work by Henry Gyles that has survived.

no. xxxv Wadham College, Oxford. 1707?

Wadham College Chapel had been largely reglazed by the Van Linges before the Civil War and it may be that the College, like University College, Oxford, decided to employ Gyles to add to, or complete, the work. No Gyles glass exists at Wadham and we have only his reference to unspecified work there when he wrote to Thoresby in 1707.⁽¹⁾ He obviously lost money in the business and it may be that the College rejected his work.

no. xxxvi Nun Appleton Hall, Yorkshire. 1707?

The lunette over the main entrance contains an armorial oval 18 inches by 14 inches. The panel "is in a contemporary oval wooden frame which it was seemingly painted to fit."⁽²⁾ (sl. II 36)

The outer border of the oval, now broken in places and repaired with clear glass, is a detailed freize of amorini and military trophies. It is identical to the border around the Hawksworth achievement in Farnley Church (no. v) The arms in the centre are

sable a chevron between 3 snaffle bits or (MILNER)

Crest: a horse's head erased sable, bridled or on the neck
a bezant.

The oval is neither signed nor dated but, stylistically, is undoubtedly by Gyles. J. A. Knowles attributed it to him, though he did not know of the Farnley oval and its identical border.⁽²⁾

(1) See Appendix II/32 and no. xxxvii. Walpole Society II (1923)
pp 58 and 64. Notes & Queries 12th S. IX Sept 24 1921. p247.

(2) Walpole Society II pp61-62.

(3) Ibid.

The date 1707 can be attributed to the panel. In a letter to Thoresby in November of that year Gyles says:

'Yesterday Mr. Milner called on me and paid me for three ovals of glass painting - 1. His arms; 2. His cypher; 3. The Royal Prince, a first-rate ship ----.' (Appendix II/31)

The last two items are untraced but the armorial at Nun Appleton is likely to be the one referred to. All the items were probably executed for the house of Alderman William Milner of Leeds.

Milner bought Nun Appleton Hall in 1711⁽¹⁾ and proceeded to pull the house down and largely rebuild it in its present Queen Anne style. He retained some of the original features including the Gyles sundial window of 1670 (no. vi). He probably brought his own arms, painted by Gyles, from his Leeds house.

Knowles pointed out that although arms were not granted to Milner until 1710, a year after Gyles death, the family had been using the arms in the oval for three generations prior to that date.

no. xxxvii Greenwich Hospital.

Although there is some early seventeenth century work in the chapel of Greenwich Hospital, there is now no work there by Henry Gyles.⁽³⁾

Whether Gyles executed work for the Hospital remains doubtful. The possibility of his having done so rests upon a lecture on the history of York given in York by the Rev. A. Raines in 1934. He cited the account of a visitor to York at the beginning of the 18th century who "paid a visit to that 'famous artist, Mr. Gyles of York' the glass-painter, and saw work he was doing for Greenwich Hospital and Wadham

(1) W. Wheeler. 'Some Historic Mansions of Yorkshire and their Associations.' Leeds 1888. p171.

(2) Walpole Society II p62. Knowles suggests the oval might have been for his house at Hunslet or at Easington.

(3) See B. Rackham. 'The East Window of Trinity Hospital, Greenwich.' J.B.S.M.G.P. X (1948) p4 et seq.

College, Oxford."⁽¹⁾

The reference to Wadham College suggests that the visit to Gyles' workshop took place about 1707 (see no. xxxv). It may be that the work, undertaken when Gyles was suffering from various ailments, was never completed.

no. xxxviii St. Andrew's Church, Aldborough, Yorkshire.

The second window from the east in the north aisle of the nave contains an armorial oval which is in bad repair. It is set in the central cusped quatrefoil of the tracery and is 18 inches by 15½ inches. (see sl. II 104 ; fig 70)

The outer border is a thin margin of yellow stain. Between this and a similar band of yellow stain is an enamelled running border of eight purple heraldic roses set on a continuous green-leaved briar. In the central reserve is an almost heart-shaped armorial set in a strange auricular cartouche flanked by two branches of berried laurel: The arms are sable a saltire engrailed argent. (MARRIS OR MAURICE) Below the arms is a scroll inscribed

'EDMUND MARRIS VICAR ALDBROUGH'

Above is a chaplet of berried laurel tied with a purple ribbon. There is neither a date nor a signature on the panel. However the work is undoubtedly by Gyles. The ribbon and chaplet are common motifs in Gyles work (see nos. v, viii, ix, xii, xvii, xx, xxii, xxvii, xliv,

The auricular type of cartouche was also used by Gyles, particularly in the Carr-Fairfax armorial now at Womersley (no. xliv).

This last comparison may help to date the Aldborough work at some point late in the seventeenth century.

(1) Yorkshire Herald, March 13th 1934. J. A. Knowles noted this lecture in 'Glasspainters of York' (notes and cuttings in York City Library Y927.48). The writer quoted by Raine remains untraced.

The work must have been executed after 1677, the year in which Marris became vicar. He was still vicar at his death in 1720.⁽¹⁾

He could have met with Gyles' work at Trinity College, his old college at Cambridge (nos. xviii and xxviii), at York, where he was ordained or, most likely, at Ripon (no. iii) where he was a prebend. Of course, being vicar of a parish containing one of the principal Roman sites in Yorkshire, Marris would have been well known to Gyles, Thoresby and their antiquarian circle.

no. xxxix Colville Hall, Coxwold, Yorkshire.

To the south west of Coxwold church lies Colville Hall, an early seventeenth century dower house of Newburgh Priory. In the seventeenth century both houses were the property of the Bellasis family.

In the staircase window of the house is set an armorial window which, despite indifferent restoration, appears to be an early work of Henry Gyles. The tall panel (4' high by 1'6" wide), executed in enamel and stain, occupies the central light of a three light mullioned window judging from the narrow clear glass borders it does not appear to be in situ.

The panel divides into two motifs (sls. II 101-103)

A. The upper part.

This is in the form of a semi circular architectural canopy beneath which is the achievement of Bellasis.

quarterly 1. argent a fess gules between 3 fleur de lys
azure (BELLASIS)

2. argent a pale engrailed between 2 pallets sable
(BELLASIS ANCIENT)

3. argent an inescutcheon and an orle of martlets
sable (SPRING)

4. or a fess between 3 torteaux gules (BELLASIS)

5. argent 3 boars' heads coupé sable langued or

with a bordure engrailed of the second (SPRING)

(1) J. A. Venn. 'Alumni Cantabrigienses' pt 1 to 1751. Vol. III.

6. argent 2 bars gules on a canton or a lion

passant of the second (BILLINGHAM)

7. azure 2 bars and in chief 3 scallops azure

(ERRINGTON)

8. as one.

Crest: on a torse argent and azure a stags head erased with
a sprig of oak in its mouth leaved and fructed proper.

B. The lower part.

Beneath an architectural canopy in brown and blue and between
columns in yellow stain is an armorial cartouche.

The shield is between two palm branches tied with a ribbon
at the base and crowned with a barons coronet. The arms are,

sable 3 swords in pile, points in base argent, a

crescent for difference or (PAULET)

The panel was attributed to Henry Gyles by J. W. Knowles who restored
the window at about the beginning of this century. In one of his note-
books is written the following,

"Heraldic window by H. Gyles from Colville Hall.

The green palm has been laid with blue. Then to tips and a
little thicker to stem. The back leaves still thicker and when
fired shaded up with black in enamel. And this stained to Black.
The whole devices and shield also shaded with black. The colour
very fine and laid on in two shades like heraldic painting.

The architecture has been outlined in a mat brown and all the
darker parts oiled up with a darker shade on the most and after
being fired. Where there is any stain the flash is perfectly
clear and only a shadow line passed on the edge excepting the
leaf. Architecture, then a thin mat in colour is passed into
the ----? of the leaf. As no clear lights are seen in any of
the architecture it indicates that the second mat has been laid
over the first firing and the lights scrubbed off." (1)

(1) Notebook, p38, in the Knowles Collection, York City Library.

Knowles' work has lasted well in some parts but the heraldic mantling and the architecture are blurred. The use of architecture as a background to the panel is very like two windows at nearby Gilling Castle, painted by Bernard Dinninckhoff.

no. xl The Red House Chapel, Moor Monkton, Yorkshire.

In the east window of the chapel there is a variety of fragments of glass. In the lights these consist of armorials and figures presumably done by Bernard Dinninckhoff (see catalogue of his work, no. III) for the Slingsby family, once owners of the house. In the tracery lights are three subjects in glass painting some or all of which may be by Henry Gyles. (pl. I 89; sl. I 33)

1. Two winged cherubs. These are typical of those used so often by Gyles but are crude in comparison with his known examples. They may be very early work.

2. Armorials.

a. to the left, a shield beneath a mitre per pale gules and argent a cross potent between 4 crosses paty all counterchanged (SEE OF LICHFIELD) impaling quarterly gules and ermine in the first and last quarters a goat's head erased argent attired or (MORTON)

Beneath is written on a scroll

'Tho: Morton Lichfield'

b. To the right two shields

The upper: azure on a book open proper garnished or, on the dexter side 7 seals of the east between 3 open crowns of the second the words "Sapientia felicitas" (UNIVERSITY OF OXFORD)

The lower: gules on a cross ermine between 4 lions passant gardant or a Bible lying fessways of the field clasped and garnished of the third (UNIVERSITY OF CAMBRIDGE)

These arms, set in strap-work and some acanthus scroll, look very like Gyles' early work. Hargrove noted "in the east window are the following paintings on glass: the arms of Thomas Morton, Bishop of Lichfield, who consecrated this chapel. The arms of the Universities of Oxford and Cambridge."⁽¹⁾

Morton was Bishop of Lichfield from 1619-32 and it may be that the armorials were executed in that period.

3. Four haloed heads.

These might seem to be the four evangelists but Hargrove spoke of the "heads of five of the apostles" then in one of the south windows of the chapel.⁽²⁾ The heads are very finely executed and, if they are by Henry Gyles, are among the finest faces he painted. The one at the top right resembles the head of King David in the Denton window (sls. II 90 and 91)

no. xli Temple Newsam House, Leeds.

The central bay window of the Great Hall contains twelve armorials which had probably adorned the chapel of the House, some of it coming from the Ingram house at Sheriff Hutton in 1635.⁽³⁾ The latest two of the armorials are of late 17th or early 18th century date and have been attributed to Henry Gyles.⁽⁴⁾

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- (1) Ely Hargrove. The History of the Castle, Town and Forest of Knaresborough with Harrogate. York 1798 (5th edn.) p347.
- (2) Ibid.
- (3) T. D. Whittaker observed "the curious series of armorial bearings" in the chapel windows in 1815. 'Liadis in Elmete.' Leeds 1816 p138.
- (4) 'Light on Sir Arthur Ingram's Reconstruction of Temple Newsam.' Leeds Art Calendar. See also D. Linstrum 'Historic Architecture (No 51. 1953) of Leeds.' 1969 p17.

They are 2'6" high by 13" wide and are executed in enamels and stain (sl. II 110). They appear to be ovals cut down at the sides in order to fit the bay window. On the left are the arms

gules a chevron between 3 cross crosslets or impaling ermine
on a fess gules 3 escallops or.

Beneath on a scroll is written

"RICH : INGRAM" (*see p 69 above*)

Crest: a cockerel proper.

On the right are the arms

Ingram impaling argent a chevron between 3 fleurs de lys azure.

Beneath is written

"INGRAM : BELLASIS" (*see p 69 above*).

Crest: a cockerel proper

The gules in the arms has shelled off to leave a faint orange tint, typical of so many of Gyles' red enamel grounds. The azure has also flaked badly, otherwise the glass is in good condition.

The cockerels, the crests of Ingram, bear comparison with those at Riccall (no. xxiii) and Stonegate, York (no. xlvii).

It is difficult to ascertain a precise date for the work though it should be mentioned that Gyles had executed work for the Ingrams at Birdsall Church in 1704 (no. xxxii).

no. xlii Tong Hall, Bradford.

In the rectangular fanlight over the door is an unsigned and undated sundial window of yellow stain and enamels measuring 3'5" wide and 2'6½" high. (sl. II 109 ; pl. II 33)

The eleven panels of glass have been removed from their leads and inserted into a wooden framework. It has been maintained that "this transference has probably destroyed the definite proof that Gyles was the maker of the sundial for it is known that he used lead glazier's vice. The engraved wheels of this instrument outlined the artist's

name and the date on the lead."⁽¹⁾

However, in the Victoria and Albert Museum is a piece of lead inscribed "Edmond Gyles of Yorke, 1665" which was removed from the Tong Hall dial. It was given by J. A. Knowles who seems to have restored the window.
(see sl. II 5)

The dial consists of a flat oval with a full faced sun in splendour at the top centre. The sun is remarkably like the leaden Sun Insurance firemarks of the 18th century. Either side the sun are the inscriptions

"Lat: 54"

and

"Declines 14 deg: East."⁽²⁾

The oval is graduated with Roman numerals, separated by an ermine cross (see nos. vi and xvii) The original gnomon is still on the weather side of the dial.

Around the oval are scenes of the four seasons, one at each corner.

These are separated at the top and bottom by two panels with Latin quotations and at the sides by a panel of golden scrollwork.

At the top left is a landscape of trees with a figure representing Spring. She is partly clad in a yellow robe, wears a chaplet of flowers in her hair and carries a basket of flowers in her right hand. To the right, on a white scroll with golden leafy ends is the inscription

"VER PREBET (SIC) FLORES"

At the top left is the figure of Summer in a harvest landscape. She

(1) L. R. A. Grove. "Two Local Sundials." Bradford Antiquary, New Series, part XXXI (1940) p42-43. Grove makes an error here, for it was Edmund Gyles' lead vice that Henry used and it is his father's name that appears on the leads produced from it.

(2) Ibid. n3. Grove says the latitude of Tong Hall is $53^{\circ} 46' 18''$ showing that the dial was made for the Hall.

wears a yellow dress with a purple shawl. A hayrake is in her right hand and her head is wreathed with corn. To the left is the inscription

"FORMOSA MESSIBUS AESTAS."

The bottom right panel depicts a purple-cloaked Bacchus as Autumn. His head and body are swathed with vine leaves and he carries a bunch of grapes in his left hand. To the right is the inscription

"POMA DAT AUTUMNUS."

Winter is shown at the bottom right as an old white bearded man in a bleak landscape. He is clad in a blue sleeved garment over which is thrown a large brown fur-trimmed cloak and a green pointed hat covers his ears. In his hands is an iron bowl containing fire. A city is shown in the misty background. To the left is the inscription

"IGNE LEVATUR HYEMS."

The two side panels of scroll-work are very like those at Wentworth Church (no. xiii; sls. II 45 and 46).

The whole window uses the same layout for the seasons with the same quotations from Ovid's 'Remediorum Amoris' as the sundial window at Nun Appleton (no. vi). Whilst Gyles probably used Dutch sources or Italo-Dutch sources at Nun Appleton he certainly used Dutch sources at Tong. The four seasons were copied exactly from those used in the border of Joan Blaeu's "World Map" of 1648.⁽¹⁾

Perhaps a print of the map was provided by Pierce Tempest, son of Sir George Tempest of Tong Hall with whom Gyles was friendly and for whom the window was most probably painted.⁽²⁾ Pierce Tempest ran a print

(1) See L. Bagrow and R. A. Skelton. History of Cartography, London 1964. p232 pl. P1. Also J. T. Brighton, 'Cartoons for York Glass - Henry Gyles.' Preview 84, XXI (1968 October) p775. The full-faced sun in above the oval dial may well have derived from the print "Phases Lunae" by J. van Loon.

(2) He and his son Nicholas gave Gyles money to help him out in 1798. See Appendix II/32

shop in London.⁽¹⁾

The window is cracked, and repaired in every panel on the left hand side. The right hand side is in better condition, the figures of Summer and Winter being entire. It would seem that William Peckitt restored these figures in 1795, for his Commission Book concludes with the following entry.⁽²⁾

"Sepr. 24 Thos. Plumbe Esq.^r Tong Hall, near Leeds.

Two figures, Summer and Winter at 2 : 2 each £4 : 4 : 0

Packing Case 0 : 1 : 0

4 : 5 : 0 "

As for the date of the work, it cannot be before 1665, the date that appears on the leads from Edmund Gyles' lead mill. Stylistically it would appear to belong to the end of the 17th century. Thoresby tells us that Sir George Tempest was embellishing the house at this time and that the inscription he erected was dated 1702.⁽³⁾

no. xliii Victoria & Albert Museum

The Victoria & Albert Museum contains five panels of enamelled and stained glass. Three of these comprise the Royal Arms of Charles II, presumably from three lights of a window.

- a. The dexter supporter (2'11" high by 1'¾" wide).
- b. The arms, Garter and crest (2'11" high by 1'8¼" wide)
- c. The sinister supporter (2'11" high by 1'¾" wide)

(pl. II 37-39; sl. II 50)

None of these panels is signed or dated but one of two other panels, associated with them, is signed 'H. Gyles Fecit.' These two panels (2'10½" high by 8" wide) consist of a winged cherubs head from which

(1) See letter from P. Tempest to F. Place 1686. B. M. Stowe Ms 746 f98. (Printed in Walpole Society XI (1923) p69.

(2) See catalogue of Peckitt's works no. 315.

(3) 'Ducatus Leodiensis' (1816 edn.) p204.

are suspended the royal insignia of crown and sceptres and the coronets of peerage. (pls. II 35 and 36; sls. II 51 and 52) One of the panels was restored and in place of Gyles' signature is written

'Repaired April 1825 by J. Barnett (1)

College St., York'

The panels were given to the Victoria & Albert Museum by Mrs. Milner of Acomb Priory, York in 1926. They were said to have come from the large window by Henry Gyles in York Guildhall (see under no. xii), but a ~~quick~~ comparison of them with the photograph of the Guildhall work establishes them as separate work. They were not executed for Acomb Priory, an early nineteenth century house, and their original situation is not certain. They may have come from the George Inn in Coney Street, York (see no. 1).

no. xliv Womersley Hall, Yorkshire.

The staircase hall at Womersley appears to be a gothick insertion placed there with the mahogany stairway in the early nineteenth century. The house had belonged to the Harvey family in the late 17th and passed from it, by marriage, to the third Lord Hawke at the end of the eighteenth century. However, the window, which contains, among its miscellaneous items, some twenty shields of impaled and quartered arms, contains no reference, armorial or otherwise, to the Harvey or Hawke families. The armorials are predominantly those of the Fairfax family and point to the glass having been brought to Womersley for the specially constructed window.

The window, twelve feet wide and eight feet high, is in the form of a four centred arch with two semicircular side lights and a pointed central light. There are two curved triangular tracery lights. There is no theme to the glass panels within these lights. They all appear to be

(1) For the Barnett family, glass painters of York, see J. A. Knowles, Notes & Queries 12th S. vol IX pp483 and 523.

seventeenth century work, largely, if not entirely, by Henry Gyles and have been set within a kaleidoscope of coloured quarries and stained panels, with painted paterae and a profusion of white Yorkshire roses. Much of this last work is reminiscent of William Peckitt who had done work for the Fairfaxes of Newton Kyme. Some of the coloured quarries may be his work, transported with the earlier material to Womersley. However, the roses especially are not characteristic of his floral motifs and may be the work of Wright of Leeds or Barnet of York, after Peckitt's death.

The window is difficult to describe but has some symmetry in its arrangement (see fig 71 ; pls. II 116-125).

A. Left hand light.

1. a border of interlocked paterae
2. in the semicircular head above a white and stained floral band are 3 enamelled ovals

- a. Interior scene. A group of negroes seated at a table by the fire.

Possibly the work of Henry Gyles.

- b. Armorial

Argent on a chevron gules 3 mantlets or (FISHER?)

Crest: a kingfisher

Motto: 'IN ARDUA VIRTUS.'

This looks typical of Gyles' armorial ovals.

- c. a cook or waiter carrying a tray of food.

17th century.

3. At the four corners of the light's rectangular section are 4 enamelled coats on a single quarries. All could be Gyles' work.

- a. Top left.

Argent 3 bears' heads erased sable muzzled gules

impaling gules a chevron or between 3 crosses paty

argent on a canton ermine a stag's head couped proper.

On a scroll beneath - "Barwick : Strickland"

b. Top right.

Quarterly gules and vair overall a bend or (CONSTABLE)
impaling or 3 bars gemels sable surmounted by a lion
rampant gules (FAIRFAX)

c. Bottom left.

FAIRFAX impaling argent on a fess sable between 3
fleurs de lys gules as many bezants (THWAYTES)

d. Bottom right.

Argent 3 bars gemels sable surmounted by a lion
rampant gules (FAIRFAX) impaling argent a chevron
gules and a chief indented sable (BOSLINTHORPE)

4. The rectangular centre of this light is made up of 6
Roman emperors' heads painted in monochrome.

They are set in rectangular frames on ovals of glass and
are surrounded by enamelled cartouches surmounted by a
lion's mask or a goat's head. At the base of each is
an elaborate scroll bearing the emperors' name and the
six ovals are set in pairs.

a. 'Cs. Julius Caesar'

b. 'D. Octavianus Augustus'

c. 'Tiberius Casar' (sic)

d. 'G. Casar Caligula'

e. 'D. Claudius Casar'

f. 'Nero Claudius Casar'

B. Top left tracery light.

Within a narrow border of multi coloured triangular quarries
(18th or 19th century work) is set a single armorial oval in
the Gyles manner.

Arms: vert on a chevron between 3 towers argent a
pair of compasses sable (COMPANY OF MASONS)

Crest: a tower or

Motto: WEE TRUST (IN THE LORD?)

C. Central light.

1. A border of interlocked paterae runs up each side to the point (18th/19th century).

2. The tympanum contains

a. white rose on a yellow stained panel at the three corners (18th/19th century).

b. Two vertical bands each set with four small lozenge quarries painted with an enamelled half figure. (? Gyles)

c. Within these two bands is a large oblong panel depicting King David seated in the centre of the angel choir. Above him, on either side, are two fluttering cherubs each holding a scroll. On the left scroll is written 'GLORIA DEO' , on the right 'PAX HOMINIB.'

Beneath is a panel inscribed

'MISERICORDIA ET JUDICIU

CANTABO TIBI DOMINE'

There is no visible date nor signature, but the work is certainly by Henry Gyles, being taken from the same cartoon as the lower section of his window at Denton in Wharfedale⁽¹⁾

(see no. xxvii)

3. Twelve small armorial and pictorial quarries punctuate the borders of the central motif in the rectangular section of the central light.

a. Top left.

FAIRFAX impaling or 2 bars azure and a chief gules (MANNERS)

(1) Gyles referred to 'a circle of angels about King David.' in 1682

b. Top left, inset.

BARWICK impaling or on a cross sable 5
crescents of the first (ELLIS)

c. Top centre.

FAIRFAX impaling BARWICK

d. Top centre, inset.

STRICKLAND impaling sable a chevron between
3 leopards' faces or.

'Strickland and Wentworth com. Oxon.'

e. Top right.

FAIRFAX impaling a gules a griffin argent (

f. Top right, inset.

'Barwick and Strickland de Bainton.'

g. Bottom right.

Quarterly 1. azure 3 boar's heads argent

2. argent a chevron between 3 mullets
sable on a chief of the second a
griffin's head erased between 2
lozenges or.

3. argent on a fess vert between 3
eagles' heads erased sable as many
crosses paty argent. (KIRBY?)

4. gules a wyvern or on a chief argent
a 3 point label ermine. (WATTYS)

impaling or a fess gules between three martlets
sable, 2 in chief and one in base.

Surrounding inscription or motto: 'DEIMIA (?)

CONFORTAT ME'

h. Bottom left, inset.

Enamelled figure of Prudence.

i. Bottom centre.

An elephant standing beneath a palm tree.

j. Bottom centre, inset.

Figure of Charity.

k. Bottom right.

Coat of Fairfax wrongly leaded in reverse.

l. Bottom right, inset.

Figure of Justice.

4. The centre panel is arranged in the leads as a triptych whose side wings and centre crest are of yellow stain decorated with white roses (19th century). The main motif in the centre is the Royal Stuart arms set on a plinth decorated with royal and aristocratic crowns strung horizontally with ribbons. Above, to each side, are two winged trumpeters of fame holding a laurel chaplet. This work is without doubt by Henry Gyles. The motifs are those commonly used by him and the style is typical.

D. Top right tracery light.

Border as in the left. An oval armorial, cut to fit.

FAIRFAX with an unreadable shield in pretence.

E. Right hand light.

This is arranged as in the left light though the subjects are different.

1. In the semi-circular head are 3 enamelled ovals.

a. Repaired scene of a picnic in the country.

17th century; Gyles' work?

b. Armorial in elaborate auricular cartouche.

Argent on a bend between 3 choughs sable, 2

in chief and 1 in base, as many boars' heads or;

a three point label argent (CARR) impaling FAIRFAX

Motto: AMOR ET CONSTANTIA

This work is almost certainly by Henry Gyles.

c. Scene with a water mill. Henry Gyles?

2. Four armorials at the corners, probably by Gyles.

a. Dexter impalement in chief: FAIRFAX

in base : argent a chevron sable

between 3 wolves' heads

proper (LOVELL)

Sinister impalement: argent a chevron between 3

wolves' heads gules (WOOLF)

b. FAIRFAX impaling quarterly gules and or in the
first quarter a mullet argent (DE VERE)

c. FAIRFAX impaling quarterly 1 & 4 argent a bend azure;
2 & 3 argent a chevron between 3 martlets sable
(PEVENSEY?)

d. FAIRFAX with a crescent for difference impaling
BARWICK

3. Six more portraits of Roman emperors.

a. 'Sergius Galba'

b. 'M. Salvius Otho'

c. 'Aulus Vittellius'

d. 'D. Vespasianus Augustus'

e. 'D. Titus Vespasian'

f. 'Flavius Domitianus'

The original location of this glass is not certain, but Nunappleton or Denton would seem to be the most likely houses. First, this is strengthened by two particular armorials. First, the impaled arms of Fairfax and Barwick. These refer to the marriage of Henry Fairfax (1631-1688) to Frances, daughter and heiress of Sir Robert Barwick of Toulston, Recorder of York. He succeeded as 4th Lord Fairfax in 1671. He may have commissioned the armorials, at least. These appear to be part of a larger collection of family armorials following the tradition Dinninckhof had set with his window at Gilling Castle. However, the most likely patron of Gyles was Henry Lord Fairfax's eldest son of the marriage, Thomas, 5th Lord Fairfax (1657-1710). Although a number of

the fragments in the Womersley window would appear to be work of the 17th century or beginning of the 18th. Here one thinks of the Royal Arms and the panel of David and the angel choir. Since Henry Gyles executed the latter scene on a grander scale at Denton, it might well be that the panels were put up at Nunappleton.

The second armorial which helps to pin down the provenance of the glass is the impalement of Carr and Fairfax. This records the marriage at Westminster Abbey in 1690 of Anne Fairfax, daughter of Henry, and sister of Thomas, the 4th and 5th Lords, to Ralph Carr of Cocken, County Durham. The style of much of the glass would point to a date after 1690⁽¹⁾ Lord Fairfax still owed Gyles money for work he had executed in 1707.

no. xlv St. Lawrence's Church, York.

According to J. A. Knowles, the arms of Hesketh by Henry Gyles were removed from the east window of St. Lawrence Church, York, when the old church was pulled down, and were set up at Heslington Hall, York.⁽²⁾ Whether they were removed from the Hall before it became part of York University in 1960 is not certain. The armorial is not in the Hall now. Thomas Gent said that the tomb of Thomas Hesketh of Heslington (d.1653) lay within the altar rails of the old church of St. Lawrence and that "in the window is painted his Coat of Arms, 3 wheat sheafs etc. under which are the words 'c'est la seul Verue qui donne la Noblesse8"⁽³⁾

no. xlvi St. Helen's Church, York.

In the west window of the south aisle is a small armorial (c6" diameter) set into a circle of unassociated fragments. The arms are those of the

(1) In a letter to Thomas Kirke on February 19th 1692 Gyles says,
"I had painted Mr. Fairfax Armes and Dyall." Appendix II/19.

(2) Notes & Queries 12S. IX Sept 24, 1921 p247. Walpole Society II 1923 p62.

(3) T. Gent. 'The ancient and modern History of the famous City of York.' 1730. p171.

Glaziers' Guild;

argent 2 grozing irons in saltire between 4 glazing nails
sable on a chief gules a lion and a demi-lion passant or
(pl. II 23; sls. II 111 and 112).

The shield has its chief separated from the lower part by an inserted band of red glass. The style of the lions and the two pieces of baroque stained scroll on either side the shield allow the work to be attributed to Henry Gyles. J. A. Knowles first made this attribution observing that the arms may have been a replacement of an earlier armorial in this the church of the York Glaziers'.⁽¹⁾

no. xlvii No. 35, Stonegate, York.

In the lunette above the entrance is a broken oblong-oval panel (about 1' wide by 8" wide) depicting a crest of a cockerel proper on a torse. Its provenance is unknown. The late J. A. Knowles, glasspainter, informed the writer that it had been acquired and set up by his father J. W. Knowles, about the same time that he acquired the window by William Peckitt which he inserted in the lobby (see Peckitt's works no. 316).

The cockerel (pl. II 5) is a robust creature, very like the Ingram crests Gyles painted at Temple Newsam (no. xli) and the Elcock rebus at Riccall Manor House (no. xxiii).

no. xlviii The Yorkshire Museum, York.

Besides the family tree already described (no. iv), the Museum contains a number of fragments of 17th and 18th century glass, three of which can be attributed to Henry Gyles.

1. An oblong plate (9 $\frac{1}{4}$ " x 4 $\frac{1}{2}$ ") with the single coat of sable a chevron between three trefoils slipped or; in the centre point an escutcheon

(1) J. A. Knowles. 'York School of Glass Painting' p252 and plate lxiii.

J.B.S.M.G.P. vol. VII (1937-9) p158.

of baronetcy. (LEWIS)

This must be a quartering from the coat of Sir John Lewis who amassed a fortune in India and Persia, was made a baronet in 1660 and purchased Ledston in 1665. The baronetcy expired on his death in 1671 aged fifty six.⁽¹⁾

The provenance of this plate is not known, but it may be a surviving fragment of the armorial which Gyles executed at Ripon Minster between 1665 and 1671 (see no. iii).

2. Two small shields of arms.

- a. gules 2 esquires helms in chief argent and in base a garb or; for cadency in chief a crescent within a crescent argent (CHOLMLEY) impaling argent (diapered with scroll work) in a fess gules 3 plates (ETTON OR PENN)
- b. CHOLMLEY (with one crescent for difference) quartering ETTON or PENN.

The provenance of this glass is not known and the precise bearers of the arms have not been identified.

no. xlix Tredegar House, Glamorgan.

Tredegar House was largely rebuilt in the late 17th century by Sir William Morgan (d.1680)⁽²⁾ Three glass paintings were inserted about this time and look very much like the work of Henry Gyles. All are in enamel and stain.

1. Armorial.

In the north east chamber now the chapel on the ground floor of the house are two armorials (30" square) set in the north east window.

- a. The Royal Stuart Arms (pl. II 13; sl. II 113).
- b. The achievement of Morgan. (24 quarters) (pl. II 13; sl. II 114)

(1) Burke's 'Extinct and Dormant Baronetcies', p313.

(2) See M. R. Apter, 'Social Conditions at Tredegar House, Newport in the 17th and 18th Centuries.' Monmouthshire Antiquary III part II.

2. In the Cedar Room a sundial (11" high x 10" wide) (pl. II 12)

This has written across the top, in cursive script

'1672. Lumen Umbra Dei'

The dial is square with Roman numerals around its perimeter. The central reserve has no enclosed motif but a fly is painted on it.

The style is missing.

no. 1

The George Inn, Coney Street, York.

This ancient inn was taken down in 1868. Its banqueting room possessed a window, or windows, containing armorial glass. John Byng, Viscount Torrington remarked on them during his stay there in 1792.⁽¹⁾ In 1897 the following account was written,

"The banqueting room possessed to the end of its days a coloured window, which has given rise at various times to discussions and fanciful conjectures as to why it was placed there. This window contained the arms of Charles II; James, Duke of York; Algernon Percy the 10th Earl of Northumberland; George Villiers, the 2nd Duke of Buckingham and William Wentworth, the 2nd Earl of Strafford. The suggestion of Mr. Davies in his "Walks through York" appears to be the most likely explanation of the origin of this window. He says "The merry monarch, with his royal brother and the three distinguished noblemen, their personal friends, whose heraldic symbols are associated with theirs in the Memorial, had frequently been partakers, in this very apartment, of the good cheer of mine host of 'The George' and he (the landlord) had chosen this mode of commemorating the patronage of his illustrious visitors."⁽²⁾

This glass would almost certainly have been executed by Henry Gyles, perhaps about the time he was glazing the Earl of Strafford's church at Wentworth (no. xiii). What happened to the glass is not known, but part

(1) 'The Torrington Diaries' ed. C. Brnyn Andrews. 1934-8. vol. III p35.

(2) Sir Thomas Widdrington (ed. C. Caine 1897) 'Analecta Eboracensia' 1660. p302. Appendix 5.

of it may be the royal achievement of Charles II and the insignia of the monarchy and the peerage which passed from Acomb Priory to the Victoria and Albert Museum (no. xliii).

no. li York Minster.

Archbishop Lamplugh's armorial of 1691 (no. xix) is the only known dated work by Gyles in York Minster. He appears to have done little by way of restoration of the mediaeval glass as the following payments show

"1688	Paid to Mr. Giles for 120 foot of odd	
	panes of thick glass at 2 $\frac{1}{2}$ d per foot	001 : 05 : 00
1700	Paid Mr. Gyles for Glass	03 : 00 : 00
1707	Paid. Mr. Gyles	001 : 02 : 06" (1)

The major restoration of the Minster glass came in the 18th century and was the work of Peckitt. However there is one panel ^{in the Great East Window} which reveals the work of Gyles. This is the depiction of the Creation of the sun and moon on the fourth day. Both the sun and the moon are 17th century replacements in blue enamel and yellow stain. (sls. II 105-107) Both have been given unmediaeval faces, that on the sun is almost identical to the face in the Tong Hall sundial (no. xlii).

The following armorials in the Minster windows are most probably the work of Gyles.

1. Nave; second window from west in north aisle.

a. western light.

Fragmentary enamelled armorial oval; argent a chevron between
3 lions passant gules (

(1) York Minster Fabric Accounts 1661-1827 (York Minster Library).

Other entries may also be associated with Gyles. e.g.

"1676	Paid for coloured glass as appears by bill	001 : 06 : 00
1690	Paid for twenty foote of painted glass	001 : 00 : 00"

Unfortunately the bills have not survived for this period.

Fragmentary winged cherub head in yellow stain in the
base of the light.

b. central light.

arms in a. impaling a blank

c. eastern light.

oval: sable on a cross within a bordure or 5 annulets of
the first.

2. From the north nave clerestorey. Now in the York glaziers' shop.

Quarter from Royal Arms of William III: azure billety and a
lion rampant or (ORANGE-NASSAU)

Also in the glaziers' shop is a crude panel in enamels and stain depicting Hercules in a lion skin and carrying a club (pl. II 6). This panel was taken from the Chapter House. The figure has been mutilated to fit into a border very similar to that in the large window in the Merchant Taylors' Hall, York (sl. II 100).

no. 111 Thornhill Church, Dewsbury. Yorkshire.

In a wooden frame fixed to the screen on the south side of the Savile Chapel is an achievement of arms executed in enamels and stain. It comprises twelve oblong pieces of glass and measures 32 inches wide by 38" high. It is unsigned and undated and its original position in the church, or elsewhere, is uncertain. It is cracked and reloaded. The three pieces of glass across the base are shorter than the other nine pieces in three rows above. This suggests that the whole panel may have been reduced in size at some time.

The achievement has an elaborately painted helm (fig 72) above an earl's coronet but otherwise has few of Gyles' usual baroque trimmings. The bottom of the shield has a flourish of leaves and scrollwork banded with blue ribbons and a suggestion of two architectural corner pieces (reduced?) in the bottom outer corners. The motto scroll is decorated with typical five-jewelled motifs.

Arms: Quarterly of 10

1. argent on a bend sable 3 owls of the first. (SAVILE)
2. gules a cross paty or. (THORNHILL)
3. argent on a bend gules 3 escallops or. (TANKERSLEY)
4. sable an escutcheon within an orle of martlets argent. (damaged) (BOLLING)
5. gules a fess engrailed between 10 billets or.
6. argent a bend sable between in chief an eagle displayed sable armed gules and in base a cross crosslet sable. (LATHOM)
7. gules 2 bars between 6 martlets argent 3:2:1.
8. gules 2 bars gemelles and a chief argent.
9. argent fretty and a canton sable. (STOCKELD)
10. As 1.

Crest: an owl proper (wrongly releaded in reverse).

Motto: BEE FASE.

The achievement may be that of Thomas Savile (1591-1671), 2nd Baron Savile of Pomfret, who was created Viscount Savile and Baron Castleton (Ireland) in 1628. In 1644 he was created Earl of Sussex. These titles became extinct at his death in 1671. Alternatively, and more probably, the achievement may be that of Sir George Savile, 4th baronet of Thornhill who was created Baron Savile, Viscount Halifax in 1668, Earl of Halifax in 1679 and Marquess of Halifax in 1682. (1)

The work would appear to be of the 1670's or 1680's in date, (2) and may have been a monument in glass. If so the missing part at the base would have been an obituary inscription.

(1) Sir B. Burke. "The General Armoufy." (1884) p. 900.

(2) N. Pevsner dated the glass at 18th century.

'The Buildings of England. Yorkshire: the West Riding.' (1967)
p. 511.

no. liii. St. John the Baptist's, Penistone.

In the easternmost clerestorey window of the nave is an armorial achievement in enamels, stain and pot-metal glass. It is about five feet high and eighteen inches wide and occupies most of the eastern light of the two light window. It is broken in parts, has some pieces missing and was obviously not made for the late fifteenth century window. It may have come from elsewhere in the church or from nearby Gunthwaite Hall (now destroyed).

In the top portion, much mutilated is one of a pair of amorini emerging from an acanthus scroll. Presumably as at Staveley (no. viii) the two figures held a chaplet of roses. Beneath is the date 1681.

The arms below are:

Barry of 8 argent and azure on a canton or a martlet sable (HOTHAM)
impaling argent 5 fusils co-joined in fess gules in chief three
bears' head sable (BOSVILLE)

Crest: An ox issuing from a knot of trees proper.

Beneath the shield is a broken panel depicting a cherub and pendant ribbons supporting the armorial achievement.

The base of the panel is simply a band of yellow stain with the Bosville motto inscribed in black cursive capitals:

VIRTUTE DUCE

COMITE FORTUNA

The arms, and the date, commemorate the marriage of Godfrey Bosville and Bridget Hotham. (1)

However, the clumsy restorer of the window inserted the shield wrongly (the

(1) Sir Godfrey Bosville (d.1714) married Bridget, daughter of Sir John Hotham, Bart. of Scarborough in October 1681.

J. N. Dransfield. 'History of Penistone.' Penistone 1923 p. 43.

'Penistone Church: a history and guide.' Penistone 1973.

They rebuilt nearby Midhope church and their initials GBB can still be seen over the stables and summer house of Gunthwaite Hall.

armorials face the sinister and the canton of Hotham is in the sinister chief point).

The work is apparently unsigned but is indisputably Henry Gyles'. The positioning and treatment of the cherubs is typical of his work at Staveley (no. viii), Cambridge (no. xviii), Goldsborough (no. xxiv) and elsewhere.

The cursive script also compares with that in the base of the Staveley window and the crest with another version in a roundel at Bretton Hall (no. liv).

The barry of the Hotham impalement is an interesting example of Gyles' use of pot-metal blue strips instead of enamel.

no. liv. Bretton Hall, Yorkshire.

Among the panels of glass by William Peckitt (catalogue no. 241) now in the lantern over the Painted Hall is a roundel containing the crest and motto of Bosville which compares very closely with that in Penistone church done for Godfrey Bosville (no. liii). Godfrey Bosville died in 1714 leaving his estate to his nephew William. William's son Godfrey married a sister of Thomas Wentworth (later Blackett) of Bretton (1) and it is perhaps through this connection that the Bosville roundel came to Bretton.

no. lv. Kildwick Hall, Yorkshire.

The crest of Richardson in the summer house of Kildwick Hall would seem to be by Henry Gyles. It is painted on a single panel about 6" x 5" and depicts, within a typical Gyles border of yellow stain, a stag's head couped or on a torse azure and or. The torse has fat bold twists to it, like so many of Gyles' examples (cf that in the lunette of no. 35, Stonegate, York. no. xlvii; pl. II 5). The crest may have been painted for Richard Richardson of Bierley M.D. (1663-1741). (See the catalogue of Peckitt's work no. 110).

(1) J. Hunter. 'Hallamshire.' (with additions by Rev. A. Gatty) p. 481.