

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

VOLUME II

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William Peckitt 1731 - 1795.

The Peckitt family, unlike the Gyles family, were neither citizens of York nor glaziers. They were fellmongers who came from Boythorpe in the East Riding in the early 17th century. Thomas Peckitt moved from there to Stonegrave, near Novingham, in the North Riding about 1630. The next three generations lived at Husthwaite and William Peckitt, the glass-painter, was born there in 1731. The Peckitt's had links with York for some years before this and some time after the birth of Henry Peckitt, his youngest child, in 1734, William Peckitt of Husthwaite, father of the glass-painter, moved to York. He became a "noted glove-maker" in the city and had premises next door to the Sandhill in Colliergate. (1) He and his wife Anne were buried in the churchyard in Davygate, belonging to St. Helen's Church, Stonegate. Their gravestone still stands there and reads:-

"Hic iacet Guli Peckitt Obit Aug. 21

1776 Ae 85. Anna quoque uxor eius

ob. Nov. 22 1787 Ae. 97."

Although the parish registers of Husthwaite do not record the birth of their son William, the glass-painter, the manuscript pedigree in York Art Gallery states he was born there on April 13th 1731. He was the fourth of six children, four boys and two girls. (fig. 73)

It would be interesting to know when William junior accompanied his father to York. The first we hear of him publicly in the city is in his advertisement in the 'York Courant' of July 14th, 1752 when, at the age of twenty one and living with his father, he was sufficiently confident to announce "William Peckitt, son of William Peckitt the noted glove-maker next door to the Sandhill in Colliergate, York. thinks proper to advertise all gentlemen, clergymen and others that by many experiments he has found out the art of painting or staining of glass in all kinds of colours and all sorts of figures, as scripture pieces

(1) The Old Sandhill, was a coaching house with a large yard upon the site of which the Territorial Drill Hall was built in 1871.

for church windows, arms in heraldry, etc. in the neatest and liveliest manner, specimens of which may be seen at the house aforesaid. He likewise repairs old broken painted windows or in gentlemen's houses and will wait on any person in town or country that desires it." In fact there is an earlier reference to him as a glass-painter, for he begins his Commission Book on the opening line with the statement "I, William Peckitt of the City of York, began the Art of Painting and Staining of Glass at Michaelmas in the year 1751." (1)

He began, then, to practice his art in his twentieth year. But where did he learn it? There was no glass painter in York at this time and Henry Gyles, as we have seen, died twenty two years before Peckitt was born, "without leaving any behind him to transmit to posterity that art." (2)

Peckitt's trade notice states that he discovered the art "by many experiments" and both his wife Mary and his daughter Harriet maintained after his death that he was self taught. (3) One wonders how the son of a Hustwaite fell-monger managed to acquire the skills of so technical an art.

However, Peckitt came of a family that appears to have been ready to move about and adapt itself. One of his ancestors was an "ingenious engineer", his own father turned to glove making and his younger brother became an apothecary of some standing. Moreover, in York there were a considerable number of talented artists and craftsmen from whom Peckitt could obtain some materials and equipment if not specialised skills.

It is notable that he married Mary, the eldest daughter of Charles Mitley, the York statuary and carver, and Davies, citing no authority, says Peckitt "was brought up to be a carver and gilder." (4) Whilst this is not unlikely, it is

(1) York City Art Gallery. Box D3.

(2) Thoresby Correspondence II p206. The Victoria County History; City of York (1961) p247 stated 'Peckitt was probably a pupil of Gyles.'

(3) See Harriet Peckitt's letter in the 'Gentleman's Magazine' May 1817 (Appendix III L) and William Peckitt's obituary, written by his wife, in the 'York Chronicle' Oct. 15th, 1795.

(4) 'Walks through York.' (1880) p176.

noticeable that Peckitt married Mitley's daughter five years after Mitley's death and twelve years after he had executed his first windows for the Deanery. Of course, Peckitt could have gone to London to learn his craft; his sister Elizabeth moved there, his younger brother settled in Soho, and his two seafaring older brothers most probably passed through the port. Moreover, there was certainly a prominent glass painter there in the person of William Price the younger son of William Price the elder and brother of Joshua, who had painted the glass for Wren's north rose window in Westminster Abbey. The link with the Prices seems to be strengthened by the fact that cartoons drawn by Sir James Thornhill for Joshua's rose window, passed to William the younger and upon his death (1765) were bought along with other of his materials by Peckitt. (1) It is chiefly this fact which prompted J. A. Knowles to believe that "there are very strong grounds for the suspicion that William Peckitt of York had learnt his business from Price." (2)

There is yet, however, no decisive fact to show that the statements of Peckitt and his family are untrue. The artist's later life showed him as an inventor of sorts and his character gives no hint that he was prone to boast or lie. William and Anne Peckitt had presumably lived in Colliergate, following their arrival in York, and their son William lived with them there. Whether he subsequently moved with them to their house in North Street is not known. The house, now number 62, was built at some time shortly before 1760 and was sold by them in 1761. (3) Where they moved subsequently is uncertain. They may have gone to live with their son William after his marriage.

At this time William was courting Mary Mitley, daughter of Charles Mitley a carver and gilder in the city. Mitley had executed the statue of George II in 1739 which originally stood on the Cross in Thursday Market and was subsequently

(1) Appendix III E/3.

(2) "The Price Family of Glass Painters." Antiquaries Journal, XVII (1929) p190.

(3) R.C.H.M. 'The City of York.' Vol. III (S.W. of the Ouse) p99.

erected over the entrance to the Guildhall. He was also the draughtsman of a plan of a Roman hypocaust and bath, discovered at Hovingham. It was engraved by Vertue and published in 1745 with a description by Drake, the author of 'Eboracum.' (1)

When Davy Hall was pulled down at the end of 1745 a portion of the ground became a graveyard for St. Helen's church and part was leased to Charles Mitley. (2)

Mitley, together with William Carr, joiner and carpenter, built six houses on the site in what was called Cumberland Row and is now known as New Street.

Mitley lived in one of the houses and this property evidently passed to his daughter and so to William Peckitt by marriage. (3)

Peckitt was married to Mary Mitley in St. Helen's church in 1763. He was named in the parish register as "glass-painter and stainer of the parish of St. Martin, Micklegate." (4) The house where he lived is not known but he seems to have taken his wife to live there and their first daughter, Ann, was born there and baptised in St. Martin's in 1764.

Peckitt appears to have moved to live in the house his father-in-law had built soon afterwards, for his three other daughters Mary, Charlotte and Harriet were all born in Davy Hall or Cumberland Row. (5) However he still kept some links with St. Martin's Church in Micklegate, for Ann and Charlotte were buried

(1) J. A. Knowles. 'William Peckitt, Glasspainter.' Walpole Soc. VII (1929) p45.

(2) York City Archives B43/174, 179 and 192B. (fig. 74)

(3) Appendix III H/4. J. A. Knowles says Mitley and Carr built 5 houses and that "this property eventually came into Peckitt's possession, probably through Carr, who had married Mitley's sister." 'William Peckitt, Glass-Painter.' Yorkshire Architectural & York Archaeological Society's Annual Report. 1953-54 p99.

(4) Ibid. p100.

(5) He was listed as a "glass stainer" of Davygate in 1787. York Guide. Directory p46.

there, as was Peckitt and his wife.

Peckitt appears to have directed his business from Davygate until 1791 when, on February 4th, he advertised the house there in the York Chronicle 'to be let and entered on by May Day next.' (1) About this time he moved to Friar's Walls where he subsequently died in 1795. The house there passed to Peckitt in the will of Thomas Rawson and stood in spacious grounds on the site of the house of Friars Minor. Peckitt's house, known as Friars House, and the summer house, which contained some of his glass, no longer stand. (2)

William Peckitt, then, owned at least two or three comfortable houses during his lifetime, having inherited property from his own and his wife's parents. (3)

We know little about the type of life he led, but he was certainly not a poor man like his predecessor Henry Gyles. This was chiefly on account of the fact that he was more widely patronised and also that he was a better businessman, as his letters show.

His surviving correspondence is largely concerned with his business and, unlike the letters of Henry Gyles, reveals nothing of his family life or circle of friends. He certainly was a devoted husband and father. His wife described him as "a kind and affectionate husband and a pious Christian." (4) This is about the only contemporary description we have of his character.

All his working life was spent in York and he seldom left the city, except to visit particular places where his work was to be set up. He had no apprentices nor assistants other than his wife and daughters. He worked hard, as his Commission Book shows, and executed the 315 items listed between October 1751

(1) Walpole Society VII (1929) p47.

(2) See no. 318.

(3) Peckitt also owned two small cottages in Marygate, Bootham as his will shows (Appendix III H/1).

(4) Peckitt's obituary in the 'York Chronicle.' Oct. 15th, 1795. His daughter Harriet's letters to the 'Gentleman's Magazine.' exhibit a strong filial pride and affection.

and September 1795. This amounted to an average of seven commissions each year, over and above the other items not listed in his Commission Book. The table (fig. 75) shows his listed income from glass painting over three years was £187 per annum or £3 - 12 - 0 per week. This sum must have been even smaller when one considers his expenses on materials which are not known.

Peckitt must have had some other source of income to be able to live as the comfortable artisan of York which the pictures of him and his family portray. The fact that family portraits were painted suggests a more comfortable income than £3 - 12 - 0 per week.

Peckitt listed in his will eight properties in York which were estimated to be worth £3,080. The supposed rents from them amounted to £207 per annum, including the artists own house on Friars Walls, which was reckoned at £49, and the house in Davygate where his daughter Mary Rowntree probably lived, which was worth a rent of £29. This would still have left Peckitt a clear £129 income from rent during the last years of his life. Whilst not a large sum, it no doubt was a useful subsidy to the artist and meant that, unlike Henry Gyles, he had something to fall back on. In addition, in his will, he left equipment connected with his work valued at £700.

Two portraits of William and Mary Peckitt by an anonymous artist hang in York Art Gallery. (1) They are not a pair, the former being executed about 1760 and the latter some ten years later (pls. III 1 & 2). Five years later he commissioned the miniaturist John Stordy (d.1799) (2) to paint family portraits of himself, his wife and their daughter Charlotte. These are now in the Castle Museum, York along with another unsigned and undated miniature of Peckitt painted late in his life (pls. III 3 & 4). (3) An engraved portrait of Peckitt

(1) See 'Preview' No. 19. July 1952. *John Shuster, Linner of Saxony* may have painted the earliest portrait. See p 277 below.

(2) D. Foskett. 'A Dictionary of British Miniature Painters.' (1972) p533.

(3) The miniatures together with the Peckitt portraits and papers in the Art Gallery were all part of the 1951 bequest of Miss Rowntree. The miniatures are about to be placed in the Art Gallery.

by John Raphael Smith (1752-1812) is also known to have been made. (1)

The recording of himself and his family in portraitures bears out Peckitt's interest in his family and its origins. In general he was interested in genealogy and heraldry. Thus he kept the old family Bible with its records of births, deaths and marriages and he and his brother Henry, sought to find the origins of the Peckitt family in various books like Dugdale's 'Monasticon Anglicanum' and in the records of the College of Arms. (2)

Henry Peckitt's notes show how concerned he was to establish his family as an armigerous one dating back to the Norman Conquest. He identified the arms of Picote and presumably it was this coat that his brother painted for him on glass (no. 174). William Peckitt himself assumed a crest which he used on the seal of his will. This curious device with the motto 'Ductore Deo' resembles a wound up scroll (no. 174) and is quite different from the crest of a lance broken in three pieces which Peckitt sketched on a piece of paper. This is obviously derived from the Conyers-Darcy crest (nos. 323 & 88). (fig. 76)

Peckitt gives us an idea of his interests in that part of his will which lists his books and scientific equipment. (3) Apart from the family Bible, which is not listed, he mentions thirty nine books. These show his principal interest, not surprisingly, to have been history. Of the twenty one books on history only one survives - 'The Hystory of London.' This in fact is 'A New and Universal History, Description and Survey of the Cities of London and Westminster, the Borough of Southwark and their adjacent parts.' (London n.d.) It is inscribed on the first blank page 'Wm. Peckitt 1778' and is now in York

(1) See J. A. Knowles. 'William Peckitt.' Notes & Queries 12s IX Nov. 5. 1921. p365. The portrait is catalogued by Evans in his 'Catalogue of Engraved Portraits.' and also by W. Boyne in his 'Yorkshire Library.' (privately printed) 1869. Like J. A. Knowles, the present writer has never seen a copy.

(2) Appendix III K.

(3) Appendix III H/1.

Library. (1)

The catalogue also listed seven dictionaries and four "Books of Peerage and Guil: Heraldry." The latter items were invaluable for the genealogical and armorial knowledge which Peckitt required for his heraldic glass painting. The last book, 'A Display of Heraldry,' by John Guillim was the first great text book on heraldry and was published in London in 1679. Peckitt's very copy survives in York Library and is inscribed on the first blank page in ornate script 'Wm. Peckitt Book 1752' and again in the artist's normal hand on the title page. This date tallies with the entry in the Commission Book for October of that year when we are told that Thomas Salvin of Easingwold gave him the book in part payment for eleven coat of arms and crests painted on sash panes (no. 3). The book is hand coloured throughout and contains Peckitt's annotations and cuttings from his sketch books.

Along with Guillim, as a source book for designs, must be listed 'The Book of Engraved Ornaments' though one cannot be sure of its real title.

Finally in Peckitt's small library there were 'The Newman Book on Chymistry' and 'The 4 small Books of Chymistry.' These, no doubt, gave him some assistance in his early experiments for making and colouring glass and ultimately led to the writing of his unpublished manuscript 'The Principles of Introduction to that Rare, Fine and Elegant Art of Painting and Staining on Glass.' (pl. III 61). (2)

This work contains numerous chemical recipes. His patent of 1780 for coating white glass with coloured glass, for the purposes of engraving designs, (3) was also the result of much patient experiment and no small chemical knowledge. Peckitt was not a chemist nor was he a scientist, though he obviously had an interest in science, judging by the equipment he lists in his will. The telescope and the microscope illustrate the width of his interests, whilst the

(1) Y927.28. The book does not appear to have been of any great use to Peckitt in terms of illustrations.

(2) Appendix III J.

(3) Appendix III I.

ring dial may have been a device for making the calculations necessary for painting glass sundials.

Most interesting of the items in this part of Peckitt's will is the 'little trunk and manuscript book and drawings in it.' He left this to his daughter Harriet and she kept it, eventually passing it to the Rowntree family into which her sister Mary had married. Thus the contents, or some of the contents, of the trunk came to York Art Gallery in the Rowntree Bequest in 1952.

What the contents of the trunk were initially is uncertain. York Art Gallery now possesses in Box D3 all its Peckitt's manuscripts and drawings. These consist of his Treatise on 'The Principles ... Painting and Staining on Glass', his Commission Book, a receipt by the Dean and Chapter of York for the bequest of three glass paintings to the Minster, a copy of his brother's notes on the history of the Peckitt family and thirty three unsigned drawings for glass paintings. (1)

The Treatise was obviously the most valuable manuscript, for it represented the record of Peckitt's successful experiments and his life's work as a glass painter. It was obviously Peckitt's intention to publish the work, which was probably completed in the last years of his life. His wife tried to carry out his wishes after his death, but there were not enough subscribers and the manuscript remained unpublished. In 1796 Mrs. Peckitt advertised a sale of her husband's effects including:

"The Manuscripts for Painting and Staining of Glass with
a complete Assortment of Colours ready prepared, Cartoons,

(1) All the manuscripts are printed in Appendix III, with the exception of the Commission Book, which is used as the basis for the catalogue of Peckitt's work. Some of the drawings are reproduced as plates (III 28) and all are described in J. T. Brighton's 'Cartoons for York Glass - William Peckitt.' Preview 85 (XXII) Jan. 1969. Peckitt also mentions in his will "fourteen oil paintings of Figures as large as life and other cartoon drawings." The former have vanished; the latter may have included those drawings now in York Art Gallery.

Drawings and Utensils which will enable an ingenious person immediately to conduct the Art." (1)

For some reason the manuscript was not sold. It was not advertised in the sale of Harriet Peckitt's effects in 1866 and did not appear on public view again until 1952. (2)

The Commission Book similarly passed through the family and so into the Art Gallery. Some might call it an Account Book but it simply lists, chronologically, by year and month, the artist's work, the patron's name and the cost. There are no figures dealing with the cost of materials and only rarely is the cost of carriage and packing given. Thus it is not an account book in the fullest sense and is a summary based on fuller accounts.

It is not, for the most part, written by Peckitt, but ^{is} in a neat and youthful hand which is undoubtedly that of his daughter, Harriet, to whom his manuscripts were left. (3) She and her mother assisted Peckitt in his work, Harriet, no doubt, with accounts and records, and Mary with the practical work involved in glass-painting.

The Commission Book is obviously a compilation from other sources - correspondence, bills and receipts - for there are a number of errors in the transcriptions of proper names.

The Commission Book has not been a subject for study until now, though references have been made to it in the past. Thus Harriet Peckitt, in her attack on the Reverend James Dalloway in 1816, used the list of works she had compiled for her father to correct Dalloway's dates and present him with other facts he had either overlooked or not known. (4) Before her death in 1866 Harriet also allowed John Brown, historian of York Minster, to use the book and, *much of the information Brown includes on*

(1) 'York Chronicle.' July 7th and Aug. 25th 1796.

(2) This sale is advertised in 'The Yorkshire Gazette.' Feb. 24th, 1866.

(3) The final payments, after Peckitt's death, are entered and signed by his wife Mary, The meaning of the crosses entered alongside most of the sums in the left hand column is uncertain.

(4) Appendix III L.

the restoration of the Minster windows is patently taken from this source. (1)
Thereafter the Commission Book vanished from view, passing on the death of Harriet Peckitt into the Rowntree family. After it was deposited in the Art Gallery, J. A. Knowles had his first sight of it but was too old to give it more than a passing reference in the Journal of the British Society of Master Glass-Painters. (2)

Thus this unique document, compiled under Peckitt's direction, has come down to us as, perhaps, the earliest and fullest account of the work of any glass-painter. It is not quite complete in that some of his known works are not listed within its pages. These have been gathered together here at the end of the accompanying catalogue of his works. (3)

Little beyond this can be said of Peckitt's life in York where he lived, was made a freeman of the city and died.

Although he published none of his manuscripts on glass and glass painting, he did, at the end of his life, write a religious tract which was published in York in 1794 under the title of 'The Wonderful Love of God to Men: or, Heaven opened in Earth.' (4) Whilst not a remarkable document, it bears out the epitaph which his wife set up in glass in St. Martin's, Micklegate, that he was a "pious christian." (5)

(1) J. Brown. 'History of the Metropolitan Church of St. Peter, York.'
London 1847.

(2) Vol. XIII, No. 1, 1959-60. p342. "1752-95 Three Hundred windows
Wm. Peckitt Account Book in possession of York Art Gallery."

(3) See nos. 316-350.

(4) See Pl. III 65. A copy of this work in York Minster Library.

(5) See Pl. III 67.

Patronage and the Distribution of Peckitt's Work.

By the mid eighteenth century York might have seemed a more difficult place in which to practice as a glass-painter than in the days of Gyles and Dinninckhoff, one and two hundred years earlier. Henry Gyles' artistic life was not the most encouraging example for someone wishing to re-discover the art of glass-painting and make a living from it. Although York's importance as an administrative centre had declined by the mid eighteenth century, the City still remained one of the chief centres for artistry and craftsmanship outside London and in this sense was still the 'Capital of the North.' Moreover, it still remained the centre of fashion and taste and attracted the gentry and aristocracy from the surrounding three Ridings, whilst the Minster and the Archbishop's Palace at Bishopthorpe drew important people within the Church. Patronage was therefore readily available for talented artists and craftsmen. There was no real necessity for Peckitt to remove himself to London. He remained in York until his death.

In a curious way the City maintained an interest in one of its great legacies from the past - glasspainting. The Corporation was always ready to reward anyone attempting to revive the art. Just as it had patronised Dinninckhoff and Gyles, so it was "for encouraging the Arts and Sciences" that it granted the freedom of the City to Peckitt for his gift of a glass-painting (no. 12). Peckitt had only been glass-painting for two and a half years when he was accorded this honour and his work was still in an experimental stage. His work must have been promoted considerably in York and Yorkshire by this gesture, even though the glasspainting he had executed was, unlike Henry Gyles' earlier large window, an item of less than moderate size which was fixed in the Council Chamber, out of public view.

The citizens of York provided early encouragement. Although their commissions were small, they must have persuaded Peckitt to continue with his work.

Merchants and gentlemen in the City commissioned small nursery pieces such as Mr. Woodhouse's elephant and rhinoceros (no. 4) and Mr. Horsefield's birds (no. 38). Dr. Drake the physician commissioned his arms and crest (no. 2), as did the tea merchant, Mr. Maude (no. 113), and a certain Mr. Yerrow.

The latter also commissioned an antique head and paid Peckitt with some books, prints and four shillings (no. 9). John Bouchier, a country gentleman with a large town house in York, commissioned two glass-paintings of dogs for his daughter's amusement (no. 25).

The most important patronage which Peckitt received within the City came from John Fountayne, Dean of York. He, perhaps more than any other single person, encouraged Peckitt and helped him achieve a national reputation. Significantly and appropriately, Fountayne's name appears first in Peckitt's Commission Book when, in 1751 he commissioned some armorials for the Deanery. He later commissioned Peckitt to paint heraldry for the windows of the church on his estate at High Melton (nos. 16 & 54) but, most important, he began the 18th century restoration of York Minster's mediaeval windows and employed Peckitt to carry out the work. Peckitt not only restored some windows and repainted parts of others, but he inserted some newly painted windows of his own. The Minster was the best 'exhibition' he could have wished for in order to display his skill as an artist and a restorer. The gentry and aristocracy of Yorkshire duly took note. (fig. 78)

Peckitt and his family came from the North Riding and a few of his early, small works appear to have been executed for friends or relatives there at Linton (no. 5), Easingwold (nos. 3 & 44) and Hovingham (no. 34), just north of York. On the other hand he did work in the North Riding for the parson at Wigginton (no. 152), the gentry families of Yorke of Richmond (nos. 157 & 163) and Robinson of Kirkdale (no. 144). Among his early aristocratic patrons were Viscount Fauconberg (no. 23) and the Earl of Holderness (no. 88). Peckitt's first aristocratic patron in the West Riding was a peer, the Marquis of Rockingham, a person not only influential in Yorkshire but also in London. Indeed, Peckitt's work, like Gyles' and Dinninckhoff's earlier, was appreciated most in the West Riding, although comparatively little of it survives there today. The Fairfaxes continued their ancient patronage of glass-painting (no. 290) and a number of new gentry families commissioned work for their houses. Among the nouveaux riches, anxious to display their gentility in armorial glass, were the Ibbetsons (no. 205) the Fentons (nos.

92, 112 & 164), the Carters (nos. 17 & 20) and the Willsons (no. 267).

One of the most incredible of Peckitt's patrons was John Milnes, the merchant of Wakefield, who, between 1781 and 1794, is listed ten times in the Commission book. (1)

Even more persistent among Peckitt's East Riding clients was Sir William St. Quentin of Harpham. Between 1760 and 1790 he commissioned no less than nineteen pieces of work, largely armorial, from Peckitt. No doubt through him the few other commissions were secured for Peckitt in the East Riding - for the Boyntons (no. 192), Strickland (nos. 202 & 215) and Constables (nos. 71, 82 & 149).

Through ties of friendship, and especially of blood, Yorkshire families helped to make known Peckitt's work throughout England and in Wales, Scotland, Ireland and even France. Thus we find Peckitt's work at Padworth in Berkshire (nos. 97, 120 & 133) because Christopher Griffith had married Catherine, daughter of Sir William St. Quintin, in Harpham Church, which is still one of the best places in which to study Peckitt's armorial work, and which must have appealed to the bridegroom. (2) Similarly the marriage of Dean Fountayne's daughter to Edward Weston of Somerby, Lincolnshire brought Peckitt patronage there (nos. 42, 126 & 134) and illustrates how ecclesiastical links, as well as a marriage, could promote his work. (fig 79).

The first commission Peckitt received outside Yorkshire occurred as early as 1753 when "a gentleman" from Gainsborough in Lincolnshire, doubtless who was passing through York, purchased "a prospective view of York Minster" (no. 7). In the same year, and more important, was the commission of Sir Thomas Dyke (no. 10), followed by a second in the following year (no. 13),

(1) Nos. 233, 247, 258, 266, 273, 275, 291, 301, 302 and 303.

(2) For St. Quintin's commissions see nos. 63, 69, 79, 81, 87, 91, 102, 109, 127, 137, 140, 168, 180, 183, 214, 224, 244, 283 and 286.

which took Peckitt's work as far afield as Kent.

Two events helped to make Peckitt the pre-eminent glass-painter in England by 1760. The first was the retirement, as a glass-painter, of William Price the younger. The second was Peckitt's exhibition of examples of his work at the Free Society of Artists in London.

William Price the younger came of a glass-painting family which had already produced the brothers William the elder (d. 1722) and Joshua. The last two, Henry Gyles' contemporaries, had dominated glass-painting at the end of the 17th and the beginning of the 18th centuries. William the younger was the son of Joshua and was held in high regard by his contemporaries. He had executed major works at New College, Oxford, Winchester College and Westminster Abbey. Horace Walpole particularly admired his work and employed him to arrange his old glass, and paint additional pieces at Strawberry Hill. Walpole said of him, "His colours are fine, his drawing good and his taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique, to the good Italian masters, and only surpassed by his own peculiar modesty." (1)

As long as Price remained in business Peckitt's work would have remained secondary in importance - especially in the south of England. Peckitt could hardly have hoped to obtain patronage in London. However by 1761 Price retired and died five years later. Thomas Gray, poet and friend of Walpole, wrote on May 9th 1761 to their mutual friend Thomas Wharton, "The glass manufacture in Worcestershire (I am told) has fail'd. Mr. Price here has left of business and retired into Wales: the Person who succeeds him does not pretend to be acquainted with all the secrets of his art. The man at York is now in town, exhibiting some specimens of his skill to the Society of Arts: him (you say) you have already consulted ..." (2)

(1) 'Walpole's Anecdotes.' Bohn's ed. 1892, p.20. See also J.B.S.M.G.P., Vol. 13 (1960-63) 'Glass Painters 1750-1850.' p.514.

(2) P. Toynbee and L. Whibley. 'Correspondence of Thomas Gray.' Oxford, 1935. II p.736.

So those who had patronised Price began to turn to the new man Peckitt. The latter wrote to inform the Free Society of Artists that he had received the patronage of the "Worth, Nobility and Gentry of this my Country" and that "through the help of Divine Goodness, by great expence, study and experiments for the space of nine years, have fundamentally found out, improved and brought to perfection in all its parts the Art of Painting and Staining in Glass Scripture History, Coats of Arms, and other designs of the like kind, so much as could reasonably be expected to anyone in that space of time, and being yet under thirty years of age ..." (1)

The chief work Peckitt exhibited was "a window measuring four feet and (a) half broad and eight feet high, Our Saviour's crowning with Thorns." (2)

Gray saw it and Horace Walpole and his fellow 'Goth', Thomas Wharton, must certainly have done so. In any case Walpole may have already seen the work Peckitt had done for the Earl of Sandwich at Hinchingsbrooke House, Huntingdon in 1758 and 1759 and that for his friend George Selwyn in 1757, 1758 and 1761. (3)

Walpole commissioned work from Peckitt in 1761, 1762 and 1772 (nos. 77, 83, 184, 189). Although many others commissioned larger amounts of painted glass from Peckitt, the work done for Strawberry Hill, was of paramount importance for the artist's growing reputation. Strawberry Hill was the centre of the 'Gothick world' and anyone of importance who aspired to build or design in the Gothick taste had visited the house and marvelled at its contents. As a result Thomas Wharton also commissioned Peckitt to put coloured windows into his gothick house at Old Park, County Durham in 1761 and 1762 (nos. 80 & 84). Walpole's friend, Richard Bateman of Old Windsor had been converted by Horace from a "Chinese" to a "Goth"; he also commissioned Peckitt (no. 95). Thomas Barrett of Lee in Kent was yet another of the close circle who employed Peckitt (nos. 281 & 284) and so

(1) Appendix III A.

(2) Ibid.

(3) Nos. 51 and 53; nos. 39, 49 and 75.

was Lord Dacre (no. 169 etc).

The vogue for gothick glass paintings was truly established and remained strong for the rest of the century. Through Walpole's connections with the Marquis de Paulony et d'Argenson, Peckitt despatched some of his work to France.

William Mason (1725-1797) was also an important agent in promoting Peckitt's work. He was a poet and man of taste whose patron was the Earl of Holderness and whose close friends included Gray and Walpole. As a Canon and Precentor of York he was well acquainted with Dean Fountayne ⁽¹⁾ (nos. 12 & 32) and he knew William Peckitt. No doubt he was instrumental in securing Lord Holderness' patronage for Peckitt in 1762 (no. 88) and his correspondence with Walpole reveals that he was a go-between for the latter and Peckitt. Thus we find him paying Peckitt and delivering packages to him from Walpole in 1775. In the following year Walpole requested him to enquire if Peckitt could "sketch the exact faces of Henry IV and Richard III from their statues on the screen of your cathedral." ⁽²⁾

Mason was also a friend of Frederick Montagu (1773-1800) and Edward Bedingfield of Oxburgh, Norfolk. It was through the influence of his brother-in-law, Dean Fountayne, that Montagu obtained for Mason his Canonry at York in 1762. Through this connection Peckitt may have been introduced to John Montagu, 4th Earl of Sandwich in 1759. Through Edward Bedingfield, no doubt, Peckitt was introduced to his relative Bacon Bedingfield of Ditchingham, Norfolk in 1794 (no. 310).

At York then, in the persons of Dean Fountayne and Canon Mason, were two exponents of Gothick taste. The Minster and the Deanery in the North of England were the equivalent of Peckitt's 'exhibition gallery' in the south, Strawberry Hill. Nor must one forget the Archbishops of York who patronised Peckitt - Matthew Hutton, John Gilbert and Robert Hay Drummond. Archbishop

(1) B. Barr and J. Ingamells. 'A Candidate for Praise: William Mason 1725 - 97.' York 1973 p.12.

(2) W. S. Lewis ed. 'Horace Walpole's Correspondence with Rev. William Mason.' 1955 I, pp.213, 216, 227 and 253.

Drummond was chiefly responsible for rebuilding Bishopthorpe Palace in the Gothic style and used Peckitt to paint windows for the apartments and the chapel (nos. 22, 59, 93, 101, 165, 175 & 229).

Again this had a seminal effect and increasingly Archbishops, Bishops and Deans began to gothicise their houses and insert glass paintings in their windows. (1) Peckitt did work for the Archbishop of Canterbury and the Bishops of Bangor, Carlisle, Durham, Exeter, London, Lincoln, Peterborough and Worcester. (2) In Ireland he was employed by the Archbishop of Armagh (nos. 218 & 227) and the Bishops of Clogher (nos. 172, 201, 212 & 225).

Peckitt was also called on to design windows for the Dean of Exeter (no. 141) and the Dean and Chancellor of Lincoln (nos. 89 & 90).

Naturally Peckitt embellished a number of English cathedrals in consequence. Apart from his continuing work at York his principal works were the great east window at Lincoln (no. 86) and the great west window at Exeter (nos. 128, 138 and 141). These two huge works now only exist in fragments within the two cathedrals and the smaller items he executed for Carlisle and Ely (nos. 151 & 288) no longer exist.

Some fifteen minor clergy also patronised Peckitt and erected windows in their churches or their parsonages. Little of this work now survives. The principal commission was from the Dean of Ripon for the great east window in the Minster. (nos. 280, 285 & 296). This now survives only in fragments in the Library. It is questionable if Christ in Judgement Hall, after Rubens (no. 68) was ever put up in St. George's Chapel, Windsor whilst his east windows for the new churches at Clapham (no. 203) and Sheffield (no. 313) and the gothic insertions at Kirkby in Nottinghamshire (nos. 128, 139 & 147) have not survived.

(1) Bishop Maddox of Worcester was one of the first bishops to espouse Gothic taste when he employed John Rowell, the glass-painter at Hartlebury Castle Chapel. See S. M. Gold 'John Rowell.' 1965. pp47-51.

(2) Respectively nos. 100 & 160; 269; 151; 105; 125; 116; 135 and 194; 107; 36, 252 and 278; 178.

His ecclesiastical works for lay patrons have been more fortunate. The east window he painted for the Earl of Craven in Binley church (no. 193) is largely intact and one of the two windows which Sir John Griffin commissioned for his Gothick chapel at Audley End survives (nos. 179 & 186). The windows in Sir Thomas Dyke's church at Lullingston and that executed for Sir Griffith Boynton at Burton Agnes church (no. 192) have also survived, as has that for Sir James Ibbetson at Denton (no. 205). On the other hand the circular east window in Rothwell church (no. 164), together with all the glazing in Clumber chapel for the Duke of Newcastle, has vanished (no. 211 etc).

The colleges of the two universities were rather late in commissioning Peckitt. Cambridge had never been in the forefront in encouraging glass-painting, whilst Oxford following the death of Henry Gyles, had been bestowing its patronage on the Prices and on John Rowell (1689-1756) of Reading. (1) Following the death of Rowell in 1756 and of William Price in 1761 the way was clear for Peckitt and in 1765 New College commissioned from him what was his second largest work at that date, after Lincoln cathedral's east window; this was the west window of the ante-chapel (no. 118). Within the year small commissions followed from Lincoln College (no. 122) and Trinity College (no. 124). Oriel College followed suit in the following year, 1767, by commissioning a large east window for its chapel and New College in 1774 added another three windows by Peckitt to the north side of its chapel (no. 197).

It was not until 1775 that Cambridge saw Peckitt's work, when his famous window, based on Cipriani's cartoons (no. 198), was erected in the Wren Library at Trinity College. Significantly the window was allegorical and no religious work by Peckitt was ever commissioned for Cambridge. The rest of his work for Trinity College was armorial and for the Hall. It was finished by 1787 (no. 268) and in the following year Peckitt painted the heraldry of Lady Margaret Beaufort for St. John's College (no. 271.)

(1) S. M. Gold. op. cit.

The Inns of Court had commissioned work from Peckitt two years before the Universities. Lincoln's Inn and Gray's Inn set up armorials in 1763 and Staple's Inn the following year. This work, locked away in halls and chapels cannot have made much impact in London. Indeed Peckitt received little patronage there. He received no commissions from Westminster Abbey, which had patronised the Prices, nor from St. Paul's or any of the City churches.

His brother Henry who was an apothecary had the arms of the Apothecaries' Company painted, but whether for himself or the Company is not known. Certainly none of the great Livery Companies took any of Peckitt's work. Henry Peckitt may have been instrumental in introducing his brother's work to London merchants like Mr. White (nos. 73 & 76) and Mr. Pilon (no. 121). Henry Peckitt also had links with the Society of Antiquaries and his brother was patronised by many of the members who were much more influential in their taste than Henry. Chief among them was Dean Milles of Exeter who, was not only instrumental in setting up Peckitt's work in the Cathedral, Bishop's Palace and Deanery there, but was also influential in securing for him the later commissions at New College, Oxford.

The College of Arms was also a valuable London source for patronage. Two heralds in particular, both Fellows of the Society of Antiquaries, must have promoted his work in a way that the Commission Book only faintly reveals. The first was John Warburton, Somerset Herald, who was Peckitt's earliest link with the Herald's College. We find Peckitt painting his arms free of charge in 1755 (no. 18) and only charging him a guinea for the achievement of the Deputy Earl Marshal in 1758 (no. 45). Exactly what commissions Peckitt secured through Warburton is not known. However, a little more can be said about John Brooke, the Yorkshireman, who was created Somerset Herald in 1790. Peckitt painted his arms free of charge, too, in 1791 (no. 293) and it was Brooke who drew all the heraldry for the lucrative commission Peckitt received from John Milnes of Wakefield (no. 300). Brooke's voluminous notes, correspondences and pedigrees survive in the College of Arms and they reveal that he did a considerable amount of

genealogical work for the Milnes family in general. (1) He was related to the Fentons (2) for whom Peckitt had worked, and he did research for a number of Peckitt's other patrons including the Chadwicks of Staffordshire, the Kayes, the Beaumonts and the Currers. (3) At the Society of Antiquaries, he tells us, he "keeps company with Lord Hardwick, Sir Joseph Ayloff the Dean of Exeter and other gentlemen." (4) All these names were Peckitt's patrons.

Perhaps Peckitt's greatest advertisement in London was the work he did for the Foundlings' Hospital Chapel. (5) This chapel was open to public inspection to allow the many gifts by prominent artists to be seen, as well as performances of the music of Handel and other composers to be heard. A number of the donors of armorial glass had already commissioned work from Peckitt elsewhere and no doubt they were delighted to bring friends to see such a display of armorial splendour with the achievement of Lord North, the Prime Minister, resplendent over all.

Peckitt's favour with the nobility was well established by the 1770's. The nobility of Ireland and Scotland were also, to a lesser degree, offering their patronage. Most prestigious among these was that connoisseur of the Arts, the Earl of Bute. In 1761, having no doubt seen Peckitt's exhibit at the Society of Arts, he commissioned a portrait on glass of the king himself. Peckitt was honoured to execute the work free of charge (no. 74).

Eight years later Peckitt was even more honoured to present "to His Present Majesty (in person)" his royal achievement (no. 156). Within eighteen years of beginning as a glass-painter, and in his thirty eighth year, he had achieved the highest honour in terms of patronage.

(1) College of Arms. Brooke Mss. Letter Book 5 ff. 15, 32-33, 36-37, 81.

(2) Ibid. Letter Book 2 ff 79-80 and f 98.

(3) Ibid. Letter Book 5 ff 61 and 102; 2 ff 29-30, 133 and 317; 2 ff 231 and 215; 2 ff 127, 129 and 132.

(4) Ibid. Letter Book 2 f 185.

(5) Nos. 145, 162, 176, 181 and 190.

William Peckitt's Techniques and Materials.

Generally speaking Peckitt carried on the art of glass painting in the tradition and style of Henry Gyles'. The similiarity of their techniques and designs - especially in Peckitt's early work - together with the fact that Peckitt lived for a good part of his working life in Micklegate, has prompted some, including the present writer, to speculate that Peckitt may have acquired some of Gyles' equipment and materials. However, from the death of the former in Micklegate in 1709 to Peckitt's first known work in 1751 is no small gap. Much of Gyles' equipment was disposed of after his death and his books and manuscripts seem to have been scattered. Perhaps a large fixture such as a glass furnace may have survived intact in Micklegate. However, Peckitt was in no position to make glass in 1751 nor for many years after. Furnaces for firing glass were smaller, moveable pieces of equipment and Peckitt could have purchased one in London, as had Gyles, or have made one himself. (1)

If the link with Gyles is tenuous, that with William Price the younger is more so. J. A. Knowles' suspicion that Price taught Peckitt has no real grounds apart from the fact that Peckitt used some of Price's cartoons for his great west window at Exeter. (2) He had purchased these from Price's executors and the Dean of Exeter may have been instrumental in procuring them for him. (3) There is no evidence to suggest that Price and Peckitt ever met.

That it was possible to acquire the tools, materials and techniques of glass painting in the early eighteenth century is proved by the case of John Rowell (1689-1756), of High Wycombe in Buckinghamshire. He "was never apprenticed to the glass painting trade and in fact, was over 40 before he

(1) Peckitt illustrated such a furnace in his ms. treatise. See pl III 62.

(2) J. A. Knowles. "The Price Family of Glass Painters." Antiquaries Journal, 1953 pp. 188-190.

(3) Appendix III E/3.

ever produced painted glass. He was trained as a plumber and glazier in his home town, Wycombe." (1)

Rowell had advertised as follows in 1733 when Peckitt was barely two years old. (2)

THE Antient Art
of
Staining of Glass

With all the Colours reviv'd and Performed by John Rowell, at Wycomb, in Buckinghamshire, a specimen of which may be seen at Epethorpe in Northamptonshire, four miles from Oundle, and six miles from Stanford, where (at the charge of the Right Hon. the Earl of Westmorland) he hath lately made and set up a chancel window, representing Our Lord Jesus Christ Instituting the Sacrament to the Twelve Apostles, And also hath repaired an Ancient window in the said church, that much was defaced, which represented The Fall of Man, the Suffering of Christ, his Triumphant Resurrection, and the Last Judgment, it appears to be done in the year 1621, when a rich and curious monument was erected to the memory of that honourable Family. He likewise hath set up, (at the charge of the Rev. Dr. Hutchinson of Hammersmith) a chancel window at Newnham in Hampshire, near Basingstoke representing the History of Our Lord Jesus Christ made known to his Two Disciples at Emmaus. He also set up a Chancel Window for the Reverend Dr. Kenrick, at Hambledon, in Buckinghamshire, near Henley on Thames, which History is of Our Lord's Resurrection Triumphant over Death and the Grave, the Figures are above five feet high. He also hath made and

(1) S. M. Gold. "A Short Account of the Life and Work of John Rowell."
1965 p. 7.

(2) Ibid. p.11 citing "The London Journal" of Jan. 27th 1733 and the "Craftsman" of Feb. 3rd of the same year.

set up at his house at Wycomb, a large Window of stain'd Glass, representing the Birth of Christ attended by the Shepherds; the figures are as Large as the Life. And for the Encouragement of the said Art performs it very reasonable, having a son that ('tis hoped) will survive him. He also makes Sun-Dials and Coats of Arms in the Stain'd Glass, and repairs any ancient work in that Art.

It is interesting to note that the art of making coloured windows is now roundly called the staining of glass and Rowell's advertisement may be the earliest use of this term. Henry Gyles had described himself as an artist and glass-painter and Messrs. Winch and Halsey of Bread Street and Holborn were using the same terminology in 1691 and 1692. So was one William Fells in 1693. (1) As late as 1705 the Price brothers, William the elder and Joshua advertised their skills as "glaziers and glass painters" in a newspaper column headed "Glass Painting Revived." (2)

Whether Rowell coined the term "stained glass" is uncertain but this unsatisfactory term has continued in use since his day. Thus Peckitt in his advertisement of 1752 says he has "found out the art of painting or staining on glass" and he is subsequently referred to in Directories and elsewhere as a glass stainer.

Of course Peckitt needed to know much more than the skill of staining glass. First of all he needed to have a ready source of glass itself. This had been a more difficult commodity to acquire in Gyles' day but was no longer so by the 18th century. The glasshouse known in York in 1666 may not have survived to Peckitt's day but his Commission Book suggests that he acquired glass from the Hensels of Newcastle (no. 173) and nearer at hand from the Fentons of Glasshouse, near Rothwell Haigh, Wakefield (nos. 92, 112, 164).

(1) J. A. Knowles. "Glass-Painters!" "Advertisements." J.B.S.M.G.P. III 1927-28 pp. 18-22.

(2) Ibid.

Associated with the Fentons may have been one Mr. Cotton of the Haigh (no. 100).

Indeed, Haigh Moor was the area which puzzled J. A. Knowles when he strove to ascertain where Peckitt obtained the special coal used in firing his glass. The glass and coal used by Peckitt obviously came from the same source. Apparently this local coal was superior to the usual wood or charcoal used in firing glass and Peckitt recorded his secret in a rather unusual way. It was "written in a minute hand which can only be read by the aid of a lens, scratched with a quill or needle point out of a thin "matt" or coat of white enamel on a piece of glass measuring only $3\frac{1}{8}$ in. by $2\frac{1}{2}$ in. This, when laid on the studio table or held casually in the hand, would not attract attention, as it appears to be nothing more than a small piece of ground glass. It is entitled "The Operation of staining and fluxing the colours on glass."⁽¹⁾ Peckitt was here using the words "staining and fluxing the colours" to refer to enamels. Like Dinninckhoff and Gyles before him, he used enamels as his chief source of colours throughout his working life. They were particularly invaluable for the intricate and many-quartered armorials that continued to be popular commissions throughout the 18th century. Initially, and for some ten years, his skill in firing enamels was a hit-and-miss affair. This accounts, as with Gyles, for a number of commissions which he had to repaint and replace during his lifetime and also for the poor state of much of his early work that has survived. This is particularly true, for example, of the work in Lullingston Church, Kent (sls. III 2-10). Here the poorly fired green enamels on back-stained glass, have shelled off to leave a rather curious pea-green effect. Indeed he continued to have difficulties in fluxing and firing green enamels as can be seen in armorials for the Foundling Hospital in 1769 (sls. III 96-104) and for Bishop Hinchliffe of Peterborough in 1785 (sl. III 144). It is noticeable that Peckitt tended to use green enamels

(1) Notes and Queries. 12S IX, Nov. 5th, 1921 pp. 364-365.

as little as possible, employing green pot metals where he could. (1)

Peckitt reverted to Dinninckhoff's technique of black enamelling back-stained glass in order to cut inscriptions through the black and show yellow lettering. However he never achieved as solid a black as did Dinninckhoff and his early inscriptions using this technique have lost their black enamel. (2) His black enamels used later in his career have been solarised to dark grey, as is seen, for example, in the armorials at Ripley Castle (sls. III 145-150).

Peckitt also employed the technique used on the small piece of inscribed glass, described above by J. A. Knowles on actual windows, where he wished to reduce the entry of light and to draw attention to the colours in a window, he washed over the greater part of it with a coat, or matt, of milky grey enamel and then took out a reticulated pattern with a stick. These patterns he commonly refers to as "fretted glass" in his Commission Book (see fig. 80). Excellent examples of this technique can be seen in his windows at Harpham (sls. III 108-111), Boynton (sl. III 122), New Street, York (sl. III 185) and especially at Ripley Castle (pls. III 34 & 35). The borders of such windows as these were often enriched by polychrome mosaic strips of coloured pot metals and yellow stained fleurons. Peckitt was not abashed at putting together purples and blues or greens and reds and where space was small he cunningly, as at Harpham (sl. III 111) simulated leaded mosaics with painted enamels. His skilful use of mosaic pot metals within mediaeval traceries is well illustrated in York Minster (pl. III 15b). In the St. Quintin Chapel at Harpham he used coloured bullions in the centre of the tracery lights (sls. III 63-66).

Peckitt also used enamels to simulate marble, and with no small skill as

(1) Peckitt's recipe "For a Green Colour upon Glass" outlines the difficulties in fluxing and firing this enamel. Appendix III J.

(2) As in the York Guildhall inscription (sl. III 76) and those at Allerton Mauleverer Church (sls. III 38-43).

Dinninckhoff had done. His earliest example is on the black purple and yellow striated plinth of the arms of Viscount Fauconberg in Coxwold Church, 1755 (sls. III 26 & 27). His largest example is in the tiled floor and columns of the 'Presentation in the Temple,' 1767; in Oriel College, Oxford (sl. III 86). The design here was by Dr. Wall of Worcester and bears some resemblance to Joshua Price's finely marbled floors in his windows at Witley Church near Worcester (sl. I 92). Peckitt's last example is seen in his window of engraved glass in New Street, York (sls. III 185 & 187). Here he incorporates a marbled pot of auriculas, on a marbled plinth, into the design.

This last item illustrates his skill at stippling in enamels - a skill which he employed widely in his portraiture on glass. This is nowhere more clearly demonstrated than in his own self-portrait on glass (sls. III 176 & 177).

Yet not all his early major works were successful, not least because of the weakness of his enamels. A case in point was the great west window which he painted for New College Chapel, Oxford in 1765 (no. 118). It was removed in 1788. Peckitt was indeed fortunate to receive further commissions from the college to glaze three more windows in the Chapel. However, he had obviously made considerable improvements in his art. He had spent much time and money in experiment since he first began in 1751 and since he summed up his progress over nine years in his letter to the Free Society of Artists. (1) He hastened to tell the New College authorities in 1772, "The considerable improvements I have made since I painted your Great West Window, afford finer productions but require more labour in the execution." (2)

Peckitt nowhere specifies what those improvements were, but in general one notes that after 1772 his enamels are more firmly fluxed and his pot metals have a greater range of colour.

(1) Appendix III A.

(2) Appendix III E/4.

Peckitt incorporated pot metals in his glass paintings from the beginning, as can be seen at Lullingston (sls. III 2-10) or Coxwold (sl. III 26). Most of his pictorial windows and his larger figures incorporate pot metals in the draperies. Unlike Henry Gyles, who had to make his own pot metals, Peckitt was able to purchase coloured glass fairly easily, though where exactly he acquired it is uncertain. In 1751, the year of Peckitt's first commission, Dr. Pococke noted in his "Travels through England," (1)

"Came to Stourbridge, famous for its glass manufacture which is here coloured in the liquid in all the capital colours, in their several shades, and if I mistake not is a secret they have here."

Of course, others had their secrets too. We have seen that John Rowell's advertisement of 1733 spoke of "The ancient art of staining on glass with all the colours revived." Even earlier in 1705 the Price brothers advertised as follows. (2)

Glass Painting Reviv'd

Whereas the ancient Art of Painting and Staining Glass has been much discouraged by reason of an Opinion generally received. That the Red Colour (not made in Europe, for many years) is totally lost: These are to give Notice, that the said Red and all other Colours are made to as great a degree of Curiosity and Fineness as in former Ages by William and Joshua Price, Glasiers and Glass Painters, near Hatton Gardon in Holborn, London where Gentlemen may have Church History, Coats of Arms, &c Painted upon Glass, in what colours they please, to as

(1) H. J. Powell. "Glassmaking in England." Cambridge 1923 p. 117. He goes on to say that "this is the first definite information about the making of coloured glass in England ... It is, however, doubtful whether any genuine copper ruby glass was made whether in Stourbridge or abroad during the 18th century." J. A. Knowles was of the same opinion.

(2) London Gazette, 14th June, 1705.

great Perfection as ever; and draws Sun-dyals on Glass,
Wood or Stone, &c. and cuts Crown Glass, with all sorts
of ordinary Glass, and performs all kinds of Glazing work.

J. A. Knowles, ignoring Gyles' statement that he had made coloured glass
and could make more if encouraged, doubted the veracity of the Prices and
wrote. (1)

"There is no need to take too literally the statement that
they made the glass themselves, for the Prices were glass
painters and glaziers, and could have no practical knowledge
of glass-making. The probability is that they employed a
refugee from Lorraine to do it."

Following Knowles' earlier statement that the Lorraine glass works had been
finally destroyed in 1636 there is something of a contradiction here,
unless the refugee was approaching ninety years of age or more!

William Price the younger also had coloured glass at his disposal and with
all these precedents it is hardly surprising that William Peckitt could
obtain it. Indeed, so plentiful was his supply that he was able to sell
large amounts to the glaziers of York Minster for general repairs to the
mediaeval glass. (2)

Whether the coloured glass came from Stourbridge or Peckitt's glass suppliers
at Newcastle and Rothwell is not known. Later it is pretty certain he was
able to manufacture his own, despite Knowles' scepticism about Peckitt's
ability, or that of glass painters in general, to master the technical
aspects of glass making.

More interesting is the question of Peckitt's use of ruby glass. J. A.
Knowles admitted that he used it in his earlier works though he cites no
examples. C. Winston declared that Peckitt's ruby in the great east window

(1) J. A. Knowles. "The History of Copper Ruby Glass." Transactions of the
Newcomen Society Vol. VI 1925-6. p. 68.

(2) See the Minster Fabric Accounts cited in Appendix III G/1-13.

of Lincoln Minster (no. 86) was the latest use he had seen of it until its revival in the 19th century. (1) Among earliest examples of Peckitt's ruby noted by the writer is that incorporated in the curious armorial window of Dean Fountayne at Melton Church (no. 191) and executed in 1772. (2) If the glass is flashed, then it is so badly done as to be ineffective. The red is barely visible and the glass is not translucent. This must have been one of Peckitt's first experiments. His pot metal blue in the same window is hardly more successful. Though Knowles remained sceptical, Peckitt did flash ruby glass successfully as can be seen in a number of his works, for instance in the draperies of his Moses, dated four years earlier than the Melton window, now at Yarm (sl. III 81. no. 324).

Of course J. A. Knowles did not know of the existence of the many recipes and instructions given in Peckitt's unpublished Treatise. He did know of Peckitt's 1780 patent for "a new method of composing stained glass of whatever colour, with unstained glass, whether crown, flint or any other sort, and making the same into tables, thick vessels and ornaments, and of producing thereby many curious works which he conceives will be of great utility." (3) "This looks on the face of it," says Knowles "as a re-discovery of flashed glass. But it is difficult to tell where Peckitt could have acquired any practical knowledge of glass making." (4)

Yet Peckitt had certainly acquired over the years some knowledge of glass-making. We can agree with Knowles that the chemistry books mentioned in Peckitt's will were not enough to give him all the requisite knowledge. But Knowles had not known of his contacts with a number of glass makers. Peckitt also co-operated with the physician Dr. Wall who experimented with enamels

(1) C. Winston. "Hints on Glass Painting." 1867 p. 25.

(2) Interestingly, this coincides to the year with Peckitt's letter to New College, Oxford announcing his new improvements.

(3) Appendix III 1.

(4) Notes and Queries. loc. cit.

and glazes at the Worcester porcelain factory. Doubtless he acquired much practical information from these sources. His recipes give the initials of two other contributors to his Treatise. (1)

Recipes for making copper ruby glass were not lacking in the 17th and 18th centuries; the difficulty lay in the technique of flashing the thick black/red glass thinly on to a table of clear glass. That Peckitt had mastered this skill is apparent in his Patent for Engraved Glass and in his 'Principles of painting and staining glass.' Not only does he give recipes for copper and gold ruby, but he describes in close detail the methods of flashing it and illustrates his work with coloured drawings. (pl. III 62)

There can be little doubt that Peckitt could make and flash copper ruby and we need no longer cling to the belief of C. Winston, which was adopted by J. A. Knowles and H. J. Powell and others, that the art of making flashed ruby had awaited rediscovery by Bontemps in 1826.

Peckitt had also broken free from the old enamel reds of Gyles and Dinninckhoff which had been produced by staining kelp and producing, at best, an orange-brown. Peckitt includes in his Treatise a recipe "For a scarlet Red Colour." (2) This was laid in two washes upon the glass and the result from a distance is difficult to distinguish from ruby. The portrait of Sir Thomas Burnett (no. 320, pl. III 58) in the Victoria and Albert Museum illustrates this technique well and B. Rackham commenting on Peckitt's red, remarked that "a scarlet stain with almost the translucency of ruby glass is a remarkable feature of this medallion."

For those still doubting Peckitt's ability to flash glass there are a number of pieces which he flash) and engraved, in the manner described in his patent, in the Victoria and Albert and the Yorkshire Philosophical Museums (nos. 332-334). The latter museum contains six drinking glasses and two

(1) Appendix III J. Two recipes are given for "Flint Glass for Vessels." by M. C. and G. P., neither of whom are identifiable.

(2) Ibid.

small plates on which Peckitt flashed various colours and ground away the surfaces. Compared with the neat and striking patterns he achieved on his flashed and stained plates for windows the results are crude.

In general Peckitt constructed his large window in squares of glass similar to those used earlier by Henry Gyles. Larger, stronger pieces of glass were available in the 18th century which helped to produce a stronger picture window in terms of structure. However large leaded squares of glass supported by iron tie-bars still did not constitute a strong a window as those made in the middle ages and much of Peckitt's work has suffered from storm and gale, as was recently the case at Ripley Castle (pl. III 34).⁽¹⁾ Although there is ample evidence that Peckitt's work often had wire grills placed on the outside there is only one hint in the whole of his Commission Book which suggests that he may have double-glazed some of his windows. This occurs in the discription of a semicircular window and frame he made for Sir John Ramsden of Byram Hall (no. 240).⁽²⁾ Of course a number of his small portraits on glass were painted to be suspended inside a window and were even provided with gilded picture frames (no. 227). Others, like many of his armorials, were painted on single panes for immediate insertion into a sash window. His earliest surviving piece at Burley Hall (no. III 1) is one such example.

One of Peckitt's most remarkable windows, in terms of its construction is that at Ripley Castle, where enamelled armorials and patterned pieces of pot-metal glass are suspended in a three light venetian staircase window, which is primarily composed of white fretted glass. The effect is jewel-like but the underlying structure is an important part of the design and is perhaps of unique construction. Here is the description of the architect who surveyed

(1) His mosaic windows, being more closely leaded, have generally survived better.

(2) See the correspondence on this item in News Letter 13 and 14 (1975) of the Corpus Vitrearum Medii Aevi.

it following its damage by storm in 1962: (1)

"The construction of the framework is most unusual consisting of a half round lead casting or extrusion, into which had been inserted a steel strip approximately $\frac{3}{4}$ " wide, about 16 gauge, thus the lead casting forms the back stop to the rebate and the metal strip the glazing leg to the rebate. The frame work has been assembled by cutting this section to length, mitring the corners and either lead burning or soldering the butt joints together. Equally, the metal strip has been soldered at the joints. On to the face of the lead casting small decorated lead medallions have been soldered to create a decorative feature on the internal face.

Having fabricated this metal grille the painted glass panels and background enamelled sheet glass have been glazed into this frame work with an ordinary mastic putty. The metal frame work itself is fixed into a timber frame by copper nails.

This type of construction is most unusual and we have not come across it before."

This technique, in fact, is not uncommon on 18th century front-door fan-lights whose sun-ray divisions were of iron outlined with lead castings. Lead found a new decorative purpose in the late 18th century house. Soft pure lead was used and hardened by a process invented by William Storer in 1770. By this method "all sorts of girandoles, frames for pier glasses, tablets, friezes and brackets for chimney pieces and rooms could be chased to the full relief of the boldest and richest carving in wood." (2)
Peckitt's window frame at Ripley illustrates this technique magnificently. (3)

(1) Letter of J. Stanley Wright, Architect and Surveyor of the Building Centre, Brunswick Terrace, Leeds to Sir Jocelyn Ingilby, Bart.

(2) "The Late Georgian Period 1760-1810." The Connoisseur. 1956 p. 103.

(3) The lead paterae and cusps in the Adam style may have been gilded initially.

The Style, Design and Sources of Peckitt's Work.

The variety of Peckitt's glass-paintings, ecclesiastical and secular, was far greater than that of Dinninckhoff and Gyles. The 18th century, with its diversity of taste and its greater sense of artistic and religious tolerance, was more fertile than the 17th in which to practice as a glass-painter. Even so, by far the greatest part of Peckitt's output, like that of Dinninckhoff and Gyles, was heraldic and some idea of proportion is given by the fact that out of 315 entries in his Commission Book 187 are armorial.

Heraldry is still one of the principal 'gothic survivals' in art and Peckitt, as will be seen, was primarily an exponent of gothick taste. Like Gyles', however, much of his heraldic work was in the baroque style and owed much to the illustrations in his copy of Guillim's 'Heraldry', which was hand-coloured throughout. Guillim was obviously his prime source and he used it as a note book and a scrap book for a variety of cuttings. Besides this he collected the baroque book plates of his clients and received much assistance, as has been seen, from officers at the College of Arms in terms of design as well as armorial advice.

Peckitt's earliest surviving work at Burley Hall (no. 11) is an armorial on a sash pane. Allowing for the technical deficiencies of its execution it is not very assured as a piece of heraldic art. It lacks boldness in execution and the treatment of the mantling is brown and spidery. Similar weaknesses are evident in his next surviving heraldic work at Lullingston (nos. 10 & 13). His lack of a good red enamel at this period and his inexperience in fusing enamels in general and of controlling his use of stain make the many-quartered shields more difficult to comprehend than Dinninckhoff's precise, if faded, armorials of a century and a half earlier. Again his mantling is untidy and spindly and the helms are weakly drawn. He overloads the design of his achievements (sl. III 10) using a stained tent, or canopy with ermine lined curtains beneath which to set his helm, crest, mantling and motto around an oval shield within a baroque cartouche.

His next heraldic work of 1755 (no. 23; sl. III 26) is in Coxwold church and shows more firmness of treatment in form and line, though his sense of proportion is still unsure. He uses a similar canopy over the achievement which is more successful than that at Lullingston because its drapes are cut from blue pot-metal sheets and the whole is not cluttered with unnecessary additional mantling.

Peckitt's sense of heraldic design thereafter steadily improved and at times his work is equal to the best of 18th century heraldic art. His archiepiscopal achievements at Armagh (nos. 218 & 227) are particularly fine and his Ripley Castle window (nos. 234 & 256), whilst unique in style and construction, contains armorial work of high proficiency and execution.

Although much of his work was baroque in conception, he did design some curious and successful armorials in a gothick setting. Most unusual of all must be his insignia for York Guildhall with its strangely cusped gothic canopy and civic arms over a baroque car of Justice ⁽¹⁾ (nos. 12 & 119). A curious amalgam indeed! Perhaps his most successful gothick armorial windows were done for Hinchingbrooke House (sls. III 44-49; fig. 84).

They illustrate his love of the yellow-stained and inscribed quatrefoil - a motif he used in profusion in the St. Quentin chapel at Harpham (sls. III 62-67) - and the cusped or engrailed borders to his work. These works are "gingerbread" gothick indeed. Yet it is interesting that in the armorial work he did for Horace Walpole at Strawberry Hill the shields are plain and are the nearest he ever came to the heater-shaped shield of the 14th century (fig.

Gothick, in the 1750's, was never far from rococo or chinese taste and Peckitt flirted a little with the former in his heraldic work. His cartouche-work and mantling in the Warburton achievement (pl. III 6; sl. III 19) and in those at Allerton Mauleverer (no. 35; figs 82 & 83) show less heavy and monumental treatment, but he never allowed the rococo style to get hold. He realised that its flippant, unruly line was, in its extremes, inimical to

(1) See J. T. Brighton. "York's Car of Justice Pursued." J.B.S.M.G.P. 1976

sound heraldic art. He only rarely used the style outside of his heraldic work too - as in his frames for his dog portraits and flower pieces (sls. 28, 29 & 34).

Easily his most remarkable rococo work is a religious window of fine design and superb execution^{in York Art Gallery} (no. 316; sls. III 190-193; pls. III 55 & 56). At the top are four winged cherubs' heads, the sacred name in the centre and a bowl of grapes and wheat beneath. Otherwise it is a pure piece of decorative design with gothick frets and a gothick quatrefoil in the centre, whilst the borders are treated in a controlled rococo manner, with shell-like motifs at the corners and vines twining up the sides of the frame from the base.

As for chinoiserie, Peckitt never used a style that could not be readily turned to serious christian usage. One faint hint of the chinese style occurs in his curious fretted windows in the gothick saloon at Padworth (nos. 97, 120, 133; fig.

Stained and painted glass itself, like heraldry, was also a gothic survival and interest in it grew as the 18th century progressed. It became a collector's item and men like Horace Walpole would search widely to acquire it or employ agents on the continent to bring it back. Walpole travelled far to see stained glass in England and in France.

Dutch and Flemish glass were of particular interest in the mid 18th century. The windows of Gouda church, for example, became a place of pilgrimage for stained glass lovers. About 1748 Thomas Hollis had gone "to see the celebrated painting upon glass which is in the great church there" and so great was the interest of the English that by about 1780 a guide book to the glass had been printed in the city in English. (1)

Walpole tells us how the vogue for collecting small Flemish roundels grew up in England: (2)

(1) J.B.S.M.G.P. IV 1931-3 p.161. The title page of the book was published in J.B.S.M.G.P. XII 1955-59.

(2) H. Walpole, "Anecdotes of Painting." cited by J. A. Knowles in "Exhibition of Stained Glass in London." J.B.S.M.G.P., XI 1951-55 p.44.

"About the year 1753 one Asciozzi, an Italian, who had married a Flemish woman, brought a parcel of painted glass from Flanders, and sold it for a very few guineas to the honourable Mr. Bateman, of Old Windsor. Upon this I sent Asciozzi again to Flanders, who brought me 450 pieces, for which, including the expenses of the journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold new cargoes to one Palmer, a glazier in St. Martin's Lane, who immediately rose the price to one, two, five guineas for a single piece, and fitted up entire windows with them, and with mosaics of plain glass in different colours. In 1761, Paterson, an auctioneer at Essex House in the Strand, exhibited the first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted of rounds of scripture-stories, stained in black and yellow, or in small figures of black and white birds and flowers in colours, and Flemish coats of arms."

Paterson not only sold stained glass, he made it. In 1764 attention was drawn to "the great progress which Mr. Paterson has made in an undertaking to establish a manufacture of painted glass, several of the pieces produced by him exhibiting colours in an equal, or, perhaps greater perfection than is found in the old paintings." (1)

In 1761, the year of Paterson's first auction, Peckitt himself was exhibiting in London and he probably made contact with Paterson then. Paterson subsequently sold works by Peckitt (nos. 96-187) and so the auctioning of new as well as old glass began. Thomas Jervais, the glass painter held a number of exhibitions in London between 1772 and 1779, as did James Pearson in the latter year. (2)

Peckitt was sufficiently established at this time to withstand competition from relative newcomers in the field. He stayed in York, sent work up to

(1) "The Handmaid of the Arts." 1764. I p.363. Cited *ibid.*

(2) *Ibid.* pp. 45-47.

London and continued to attract important patrons, chiefly those with a taste for gothick.

In one sense Peckitt was nearer to sources of true gothic art, especially the art of painted glass, than any of his rivals. He lived in York and for most of his working life was engaged in the restoration of the Minster's mediaeval windows. However he never acquired a fundamental appreciation of gothic glass-painting and his own style of gothick was very unarchaeological. He was never really successful in his attempts at copying or restoring mediaeval work, as can be seen in some of the work he did for York Minster (pls. III 12-16). Where he did exercise some taste, albeit unmediaeval, was in his ability to reset mediaeval fragments against a background of his own pot metal mosaics, or simply in his mosaic compositions themselves. This can clearly be seen in his restoration work at St. Martin's, Stamford (pl. III 10 & 11).

Peckitt's attempts to paint entirely new glass for old windows had mixed success and his huge windows at Lincoln, Exeter and Ripon have all been removed - partly on account of their decay and partly on account of changing taste. His attempts to achieve gothic solutions at Lincoln with a mixture of heraldry and mosaic, at Exeter with heraldry and hagiography and at Ripon with heraldry alone, were too eccentric to survive the more authentic requirements of the 19th century Gothic Revival. Strangely Peckitt's window recording the Chancellors of Lincoln survives in the Minster (no. 89; sl. III 61) and illustrates the jarring effect his work often had in an older setting. Conversely, his heraldic work in the 14th century St. Quentin chapel at Harpham is more acceptable and has survived. This is not because Peckitt had more feeling for the 14th century gothic here as opposed to the 13th century at Lincoln - he (and most of his contemporaries) had little understanding of period styles. Rather it is because he limited his motifs to those of heraldry and genealogy, the work is smaller in scale and, filling all the windows of the chapel, has a pleasing unity.

Undoubtedly Peckitt's gothick work was at its best in contemporary settings in the gothick idiom. Ecclesiastically this must have been the case in the

gothick churches of St. John's, Manchester (no. 148; pl. III 23) and of Kirkby-in-Ashfield (no. 147; pl. III 22), or in the chapel at Clumber (nos. 211 etc). There survives, however Hobhouse's fine gothick interior of the chapel at Audley End (nos. 179 & 186; pls. III 105-107) where one of Peckitt's two windows - The Last Supper - is not only in situ but in accord. On a lesser plane in terms of splendour, but no less interesting in terms of gothick style, is his east window in Carr's church at Boynton (no. 215; sl. III 122).

In a secular setting the little gothick lodge at Padworth has a certain charm, with its mixture of rearranged mediaeval glass, heraldry, portraiture and a slight hint of chinese taste. Most striking must have been the complete series of windows he executed for the library at Hinchingsbrooke House. Sufficient remains to illustrate the crepuscular effect that opaque washed enamels and yellow stain could give to a gothick interior. Fittingly, the glass is still in the library and enables one to recapture the sort of interior in which Walpole, Beckwith and others enjoyed an artificial mediaeval twilight whilst composing their gothick novels.

Peckitt's essays in the gothick design remained romantic in feeling and decorative in style to the end of his life. Despite attempts to recapture the authenticity of effigial attitudes in his kneeling figures in Burton Agnes church (no. 192; pls. III 114 & 115) or in his standing knight at Bretton (nos. 241 & 257; fig 96) his creations are picturesque and his heraldry beneath the figures at Burton Agnes is enshrined in "gingerbread." It is impossible to identify a particular source book for Peckitt's gothick design. The two design books he is known to have owned cannot be identified. He may have known the architectural works on gothick design by Batty Langley or the drawings of gothic work by Halfpenny of York ⁽¹⁾ but none of his work

(1) Joseph Halfpenny (1748-1811) acted as clerk of works to John Carr the architect (1723-1807) when he was restoring York Minster and skilfully restored some of its old decoration. From the scaffolding he made the drawings of Gothic ornaments for which he is principally remembered. See D.N.B. p 868.

reflects the former's attempt to classicise gothic or the latter's to create archaeological copies of mediaeval work. None of Peckitt's own drawings in the gothick idiom survives with the exception of some pencil ideas for trefoil-cusped borders and acanthus paterae (fig 77). He commonly used such borders, executed in yellow-stain and enriched with strips of pot-metal mosaic on a ground of white, fretted glass. This can be seen to good effect in the churches at Boynton and Harpham and appears to have been a feature at Kirkby.

Three painted designs for gothick lancets survive in York Art Gallery (no. 320; pl. III 53; sl. III 200) which display his love of coloured lattices with inset quatre- and octofoils. The motifs here would have been executed in enamels and stain like the gothic panels in the window on display in the Art Gallery (sls. III 190-193) on other occasions he used leaded pot-metals to create a checkered pattern at Kirkby and Stamford (no. 55; sls. III 54-58). Peckitt's work was certainly admired by the 18th century doyens of gothick taste, not least by Walpole who commissioned him to paint glass and also to make drawings from the screen of kings in York Minster. (1) Jeremy Milles, Dean of Exeter and prominent antiquarian, was delighted with Peckitt's great west window in Exeter cathedral. In recommending him to the Warden and Fellows of New College, Oxford he remarked that "Mr. Peckitt has good taste in forming gothick niches for his figures and arranging the proper ornaments for them." (2) When commissioned by New College to paint three more windows for the chapel he made drawings of the surviving mediaeval canopies in order to match his own "niches, pedestals and pinnacles." to them. (3) However, his interesting effects (sls. III 117-119) did not please everyone and J. A. Thorpe, on behalf of the Fellows, wrote abruptly to the artist, "I am sorry to remark that the shrine-work of your niches is not of that pure gothic I could wish, bearing too much resemblance to those grotesque designs which

(1) See p. 253

(2) Appendix III E/3.

(3) Ibid. E/4.

should never be admitted into any serious compositions." (1) The gothick motifs which offended Thorpe are not so fantastic at New College; what might he have said about Peckitt's Moses window at Yarm? (no. 324; sl. III 181). Thorpe was asked to deal with Peckitt because the Warden and Fellows wished to halt his work and pay for two windows only. They were obviously dissatisfied and were not convinced by Peckitt's claims that he had made considerable improvements in his art since he had painted the west window of the chapel. From the start they had been worried about securing a good draughtsman to draw cartoons for the figures. Peckitt was not adept at figure drawing and made no pretensions to be so. His chief problem, living in York, was to secure the assistance of prominent artists. He sometimes employed a "York liminer" (2) and it may be that this anonymous artist had drawn the unsuccessful figures for New College chapel's west window. The Dean of Exeter drew attention to the problem in a letter to the Warden: (3)

"Everyone who has seen the two windows, which Peckitt executed for your college and this Cathedral, has lamented the want of a skilful draughtsman in the former of these works, and nothing has done Mr. Peckitt so much credit as the Cartoons from which he painted our figures."

The Dean went on to say that the cartoons were bought from the executors of William Price, the London glass-painter. Price himself had not drawn them; they had been done for him by Sir James Thornhill in 1721 for the north rose window of Westminster Abbey. (4)

The "York liminer" was rejected by the College and so was Peckitt, who had offered to work up some drawings in his possession. The Dean of Exeter advised that Peckitt should be consulted but not used a draughtsman and took

(1) Ibid. E/16.

(2) Ibid. E/6. *Could this have been John Shuster, Limner of Saxony "who was staying" at Mr. Peckitt's, Glazier, opposite Christ Church, nigh Petergate End, York "in 1753. "He draws Faces, Landskips, etc." York Courant, 16/10/1753 and 13/11/1753.*

(3) Ibid. E/3. *The artist may have been related to Johann Matthias Schuster (1715-1758) a draughtsman and mezzotint engraver, one of a family of artists from Berlin (Thieme-Becker) See p 242 above*

(4) J. A. Knowles. "The Price Family of Glass Painters." *Antiquaries Journal*, 1953 pp. 188-190.

it upon himself to find a suitable artist. (1) First he approached one Blackburn but his charge of ten guineas was prohibitive. (2) Then he tried Samuel Wale, foundation member of the Royal Academy who agreed to do the drawings for a guinea and a half. (3) The Dean was dubious from the start about Wale's ability to produce suitable drawings but remarked "I have no doubt of his executing them better than any draughtsman whom Mr. Peckitt may have at York." (4) Wale's work was unacceptable and he was fobbed off with a crown for his pains. (5) The Dean was now at a loss where to turn next. Presumably he knew that Peckitt was at that time working with Biagio Rebecca on two windows for Sir Griffin Griffin at Audley End (nos. 179 & 186). Rebecca was the assistant of Baptista Cipriani, the Florentine who, like Wale, was a foundation member of the Royal Academy and the Dean considered that Peckitt should approach him. Peckitt replied: "I am sorry Mr. Cipriani is not my friend, I do not know the reason why; I was never in his company but once, when I waited on him the desire of the Bishop of Peterborough, and he seem to behave to me extremely civil." (6)

The Dean, the College and Peckitt ultimately settled for Rebecca's designs and the association with the Italian at Audley End and New College considerably enhanced Peckitt's reputation. Shortly Peckitt was to enter into partnership with Cipriani himself when, in 1775, they combined to produce the famous allegorical window in the Wren Library at Trinity College, Cambridge (no. 198; pl. III 30; sl. III 91).

The contrasts in style and intent of the work of the two Italians at the two

(1) Appendix III E/3.

(2) Presumably the artist was John Blackburn who exhibited at the Royal Academy between 1772 and 1775.

(3) Wale also painted landscapes for John Sadler, the Liverpool pottery printer, with whom Peckitt had links. See p. 280

(4) Appendix III E/7.

(5) Ibid. E/8.

(6) Ibid. E/6.

colleges is interesting. Rebecca at New College, whilst striving to be Gothick produced drawings - especially of Adam and Eve - after the style of Raphael. These were certainly not to the Dean of Exeter's taste. (1) At Cambridge, Cipriani produced an academic allegorical window, more appropriate to a library setting. He worked in the Italian baroque manner drawing, one feels, from the Rubens ceiling at Whitehall.

In short, much of Peckitt's picture and figure glass was baroque in style, as is the case with the "Presentation in the Temple" which he painted from cartoons by Dr. John Wall, a talented amateur painter and co-founder of the Worcester porcelain factory. Wall had already done the cartoon for "Our Saviour's Passion in the Garden" which John Rowell painted about 1744 for the Bishop of Worcester's chapel at Hartlebury Castle. (2)

Peckitt derived some of his sources from earlier masters. Thus he drew from an unidentified Rubens in 1760 for his lost window of "Our Saviour in the Judgement Hall" (no. 68) and his painting of the battle of Solebay at Hinchbrooke House was taken from the picture by Van der Velde the Younger, which hung in the house (sl. III 49).

Indeed, he used a number of prominent artists' work in producing his portraits on glass. The originals or prints of them were sent to him to be painted and his portraiture ranged from the antique to the contemporary. The former included classical subjects like Galen (no. 75) or Seneca (no. 101) and he executed those of historical personages including various kings from Alfred the Great, Hampden and Cromwell, Newton and Bacon. All these satisfied the gothick, Tory, Whig or scientific tastes of the 18th century. In addition he painted numerous portraits of contemporaries ranging from merchants to noblemen and from bishops and archbishops to George III himself. These were probably based on the works of great artists of the day like Dance, Ramsay and Reynolds. (3) However, although Peckitt revived the old fashion of portrai-

(1) Ibid. E/11.

(2) S. M. Gold. "John Rowell." (1965) pp8 & 47-48.

(3) See nos. 210, 74 and 227.

painting on glass, it declined again at his death. No glass-painter was to be so prolific in this medium again.

In his early years Peckitt painted a number of small animal pictures. The animal curiosities that had appeared frequently in 17th century glass-paintings no longer attracted attention and he painted two only - an elephant and a rhinoceros (no. 4). Native animals were in vogue - especially dogs and horses - which he doubtless took from the popular sporting prints of the day. Some of his dog studies were painted for children (nos. 24 & 25) as may have been his pictures of hens, chickens and other birds. (1) Some of these were taken from contemporary ceramic shapes and decorations. (2)

We have noted Peckitt's links with Dr. John Wall of the Worcester porcelain factory; he also had contacts with John Sadler (1720-1789) the Liverpool pottery painter. Sadler, working on tiles, porcelain and cream ware, took designs from prints, including among his three hundred subjects animal scenes of birds, horses and dogs. His landscape subjects were drawn by Samuel Wale, who had been approached for cartoons for Peckitt's New College figures. (3) Peckitt may also have received recipes or even ingredients for making glass from Sadler. The latter's notebook contains recipes for enamels for china and tiles including a "Good Black for Printing on Glass for Staining." On the other hand, Sadler may have obtained materials and expertise from Peckitt. On plate 1 in his notebook is written: "Peckitt of York, Glass Stainer," but nothing more. (4)

Peckitt's only early surviving flower piece (no. 41) has a rococo border to it and resembles the style of some of the prints on Sadler's ceramics - a style and subject Wedgwood deplored. (5) Peckitt's later flower pieces were

(1) See the Concordance of Peckitt's work. Appendix III P.

(2) For example hen and chicken tureens were popular at this time. See G. A. Godden "An Illustrated Encyclopaedia of British Pottery and Porcelain." (1968) Plate 33.

(3) E. S. Price. "John Sadler a Liverpool Pottery Painter." (1948) pp.44-45.

(4) Ibid. p.83.

(5) Ibid. p.46.

mixed in their style, varying from naturalistic bouquets around armorials - as those done for the Foundling's Hospital (no. 145 etc.) - or more formal neo-classical flower shapes as at Bretton Hall. Of his fruit and flower pieces (1) nothing has been traced unless the motifs in the armorial window at Denton (no. 205; pl. III 31; sl. III 120 & 121) serve as an example. Much of his floral work was stylised and comprised yellow stained or coloured, pot-metal acanthus paterae. He regularly used these "fleurons", as he called them, to decorate borders or lattices and cut them in his engraved glass plates where, with the exceptions of fountain (sl. III 185) and lamp motifs, he commonly engraved stylised or naturalistic flowers on the glass (pls. III 37-52).

Landscapes and topographical scenes were also an early part of his work and again were left-overs from 17th century fashion. He executed only some half dozen land and sea-scapes and architectural studies incorporating Lullingston Castle, York Minster and Allerton Mauleverer church - all no doubt taken from prints.

The glass sundial, popular since Dinninckhoff's day, was also a thing of the past. The Price brothers and John Rowell had advertised painted glass sundials in 1705 and 1733, as has been seen. In 1713 one John Langton had advertised: "his New Invented Full South Dyails of Glass Painting and Staining in the Ancient Way, which Dyals are very beautiful, and represent the front of a Spring Clock; to be placed within Side a South Window, close to the Glass ... The Frames of those Dyals are made of Walnut-Tree, and the Dyal-Plates of Glass, the Figures, Lines and Ornaments are painted upon and stained into the Glass by the ancient Way of Glass-Painting which the author practis'd many years, improving those Colours which were happily retain'd and retrieving those which were lost." (2)

No dials by these early 18th century glass-painters are known to survive and

(1) See Concordance. Appendix III P.

(2) A. Heal. "The English Writing Masters 1570-1800." (1931) pp.68-69.

presumably few were made. The increased manufacture and use of well made clocks and watches reduced the sundial to the status of a garden ornament and the mannerist and baroque trappings that had embellished those of Dinninckhoff and Gyles were no longer popular. Peckitt repaired two dials (nos. 27 & 315), one of which was by Gyles, and is known to have painted only one himself, and this is now lost (no. 150).

Likewise, the fly, that small conceit which was painted on windows in general and a sundials in particular, was also no longer in fashion. Peckitt painted this subject once (no. 76).

Despite the variety of his work, Peckitt will be remembered primarily for his large ecclesiastical works. The 17th century had been noted for its allegorical windows; the 18th saw a steady revival in religious glass-painting. It was no longer unacceptable to portray the crucified Christ, the Virgin or any of the saints and as a result the Old Testament scenes, that had predominated in 17th century religious works, were supplanted by those from the New.

Peckitt painted "religious histories" on small plates or large windows. Apart from his framed picture plate of "The Last Supper" in the Victoria and Albert Museum (pl. III 60) and a small crucifixion at Allerton Mauleverer (sl. III 43) none of his smaller pieces has survived. His large religious windows have enjoyed a slightly better fate. Early examples, with the exception of those at Lullingston, have not survived but of the later work the twenty-four prophets and patriarchs at New College are a splendid example and make an interesting companion with the four saints removed to the chapel from his west window in the ante-chapel. Three saints survive at Lullingston and three more in Manchester (pl. III 23). A small Moses survives at Allerton Mauleverer and large ones in York Minster and at Yarm. Figures of Moses and Aaron may still be seen at Myton-on-Swale (no. 324) and Abraham, Solomon and St. Peter are still in the south transept of York Minster. Four religious picture windows survive, wholly or in part. These are the "Ascension" at Lullingston, the "Presentation in the Temple" at Oriel College, "Christ with the Virgin and John the Baptist" at Binley (no. 193; sl. III 116) and "The

Last Supper" atAudley End.

In all, sufficient remains to enable us to appreciate the size of Peckitt's achievement as a glass-painter in the second half of the 18th century. He has been called, deservedly, "The greatest of the Georgian glass-painters." (1)

(1) J. T. Brighton. 'William Peckitt, Greatest of the Georgian Glass Painters'
Preview 85 (York Art Gallery Quarterly) Jan. 1969. XXII.

Conclusion.

When William Peckitt died in 1795 glass painting, thanks largely to his efforts, was in greater demand than when he took up the art almost half a century before. Indeed in his later years he had been faced with a number of competitors, some of whom were receiving important commissions that might have come his way earlier. London became the glass-painting centre of England, indeed Europe, and York lost this position at Peckitt's death. Peckitt's chief rival was Thomas Jarvais (d.1799), a Dubliner who had come to London some time before 1772. (1) In that year he held an exhibition of his transparencies at Exeter Change in the Strand and exhibited in London on a number of subsequent occasions. In 1777 Peckitt's west window in the chapel at New College was taken out (see no. 118) and Jarvais was commissioned to execute the celebrated window depicting the Nativity and the Christian Virtues based on oil painted cartoons by Sir Joshua Reynolds (sl. I 101; pl. I 28). Jarvais received a total of £1,528 for the work as opposed to £400 which Peckitt was paid twelve years earlier and £711 he received for his three chapel windows in 1774.

This was no small blow to Peckitt's reputation, especially since the College considered his charges were too high.. Jarvais was painting in a new style which, despite Horace Walpole's deprecations, evinced much admiration. Peckitt tried to emulate the style in the monument to his daughters in St. Martin-cum-Gregory's church in York (no. 326) but he was not as successful as Jarvais and the cartoon, drawn by himself or another, was not as fine as Reynolds'.

Jarvais prospered and in 1785 was chosen to paint the Resurrection for St. George's Chapel, Windsor from the oil painted cartoons of Sir Benjamin West. For this Jarvais was paid £3,400. Peckitt had never been paid more than £400 for a single window and it is noticeable that he received no really large commissions

(1) "Glass Painters 1750-1850." J.B.S.M.G.P. XIII (1960-3) p. 396.

after 1775.

Jarvais' meteoric rise was brief. He completed the work at Windsor in 1788, retired soon after and died in 1799.

His place was taken by James Pearson, a Bristolian who had arrived in London about the same time as Jarvais. (1) Pearson's first considerable work seems to have been the east window for the chapel of Brasenose College, Oxford, painted from cartoons by Mortimer in 1770. In 1779 he exhibited at the Pantheon in Oxford Street the Raising of the Brazen Serpent, also from cartoons by Mortimer. This became the east window of Salisbury Cathedral where it now is. He went on to paint windows for a number of London parish churches as well as executing work for lay patrons such as William Beckford of Fonthill Abbey.

In 1808 he even painted and signed his additions to the 'Visitation' window from Rouen when Lord Carlisle had it erected in York Minster. Here indeed was evidence of the absence of a skilled York glass-painter thirteen years after Peckitt's death. Pearson painted a number of portraits on glass and might have received far greater patronage had he been more energetic. Referring to a window Pearson was painting for Ely Cathedral, Horace Walpole wrote to the Rev. W. Cole: "I am enraged and almost in despair at Pearson, the glass-painter, he is so idle and dissolute ... he has done very little of the window, though what he has done is glorious and approaches very nearly to Price." (2)

Pearson is said to have died at a patriarchal age some time before 1848. By then, of course, the London glass-painters were engaged in the Gothic Revival. Outside London other towns and cities were producing glass-painters. One Thomas Lakin had set up as a glass-painter about 1788 in Stoke-on-Trent, (3) and Sir John Betton (1765-1849) was in business by the close of the eighteenth century in Shrewsbury. (4) At Birmingham one Joseph Hornblower advertised as a "stainer

(1) Ibid. p. 406.

(2) Ibid.

(3) Ibid. p. 399.

(4) Ibid. pp. 328-9.

of glass" in 1771. (1) Nothing is known of his work, but he was followed by the more celebrated Francis Egington (1737-1805) who left his partnership with Matthew Boulton in 1784 and worked as a glass-painter. (2) His studio became a show place and he was inundated with orders. With Pearson, he was perhaps the most prolific glass-painter at, and after, the time of Peckitt's death. Peckitt, like Dinninckhoff and Gyles, left no one to carry on his work. His wife had assisted him throughout his working life and although she executed his simple monument in St. Martin-cum-Gregory's church (no. 327) and may have completed the east window for St. James', Sheffield (no. 313) she hardly ranks as a glass-painter. (3)

Robert Scott Godfrey (4) worked for Peckitt at Exeter but there is no evidence to show he was Peckitt's pupil or that he had worked for William Price the Younger. Again there is no conclusive evidence to show that Thomas Hodgson, who was free of the city of York in 1798 as a plumber and glazier, worked as a glazier with William Peckitt. (5) Only two works are known by him; a small Royal Arms in the staircase window of Young's Hotel, Petergate, York (sl. I 105) and his family pedigree window (pl. I 31) from Henry Gyles' house in Micklegate which also contains a fragment another Royal Arms. He barely ranks as a glass-painter after Peckitt.

In short York was without a prominent glass-painter again until John Joseph Barnett (1786-1859) took up the art. (6) Barnett was brought up a glass cutter and his earliest known work in the style of Peckitt's patent engraved glass is a small circle of ruby glass, engraved "J. Barnett 1821" in St. Michael's, Spurriergate, York. His earliest known glass-painting is the repair to a panel of Henry Gyles which he did in 1825 (pl. II 36).

(1) Ibid. p. 395.

(2) Ibid. p. 334.

(3) Ibid. p. 515 where she is listed as a glass painter.

(4) Ibid. p. 390. See no. 129.

(5) Ibid. p. 394.

(6) Ibid. pp. 327-8. "Notes & Queries" 12s IX p. 484.

Meanwhile in Leeds Peckitt's only immediate successor in the north of England was Thomas Wright of Leeds who was painting glass at the turn of the century. (1) Three heraldic panels at Bolling Hall are by him (sls. I 102-4; pl. I 29) and he executed the armorial glass in the lancets of York Minster Library. His only known figure, St. Peter, was executed in monochrome and yellow stain in 1811 for Leeds Parish Church (pl. I 30).

York, then, had lost the pre eminence which Dinninckhoff, Gyles and Peckitt had helped to maintain in the two and a half centuries after the Reformation. The work of the Barnett and Knowles families, together with that of Stammers and Harvey more recently, has helped to continue the glass painting tradition, but the greatest artists in stained and painted glass in the 19th and 20th centuries have worked outside York.

(1) Ibid. p. 524.

(2) Much heraldry in the West Riding can be attributed to him including work alongside that of Peckitt in Ripon Minster Library (no. 285) and in Farnley church (no. v).

CATALOGUE OF THE
GLASS PAINTINGS OF
WILLIAM PECKITT

THESE ARE ARRANGED
CHRONOLOGICALLY (NOS. 1-315)
FOLLOWING THE ENTRIES
IN HIS COMMISSION BOOK.

NOS 316-351 ARE A
MISCELLANEOUS LIST OF
OTHER KNOWN WORKS
BY THE ARTIST, SOME
OF WHICH MAY BE
IDENTIFIED WITH ITEMS
IN THE COMMISSION BOOK.

I William Peckitt of the City of York begun the Art of Painting and Staining of Glass at Michaelmass in the Year 1751.

No 1	"Octo ^r	The Arms of the Deanery of York impaled	
f 1	1751	with those of the Dean	
		The Dean's Paternal Arms single	
		The Dean's Crest	
		These painted on small Panes was put up)
		in the Deanery windows at York for which	) 10. 6
		the Dean presented)
Dec ^r		I presented the Dean with his Arms and	
		Crest in a larger size."	

John Fountayne D.D. (1714-1802) was Dean of York from 1747 until his death.⁽¹⁾ It is significant that his name appears first among Peckitt's patrons for he was interested in promoting the art of glass-painting. He liked Peckitt's work and, apart from commissioning numerous items for himself and for York Minster, he introduced him to many subsequent patrons. The small armorials, like the old Deanery in which they were inserted, have not survived. The achievement of Fountayne may be seen in Peckitt's later surviving work for the Dean at High Melton. (see nos. 8, 16, 54 and 191).

The arms of the Deanery of York may have simply been those of the See of York differenced in some particular way. There does not seem to have been a known coat for use by the Dean at this period. At High Melton Dean Fountayne simply places the arms of the See beneath the crest of a cockerel.

No 2	"March	For Dr Drake of York	
f 1	1752	his Arms and Crest	5. 6

(1) See D.N.B. p 724.

This small achievement must have been painted for the celebrated York physician and antiquary, Francis Drake, FRS FSA (1696-1771). Drake, whose portraits hang in York City Art Gallery, and in the Mansion House,⁽¹⁾ was the author of "Eboracum", the monumental history of York.

According to Davies⁽²⁾ he had a house in St Wilfrid's parish, but after the death of his wife in 1728 he lodged in Coney Street at the house of Caesar Ward, bookseller and printer. In 1767 he left York and spent the remainder of his life at his son's house in Beverley.⁽³⁾

This achievement has not been traced though there is a record of it in the form of a small pen-sketch by Peckitt in a note book of numbered drawings. The Drake achievement is significantly numbered 2 - his second commission - and was subsequently cut from the sketchbook and inserted in Peckitt's copy of Guillim (see no. 3 below) at page 179. The sketch is labelled,

"DRAKE (Crest) A dexter hand holding a battleaxe argent
Argent a wevern gules
Non timet draco."

No 3	"Octo ^r	For Thos. Salvin Esq ^r ., Easingwold	
f 1	1752	Eleven Coats of Arms and Crests in sash panes for which he presented me with Guillim's Heraldry and	£2. 7. 0 X

Three generations of the Salvin family lived at the Old Hall, Easingwold before it was demolished in 1826.⁽⁴⁾ Thomas (1703-1765), mentioned here, was the son of William Salvin (died 1726) of Newbiggin, near Whitby, and Anne Raines. He married in 1740 Mary, the daughter and co-heiress of

(1) The former is by Nathan Drake, the latter by Philip Mercier.

(2) Y.A.J. III. 1875. 'Memoirs of Francis Drake' by R. Davies, p51.

(3) D.N.B. p572

(4) Y.A.J. XXXIII, 1938. 'Newbiggin in Egton and the Salvin family' by H. P. Kendall. 87-104.

Edward Talbot of Hampstead.⁽¹⁾ He was evidently an heraldic enthusiast and it is likely that the eleven coats and crests referred to represented an armorial pedigree of his ancient Norman family's inheritance. As such it would mark the first of a number of such armorial genealogies executed by Peckitt.

None of this glass survives though the copy of Guillim does. Peckitt left the book to his daughter, and eventually it was deposited, with other books belonging to the Artist, in York City Reference Library, where it is today. It is hand-coloured throughout, presumably by Peckitt.⁽²⁾

A sketch of the Salvin arms by Peckitt had been inserted in Guillim at page 90, but was subsequently torn out. In Peckitt's hand can still be read:

"SALVIN. Crest a wevern ag . . . on a chief . . . mullets."

The Salvin arms are:-

Argent on a chief sable 2 mullets or.

Crest:-

a dragon or a wyvern vert, wings elevated and addorsed proper.

No 4	"Octo ^r "	For Mr Woodhouse of York		
f 1	1752	An Elephant and a Rhinoceros on small panes	2. 6	X

The purchaser of these two cheap items is not easy to identify. He may well have been the James Woodhouse, gent, who is known to have had property in Feasegate, York in 1770.⁽³⁾ The two animals could have been purchased for a child's room.

(1) 'The History of Easingwold and the Forest of Galtres' by G. C. Cowling. Huddersfield (n.d.) 78-79.

(2) 'A Display of Heraldry ...' by John Guillim. London MDCLXXIX. Y.C.L., Y927.48.

(3) Y.C.A. E94/113.

No 5 "Nov^r For Mr Hunt of Linton-upon-Ouse
 f 1v 1752 Six of his winning horses from the Life on small panes X

 Peckitt did not charge for this work since it was almost certainly done for a relative - perhaps his grandfather or uncle. His mother was Ann Hunt (1690-1787), the eldest daughter of Thomas Hunt of Linton-on-Ouse. (1)
 These were the first of Peckitt's many "sporting" panels of horses and were presumably painted for six panels in a sash window.

No 6 "Febry For Tho: Pullin Esqr. of Burley
 f 1v 1753 his arms and crest 1f.6in. by 1f.6in. £1. 11. 6 X

 Untraced.

Thomas Pulleyne resided at Burley Hall in Wharfedale. The house is now a home for old people. The present matron recalled that there were once two armorials in sash panes in the house. Only one now survives (see no. 11 below).

Fixed to page 295 of Peckitt's copy of Guillim (see no. 3) is the bookplate of Thomas Pulleyne which was probably used as a guide for this armorial panel.

Arms: quarterly 1 & 3 Azure on a bend cotised argent 3 escallops
 gules on a chief or as many martlets sable
 (PULLEYNE)
 2 & 4 Or 3 bars gemelles gules surmounted by a lion
 rampart sable (FAIRFAX)
 in pretence Argent a chevron engrailed between 3 mullets
 pierced sable (HAMOND)

Crest: a pelican in its piety.

Peckitt later painted an armorial for John Pulleyne or Pollen of Lincoln's Inn which still survives in the chapel there. (see no. 98).

(1) See pedigree fig.74.

No 7	"Febry	For a Gentleman of Gainsborough		
f 1v	1753	A prospective view of York Minster	5. 0	X

Untraced -----

This small untraced panel was the first of a number of topographical scenes which Peckitt painted and is the only one known of York Minster. It seems to have been bought by a passing stranger who visited Peckitt's workshop and purchased the piece as a souvenir of York and its glasspainting.

No 8	"Febry	For the Rev ^d . the Dean of York		
f 1v	1753	His Arms and Crest in place of those done before in the Deanery Window.		X

Presumably the first armorials he had painted (see no. 1) were either involved in an accident or, more likely, their enamels had already begun to shell off. The fact that the Dean was not charged for these replacements suggests the latter was the case.

No 9	"March	For Mr. Yerrow of York		
f 1v	1753	His own Arms and Crest on a small pane and an Antique Head for which he gave me some books and drawings with	4. 0	

Untraced.

No 10	"May	For Sir Tho: Dyke of Lullingstone Castle, Bart.		
f 1v	1753	Repaired some old painted glass for his Chapel	£2. 2. 0	X

Sir Thomas Dyke (died 1756) second baronet, married Anne, widow of John Bluet of Holcombe Regis, Devon and daughter and heiress of Percival Hart of Lullingstone Castle. The Harts were descended from Sir John Peche who

purchased the Castle in 1361.

St. Botolph's church (here referred to as the chapel) contains a fine collection of painted glass dating from the fourteenth to the eighteenth century.⁽¹⁾ It was taken out for safety during the Second World War and was rearranged on its restoration to the church in 1946. Some of Peckitt's repair work was removed in 1946 and it is difficult now to see what this entry refers to. Perhaps it includes the item to be seen in the quatrefoil in the top of the tracery of the window on the south side of the nave. This consists of a 16th century crown in white and stain set in a yellow baroque surround. The wreaths of fragments surrounding the sixteenth and seventeenth armorials of Hart may also be Peckitt's work.

No 11	Sep ^{br}	For Thos: Pullin Esqr		
f 2	1753	The Arms and Crest of Hammond	£1. 1. 0	X

Thomas Pulleyne of Burley (see no. 6) married Francis Hammond of Scarthingwell in 1725.⁽²⁾ This armorial still survives (in situ?) in a sash window on the ground floor of the house overlooking the rear garden. It is inscribed beneath 'Oct^{br} 1725' and presumably commemorates the above marriage. The panel (c 8" wide x 10" high) is executed in a rococo manner in enamels and stain and is rather faded now. It is crudely finished and illustrates the earliest known work of William Peckitt (see sl. III 1).

The arms and crest are those given by Dugdale⁽³⁾ with the addition of Widdrington.

Arms: quarterly 1. Argent a chevron engrailed between 3 mullets pierced sable (HAMOND)

(1) C. R. Cuncer. 'Painted Glass at Cranbrook and Lullingstone'.
Archaeologia Cantiana LXXXVI (1971).

(2) J. W. Clay, ed. 'Dugdale's Visitation of Yorkshire' Exeter 1907.
II, 444

(3) Ibid 441

- a. Topmost. Beneath a curiously cusped and diapered gothick arch on a milky ground, are the arms of York within a cusped oval under a cap of maintenance. On either side are the erect sword and mace of the City. The latter is a copy of the City's restoration mace which is still used. Below these insignias is a three arched canopy for the female figure of
- b. Justice in a four-wheeled chariot drawn by two white unicorns with plumed Indian riders. Over the canopy of Justice are two winged trumpeters of fame bearing a scroll with the legend 'CIQU (sic) SUUM'. The chariot is driven by two women who carry red streamers bearing the arms of the City of York, the other the Royal Arms. The two Indians carry streamers bearing the arms of the Union.
- c. An inscription once scratched through a black panel within an engrailed border. Now the black has largely flaked off leaving the ghost of the following;

'Given to

the Corporation of the City of York

by their very humble servant Wm. Peckitt

glass painter stainer.'

There is no date on the panel but it seems to be the later of the two gifts from Peckitt and therefore belongs to 1765. It would seem that Peckitt's earlier work, like that at the Deanery, had a very brief life and he found it necessary to repaint the panel within twelve years. The second version, and presumably the first, was "copied from an engraving in a pamphlet describing the various pageants designed by Elkanah Settle, the City of London Laureate, for the Lord Mayor's Show of 1698". This design was printed again in the Radio Times for November 7th, 1952. Peckitt was certainly granted the freedom of the City of York as this entry from the Corporation Records confirms,

"William Peckitt, Glass painter and stainer, having presented the Mayor and Comnualty of this City with an emblem of this Corporation being a Charriot of Justice with the piece being the Citys Coat of

Arms, Cap of Maintenance and representation of several other things, it is now ordered for the Encourageing of Arts and Sciences that the said William Peckitt be admitted to his freedom of this City Gratis, the Commons being called up and consenting." (1)

The earliest comment on this panel occurs in 1787 when it was described as "a beautiful Painting on Glass by that very eminent Artist, Mr. W. Peckitt." (2)

No 13	May	For Sir Thos: Dyke, Bart. Kent				
f 2	1754	A window measuring about 5 square feet,)			
		the subject Our Saviour's Ascension,)			
		two figures St. Thomas and St. Botulp,	)	£51.	12.	0 X
		with many Coats of Arms and a Head of)			
		St. John for another window.)			
		A prospective View of Lullingstone Castle)			

See no. 10

Most of the items listed here survive in the three nave windows of Lullingstone church, though not in their original locations.

I South window of the nave (sl. III 5)

- a. 16th century crown in a Peckitt surround (see no. 10)
- b. Oval armorial set in yellow scrolled carouche or 3 cinquefoils pierced sable in chief a baronet's escutcheon (DYKE)
In pretence, per fess azure and argent a pale counterchanged and 3 pheons or (NUTT)

Faded Motto 'PREST (A FAIRE)'

- (1) J. A. Knowles "William Peckitt, Glasspainter". Yorkshire Architectural & York Archaeological Societys Annual Report 1953-54.
- (2) A. Ward "The York Guide". 1787, p22. Almost all subsequent guides mention the panel. See also T. P. Cooper, "The Guildhall, York" and W. Camidge, "The Guildhall, York", 1904.

Peckitt's work, formerly in the westernmost window on the north side of the nave.

c. In a similar oval by Peckitt.

Per chevron azure and gules 3 harts trippant or (HART)

In pretence, or a cross patty between 4 eagles displayed sable (DIXON)

This armorial was formerly in the second window on the north side of the nave.

Both these armorials are explained by the following marriages

Sir Thomas Dyke=Philadelphia Nutt (d. 1725)	eldest d. and coheir of Sir Thomas Nutt of Selmeston, Sussex	Percival Hart=Sarah Dixon (d. 1738)	d. of Edward Dixon of Tonbridge
	Sir Thomas Dyke	=	Ann Hart
	(d. 1756)		

d. Hart arms (16th c) see no 10

e. Hart arms (16th c) see no 10

f. Hart arms (c 1614) see no 10

g. Martyrdom of St. Erasmus. 16th c. Formerly in the left hand main light of westernmost window on the north side.

h. St. John the Baptist. 16th c. Formerly in the right hand main light of the easternmost window on the north side.

The head is a modern (1946) insertion, replacing Peckitt's work.

i. St. George and the Dragon. 16th c. Formerly in the right hand main light of the westernmost window on the north side.

j. as f.

k. Sundial, with hole for gnomon, surmounted by a broken pediment, in the centre of which stands father time. At the top corners are two putti holding festoons of ribbon. Below the dial is a square panel with a four masted ship painted in enamels. It rides a stormy sea and has two tiers of guns. A 17th c. piece from the castle.

l. As j within a cartouche.

II Westernmost window. North side of nave (sl. III 6)

a. A knight's helm with the crest of a cubit arm in armour proper, garnished or, holding a cingfoil slipped sable. (DYKE)

Below this, where the shield would normally be, a Flemish roundle has been inserted into Peckitt's cartouche.

b. The two small side lights contain golden scroll work.

c. St. Luke standing beneath a canopy at a desk with a book. A bull stands in the background. The floor is tiled. St. Luke has a heavily painted face beneath a radiant gold halo. He wears a pot metal yellow mantle over a blue robe. (sl. III 9)

d. St. Botolph, to whom the church is dedicated, largely painted in brown enamel on white with a gown of pot metal purple. His head has almost faded away. He stands on a tiled floor, at a desk and holds a book. (sl. III 9)

e. Achievement of Dyke.

arms: Dyke impaling Hart. 42 quarters very faded and the upper part of the sinister coat is broken out. (sl. III 7)

crest: knight's helm with yellow stained mantling and crest missing.

On the left base 'Dy(ke)'

Beneath the shield '1754'

Formerly in the left hand main light of the south window of the nave.

f. As e. The quarters are very faded and discoloured and the coat of Dyke is broken. The crest is a lion's head erased ermine and crowned or (Hart). On a scroll below the shield is 'PREST A F(AIRE)' and below on the right 'Harts' '17' (sl. III 8)

Formerly in the right hand main light of the south window of the nave.

III Easternmost window of north side of nave. (sl. III 2-4)

a & b Tracery lights resemble those in window II except that the arms and crest in the quatrefoil are those of Hart.

c. The ascension in dull enamels and stain. Christ ascends towards

the Sacred Name inscribed on a sunburst in Hebrew, Greek and Latin, surrounded by the heavenly host. The apostles seated below in a landscape are addressed by two angels.

Formerly in the centre light of the south window of the nave.

d. St. Thomas, bearded and with nimbus. He wears a purple and metal robe and a yellow mantle. His right hand rests on a stone (?) whilst his left points upwards. Landscape background.

Formerly in the left hand light of this window.

e. Beneath a canopy arms of Dyke with those of Hart in pretence.

Motto on scroll below 'PREST A FAIRE FIT'

On the left 'Dyke', on right 'Hart'. 'W. Peckitt. (An)no.

Domin(i) 1754.

The prospective view of Lullingstone Castle has not survived.

No 14 May For Mr. Campbell of London

f 2 1754 His Arms and Crest

Untraced.

No 15 Nov^r For the Cathedral of York

f 2 1754 A Figure of St. Peter and Arms of the same £11. 16. 0 X

This was Peckitt's first piece of work for York Minster and his first large figure window. It was inserted in the westernmost lancet in the lowest range of windows in the south wall of the south transept. No illustration of it has survived and it was soon taken out and replaced by Peckitt with a better window which is still in situ.

Brown says that Peckitt "in the year 1754 painted and stained a figure of St. Peter and the arms of the See for a south window in the south transept of the church, for which he received £11 .. 15 .. 0 In the year

1768, Mr. William Peckitt, having attained by continued practice to greater excellence in his art, became dissatisfied with the representation of St. Peter which he had executed for the cathedral fifteen years before and presented another, far superior in design and workmanship and which now occupies the window in which the former had been placed."⁽¹⁾ (see no. 136). Perhaps some idea of the crudity of the former window can be gained from Peckitt's earliest surviving work in York Minster - the insertions in the south west window of the nave.

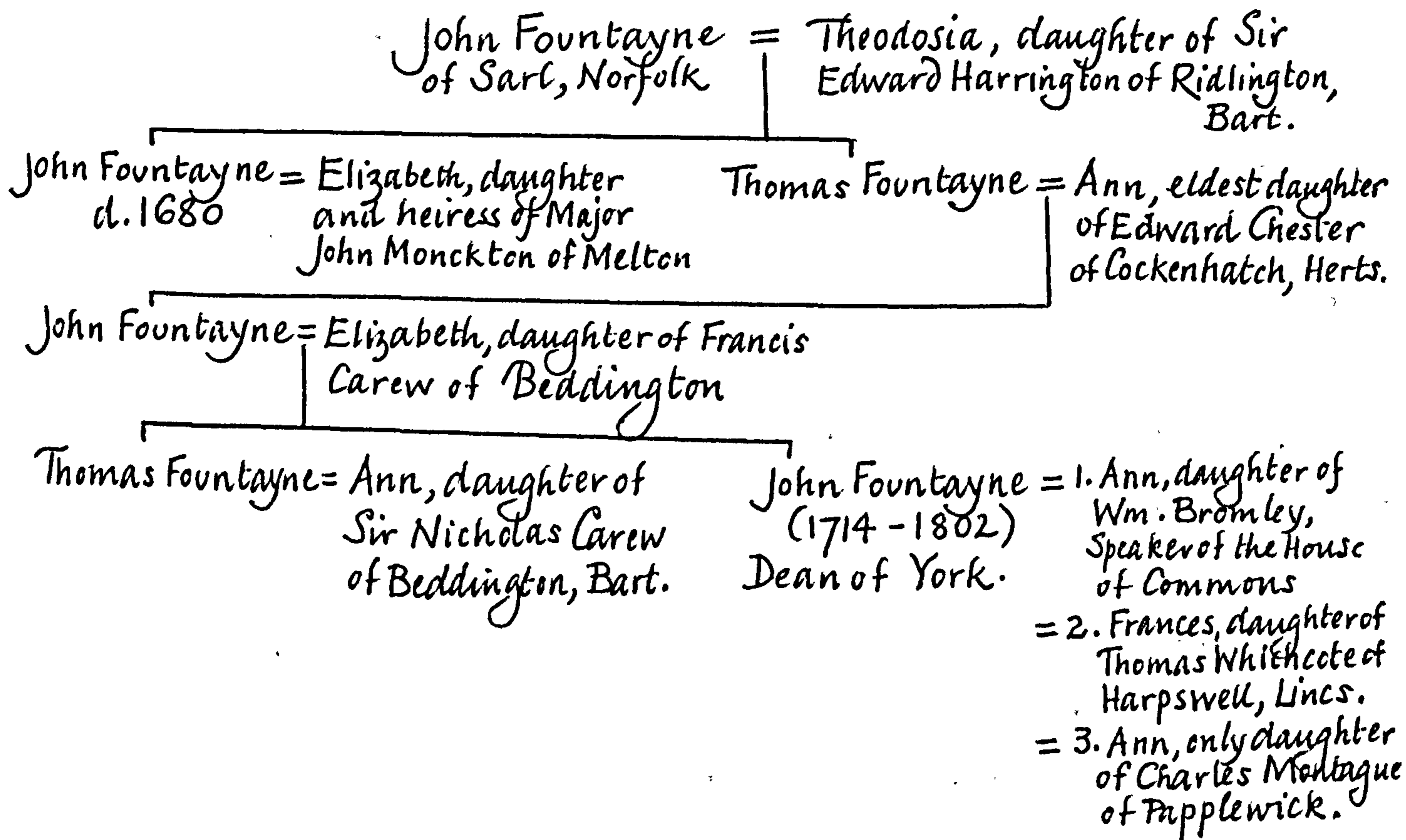
No 16	Dec ^r 4th	For the Rev. ^d the Dean of York	
f 2v	1754	For Melton Church Four Plates of Coats of Arms	£6. 6. 0

John Fountayne (see nos. 1 and 8), Dean of York, succeeded to the Manor of High Melton, between Conisborough and Doncaster, on the death of his elder brother, Thomas, in 1739. In the church adjoining the manor house (now Doncaster College of Education) are a number of Peckitt armorials which relate to the above entry and to numbers 54 and 191 below. (see sl. III 11-18) Some of these armorials have obviously been rearranged and probably were not in their original situation when Hunter noticed them in 1828 ⁽²⁾ Then the great east window had eight shields of the alliances of Fountayne with Harrington, Monckton, Chester, Carew, Carew, Bromley Whichcot and Montague.

(1) 'The History of the Metropolitan Church of St. Peter, York' John Brown. London 1847. 316-317.

(2) 'South Yorkshire. The History and Topography of the Deanery of Doncaster'. Rev. J. Hunter. London 1828. 367-369.

The following simplified pedigree will illustrate the sequence of these alliances:-



Today there are four impaled achievements of Fountayne, second window from the east in the church's south aisle. They are painted on small ovals with yellow stained borders. Each is about 8 inches high and contains helm, crest and mantling with impaled arms on a rococo cartouched shield.

The arms are as follows:-

1. Or a fess gules between 3 elephants' heads erased sable (FOUNTAYNE) impaling sable or fret argent (HARRINGTON)
Crest. an elephant proper (sl. III 12)
2. FOUNTAYNE impaling quarterly
1 and 4, argent 3 lozenges cojoined in fess gules a bordure sable (MONTAGUE)
2 and 3, or an eagle displayed vert (MONTHERMER)
Crest. as 1. (sl. III 14)
3. FOUNTAYNE impaling ermine on a chief sable a griffin passant argent (CHESTER)
Crest. as 1. (sl. III 15)

4. FOUNTAYNE impaling sable on a chevron between 3 mantlets
or as many mullets of the field (MONCKTON)

Crest. as 1. (sl. III 13)

All these ovals are stained and painted in enamels. Numbers 1, 2 and 4 are very decayed, the last having little of the design left apart from some black enamel and yellow stain. They illustrate the coarseness of Peckitt's colours at this period and the way that poor enamels, when indifferently applied and fired, soon shell off. Number 3 is in good condition and, whilst of the same style and design, appears to have been painted later, perhaps as one of Peckitt's replacements.

All four may be associated and are perhaps those entered by Peckitt in his commission book for 1754. In this year the Dean married his third wife, Ann Montague, and may have wished to record earlier family alliances along with his own. (see also no. 191 below).

It may have been at this date too that Peckitt patched and rearranged the lovely medieval glass in the window at the south west end of the church. One light contains the Virgin and Child and the other a bishop, neither of which would appear to belong to the windows. J. B. Himsworth noticed these and quoted Hunter⁽¹⁾ that in Melton Church was "much glass partly executed by Peckett of York and partly collected by him from old ecclesiastical edifices in that city".⁽²⁾ This would certainly fit in with the kind of work Peckitt was doing for the Dean at York Minster and one wonders whether these two figures may have come from there. There are certainly pieces of Peckitt's

(1) J. B. S. M. G. P. III no. 2 1929. 'Some Fragments of Stained Glass in S. Yorks. and Derbys.'. J. B. Himsworth 68.

(2) The blue and purple pot-metal used as background material is similar in treatment to that used in the armorial windows at Harpham. see no. 102 below.

work in the compositions as they are now. (see sl. III 16)

These include enamelled fleurons, yellow stained acanthus and a small Virgin and Child in yellow stain that, judging by its squat appearance, and the sceptre in the Virgin's hand, might have been part of the arms of the See of Lincoln. (see sl. III 17) In this case Peckitt may have placed these windows in the church at some date after 1762 when he was painting the East Window of Lincoln Minster. (see no. 86).

Whatever the date, the windows represent an early attempt by Peckitt at restoring and patching mediaeval work.⁽¹⁾ Like his early work at York Minster (see nos. 37 and 47 below) this bears little comparison with his later restorations in York Minster and especially in St. Martin's, Stamford.

Peckitt may also have arranged the Vincent armorials of 1625 in the central light of the second window from the east of the north aisle. There are shields of Vincent with one quartering.

Wormeley. These are English armorials though Himsworth considered that they might be continental.⁽²⁾

No 17 Dec^r

For Mr. Carter of Knaresborough

f 2v 1754

A Small Figure

X

Untraced.

(1) The blue and purple pot-metal used as background material is similar to that used in the armorial windows at Harpham. see no. 102 below.

(2) The Vincents were a local family from Barnborough and Conisborough and it would follow that these armorials may always been in the church. See 'Dugdale's' Visitation of Yorkshire' Ed. J. W. Clay. Exeter 1900. pt. V, 39-41.

John Warburton F.R.S., F.S.A., was born, according to Sir Anthony Wagner,⁽¹⁾ in Lancashire in 1682. He rose from the position of exciseman to that of Somerset Herald, an office he held from 1720 until his death in 1759. Some say that he was a North Riding man, like Peckitt, having been born at Leyburn.⁽²⁾ However there is no evidence that these two men were closely associated in any way.

The fact that this armorial was presented to Warburton gratis is perhaps a return for commissions that Warburton secured for Peckitt. Wagner says that Warburton maintained "a private correspondence with coach makers, engravers, goldsmiths etc, transacting their business at half price; and being Senior Herald and a member of the Royal Society, he drew himself much heraldic business"⁽³⁾ Peckitt seems to have had links throughout his career with the Herald's office. Later he corresponded with John Brooke, Somerset Herald.

Where Warburton's armorial was placed is not known and it remains untraced. However the watercolour for it still survives in York City Art Gallery where it was deposited in 1952 with other drawings by Miss M. M. Rowntree, Peckitt's descendant.⁽⁴⁾ The cartoon simply consists of impaled arms on a shield within a rococo cartouche. The shield is surmounted by a torse and a crest but has neither helm nor mantling whilst in place of a motto are the names "WARBURTON" and "MORRISON" on scrolls beneath their respective impalements. (sl. III 19: pl. III 6)

(1) 'Heralds of England' (1967) pp. 341, 346, 384, & 395.

(2) D.N.B. p 2194

(3) 'Heralds of England' p 388.

(4) Sl. III 19; Pl. III 6. J. J. Brighton. 'Cartoons for York Glass-William Peckitt! Preview (City of York Art Gallery Quarterly) Jan. 1969. Vol. XXII.

On the dexter is:

Quarterly 1 & 4 Argent a chevron between 3 cormorants
sable (WARBURTON)

2 & 3 quarterly argent and gules in the 2nd and
3rd quarters a fret or (DUTTON)

Overall a crescent sable for difference.

The sinister impalement is:

Or on a chevron sable 5 fleur de lys of the field
(MORRISON)

The crest is a saracen's head affronté coupé at the
shoulders proper wreathed about the temples argent and
gules, issuing therefrom are 3 ostrich feathers argent.

The impalement perhaps commemorates Warburton's second marriage.
It was most probably drawn in Warburton's office, perhaps by
himself.

No 19 Sep^{br}
f 2v 1755

For the Most Honourable the Marquis of Rockingham.
Three Horses, a small Figure and a)
Sepulchre Monument) £15. 15. 0 X

Untraced.

There are no glasspaintings at Wentworth. A portrait of the
Marquis of Rockingham was among items of Peckitt's work sold
in 1866. It was in Australia in 1921.⁽¹⁾

No 20 Sep^{br}
f 2v 1755

For Mr. Carter of Knaresborough
His Arms impaled with Mrs. Carter's. X

Untraced. See no. 17

(1) Note & Queries, 12s IX p 405

No 21	Aug. ^t	For Colonel Fitzgerald, Ireland		
f 2v	1755	His Arms and Crest	£1. 1. 0	X
		The Arms of Daves	£1. 1. 0	X
		A Cock, Hen and Chickens on a small pane	7. 6	X

 Untraced.

No 22	Aug. ^t	For his Grace Dr. Hutton Archbishop of York		
f 3	1755	for Bishopthorpe Palace		
		The Arms of Archbishop Blackburn	£2. 12. 6	X
		The Arms of Archbishop Dawes	£2. 12. 6.	X
		The Arms of Archbishop Herring	£2. 12. 6	X
		His Grace's own Arms	£2. 12. 6	X

 Bishopthorpe's Palace windows contain an interesting collection of archiepiscopal armorials dating from the late 16th to the early 20th century. These are the work of at least five glass painters. In the first group are the late 16th century arms of Archbishop Grindal (1570-76) in the window of an upstairs bedroom and the early 17th century Royal Stuart arms in the cloakroom. One or both of these may be by Bernard Dinninckhoff. Secondly there are armorials in the dining room bays by Henry Gyles. Thirdly in the same bays and in the cloakroom windows are Peckitt's armorials. Lastly there are a number of 19th and 20th century achievements in the central bay of the dining room
 (1) (sl. III 22 : pl. III 7a)

The armorials commissioned here by Archbishop Mathew Hutton (1747-57) were for the dining room bays. Hutton's own arms

(1) See sl. III 25. The achievements of Archbishops Markham and Vernon-Harcourt appear to be by Wright of Leeds and compare with the same arms by him in York Minster Library and Ripon Minster Library.

(on a panel 26 inches high by 16 inches wide) are in the top light of the north bay (sl. III 20 : pl. III 8b) alongside those of Archbishop John Gilbert (1757-61).⁽¹⁾ Hutton's arms are:-

gules 2 keys in saltire argent the sinister surmounting the dexter with wards in chief and outwards, in chief the Imperial crown or (SEE OF YORK); impaling gules on a fess between 3 cushions argent fringed and tasselled or as many fleurs-de-lys of the first. (HUTTON)

The other three achievements are in the top lights of the central bay. (sl. III 21 : pl. III 8c)

a) Archbishop Sir William Dawes (1714-24).

SEE OF YORK impaling argent on a bend cotised gules between 6 battleaxes sable 3 swans argent; in dexter chief a baronet's canton of Ulster (DAWES).

b) Archbishop Lancelot Blackburn (1724-43)⁽²⁾

SEE OF YORK impaling argent a fess nebuly between 3 mullets pierced sable (BLACKBURN)

c) Archbishop Thomas Herring (1743-47)

SEE OF YORK impaling gules 3 lucies haurient between 6 cross-crosslets or (HERRING)

These four armorials executed in enamels and stains are interesting for their different treatment in design. Hutton's achievement consists of an oval shield within a cartouche of palm leaves. Above is a mitre and behind, in saltire, are a cross & crozier.

Dawes' achievement is quite Gylesian in conception. The oval armorial is set within a scrolly baroque cartouche beneath a mitre. Two croziers in saltire are set behind and the infulae

(1) See no. 59 below.

(2) W. K. R. Bedford noticed this armorial in the window at Bishopthorpe. 'Blazon of Episcopary', (Oxford), 1897, p. 140

are drawn down the sides as tassel-ended ribbons.

Blackburn's arms are smaller though similar in conception, the baroque cartouche surrounding a conventional shield. There is a narrow purple pot-metal border around the edge of the whole panel.

Finally, and most interesting, is the treatment of Herring's achievement. This is a direct copy of typical Gyles' work of the late 17th century. The cartouche, surmounted by amorini holding a mitre with vertical croziers entwined by infulae on each side, is identical to that of Archbishop Lamplugh's (1688-91) in the opposite side of the bay. (1) This latter, more faded than Herring's, is certainly the work of Gyles.

Did Peckitt simply copy the cartouche or insert the oval of Herring's arms into earlier work by Gyles?

The arms of Archbishop John Sharp (1691-1714) in the top left of the middle light of the central bay are also by Peckitt and were almost certainly executed at this time. The cartouche is identical to that of Archbishop Blackburn's. The arms are:

SEE OF YORK impaling sable a pheon argent within a bordure semee of torteaux (SHARP). (sl. III 21 : pl. III 8c).

No 23	Novbr	For the Right Hon. Lord Viscount Falconburgh	
f 3	1755	for Coxwold Church	
		His Arms, Supporters, Crest etc.	£5. 5. 0 X

The arms are still in situ in the south side of the nave of St. Michael's, Coxwold, the parish church of the Bellasis family of Newburgh Priory. They are the achievement of Thomas

(1) See catalogue of Henry Gyles' works, nos. xliii and xii

The same cartouche was also used by Gyles four times in Lord Frescheville's window at Staveley. See catalogue of Henry Gyles' work, no viii.

Bellasis, 4th Viscount Fauconberg of Henknowle (1699-1774).

He was created Earl of Newburgh in 1756 and is buried in the church.

The tall oblong panel is inserted into the central light of a three light 15th century window. The cusped head of the light contains (along with others in the church) 15th century glass which Peckitt, significantly, left in situ. His own work is separated from this by a band of leaves painted on a strip of green pot metal. The panel beneath falls into three clean sections. (see pls. 26 and 27).

- a) Beneath two golden branches of palm is a domed and tasselled canopy from which fall curtains painted on pot metal blue fringed gold and lined ermine. Peckitt had used this motif first at Lullingstone (see no. 13 above).
- b) The Fauconberg achievement.

Arms: Quarterly 1 and 4 argent a chevron gules between 3 fleurs de lys azure (BELLASIS)
2 and 3 argent a pale engrailed between 2 cotises sable (BELLASIS OF SCOTLAND OR BELLASIS ANCIENT)

In pretence, quarterly 1 and 4 argent a chevron between 3 boars passant sable
2 and 3, ermine on a canton gules an owl close or (BARTON)

There is no crest, though the above entry lists one, instead the shield is topped by a huge viscount's coronet complete with red cap and tassel. The supports are

- a) dexter: a buck holding in its mouth a branch of oak fruited, all proper.
- b) sinister: a unicorn azure armed and crined or.

The canting motto on a tasselled scroll is BONNE ET BELLE ASSEZ.

The base of this section is signed "W. Peckitt 1755".

- c) A tripartite marble plinth with the inscription "Georgius Secundus Rex" at the base (sl. III 27). The central section contains a medallion with the device of an oak tree containing a crown, orb and sceptre - probably a reference to the loyalty of the Bellasis family to the Stuarts before and after the Restoration. The side panels contain the descending crowns of the peerage on the right and chaplets on the left. This last item is a direct borrowing from the work of Henry Gyles.⁽¹⁾

In or about 1922 this window was restored as the following notes on the Church shows,

"A panel of glass in the window on the south side of the nave, opposite the pulpit, was restored by the late Julia Wombwell and contains heraldic glass which is signed "William Peckitt 1755". He was the well known William Peckitt of York and some of his descendants still live in the neighbourhood".⁽²⁾

No 24	Jan 7th	For the Right Hon. Lord Viscount Irwine for			
f 3	1756	Whit Church			
		His Arms, Supporters, Crest etc.	£5.	5.	0 X

- (1) See Catalogue of Henry Gyles' work no. xliii
A brief biography of Peckitt makes the unlikely suggestions that this bottom section was part of an earlier Royal Arms which Peckitt adapted. J.B.S.M.G. XIII (1960-63), 514-515.
- (2) Yorkshire Weekly Post, Oct. 14th 1922. This was inserted as a press cutting in J. W. Knowles note book "Stained Glass in some Yorkshire Churches", (Y.C.L. Y040). Other references to this window are to be found in Notes and Queries, 12th S., IX (Nov 19, 1921) p405; J.B.S.M.G., VI (1935-37), 166-167; and Y.A.J. part 106 (1923), 146.

For Mrs Ingrham two horses	£1. 1. 0	X
For Miss Ingrham a little Dog	£1. 1. 0	X

These items have not been traced.

Whitkirk was probably the address nearest to the Ingram residence at Temple Newsam. Although earlier window armorials exist in the hall of the house there are no arms of Henry Ingram, 7th Viscount Irvine (1691-1761) who was baptised and buried at Whitkirk. Mr C. Gilbert, Keeper of Temple Newsam House, informs the writer that there was no dower house in Whitkirk. The church there contains no glass by Peckitt.

No 25	Feb ^r	For John Boutcher Esqr.		
f 3	1756	A setting Dog	£1. 1. 0	X
		For Miss Boutcher a Lap Dog	£1. 11. 6	X

The two dogs, painted on single plates (8" x 9 $\frac{3}{4}$ "), are still in situ. in the sash windows of the library of Micklegate House, York. Both are signed and dated "W. Peckitt pinxit 1756".⁽¹⁾ They were painted for John Bouchier of Banningborough Hall, who placed them in his new town house.⁽²⁾ The lap dog, a spaniel, was painted for Mildred, Bouchier's only child. The dog's name "Dick", appears on the cushion on which it sits. "Rover" is written beneath the setter. (pls. III 28 and 29; pls. III 5a and 5b).

(1) See J.B.S.H.G.P., Vol 6 (1935-37) 166-167. Walpole Soc. XVII (1929) plate 25.

(2) According to the date on the rainwater heads, the house was built in 1753. See R.C.H.M., 'City of York (S. W. of the Ouse)' Vol III p86a.

These are Peckitt's earliest surviving animal portraits, and clearly show his limitations as a draughtsman. The yellow stained borders, simulating a picture frame, illustrate Peckitt's interest in rococo ornament at this period. (1)

No 26 March
f 3v 1756

For Thos. Lister Esqr. Gisburnpark
A dog from the Life and three running horses £4. 4. 0 X

Thomas Lister (1723-1761) was the son of Thomas Lister (1680-1745) of Arnoldsbiggin and Katherine Assheton of Whalley Park. (2) His father had moved the family seat to Lower Hall which he renamed Gisburn Park. (3) The present house was built about 1750. In a small lobby to the rear is a sash window whose panes have been leaded in a gothic manner to accommodate a collection of painted glass panels (see fig. 81). This window (6ft high and 3ft wide) is now in a decayed state with several panels hanging from their leads. (sl. III 30)

(fig 81)

a. A cherub in a roundle on a deeply shaded ground (sl. III 31)

b. An 18th century ship flying flags with saltires (sl. III 32)

c. As h

d. Geometric enamelled roundles (sl. III 32)

e. Ditto

f. As a

g. Lady standing beside a horseman. Swiss?, early 17th century (sl. III 33)

h. Small Dutch scene in yellow stain and brown enamel (sl. III 33)

i. As a

j. Lap-dog on a crimson cushion all within a rococo frame (sl. III 34) (cf. nos. 25 and 73)

(1) See nos. 11, 18 and 26 for other instances of rococo design. and nos. 26 and 73 for lap dogs

(2) Forster's Yorkshire Pedigrees. Vol I Lister of Gisburn.

(3) "Some Historic Mansions of Yorkshire" W. Wheeler, Leeds 1889. p157. 313

- k. Christ (with two companions) blesses a kneeling lady.
Yellow stain and fretted border. (sl. III 35)
 - l. Flower piece. Leaves in yellow stain and green enamel with purple and mauve roses and auriculas. (sl. III 36)
 - m. Plain glass.
 - n. Two men with knives assassinate another in a wood. Border of enamelled medallions. (sl. III 37)
 - o. Centre now blank, but yellow stained and fretted border remaining.
 - p. An oval (17 century Dutch) leaning against m. Daniel in the lion's den.
 - q. A cherub study as in a, c, f and i above, standing against o.
- If, as seems likely, Peckitt arranged these panels in the window, they illustrate his first essay in preserving an assortment of antique fragments. Some of the geometric borders around the panels appear to be Peckitt's work as does the fretted border in o. Although the panel of the "three running horses" is lost the one of "a dog from the life" is presumably in situ. in panel j. This is a particularly interesting item since it is almost identical to the lap-dog painted for Mildred Burchier (see no. 25). The name Dick is missing, but the black and white dog is seated on an identical cushion within an identical rococo frame. Perhaps Thomas Lister saw the dogs at John Burchier's house in Micklegate or in Peckitt's workshop and immediately ordered one for his daughter. The flower-piece (panel l) is also by Peckitt. (see no. 41).

No 27 March For Mont: Brooks Esqr.

f 3v	1756	An old Dial repairing	£1.	1.	0	X
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Montague Brooks of York died in 1767 and was buried in St.

Martin's, Coney Street.⁽¹⁾ He appears to have been an horologist, for he left all his watches, with other items, to Thomas Moseley, rector of Wigginton (see no. 152).⁽²⁾ This glass sundial was one of only three which are mentioned in Peckitt's book (see nos. 150 and 315).

No 28 April
f 3v 1756

For Mr. James Cookson, Leeds

A Cock, Hen and Chickens on a small pane

X

Untraced

The Cooksons were prominent in 18th century Leeds. Their pedigree appears in Ralph Thoresby's 'Ducatus Leodiensis', though James, named here, is not included.⁽³⁾ It would appear that a branch of the family was resident in Newcastle and was involved in the glass-making trade there. The following in the Leeds Mercury on May 5th, 1741, clarifies this

"To be sold, the best Crown Glass from Mr. Boid's (error for Mr. Bowles's) Glasshouse in London or the best Crown Glass from Mr. Cookson's Glasshouse in Newcastle and Company; any day in the week at the house of Richard Butler, Glazier, nigh Woodhouse Bar, Leeds. Sash glass is 6^d to 8^d a foot; clock faces and pictures from 8^d to 10^d a foot; cut glass for setting in lead from 2³/₄^d to 4^d a foot. Which far exceeds any glass made in this country, for fine and straight; cut out of the sheet by Richard Butler aforesaid; two of the best

(1) Yorkshire Parish Register Society, 1909. 'St. Martin, Coney Street, York.' p226.

(2) Borthwick Institute, York. Prerogative Will of Montague Brooke, July 1767.

(3) Mr. Collinson, Leeds City Archivist, has found no references to James though the Leeds Rate Book for 1754 refers to a number of Cooksons.

window glasshouses in England".⁽¹⁾

The Cooksons were a prominent Newcastle Company. In 1740 they had established a glass house at South Shields and they are listed regularly in the Newcastle directories from 1782-1811.⁽²⁾ Presumably Peckitt obtained window glass from their Leeds glazier Mr. Butler. This would no doubt account for this item, probably done for a child's nursery, being sent free of charge.

No 29	May	For Pole Cosby esqr. Ireland			
f 3v	1756	The Resurrection on a small pane	16.	0	X
		The Assendsion	£1.	1.	0 X
		The Transfiguration	£1.	1.	0 X
		A Horse	10.	6	X
		A Cock Hen and Chickens	10.	6	X
		A Flower Piece	7.	6	X

Untraced

Pole Cosby (d. 1766) was the son of Dudley Cosby of Stradbally Hall, Co. Leix and Sarah daughter of Periam Pole of Ballyfin.⁽³⁾ Major E. A. S. Cosby, the present owner of Stradbally Hall, informs the writer that it was built by Pole Cosby's son Lord Sydney (barony 1768: extinct 1774). The house contains no Peckitt glass, nor does the present church which was built about 1760. The earlier house and church, a quarter of a mile away, are both in ruins. Perhaps one or both of these earlier

(1) Cited in 'Note on the Glasshouses in the Leeds District in the Seventeenth, Eighteenth and Early Nineteenth Centuries' by Francis Buckley - J.S.G.T. VIII (1928) 272.

(2) "Glassmaking in England" H. J. Powell, Cambridge 1923. 94-95.

(3) Sir B. Burke. 'Landed Gentry of Ireland' (4th ed. 1958) 181.

buildings housed these and the later glass paintings (no. 32). Major Cosby says that an autobiography of Pole Cosby in his possession records that he was in Scarborough in 1756 and passed through York on his way home. No doubt he called in at Peckitt's workshop on his way to Scarborough and bought the miscellaneous collection listed here. Perhaps he ordered the armorials (see no. 32) and collected them on his return.

No 30	May	For Mrs. Hirk, Lincolnshire			
f 3v	1756	For Barrow Church, two small Windows			
		The Resurrection and the Assendsion	£8.	8.	0 X

The name Hirk is a miscopying of Kirk(e).

The Rev. Robert Kirke, Vicar of Barrow-on-Humber, died on May 27th 1755 in his fifty first year and was buried on the north side of the font in the little baptistry in the church. On the south side is the grave of his widow Abigail Kirke who died in 1767 aged 56.⁽¹⁾ She obviously chose two very suitable panels to place in the window over her husband's grave. They have not survived and were probably swept away in the massive restoration of the church which took place in the 1860's. All that remains is an inscription of this period in the window of the west side of the baptistry which reads

"To the Glory of God and in Memory of The Rev.^d

Robert Kirke, sometime Vicar of this Parish."

No 31	May	For Andrew Armstrong Esqr. Ireland			
f 4	1756	Two Horses from the Life on Sash Panes	£2.	2.	0 X

Untraced.

The purchaser here was probably Andrew Armstrong of Garry Castle

(1) Information supplied by the Revd. A. Spurr, vicar.

House, Co. Offaly. There were two Andrew Armstrongs of Garry Castle in the eighteenth century, father and son. The latter was born in 1732, married in 1756 and was still fathering children in 1775.⁽¹⁾ He was probably Pole Cosby's companion on the journey to Scarborough. (see no. 29 above)

No 32	July	For Pole Cosby Esq. ^r Ireland		
f 4	1756	Four Coats of Arms and Crests	£6. 6. 0	X

 Untraced. See no. 29.

Pole Cosby married Mary, daughter and co-heir of Henry Dodwell of Manor Dodwell, Co. Roscommon. Burke gives a quarterly coat for Cosby composed of two variants of Cosby with Sidney and Dodwell.⁽²⁾ These may well have been the four armorials referred to here or perhaps Pole may have been included instead of one of the Cosby coats.

No 33	Octo	For the Rev. ^d Mr. Husband, Rochester		
f 4	1756	His Arms and Crest	£1. 1. 0	X

Untraced

Richard, son of John Husband, was born at Wem in Shropshire. He entered Christ's College, Cambridge in 1753 where he graduated B.A. in 1757. Ordained a deacon in the following year, he became a minor canon at Rochester Cathedral (1759-84) and

(1) Information provided by Alistair Rowan (The Buildings of Ireland, Penguin Books). Mrs R. M. Martin, present owner of Garry Castle House, has never heard of any painted glass having been in the windows there.

(2) Sir B. Burke. 'General Armory' 1884. p231.

chaplain to the bishop.⁽¹⁾ Husband had been at Christ's College when these arms were executed and they may have been set up there.

A slip of paper in Peckitt's hand is left loose in Guillim's 'Display of Heraldry'⁽²⁾ reads,

"Argent, on a Fess Cotis'd Gules between three martlets of the 2^d three amulets (sic) or. Crest a parrot Head eraz^d proper holding a bearded wheat Ear Erect of the 3^d by the name of Husband of Rochester".

No 34 Octo
f 4 1756

For Thos. Bloombrough, Hovingham

A Horse called Harlequin from the Life

X

Untraced

Since the Peckitts came from Hovingham, as did this gentleman who was given this horse painting, one may assume he was a family friend. He was probably attached to the stables of some local gentleman though his name does not appear in the catalogue of the archives of the Worsleys of Hovingham.⁽³⁾

No 35 Novbr
f 4 1756

For Thos. Arundel Esq^r

For Allerton Mauliverer Church

Five small figures of Faith, Hope and Charity,)

Religion and Moses)

£5. 5. 0 X

(1) 'Alumni Cantabrigienses' J. A. Venn Pt.2, III, 499.

(2) York City Library Y927.48.

(3) Nor does this name appear in the Hovingham Enclosure award of 1756 nor in the Land Tax Assessments for Hovingham which begin in 1781. (Information supplied by Mr. M. Ashcroft, North Riding County Archivist, Northallerton).

A Crucifix)		
And two prospects of the Church)		
His own Arms and Crest and those of	)	£3. 3. 0	X
Mauliverer)		

St. Martin's church, Allerton Mauleverer is now (6/6/72) closed by the order of the Bishop of Ripon and awaits a decision as to its future. It was rebuilt about 1745 for Richard Arundell, second son to John, Lord Arundell, Surveyor of the King's Works. The architect was probably James Paine. "A few of the windows of the old edifices have been inserted in its walls".⁽¹⁾ The east window of the chancel is in the perpendicular manner. (fig. 82) Almost all the glass listed here survives in the church. It was first noticed by Hargrove in 1798 who wrote,

"In the east window are the following paintings on glass: Moses, the Crucifixion, Faith, Hope, Charity, Religion and the east and west views of the church".⁽²⁾

Hargrove did not record the armorials which also survives in the transept windows.

Alas, The glass in the east window is very decayed. The five figures, the crucifixion and the two prospects of the church were inserted in the central lights of the east window thus:-

- a. Blank. Presumably occupied by FAITH
- b. Enamelled figure of HOPE holding an anchor beneath a semi-circular enrailed canopy of yellow stain. On a scroll beneath the canopy are the words 'SPEM NON RELIGIO'.
- c. Enamelled figure of Moses standing on a mound inscribed

(1) N. Pevsner. 'The Buildings of England. Yorkshire: The West Riding'. 1967, pp 78 and 613.

(2) E. Hargrove. 'History of the Castle, Town and Forest of Knaresborough'. 5th edn. York 1798. p33.

- 'Mount Sinai' and holding a rod and tablets inscribed 'Exodus'. Two rays issue from his head beneath a shallow engrailed canopy of yellow stain. Beneath in a badly flaked black panel is the inscription 'The Law was given by Moses'.
- d. Allerton Mauleverer church in brown enamel wash, inscribed 'The West Front'. Beneath is an infilling of foliage and yellow stain.
- e. The CRUCIFIXION in coloured enamels beneath a shallow yellow canopy. The green hill is inscribed 'Mount Calvary' and beneath, in a frame, is the verse
 'But Grace and Truth came by Jesus Christ. J. Chap 170
 Christ, with rays about his head and blood dripping from his wounds, hangs beneath the inscription. 'Jesus of Nazareth, King of the Jews'.
- The lower half of this two-panelled piece is signed 'W. Peckitt. Pinxit'. The panel is badly broken. This is the only surviving crucifixion of the three Peckitt painted (see nos. 214 and 313).
- f. Allerton Mauleverer church in brown enamel wash, inscribed 'The East Prospect'. The east window is taken out with a point and is accurately shown with plain diamond quarried glass. Beneath is foliage as in 4 above.
- g. Incomplete enamelled figure of CHARITY with two children one of whom holds two tablets of the Ten Commandments.
- h. Enamelled female figure of RELIGION standing on a tiled ground. She wears a crucifix about her neck and carries the Bible in her lefthand and the model of a church in her right. Beneath an engrailed yellow canopy is a scroll with the words 'DEUM COLE'.

All these figures in enamel and yellow stain display a crudity of technique. The enamels are poor and washy and the two views

of the church are much faded by solarisation. The black enamelled plaques with inscriptions in the manner of Bernard Dinninckhoff are almost entirely shelled off.

In the quatrefoil traceries of the transept windows are the following armorials painted (15" x 15") in a slightly rococo manner. (fig 83)

a. South transept.

Sable 6 mantlets 3. 2. 1. argent (ARUNDEL) impaling barry of 6 or and azure a chief quarterly 1 and 4 azure 2 fleur de lys or 2 and 3 gules a lion passant gardant or (MANNERS)

Crest: on a cap of maintenance a mantlet sable.

Motto: NULLI PRAEDA

This armorial refers to Richard Arundel's marriage in 1732 to Frances, third daughter of John Manners, second Duke of Rutland.

b. North transept.

Gules 3 greyhounds courant in pale argent collared or. A canton for a baronet.

Crest: a greyhound courant on a helm open and affronté.

(MAULEVERER)

This is the coat of the baronets Mauleverer of Allerton Mauleverer. The baronetcy was extinct in 1713.

No 36	May	For the Lord Bishop of Peterborough			
f 4	1757	A small Plate, Our Saviour's Last Supper	£1.	11.	6 X

John Thomas was Bishop of Peterborough from 1747 until his translation to Salisbury in June 1757. Richard Terrick was elected to succeed him on June 23rd 1757.⁽¹⁾ If this small plate, Peckitt's earliest known rendering of this subject, was purchased by Bishop Thomas he may have taken it with him to

(1) 'Fasti Ecclesiae Anglicanae' II 537.

Salisbury. However it should be noted that Bishop Terrick commissioned Peckitt to paint his arms just after his translation to London in 1764 (see no. 116). It may be that the Last Supper was painted for Terrick and that the copied entry in Peckitt's Commission Book was changed on his elevation to Peterborough. Whoever commissioned the work it does not survive in the Bishop's Palace nor in the chapel there.⁽¹⁾

No 37 Aug.^t

For the Great West Window, York Minster

f 4v 1757

Several Heads for the Old Figures £4. 13. 0 X

Although Peckitt had painted a St. Peter for the Minster three years earlier (see no. 15 above), this was the first of his restorations in the Cathedral. Much more restoration work was to follow and was undoubtedly prompted by Peckitt's patron, Dean Fountayne.

Canon F. Harrison pointed out that "a note in a roundel at the foot of the window conveys the information that the window was restored in the year 1757."⁽²⁾

Peckitt's faces are not difficult to distinguish from the surviving 14th century originals (pls. III 15a and 37).

Brown mentioned Peckitt's work on the west window.⁽³⁾ He had probably seen the entry in the Commission Book⁽⁴⁾ and perhaps the more detailed bill for the work in the Minster Archives.⁽⁵⁾

(1) The présent Bishop says that none of Peckitt's subsequent work for Bishop Hinchliffe (see nos. 252 and 278) survives there either.

(2) 'Stained Glass of York Minster' Canon F. Harrison. London. (n.d.) p13.

(3) 'History of the Metropolitan Church of St. Peter, York' John Brown. London 1847, 316.

(4) See p 246

(5) Y.M.L. Fabric Accounts 1714-1758 Box E3. Appx. III G/1 & G/2

One of Peckitt's heads from the West Window is in the Victoria & Albert Museum (no. 331).

No 38 Aug.^t For Mann Horsfield Esq.
f 4v 1757 Two small Pieces of Birds etc 18. 0 X

Untraced

The Horsfield family lived in York and Mrs. Horsfield was Peckitt's neighbour in New Street - as the plan for the development of the street shows.⁽¹⁾ Mann Horsfield may have been a son of the lady mentioned. Certainly he was connected with the parish of St. Martin, Coney Street in which New Street lay. In 1776 he is mentioned in the Parish Register as a witness with one Henry Raper at a marriage.⁽²⁾

No 39 Aug.^t For G. A. Selwine Esq.^r
f 4v 1757 Four pieces, portrait of Bishop, A Horse, £1. 16. 6 X
A mare, and Foal, and Mosaic

Untraced. See nos. 49 and 75.

George Augustus Selwyn (1719-91) was a wit and a politician, a man of fashion and a collector.⁽³⁾ His mansion, Matson House, near Gloucester, was built in 1575 and he made a number of changes to the fabric and commissioned glass from Peckitt on three occasions.

He was a friend of Horace Walpole who may have had his introduction to Peckitt's work at Selwyn's house. Certainly Selwyn drew inspiration from Walpole's work at Strawberry Hill and

(1) See fig 73

(2) Yorkshire Parish Register Society. 1909: 'St. Martin, Coney Street', 194.

(3) D.N.B. p 1887.

received a gift of painted glass from Walpole as the latter informs us in a letter to William Cole:-

"I am in the Mansion (Matson House) where Charles I and his two eldest sons lay during the siege (of Gloucester). The present master has done honour to the royal residence, and erected a marble bust of the martyr in a little gallery. In a window is a shield of painted glass with that King's and his Queen's arms which I gave him - so you see I am not a rebel when Alma Mater Antiquity stands godmother."⁽¹⁾

No 40	Sep. ^{br}	For Andw. Armstrong Esq. ^r			
f 4v	1757	Two Horses from the Life	£3.	3.	0 X

See no. 31

No 41	Novb. ^r	For Thos. Lister Esq. ^r			
f 4v	1757	Three Running Horses	£4.	14.	6 X
		His and Lady's Arms	£1.	11.	6 X
		A Plate of the Last Supper	£1.	1.	0 X
		A Flower Piece		16.	0 X

See no. 26.

The flower piece survives in the lobby window (fig 8/ panel 12) at Gisburn Park. Despite the rococo frills of yellow stain which are interwoven with the flowers, the inspiration for the piece would seem to be the earlier Dutch flower pieces which Henry Gyles copied. It bears comparison with the latter's work at Gray's Court, York (see p 193)

(1) 'Horace Walpole's Correspondence' ed. W. S. Lewis. The Rev. William Cole. London (1937). 15th August 1774.
The bust of Charles I by Roubillac is now with other items from Selwyn's collection in the Wallace Collection.

None of the other pieces has been traced, the plate of the Last Supper follows closely upon that executed for the Bishop of Peterborough (no. 36 above) four months earlier and may have been an identical piece.

The armorial would commemorate Thomas Lister's marriage with Beatrice, the third daughter of Jessop Hutton of Hulton Park, Lancashire. He died in 1761 and she in 1774.

No 42	Dec. ^{br}	For Edw: Weston Esq. ^r Lincolnshire		
f 4v	1757	His Arms and Crest	£1. 11. 6	X

The Right Honourable Edward Weston (d. 1770)⁽¹⁾ was the second son of Stephen Weston, Bishop of Exeter (1665-1742). He was Secretary for Ireland and had his seat at Somerby Hall, near Brigg, Lincolnshire.⁽²⁾

In 1741, he married his second wife Anne, daughter of John Fountayne of Melton, near Doncaster. Fountayne was Dean of York and was Peckitt's patron.

This and later glass painted for Somerby (see nos. 126 and 134 below) has vanished with the Hall.

No 43	Feby	For Andw. Armstrong Esq.		
f 5	1758	A small piece of Birds	£1. 11. 6	X

Untraced

See nos. 31 and 40

(1) His monument in Somerby church and a column with an urn survives in the park to record twenty nine years of his marriage to Anne Fountayne.

N. Pevsner and J. Harris 'The Buildings of England. Lincolnshire' 1964 p365.

(2) A. R. Maddison 'Lincolnshire Pedigrees' London 1904. III 1066.

- No 44 March For Thos. Solvine Esqr.
f 5 1758 A Coat of Arms X
- *Untraced*
This entry refers to Thomas Salvin of Easingwold (see no. 3).
The arms may have been a replacement, done free of charge, for one of the earlier shields.
- No 45 May For John Warburton Esq.^r H.O.
f 5 1758 The Arms, Supporters, Crest of the Earl
of Effingham £1. 1. 0 X
- *Untraced*
Peckitt had already painted the arms of John Warburton of the
Heralds' Office (no. 18).
The achievement listed here was ordered for Thomas Howard,
second Earl of Effingham (1714-63) and Deputy Earl Marshal.
- No 46 Aug.^t For the Revd. Dr. Griffith, Ecclington
f 5 1758 His Arms and Crest £2. 12. 6 X
- Untraced.
- No 47 Aug.^t For the Cathedral of York
f 5 1758 Two Figures St. Peter and St. John 9 sq.^r
feet each put up in the little West Windows £8. 2. 0 X
Part of a Crucifix and two faces £2. 2. 0 X
- Brown, obviously quoting from the Commission Book, wrote in 1847,
"Shortly afterwards he (Peckitt) was engaged in the reparation
of the western window of the south aisle of the nave, in which
he placed new figures of St. Peter and St. John, each occupying
nine square feet of glass, for which he received £8.2.0. He

also repaired the large crucifix in the same window and inserted two new faces, receiving in payment £2. 0. 0."⁽¹⁾

Peckitt's Bill for 1758 amounted to £13. 5. 8. and contained numerous small items not referred to in the above entry.⁽²⁾

No complete figures of St. Peter and St. John by Peckitt survive and it is difficult to see where they were placed. Perhaps the "2 intire new lights of St. Peter and St. John" referred to in the Minster bill are in fact the repaired St. John on the right of the crucified Christ in the south west window and the kneeling figure beneath. Little of the figure of St. John is new, though Peckitt probably reassembled and releaded the whole light. St. John's face, neck and chest, however, are undoubtedly Peckitt's work. They are much faded in their details and are quite unlike early 14th century work. (pl. III 13)

The kneeling figure beneath is an entirely new panel by Peckitt. Originally it portrayed Thomas de Beneston, keeper of the Minster fabric, who gave the Crucifixion Window in 1338.⁽³⁾ However Peckitt must have misinterpreted the damaged fragments in the window when he came to restore it and mistook the donor for St. Peter. He gave him a nimbus in the redesigned panel (pl. III 14). The whole is a poor attempt at copying. The crockets and finials on the canopy work are crude as are the two trefoils inserted above. The figure, with its cumbersome haloed head, fits in badly and the background diaper work is a woolly scrawl compared with that in the St. John panel.

The repairs to the crucifix consist of a rather bald head for Christ and a large pair of ill-drawn hands. (pl. III 12)

The Virgin in the left hand light escaped restoration.

(1) Op. Cit. p36.

(2) Y.M.L. Fabric Accounts 1714-58. Box E3. Appx. G/1 and G/3.

(3) Index and Guide to the Ancient Windows of the Nave of York Minster. E. Milner-White, York 1959. p5.

No 48	Aug. ^t	For Mr. Ellecar near Beverley			
f 5	1758	A running Horse called bay Bolton	£2.	2.	0 X

Untraced.

This work was probably done for Eaton Mainwaring Ellerker of Risby, or possibly his son Roger. If it was inserted in Risby Hall it is hardly likely to have survived for the building was destroyed by fire in 1750 and again in 1785.⁽¹⁾

The panel was most likely a copy from an oil painting of Ellerker's racehorse.

No 49	Sepbr	For G. A. Selwine Esq. ^r Mattson. Gloucestershire			
f 5v	1758	Three figures of two Friars and one Nun	£10.	0.	0 X

See nos. 39 and 75.

Selwyn adopted Maria Fagnani and made her a little oratory at Matson. In the window are these three figures, which Pevsner described as "figures of saints, perhaps by Francis Eginton."⁽²⁾

No 50	Oct. ^{br}	For the Hon. Miss Chudleigh			
f 5v	1758	Two Figures of St. Peter and St. John	£9.	0.	0 X

Untraced.

Elizabeth Chudleigh (1720-1788) Countess of Bristol, and later known as Duchess of Kingston, was the only child of Lieutenant -
Colonel Thomas Chudleigh, lieutenant-governor of Chelsea Hospital.⁽³⁾

(1) Information supplied by N. Higson, East Riding County Archivist. See also G. Oliver 'History & Antiquities of the Town and Minster of Beverley' Beverley 1829. 507-508.

(2) N. Pevsner 'The Buildings of England. Gloucestershire: the Vale and the Forest of Dean' p297.

(3) D.N.B. p869.

She was a celebrated beauty, adventurer and libertine.

It seems strange that she should commission these two figures and one wonders whether, on passing through York she had visited Peckitt's workshop and admired the two restored figures for York Minster (no. 47).

No 51 Jan.^y
f 5v 1759

For the Right Hon: the Earl of Sandwich
Hinchbrook House.

Three windows containing the Arms, Supporters,
Crest etc. of the respective persons of the

five last Generations of his Family £100. 0. 0 X

Much of this work still survives at Hinchingbrooke House on the outskirts of Huntingdon. Once the seat of the Montagus, Earls of Sandwich, it has been a Comprehensive School since 1970.

Peckitt's armorial glass survives, with later painted achievements in the gothick east window of what is now the library.

This window is tripartite (see figs 84-85 and pls. III 44-49); the central section being 8ft 8ins high by 8ft 1in wide and the two on either side one of the same height and 3ft 7ins wide.

These windows were inserted by the fourth Earl of Sandwich in the 1750's and Peckitt's glass was commissioned for them almost immediately. At that time this part of the house was used as a dining room as Horace Walpole describes in 1763.⁽¹⁾ Walpole must have had one of his first views of Peckitt's work on this occasion. This poses the question as to who brought Peckitt's

(1) Walpole described "his (1st Earl of Sandwich's) arms and his death, on glass, by Peckitt, in a bed chamber ... In the best eating room ... is the pedigree of the family in the windows, done by Peckitt of Yorke, the Admiral receiving Charles 2^d at Dover, and another piece of the Admiral's death" 'Horace Walpole's Journals of visits to Country Seats.' Walpole Soc. XVI, pp49-50.

work to the Earl's attention. Most probably the link was the Dean of York, John Fountayne, who had married as his third wife Ann, only daughter of Charles Montagu of Papplewick and who had just inserted Montagu armorials by Peckitt in the Deanery and at Melton Church (see nos. 1, 8, 16 and 54). There were changes made in the dining room in the 1830's and two similar gothick windows on the south side of this room were swept away. With them went some of Peckitt's glass for the surviving windows contain only three of the last five generations of the Montagu family he speaks of. They are those of the first, second and third earls. It would appear that the two missing windows contained the arms of the families of Edward Richard, Viscount Hinchingbrooke (who died before inheriting) and his son John, the fourth Earl, who commissioned the glass.

The following pedigree illustrates the armorials surviving in the three eastern windows and outlines what would have been represented in the missing windows.⁽¹⁾

-
- (1) In Peckitt's copy of Guillim the arms of the following families are blazoned on the blank sheet before the Alphabetical Table - Montagu, Crew, Fane, Rogers, Popham, Wortley, Gardemeau, Edgecumbe, Carteret, Courtney and Naylor.

A hand-coloured bookplate bearing the achievement of the Duke of Montagu is glued inside the cover of the book.

The three eastern windows contain the following arms and insignia.

A. Central Window. Centre Three Lights. (sl. III 44) (fig. 84)

1. Achievement of Edward 1st Earl of Sandwich

(a) Inscription: EDWARD 1st EARL OF SANDWICH MARRY'D

JEMIMA DAUGHTER OF LORD CREW

(b) Arms beneath an earl's coronet and within a Garter.

quarterly 1 & 4 argent 3 lozenges co-joined in

fess gules within a bordure sable

(MONTAGU) 2 & 3 or an eagle displayed vert armed

gules (MONTHERMER)

impaling azure a lion rampant argent (CREW)

(c) Crest: On a torse argent and gules a griffin's head

couped or, beaked-sable, wings addorsed of the last

(MONTAGU)

(d) Supporters: Dexter: A triton holding over the right

shoulder a trident all proper,

wearing an oriental crown or

(MONTAGU)

Sinister: An eagle wings endorsed vert

(CREWE)

(e) Motto: POST TOT NAUFRAGIA PORTUM

2. Beneath an earl's coronet and within a Garter, the crest
of Montagu as above.

3. The Garter Star

4. Beneath a baron's coronet and out of a ducal coronet or
a lion's gamb erect argent (Crest of CREWE)

5. Monogram EB

6. Inscription: SIDNEY MARRY'D ANNE DAUGHTER OF SR. FRANCIS
WORTLEY.

Arms: quarterly Montagu and Monthermer, a
 crescent sable for difference in the first
 quarter.

 impaling on a bend between 6 martlets

7. Inscription: EDWARD VISCOUNT HINCHINGBROOK
 Arms: Beneath a viscount's coronet quarterly Montagu and Monthermer
8. Inscription: PAULINA MONTAGU DY'D UNMARRIED
 Arms: On a lozenge quarterly Montagu and Monthermer
9. Inscription: JEMIMA MARRY'D TO SIR PHILIP CARTERET
 Arms: gules 4 fusils co-joined in a fess argent (CARTERET)
 impaling quarterly Montagu and Monthermer
10. Inscription: OLIVER MONTAGU DY'D UNMARRIED
 Arms: Quarterly Montagu and Monthermer
11. Inscription: JOHN MONTAGU DEAN OF DURHAM DY'D UNMARRIED
 Arms: Quarterly Montagu and Monthermer
12. Inscription: CHARLES MARRY'D 1st ELIZABETH FORSTER AND
 2dly SARAH ROGERS
 Arms: quarterly Montagu and Monthermer
 impaling: (i) (in chief) Quarterly 1 and 4 argent a chevron between 3 bugle horns stringed sable; 2 and 3 argent on a bend sable 3 martlets or, all within a bordure sable bezanty (FORSTER)
 (ii) (in base) Per fess gules and argent in chief a fleur de lys or and in base a mullet pierced sable (ROGERS)
13. Inscription: JAMES MONTAGU DY'D UNMARRIED
 Arms: Quarterly Montagu and Monthermer
14. Inscription: ANNE MARRY'D 1st RICHARD EDGE CUMBE KT. OF
 THE BATH AND 2dly CHRISTOPHER MONTAGU
 Arms: Dexter impalements: (i) (in chief) Gules on a bend ermines cotised or 3 boars' heads couped

argent (EDGE CUMBE)

(ii) (in base) Quarterly Montagu and Monthermer
Sinister impalement: Quarterly Montagu and
Monthermer

15. Inscription: CATHERINE MARRY'D 1st NICHOLAS BACON AND 2dly
TO BALSHAZZAR GARDEMEAU

Arms: Dexter impalement: (i) (in chief) Gules on a
chief argent 2 mullets pierced sable (BACON)
(ii) (in base) Gules two swords in saltire
argent, hilts in base or on a chief of the
second 2 mullets gules (GARDEMEAU)
Sinister impalement: Quarterly Montagu and
Monthermer

16. History panel depicting the Landing of Charles II at Dover
(sls. III 48 and 50-53)

Inscription: CHARLES THE 2nd LANDED AT DOVER BY THE EARL OF
SANDWICH 1660

17. History panel depicting the destruction of the Earl of
Sandwich's flagship by Dutch fireships at the battle of
Solebay 1672.

Inscription: DEATH OF THE EARL OF SANDWICH 1672 (sl. III 49)

- B. Central Window. North East Side Light. (sls. III 46 & 47)

1. Achievement of Edward, 2nd Earl of Sandwich. ^(fig 85)

(a) Inscription: EDWARD 2d EARL OF SANDWICH MARRIED
ANNE BOYLE DAUGHTER OF THE EARL OF
BURLINGTON

(b) Arms: beneath an earl's coronet.

Dexter impalement: Quarterly Montagu and
Monthermer

Sinister impalement: Quarterly 1 and 4 per
bend crenelle argent and gules (BOYLE) 2 and
3 chequy or and azure a fess gules (CLIFFORD)

(c) Crest: Montagu as above.

(d) Supporters: Dexter: A triton as above (MONTAGU)

Sinister: A lion rampant per pale
crenelle argent and gules (BOYLE)

(e) Motto: POST TOT NAUFRAGIA PORTUM

2. Inscription: EDWARD LORD VISCOUNT HINCHINGBROOK

Arms: Beneath a viscount's coronet quarterly
Montagu and Monthermer

3. Inscription: ELIZABETH MONTAGU DY'D UNMARRY'D

Arms: On a lozenge Montagu quartering Monthermer

4. Inscription: RICHARD MONTAGU DY'D UNMARRY'D

Arms: Quarterly Montagu and Monthermer

C. Central Window. South East Side Light. (sl. III 45) (fig 85)

1. Achievement of Edward, 3rd Earl of Sandwich.

(a) Inscription: EDWARD 3d EARL OF SANDWICH MARRY'D

ELIZABETH WILMOT DAUGHTER OF THE EARL
OF ROCHESTER

(b) Arms beneath an earl's coronet. Montagu quartering
Monthermer; on an inescutcheon of pretence argent
on a fess gules between 3 eagles' heads erased
sable as many escallops or (WILMOT)

(c) Crest: Of Montagu, as above

(d) Supporters: Dexter: A triton as above (MONTAGU
Sinister: A unicorn ducally gorged
sable (WILMOT)

(e) Motto: POST TOT NAUFRAGIA PORTUM

2. Inscription: EDWARD LORD VISCOUNT HINCHINGBROOK

Arms: Beneath a viscount's coronet Montagu
quartering Monthermer

3. Beneath an earl's coronet the crest of Montagu as above

4. Inscription: ELIZABETH MONTAGU DY'D AN INFANT

Arms: On a lozenge quarterly Montagu and
Monthermer

The achievement of Edward, Richard and John, 4th Earl, are to be
seen separated into the bow window (which replaced the gothick

windows on the south wall) along with other armorials inserted about the 1830's.

That so large a proportion of such an early work survives in situ is especially important. It illustrates Peckitt's first really large heraldic commission and allows us to see what strides he had made in his art. The armorials - particularly the full achievements - are superbly painted throughout in enamels and stain.

To capture that crepuscular light, so favoured by admirers of the gothick taste, the glass is washed over in pale brown which sets off the gold quatrefoils straps around the single shields in the lower panels of the lights.

The two pictorial panels were inserted some two months later and are dealt with below (no. 53).

No 52	Jany	For the Right Hon. Lord Mount Morice			
f 5v	1759	His Arms, Supporters, Crest etc.	£3.	3.	0 X
		A Plate representing the Last Supper	£3.	3.	0 X

Untraced.

Hervey Morres (c1707-1766) became Baron Mountmorres of Castle Morres, Co. Kilkenny in 1756. Castle Morres is now a ruin.

No. 53	March	For the Right Hon. the Earl of Sandwich			
f 5v	1759	On two large Sash Panes representing the			
		land of King Charles the 2nd. and the Death			
		of the first Earl of Sandwich and this last			
		repeated in a different manner	£17.	11.	0 X

Two of these historical scenes survive at Hinchbrooke. One of the two scenes depicting the death of the first Earl of Sandwich is now lost. The two surviving panels, as has been noted (see fig 84 and no. 51), are now inserted in the centre of the east window of the library, though whether this was their

original position is uncertain. P. G. M. Dickinson rightly describes them as "excellent examples of scenic glass" (1) and there were no doubt copied by Peckitt from pictures which hung in the house.

Both scenes are painted in enamels and stain on two panels of glass.

(a) CHARLES THE 2nd LANDED AT DOVER BY THE EARL OF SANDWICH 1660
(see sl. III 48).

In this scene Charles is standing with the Dukes of York and Gloucester behind him and General Monck kneeling before him. Sandwich is standing in the group that has brought the King ashore.

Dover Castle is in the background and the fleet is shown laying at anchor. The details can be appreciated at closer hand in the copy of the lower half of this two-panelled scene which survives in the Yorkshire Philosophical Museum (see pl. III 18 and sls. III 50-53). In both the Hinchingsbrooke and the Yorkshire Philosophical Museum examples Peckitt not only signs his name but puts the initials B.M. on the basket of loaves by the kneeling woman in the bottom right of the picture (sl. III 48).

Presumably this is the original artist's initials which he faithfully copied.

The picture seems to be closely related to an engraving after Benjamin West P.R.A. of the same scene. This was published in 1789 and there was presumably a common original which was probably at Hinchingsbrooke. (2)

The picture was obviously painted in time for the Montagu family's celebration of the centenary of Charles II landing and the first Earl of Sandwich's part in this.

(1) 'Hinchingsbrooke House.' 1970. p36.

(2) Information provided by the picture department of the National Maritime Museum, Greenwich.

b. DEATH OF THE EARL OF SANDWICH 1672 (sl. III 49).

The second historical scene at Hinchbrooke shows the end of the first Earl at the battle of Solebay. His flagship the 'Royal James' has been grappled and set alight by Van Rijn's fireship, the 'Vrede'. On the right is the forepart of the 'Olifant', Sweer's flagship. In the foreground the fireship's crew are escaping in a boat. Aert van Nes is in left distance. The scene, signed by Peckitt, is taken from a painting of which several versions are known. A number of drawings depicting the battle of Solebay were done by the Elder and the Younger Willem Van de Velde. Those of the former were mainly done as designs for tapestries.⁽¹⁾ The Younger made a sketch of 'the burning of the Royal James at the Battle of Solebay' in about 1673.⁽²⁾ From this he executed the painting which is now in the possession of Viscount Hinchbrooke and which formerly hung at Hinchbrooke Hall⁽³⁾ (fig. 10) It was this picture from which Peckitt probably copied.

No 54	March	For the Revd. the Dean of York, Melton.				
f 6	1759	His Arms thrice repeated with is three Ladies and mosaic on three panes			£4. 14. 6	X

None of those armorials appears to have survived either in the

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- (1) At Hampton Court are a number of Mortlake tapestries depicting the battle of Solebay. The Montagu family had interests in the Mortlake manufactory for the 25 years before its closure in 1701.
- (2) 'Van de Velde Drawings. A Catalogue of Drawings in the National Maritime Museum' (repr. 1973) I p10, pl. 98.
- (3) An illustration is published in 'The Life and Times of James II' by P. Earle (1972) p100.

church or at Melton Hall nearby (now Doncaster College of Education). As noted above (no. 16) Peckitt armorials recording the Dean's marriages still survive in Melton church but these were probably executed in 1754. No Peckitt mosaics now survive in the Church. (see also no. 191)

No 55	March	For the Right Hon. the Earl of Exeter.		
f 6	1759	A plate of Our Saviour's L. Supper	£3. 3. 0	X
		His Arms on a plane (sic) shield	£1. 11. 6	X
		Forming up two Windows of old painted		
		Glass for St. Martin's Church, Stamford	£10. 0. 0	X

Brownlow Cecil, 9th Earl of Exeter (1725-1793) was a Fellow of the Society of Antiquaries and a collector of stained and painted glass. He acquired mediaeval glass from Tattershall (Lincs.), Snape (Yorks.) and Warwickshire in and around 1757⁽¹⁾ and installed it in the church of St. Martin's, Stamford Baron. Some of the glass may have been inserted by him or his successors, at Burleigh House.⁽²⁾

As to the church, this entry refers to two of the five windows which still contain the Earl's collection of mediaeval glass arranged by Peckitt. These are the east and south windows of the chancel, the east window of the south aisle and the adjoining two windows in the south wall (pls. III 10 and 11; sls. III 54-59). Of the two mentioned in the entry, the five light east

(1) N. Pevsner & J. Harris. 'Lincolnshire' (Buildings of England) p661.

(2) There seems to be no evidence that Peckitt worked in the House. Willement executed work there. See T. Willement. 'Works executed in stained glass.' (1840) pp34 and 62.

window must be one since the single coat of Cecil (barry of 10 argent and azure overall six escutcheons sable 3, 2 and 1 each charged with a lion rampant of the first) is in the base of the central light. This armorial is Peckitt's work and is the "plane" (i.e. paternal coat only) shield referred to.

The plate of the Last Supper cannot be traced either in the church or at Burleigh House. In the latter, however, is a carved, square wooden plaque of the subject with a frame of carved acanthus. This is not unlike Peckitt's surviving glass painting of the subject within a simulated acanthus frame in the Victoria & Albert Museum (pl. III 60).⁽¹⁾ The wood carving might have been the source for the lost panel.

The arrangement of the glass in the church windows is Peckitt's first and largest design incorporating mediaeval work. It has been generally regarded as being successful aesthetically and Pevsner says it is a credit to Peckitt.⁽²⁾ The medley of armorials, faces, figures and religious panels are cleverly grouped and balanced between mosaics of pot-metal green, blue, red and purple quarries. In the heads of the lights are coloured bullions, in what appears to be flashed ruby, green and blue, whilst in the east window are wheels of geometric mosaic similar to those Peckitt was inserting in the tracery lights of York Minster at this time.

Peckitt's only surviving contribution to the work is his patron's armorial in the last window. This armorial is interesting for its use of pot-metal as opposed to enamel. The barry of ten is composed of leaded blue and white strips with white escutcheons let in and enamelled in black. Over all is an earl's coronet on a purple pot-metal ground, whilst the shield is set on a cartouche of green pot-metal and yellow stain.

(1) See no. 330.

(2) 'Lincolnshire.' op. cit.

No 56	May	For the Right. Hon. Earl Brook, Warwick			
f 6	1759	His Arms within the Garter of St. Andrew	£2.	12.	6 X
		two other Arms with an inscription	£3.	3.	0 X

Francis Greville (1719-1773) was 8th Baron Brooke of Beauchamp Court. He was created a knight of the Thistle in 1753 and Earl Brooke of Warwick Castle in 1746. These armorials almost certainly commemorate his elevation to the Earldom of Warwick on November 13th 1759, only two months after the extinction of the Earldom held by the family of Rich. However, the entry in Peckitt's book is for the previous May.

This was the first of three commissions Peckitt executed for the Earl (see nos. 66 and 115). Some of the glass still survives and can be seen at Warwick Castle; some may be among a collection of glass currently stored away in boxes there and not made available for inspection.

The "armorial within the Garter of St. Andrew" - denoting the Earl's Knighthood of the Thistle - is not to be seen, but the two arms with an inscription are in the base of the chapel window. Here is an interesting arrangement of Flemish panels and later mosaic roundels by Peckitt. The inscription in an oval cartouche in the centre base of the window reads:

'Ex dono Brownlow Cecil Exoniae Comites A. D. 1759.'

This obviously links the window with Peckitt's 'restorations' for the Earl of Exeter at Stamford two months earlier (see 55 above). No doubt Lord Brooke had admired Peckitt's work there and Lord Exeter, the antiquary, had either given the older panels of glass to him or paid Peckitt to arrange panels that were already in Brooke's possession.

The Peckitt armorials on either side of the inscription are plain enamelled shields beneath an earl's coronet.

a. On the right.

Sable on a cross engrailed or 5 pellets within a bordure engrailed of the second. (GREVILLE)

b. On the left.

GREVILLE impaling quarterly

1 and 4: gules 3 cinqfoils pierced ermine (HAMILTON)

2 and 3: Argent a man's heart gules ensigned with a crown on a chief azure 3 stars of the field (DOUGLAS)

The latter armorial commemorates Francis Greville's marriage in 1742 to Elizabeth, daughter of Lord Archibald Hamilton, 6th Earl of Abercorn.

No 57	May	For Mrs. Eliz. Robinson, York			
f 6	1759	A small pane of a Bird etc.	16.	0	X

Untraced.

No 58	Dec ^r	For the Cathedral of York			
f 6	1759	2,000 sqr. feet of stained glass for repairs	£200.	0.	0 X

This interesting entry links closely with no. 55 in that it illustrates the supply of coloured glass now at Peckitt's disposal. Whilst he loosely calls it stained glass, a large amount like this would be in various colours of pot metal as well as stain. The windows at Stamford illustrate the colour range. Obviously Dean Fountayne was giving the windows of York Minster a thorough overhaul. Two hundred pounds was the largest single payment the artist had yet received.⁽¹⁾

Brown wrote that,

"In 1759, and a few subsequent years, he (Peckitt) supplied

(1) Peckitt received £100 on account on Dec. 3rd 1759.
Minster Fabric Accounts 1758-73 Box E3. See Appx. III G/4.

the Church (i.e. the Minster) with about three thousand square feet of plain, coloured, and pieces of ornamental glass, principally at 2s. per foot; from which the glaziers of the Church supplied the vacant parts of various windows, inserting the dates of their performance."⁽¹⁾

No 59 Janry. For his Grace Dr. Gilbert ArchBishop of York,
f 6v 1760 for Bishopthorp.

His arms impaled with those of the See £2. 12. 6 X

John Gilbert, previously Bishop of Llandaff and of Salisbury, was Archbishop of York from 1757 to 1761. This armorial (26" high by 16" wide) survives in the top right of the north bay window of the dining room at Bishopthorpe Palace. It consists of an oval shield beneath a coronetted mitre. Surrounding it is a cartouche of palm leaves and the whole is superimposed on a crozier and archiepiscopal staff in saltire. (sl. III 20 and pl. III 8b)

The arms are:

THE SEE OF YORK impaling sable an armed leg couped at the thigh in pale between two spears argent barbed or (GILBERT)

The glass has been restored at a later date. The whole design is identical to that of Archbishop Hutton which may have been executed in 1755 (see no. 22 above), and to those of Archbishop Frewen (1660-64), Sterne (1664-83) and Dolben (1683-86). The latter three, in the top of the south bay of the dining room, are not mentioned in the Commission Book, but belong either to 1755 or 1760. (sl. III 22; pl. III 8a and g)

(1) 'History of the Metropolitan Church of St. Peter, York.'

J. Brown, London. 1847. p316.

The arms are:

1. THE SEE OF YORK impaling a barry of 8 sable and ermine a demi-lion rampant in chief gules (FREWEN). The sinister impalement badly restored.
2. THE SEE OF YORK impaling or a chevron between 3 crosses flory sable (STERNE) (1)
3. THE SEE OF YORK impaling sable a helmet close between 3 pheons argent, each pointing to the centre (DOLBEN) (2)

No 60	March	For Tho: Cotton Esq. ^r Hague.			
f 6v	1760	Two Landscapes on sash panes	£4.	4.	0 X

Untraced.

This glass would appear to have been inserted at a house at Haigh which E. Hargrove described as "the seat of Mrs. Cotton, 6 miles from Barnsley."⁽³⁾ Peckitt used Haigh Moor coal in his glass furnace and this may be the link with the Cottons.

No 61	April	For the Right Hon: The Countess of Clanbrazon,			
f 6v	1760	Ireland.			
		Her Arms, Supp. Crest etc.	£3.	13.	6 X
		A pane of Mosaic	£1.	11.	6 X

Untraced

This obviously relates to the widowed Countess of Clanbrassil, Henrietta, daughter of William Bentinck, 1st Earl of Portland. In 1728 she married James Hamilton (d.1758) of Tolleymore, County Down, who was created Earl of Clanbrassil in County Armagh in 1756. She appears to have left Tolleymore on her husband's

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- (1) J. A. Knowles restored this panel. See his studio photograph (pl. III 9). He states that it was signed "W. Peckitt, 1755" Notes and Queries 2S. IX. Nov. 19th, 1921 p405.
 - (2) W. K. R. Bedford noted this armorial in his 'Blazon of Episcopacy.' p139.

death and spent the next twenty years in legal battles to obtain his estate. She lived at Templeogue House, County Dublin, where she died in 1792. This house would be the most likely place where the painted glass was installed. It is not there now.⁽¹⁾

No 62	April	For the Revd. Henry Edgerton			
f 6v	1760	A Horse on a small pane	10.	6	X

Untraced.

No 63	April	For Will. St. Quintin Esqr., Scampston			
f 6v	1760	Two scripture pieces on small panes	£1.	1.	0 X

Untraced

This commission, perhaps in the style of earlier Flemish work, was the first of no less than nineteen which Peckitt executed for William St. Quintin between 1760 and 1778. (see below nos. 69, 79, 81, 87, 91, 102, 109, 127, 137, 140, 168, 180, 183, 214, 224, 244, 283, 286 and 346).

William St. Quintin (1729-1795) succeeded his father as fifth and last baronet in 1770. Neither of the two panels here survive at Scampston Hall, which was largely rebuilt in 1813. The old church at Scampston was replaced in 1842 and there is no earlier glass there; nor are the panels at Harpham church where most of Peckitt's work for William St. Quintin survives.

(1) Dr. A. W. P. Malcolmson of the Public Record Office of Northern Ireland, who has worked on the Clanbrassil papers belonging to the Earl of Roden, supplied this information.

No 64	April	For the Right Hon. the Earl of Exeter			
f 6v	1760	Forming 4 windows of old painted glass and new stained Glass, erected in St. Martin's Church	£18.	6.	0 X

The four windows listed here make six with the two entered at no. 55 above. As has been noted, the church contains five which can be attributed to Peckitt. Mr. D. Spittle believes one of the Peckitt arrangements may have been replaced, since he seems "to recall some reference to a window of old glass in the north aisle." Alternatively, of course, Peckitt's book may contain an error.

Mr. Spittle also comments "that there seems to be very little Peckitt glass in the second window of the south aisle (see sl. III 59). This was releaded in this century and I expect the Peckitt mosaic was removed."⁽¹⁾

No.65	1760	150 sqr. feet of new stained glass	£30.	0.	0 X
f 7					

This entry may refer to the one immediately before it. Peckitt had charged £10 for rearranging two windows in March 1759 (see no. 55 above) and the two totals here and in no. 65-£48. 6. 0.- would seem a reasonable sum for rearranging four.

No 66	July	For the Right Hon. the Earl of Warwick,			
f 7	1760	Warwick Castle.			
		Two New Windows of plain Stained Glass in Mosaic	£32.	0.	0 X
		A Crest of a Bear and Ragged Staff	£1.	11.	6 X

See no. 56. These items may be, with others, in store.

(1) Correspondence with Mr. D. Spittle, currently working on the buildings of Stamford for the R.C.H.M.

No 67	Augst.	For Mr. Rob. Ward, Aldermatson		
f 7	1760	The Arms and Crest of Congreve	£2. 2. 0	X

Untraced.

Robert Ward may have been the agent of Ralph Congreve of Congreve in Staffordshire who died in 1775, aged fifty seven.⁽¹⁾ (see no. 78).

Congreve married Charlotte Stawell (who was sole heiress in right of her mother of Sir Humphry Forster, Bart.) and by her he obtained possession of the manor of Aldermaston.

Aldermaston House, built in 1636 was rich in armorial glass to which had been added the arms of Pert, Stawell and Congreve.⁽²⁾

All appear to have been destroyed in the fire of 1843.

A new house was erected on a new site in 1851.

No 68	Sepbr	A large Window representing Our Saviour		
f 7	1760	in the Judgement Hall after Rubens.	£10. 0. 0	X
		(In Peckitt's hand) Sold in London		
		- put up in St. George's Chapel Windsor		

This window remains untraced. The note, inserted later in William Peckitt's hand, appears to be erroneous since there is no record of the glass ever having been placed in St. George's

(1) His monument is on the south wall of Aldermaston Church.

(2) 'Aldermaston. A Topographical and Historical Sketch.'

W. Money. Newbury, 1890. pp10-15.

Chapel. (1)

This was Peckitt's first large religious subject and the first window that he put up for auction. He sent more glass to London auction rooms in later years (see nos. 96 and 187).

No 69	Decbr.	For Will: St. Quintin Esqr.			
f 7	1760	Four Gothic oval plates of arms	£4.	4.	0 X

Untraced					
See no 63					
This (and nos. 79, 81, 87 and 91) would seem to be an armorial scheme perhaps devised for Scampston Hall or church.					
No 70	Jany.	For Mrs. Jennison, Walworth Hall.			
	1761	Three Old Coats of Arms repaired	£4.	14.	6 X

Untraced					
No 71	Febry.	For Hen: Constable Esq. Burton			
f 7v	1761	Four small Heads in miniature	£4.	4.	0 X

Untraced.					
See nos. 82 and 149. 307.					
No Henry Constable is mentioned about this date in the printed pedigrees of Constable of Burton Constable. Is there confusion here, and subsequently, with William Constable, Lord of Holderness (1721-91)? There is no glass surviving at Burton Constable Hall which can be attributed to Peckitt. The three-light window in the chapel is not by him.					

(1) Mr. F. Bond of the House of Lords Record Office and custodian of the muniments of St. George's Chapel Windsor has searched the records and found no reference to the glass. There is no reference to it in St. John Hope's 'Windsor Castle' (1913). Mr Bond suggests that the window may, at one time, have been inserted in the Domestic Chapel of the Upper Ward, "but it does not seem possible to determine this."

No 72 March For Mrs. Hutton. London
 f 7v 1761 The Arms of Archbishop Hutton erected at
 Lambeth Palace £2. 2. 0

 Untraced.

Matthew Hutton was Archbishop of Canterbury from 1757 to 1758. He had been responsible for inserting four archiepiscopal armorials, including his own, in the windows of Bishopthorpe Palace whilst he was Archbishop of York (see no. 22). However, he had not had time to do the same at Lambeth and his wife rectified the omission posthumously. This glass was most probably inserted in the Gallery at Lambeth and was destroyed during the Second World War.

No 73 April For Mr. John White, London
 f 7v 1761 A Lap Dog on a small pane £1. 1. 0 X
 Six portraits of remarkable persons and
 as many small panes in miniature £9. 9. 0 X
 A sea piece £1. 1. 0 X

Untraced
 See no. 76. (*Also nos. 25 and 26 for lap dogs*).

One John White was a hat warehouseman, resident in Newgate Street between 1760 and 1788. His house, specified as number 32 from 1768 onwards, was depicted as "Mr. Sander's Coffee and Eating House" in 1820. The building no longer exists. ⁽¹⁾

No 74 April For the Right Hon: the Earl of Bute
 f 7v 1761 A portrait of the King in a Sash Square

(1) Information provided from London directories and prints and drawings in the Guildhall Library by C. R. H. Cooper, Keeper of Manuscripts.

Untraced.

John Stuart (1713-92), third Earl of Bute was President of the Society of Antiquaries (1780-92) and a Trustee of the British Museum. He was a great patron of literature and the fine arts, His papers in Cardiff City Library and at Rothesay contain no references to the King's portrait by Peckitt though there are ~~no~~ references to those of George III by Allan Ramsay. Peckitt's work may have been taken from one of Ramsay's originals.

No 75	April	For Geo: A. Selwine Esqr.			
f 7v	1761	An Antique Head of Galen	£1.	1.	0 X

Untraced. See nos. 39 and 49.

No 76	June	For Mr. John White, Newgate Street, L.			
f 8	1761	His own portrait	£4.	4.	0 X
		His Brothers	£2.	2.	6 X
		Oliver Cromwell's	£1.	11.	6 X
		Mr. Jacobs' Arms and Crest	£1.	11.	6 X
		Four small panes with Flies	£1.	11.	6 X

Untraced

See no. 73.

White appears to have had antiquarian tastes. The Mr. Jacobs recorded here may well have been Edward Jacobs F.S.A. whose bookplate is fixed to page 58 of Peckitt's copy of Guillim (see no. 3). The arms are

or on a canton gules an eagle displayed of the last.

In pretence sable crusilly of cross-crosslets and a lion rampant argent.

Crest: a lion rampant holding a cross crosslet fitchy.

Judging by later entries, Walpole was compiling an armorial pedigree of his family in the upper lights of the windows of Strawberry Hill. Most of Walpole's fine collection of glass, including that in the bow window listed here, was dispersed at the auction of Walpole's effects in 1842. The following items in the sale catalogue probably refer to the above entry and to subsequent work done by Peckitt.

" The Long Gallery.

45. The beautiful old stained glass at the top of the four windows in the Gallery, which includes the Quarterings of the Family of Walpole, very rich in colour, and embellished by a variety of fine old mosaic glass e(sic) size of each, 3 feet 6 inches by 1 foot 6 inches high.

The Great North Bed Chamber.

56. Ten squares of painted glass, forming the upper part of the two windows, representing the various quarterings of the Walpole family with beautiful narrow borders.

The Great Dining Room.

65. the arms of Walpole

The Little Parlour.

70. A very beautiful specimen of richly coloured old stained glass, over the door the arms of Walpole quartered with rich mosaic ornaments and border."⁽¹⁾

What became of all this glass is not known. One of the Peckitt

(1) Catalogue of the sale of Horace Walpole's collection of Stained Glass.

" The Twenty-Fourth Day's Sale

of

The Valuable Contents of Strawberry Hill.

On Saturday, the 21st day of May, 1842."

Printed in 'Horace Walpole and his Collection of Stained Glass at Strawberry Hill.' J.B.S.M.G.P. VII, 47.

armorials of Walpole, together with some Flemish glass, is now in the collection of Walpoleiana assembled by Dr. W.S.Lewis of Farmington, Connecticut. (1) Other items, including a medallion of the arms of Walpole within a Garter by Peckitt, were subsequently placed in the Chapel of St. John in the White Tower, London. (2)

No 78	Sepbr.	For Ralph Congreve Esqr. Aldermatson			
f 8	1761	Three lights of arms and crests etc.	£8.	18.	6

See no. 67.

No 79	Sepbr.	For Will. St. Quintin Esqr.			
f 8	1761	Five small Gothic Plates of Arms and Crests	£5.	5.	0 X

See nos. 63 and 69.

(1) Dr. Lewis informs the writer that he "got the Walpole arms in 1931 from Webb of Twickenham through F. H. Swift, dealer, of 4, Queen Elizabeth Gardens, N.14."

(2) 'The Stained Glass of the Tower of London.' by W. Drake. J.B.S.M.G.P.

The crest of Walpole and the arms of Seymour quartering Conway (For Francis, Earl of Hertford; so created 1750, K.G. 1757) are probably Peckitt's work too. See F. S. Eden, 'Ancient Stained Glass in the Tower of London.' Glass II July 1925 p871 and August 1925 p906.

No 80 Octobr. For Thos. Wharton Esqr. Bishop Auckland
f 8 1761 Mosaic Lights for the tops of five windows £30. 10. 6

Untraced.

See no. 84.

Thomas Wharton (1728-1790) was a friend of the poet Thomas Gray and was therefore in Horace Walpole's gothick circle. Wharton, who was Professor of Poetry at the University of Oxford and a historian of English poetry was also an authority on gothic architecture. He contributed to 'Essays on Gothic Architecture' (1800) and 'Architectura Gothica' (1814). (1)

His family's ancestral seat was Old Park, near Bishop Auckland and was basically a mediaeval house, with later additions, standing in woodland beside the River Wear. (2)

He restored the house in the gothick manner and was guided by Walpole and Gray. "A massive pile resulted, having for its left wing a neo-Gothic structure of ecclesiastical cast with stained-glass windows and for its right, an imposing double-storeyed extension of Tudor origin. In the centre, he built a semi-octagonal castellated tower with Gothic windows to form the entrance." (3)

Wharton had approached Peckitt about glass for the windows

(1) G. Germann. 'Gothic Revival in Europe and Britain.'
Lund 1972. pp.

(2) E. Mackenzie and M. Ross. 'An Historical, Topographical and Descriptive View of the County Palatine of Durham.'
Newcastle, 1834, II p. 314.

(3) T. Gutch. 'The Bishop's Lady.' Cape Town 1970.
pp. 18, 19 and 214.

of his house as early as May 1761, as Gray's letters, giving advice on the matter, reveal. (1) The glass doubtless perished with the house which, having become derelict, was totally demolished in 1901. A water-colour of the house shows (2) what is presumably Peckitt's glass in the traceries of the windows.

No 81	Feb.	For Will. St. Quintin Esqr.				
f 8v	1762	Four small gothick plates of arms	£4.	4.	0	X
		Three of a larger size of arms and crests	£4.	4.	0	X
		Four pieces of Mosaic	£4.	4.	0	X

Untraced.

See nos. 63, 69 and 79.

No 82	Feb.	For Henry Constable Esqr.				
f 8v	1762	A miniature portrait of Hampden	£1.	1.	0	X

Untraced.

See nos. 71 and 149.

(1) P. Toynbee and L. Whibley (ed.) 'Correspondence of Thomas Gray.' Oxford 1935. II, 650 and 736.

See p. 251

(2) T. Gutch. loc. cit.

No 83	March	For Horace Walpole Esqr.		
f 8v	1762	Coats of Arms and Mosaics for the tops		
		of five windows	£30. 0. 0	X
		Sixteen long pieces of Yellow Glass		
		with rays to form a star in the skylight		
		of the Closet	£4. 4. 0	X

Strawberry Hill is now St. Mary's Roman Catholic College of Education. There are still a number of examples of glass painting to be found in the windows there. The North Bedchamber, now an oratory, contains Peckitt's only surviving armorials in the house. Here are two five light bay windows, either side an altar. Their top lights each contain a single coat of arms. One of these windows may be that referred to here; alternatively both may be those referred to in the entry at no. 184. In any case the windows may have been reorganised at some subsequent date and they contain no mosaic as mentioned above, apart from thin pot-metal borders which frame each armorial. The plain shields are set in the gothic window tops as shown in fig. 86.

The arms are:

I Left of the Altar.

- a. Or on a fess between 2 chevrons sable as many cross-crosslets of the first (WALPOLE) impaling sable 3 stags' heads caboshed argent attired or. (CAVENDISH)
- b. Gules 3 escallops argent (KEPPEL) impaling WALPOLE
- c. WALPOLE impaling
 - (a) to the dexter, quarterly
 - (i) ENGLAND dimidiating SCOTLAND
 - (ii) FRANCE
 - (iii) IRELAND
 - (iv) HANOVER

overall a label of 5 points argent the
central one charged with a fleur de lys
azure and the others with a cross of St.

George (WILLIAM HENRY, DUKE OF GLOUCESTER)

(b) To the sinister

per pale argent and gules (WALDEGRAVE)

- d. Argent a fret sable (TOLLEMACHE) impaling WALPOLE.
- e. WALPOLE impaling quarterly ermine and azure a cross
or (TURNER?)

II Right of the Altar.

- a. Gules in chief 2 helmets argent and in base a garb
or (CHOLMONDLEY) impaling WALPOLE.
- b. WALPOLE with an inescutcheon of pretence or on a
fess dancetty between 3 billets azure each charged
with a lion rampant of the first as many bezants (ROLLE)
- c. WALPOLE impaling
 - (a) to the dexter: sable a lion rampant or langued
gules crowned argent between 3 battle axes,
blades of the fourth and handles of the second
(SHORTER)
 - (b) to the sinister: or a chevron gules and a
canton ermine (SKERRITT?)
- d. Sable a lion rampant argent langued gules a canton
of St. George (CHURCHILL) impaling WALPOLE
- e. Azure a chevron ermine between 3 escallops argent
(TOWNSHEND) impaling WALPOLE

The pedigree illustrates the marriages represented by these
impalements (fig 87)

No 84	March	For Tho: Wharton Esqr.			
f 8v	1762	Five small new lights of mosaic	£1.	11.	6 X

See no. 80.

No 85	March	For	Balme Esqr., Bradford		
f 8v	1762	The arms of Piggot		£1. 1. 0	X

Untraced.

The main branch of the Balme family resided at Ryecroft near Bradford. The pedigree suggests no connection with the family of Piggot. (1)

No 86	April	For the Cathedral of Lincoln.		
f 9	1762	The Great East Window in mosaic of plain stained Glass measuring about 900 sqr. feet with the Arms of the See and the Dean Cheney's		£170. 0. 0
		41½ square feet of stained Glass to repair with		£ 4. 2. 6

This, the largest single work executed by Peckitt, was placed in the earliest and largest eight light window in England, measuring 53' x 30'. This "superb example of geometric decorated architecture, completed as early as 1280 was formerly (and probably originally) embellished with heraldic medallions of which there is a rough sketch in a seventeenth century manuscript in the Cathedral Library. This was apparently taken out and lost before 1762 when Peckitt's kaleidoscopic glass was inserted." (2)

(1) See 'Pedigree of Balme of Ryecroft in Tong parish of Birstall, co. York.' Bradford Antiquary Vol VIII Aug 1936.

(2) A. G. B. Binnall 'The Nineteenth Century Stained Glass in Lincoln Minster.' 1966. pp 10-11 and 39. See also C. Winston 'Hints on Glasspainting' p25. (1867)

The Minster records contain the following brief reference to the work. (1)

			£	s	d
"1761	Nov. 25th	To William Peckitt in part			
		payment for the East Window	84	0	0
		Postage of Letters from him			
		about the work	0	1	8
1762	March 20th	For Freight of 120 single deals			
		from Boston	0	7	0
		Spent on the workmen at			
		scaffolding to the East Window	0	3	0
	April 9th	For porterage of Stained Glass			
		for the East Window	0	5	0
	April 29th	To Mr. William Peckitt in full			
		for the East Window	92	18	0
		To him for 41½ feet of Stained			
		Glass at 2s per foot	4	2	6 "

Peckitt's window was removed in 1855 and was replaced by one by Ward and Hughes, which is still in situ. Peckitt's work is scattered about the Cathedral.

a. North east transept.

The upper two tiers of lancets, four altogether, contain mosaic glass in varied geometric patterns. One window contains the date 1762. All the glass appears to be pot metal and shows some feeling for grisaille glass and ^{was} perhaps inspired by the Five Sister Windows at York.

(1) Lincolnshire Archives, The Castle, Lincoln.

Fabric Accounts 1750-69. Bj 1/14 f16. There are various entries relating to the preparations for the insertion of the new window.

Lord Torrington in 1789 saw the east window and commented that it "is of new stain'd glass, but how inferior to the old ones, especially those of the north and south aisles." C. B. Andrews (ed) "The Torrington Diaries." II p346.

b. South west chapel of Nave (Consistory Court)

The east window has Y tracery and three roundels of enamel and stain have been set in it, two of which are certainly from the east window. (sl. III 60)

(i) Left hand light: an armorial roundel (c2' in diameter)
Beneath a torse and mitre and within a baroque cartouche,
Gules 2 lions passant guardant or on a chief azure the
Holy Virgin and Child sitting crowned and bearing a
sceptre of the second (SEE OF LINCOLN)

(ii) Right hand light: Ditto

SEE OF LINCOLN impaling gules on 5 fusils in fess
argent as many escallops sable (CHENEY)

Crest: on a torse a bull's cap argent.⁽¹⁾

(iii) A smaller roundel (c18" diameter)

The lamb and flag on a blue ground⁽²⁾

This could have been part of Chancellor Reynolds'
window. (no. 89)

No 87	May	For Mr. St. Quintin Esq.	
f 9	1762	Two panes of Green Glass, one of Blue and one of Purple	£1. 10. 0

This entry could well refer to the pot-metal bullions and their surrounds to be seen in the tracery lights of the St. Quintin Chapel in Harpham Church. However, Peckitt does not refer directly to work for that church until the next year (see no.

(1) These are the arms and crest of Thomas Cheney, Dean of Lincoln (1743-1748).

(2) This motif may have been in the topmost circle of the tracery with the two armorials in the larger roundels immediately below.

102 below). This work may be associated with nos. 63, 69, 79 and 81.

No 88 June For the Right Hon. the Earl of Holderness,
f 9 1762 Hornby Castle.

Tops for 5 windows of plain stain'd Glass
in mosaic with his Lordship's Arms, Crest
and Motto introduced in to one of them £27. 11. 6 X

Robert Darcy, sixth and last Earl of Holderness (1718-1778),
was one of the two Secretaries of State (1754-61) with the
Duke of Newcastle. His principal seat was at Hornby Castle in
the North Riding, a mediaeval castle which he was in the process
of restoring and extending about the time of this entry.⁽¹⁾

William Mason (1725-1797), who was Precentor of York and who
knew both Dean Fountayne and Peckitt, was private chaplain to
Lord Holderness. He, most probably, was the agency by which
Peckitt obtained Holderness' commission.⁽²⁾

None of Peckitt's glass survives at Hornby Castle, which was
"recently drastically reduced in size."⁽³⁾ The present owner

(1) 'The Buildings of England. The North Riding.' N. Pevsner.
1966. p192.

(2) For details of Mason's correspondence and varied activities
see 'A Candidate for Praise. William Mason 1725-97.
Precentor of York.' B. Barr and J. Ingamells, York 1973.
Mason also became Horace Walpole's means of contact with
Peckitt. See 'Horace Walpole's Correspondence.' ed. W. S.
Lewis. London 1955. Vol I. 213, 216, 227 and 253.

(3) Pevsner. Loc. cit.

writes "The Duke of Leeds sold this place in the 1930's to a gang of housebreakers, known locally as the Forty Thieves. They stripped the house, tore out the fireplaces and even sold most of the roof. Everything of saleable value was sold. I now occupy a small house built of the ruins." (1)

Among some small drawings of Peckitt's in York City Archives is a pencil sketch of the Darcy crest⁽²⁾ (see pl. III 68) which is a tilting lance broken in 3 pieces or, two in saltire, the other in pale headed (proper), banded together at the middle by a ribbon (gules). This may have been a rough sketch associated with this commission. Peckitt has fancifully written beneath it 'Pecket of York.'

No 89 Augst. For the Rev.^d the Chancellor of Lincoln

f 9 1762 A window measuring near 100 sqr. feet
consisting of the Names and date of all
the Chancellors of that Cathedral, with
his arms, etc. erected in the same

£40. 0. 0 X

This window was commissioned by Charles Reynolds, Chancellor of Lincoln Cathedral from 1728 until his death in 1766. Following closely upon the completion of the east window (see no. 86 above) by Peckitt it was obviously part of the reorganisation of the Cathedral's windows that was in progress at this time. According to Canon Binnall,⁽³⁾ who guessed the Chancellors' window was by Peckitt, it originally contained the names of Chancellors of the Cathedral from 1092. These were written in the plain oblong labels which are arranged, ladder-like, in the lights each of which is about 10ft high and 2ft wide. These labels are

(1) Letter from W. L. Clutterbuck 28-4-1973.

(2) See no. 322.

(3) Binnall op. cit. pp10-11.

are contained between pot-metal mosaic borders and beneath ornamental tops. (see sl. III 61) The easternmost and the central light contain eighteen labels, all of which are now illegible. The westernmost light contains eleven of Peckitt's labels and the following names which can still be read.

1st	GREGORY GARTH	S.T.B.
4th	..... FULLER	1670
5th	JOSEPH NICHOLSON	1724 (?)
6th	..... REYNOLDS	1728

Ten labels have been inserted in this light at a later date and contain the names of chancellors from 'ROBERT WHARTON M.A. 1801' to 'J. HERBERT D.D. 1923.'

The quatrefoil and the two lower cinquefoils in the tracery now contain mediaeval fragments, but the two cinquefoils must have originally contained the arms of Reynolds and probably the lamb and flag, which are now in the Consistory Chapel (see no. 86 above). Presumably the last named item is included in the "etc" in Peckitt's entry.

No 90	Augst	For the Rev. ^d the Dean of Lincoln	
f 9	1762	A small portrait of the Duke of Cumberland	£3. 3. 0 X

Untraced.

This work, no longer in the Deanery, was executed for the Hon. James Yorke, Dean from 1762 to 1781.

No 91	Nov. ^{br}	For Mr. St. Quintin Esqr.	
f 9	1762	Four large sized Gothic Ovals of Arms and Crests	£8. 8. 0
		Eleven of a smaller size	£11. 11. 0

See the comments under no. 87.

No 92 Nov.^{br}

For Wm. Fenton Esqr., Glasshouse

f 9 1762

The portrait of his running Horse Engineer
from the Life

Untraced. (see nos. 112 and 164).

William Fenton (d.1774 aged 55) of Rothwell Haigh and the Glasshouse (between Leeds and Wakefield) was a co-owner, with his brother Thomas, of a glassworks and a pottery at Rothwell.⁽¹⁾ Their glasshouses, there and in Leeds,⁽²⁾ must have been one of the chief sources of Peckitt's glass supplies. This would account for the gift of this glass painting to William Fenton.

No 93 March

For his Grace Dr. Drummond, ArchBishop of York
for his palace Chapel, Bishopthorpe

Two windows of Gothic frett-work	£15.	0.	0	X
The two Arms of the See	£6.	0.	0	X
His own Arms impaled with those of the See	£3.	13.	6	X
The Arms of Archbishop Herring	£3.	13.	6	X
Five plain Arms to impale with those of the See	£2.	12.	6	X
And some alterations		17.	6	X

Robert Hay Drummond, previously bishop of St. Asaph and later of Salisbury, was translated from there to York in 1761 and remained Archbishop until his death in 1776. He employed Thomas

(1) F. Buckley. 'Note on the Glasshouses of the Leeds district in the Seventeenth, Eighteenth and Early Nineteenth Centuries' Journal of the Society of Glass Technology VIII 1928.

(2) See extracts from the Leeds Mercury at the end of the above article. J. Batty. 'History of Rothwell.' Rothwell 1887. 172-4 and 191-5. Thomas and William also owned coalpits. Thomas and a third brother James were also farmers.

Atkinson to extend and embellish Bishopthorpe Palace in the Gothic Manner between 1763 and 1769. Peckitt's work in the 13th century chapel was part of this "beautification." (1)

None of Peckitt's work survives in the chapel, but two or three items from those listed here survive elsewhere in the Palace.

- a. In the cloakroom, beneath the shields of Archbishop Mountain, Neile and Williams, are the arms of the See of York within a quatrefoil (14" x 14"). The shield is set on a key and crozier in saltire beneath a mitre within a coronet.
- b. The Dining Room, central bay, south splay. The archiepiscopal achievement of Drummond within an elaborate pot metal and stained cartouche. The arms are set between palm leaves upon a key and crozier in saltire and beneath a mitred coronet with tasselled infulae. The whole is surrounded by a border of fleurons painted on blue pot metal with winged cherub heads in the corners.

Impaling the See of York are the arms (2)

1 & 4 Or 3 bars wavy gules a scimitar in pale argent hilt downwards of the first (HAY)

2 & 3 Or a lion's head erased within a tressure flory gules (DRUMMOND)

The armorial is dated MDCCLXI and signed 'W. Peckitt Ebor: Pinx.' (see pl. III sl. III)

- c. The Dining Room, central bay, north splay. The achievement of Archbishop Herring is part of an earlier commission by Peckitt (see no. 22). The one noted here has been lost.

(1) F. Drake. 'History of York.' small edn. III 79 says that arms of Archbishop were erected by Archbishop Drummond and painted by Peckitt.

(2) Bedford noted that the achievement of Archbishop Drummond was in a window at Bishopthorpe but gives quite different second and third quarters. 'The Blazon of Episcopacy.' 1897 p140:

No 94 April
f 10 1763

For Hon. Judge Bathurst

The Arms, Supporters and Crest etc.

of Lord and Lady Bathurst

£4. 14. 6

Untraced. See also nos. 208 and 210.

Henry Bathurst, the second but eldest surviving son of Allen Bathurst (1st Earl Bathurst 1772) and Catherine Apsley, became a Judge of the Common Pleas in 1754. In 1771 he became Lord Chancellor and Baron Apsley. He succeeded his father as 2nd Earl Bathurst and continued to patronise Peckitt in 1776 and 1777.

The achievement listed here survives at neither Cirencester Park nor Apsley House, his two principal seats.

No 95 April
f 10 1763

For the Hon. Mr. Bateman, Old Windsor

The Arms etc. of Lord Bateman	£3.	3.	0	X
Ditto Duke of Marlborough	£3.	3.	0	X
Ditto Earl of Ilchester	£3.	3.	0	X
Ditto Lord Trevor	£3.	3.	0	X
Ditto Lord Hide	£3.	3.	0	X
Ditto Lord Faley	£3.	3.	0	X
Ditto Lady Holland	£3.	3.	0	X
Ditto Lady Harvey	£3.	3.	0	X
Ditto Hon. Mr Bateman	£2.	2.	0	X
Ditto Hon. Mr Fox	£2.	2.	0	X
The Crest of Bateman	£2.	2.	0	X
Six pieces of Gothick Ornament	0.	0.	0	X

Richard Bateman (c1705-1773), a well known connoisseur and collector purchased a riverside site at Old Windsor in the 1730's and converted it into a Chinese and later a Gothick extravaganza

as Old Windsor Priory. He was a friend of Horace Walpole who, with the aid of his friends Gray and Bentley, converted Bateman from a Chinese to a Goth. Bentley came from Strawberry Hill to help erect a "monastery" at Windsor. (1)

Bateman was a great collector of painted glass and had purchased Flemish glass from an Italian called Ascioti. Walpole did likewise. (2) However, it was doubtless Walpole who introduced Peckitt to Bateman following his satisfaction with the artist's work at Strawberry Hill (nos. 77 and 83).

Which room(s) the glass was executed for, and whether any of it survives in what remains of the Priory is uncertain. (3) The reasons for the miscellaneous coats of arms are not difficult to explain.

Lord Bateman must have been William, Richard's eldest brother who was created Baron Culmore and Viscount Bateman. He and the others named were members of the celebrated coterie which gathered at Richard Bateman's house and included Horace Walpole and Sir Charles Hanbury-Williams. In addition there were Charles Spencer, third Duke of Marlborough and the Fox brothers, Henry (father of Charles James Fox, Member for Windsor and later the first Lord Holland) and Stephen, 1st Earl of Ilchester. The two blue stockings were Lady Mary Fitzpatrick, Baroness Holland and Mary Lepell, Baroness Hervey. Thomas, 2nd Baron Foley and Lords Hyde and Trevor were members of the circle most of whose portraits hung in the house, Ramsay's celebrated picture of Lady Hervey taking pride of place.

The "Hon. Mr. Bateman" was Richard Bateman himself.

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- (1) T. E. Harwood. 'Windsor Old and New.' (1929) pp 313-335 including a painting of the house about 1760.
- (2) Ibid. p322. H. Walpole. 'Anecdotes of Painting in England.' II p29n.
- (3) The present owners have not assisted the writer in his enquiries. It is said that some pieces of painted glass still survive in the house.

No 96	May	Mr. Patterson sold for me by Auction	
f 10	1763	50 pieces of small figures, Arms, Birds, Flowers etc.	£50. 0. 0

This is the first mention of an auction at which Peckitt's works were sold (see no. 187 below). It is a comment on the growing interest in contemporary as well as antique glass paintings and these fifty items may well have consisted of both types.

Samuel Patterson (1728-1802) was a bookseller at Durham Yard in the Strand from 1748 to about 1753. In this year he set up as an auctioneer at Essex House in the Strand and was one of the first in England to produce good classified catalogues. His interest in glass paintings doubtless led to his association with Peckitt's rival, James Pearson (d.1805) who married Patterson's daughter Margaret. (1)

Horace Walpole frequented Patterson's auction rooms and wrote that "In 1761, Paterson, an auctioneer at Essex-house in the Strand, exhibited the first auctions of painted glass imported in the like manner from Flanders. All this manufacture consisted in rounds of scripture-stories, stained in black and yellow, or in small figures of black and white, birds and flowers in colours and Flemish coats of arms." (2)

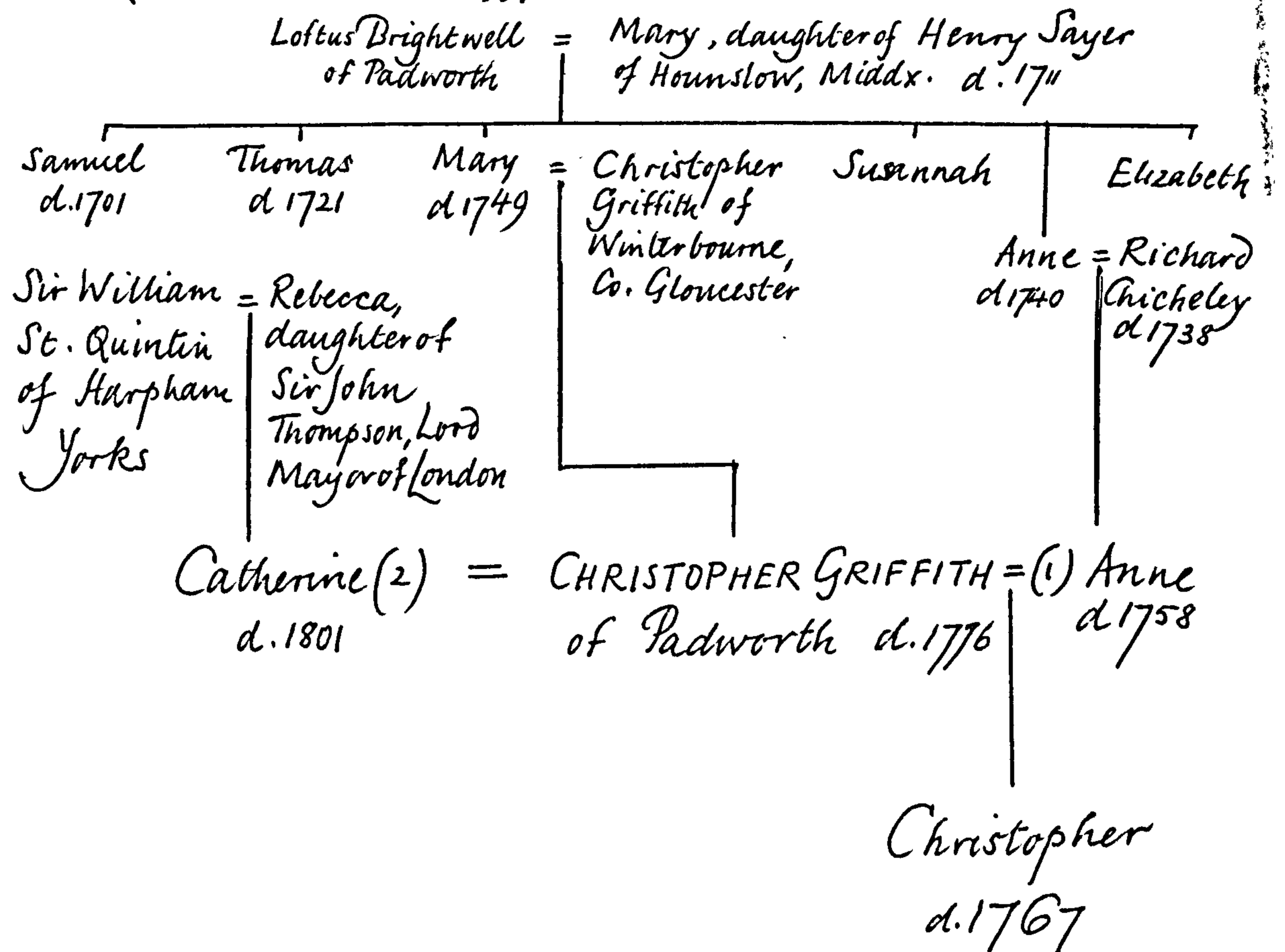
No 97	June	For Christopher Griffith Esq. Padworth,	
f 10v	1763	Berkshire	
		His own and Lady's arms and crest	£2. 2. 0

(1) See D.N.B. under Patterson and Pearson. pp 1606 and 1619

(2) Walpole's 'Anecdotes of Painting in England.' II, 30n

See also J.B.S.M.G.P. II 1927/8, 72-73.

The following pedigree (1) helps to explain Christopher Griffith's purchase of this armorial and the items mentioned below (see nos. 120 and 133)



Christopher Griffith's marriage to the daughter of Sir William St. Quintin must have introduced him to Peckitt's work at Harpham (see no. 91 above). He commemorated the marriage by inserting this armorial in the little gothick saloon which he had just built on the lodge below the hall. (2)

It is still in situ (see fig 94) and is inserted into a circular window 2'5" in diameter. The whole is executed in enamels apart from a blue pot metal surround.

The Griffith arms, impaling St. Quintin, are gules a chevron argent between 3 Saracens' heads coupéd proper.

(1) See 'A record of the Parish of Padworth and its inhabitants.' M. Sharp. Privately printed at Reading. 1911.

(2) This house is in a some what delapidated state (16/8/72) and is offered for sale. The glass is in need of attention.

No 98 July For the Society of Lincoln's Inn, erected
f 10v 1763 in the Chapel.

The Arms of the Hon. Mr. Yorke

Ditto	Mr. Cox	£2. 12. 6	X
Ditto	Lord Chief Justice Pratt	£2. 12. 6	X
Ditto	Lord Chief Justice Willes	£2. 12. 6	X
Ditto	Mr. Harper	£2. 12. 6	X
Ditto	Mr. Pullen	£2. 12. 6	X

All these items are to be found among the 257 armorials in the chapel. They are in the east window and are presumably in situ. Peckitt was obviously bringing the arms of past Treasurers up to date.

A. According to the Admission Registers,⁽¹⁾ the Hon. Charles Yorke, second son of the Rt. Hon. Philip Lord Hardwicke, Lord High Chancellor of Great Britain, was admitted to the Middle Temple in 1735 and to Lincoln's Inn in 1742. He became Solicitor General in 1756 and Attorney General in 1762. He was Lord High Chancellor in 1770. His arms in the Chapel east window (and also in the Hall⁽²⁾) are
quarterly 1 & 4, argent on a saltire gules a

bezant (YORKE)

2 & 3, sable a lion rampant guardant or

between 3 escallops argent (GIBBON)

Beneath is the inscription

'HON' BILIS CAROLUS YORKE Solicitator

Generalis Domini Regis Georgii Secundi,

huius Hospitii Thesaurarius Ao. Dni. 1756'

(1) Lincoln's Inn Admissions Register 1420-1893. Lincoln's Inn 1896.

(2) See the Armorial Card Catalogue (Lincoln's Inn Heraldry) 1967 in the Library.

B. John Cox, of Bromsgrove, Worcestershire, entered Lincoln's Inn in 1725. His enamelled arms in the east window are quarterly 1 & 4, sable a chevron between 3 stags' attires fixed to the scalps argent (COXE)

2 & 3, Gules an inescutcheon argent an orle of estoiles or (CHAMBERLAIN)

Beneath is the inscription

'John Coxe, Esq.^r Treasurer, 1757'

C. Charles Pratt was admitted to Lincoln's Inn in 1757 as "one of H. M. Counsel, learned in the law." His arms appear in the east window (and in the Drawing Room). He was created Baron Camden and became Lord High Chancellor in 1766.

His achievement shows⁽¹⁾

arms - sable on a fess between 3 elephant's heads erased argent as many mullets of the first (PRATT)

crest - an elephant's head erased argent

supporters - dexter, a griffin sable; sinister a lion or, each gorged with a collar argent charged with 3 mullets sable

motto - 'Judicium parium aut lex terrae'

legend - 'CAROLUS PRATT, Arm: Attorn:

Generalis Domini Regis Georgii

Secundi, huius Hospitii Thesaurarius.

A^o. Dni. 1758'

D. Edward Willes arms are

argent a chevron sable between 3 mullets gules,
a crescent for difference (WILLES)

(1) The blazon of the arms of Pratt, Willes and Harper are written on pieces of paper in Peckitt's hand and included in his copy of Guillim in York City Library.

crest - a hawk rising proper, belled and jessed or.

Beneath is the legend

'EDWARDUS WILLES Armr. Domini Conciliarius

ad Regem huius Hospitii Thesaurarius. A.D. 1751.'

E. Robert Harper, younger son of Robert Harper of Lincoln's

Inn entered in 1745. His arms are

argent a lion rampant within a bordure engrailed

sable (HARPER)

The legend beneath reads

'ROBERTUS HARPER, arm' huius hospitij

Thesausarius 1761.'

F. John Pollen of Andover, son of John Pollen of Lincoln's

Inn entered in 1759. His worn armorial is

sable on a bend between 6 lozenges or each

charged with an escallop vert 5 escallops

of the last (POLLEN OR PULLEN)

The legend reads

'JOHANNES POLLEN, Arm? huius hospitii

Thesausarius 1761.' (1)

No 99 July

For the Society of Gray's Inn Hall

f 10v 1763

The Arms of Mr. Forster

£3. 3. 0

Mr. P. C. Beddingham, Librarian of Gray's Inn has supplied the following entry from the 'Accounts of Gray's Inn Dispursed 1763-4.'

"Paid Mr. Peckit for Mr. Serj: Forster's arms

£3. 13. 6."

He writes "that Forster began his associations with Gray's

(1) A bookplate of these arms with the crest of a pelican in its piety proper is fixed inside Peckitt's copy of Guillim (see no. 3 above). It is inscribed 'John Pollen Esq.'

Inn on 25th October 1734, under which date his admission entry reads:- 'James Forster, second son of John Forster of Engield, Middlesex, Esq' He was called to the Bar in 1742 and later to the Bench. In 1757 he was made a Serjeant at Law and on the 21st of November 1757 it was 'Ordered that Mr. Serjeant Forster's arms be put up in ye Hall window.'" Peckitt's oval of Forster's armorial is still to be seen in Gray's Inn Hall. In a pot metal blue and yellow stained border are the arms:-

argent a chevron vert between 3 bugle horns proper a crescent sable for difference.

Beneath is the legend:-

'IACOBUS FORSTER serviens ad Legem.

Anno Dni. 1757'

No 100 July
f 10v 1763

For his Grace Dr. Secker, ArchBishop of
Canterbury. Lambeth Palace

His Arms, impaled with those of the See	£3. 13. 6 X
Revd. Dr. Secker's and Lady's Arms and Crests	£3. 13. 6 X

Thomas Secker, who married Catherine Benson in 1725,⁽¹⁾ was Archbishop of Canterbury from 1758 to 1768. The armorials no longer survive at Lambeth. They were probably destroyed in an air raid in the blitz. Bedford did not notice them there in his 'Blazon of Episcopacy' of 1897.

Apparently Peckitt took the first from the Archbishop's book-plate which he subsequently inserted into his copy of Guillim.⁽²⁾

This gives Canterbury impaling

gules a bend engrailed between 2 bulls' heads

couped argent (SECKER)

(1) D.N.B. p1882.

(2) attached to p45. (York City Library)

No 101	Aug st	For his Grace the Archbishop of York	
f 11	1763	An old King's Arms repairing	10. 6
		A small figure of Senica (sic) Ditto	2. 6

This entry is a further, small illustration of Archbishop Drummond's embellishments at Bishopthorpe (see no. 93). The figure of Seneca has disappeared but the Royal Arms are probably those which are now to be found in the cloakroom. These are a shield of the Stuart arms, possibly of James I, within a Garter. They are entirely in enamels and stain and are much faded. From the heraldry they would appear to be the work of Barnard Dinninckhoff (see sls. I 47*48) and the section on Dinninckhoff, p

No 102	Aug st	For Wm. St. Quintin Esq. for to erect in	
f 11	1763	Harpham Church.	
		The Arms of all the Heirs of the Family	
		since the Conquest in 1066 with introduced	
		ornaments etc.	£18. 6. 0 X

This is the first explicit mention in the Commission Book of the pedigree windows at Harpham,⁽¹⁾ though Peckitt may have put some glass in the tracery lights, at least, in his earlier work for St. Quintin (see nos. 91, 87 etc). (figs. 88-92)

(1) The glass is mentioned in a number of books. J. J. Sheahan and T. Whellan, 'History and Topography of the City of York and the East Riding.' (Beverley 1856) II p477. "In the windows of the chapel are the armorial bearings and pedigree of the (St. Quintin) family ... beautifully executed by the late Mr. Peckitt of York at the expense of the last baronet who died in 1797 (sic)" See also notices in 'Notes and Queries' IX Dec 3 1921. p444. V.C.H. 'Yorkshire East Riding (1974) II 227.

The chapel contains five 14th century windows glazed entirely by Peckitt and giving the pedigree of St. Quintin from 1080 - 1770. The tracery lights are filled with pot metal bullions in various colours and the arms are arranged vertically down the lights. Every shield, except one, gives a marriage alliance and the whole is summed up finally in a shield of eight quarters in the middle of the east window. All the armorials are enamelled very faded, and restored in places.⁽¹⁾ Each shield is painted within a yellow stained quatrefoil border on which is an inscription and a date. All are linked by bowed ribbons and each light has blue and purple pot metal borders.⁽²⁾

The armorial pedigree runs chronologically from the west window of the chapel, along the north wall, and concludes in the east window. The fact that the windows are on the sunless north side largely accounts for their very good preservation.

A. West window. (sl. III 63)

Two lights with red and purple pot metal in the tracery lights and a green bullion in the centre.

In the south light (3'10" x 1'11")

1. Or three chevrons gules a chief vair (ST. QUINTIN ancient) impaling argent a lion rampant purpure, larged gules a bordure or and gules charged with 8 bezants (LACY)

Inscription: "Sir Harbert St. Quintin of Skipsey and
and Harpham died 1080."

2. ST. QUINTIN (ancient) impaling argent 10 bars gules (D'ESTOUEVILLE?)

Inscription: "Oliver St. Quintin armr. son of Sir Harbert
St. Quintin kt. died 1111."

(1) There have been some attempts at restoration. A plate on on the south wall of the nave says that the church was restored in 1935.

(2) See no. 183.

3. ST. QUINTIN (ancient) impaling per fess argent and
or a fess ?sable and in chief 3 pallets gules.
Inscription: "Sir Harbert St. Quintin kt. son of
Oliver St. Quintin Armr. died 1166."

In the north light

4. ST. QUINTIN (ancient) impaling lozengy argent and
sable (FRESHMARSH)
Inscription: " Amatellus St. Quintin Armr. son of
Sr. Harbert St. Quintin kt. died 1186."
5. ST. QUINTIN (ancient) impaling barry of 8 argent and
gules overall a lion rampant sable (D'ESTOUTEVILLE)
Inscription: "Sr. Harbert St. Quintin son of Amatellus
St. Quintin Armr. died 1220."
6. Or a chevron gules and a chief vair (ST. QUINTIN modern)
impaling or a castle gules (ALBANNO)
Inscription: "Sr. Alexander St. Quintin kt. son of Sr.
Harbert St. Quintin kt. died 1230."

B. North wall west window. (sl. III 62)

Single cusp-headed light (4'3" x 12½")

7. ST. QUINTIN impaling argent a chevron sable between 3
lions' heads erased gules (ROUTH)
Inscription: "Sr. William St. Quintin kt. son of Sr.
Alexander St. Quintin died 1250."
8. ST. QUINTIN impaling gules 6 lions rampant or (3:2:1)
(HESLARTON)
Inscription: "Sr. William St. Quintin kt. son of Sr.
William St. Quintin kt. died 1270."
9. ST. QUINTIN impaling sable (?azure) 3 water bougets
or (ROOS)
Inscription: "Sr. Galfred St. Quintin kt. son of Sr.
William St. Quintin kt. died 1300."

C. North wall central window. (sl. III 64)

Two light window. Tracery lights in purple and red pot metal with a blue bullion in the centre.

In the west light

10. ST QUINTIN impaling quarterly

- (i) quarterly gules and vair overall a bend or (CONSTABLE)
- (ii) Checky or and ?sable on a chief argent a lion passant of the second (CONSTABLE)
- (iii) argent 2 bars engrailed sable (FAUCONBERG?)
- (iv) argent a chevron between 3 martlets sable

Inscription: "Sr. Galfred St. Quintin kt. son of Sr. Galfred St. Quintin kt. died 1320."

11. ST. QUINTIN impaling argent a fess sable between 3 popinjays gules (THWENG)

Inscription: "Sr. William St. Quintin kt. son of Sr. Galfred St. Quintin died 1353."

12. ST. QUINTIN impaling checky or and azure a canton gules and a bordure engrailed sable (WARREN)

Inscription: "Sr. Thomas St. Quintin son of Sr. William St. Quintin. died 1370."

In the east light

13. ST. QUINTIN impaling argent a chevron between 3 chess rooks sable (ANLABY)

Inscription: "Thomas St. Quintin armr. son of Sr. Thomas St. Quintin kt. died 1399."

14. ST. QUINTIN impaling argent a saltire engrailed gules (FRANK)

Inscription: "Anthony St. Quintin Armr. son of Sr. Thomas St. Quintin died 1412."

15. ST. QUINTIN impaling argent on a bend sable 3 martlets or (HERRINGTON)

Inscription: "Sr. William St. Quintin kt. son of
Anthony St. Quintin Armr. died 1422."

D. North east window. (sl. III 65)

Two lights. Tracery lights in blue and red pot metal with
blue bullion in centre.

In the east light

16. ST. QUINTIN impaling barry of six gules and argent on
a canton of the second a chaplet azure (HOLME)

Inscription: "Sr. John St. Quintin kt. son of Sir
William St. Quintin kt. died 1452."

17. ST. QUINTIN impaling argent a cross sable fretty or
(THWAITS)

Inscription: "Sr. John St. Quintin son of Sr. John
St. Quintin kt. died in 1458."

18. ST. QUINTIN impaling quarterly gules and vair overall
a bend or (CONSTABLE)

Inscription: "Sr. John St. Quintin Armr. son of Sr.
John St. Quintin Armr. died 1485."

In the west light

19. ST. QUINTIN impaling or a manche gules a crescent azure
for difference (HASTINGS)

Inscription: "Sr. William St. Quintin kt. son of John
St. Quintin Armr. died 1509."

20. ST. QUINTIN impaling gules on a fess indented or
between six lions rampant or (3 and 3) 3 martlets
sable (GRIFFITH)

Inscription: "Gabrael St. Quintin son of Sr. William
St. Quintin kt. died 1558."

21. ST. QUINTIN impaling per fess argent and sable a fess
and 3 ravens counterchanged (CREYKE)

Inscription: "George St. Quintin Esqr. son of Gabrael
St. Quintin Esqr. died 1634."

E. The East window. (sl. III 66)

Three lights, Three quatrefoil tracery lights in blue and purple pot metal with green bullions (overall 6'8" x 4'7").

The north light

22. ST. QUINTIN with a baronet's inescutcheon impaling quarterly 1 & 4 LACY (see A1 above)

2 & 3 sable a chevron between 3 stags' heads caboshed argent

Inscription: "Sr. William St. Quintin Bart. son of George St. Quintin Esq. died 1648."

23. ST. QUINTIN with a baronet's escutcheon impaling argent a lion rampant sable (STAPLETON)

Inscription: "Sr. Henry St. Quintin Bart. died 1665."

24. ST. QUINTIN with a 3 point label argent impaling gules a chevron between three crosses paty or on a canton ermine a stag's head erased sable (STRICKLAND)

Inscription: "william St. Quintin Esq. son of Sr. Henry St. Quintin Bart. died 1665."

The central light

25. ST. QUINTIN impaling ?gules a chevron ermine and in chief 3 talbots heads erased ?or (CHITTY)

Inscription: "Hugh St. Quintin son of William St. Quintin Esq. died 1706."⁽¹⁾

26. Described at the end.

27. ST. QUINTIN with an inescutcheon of baronetcy.

Inscription: "Sr. William St. Quintin Bart. died June ye 13th 1718."

The south light

28. ST. QUINTIN with a cantan of baronetcy. In pretence gules 3 bends argent on a canton of the second a lion passant sable (THOMPSON)

Inscription: "Sr. William St. Quintin Bart. son of
Hugh St. Quintin Esq. died 1770."

29. ST. QUINTIN impaling azure 3 dexter gauntlets
backs affronté or (FANE) (1)

In the centre point a baronet's escutcheon

Inscription: "Sir William St. Quintin Bart died 1795."

30. Blank. Clear glass.

Finally 26. This armorial draws together the St. Quintin inheritance
since the Norman Conquest. (sl. III 67)

(i) ST. QUINTIN

(ii) D'ESTOUTEVILLE

(iii) WARREN

(iv) HOLME

(v) THWAITE

(vi) LACY

(vii) ?

(viii) ST. QUINTIN

An inescutcheon of baronetcy.

Crest: Out of a ducal coronet gules a column fluted or,
issuant from the top a pea-rise proper between 2
horns of the second.

Most of these marriages can be found in Foster's Pedigree of St.
Quintin, though, as he admitted, the earlier generations were
taken from Poulson's "History of Holderness" and contain in-
accuracies. The same might be said of the windows. The
following is the main line which approximates to Peckitt's
armorials; the numbers refer to the windows and the asterisks
indicate discrepancies.

PEDIGREE OF ST. QUINTIN OF SCAMPSTON AND HARPHAM

Sir Herbert St. Quintin, one (1)*.....

of the companions in arms of

the Norman Conqueror

(1) See no. 180

OLIVER ST. QUINTIN	(2)* = ADELIZA living 1134
Sir HERBERT ST. QUINTIN	(3) =
AMATELLUS ST. QUINTIN	(4) = CATHERINE, daughter of Sir John Freshmarsh, Knt
Sir HERBERT ST. QUINTIN	(5) = ANNE, daughter and co-heiress of Roger d'Estouteville
Sir ALEXANDER ST. QUINTIN to whom his mother gave him the manor of Harpham, Temp, Edward 2	(6) = MARGERY, daughter of Sir William de Albanno (?Albino)
Sir WILLIAM ST. QUINTIN Knt. temp. Edward 3	(7) = daughter of Sir John Routh, Knt
Sir WILLIAM QUINTIN	(8) = daughter of Sir John Heslarton, Knt
Sir GALFRID ST. QUINTIN temp. Edward 3	(9) = ALICE, daughter of Sir William of Ingmanthorp
Sir GEOFFREY or GALFRID ST. QUINTIN, temp Edward 3	(10) = daughter of Sir Robert Constable, Knt of Flamborough
Sir WILLIAM ST. QUINTIN died 1379	(11) = JOAN or ELIZABETH, daughter of Sir Marmaduke Thweng
Sir JOHN ST. QUINTIN died 1397	(12)* = AGNES (2nd wife) daughter and heiress of Robert Warren
Sir THOMAS ST. QUINTIN	(13) = AGNES, daughter of John Anlaby of Etton, temp. Richard 2
ANTHONY ST. QUINTIN lord of Harpham, will dated 14 March 1143-4	(14) = ELIZABETH, daughter of Sir William Frank, Knt, of Gunby
Sir WILLIAM ST. QUINTIN 1444	(15) = daughter of Herrington

- JOHN ST. QUINTIN
of Harpham, died 29
August 1471
- JOHN ST. QUINTIN
will dated 20 august
1509
- JOHN ST. QUINTIN
will dated 19 Jan 1504
- WILLIAM ST. QUINTIN
- GABRIEL ST. QUINTIN
- GEORGE ST. QUINTIN
- Sir WILLIAM ST. QUINTIN
died 1649
- Sir HENRY ST. QUINTIN
- WILLIAM ST. QUINTIN
- HUGH ST. QUINTIN
- (16)
= ALICE, daughter and heiress
of Thomas Holme of Paull
Holme
- (17)*
= ELINOR, daughter and heiress
of Edmund Thwaytes of Lund
- (18)*
= MARGARET, daughter of Robert
Constable, of Flambrough
- (19)
= DOROTHY, eldest daughter of
Sir Brian Hastings
- (20)
= DOROTHY, daughter of Sir
George Griffith, of Wichnor,
Co. Stafford, and Burton
Agnes, Co. York
- (21)
= AGNES, daughter of William
Creyke Esq. of Cottingham,
Co. York
- (22)
= MARY, eldest daughter of
Robert Lacey, Esq, of Folkton,
and co-heiress to her brother
John
- (23)
= MARY, daughter of Henry
Stapleton of Wighill, C. York
- (24)
= ELIZABETH, youngest daughter
of Sir William Strickland,
Bart of Poynton
- (25)*
= CATHERINE, eldest daughter of
Matthew Chitty, Esq, born 21
Oct 1677 died 6 Dec 1702

Sir WILLIAM ST. QUINTIN	(27) died unmarried
Sir WILLIAM ST. QUINTIN succeeded his uncle as 4th baronet	(28) = REBECCA, daughter of Sir John Thompson, Knt, lord mayor of London 1737
Sir WILLIAM ST. QUINTIN 1729-1795. Succeeded his father as 5th bart. 1770	(29) = CHARLOTTE, daughter of Henry Fane, Esq of Wormsley, Co. Oxon

No 103 Sep^r
f 11 1763

For the Right Hon. Lord Folkstone, Longford

Two staircase windows containing the Arms,

Supp: crest etc. of his Lordship with a

white fretted Ground and fleuron yellow

border

£26. 15. 6 X

William Bouverie (1724-1795) succeeded his father as 2nd Viscount Folkestone in 1761. He was created Baron Pleydell-Bouverie of Coleshill, Berkshire and Earl of Radnor in 1765. He married twice. His first wife was Harriet, daughter of Sir Mark Stuart Pleydell, baronet of Coleshill; his second was Rebecca, sister of Sir John Gay Alleyne, baronet, and daughter of John Alleyne of Barbados.

Of the work executed for Lord Folkestone here and later in 1766 (see no. 123), when he was Earl of Radnor, only six armorials remain and all appear to be ex situ. Two are simple rectangular plates (8" x 6") of enamelled and stained arms. These probably relate to the entry above and are to be found in one of the windows on the third floor of the triangular "Round Gallery". Like all the windows around the gallery they are internal and, with this one exception, are glazed with plain Victorian quarries. The two arms, set one above the other, have a fretted ground on each plate, which is edged with a border of yellow stain. Both

are set into narrow purple pot-metal surrounds. All this is Peckitt's work, but not the remaining glass in the window.

a. The upper arms

per fess or and argent an eagle displayed with
2 heads sable (BOUVERIE)

b. The lower arms

quarterly 1 & 4 BOUVERIE

2 & 3 gules a bend vair (BOUVERIE ANCIENT)

No 104 Octo.^r For the Right Hon. Lord LeDispensor
f 11 1763 His Arms, Supp: Coronet etc. in a small size £5. 5. 0

Untraced.

This achievement probably on a single piece of glass, was executed for Edward Noel, 9th Lord Wentworth and, de iure, Lord Le Despencer (1715-1774). His seat was at Kirkby Mallory, Leicestershire and this glass was, in all likelihood, set up there. The house was demolished in the 1950's.

No 105 Nov.^r For the Lord Bishop of Durham
f 11 1763 12 $\frac{1}{2}$ sqr. feet of plain Stain'd Glass in
small quarries £3. 8. 9 X

This glass must have been supplied for Richard Trevor, Bishop of Durham from 1752 to 1771. Perhaps it was intended for repairs, though the documents at Auckland Castle have no record of the work. St. Peter's Chapel at Auckland Castle had been embellished by Bishop John Cosin in 1665. The windows had all been filled with glass of this period "patterned in blue and white with the arms of Bishop John Cosin, but over the years a lot of inferior

glass had taken its place." (1)

Bishop John Lightfoot restored the chapel in 1882 and swept away the older glass. Presumably Peckitt's fragments vanished at this time.

(1) "The Chapel of Saint Peter, Auckland Castle: the Windows."

(n.d.) Auckland Castle.

No 106 Nov.^r
f 11v 1763

For Saml. Ireton Esqr., Ireton Hall, Cumberland

Fifteen shields of double Arms with one Crest
and Motto all introduced into two long small
windows of plain stain'd Glass mosaic measuring
38½ square feet

£39. 7. 6

Samuel Irton (1714-66) was the youngest son of George Irton
(1667-1749) of Irton Hall.⁽¹⁾ Samuel had become a merchant
in London, living in Crown Court, Soho. He had antiquarian
interests and acquired a large collection of china and other
objects. These were displayed in Irton Hall, to which he
succeeded on the death of his brother George in 1762. The house
must have been a miniature Strawberry Hill in the north west.
At the end of 'A Family Memoir' he says⁽²⁾

"I beautified and repaired the Hall and furnished it
in an elegant manner I built a very handsome
family chapel with a window I was above 20 years
collecting."

Obviously, like Walpole, he loved old glass and needed an artist
to set in windows for him. Perhaps he heard of Peckitt
following a visit to Strawberry Hill; alternatively he may have
met Peckitt's brother, Henry who also lived in Soho and had
similar antiquarian interests.

The chapel he built was swept away when the house was largely
rebuilt in 1875. Where it was in the original house is now
impossible to say, but photographs of it have survived and we
are told its east window consisted of two lights with a quatre-
foil above.⁽³⁾ The centre panel of the quatrefoil appeared to

(1) 'The Irtons of Irton Hall.' Cumberland and Westmorland
Architectural and Archaeological Society N.S. XLI 105.

(2) Ibid

(3) Ibid citing Dr. Parker's 'Rural Deanery of Gosforth.'

represent the good Samaritan and there were other odd pieces of glass, apparently old. In addition, there were the arms of Irton and Stapleton. These latter, if impaled, together with the fourteen other armorials recorded in the lights below, were obviously the work Peckitt refers to above.

The arms presumably illustrated those occasions in the Irton Pedigree when marriages to heiresses took place. They are recorded thus

a. dexter light

1. Quarterly 1 & 4 Argent a fess sable and in chief 3 mullets gules (IRTON)
2 & 3 Or a crescent containing 2 annulets cojoined gules (BASSENTHWAITE)
2. Quarterly 1 & 4 IRTON
2 & 3 Argent 2 bars gules overall a bend or and a canton of the second (COPELAND)
3. IRTON impaling argent 2 bars gules on a canton of the second a cross of the first (BROUGHTON)
4. IRTON impaling or 3 cinquefoils sable (DYKES)
5. IRTON impaling gules 3 cushions ermine, fringed and tasselled or (REDMAN)
6. IRTON impaling or a cross flory sable (LAMPLUGH)
7. IRTON impaling gules a fret argent (FLEMING)

b. sinister light

1. IRTON impaling argent fretty and a canton sable (STAPLETON)
2. IRTON impaling argent a lion rampant sable (STAPLETON)
3. IRTON impaling argent 2 bars gules on a canton of the second a cross moline or (KIRKBY)
4. IRTON impaling gules a chevron between 2 combs or (PONSONBY)
5. IRTON impaling azure 6 annulets 3:2:1 or (MUSGRAVE)
6. IRTON impaling azure a fess between 3 leopards' heads or (POOLE)

7. IRTON impaling LAMPLUGH

With the exception of Fleming, which remains untraced, the following marriages are illustrated by the arms though not chronologically.⁽¹⁾

Nicholas de Irton (1355-1369)	= Ellen de Bassenthwaite
Nicholas de Irton (1428-1453)	= Dykes of Warthole
Richard de Irton (1440-1490)	= Margaret Broughton of Broughton
John Irton of Irton (1480-1510)	= Ann Lamplugh of Lamplugh
Richard Irton of Irton (d. 1534)	= Elizabeth Copeland (1st wife)
Richard Irton of Irton (d. 1534)	= Ann Middleton of Stokeld (2nd wife)
John Irton of Irton (d. 1539)	= Elizabeth Stapleton of Wighill
Christopher Irton of Irton (1535-1562)	= Maud Redman of Levens
Richard Irton of Irton (1557-1608)	= Dorothy Kirk of Kirkby
John Irton of Irton (1603-1676)	= Ann Ponsonby of Hall
John Irton of Irton (d. 1700)	= Elizabeth Musgrave of Mealrigg
George Irton of Irton (1667-1749)	= Elizabeth Poole of Knotting- ley
George Irton of Irton (1700-1762)	= Elizabeth Lamplugh

The impalement of Samuel, who erected the chapel, and his wife Frances Tubman, was not recorded in the description of the east

(1) Ibid. Pedigree II, Irton of Irton Hall.

window's armorials. This may be the fifteenth armorial painted by Peckitt.

Irton Hall is now a school for handicapped children and none of Peckitt's glass exists there. However, in a mullioned and transomed staircase window (12' x 8') there are the following heavily diapered arms set in a background of yellow stained and enamelled rose briars. Though undated, they are apparently of a mid-Victorian date, like the staircase, and the shield shapes, typical of eighteenth century styles seem to indicate that they were copied from Peckitt's lost armorials. Again the Irton-Tubman armorial is absent.⁽¹⁾ (sls. III 73-75) (fig. 93)

1. IRTON impaling LAMPLUGH
2. IRTON impaling BROUGHTON
3. IRTON impaling MIDDLETON
4. IRTON impaling STAPLETON
5. IRTON impaling POOLE
6. BLANK
7. BLANK
8. IRTON impaling REDMAN
9. IRTON impaling KIRKBY
10. IRTON impaling FLEMING
11. IRTON impaling COPELAND
12. IRTON impaling DYKES

No 107 Dec^r For the Lord Bishop of Lincoln, Bugden
f 11v 1763 Two square lights containing the Arms of

(1) In the entrance porch are two panels of glass with the same rosebriar background. However, squares of clear glass are incorporated instead of shields. There is no Peckitt glass in the nearby church which contained the Irton memorials.

the See in one and his Lordships in

the other

£7. 7. 0

X

Untraced.

John Green, Bishop of Lincoln (1761-1779), had evidently admired the work Peckitt had done for the Dean and the Chancellor of Lincoln (see nos. 86, 89 and 90). In common with his fellow bishops he was embellishing his own palace at Buckden, in Huntingdonshire.

Buckden Towers is now occupied by the Claretion Missionaries. When they took over the property in 1956 it was in an almost derelict state and is now being restored. The glass referred to here "is lost without trace." Nor has any record of it survived at Buckden.⁽¹⁾

No 108 March For Sir John Barnard, Bart. Peterborough

f 11v 1764 A semicircular top of a window of plain

stained glass mosaic measuring 10 sqr. feet £6. 0. 0

X

Sir John Bernard (d.1766) resided at Thorpe Hall, Longthorpe, near Peterborough which he inherited through his marriage to Mary, great grand daughter of Oliver St. John, who built the Hall in 1658. The house is currently (1/6/73) leased by the Meakes Trust to the Peterborough and Stamford Hospital Board. There is no coloured glass in the windows of the house now though the writer is informed "there are some pieces of stained glass in storage in the cellars."⁽¹⁾

(1) Information supplied by Father M. M. Mahon.

(2) Information supplied by Miss N. Allison, nursing sister.

No 109 May For Will. St. Quintin Esqr.
f 11v 1764 Seven Gothick Shields of Arms and Crests £14. 14. 0 X

See nos. 63, 69, 79, 81, 87, 91 and 102 above.

No 110 May For John Richardson Esqr. Kildwick
f 12 1764 A plain Gothic shield of the Arms of Currer £1. 1. 0

John Richardson (1721-1784) was the son of Richard Richardson (1663-1741) of Bierley M.D. and Dorothy (1687-1763) daughter of Henry Currer. She was one of the co-heirs of her neice, Sarah Currer by the will of his cousin Sarah. He thus succeeded to her seat at Kildwick in the West Riding. This succession explains his commissioning of the Currer arms.

Kildwick Hall is now (23/5/73) a restaurant and the windows still contain a number of heraldic panels, old and modern. The Peckitt panel does not survive. However, in the summer house windows are two crests in two squares, each about 6" x 5"

- a. Within a yellow stained border a stag's head couped or on a torse azure and or (RICHARDSON). This seems almost certainly to be the work of Henry Gyles.
- b. A lion's head erased argent with a collar sable rimmed and studded or (CURRER). This appears to be the work of Peckitt and may be part of the commission referred to here.

No 111 May For Mr. Henr: Peckitt, London.
f 12 1764 The Apothecary Arms X

Untraced.

This is the first of three listed pieces of work Peckitt

executed for his brother Henry (see nos. 174 and 235). All were done free of charge, a fact which illustrates Peckitt's close connections with his brother and the probability that the latter had helped to promote the artist's work in London. These arms may have been painted for Henry's house in Compton Street, Soho or for the Apothecaries' Hall.

No 112	Aug. st	For Mr. Tho: Fenton, Glasshouse		
f 12	1764	His coat of Arms and Lady's impaled		X

Untraced.

This gift to William followed close on the gift to his brother Thomas in 1762. (see nos. 92 and 164)

No 113	Oct. ^{br}	For Mr. Maude, York		
f 12	1764	His Arms and Crest in a sash pane	£1. 1. 0	X

Untraced.

One John Maude (1707-96) was made a freeman of York in 1741 and was elected chamberlain in 1747.⁽¹⁾ He was a tea dealer and lived at what is now no. 11 High Ousegate.⁽²⁾

No 114	Nov. ^{br}	For the Society of Staples Inn		
f 12	1764	The Arms of Sir Joseph Yates Kt	£4. 4. 0	
		The Arms of Will: Wood, Principal	£5. 5. 0	X

The armorial glass in the Hall of Staple Inn dates from the reign of Elizabeth I and there are items for each subsequent

(1) York City Archives B43/62(6); B43/228.

(2) I. P. Pressley. 'The Maudes and Tom Bowling.' York Miscellany. II 22-23.

century. It was stored in safety during the Second World War when, in 1944, the site of the Inn was destroyed by a flying bomb.⁽¹⁾ It was rebuilt in 1955.⁽²⁾

The arms of Sir Joseph Yates have not survived. If Will: Wood is a miscopying of Will: Ward then an enamelled and stained armorial with the latter written beneath it survives in the top right of the window on the left side of the Hall. It would appear to be Peckitt's work. The arms are on an oval in a panel (c2' x 1'6") with a typical Peckitt fretted ground.

Arms: azure a cross flory or

Crest: a wolf's head erased argent.

No 115	July	For the Right Hon. the Earl of Warwick			
f 12	1765	Eighteen Gothic rounds 11 in. diameter	£6.	15.	0 X
		Three of another figure	£1.	11.	6 X

See nos. 56 and 66.

At least nine of these enamelled and stained roundels with geometric patterns survive at Warwick Castle. They may be seen in the gothick windows in a passage near the Great Hall. One window contains two rows of three and another a single row of three.

No 116	Aug. st	For the Lord Bishop of London, Fullham Chapel			
f 12v	1765	His Lordship's Arms impaled with those of the			
		See	£6.	6.	0 X

Richard Terrick (see no. 36) may, as Bishop of Peterborough have commissioned work from Peckitt in 1757. He was Bishop of London from 1764 to 1777 and, on his arrival at Fulham Palace, continued

(1) 'Staple Inn.' M. E. Ogborn. Institute of Actuaries. 1964.

(2) Plaque on the Hall.

the tradition of inserting an armorial in one of the windows. He began a reorganisation of the Palace and moved the chapel site and fitted out a new chapel. The greater part of the painted glass in the palace was brought together in five windows of the chapel.

~~As~~ The glass was finally destroyed in the 1939-45 war.

Terrick's arms (gules 3 lapwings or) were inserted in the chapel's third window, as is shown by Faulkner.⁽¹⁾ (see fig

No 117
Sepbr.
1765

For Sir John Barnard, Bart.

A semicircular top of a window
plane stain'd Glass mosaic

£7. 7. 0 x

See no. 108.

(1) 'Historical and Topographical Account of Fulham including the Hamlet of Hammersmith.' T. Faulkner. London 1813. 184; 247.

No 118 Sep.^{br}

For the Society of new College Oxford

f 12v 1765

A great West Window measuring about 600 sqr. feet erected in the Anti-Chapel. Consisting of the figures of Our Saviour, Virgin Mary and the 12 Apostles in Nitches with Pinnacle Tops and Pedistals to each 12 feet high; the upper part consisting of a Glory of variegated rays of different colours with Cherubins, Angels etc

£400. 0. 0 X

Despite repairs, breakages and restorations the chapel windows at New College were, in the eighteenth century, "much as they were when they were first glazed" in the late fourteenth century.⁽¹⁾ However, the eighteenth century saw what Woodforde described as "three waves of enthusiastic generosity,"⁽²⁾ when donations were used to reglaze many of the chapel windows. Much fine mediaeval glass was swept away in the process. This began in 1736 when William Price the elder of Kirby Street, Hatton Garden was employed to paint five new windows for the south side of the chapel choir.

The College intended to renew the windows on the north side next, but following a change of plan, it turned its attention to the west window in the ante-chapel. Three hundred pounds had just been left to the College in 1762 by John Eyre, a Fellow who particularly desired it to be used "to finish the West Window in the same manner as the New Windows in the Inner Chapel are finished."⁽³⁾

Although much correspondence survives in the College's archives

(1) 'The Stained Glass of New College, Oxford.' C. Woodforde. Oxford 1951. p16.

(2) Ibid.

(3) Ibid. p17. Edward Eyre his brother and executor had Peckitt paint his own arms for the Foundling Hospital (see no. 145)

in connection with Peckitt's later work in the Chapel, only two documents relate to this work. Both are given in Appendix III D.

In Peckitt's bill it is noted that he accepted the fourteenth century Jesse window from the Colleges west window, in part payment. How complete this was is not known. Part of it is now in York Minster in the three-light window over the entrance to the Zouche chapel in the south aisle of the choir.

The window was Peckitt's most ambitious work to date. However, it was not a success and was taken out after only twelve years and replaced by Thomas Jervais' 'Nativity' and 'Virtues' after cartoons by Sir Joshua Reynolds.

It seems that the chief reason for the removal of Peckitt's window was that it was considered to have been based on poorly drawn cartoons. The Dean of Exeter, who employed Peckitt to paint a new west window for his cathedral in 1767 declared that "everyone who has seen the two windows which Peckitt executed for your College and this Cathedral, has lamented the want of a skilful draughtsman in the former of those works."⁽¹⁾

Who drew the cartoons for the College window is not known.

Peckitt's statement that "all the drawings to be made will cost me at least £40" implies that he had employed an artist to draw them for him. Peckitt was never a good draughtsman and was presumably incapable of executing such important cartoons himself.⁽²⁾

In 1788 the College, having taken down Peckitt's west window, decided to place it in the two easternmost windows on the north side of the choir. There were sixteen lights in these two windows which were to accommodate fourteen canopied figures -

(1) See Appendix III D/1 and D/2.

(2) He speaks of using a York liminer in 1774. See Appendix

Christ, the Virgin and the twelve apostles.⁽¹⁾ Moreover the lights in the choir were slightly smaller.

Two solutions were reached, one immediate and one thirty three years later. First the canopies over the figures were reduced to take the figures and the two lights on the left of the lower tier of the easternmost window were left clear. No approach appears to have been made to Peckitt to fill them. This was almost certainly because the College authorities had not been entirely satisfied with the three remaining windows on the south side of the choir, which Peckitt had completed in 1774. (see no. 197 below).⁽²⁾

The window was not completed until after Peckitt's death when, in 1821, W. R. Eginton was paid £219. 18. 6 to fill the blank lights with figures of St. Paul and St. Barnabus.⁽³⁾ These are based on Peckitt's figures and canopies.

So the two easternmost windows with their much restored mediaeval tracery lights contain the following figures.⁽⁴⁾

I. Easternmost window reading from the east.

Upper tier a. St. Philip with cross

- (1) The Glory etc. from the traceries is lost.
- (2) He may have repaired the Virgin Mary in the West window at this time. See Appendix
- (3) Woodforde, 59 and Plate XVII. 'Oxford University and City Guide.' 1822 p4.
- (4) Descriptions of the windows are given in Woodforde 92. C. Winston comments briefly and adversely on them in 'The Painted Glass in New College Chapel and Hall, Oxford.' Archaeological Journal IX (1852) p54. See also C. H. Grinling's account in 'Ancient Stained Glass in Oxford.' Oxford Architectural and Historical Proceedings 1883. pp179-180. He did not recognise Eginton's work.

- b. St. James the Greater with pilgrim staff.
 - c. St. Andrew with cross
 - d. St. Bartholomew with knife
- Lower tier
- a. St. Paul with sword (Eginton)
 - b. St. Barnabus with scroll (Eginton)
 - c. St. Jude with halberd
 - d. St. Matthias with halberd

In the bases of the shafts of the canopy in lower tier, 4:

"(1)765 W: Pec(kitt) pin(xit)

II Window second from the east

- Upper tier
- a. St. James Minor with a club
 - b. St. Thomas with a spear
 - c. St. Simon with a saw
 - d. St. Matthew with a T-square and scroll

- Lower tier
- a. St. John the Evangelist with chalice
 - b. Jesus Christ
 - c. The Blessed Virgin
 - d. St. Peter with keys

Each figure is named on its pedestal. Below the Virgin is a shield bearing

argent on a chevron sable 3 quatrefoils or

Around this is a scroll bearing

"IOHANNES EYRE A. M. huius hosp Soc."

No 119 Nov.^{br} For the Councel Room in the Guild Hall
 f 12v 1765 at York

The Carr of Justice in which she is seated
 triumphant under the Arms of the City of York

X

 This panel survives in York City Art Gallery and is detailed under no. 12.

No 120 Feb For Christ^r Griffith Esq^r
 f 12v 1766 Two small circular windows in the center
 of the one his and Lady's Arms that was
 done before. And in the centre of the
 other an old Head of ArchBishop Chiceley . £9. 9. 0 X

 See nos. 97 and 133. (*Padworth, Berks.*)

The arms are still in situ (see fig The portrait on glass
 of Archbishop Chicheley together with his salt and his picture
 portrait had been in the Chicheley family for many years.
 Richard Chicheley bequeathed these to his widow Ann. Thus they
 came into the possession of Christopher Griffith's. He had
 Peckitt mount the old head in a surround of blue pot metal with-
 in a yellow stained circlet inscribed -

"CHICHELEY ARCHBISHOP OF CANT. 1414."

This work is still in situ. (1)

No 121 Feb^y For Mr. Pilon, London
 f 12v 1766 His Arms in small £3. 3. 0

 Untraced.

One Nicholas Peter Pilon first appears in the London directories
 as a silk weaver of Princes Street, Spitalsfields, in 1763. He
 is the only individual bearing that surname to be found. By
 1768 he had clearly extended his activities since the Princes
 Street premises had become the address of "Pilon and Ireland"
 weavers, while Pilon himself, now described as "merchant," had
 moved to 25, St Mary Axe, where he remained until 1770. By
 1771 he had moved to Howard Street, Strand, and by 1778 yet

(1) See 'A Record of the Parish of Padworth and its inhabitants.
 M. Sharp. Reading 1911. Plate XX.

again to Henrietta Street, Covent Garden. He does not appear after that date. (1)

No 122 Feb.^{ry} For the Society of Lincoln College Oxford
f 12v 1766 A small Head to repair a Crucifix in their
Chapel Window 10. 6

The windows of Lincoln College Chapel are of early seventeenth century date and their provenance has posed many problems. Some have declared them to be of Italian origin; others say they are from Flanders; whilst Dallaway declared that they were the work of Abraham van Linge. (2)

Peckitt's new head for the crucified Christ is still in situ.

No 123 June For the Right Hon: the Earl of Radnor. Longford.
f 13v 1766 A stair case Window in the center his Lordships
Arms, Supp: Coronet, Crest and white fretted
ground, and yellow fleuron border £10. 0. 0 X
Aug.st 13 Borders of fine blue stain'd Glass to
ground as many old History pieces of painted
glass £6. 16. 0 X

See no. 103.

Of this work four armorials remain. These are achievements, painted in enamels and stained on elongated gothick quatrefoils,

(1) Information provided by C. R. H. Cooper, Keeper of Manuscripts at the Guildhall Library, London.

(2) For an account of the Lincoln College glass see C. H. Grinling, 'Ancient Stained Glass in Oxford.' Oxford Architectural and Historical Proceedings. 1885. pp162-66.

each measuring 1' wide by 1'6" high. They are set in beaded Victorian or Edwardian surrounds in the top of a four light mullioned and transomed window in the passage to the Old Dining Room at Longford. From left to right they are

I Achievement of the Earl of Radnor comprising an Earl's coronet.

an impaled shield: in dexter, quarterly 1 and 4.

per fess or and argent a double-headed eagle

displayed sable (BOUVERIE) 2 and 3 gules a bend

vair (BOUVERIE ANCIENT) in sinister, quarterly

1 and 4 gules 3 arrows or fletched and barbed

argent points in base (HALES) 2 and 3 sable a

bull's head coupé argent within a torse or and

argent. (PYN)

supporters: 2 eagles regardant, wings elevated

sable gorged with a ducal coronet argent and

charged on the breast with a cross crosslet argent.

crest: a demi eagle with 2 heads sable ducally

gorged or on the breast a cross crosslet argent.

motto: 'PATRIA CARA CARIOR LIBERTAS.' (sl. III 69)

II Achievement of Baron Pleydell-Bouverie comprising a baron's coronet with supporters and motto as in a.

arms: in dexter impalement quarterly of 6.

1. BOUVERIE

2. gules a chevron between 3 falcons argent (URRY)

3. azure a chevron between 3 roses gules

4. argent on a bend gules between 3 pellets as many

swans proper on a canton sinister azure a demi-ram

salient argent, armed or in chief two fleur de lys

overall a baton argent (CLARKE)

5. Argent on 3 piles sable as many annulets or (YOUNG)

6. as 1

in the sinister impalement quarterly

1 and 4. per chevron gules and ermine in chief 2

lions' heads erased or (ALLEYNE)

2 and 3. or 2 chevrons between 3 trefoils slipped

sable (sl. III 70)

(ABDY)

III Achievement of Bouverie comprising crest and motto as in I

(sl. III 71)

arms: in dexter impalement quarterly of six as in II

in sinister impalement quarterly

1 and 4 argent a bend gules gutté d'eau between 2

ravens a chief checky or and sable (PLEYDELL)

2 and 3 Or on a chevron between 3 pellets sable

each bearing a martlet or as many mascles of the

last. (PRATT)

IV Achievement of Baron Bouverie comprising of baron's coronet,

supporters and motto as in b.

arms: a quarterly of 6 as in II (sl. III 72)

The four achievements illustrate the following marriages

No 124 Octo For the Society of Trinity College Oxford
 f 13v 1766 The Arms of the Founder £2. 2. 0

 Two shields of the arms of Sir Thomas Pope, founder of Trinity College Oxford are still extant. One is in an oriel window of the Hall and a second is now (20/6/72) kept in a drawer of the Presidents' desk. Both, however, appear to be nineteenth century work and the Peckitt armorial cannot now be traced.

No 125 Octo For the Lord Bishop of Exeter for his pallace
 f 13v 1766 at Exeter

In 12 lights to fill the semicircular tops of
 two windows

The Royal Arms

Arms of the Earl and Countess of Albemarle

Arms of the See of Exeter

f 14 Arms of his Lordship impaled with those of
 the See

Arms of his Lordship and Ladys impaled

Arms of his Lordship

Arms of the Garter

Arms of the Treasurer of the Cathedral

The St. George and the Starr

The Crest of Keppel and the Badge of the

Register of the Garter £42. 0. 0 X

 Frederick Keppel (1729-1777) was the fourth son of William Anne Keppel, second Earl of Albemarle by Lady Anne Lennox, daughter of the first Duke of Richmond. He was created Dean of Windsor and Registrar of the Order of the Garter in 1765 and held the See of Exeter from 1762 until his death.

He spent considerable sums of money restoring the Bishop's Palace at Exeter in the gothick manner and his large carved achievement of arms can still be seen in the passage to the drawing room.

He married Laura, a neice of Horace Walpole and had no doubt seen Peckitt's work at Strawberry Hill if not in other episcopal palaces.

It is thus possible to understand the array of arms and insignia which he had commissioned from Peckitt.⁽¹⁾ Alas, little of this glass remains, for in 1845 Bishop Philpott employed Christian Ewan to refurbish the palace in the Victorian gothic style.⁽²⁾

The dining room was graced with a splendid seven light Tudor window brought from Thomas Elyott's house in Exeter and the round headed windows, referred to by Peckitt, were replaced with stone mullioned ones to match that from Elyott's house.

All the Peckitt glass was taken out and what now survives is to be seen in the Elyott window in the dining room. The window contains glass of three distinct periods - Victorian, Peckitt's work and mediaeval fragments (see fig 95) in enamels and stain.

- Upper lights
- a. Shield in enamels and stain gules 3 escallops argent and a martlet for difference (KEPPEL) impaling or on a fess between 2 chevrons sable 3 cross crosslets of the first (WALPOLE)
William Peckitt's work
 - b. Small achievement of George II by Peckitt.
Very faded.
 - c. Arms of See of Winchester. 15th century shield

(1) The inclusion of the Treasurer's arms is not easy to explain. John Snow was Treasurer of Exeter Cathedral 1762-1772.

(2) J. F. Chanter. 'The Bishop's Palace Exeter.' London 1932. pp117-119.

wrongly inserted within a Victorian mitre
and surround.

- d. Achievement of Queen Victoria.
- e. Victorian achievement of See of Exeter.
- f. Achievement of the Earl of Albemarle by Peckitt.

Arms: KEPPEL impaling the royal Stuart arms
within a bordure compony argent and gules
charged with 8 roses of the second (LENNOX)

Supporters: 2 lions ducally crowned or.

Motto: NE CEDE MALIS

The crest is an erroneous Victorian insertion
being identical to the crown and lion on the
royal arms in d.

- g. Royal Plantagenet arms of France ancient
quartering England impaling fragments. 15th
century.

Lower lights h. Shield of St. George. Victorian copy of
Peckitt's work?

- i. Achievement of Bishop Keppel with mitre and
surround. Victorian.

- j. Victorian mitre and surround to earlier arms
of the See of Exeter impaling quarterly
1 and 4 or an eagle displayed sable
2 and 3 argent on two bars sable 6 martlets
or 3 and 3

- k. Victorian achievement of Bishop Philpot (1831-
69). Dated 1846.

- l. Victorian mitre and surround to 15th century(?)
shield of See of Exeter.

- m. Victorian achievement. See of Exeter impaling
argent on a cross patouce azure 4 mullets
pierced of the first on a chief of the second

3 roses of the first. (Bishop of Bickersteth;
after 1885.)

n. As h.

No 126 Janry.
1767

For the Hon: Edwd: Weston Esqr. Lincolnshire

His and Lady's Arms impaled with Crest £2. 12. 6 x

See nos. 42 and 134.

No 127 July
1767

For Will: St. Quintin Esqr.

Eleven Gothic plates of double Arms and Crests £23. 2. 0 x

See nos. 102, 137 etc.

No 128	Aug. st	For the Rev. ^d Mr. Kaye Kirkby	
f 14	1767	Five plain shields of single arms	£5. 5. 0
		Nine square lights of plain stain'd Glass	
		Mosaic	£7. 8. 6 X

Sir Richard Kaye (1736-1810) was the second son of Sir John Lister Kaye Bart. of Denby Grange by his wife Dorothy, daughter of Richard Richardson of North Bierly. ⁽¹⁾ On the death of his brother John (1725-1789) he succeeded as the sixth baronet. He was vicar of Kirkby-in-Ashfield, Nottinghamshire and Sub-Dean of Lincoln. Between 1767 and 1769 he carried out a programme of re-glazing in Kirkby church. He must have known Peckitt's work at Lincoln and at the house of his cousin John Richardson Currer at Kildwick (see no. 110). He no doubt knew the Fentons of Glasshouse for whom Peckitt had done work in 1762 and 1764 (see nos. 92 and 112). In 1791 he married Helen, the widow of Thomas Mainwaring and the daughter of William Fenton of Glasshouse.

The windows referred to here were swept away in the restoration and rebuilding of 1863-1867 when "the whole of the window at this time were built or rebuilt, the east window being left as it was." ⁽²⁾ (see nos. 139 and 147). See p439.

No 129	Sepr.	For the Cathedral at Exeter
f 14v	1767	The West Window measuring about 600 sq. feet, consisting of the Figures of St. Peter, St.

(1) J. Foster. 'Pedigrees of Yorkshire Families.' London 1874.

(2) G. G. Bonser. 'Kirkby-in-Ashfield.'

Transactions of the Thoroton Society. XI (1917) p136.

If any glass had survived the restoration the fire of 1907 destroyed it.

Matthew, St. Mark, St. Luke, St. John, St. Andrew, and St. Paul, with the tops of the Nitches of pinnacle work, and Pedistals to each. The Arms of the King, those of King Egbert, King Edward the Confessor, Duke of Cornwall, those of the See of Exeter, Bishop Grandisons and the present Bishop Keppels.

Also those of the Nobility, and Baronets within the diocese and having connections, those of the Dignitaries of the Cathedral, those of the City, Knights of the County of Devonshire, and Members of the City;

with many other emblems.

£400. 0. 0 X

This work, according to Peckitt's figures, was as large and as expensive as that he had executed for New College Chapel two years earlier (no. 118).

Peckitt's first work at Exeter had been for the Bishop's Palace (no. 125). Dean Jeremiah Milles was no doubt instrumental in bringing Peckitt's work to the Bishop's attention. It was Milles who pressed to have the west window of the cathedral painted and he subsequently employed Peckitt to paint armorials for the windows of the Deanery (no. 141).

Much information concerning the west window of the cathedral may be gleaned from the Chapter Act Book (1763-1790) and other manuscripts in Exeter Cathedral Library. (1) As early as

November 1759 had entered into a bond for £100 to undertake the

(1) Appendix III A/1-11.

work. (1) And in January 1761 the dimensions of the window were measured. The window is some 40 feet high and 28 feet wide and consists of nine main lights, the central one being twice the width of the others. The two groups of four lights on either side form ogee heads which support a large central geometric rose between two small ones in the tracery. (2) Peckitt does not appear to have had a single scheme prepared from the outset for this large and complicated window. By October 1764 he had agreed "to fill the six central lights." (3) A month later the Dean and Chapter approved his scheme for filling the traceries in "the upper parts." Yet a year later, in November 1765, his expenses were paid to visit the cathedral to take his own measurements of the window. Progress was slow as the Dean canvassed subscribers to the project. Finally, on September 12th, 1767, scaffolds were

(1) Appendix III A/2.

Frederick Drake credited Peckitt with restoration of the windows of Exeter Cathedral as early as 1751. This is extremely unlikely. Peckitt's first known work is recorded for this year and he is hardly likely to have obtained commissions as far afield as Exeter quite so early.

See F. Drake. 'Ancient Stained glass of Exeter Cathedral.' Transactions of the Exeter Diocesan Architectural Society. IV (2nd series 1878) p326.

(2) Two illustrations were made of the window with Peckitt's work in situ. Robert Pranker's engraving was published as plate 28 in J. A. Knowles' 'William Peckitt.' Walpole Society XVII (1929). (see sl. III 79).

Another illustration was published by F. W. Skeat in his article 'The Vanished Glass of Exeter Cathedral.'

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

(3) Appendix III A/2.

erected and repair of the stonework^{made} in preparation for the insertion of Peckitt's work, which he guaranteed to deliver on, or before, the 29th of that month. The artist travelled to Exeter again to supervise the erection of his work and all was complete by the beginning of October when the Dean and Chapter ordered fifty copies of a description of the new window to be printed and presented to the Mayor and Corporation. (1)

The drawings for the work had been done by Peckitt in the case of much or all of the armorial detail. One Tothill, the surveyor, was presumably paid for drawings of the window tracery. The figures were based on cartoons drawn by Sir James Thornhill for Joshua Price's north rose window in Westminster Abbey. These cartoons had passed to William Price the Younger and were purchased by Dean Milles at the sale of his effects following his death in 1765. (2) As Milles said when giving his advice to New College concerning the cartoons used at Exeter,

"Everyone who has seen the two windows, which Pecket executed for your College and this Cathedral, has lamented the want of a skillful draughtsman in the former of those works, and nothing has done Mr. Peckitt so much credit as the Cartoons from which painted our figures. They were not originally his own property or procuring, but were part of a purchase made of the Executors of the late famous Artist Mr. Price. He made no other alterations in them, than adapting the proper emblems to the characters required." (3)

Peckitt was paid an additional amount for enlarging and adapting

(1) Ibid.

(2) J. A. Knowles. 'The Price Family of Glass Painters.'
Antiquaries Journal, XVII (1929) p22.

(3) Appendix III E/3.

the figures.

The Chapter undertook to have drawings made for some of the heraldry and the royal arms and those of several of the nobility were drawn by one Mr. Hakewill. (1)

A Mr. Scott Godfrey painted the arms of West Saxony for the west window and although these were cracked, they were set up with the rest of Peckitt's work. (2) Wilfrid Drake, who did much work on the old glass of Exeter Cathedral, says that Godfrey painted some armorial panels for the east window also. These were signed "R. S. Godfrey pinxit 1767." (3)

The west window as finished appears a curious mixture to modern eyes. The treatment of the tracery lights was quite ungothic in the use and positioning of the heraldry. Peckitt would appear to have drawn ideas from Henry Gyles' Guildhall window at York (4) in his attempt to fill the smaller compartments with insignia such as roses, thistles, harts, fleurs-de-lys, mitres and sceptres. The baroque figures beneath their gothick canopies and the fretted mosaic base and borders to the nine lights are attempts to give some unity to the whole. (5)

Peckitt despatched further glass for subsequent repair work.

(1) Ibid. A/6.

(2) Ibid.

(3) 'Glass Painters 1750-1850.' J.R.S.M.G.P. XIII (1960-63) p390.

Drake believed Godfrey might have worked for William Price the Younger. Godfrey appears to have gone to France to practice his art where he died in poverty and oblivion.

(4) See Catalogue of Gyles' work no. xii.

(5) The work was much admired by contemporaries, especially those of Horace Walpole's taste.

See Rev. William Cole's letter to Horace Walpole in 1768.

Appendix III A/11.

However, it was his enamelling which did not stand the test of the morning sunshine and by the beginning of the nineteenth century much flaking off had occurred. (1) Surprisingly the window survived through the nineteenth century. In 1904 the whole of Peckitt's work was removed. Part of the glass was disposed of by gift to the families of those who originally subscribed to the project. The rest was inserted in the cloisters of the cathedral in 1922. (2)

The following arms survive (3) in the four light windows.

A. Outer wall, from the west.

Tracery lights. 4 fleurons and various armorial fragments including checky or and azure a fess gules and a crescent for difference.

Top row.

a. arms: Or 3 lioncels passant in pale sable armed and langued gules. A dexter canton of baronetcy.

crest: a mainmast, the roundtop set off with palisadoes or, a lion issuing therefrom sable.

'SR. THOS. CAREW.'

b. arms: See of Canterbury impaling gules a bend engrailed between 2 bull's heads erased or.

'ARCHBP. SECKER.'

(1) F. W. Skeat. op. cit. p80.

(2) J. F. Chanter. 'The Story of the Cloisters of Exeter Cathedral.'

Transactions of the Exeter Diocesan. Architectural Society. 3rd series IV p148.

(3) A full descriptive list of all the heraldry originally in the window is given in Appendix II of the 3rd Volume (1849) of the 'Transactions of the Exeter Diocesan Architectural Society.'

c. arms: See of Exeter impaling azure 2 pales argent overall on a bend gules a mitre between 2 eagles displayed or.

'BP. GRANDISON.'

d. arms: chequy sable and argent a fess gules. In chief a baronet's escutcheon.

crest: on a gauntlet gules a falcon beaked and belled or.

'SR. THOS. ACLAND.'

Bottom row.

a. arms: ermine on a bend cotised sable 3 griffins' heads erased or (very worn; ermine spots gone)

crest: a boar's head erased vert bristled or (very flaked)

'SR. GEORGE YONGE.'

b. arms: vair a bordure gules charged with 8 cross crosslets or.

crest: a dexter arm embowed in armour holding a cross crosslet or.

'SR. JOHN MOLESWORTH.'

c. arms: ermine on a chevron engrailed between 3 eagles displayed with 2 heads gules each gorged with a ducal coronet or as many annulets of the last.

crest: an arm erect couped at the elbow habited sable cuffed argent the hand proper holding a fleece or.

'SR. JOHN ELWILL.'

d. arms: argent a lion rampant gules armed sable one foot on waves of the sea in base azure.

crest: a horse passant argent caparisoned or and azure.

'SR. RICHD. VYVYAN.'

Window 2. (sl. III 81)

Tracery lights. Fragments.

Top row.

- a. arms: or on a fess between 2 chevrons sable 3 cross crosslets of the first.

'EARL OF ORFORD.'

- b. arms: within a circlet of the Order of the Bath and beneath a ducal coronet, sable 3 swords in pile argent hilts and pommels or.

'DUKE OF BOLTON.'

- c. arms: within a Garter and beneath a ducal coronet argent a lion rampant gules on a chief sable 3 escallops of the first.

'DUKE OF BEDFORD.'

- d. arms: or on a bend gules 3 mullets argent; in chief a baronet's escutcheon.

'SR. RICH. BANPFYLDE.'

Bottom row.

- a. arms: sable on a fess wavy between 2 estoiles argent; on the fess a baronet's escutcheon.

crest: on a globe of the world a galleon drawn by a cable held in God's hand issuing from clouds.

'SR. FRANCIS DRAKE.'

- b. arms: argent 3 cross crosslets in bend sable; in chief a baronet's escutcheon.

crest: on a chapeau gules upturned ermine a stag trippant argent.

'SR. STAFFORD NORTHCOTE.'

- c. arms: argent a chevron sable between 3 mullets pierced gules; in chief a baronet's escutcheon.

crest: a paschal lamb regardant proper.

'SR. JOHN DAVIE.'

d. arms: ermine on a cross gules 5 bezants; a dexter canton of baronetcy.

'SR. JOHN ST. AUBYN.'

Window 3. (sls. III 82 and 83)

Tracery lights. Two armorials.

a. arms: beneath a mitre, the See of Exeter impaling argent a saltire gules on a chief of the last 3 boars' heads coupé or. In chief a crescent argent for difference.

'BISHOP LAVINGTON.'

b. arms: gules a bend or between 2 escallops argent.

'LORD PETRE.'

Top row.

a. arms: quarterly 1 and 4 or 3 torteaux (COURTENAY)
2 and 3 or a lion rampant azure (REDVERS)

'VISCOUNT COURTENAY.'

b. arms: See of Exeter.

Bottom row.

a. arms: gules a dragon rampant or langued argent.

'KINGDOM OF WESSEX.'

b. arms: azure a cross flory between 5 martlets or.

'EDWARD THE CONFESSOR.'

3rd light.

Inscription:

'THE STAINED GLASS IN
THIS AND THE ADJOINING
WINDOWS WAS
REMOVED FROM THE
GREAT WEST WINDOW
OF EXETER CATHEDRAL
1904 AND FIXED HERE

1922. IT WAS PAINTED
1766 BY WILLIAM PECK-
ITT OF YORK BORN 1731
DIED 1795.'

4th light.

Blank stonework.

Opposite wall of Cloister, from the east.

Window 4. (sl. III 84)

The lights contain mediaeval fragments arranged in geometric designs. The tracery lights are filled with Peckitt fragments.

- a. a greyhound supporter or gutte de poix collared raguly counter raguly or.

'EARL OF EDGCUMBE.'

- b. a large orb.

- c. fragments of oriental crowns.

Window 5. (sl. III 85)

Peckitt fragments in the tracery lights.

- a. a supporter? an eagle argent.

- b. motto fragmentL TOGE

(FRANCHA CALL TOGE? EARL OF GODOLPHIN)

- c. Crest? an ass's head purpure ducally collared and sown with estoiles or.

- d. a second greyhound as in window 4 a. above.

No 130 Octbr For the Society of Oriel College, Oxford.
f 14v 1767 The Window over the Alter measuring near
200 sqr. feet, representing the History of
Our Saviours Presentation in the Temple £230. 0. 0 X

This work still survives, though neither in situ nor in its entirety. It is now to be found in the south west window of the gallery of Oriel College chapel and has been reduced and cut up to fit the four lights and the tracery of a semi-circular headed window (about 10'4" wide by 14'6" high). (1)

It is of some importance, in that it is Peckitt's earliest surviving large picture window in which he uses a combination of enamels and coloured pot metals. (sl. III 86)

The eight tracery openings contain heavily painted brown clouds from which issue the rays of a sun burst. These illuminate the scene in the temple beneath. The temple has a chequered marble floor and an apsidal end, with Corinthian pilasters and a purple veil drawn across its opening. Above the veil hover two golden angels, as the aged Simeon lifts up the infant Christ. Joseph holds a cage containing two sacrificial turtle doves. He bows and Mary kneels, whilst old Anne looks on. On the left two mitred priests and a censuring boy look on, as do a man and his wife with a child in her arms on the right.

Simeon's robe is an intense blue, as are parts of Mary's and Joseph's. Joseph has rather dull sleeves of what would appear to be a flashed ruby. The woman on the extreme right wears a gown of vivid pot metal green. Everything else is executed in yellow stain and enamels, some of which have flaked badly.

The leads divide the window, as in a grill, though here and there Peckitt has leaded according to the design around faces and robes especially where the latter are of pot metal.

(1) It appears to have been removed about the middle of the 19th century. 418

Across the base of the four lights is the following inscription which was mutilated when the window was re-inserted.

(.....) honble viri Hen(.....) / (.....)ux de
Beaufort ViceC(.....) / Coms. Wenman Baro /
(.....)ig A. D. 1767.

It is signed in the base of the east light

(.....)al

(.....)t

and in the base of the west light

W. Pec(.....)

pinxt. and t(.....) (1)

below this is written

M.C.B. rest. 1951.

The first of the two donors referred to was Henry Somerset, fifth Duke of Beaufort (1744-1828) who matriculated at Oriel in 1760 and was created D.C.L. in 1763. The second was Philip Wenman (1742-1784), seventh Viscount Wenman of Tuam and Baron Wenman of Kilmainham. He also matriculated at Oriel in 1760 and was created M.A. in 1762 and D.C.L. in 1773.

As for the designer, Dr. John Wall, he is described as "an eminent physician of Worcester, who had made a certain proficiency in the art of painting." (2) He had taken a prominent part in the foundation of the Worcester China Works in 1751. (3)

-
- (1) J. A. Knowles gives these in full, though he is not consistent in 'William Peckitt, Glass Painter.' Walpole Society. VII (1929) 53 and in 'Notes & Queries' 12S. IX Dec 3, 1921.
- (2) C. H. Grinling 'Ancient Stained Glass in Oxford.' Oxford Architectural and Historical Proceedings 1883 p181.
- (3) Knowles op. cit. Wall also designed the windows for the chapel for the Bishop^{of} Worcester at Hartlebury Castle. These were painted by John Rowell of Reading (see no. 178).

No 131 Dec^{br} For the Rev.^d the Provost of Oriel Coll.

f 14v 1767 A small Portrait of King Edward IId and
the arms of Musgrave

X

These gifts of the Founder's portrait and the armorial are
untraced.

No 132 Dec^{br} For the Warden of New College Ox:

f 14v 1767 Three seperate Coats of Arms bordered

X

These arms cannot be identified. This date does not suit any
glass now in the Warden's Lodgings or in other parts of the
College apart from an enamelled achievement in the lights over
the front door. This strange piece comprises of two quarries
with the following quarters:-

1. Argent, 2 chevrons sable between 3
roses gules (WYKEHAM)
- 2 and 3. Argent 10 torteaux
4. Argent a cross couped between 4 crosses
paty fitchy sable

Crest: a bird proper with a snake azure

Motto: 'PRUDENTIA ; INNOCENTS.'

Apart from the first quarter the arms are unidentified.

Woodforde pointed out that they may be fanciful and occur
again in the muniment room and in the west window of the Old
Library of Trinity College, Oxford. (1)

No 133 Dec.^{br} For Christopher Griffith Esqr.

f 14v 1767 A central Light for a window in which is
introduced an Old painting of an Ancient

(1) C. Woodforde 'The Stained Glass of New College, Oxford.'
Oxford 1951. pp95-96.

Knight of the Garter	£3. 3. 0	X
Two side small lights plain mosaic	£3. 3. 0	X
9 triangular pieces Ditto	£1. 1. 0	X
Two tops for the side Windows	£3. 3. 0	X

See nos. 97 and 120.

The knight, a fifteenth century piece is still in situ at Lower Lodge, Padworth, as are the two side lights. It is difficult to see what is meant by the nine triangular pieces apart from some of the constituent parts of the patterns. (fig. 94)

No 134	April	For the Hon: Ewd: Weston Esqr.		
f 14v	1768	The Arms, Supp: Crest etc of Sir Jacob Wolfe	£5. 5. 0	X
		The Arms and Crest of Arch Deacon Weston	£3. 3. 0	X

See nos. 42 and 126.

No 135	April	For Mrs. Osbaldeston		
f 15v	1768	The Arms of Dr. Osbaldeston Bishop of London impaled with those of the See	£4. 4. 0	X
		The Arms of the Bishop impaled with those of Carlisle	£4. 4. 0	X

Richard Osbaldeston of Hunmanby, Yorks. was Bishop of Carlisle (1747-1762) and Bishop of London until his death in 1764. His widow and son were still living in the vicinity of Fulham Palace in 1768. (1) and these arms were placed in the newly arranged

(1) T. Faulkner 'Historical and Topographical Account of Fulham including the Hamlet of Hammersmith.' London 1813. pp viii, 182, 183, 246 and 247. Osbaldeston had been Fountayne's predecessor as Dean of York (see no. 1).

windows of Bishop Terrick (see no. 116).

No 136 April For the Cathedral of York. a Gift
f 15v 1768 A large window of the Figure of St. Peter in
a Nitch with a pinnacle Top and Pedistal the
arms of the Cathedral and Crest underneath in
a piece of Mosaic X

This work was given to replace the earlier figure of Peter which
Peckitt painted in 1754 (see no. 15 above). This last was pre-
sumably executed completely in enamels whilst the new figure
incorporated coloured pot metals in St. Peter's costume.⁽¹⁾

St. Peter stands, keys in hand, beneath a gothick canopy. His
pedestal is inscribed 's'tus Petrus' and the window is signed
below to the right 'W. Peckitt'

The arms and the mosaic beneath the figure have recently been
removed and were (12/7/68) in the workshops of the York Glaziers'
Trust. They have been replaced by a mediavel panel.

No 137 May For Will: St. Quentin Esqr.
f 15v 1768 Six Gothic Shields of double Arms and Crests £12. 12. 0 X

See nos. 63, 69, 79, 81, 87, 91, 102, 109, 127, 140, 168, 180,
183, 214, 224, 283 and 286.

No 138 May For the Cathedral of Exeter
f 15v 1768 Two crates of pieces of Stain'd Glass to
repair with £30. 0. 0 X

See no. 129.

(1) Notes & Queries 12th S IX Dec. 3 1921 'William Peckitt'
by J. A. Knowles.

No 139	Aug st	For the Rev. ^d Mr. Kaye.			
f 16	1768	Two small gothic shields of the Arms of Conyers and Cavendish		£2. 2. 0	X

See no. 128.

These arms vanished after the restoration of Kirkby in Ashfield church in 1863-67, or its destruction by fire in 1907.

No 140	Aug st	For Will: St. Quintin Esq ^r			
f 16	1768	One Gothic oval shield of double Arms and a Coronet of the Earl of Eglington		£2. 2. 0	X

This armorial is not among those of St. Quintin at Harpham.
Nor does it survive at Scampston.

See nos. 63, 69, 79, 81, 87, 91, 102, 109, 127, 137, 168, 180,
183, 214, 224, 283 and 286.

No 141	Aug st	For the Rev. ^d the Dean of Exeter at Exeter			
		The Arms of his present Majesty		£10. 10. 0	X
		The Arms of King William 3 ^d		£10. 0. 0	X
		The Arms of the Bishop of Exeter		£10. 0. 0	X
		The Arms of the Dean of Exeter		£10. 0. 0	X
		Six Lights of plain stain'd mosaic to erect in the two side West Windows		£12. 12. 0	X
		For the Cathedral also			
		Two large Mitres, six Heads and a Coat of Arms		£2. 12. 6	X
		28 small and some pieces of green and purple		£8. 2. 0	X

Jeremiah Milles D.D. (1714-84) was an antiquary who had an
interest in archaeology. He was F.S.A. in 1741 and F.R.S. in

1742. From 1745 until his death he was vicar of Mersham in Surrey and during his incumbency some of the stained glass there is said to have vanished. He also gained little credit in supporting the authenticity of the Rowley poems and was disliked by Horace Walpole. Nevertheless he was consulted on glass painting by the Warden and Fellows of New College before they employed Peckitt to paint more windows for them. He contributed numerous papers to 'Philosophical Transactions' and to 'Archaeologia' and made collections for a history of Devonshire. In 1768 he became President of the Society of Antiquaries.⁽¹⁾

In the Church he served as Treasurer of Lismore Cathedral (1735-45) and Precentor of Waterford Cathedral and in 1762 became Dean.

He began to gothicise the interesting mediaeval Deanery and some of his interior fittings still survive.⁽²⁾ His interest in Peckitt's work probably began when he saw the work done for Bishop Keppel (see no. 125) and was certainly stimulated after Peckitt had completed the Cathedral's west window (see no. 129 above).

Some of the items listed here still survive in the Great Hall upstairs. The four windows overlooking the garden comprise six sash panes in the lower half whilst each top consists of a circular headed light (5'7" high x 3' 9" wide). An armorial by Peckitt occupies each of the four lights, which have thin borders of purple pot metal.

From the east.

1. Within a gothick border of yellow stain the achievement of

(1) D.N.B.

(2) There is some good gothick panelling. An interesting letter from Milles to George Grenville on the subject of the Deanery exists in the Grenville Papers, IV 20-23.

George III in enamels and stain.

In the centre base is the inscription

'W. Peckitt Ebor:

pinxt.

1768.'

(sl. III 87)

2. Within a similar border and beneath a large heraldic rose, once gules now orange, a similar enamelled achievement with a 3 point label argent over the shield (Frederick Prince of Wales?)

The lower halves of the supporters are missing and have been replaced by blank panels.

Beneath is the date MDCCLXII. (sl III 88)

3. A confused panel.

At the top appears a impaled shield.

Dexter impalement: azure a stag's head caboshed and a cross paty fitchy between its attires argent (DEANERY OF EXETER)

Sinister impalement: blank (i.e. arms of MILLES missing).

Crest beneath: A hare sejant proper holding 3 ears of corn in its mouth (MILLES)

In the lower part of the light is the shield of William III within a Garter and palm branches. Suspended from the Garter is a pendant of a book bearing crossed quills within a Garter. (1)

The date in the base is MDCCLXII (sl. III 89)

4. The Royal Achievement of George III.

Beneath are two mitres and between them a shield of the See of Exeter impaling Keppel. (sl. III 90)

All these arms do not fit exactly the description given in Peckitt's entry. The differing dates suggest that the Dean

(1) See no. 125 above for Keppel's arms, crest and the badge of the Registrar of the Garter. What is that badge doing in the Deanery suspended from the arms of William III?

had purchased some older work of Peckitt's and had completed the glazing scheme with some newly commissioned work.

Neither the heads nor the mosaic work survive in the Deanery or the Cathedral.

No 142	Nov. ^r	For James Collens Esqr. Foleyfoot Lodge			
f 16v	1768	His arms and Lady with Crest and Border	£4.	4.	0 X
		Two panes of Cyphers J.C. and E.C. bordered	£6.	6.	0 X
		Borders of plain staid glass for 3 figures	£1.	7.	0 X

Untraced.

James Collins (1712-1785) of Follifoot, near Harrogate, married Elizabeth Richardson in 1734. (1) He was probably a Knaresborough attorney and the Duke of Devonshire's agent there. (2)

He purchased Rudding Hall near Harrogate and began to embellish the house and the gardens. (3) His work was swept away when Rudding Park was begun in 1804.

No 143	Nov. ^r	For Sir Ralph Ayliffe Bart: London			
f 16v	1768	A shield of 10 coats of Arms with Crest, Motto and Foliage	£8.	8.	0 X

Untraced.

Peckitt painted an armorial for Sir Joseph Ayliffe, Bart. in 1770 (see nos. 145 and 162). This was for insertion in the Foundling Hospital and now survives at Ashlyn's School, Berkhamsted. If this Sir Ralph is the same person, as Sir

-
- (1) Harleian Society Publications. 1942. Yorkshire Pedigrees I. 114.
- (2) Such a person is mentioned in 'A History of Harrogate and Knaresborough.' B. Jennings. *Huddersfield* (1970)
- (3) E. Hargrove. 'The History of the Castle, Town and Forest of Knaresborough.' 5th edn. York 1798. p225.

Joseph then this armorial might have been placed in his house
in Carey Street, London. (1)

No 144 Dec.^{br}
f 16v 1768

For Thos. Robinson Esqr. Welborn

A shield of 6 Coats of Arms with Crest,

Foliage etc.

£5. 5. 0 X

Welburn Hall in Kirkdale, near Kirkby Moorside, is now a special
school administred by the North Riding Education Committee.

Thomas Robinson (2) may well have been a relative of Richard
Robinson of Rokeby who, as Archbishop of Armagh, commissioned
work from Peckitt later.

Only one wing of the original Jacobean house (c1603) survives
and the rest is imitation Jacobean. Little of interest survives
there since the house had fallen into ruin in the mid nineteenth
century and ^{suffered} two fires in 1890 and 1932. No painted glass
survives though the present headmaster possesses photographs
showing that the windows of the Hall contained a number of
armorials. These may have been inserted by the architect William
Brierley in 1890 for a Miss Clark, who had purchased the house
from Thomas Robinson's descendants. (3)

(1) R. H. Nichols and F. A. Wray. 'The History of the Foundling
Hospital.' London 1935. p355.

(2) A slim pedigree of Robinson of Welburn is given in Harleian
Society Publications. 'Familiae Minorum Gentium II.' by J.
Hunter. p629.

(3) This information was provided by Mr. Davis-Isaac the present
headmaster (22/3/73). See also N. Pevsner. 'The Buildings
of England: Yorkshire, the North Riding.' p217.

No 145 May

For the Foundling Hospital London

f 16v 1769

A semicircular top of a window in the

Chapel consisting of the Arms, Crest,

Motto and Supporters of that Corporation. £10. 10. 0 X

Captain Thomas Coram's Foundling Hospital was incorporated by Royal Charter in October 1739. The support given to it by a variety of artists is well known and its surviving treasures at 40, Brunswick Square, are justly celebrated. Hogarth and Rysbrack were among its early governors and its third Treasurer (1745-71) Taylor White, was largely instrumental in securing the support and the gifts of work by the leading artists of the day.⁽¹⁾

Peckitt had no associations with the Hospital at the outset but was no doubt drawn in by White. "The latter was a barrister with a large practice on the Northern Circuit He made his long journeys an opportunity for advancing the interests of the Hospital." He was largely responsible for establishing a branch at Ackworth near Pontefract and "had a host of influential friends in that district."⁽²⁾ He must have been introduced to Peckitt or his work through these connections. He must have seen the armorials done for the Treasurers of Lincoln's Inn in 1763 (see no. 98 above) for he himself held that office in 1764.

The Chapel was begun in 1747 and opened in 1753. A large and influential group of artists immediately offered their services towards its decoration and adornment. Handel composed for it and Casali painted an altar piece.

The windows remained clear until Peckitt painted the Corporation Arms. Writing to Peckitt on November 7th 1768, Taylor White announced,

"It is proposed to paint on the Glass Windows of

(1) 'The History of the Foundling Hospital.' R. H. Nichols and F. A. Wray. London 1935, 313-314.

(2) Ibid.

this Hospital, the Arms of several Noblemen and Gentlemen of this Corporation who are Governors and Benefactors to this Charity if it can be done Well and at a moderate expence. I have heard of your abilities in this Art and therefore am desirous of recommending you"(1)

White made a sketch of the windows' shape in his letter leaving Peckitt to adapt the wooden tracery in the semi-circular head. This Peckitt did and presumably sent back a sketch of this in his reply⁽²⁾ (pl. III 19). He then devised a glazing scheme for the Chapel and executed first the Corporation's arms for the top of the "first window on the right hand of the organ." The cost of ten guineas was raised by public subscription.⁽³⁾ The Hospital buildings were pulled down in 1926. Fortunately, a few photographs of the interior of the Chapel survive and we can appreciate the windows with Peckitt's glass in situ.⁽⁴⁾ From the photographs and plans one can visualise a quadrangular building, galleried on all sides with, three windows over the altar at the east and one either side, the central ones being three-light Venetian windows (see Pl. III 21) As can be seen from Peckitt's scheme, he filled the east and west windows and the

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- (1) 'Foundling Hospital Correspondence.' Greater London Record Office. Out letter book p68. (given in full Appendix III B/1.)
 - (2) Ibid. A. F. H. Correspondence 1768 (given in full Appendix III B/2.)
 - (3) Peckitt's glazing scheme. York City Art Gallery Box D3 (see Appendix III B/4.)
 - (4) See plates III 20 and 21. Other plates reproduced in 'The Treasures of the Foundling Hospital.' B. Nicholson. Oxford 1972. plates 31, 32 and 33.

central window on the north side.⁽¹⁾

Not all this glass survived down to the demolition of the chapel. One of the last photographs taken of the interior (pl. III 21a and b) shows that Peckitt's east window had been replaced and so had the middle window subject. The west windows too had been removed in the Victorian period to make way for an apse in the gallery to accommodate a large choir - no doubt for better renderings of the Messiah! (cf plates III 20 and plate in Nicholson).

On the demolition of the Hospital, some of the chapel's fittings were removed to its new site at Berkhamsted.⁽²⁾ Among the items of window glass were forty of the panels which Peckitt had executed. Alas, none of the large armorials for the window heads has survived; nor has Peckitt's altar window (see no. 176). The forty panels are placed in the second and fourth (last) window from the east in the south aisle. (see fig Window 2 (pls. III 96-100))

In the same semi-circular top is the achievement of George III (post 1815 and therefore post Peckitt).

The remaining 20 sash panes are by Peckitt, whose signature is visible in the base of most of them.

1. On an oval within a chaplet of green leaves and red berries:-

sable 3 stags' heads cabossed argent attired or

a martlet argent for difference

Crest: a serpent nowed proper

'Right Honble. Lord John Cavendish.'⁽³⁾

(1) Appendix III B/3.

(2) Nichols and Wray 326. The Berkhamsted site was sold to Hertfordshire County Council in 1954 and is now used by Ashlyn's School. (Nicholson 54).

(3) Governor 1768. Nichols and Wray 381.

2. On an oval within a chaplet of leaves and berries:-
 ermine on a cross gules 5 bezants in chief
 a baronet's escutcheon.
 Crest: on a mound a falcon rising proper.
 'Sr. John St. Aubyn Bart.' (1)
3. On a shield within a baroque cartouche:-
 vert a saltire or in pretence sable a double-headed eagle displayed within a bordure engrailed argent.
 Crest: a falcon proper.
 'Bacon Frank Esq.' (2)
4. On an oval within a chaplet of green leaves and red berries:-
 sable a cross flory or.
 Crest: a bear's head couped and muzzled proper.
 'Edwin Lascelles Esqr.' (3)
5. Flower piece. Silver and gold acanthus flower within an oval of purple pot metal. A within a chaplet of green leaves and red berries with fleurons in the background.
6. On a shield within a cartouche as in 3 above:-
 argent on a chevron azure between 3 martlets
 sable as many crescents or.
 Crest: a griffin's head erased argent.
 'Wm. Watson M.D.' (4)
7. On an oval within a chaplet of leaves and berries tied with orange fillets:-
 gules a lion's head erased between 3 cross

(1) (Of St. Michael's Mount, Cornwall) Governor 1759. Ibid 374. Peckitt had also painted his arms for the west window of Exeter Cathedral. see no. 129 above.

(2) Of Campsall, Yorks. Governor 1763. Ibid 379.

(3) Governor 1754. Ibid 366.

(4) Of Throgmorton Street. Governor 1770. Ibid. 383.

crosslets argent; in chief a baronet's
escutcheon.

Crest: a sinister arm embowed and habited
orange cuffed argent holding a dagger gules.

'Sr. George Armitage Bart.' (1)

8. As 5. with a different floral surround.

9. On an oval within a chaplet of purple roses on a background
of fleurons:-

quarterly 1 and 4 argent a fess embattled counter-
embattled between 3 escallops sable.

2 and 3 argent a chevron gules between 3
stags' heads cabossed sable.

Crest: a demi griffin rampant collared or holding
a scimitar argent hilted or.

'Stephen Beckingham Esqr.' (2) (sl. III 100)

10. On a shield within a cartouche as in 3 above:-

argent a chevron between in chief 2 mullets pierced
and in base an annulet sable a crescent sable for
difference.

Crest: a phoenix argent on a pyre proper.

'Revd. Charles Plumtre D.D.' (3)

11. On a shield within a golden baroque cartouche:-

argent a chevron between five nuns habited
proper, 2 in chief and 3 in base.

Crest: a demi-nun holding a book proper.

'Henry Dagge Esq.' (4)

12. On a shield within an elaborate golden baroque cartouche:-

argent a chevron (green pot metal) between in

(1) Governor 1762. Ibid. 375.

(2) Of Devonshire Street. Governor 1746 and Chairman 1751/52.
Ibid. 132, 182 and 358.

(3) Of Bloomsbury Square. Governor 1760. *ibid.* 374.

(4) Of Bloomsbury Square. Governor 1766. *Ibid.* 380.

chief 2 trefoils slipped vert and in base a
bull's head coupé gules.

Crest: a bull's head coupé gules between 2
dragons' wings displayed vert.

'Revd. Richd. Neat L. L. B.' (1)

13. On an oval within a chaplet of leaves and berries:-

quarterly 1 and 4 sable on a cross argent 5

mill rinds of the field.

2 and 3 gules a bend between 6 unicorns'

heads coupé argent.

Crest: a lion passant guardant or holding in

the dexter paw a mill rind sable.

'Charles Turner Esq.' (2) (sl. III 100)

14. On an oval within a chaplet of green leaves:-

quarterly azure and or in the first quarter a

pelican of the second vulning itself; on an

inescutcheon gules 3 dexter arms armed, embowed

and coupé proper.

Crest: on a terrestrial globe a dove rising

argent with an olive branch proper in its beak.

'Benj: Hoadley M.D.' (3)

15. On a shield within a cartouche as in 12 above:-

argent on a chevron sable 3 quatrefoils pierced or.

Crest: a leg coupé at the thigh embowed and armed

or spurred argent.

'Ed. Eyre D.D.' (4)

16. On an oval within a chaplet of oak leaves and acorns:-

gules a chevron engrailed ermine between 3

eagles rising or

(1) Governor?

(2) Of Kirkleatham, Yorks. Governor 1768. Ibid. 381.

(3) Of Charles Street, St. James's Square. Ibid. 348.

(4) Of Queen's Square. Governor 1747. Ibid 360 and 379.

Crest: an eagle, wings elevated or with a
serpent vert in its beak.

'Chas. Child Esqr.' (1)

17. On a shield within a cartouche as in 12 above:-

or on a bend azure an estoile between 2
crescents of the first.

Crest: a stag trippant proper.

'Alex: Scot Esq.' (2)

18. On a shield with a cartouche as in 3 above:-

argent on a fess embattled gules between 6
chough's sable legged and beaked of the second
3 reed plants of the first.

Crest: a leopard's head erased proper.

'Rd. Morhall Esq.' (3)

19. On an oval within a chaplet of orange and white lilies on
a background of fleurons:-

ermine a chief gules in pretence or on a
chevron between 3 pellets each charged with
a martlet as many mascles of the first.

Crest: out of a mural crown or a greyhound's
head ermine.

'Charles Morton M.D.' (4)

20. On an oval within a border of roses, irises, peonies and
cornflowers:-

quarterly 1 and 4 argent a bend sable in chief

a garb gules

2 and 3 azure a chevron between 3 lions'

heads erased or.

on an inescutcheon sable 3 whelk shells or.

(1) Of Cornhill. Governor 1747. Ibid. 360.

(2) Of James Street, Bedford Row. Ibid. 380.

(3) Governor?

(4) Doctor at the Hospital. Ibid. 186.

Crest: out of a ducal coronet or a garb gules.

'Sir Chas: Whitworth Kt. Treasurer 1772.' (1)

(sl. III 99)

Window 4 (sls. III 101-104.)

In the top the Royal Arms of Queen Victoria. As in window 2, the following 20 sash panes are by Peckitt.

1. On an oval within a chaplet of green leaves and white berries:-

sable a cross flory argent.

Crest: a bear's head coupé pean muzzled gules.

'Edward Lascelles Esq.' (2)

2. On an oval within a chaplet of leaves:-

azure 3 open royal crowns or jewelled proper.

Crest: an arm embowed and armed holding a battleaxe proper.

'Timothy Lee D.D.' (3)

3. On an oval within a chaplet of green leaves:-

or a fess between 3 crescents gules in chief a baronet's escutcheon; impaling argent 2 pales azure on a canton or a mullet pierced sable.

Crest: a bull statant ermines.

'Sr. Griffith Boynton Bart.' (4)

4. On an oval within a chaplet of green leaves:-

sable a lion rampant between 3 crosses paty or in chief a baronet's escutcheon.

Crest: a demi-lion rampant or collared gules.

(1) Of Leyborne, Kent. Vice-President and Treasurer. Ibid. 370.

(2) Of Stapleton, Yorks. Ibid. 379.

(3) Fellow and Librarian of Trinity College, Cambridge, and Rector of Ackworth, Yorks. Governor and Treasurer. Ibid. 162.

(4) Of Burton Agnes, Yorks. Peckitt did work for him later in 1772 (see no. 192 below). Governor 1768. Ibid. 381.

'Sr. Joseph Ayloffe Bart.' (1)

5. Flower piece with blue oval pot metal surround.
6. On a shield within a baroque cartouche as in 2 above:-
quarterly 1 and 4 or a chevron engrailed between
3 leopards' faces gules.

2 and 3 quarterly ermine and gules.

Crest: a leopard statant proper langued and
collared gules.

'Stanhope Harvey Esqr.' (2)

7. On a shield within a cartouche as in 12:-
quarterly 1 and 4 ermine 3 bars gemelles sable
on a chief azure a lion passant
argent.

2 and 3 sable on a chief argent 3 lions'
heads erased of the field.

Crest: out of a mural crown or a forearm armed
holding a scimitar proper.

'John Currer Esq.' (3)

8. As 5 within a chaplet of leaves and berries.
9. On an oval within a cartouche of white and orange lilies:-
argent 2 serpents intertwined in pale vert the
heads respecting each other.

Crest: a dexter forearm holding a serpent proper.

'Robert Nettleton Esq.' (4) (sl. III 104)

10. On a shield: per fess wavy a shield of 6 pieces.
azure and argent on the azure 3 heraldic
antelopes' heads erased or tusked argent.

(1) Of Carey Street. Governor 1740. Ibid. 355.

(2) Of Womersley. Governor 1757. Ibid. 368.

(3) Of Kildwick, Yorks?

(4) Steward 1756. Ibid. 298.

Crest: an heraldic antelope's head erased per fess or and argent.

'Henry Raper.' (1)

11. On an oval within a chaplet of purple roses:-

gules in chief 2 helms argent garnished or and in base a garb of the third.

Crest: a demi-griffin vert winged or holding a helm argent garnished of the second.

'T. Cholmonley Esqr.' (2)

12. On a shield within a cartouche as in window 2 (12):-

argent a chevron (pot metal) between 3 owls azure.

Crest: a ducal crown or enfiling a fleur de lys sable.

'Robt. Hucks Esq. Treasr.' (3)

13. On an oval within a chaplet of orange and white lilies on a background of fleurons:-

gules three arrows in pale or fletched in chief argent; in pretence argent on a bend sable cotised ermines 3 cinqfoils or.

Crest: a dexter arm armed and embowed proper holding an arrow or fletched and barbed argent.

'I. B. Littlehaler Esqr.' (4) (sl. III 104)

14. On an oval within a chaplet of peonies and parrot tulips:-

quarterly 1 and 4 vert 3 escutcheons argent a

bordure engrailed or.

-
- (1) A Henry Raper of St. Helens¹ Square, York was an alderman of York in 1787. York Guide, 1787. p34. Governor 1762. Ibid. 376.
- (2) Of Great Russell Street. Governor and 2nd Treasurer. Ibid. 381
- (3) Of Gerrard Street. Governor 1767. Ibid. 380.
- (4) Of King Street, Covent Garden. Governor 1739. Ibid. 349.

2 argent 3 bars sable.

3 argent a chevron between 3 doves sable.
in pretence or a chevron between 3 arrows
sable fletched argent.

Crest: a dexter arm couped and embowed proper
holding a sprig of 4 laurel leaves vert.

'Peter Burrell Esq:' (1)

15. On a shield within a chaplet as in window 2(3):-

vert a unicorn passant argent crined, horned
and hooped or between 3 mascles of the third.

Crest: a unicorn's head erased argent crined
and horned or between 2 elephants' trunks proper.

'William Crowle Esq:' (2)

16. On a shield within a baroque cartouche:-

or a chevron gules and a chief vair.

Crest: out of a ducal coronet a pearice on the
top of a fluted column between 2 horns or.

'Sr. William St. Quintin Bart.' (3)

17. On an oval within a chaplet of oak leaves:-

gules a chevron engrailed or between 3 plates
as many annulets azure.

Crest: a wolf's head couped per pale argent
and gules.

'Wm. Webber Esq: F.R.S.' (4)

18. On an oval within a chaplet of oak leaves:-

(1) Of King St., Covent Garden. Governor 1739. Ibid 379.

(2) Of Fryston Hall, Yorks. Governor 1765. Ibid 379.

(3) Of Scampston, Yorks. Governor 1771. Ibid 383.

Peckitt had executed numerous works for him already.

(4) Captain Webber of Bloomsbury Square. Governor 1770.

Ibid 383.

quarterly 1 & 4 argent 2 bends sable

2 & 3 argent on a bend sable 3 owls

of the first a crescent for

difference

Crest: a griffin's head erased argent holding
a key in its beak or.

'Rev.^d Rd. Kaye L.L.D. Sub Alm.^r' (1)

19. On an oval within a chaplet of oak leaves:-

quarterly 1 & 4 gules a chevron vair between 3

lions rampant or.

2 & 3 argent a chevron azure between

3 anchors azure

Crest: out of a ducal coronet or a demi-eagle
displayed sable

'Taylor White Esq: Treas.^r Justice of Chester.' (2)

20. On an oval within a chaplet of purple roses:-

argent on a bend between 2 unicorns' heads

erased azure 3 lozenges or; in pretence gules

2 bars argent

Crest: out of a ducal coronet or a demi-bull

rampant argent horned and hooped or

'John Smyth Esq.' (3)

Window 3

This contains a glass painting signed "T. Wilmshurst Pinxit
1849." This was, latterly, the east window of the old chapel,
replacing Peckitt's first east window, and is visible in Plate

(1) See above p 408

(2) Peckitt had executed windows for his church at Kirkby in
Ashfield, Nottinghamshire. See above nos. 128, 139 and
below no. 147.

(3) Of Heath, Yorks. Governor 1770. Ibid 382.

III 20. It depicts Charity and the presentation to her of foundlings.

Other windows.

These contain armorial glass from the side windows of the original chapel which is all later than that of Peckitt.

(see also nos. 162, 176, 181 and 190. See Appendix III/B).

No 146

For John Rotherham Esq.^r Dronfield

His Arms and Crest a small size £3. 3. 0 X

Untraced.

Dronfield Manor House, near Chesterfield, is largely a mid eighteenth century shell. It passed from the Rotherhams to the Cecils and eventually became Dronfield Council Offices in 1938, following which period it was allowed to fall into disrepair. In 1968 it was gutted and converted into a branch of Derbyshire County Library. No armorial glass remains and, apart from an eighteenth century staircase, all that the librarian possesses is one broken panel of painted chinoiserie on the back of which, painted in black, is "John Rotherham Esqr. 1761."

John Rotherham (1717-1771) was the son of Samuel Rotherham of Dronfield⁽¹⁾ and seems to have been responsible for the georgianisation of the early seventeenth century house.

No 147 May For the Rev.^d Mr. Kay, Kirkby Nottinghamshire.

f 17 1769 An East Window for his Church consisting of

3 lights of plain stain'd mosaic green and

Red. 3 other lights bordered. £23. 1. 0 X

The Arms of the See of York, Arms of the City of York, Arms of the University of

(1) Dronfield Parish Register

Oxford. Arms of the Royal Society	£8. 8. 0	X
Arms of the Duke and Duchess of Portland	£2. 12. 6	X
Arms of Kay and Savil's quartered	£2. 12. 6	X
A Mitre, Coronet and Doctors Cap	£1. 11. 6	X
4 small lights of Crests of the Duke of Portland. surmounted with Coronets	£6. 6. 0	X
4 scroles, and a double one with Mottos	£1. 10. 0	X
11 Crocket lights in one a Glory	£1. 10. 0	X
4 Shields of a small size of the arms of Conyers Cavendish Holles and Harleys	£4. 4. 0	X

See nos. 128 and 139.

The east window of Kirkby-in-Ashfield church was furnished with gothick tracery by the Rev. Kaye. A drawing of it survives among the sketches of the church by Grimm and executed for the Rev. Kaye about 1780 ⁽¹⁾ (pl. III 22).

There is a full description of it by one of the rectors, ⁽²⁾ as well as accounts in the glebe terriers of Kirkby in 1772, and 1786. ⁽³⁾

These sources allow an accurate description of the component parts of the window.

1. A Glory
2. Beneath a ducal coronet a rose (argent) and an estoile (or) dimidiated and cojoined in fess. (BADGE OF OGLE)
3. Beneath a ducal coronet and on a wreath 2 arms counter-embowed, vested (gules) with gloves (or), each holding an ostrich feather (argent). (CREST OF BENTINCK)
4. Beneath a ducal coronet and on a wreath a snake nowed (proper). (CREST OF CAVENDISH)

(1) Add. Mss. 15542-15545.

(2) G. G. Bonser. 'Kirkby-in-Ashfield.' Transactions of the Thoroton Society. Vol. XI (1907) 138.

(3) Nottinghamshire Record Office. D.R.4. (Kirkby-in-Ashfield)

5. Beneath a ducal coronet an acorn slipped (proper).
(BADGE OF CAVENDISH)
6. Beneath a mitre a shield (gules) 2 keys in saltire wards in chief (or) beneath a royal crown (or) (SEE OF YORK)
On a scroll beneath 'Eccl: Metr: Ebor.'
7. A shield (argent) on a cross gules 5 lions passant guardant or (CITY OF YORK)
On a scroll beneath : 'Civit: Ebor.'
8. Beneath a ducal coronet a shield of (gules) a cross moline (argent) (BENTINCK) impaling (sable) 3 stags' heads caboshed (argent) attired (or). (CAVENDISH)
9. Quarterly 1 & 4 (argent) 2 bends (sable) (KAYE)
2 & 3 (argent) on a bend(sable) 3 owls of the field (SAVILE)
On a scroll beneath 'Ric. Kaye Subeleemosyn:/et reg: Majest: a sacris.'
10. Beneath a doctoral cap a shield (azure) a book open (proper) between 3 open crowns (or). (UNIVERSITY OF OXFORD)
On a scroll beneath 'Universit. Oxon.'
11. (Argent) on a quarter (gules) 3 lions passant guardant in pale (or). (ROYAL SOCIETY)
On a scroll beneath: 'Reg. Societ. Lond.' Below this 'W. Peckitt pin.'
12. Mosaic (in green and red).
13. Mosaic (in green and red) with date 1768 inserted in the top.
14. Mosaic (in green and red).

The insignia of the Duke of Portland represents his patronage of the living. Richard Kaye became Vinerian Professor of Law at Oxford in 1758 and F.R.S. (and F.S.A.) in 1765 - hence the arms to the right of his own. The See of York represents his prebendary there in 1768. The civic arms of York may refer to his place of birth. His father Sir John Lister Kaye

had been M.P. for, and Lord Mayor of, the city.

The four small shields appear to have been inserted in the two south windows of the chancel. All the glass was destroyed in the fire of 1907. (2)

No 148	May	For Edward Byron Esq. ^r Manchester			
f 17v	1769	Three Figures of St. John, St. Peter and St. James in niches with pinnacle tops and pedestals to each in full proportion with the Agness Dei surrounded with Glory, Cherubims, Clouds etc.		£69. 0. 0	X

Edward Byron was the son of John Byron, author of the hymn "Christians awake." He built St. John's church in 1769, in memory of his father, on land behind his house in Quay Street. (3)
His house still stands but his gothick church was demolished in 1931. This east window by Peckitt was removed to St. Mary's, Hulme, Manchester, where it can still be seen in a mutilated form. (4)

However, a photograph does survive of the east window in situ (see pl. III 23). The Lamb and flag was in the top of the ogee tracery with angels in the two quatrefoils. The three apostles are standing beneath elaborate canopies and on their pedestals

(1) Ibid. "The two south windows containing arms of Stoteville, Darcy, Conyers, Cavendish, Holles, Harley, the successive Lords of the Manor from the 23 of Hen. 2 were fixed in the year 1770."

(2) C. J. Young. 'Notes on Kirkby-in-Ashfield Parish Church.' 1971 (church guide).

(3) Article in Manchester Evening News. Sept. 27th 1967.

(4) A. C. Sewter. 'The Stained Glass of William Morris and his Circle.' Yale U.P. 1974. Plate 2 and p3.

is written (1) 'Stus. Petrus Apos.; Stus. Johannes Apos.; Stus.
Jacobus Apos.'

No 149	July	For Hen: Constable Esq. ^r Burton			
f 17v	1769	18 panes of plain stain'd Glass	£8.	14.	0 X

See nos. 71 and 82. 307

(1) These inscriptions survive. Two copies of this blurred photograph exist. One is in the Local History Library at Manchester and the other is in the possession of Canon Eric Saxon, rector of St. Ann's, Manchester.

No 150	July	For Edward Byron Esqr. Manchester.			
f 17v	1769	His Arms, His Cypher, and two Inscriptions	£8.	8.	0 X
		4 small crocket lights of a Crest, a Rose			
		and foliage	£2.	2.	0 X
		A Dial	£1.	1.	0 X

Untraced.

See 148.

No 151	July	For the Cathedral of Carlisle			
f 17v	1769	455 panes 3 inch sqr. each of purple and			
		yellow	£9.	9.	0 X

Untraced.

The Cathedral records have no reference to this glass.

No 152	Aug. st	For the Rev. ^d Mr. Mosley, Wigginton			
f 18	1769	A small sea piece clare obscure	£1.	1.	0 X

Untraced.

The Rev. Thomas Moseley was born at Wigginton near York, and had been rector of Stonegrave ⁽¹⁾ where Peckitt's relatives lived. He was a friend of Montague Brooke, for whom Peckitt had repaired an old dial in 1756 (see no. 27) and may have been left this item in Brooke's will which bequeathed to him "all my watches, rings, trinkets and curiosities." ⁽²⁾

No Peckitt work has been found at Wigginton. The present church

(1) J. A. Venn. Alumni Cantabrigienses. This information is given under the entry for his son, Thomas Moseley who was admitted to St. John's in 1779.

(2) Borthwith Institute, York. "Prerogative will of Montague Brooke of the City of York Esq. July 1767.

dates from 1860 and the Old Rectory was built between 1800 and 1810. (1)

No 153 Octo.^r
f 18 1769

For the Right Hon: the Countess Dow: of
Leicester

Her arms, Coronet, Supporters, Inscription £14. 14. 0 X

Thomas Cooke of Holkham, Earl of Leicester (1687-1759) married in 1718 Margaret, third daughter and coheir of Thomas Tufton, sixth Earl of Thanet, by Catherine daughter and coheir of Henry Cavendish, Duke of Newcastle. Margaret became, suo iure, Baroness Clifford in 1734. She died at Holkham, aged 74, in 1775.

Her arms by Peckitt are still in situ in the easternmost window of the south aisle of Holkham church. They occupy the central of the window's three lights, the panel measuring 4' high by 2' wide. (sl. III 92)

In the base is the inscription. (sl. III 94)

"In the years 1767 and 1768

This Church and Chancel

were repaired and beautified at the sole expence of

Margaret, Baroness Clifford

Countess Dowager of Leicester."

The armorial above is in enamels on a gothick fleuron ground of pale brown. Beneath a countess's coronet are the following arms on a lozenge. (sl. III 93)

per pale gules and azure 3 eagles displayed argent

(COKE)

In pretence, beneath a baroness's crown,

(1) J. Bell. 'Wigginton Old Rectory.' York and County Times.
Christmas 1963.

quarterly 1 & 4 sable an eagle displayed ermine

a bordure argent (TUFTON)

2 & 3 checky or and azure a fess gules (CLIFFORD)

Supporters: dexter, an ostrich gorged with a ducal

coronet party per pale azure and gules

and a line thereto of the last (COKE)

sinister, a wyvern purpure (CLIFFORD)

The panel is dated '1769' at the bottom left and signed 'W.

Peckitt' at the bottom right. It is in a good state of repair.

No 154 Octo^r

For Hen: Swinburne Esq^r

f 18 1769

12 triangular pieces with Trefoils. 6

diamond pieces. 12 long triangular

pieces of plain blue and purple and 12

short pieces Blue Red and Green

£12. 3. 0 X

Untraced.

Henry Swinburne (1743-1803), traveller, was born at Bristol and educated at Scorton School, near Catterick, and a French seminary.

He spent much of his time abroad, but following his marriage in 1767, he settled briefly at Hamsterley near Bishop Auckland where he laid out the estate with a painters' eye. ⁽¹⁾ Perhaps this glass was for his house there.

His sister Mary had married Edward Bedingfield who was living in York. Swinburne probably knew of Peckitt's work following his visits there or from his brother-in-law's connection with Gray, Mason and the Walpole circle. ⁽²⁾

(1) D.N.B. p2035

(2) B. Barr and J. Ingamells. 'A Candidate for Praise. William Mason (1725-97) Precentor of York.' York, 1973. pp66-67.

P. Toynbee and L. Whibley. 'Correspondence of Thomas Gray.' Oxford 1935. III p1314.

No 155 Octo.^r For the Rev.^d Dr. Warner.
f 18 1769 His Arms and Lady's with Crest £3. 3. 0 X

Untraced.

No 156 Dec.^{br} To His Present Majesty (in person)
f 18 1769 The Royal Arms, Crown, Crests, Supporters etc. X

Untraced.

This important work marked the height of Peckitt's fame.

No 157 Jany. For John York Esq.^r Richmond

f 18v 1770 His Arms and Lady's introduced into a
Window composed of 5 lights of plain
stain'd Glass Mosaic.

£5. 5. 0 X

Untraced.

John Yorke of Richmond and Beverley (1735-1813) married Sophia,
daughter of Sir John Glynn, in 1763. Following her death in
1766, he married Elizabeth, daughter of Peter Cambell in 1769.⁽¹⁾

The window mentioned here was probably inserted in celebration
of this marriage.

This glass was most probably inserted in Yorke House, near the
old bridge in Richmond. John Yorke had rebuilt this house between
1765 and 1771.⁽²⁾ A view of Richmond in 1749⁽³⁾ shows the
earlier house with its laid out grounds and the Culloden Tower
and Temple Lodge. The former was erected in 1746 and the latter
by John Yorke in 1769.⁽⁴⁾ There is no painted glass in either
of these surviving buildings.

Peckitt's copy of Guillim in York City Library has three annot-
ations referring to the Yorke family. At the base of page 63
is "azure a salter argent by ye name of Yorke." On a slip of
paper is "argent a salter azure a cresent gules for differ.
Yorke." On another slip, in two columns is:-

"Crest of Meller/distinct

Yorke and Meller

Scutcheon of pretence

"Crest of Yorke

Father - York and Hutton

scutcheon of Pretence

(1) C. Clarkson. 'History of Richmond.' Richmond 1821. p333.

(2) Ibid.

(3) Samuel and Nathaniel Buck. 'The South West Prospect of
Richmond in the County of York.'

(4) N. Pevsner. 'The Buildings of England. The North Riding.'
p297.

Single coat of Meller	Son - York and Cust
(seal cut out of the paper)	Empaled (seal cut out of
Crest of Yorke	paper)
To put at the bottom of the	Yorke 1st Hutton 2d. Meller
arms - Yorke and Meller"	3d York 4th Full South
so forth and date	aspect."

The last insertion does not seem to refer to this branch of the family nor to that of the Hon. Charles York whose arms Peckitt had painted for Lincoln's Inn Chapel in 1763 (see no. 98).

No 158	March	For John Dalton Esqr.		
f 18v	1770	His Arms and Lady's impaled with Crest		
		etc.	£3.	3. 0 X

		Untraced.		

No 159	March	For Gustav ^s Brander Esq ^r . London.		
f 18v	1770	His Arms, Crest etc	£7. 7. 6	X
		15 Sqr. feet of stained Glass of different Colours	£5. 15. 0	X

Untraced.

Gustavus Brander (1720-1787) was a merchant of Swedish stock who was born in London. He was very prosperous, a Director of the Bank of England and inherited his uncle's fortune. He invested much of his wealth in forming collections of literary interest. He was F.S.A. and F.R.S., a curator of the British Museum and one of the first supporters of the Society for Encouragement of Arts. He must have seen Peckitt's work exhibited there in 1761. (1) If the items mentioned were inserted in his house at White Lion Court, Cornhill, then they must have been consumed by the fire that destroyed it in 1776. (2)

No 160	March	For his Grace Dr. Cornwallis Archbishop of Canterbury.		
f 18v	1770	His own Arms impaled with those of the See of Canterbury for Lambeth Palace	£4. 4. 0	X

Destroyed. (see no. 100)

Frederick Cornwallis was Archbishop of Canterbury from 1768 to 1783. This armorial was probably placed in the bow window of the Gallery which contained "the arms of all the Protestant archbishops from Cranmer to Cornwallis." (3)

(1) See no. 77 (note); Appendix III A.

(2) D.N.B. p 209

(3) E. W. Brayley and W. Herbert. 'Lambeth Palace - Illustrated by a series of views representing its most interesting antiquities in buildings, portraits, stained glass etc.' London 1806 p45.

No 161

For Char: Wood Booling Hall

f 18v 1770

His Arms Crest etc. in a sash pane

£3. 3. 0 X

Untraced.

Bolling Hall, Bradford, now a museum, was the ancient home of the Tempest family. The house subsequently passed to the Saviles, the Lindleys and the Pigotts. In 1770, the year of the above entry, Thomas Pigott died childless and bequeathed the Hall to his distant cousin, Captain Charles Wood, R.N. Charles Wood obviously began by adding yet another coat of arms to the already fine collection of painted glass in the house and also made extensive alterations to the building. He was killed in action against the French off Madras in 1782. (1)

J. C. Brook F.S.A., Somerset Herald, visited the Hall in 1774, and possibly again in 1783, whilst collecting his material for a history of Yorkshire. (2) His manuscripts surviving at the College of Arms lists among the enamelled armorials in the Hall,

'azure on a mount vert 3 naked men in fess with clubs and shields.

Crest: a like naked man.' (WOOD)

This and other armorials listed by Brook may have been lost during or after the removal of the painted glass from Bolling to Copt Hewick Hall, near Ripon about 1825.

Ironically, the only surviving Peckitt glass in the comprehensive collection now at Bolling is the armorial of Bishop John Hinchliffe of Peterborough. (see no. 252 below and pl. III 144)

(1) S. C. Priest. 'Armorial Glass at Bolling Hall.' Bradford Antiquary. N.S. (viii) 1962. 180-190.

(2) An obituary enamelled armorial to Brook, by J. Wright of Leeds, still survives at Bolling.

No 162	March	For the Foundling Hospital Chapel London			
f 19	1770	The quartered Arms etc of Taylor White Esq ^r	£4.	14.	6 X
		The Arms etc. of the Revd. Dr. Eyre	£3.	13.	6 X
		The Arms etc. of Alex: Scot Esqr	£3.	13.	6 X
		The Arms etc. of Ben: Hoadley M.D. and Ladys	£4.	4.	0 X
		The Arms etc. of Tho: Cholmundley Esqr	£3.	13.	6 X
		The Arms etc. of Will Watson M.D.	£3.	13.	6 X
		The Arms etc. of Tho: Murhall Esqr	£3.	13.	6 X
		The Arms etc. of T. B. Littlehales Esqr and Lady's	£4.	4.	0 X
		The Arms etc. of Sir Griff: Boynton Bt. and Lady's	£4.	4.	0 X
		The Arms etc. of Revd. Dr. Lee	£3.	13.	6 X
		The Arms etc. of Char: Child Esq ^r	£3.	13.	6 X
		The Arms etc. of Rob: Hucks Esqr	£3.	13.	6 X
		The Arms etc. of Revd. Rich: Neat L.L.D.	£3.	13.	6 X
		The Arms etc. of Rich: Nettleton Esqr	£3.	13.	6 X
		The Arms etc. of Henr: Raper Esqr	£3.	13.	6 X
		The Arms etc. of Revd. Dr. Plumtree	£3.	13.	6 X
f 19v		For the Foundling Hospital brought over			
		The Arms etc. of Sir Joseph Ayliffe Bart	£3.	13.	6 X
		The Arms etc. of Charles Morton M.D.	£3.	13.	6 X
		The quard. Arms etc. of Step: Beckingham Esqr	£4.	14.	6 X
		Eight panes of frett work	£8.	8.	0 X
		The Arms, Crest, Coronet, Supp ^{rs} : of the			
		Right Hon: Lord Le Dispenser	£10.	10.	0 X
		The Arms, Crest, Coronet Supprs. of the Most			
		Noble the Duke of Northumberland	£10.	10.	0 X
		The Arms, Crest, Coronet, Supprs. of the Right			
		Hon: the Earl of Warwick	£10.	10.	0 X

See no. 145.

No 163 May For John Yorke Esqr. Richmond
 f 19v 1770 12 panes of Mosaic for the semicircular tops
 of 3 windows £21. 0. 0 X

 See no. 157.

No 164 June For Will: Fenton Esqr. Rodwell Church
 f 19v 1770 A circular window over the Altar
 6 feet Diam: the subject our Saviour
 Last Supper X

 Destroyed.

Peckitt had already made a gift to William Fenton in 1762 (no. 92) and to his brother Thomas in 1764 (no. 112). The vestry records of Holy Trinity, Rothwell state that the window was inserted on June 12th, 1770. Like so many of Peckitt's works, its life was short. A vestry minute of May 25th 1865 reports.⁽¹⁾ "It is proposed that a new Eastern Window is about to be put up in the chancel, the glass of the present one be distributed in other windows of the church, so as to be preserved. The last supper to be inserted in the centre light of the clear story, which be enlarged to receive it. The image of St. Peter (corrected to St. Paul) and the lights on each side to be put up in one of the two windows of the South Aisle and the other portions in such places as may be formed convenient." No paintings or drawings survive to show what the east window looked like. Evidently there were other lights beside the circular one but whether these were Peckitt's work is not clear.

(1) The Revd. F. Redhead, vicar of Rothwell, kindly provided the above information.

J.A.Knowles recorded that Peckitt executed the east window.

~~Alas~~ the re-insertion of the east window never took place and it has vanished without trace. (1)

The east end was changed to receive a three light window by Hardman in 1865. This was taken out in 1883 and replaced by the present window by "Mr. Richardson, architect."

No 165 Aug.st For his Grace Dr. Drummond Arch-Bishop of York.
f 20 1770 Bishopthorpe Chapel.

An Alter window measuring 75 sq. feet
consisting of the Arms of the Arch-Bishops
from the Reformation to the Revolution: the
ground work Gothic frett with fleuron border £105. 0. 0 X

See nos. 22, 59, 93 and 101.

A description of the Chapel in 1818 says

"The chapel is highly deserving of notice for its extreme neatness and appropriate ornaments. The windows are glazed with coloured glass, executed by the late Mr. Peckitt, whose ingenuity in this department of art has already been noticed. The altar window at the east end measures 75 feet square, and contains the arms of the different Archbishops, from the Reformation to the Revolution, properly quartered (sic) with those of the See; the ground-work is a mixture of Gothic frett with fleuren border." (2)

(1) J. A. Knowles listed the Rothwell east window among Peckitt's works (Notes & Queries 12th S. IX, Dec. 3, 1921. p443) and C. Woodforde in 'English Stained and Painted Glass' (p50) presumably assumed that the window was still in situ, for he cited it as a 'good example of his (Peckitt's) pictorial windows!'

(2) 'A Description of York containing some Account of its Antiquities, Public Buildings and Particularly the Cathedral' 5th Edn. York 1818. p107. (Anon)

The writer has used almost the same description as that in Peckitt's book; he must certainly have seen the entry above. The taste for eighteenth century gothick and the work of Peckitt was still fashionable in 1818. In 1891 neither were in vogue and Archbishop Maclagan refurnished the chapel. The east window which had five lights was replaced by one of three lights with glass by Kempe. (1)

The background work was rejected and the arms were inserted in the "business room" (2) where are still to be seen the following surviving shields (10" high x 6½" wide) in two three-light gothick windows.

Window 1 a. azure a pelican in its piety or (JOHN PIERS 1589-1594)

b. gules on a fess or between 3 cushions in chief and one in base lozenge ways argent tasselled or a fleur de lys sable (MATTHEW HUTTON 1595-1606)

c. sable a lion rampant argent (TOBIAS MATTHEW 1606-1628)

Window 2 a. lozengy or and azure on a chief gules 3 cross crosslets or (GEORGE MOUNTAIGN 1628)

b. per pale sable and gules a lion passant guardant argent (4) (RICHARD NEILE 1632-40)

c. gules a chevron ermine between 3 human heads in profile couped argent (JOHN WILLIAMS 1641-50)

(1) J. R. Keble. 'History of the Parish and Manor House of Bishopthorpe.' Leeds 1905. pp90-91.

(2) Ibid. p83. This is now (9/9/72) a cloakroom.

(3) W. K. R. Bedford noticed this window armorial in his 'Blazon of Episcopacy.' p139.

No 166	Octo. ^r	For Charles Oglevy Esq. Scotland		
f 20	1770	His Arms and Crest on a sash pane	£4. 4. 0	X

Untraced.

No 167	Octo. ^r	For Sir Joseph Mawbey Bart. Vause Hall		
f 20	1770	His Arms and Lady's and Crest etc. in a circular Gothic ornament	£5. 5. 0	X

Untraced.

Sir Joseph Mawbey (1730-1798) married in 1760 Elizabeth, daughter of his cousin Richard Pratt of Vauxhall. He joined his uncle Joseph Pratt of Vauxhall in his distilling business and inherited considerable property in Surrey on his uncle's death. He was sheriff and M.P. for Surrey and bought the estate of Botleys in Chertsey in 1763. (1) The above armorial was probably inserted in a window there.

No 168	Octo. ^r	For Sr. Will St. Quintin Bart. Harpham Church		
f 20	1770	The Arms of the late Sir William St. Quintin Bart. and Lady's in a small shield	£1. 1. 0	X

This shield was inserted in the east window of the St. Quintin chapel in Harpham Church where it still is. (see no. 102 above and pls. III 66 and 67)

William succeeded his father as 5th baronet in 1770, when this memorial was erected.

(1) D.N.B. p1352

No 169 Octo.^r
f 10v 1770

For the Right Hon. Lord Dacre, Bellhouse,
Essex
His Arms and Lady Dacre's with Coronet
Supporters etc. £5. 5. 0 X
The Arms etc. of Lord Newbrough £5. 5. 0 X
The Arms etc. of the Earl of Sussex £3. 13. 6 X
The Arms of Rich: Barratt Lennard and Lady's £3. 13. 6 X
His Lordship's crest of a Hydra £2. 2. 0 X
Ditto of an Alant £2. 2. 0 X

Thomas Barrett-Lennard, 17th Lord Dacre (1717-1786) had "Combined forces with (Sanderson) Miller to mediaevalise a genuine Tudor house" at Belhus in Essex between 1745 and 1747.⁽¹⁾ "Lord Dacre was an accomplished amateur in architecture and a learned antiquarian, his appreciation of Mediaeval Art was, for the age in which he lived, very considerable."⁽²⁾

Horace Walpole had visited Belhus in 1761 and noticed Miller's work and the collection of armorials in the windows of the older part of the house built by the Lords Newburgh.⁽³⁾

The greater part of the old glass was native to the house, and the remainder of it was formerly at Hurstmonceaux Castle, Sussex, where it had been placed in the windows of the chapel of Sir Roger Fiennes' castle, built in 1450.⁽⁴⁾

(1) E. Mordaunt Crook. Introduction to 1970 edn. of C. L. Eastlake's 'A History of the Gothic Revival.' p41.

(2) C. L. Eastlake op. cit. p57.

(3) P. Toynbee Ed. 'Horace Walpole's Journals of visits to country seats etc.' Walpole Society. XVI p34.

(4) F. S. Eden. 'Belhus and its Heraldic Glass.' Grays and Tilbury Gazette, 21-9-1929.

F. S. Eden. 'The Belhus Heraldry in Painted Glass.' The Builder. 11-5-1923.

All the glass from Belhus was sold by auction in 1922 and all the pieces prior to 1714 in date were purchased by a private collector in America. The total collection had represented a pedigree of the Lords Dacre from the fifteenth century and latterly had contained examples of work by the Prices, and William Peckitt. (1)

A manuscript in the handwriting of Thomas, Lord Dacre (d.1786) gives a full account of the armorial glass. (2) The following extracts appear to describe this first commission of Peckitt's for Belhus.

"In the Vestibule window next the Breakfast Room.

1st. Sir Edward Barrett, Lord Newburgh's arms and chief quarterings viz. Belhouse, Braytoft, Dineley, Fitzherbert and Milo, Earl of Hereford, with supporters and the Baron's cap, coronets not having been granted to Barons till Charles II's time.

2nd. Lennard impaling Fitzroy (viz. the arms of England with a Batton sinister) being the arms of Thomas Lennard, Esq. Earl of Sussex and Lady Anne Palmer, alias Fitzroy his wife.

Window next the Dining Room.

1st. Lennard and Barrett quarterly on one shield, and Lennard with a Baron's coronet in another shield (but both within the same circle or wreath) (being the arms of Richard Barret-Lennard eldest son of Dacre Barrett Lennard) and Lady Anne Lennard

(1) Thomas Lord Dacre's manuscript (see note 1 next page) mentions Price - presumably. Henry Gyles mentions work for Lord Dacre in an undated letter now in Ripon Cathedral Library. Appx. II/1

(2) 'An account of the Coats of arms etc. in the painted glass at Belhouse.' Essex Record Office. Pamphlet Box Z6.

(afterwards Baroness Dacre) his wife. (1)

Windows on each side entrance.

On the left, the Hydra, the Barrett crest.

On the right, the Arabian dog's head, the Lennard crest. (2)

N.B. The above all painted by Mr. Peckitt of York."

See nos. 217, 221, 223 and 225. (3)

No 170	Nov.	For Edward Byron Esqr.				
f 20v	1770	2 plates of Landscapes with Scripture History				
		Clare Obscure		£10.	10.	0 X

Untraced.

See no. 148.

No 171	Febry.	For Sir Joseph Mawbey Bart				
f 20v	1771	A shield of double Arms in other respects				
		as before		£5.	5.	0 X

Untraced.

See no. 167.

-
- (1) Lord Dacre married Anna Maria, daughter of Lord Chief Justice Pratt. On a slip of paper in Peckitt's copy of Guillim the artist has scribbled "sable on a Fess between 3 Elephants' heads eras^d argent three mulets of the field. Pratts."
- (2) An alant is more often described as a mastiff or Irish wolf-hound.
- (3) Lord Dacre's passbook with Drummond and Co., 1769-84 Essex Record Office D/DL F133/2) has the following payments to Peckitt

12 Nov.	1770	£22.	3.	0
---------	------	------	----	---

16 Oct.	1778	£ 7.	9.	6
---------	------	------	----	---

20 April.	1779	£ 5.	5.	0
-----------	------	------	----	---

No 172 Febry. For the Right Revd. the Lord Bishop of
f 20v 1771 Clogher, Ireland
The Arms, etc. of Bishop Hern £4. 4. 0 X

Untraced.

John Garnett was Bishop of Clogher from 1758-1780.⁽¹⁾ He was translated from Ferns and Leighlin and since none of his predecessors at Clogher are named Hern, it seems that this is Ferns wrongly copied or is more likely to be a miscopying of Bishop Stern.⁽²⁾

Garnett was a great benefactor to Clogher and began to copy his English counterparts, as well as the Archbishop of Armagh, in gothicising his new palace, and perhaps the newly built cathedral. Neither the armorial mentioned here, nor any of the later glass painted by Peckitt, survives in either the Cathedral or the Palace, which is now the Convent of St. Louis.

See nos. 201, 212 and 255.

No 173 Febry. For Mr. Hensel. Newcastle.
f 21 1771 His Arms and Crest £2. 2. 0 X

Untraced.

The de Hennezel, Hensel or Hensey family were glassmakers from Lorraine, who came to England about 1567 and settled in the

(1) 'St. Macartan's Cathedral, Clogher.' Omagh 1970. p29. (Huc)

(2) Bishop John Sterne was translated from Dromore to Clogher in 1717 and remained there until his death in 1745. It was he who erected, at his own expense, the cathedral in the ancient English style. *Ibid.*

Stourbridge area and later at Newcastle on Tyne. (1) They were an armigerous family whose arms in enamels, probably by Henry Gyles, can be seen in a window of Bolling Hall, Bradford.

The above 'Mr. Hensel' may be John Hensell of Glass-houses, Newcastle (1736-84) (2) or his father Peregrine (1713-1785) of St. Lawrence Broadglass-house and of the Mushroom, near Newcastle. (3)

It may be that Peckitt bought glass from the Hensell manufactories at Newcastle. (4)

No 174 Febry. For Mr. Peckitt, London

f 21 1771 His Arms and Lady's impaled

X

Untraced. (see nos. 111 above and 235 below)

Attempts had been made by Henry Peckitt, to establish a coat of arms for Peckitt (see Appendix III/K). William Peckitt had sketched a crest (5) (pl. III 68) and perhaps this and a coat

(1) Newcastle City Library (Local History section). Local Obituaries, vol. I.

H. J. Powell, 'Glassmaking in England.' Cambridge. 1923 pp25, 35 and 39.

T. Pope, 'Early Glass-workers in North Staffordshire.' J.B.S.M.G.P. III (1929-30) p169 et seq. IV (1931-2) p17.

(2) W. Rush, 'The Ingenious Bielbys.' 1973 p24.

A magnificent glass bowl made by John Hensell at Newcastle in 1756 still survives. It is engraved with his arms and the date 'John Hensel 1756.'

(3) Northumberland Victoria County History VIII p401.

(4) Peckitt's work would be known through the glass manufacturers, the Fentons and Cooksons. The latter had links with Newcastle (see no. 28).

(5) The crest is that of Conyers and Darcy (see nos. 88 and 323).

of arms were assumed. Burke gives the following coat for Peckitt (Thirsk, co. York) which agrees with Henry's findings in the College of Arms:-

azure two bars or and in chief 3 bezants

motto: 'Ductore deo.' (1)

Reference works do not list a crest for Peckitt and the sketch by William is quite different from the strange device that appears on the seal on his will. (2) The latter is a crest, for it stands on a wreath, and has above it a legend on a scroll 'A DEO LUX.' J. A. Knowles described it as 'a scroll or roll wound round a pod.' (3)

Whatever Henry Peckitt used for arms, would have been impaled with the arms of Watkins, representing his wife Mary, daughter of Daniel Watkins of Bisley, Gloucestershire.

No 175	May	For his Grace Dr. Drummond ArchBishop of York				
f 21	1771	Bishopthorp Chapel				
		Three long small Windows on the South side				
		Gothic Work measuring 40 sqr. feet	£42.	0.	0	X

		This work was presumably swept away in 1891.				
		(see no. 165).				
No 176	May	For the Foundling Hospital Chapel				
f 21	1771	The Arms etc. of the Right Hon: Lord John				
		Cavendish	£3.	13.	6	X
		The Arms etc. of Sir Will: St. Quintin Bart	£3.	13.	6	X

(1) General Armory p785.

(2) Prerogative Will, William Peckitt 1797. Borthwick Institute (see Appendix III H/1).

(3) Notes and Queries. 12S. IX Nov 5, 1924.

The Arms etc. of Sir Geo: Armitage Bart.	£3.	13.	6.	X
The Arms etc. of Sir John St. Aubyne Bart.	£3.	13.	6	X
The Arms etc. of Char: Turner Esqr and Lady's quartd.	£5.	5.	0	X
The Arms etc. of John Smith Esqr. and Lady's	£4.	4.	0	X
The Arms etc. of Bacon Frank Esqr. and Lady's	£4.	4.	0	X

See nos. 145, 162, 181 and 190.

See Appendix III B/3.

All these items except the picture window and the Royal Arms survive at Ashlyn's School, Berkhamsted.

No 177 June For Will: Altham Esq^r. Mark Hall, Essex
f 21 1771 His Arms quartd. with Crest and Ornament

Untraced.

Mark Hall, Latton, is now demolished. William Altham had succeeded his father about 1748 and began to alter the house. (1)
However, shortly after this glass was painted, Altham sold the house to Sir William Lushington. (2)

No 178 June For the Right Rev.^d the Lord Bishop of Worcester
f 22 1771 His arms impaled with those of the See of
Worcester £4. 4. 0 X

(1) P. Morant. 'History and Antiquities of Essex.' II (1768) 480.

P. Muilman 'History of Essex by a Gentleman.' IV (1771) 78.

(2) L. H. Bateman (ed) ascribes the rebuilding of Altham to Sir William Lushington

'History of Harlow.' (1969) 83-4.

Sir William is marked as the owner on Chapman and Andre's Map (1777).

Untraced.

James Johnson, transferred from Gloucester, was Bishop of Worcester from 1759 to 1774. He made considerable improvements and embellishments in Hartlebury Castle, the ancient country palace of the Diocese, in addition to laying out the sum of £5,000 on the episcopal residence at Worcester. (1)

Dr. John Wall, (2) physician and artist of Worcester, designed the chapel windows at Hartlebury and they were painted by John Rowell of Reading. These have now been removed, with the exception of the episcopal armorials in the tracery lights. (3) Peckitt's armorial for Bishop Johnson is not among them.

No 179 June For Sir John G. Griffin Kt. of the Bath
f 22 1771 Audley End, Essex.

An Altar Window erected in his Chapel the
subject of Our Saviour's L. Supper measuring
about 110 sqr. feet

£120. 0. 0

John Griffin Griffin, formerly Whitwell, (1719-97) was the eldest son of William Whitwell and his wife Anne, youngest sister of Lord Griffin of Braybrooke. He was a Field Marshal and was created K.B. in 1761. He later became 4th Baron Howard de Walden and 1st Baron Braybrooke. (4)

(1) D.N.B. p1087

(2) Dr. Wall had designed Peckitt's east window for the chapel of Oriel College, Oxford in 1767.

See no. 130.

(3) 'Hartlebury Castle'. Guidebook. (n.d.) p6.

Bishop Johnson's portrait hangs in the fine rococo saloon which he constructed.

(4) D.N.B. p 847.

He inherited Audley End from his aunt and, between 1762 and his death in 1797, he carried out a thorough restoration of the Jacobean mansion. He employed the leading craftsmen and designers of his day, including Robert Adam and Capability Brown. (1)

John Hobcraft designed the chapel in the Strawberry Hill Gothic style and William Peckitt was commissioned to paint (see also no. 186) windows for the chapel to designs by Biagio Rebecca who, with his compatriot Giovanni Batista Cipriani, was employed to execute paintings at Audley End. (2)

Peckitt contracted to paint the Last Supper for the east window first, and to follow this with the Adoration of the Magi. He made two journeys to Audley End to supervise the erection of the windows. (3)

(1) J. D. Williams. 'Audley End. The Restoration of 1762-1797.'

Essex County Record Office Publications. No. 45. 1966.

Plate V shows Peckitt's agreement with Sir John Griffin Griffin (see Appendix III/C). Plates VIIIA and b shows Rebeccas drawings for the Adoration of the Magi and an interior of the chapel.

(2) Rebecca (1735-1808) was a pupil of Cipriani, following the foundation of the Royal Academy in 1768. He painted portraits of the Griffin family and was employed by Adam for interior decorations. Sir William Chambers and James Wyatt also employed him to execute neo-classical designs. He worked again with Peckitt on the windows at New College, Oxford. (see no. 197 below)

See D.N.B. p 1746

J. T. Brighton. 'Cartoons for York Glass.' Preview. City of York Art Gallery Quarterly. XXII Jan. 1969 p781.

M. Jourdain. 'English Interior Decoration 1500-1830.' p62.

(3) See agreements and bills. Appendix III/C.

Rebecca made two watercolour designs for the east window, both of which exist in a large scrapbook in the Library at Audley End. Rebecca also did a watercolour drawing of the chapel interior with both of Peckitt's windows in situ (see pls. III 24 and 25. Appendix

Peckitt's pot metals in the east window are very bright and the window, now restored by D. King seen within Hobcraft's Gothic interior, is one of Peckitt's finest works. ⁽¹⁾ (sl. III 105) The window is dated at the bottom centre '1771', at the bottom right hand corner, 'Guli:, Peckitt. pinx: and tinx:', and at the bottom left 'Biagio Rebecca. Inven:'

No 180	July	For Sir Wm. St. Quentin Bart.	
f 22	1771	A gothic plate of double Arms and Crest the Window erected in Harpham Church measuring near 18 sqr. feet of a rich mosaic border and a white fretted ground	£18. 18. 0
		The Arms of Wm. St. Quentin Esqr. and Lady's impaled with Crest for the top of the said Window	£3. 3. 0

See no. 168 etc.

Having just erected a memorial to his father, thus completing the pedigree windows in the St. Quintin chapel, Sir William

(1) The two windows were taken out about the turn of the century and placed in sacks. These were later discovered in the old stables when the Ministry of Works purchased the house. The Last Supper was found to be more or less complete though many pieces were broken. It was re-assembled in a replica of its gothic frame in 1962. *(Information supplied by Mr. P. Svendgaard, housekeeper).*

turned to the nave windows of Harpham church. He began with the central window on the south side and inserted this memorial to his wife Charlotte daughter of Henry Fane of Wormsley, co. Oxon., who had died nine years previously. (sls. III 108 and 109)

The three sections of the square headed tracery consist of

- a. to right and left, simulated mosaic cleverly executed in enamels.
- b. In the centre quatrefoil is Charlotte St. Quintin's armorial of St. Quintin ⁽¹⁾ impaling Fane, beneath the St. Quintin crest. (see no. 102 above)

On a scroll beneath 'Charlotte St. Quintin died 17th April 1762.'

The two lights consist of typical white fretted grounds, with borders of pot metal mosaic and stained fleurons.

The whole window is 7'4" high by 4'1" wide.

No 181	Augst.	For the Foundling Hospital Chapel		
f 22v	1771	8 panes of plain stain'd mosaic for the bottom row of panes of two Windows	£6.	8. 0 X

See no. 145.

No mosaic glass survives at Ashlyn's School unless this entry refers to the four flower panels in pot metal.

No 182	Novbr.	For Edward Byron Esqr.		
f 22v	1771	A vestery Window consisting of three long		

(1) Sir William's impalement contains a label of 3 points gules and no baronet's inescutcheon, which would have been accurate for 1762. The east window of the chapel, however, shows this armorial with his impalement displaying the baronetcy. This is inaccurate, since he did not succeed to it until 1770.

See nos. 148, 150, 170.

No. 183 Novbr. For Wm. St. Quentin Bart..

One window erected in Harpham Church
meas: 18 sqr. feet of a rich mosaic

border and a white fretted ground. £18. 18. 0 X

The Arms of the Revd. Mr. Cally to
introduce into the top part of the

above window £2. 2. 0 X

Febry. The arms of Hugh St. Quintin Esqr.

impaled with his Lady's Catherine

Chitty £2. 2. 0 X

lights of rich mosaic measuring 24 sqr. feet. £30. 0. 0 X

A Landscape of Scripture History (old).

introduced with two the like Landscape into

the above. £5. 5. 0 X

*Omission
See opposite.*

See no. 180 etc.

The first window was inserted in the easternmost aperture of the south side of the nave (sl. III 110). It is still in situ, to the left of his wife's memorial and is treated identically, other than in the quatrefoil of the tracery where there is a plain shield within gothic cusps: (sl. III 111)

quarterly argent and sable overall a bend gules and

3 mullets of the 1st. CAYLEY

Beneath, on a scroll, is the inscription 'Revd. Will. Cayley M.A. Vicar 1771.'

The window is signed in the bottom of the left light, 'W. Peckitt Pinx. et Tinx. 1771.'

The armorial mentioned at the end of the entry was inserted in the chapel east window (see no. 102).

No 184 Febry. For the Hon: Horace Walpole Esqr.

f 23 1772 Lights for the upper part of ten windows in the center of which a plain gothic shield of double Arms of the inter-marriages of his Family

£27. 15. 0

An additional Arms to one of the shields 0. 10. 6

These armorials were inserted in two windows of the Great Dining Room of Strawberry Hill. Peckitt wrote to the Dean of Exeter on March 8, 1772,

"I have finished for Mr. Horace Walpole and sent to Strawberry Hill Ten Lights or panes of Glass with Gothic Borders and shields

of double Arms of intermarriages of his Family." (see Appendix III E/6). They were lot 56 in the 1842 auction. (see no. 77). The additional armorial was probably a replacement for glass blown out by an explosion at the beginning of January 1772 (see no. 189).

No 185 April For Henr: Hoar Esqr. Store Head.
 f 23 1772 Five Starrs of yellow Glass radiated 2ft. 6in
 Diam: for the sky lights of his picture gallery £23. 12. 6 X

Untraced.

Stourhead, Wiltshire, was created in the eighteenth century by the banking family of Hoare. Henry Hoare, son of the original owner of Stourhead, came to live there in 1741 at the age of thirty six and spent the next forty years embellishing the place. The present picture gallery was not built until 1793 by Richard Colt Hoare, grandson of Henry. No skylights by Peckitt survive⁽¹⁾ and they may have been swept away when Richard altered and extended Colin Campbell's Palladian mansion. Alternatively they were destroyed in the fire of 1902 which necessitated the rebuilding of much of Campbell's central block. The only glass painting surviving there now is a lunette in the Library by Francis Eginton.

No 186 April For Sr. John G. Griffin Kt. of the Bath
 f 23 1772 A side window for his Chapel, the subject,

(1) Henry Hoare's. 'Ledgers of Personal Accounts.' have no entries of this work.

It may be that Henry Hoare had seen Peckitt's only other work of this nature - a large star skylight for Horace Walpole's closet at Strawberry Hill (see no. 83 above). Alternatively he may have seen Peckitt's work at nearby Longford Castle (see nos. 103 and 123 above).

the offering of the Maji to Our Saviour

measuring about 140 sqr. feet.

£155. 10. 0 X

Untraced.

Two watercolour drawings for this window by Rebecca also survive at Audley End. Alas the glass has not survived. A few fragments may be among those inserted in the chapel of St. Mark's College in Audley End village. (1)

Mr. D. King of Norwich believes that the head at Polesworth church, Suffolk, which he inserted in one of the windows, may be a survival of the lost Peckitt window from Audley End chapel. (see pl. III 26)

No 187	May	Mr. Patterson sold by Auction for me sundry	
f 23	1772	pieces of painting on glass, both new and	
		old, as portraits in Miniature, Heads, Arms,	
		Horses, Flowers.	£74. 0. 0 X

Untraced.

See no. 96.

Whether Peckitt here means that the old work is mediaeval work or older pieces from his own hand is not clear. He must have accumulated a number of old pieces of windows he restored or replaced.

No 188	Sepbr.	For Edw: Stratford Esqr. London	
f 23v	1772	The Arms of North in a plain Shield	£1. 1. 0 X
		The Arms of Herbert	£1. 1. 0 X

(1) These fragments, given by Lord Braybrooke in 1951/2, were installed by Kings of Norwich.

Untraced.

The London Directories reveal no one of this name in London in or around 1772.

No 189	Sepbr.	For Horace Walpole Esqr.				
f 23v	1772	repairing an old Window for his Chapel at Strawberry Hill		£7.	19.	0 X

An explosion at a gunpowder factory on Hounslow Heath blew out some of the windows at Strawberry Hill. On January 14th, 1772, he wrote to Sir Horace Mann,

"A dozen powder mills within two miles of Twickenham blew up last week and almost levelled my castle as low as Troy. This is far from true; but the explosion really demolished four of my windows of painted glass and broke as many more." (1)

This item most probably refers to the repair of some of the damage (see also no. 184 above).

No 190	Sepr.	For the Foundling Hospital, London				
f 23v	1772	The Arms, Crest, Coronet, Supporters etc.				
		of the Right Hon: Lord North, President		£10.	10.	0 X
		The Arms of Sr. Charles Whitworth Kt.		£4.	14.	6 X
		The Arms etc. of Peter Burrell Eqr. and Lady's quarter'd.		£5.	15.	6

See no. 145 and Appendix III B/3.

(1) W. S. Lewis (ed) 'Horace Walpole's Correspondence (with Sir Horace Mann)' IV 371.

See also 'H. W's Correspondence with the Countess of Upper Ossory.' I p75.

No 191 Novbr. For the Rev.^d the Dean of York.

f 23v 1772 His Arms quartered and impaled with those of
Mrs. Fountain quartered

This work, yet another gift to his patron John Fountayne (see nos. 1, 8, 16 and 54) can be identified from the description of the two quartered impalements on the single coat. Such arms are found in the upper part of the easternmost window of the south aisle of High Melton church. The semi-circular headed aperture (6' x 3') was created to receive a unique window by Peckitt. (sls. III 112 and 113)

It is a curious mixture of pot metals, enamels and stain and has the appearance of a large piece of jewellery in the form of a three tiered pendant with enamelled arms and faceted stones composed of coloured glass. There is a distinct rococo feeling about the whole piece.

a. The top section.

An outer circlet of enamels and stain with reeded lattice and purple and turquoise rococo fleurons in the lozenges. The intersections have double quatrefoils.

Within is a large "faceted" circle of thickly flashed (?) ruby. Set into this is an elongated hexagonal frame of blue pot metal. In the centre is a rococo achievement in enamels and stain. The flamboyant cartouche is composed of gold acanthus fronds with blue, green and purple enamels. The background to the crest is a scrolled diaper in light brown. The leads radiate from the perimeter of the shield and again gives a "faceted" effect.

The arms:-

quarterly 1 & 4 Fountayne

2 & 3 Carew

impaling 1 & 4 Montagu

2 & 3 Monthermer

Crest: An elephant argent

Motto: 'NIL CONSCIRE SIBI'

b. Central portion.

A smaller oval circlet attached to the first and similarly though less rococo in feeling. Within this on white glass inside a baroque cartouche of stain is an oval of the See of York in enamels. Surmounting this is an interesting crest of a cockerel proper. Presumably Fountayne used this device, allusive to St. Peter, as a difference to the arms to denote his deanship.

c. The base.

This consists of an octagonal section set between pendant yellow and green palm fronds on a background of lozenges and eight-point stars. The octagonal shape is defined and faceted by leads and accentuated within by a eight-point star in stain with enamelled fleurons between the points. In the centre, in the form of a stone, is an octagonal inset of pot metal blue with a centre in very dark ruby.

No 192	Novbr.	For Sir Griffith Boynton Bart. Burton Agness				
f 24	1772	The upper part of a window consisting of Effigees, Arms, Inscriptions etc. erected in the Church.	£12.	12.	0	X
		A drawing of the whole window.	£1.	1.	0	X

Sir Griffith Boynton (1745-1778) was a Fellow of the Society of Antiquaries and like his near neighbour, Sir William St. Quintin, was interested in the monuments and pedigree of his ancestors. Thus he would have perused the great emblazoned pedigree which Francis Thynne, Lancaster Herald, compiled in 1604 for Sir Henry Griffith (created bart. 1627) of Burton Agnes, near

Drifffield. On it is Thynne's drawing of the lost brass of Sir Roger Somerville which seems to have disappeared from the church between 1604 and 1665. (1) Sir Griffith employed Peckitt to paint Sir Roger Somerville and his wife Maude. In addition he had two armorials of later ancestors incorporated in the panel. (sls. III 114 and 115)

The panel (4' high x 1'10" wide) still exists in the fourteenth century^{tracery} of the east window of the north aisle. Where the glass was first inserted is doubtful for it is said to have been removed to its present situation from the west tower window. (2)

The whole is executed in enamels and stain except for the narrow border of green and red pot metal lozenges and oval stained fleurons. It consists of two parts

- a) Sir Roger Somerville and his wife Maude kneel facing one another on green cushions trimmed in red and set on tiled floors. He wears a version of plate armour with sword and open visor. On his tabard are the arms depicted on Thynne's drawing of his brass:

barruly argent and gules in a bordure azure
charged with martlets or (MERLAY) (3)

His wife wears a mantle displaying

barruly argent and gules (STUTEVILLE)

Beneath is the inscription in Old English *characters*

'Sir Roger de Somerville and Maude
his Wife.'

- b) Two armorials on diapered grounds of light brown scroll and under gothick canopies.

(1) H. S. London. 'The Lost Brass of Sir Roger Somerville of Burton Agnes, Yorkshire.' Transactions of Monumental Brass Society VIII, Pt. VI, March 1949. pp 1-4.

(2) V. C. H. 'Yorkshire East Riding.' 1974. II p117.

(3) For the reasons behind Somerville wearing the Merlay coat see H. S. London op. cit. p2.

On the left, within the Garter,

argent a chevron between 3 choughs sable. GRIFFITH
impaling gules on a bend between 6 cross crosslets
fitchy argent the arms of Scotland, with a demi lion
rampant pierced through the throat with an arrow. HOWARD

Beneath is the inscription in Old English:-

'Sir Rees ap Thomas
son of Thomas ap Griffith Knight of the Garter
married Katherine Daughter of Thomas Howard,
Duke of Norfolk.'

On the right, within the strap of the Bath,

gules on a dance argent between 6 lions rampant or
3 martlets sable GRIFFITH impaling gules 7 mascles
cojoined or 3.3.1 a label of 3 points azure FERRERS

Beneath is the inscription:-

Sir Walter Griffith Knight of the Bath
married Jane Daughter of Sir John Ferrers
of Tamworth and died Octo: 30th 1537.

No 193 Novbr. For the Right Hon: the Earl of Craven

f 24 1772 Binley, Warwickshire

An Alter Window measuring 8 Feet 9 In. by

4 Feet 4 In. the representation of Our Saviour

when a Child, the Virgin Mary, St. John Baptist

and Angels attending

£84. 0. 0 X

This window is still to be seen in a mutilated state in the
east window of St. Bartholomew's church (pl. III 116). This
building erected by William, Earl of Craven, replaced a
mediaeval church between 1771 and 1773. Thus Peckitt's work
was part of the new fabric which on account of its fine neo-
classical interior is usually attributed to the Adam

brothers. (1)

The semi-circular window, set in a small apse at the east now measures 6'1½" by 4'3" but was initially some six inches longer. It has been re-leaded in many broken areas and part of the background of blue glass has been replaced with white glass. The glass was removed at some time in the late 19th century and a window depicting St. Bartholomew, now in the nave, was erected in its place.

The window is not especially colourful. The scene is depicted out of doors against a pot metal blue sky on a green enamelled foreground of grass. The virgin is seated in the centre and wears a finely painted and stained dress of gold with blue sleeves. Her right arm is around the infant Christ who leans against her lap and looks up at her. The boy St. John stands on her right with his right arm on hers and three angels with erect wings stand behind Mary, one by St. John and two on her left. All these figures are white with light brown stipple and shading. The two angels to Mary's left have loin cloths of purple enamel. The background against the blue sky is composed of a draped white canopy on which is depicted a golden heavenly ray.

In the foreground are St. John the Baptist's belongings, his tied bag of clothes, his begging bowl and a small rustic crucifix.

Whilst the composition is quite effective the drawing of the figures is defective. Their proportions, especially those of the Virgin, are poor and the foreshortening of her arms is particularly unsuccessful.

For a neo-classical building the window is still baroque in style.

(1) J. H. L. Holt. 'The Story of St. Bartholomew's Church, Binley Warwickshire.' Gloucester (n.d.) 1-8 and pl. 2.

No 194 Decbr. For the Right Rev.^d the Lord Bishop of London

f 24 1772 Fulham palace Chapel.

The Arms of Dr. Gibson impaled with those of

the See of London £4. 4. 0 X

Ditto impaled with those of

the See of £4. 4. 0 X

See nos. 116 and 135.

Dr. Terrick continued to add to the armorials in the chapel at Fulham. Edmund Gibson had been Bishop of Lincoln before being transferred to London (1723-48).

Bishop Gibsons arms impaled with those of the See of London appeared twice in one window. In another was a simple coat of Gibson; azure 3 storks rising argent.⁽¹⁾

Thomas Sherlock, who was translated from Salisbury to succeed Gibson at London (1748-1761), had been a canon at Norwich but never bishop. His arms were impaled with the See of London in one window and in another was the single coat of Sherlock; per pale argent and azure 3 fleurs-de-lis counterchanged.⁽²⁾

The impalement with the See of Norwich may refer to the achievement of Bishop Thomas Hayter which was in a window of the chapel.⁽³⁾

No 195 June For Sir John Smith Bart.

His Arms and Lady Smith's with Crest etc. £2. 2. 0 X

Untraced.

(1) T. Faulkner. 'Historical and Topographical Account of Fulham' London. 1813. pp181 and 183.

(2) Ibid. 182 and 185.

(3) Ibid. 182.

No 196 Aug 23 For the Marq. De Voyer de Alanson France
A Head of an Ancient person, bordered with
8 specimens of Mosaic, all different colours £7. 7. 0 X

Untraced.

This interesting entry must refer to Marc-Antoine René de Voyer, Marquis de Paulmy and d'Argenson. He was Marie Antoinette's chancellor and a correspondent of Horace Walpole. (1) Through this connection the Marquis would be introduced to Peckitt's work.

No 197 Septer. For the Society of New College in Oxford.
f 25 1774 Erected in three Windows on the north side
of their inner Chapel, 24 figures as large
as life with pinnacle tops and pedestals to
the niches in which they are supposed to
stand, each measuring 12 feet high by 2F.
6In. wide in the whole 678 Sqr. feet.
Adam, Eve, Seth, Enoch. Mathusala, Noah,
Abraham, Isaac, Jacob, Judah, Moses, Aaron,
Baruch, Daniel, Hosea, Ezekiel, Joel, Amos,
Obediah, Jonah, Micah, Habakkuk, Nahum,
Zephaniah. £711. 18. 0

See nos. 118 and 132.

Although the Warden and Fellows of New College had not been wholly satisfied with Peckitt's west window in their chapel they employed him again to commence filling the three westernmost windows of the choir. These windows are still in situ and the

(1) W. S. Lewis ed. 'Horace Walpole's Correspondence.' V. 389,
264 IV 52.

archives of New College, though deficient on Peckitt's earlier work, are very full on this. (1)

Reading (as in no. 118 above) from the east, the twenty four figures by Peckitt are arranged beneath the mediaeval tracery lights thus:

Third window from the east.

Traceries. Archangeli. Main lights.

Upper tier. 1. Micah

2. Nahum

3. Habbakkuk

4. Zephaniah

Lower tier. 1. Jacob

2. Judah

3. Moses

4. Aaron (sl. III 119)

Fourth window from the east.

Traceries. uirtutes. Main lights.

Upper tier. 1. Joel

2. Amos

3. Obadiah

4. Jonah

Lower tier. 1. Methuselah

2. Noah

3. Abraham

4. Isaac (sl. III 118)

Fifth window from the east.

Traceries. Potestates. Main Lights.

Upper tier 1. Baruch

2. Hosea

3. Daniel

4. Ezekiel

(1) Appendix III E. C. Woodforde. 'The Stained Glass of New College, Oxford.' pp21-37.

- Lower tier 1. Adam
2. Eve
3. Seth
4. Enoch (sl. III 117)

At the bottom of the left-hand shaft of the canopy which stands over Adam is the date 1774.

Some fourteenth century glass is incorporated in the figures and their settings in the tracery lights.

The figures in the main lights of the windows are not named.

There are some variations of detail and design from the figures in Rebecca's sketch, at New College (pl. III 27 sl. III 194) especially in window IV. Rebecca himself probably made these alterations when he drew the cartoons.

The drawings in York City Art Gallery (sls. III 195-199) which are coloured and heightened by a background of half light and half shade, show variations from the New College sketch and for Adam and Eve there are alternative studies. These latter figures are interesting in that they caused much controversy on account of their posture and degree of nakedness. (1) (sl. III 198)

Jeremiah Milles, Dean of Exeter, had acted as adviser to the Warden of New College following the successful completion of Peckitt's west window at Exeter Cathedral (see no. 129). He advised that a good artist should be secured to make the drawings and that all the figures should "be dressed in long flowing garments (to) add great dignity to them." (2)

After the Dean had suggested Blackburn and Wale as possible designers, the College accepted Biagio Rebecca, possibly on the

(1) J. T. Brighton. 'Cartoons for York Glass - William Peckitt.' Preview. City of York Art Gallery Quarterly. Jan. 1969. Vol. XXII.

(2) Appendix III E/8.

recommendation of Peckitt or indeed of others who may have seen the window he had designed at Audley End (see no. 179). Nevertheless his designs for the twenty four new figures had to be sent to the Dean of Exeter for approval. Though Milles professed himself "totally ignorant of design," he was very critical of the Raphaelesque figures drawn by Rebecca. He singled out the figures of Adam and Eve for particular criticism, declaring that they "should be represented in these windows as the common parents of the other figures, not as the authors of their misery." (1)

Presumably this comment refers to the figures which are now in York Art Gallery. These depict the pair, adequately clad in knee-length garments, a state of dress which at least made some concession to the Dean. Adam leans on a mattock and Eve holds a distaff. (2) However, the offending items would seem to be the two children at Eve's feet which give her the appearance of the figure of Charity. One of the children reaches up and takes from Eve an apple; it was this which alarmed Milles.

The alternative figures in York Art Gallery show the couple with dejected countenances and amply clad with a large frond of fig-leaves. The apple is at Adam's feet and the serpent at Eve's. These are both marked 'B' whilst a third figure of Eve, marked 'A', shows her in a slightly different posture without the serpent (sl. III 98). No figure of Adam associated with this drawing survives.

What governed the final decision is not clear, but Eve (B) and another variation of Adam (A?) holding a spade were put up in the window (sl. III 117).

However, whilst these two controversial figures passed the scrutiny of both Dean and Warden, their fig leaves were too scant

(1) Appendix III E/11.

(2) J. T. Brighton op. cit. cover plate.

for Victorian taste. During the time that J. E. Sewell was Warden (1860-1903) the two figures were provided with painted garments - a leopard skin for Adam and a purple cloth for Eve! (1) Their fig leaves are still visible!

The College authorities were not happy with Peckitt's gothick canopies either, and tried to prevent him painting the third window after he had finished the first two. However, Peckitt held them to their contract, completed all three windows and was grudgingly and belatedly paid in full in June 1775, nine months after their erection. (2)

Despite all the contemporary and subsequent criticisms, these figures were among the finest Peckitt had painted to date and display a variety of pot-metal colours.

No 198	April	For the Society of Trinity College in Cambridge.	
f 25	1775	One Window erected in the further end of Library measuring about 136 sqr. feet representing his present Majesty King George 3d in his parliament Robes and seated in the Chair of State, to whom by the Muse of the College is presented Sir Isaac Newton Kt. and Lord Chancellor Bacon: the two distinguished Members of that Society. to the former of these two the King advised by the British Minerva with the Laurel Chaplet	£315. 0. 0 X

This allegorical window, the most splendid of its type that Peckitt ever painted and one of the outstanding baroque windows of the eighteenth century, is still in situ in Wren's Library at

(1) C. Woodforde. op. cit. 62.

(2) Appendix III E/26.

Trinity College. The Library also possesses the cartoon from which it was taken. The window has just (1970) been restored by Mr. D. King of Norwich. (sl. III 91; pl. III 30)

Although Peckitt had executed a number of commissions for Oxford Colleges, this was the first he had carried out at Cambridge. It was also his first association with the artist Giovanni Battista Cipriani, who designed the window. The Junior Bursar's accounts contain the following entries (1)

1772-3	To Mr. Cipriani for a painting for the South Window of the Library	105.	0.	0
1774-5	To Mr. Peckitt for painting and staining the South Window of the Library	315.	0.	0

Whilst Peckitt was corresponding with the Dean of Exeter concerning an artist to produce cartoons for the New College Windows (no. 197) he wrote on March 8th 1772

"The designs for the windows at Audley End (nos. 179 and 186) being two small sketches in watercolours, and outlines drawn at large by Mr. Rebecca (an assistant to Mr. Cipriani) and are done very correct I am sorry Mr. Cipriani is not my friend, I do not know the reason why; I was never in his company but once and he seem to behave to me extremely civil." (2)

What cemented the partnership between Peckitt and Cipriani in connection with this window at Trinity College is not known. The semi-circular headed window depicts the Alma Mater (or, as some maintain, the British Minerva) in classical armour and holding the shield of the Union of England and Scotland. In front of her, on a raised canopied throne, sits the crowned and

(1) Notes and Queries. 12S IX 443.

J.B.S.M.G.P. VI 1935-37. 170-171.

(2) Appendix III E/6.

robed figure of George III with a sceptre in his left hand. Two cherubs draw back the curtains of his canopy and a winged angel blows her trumpet in the background. In the foreground another trumpeter (Fame) introduces to the King Sir Isaac Newton whilst in the bottom right is the seated figure of Sir Francis Bacon, Viscount St. Albans, in his Lord Chancellor's robe. Newton and Bacon, the fathers of modern science had both studied at Trinity College.

The composition of the window owes much to Rubens' ceiling in the Banqueting House at Whitehall. (1)

The colours are a mixture of enamel and pot metal with yellow stain. The sky and the robes of Newton and the Alma Mater are in blue pot metal and purple pot metal is used on the curtains and part of George III's robe. Much brown washed enamel is used on the steps to the throne and the clouded background. Cipriani's name appears as the designer in the bottom left and Peckitt's as the painter in the bottom right.

No 199	March	For Tho: Beau Monty Esqr. Chapel Thorp			
f 25	1775	His Arms and Lady's with Crest etc.	£5.	5.	0 X

 Untraced. See also no. 243.

Thomas Beaumont (1723-1785) of the Oaks in Darton, near Chapelthorpe, was the son of George Beaumont and his wife Frances, eldest daughter of Richard Beaumont of Whitley Beaumont. (2) Thomas married Ann Ayscough of Louth, Lincolnshire in 1735. He probably ordered this armorial to celebrate his fortieth wedding anniversary.

(1) See p 279.

(2) J. Foster. 'Pedigrees of the County Families of Yorkshire.'
 Vol. I.

No 200	March	For Mr. Tassie London				
f 25	1775	40lb. wt. of White Glass	£5.	0.	0	X
		36lb. wt. of Brown Glass	0.	18.	0	X
		14lb. wt. of Yellow Glass	0.	15.	0	X

James Tassie (1735-99) was a modeller from Pollokshaws near Glasgow. (1) He used glass to reproduce gems and cameos. He supplied casts of antique profiles to Wedgwood and Bentley and in 1769 he prepared the first plaster casts of the Portland Vase. He had moved to London in 1766 and from 1772-77 he resided in Compton Street, Soho where he was a neighbour of Peckitt's brother Henry.

See also nos. 204, 274 and 282.

No 201	March	For the Right Revd. the Lord Bishop of Clogher				
f 25	1775	The Arms of Bishop Tennison	£3.	13.	6	X
		The Arms of Bishop Ashe	£3.	13.	6	X
		The Arms of Bishop Clayton	£3.	13.	6	X
		The Arms of Bishop Garnet, his Lordships	£3.	13.	6	X
		18 small panes of different colour'd glass				
		with a small Angelic Head an Ornament	£6.	7.	6	X
	June	a quantity of small ornamental pieces with				
		a quantity of pieces of plain colour'd Glass	£3.	13.	0	X

See nos. 172, 212 and 255.

Having erected Bishop Sterne's arms, Bishop Garnett commissioned those of his two immediate predecessors, Richard Tenison (1691-97) and St. George Ashe (1697-1717). Robert Clayton (1745-1758) succeeded Sterne and John Garnett succeeded Clayton. (2)

(1) D.N.B. p2047.

(2) 'St. Macartan's Cathedral, Clogher.' Omagh. 1970. pp27-29.

No 202	Augst.	For Lady Strickland	Boynton				
f 25	1775	5 sqr. feet of pieces of plain colour'd Glass		£0.	14.	0	X
		and a quantity of small ornamental pieces		£0.	18.	0	X

 Untraced. See no. 215.

Sir George Strickland, baronet (d. 1808 aged 79) had the cultured tastes of a dilettante and was a member of the Society of Arts. He had a liking for the gothick style and employed John Carr of York to embellish his fine house. Between 1767 and 1770 Carr also rebuilt the nearby church of St. Andrew in the gothick manner of Batty Langley.

None of these small items exist in either the church or the house. (1)

No 203	May	For the new Church at Clapham in Surrey	
f 26	1776	by subscription	

An Altar Window of three devisions, the middle are consisting of variegated foliage, Fruit and Flowers, in the upper part is the Dove descending, incircled by variegated rays of Glory and Clouds; immediately under represented the Agness Dei. triumphant and in the centre of the Window is a Vase between two Cornacopaes: The side windows consists of the like variegated Foliage, Flowers

(1) F. Johnson. 'Boynton Hall, Bridlington.' Trans. of the Georgian Society for E. Yorkshire III 1952-3. 'Boynton Hall and Church.' IV pt.2 1953-55.

R. B. Wragg. 'John Carr: Gothic Revivalist.' Studies in Architectural History. York Institute of Architectural Studies. II. 1956. pp9-34.

etc. within a border to each of yellow

fleurons, and blue ground

£157. 0. 0 X

Following the demolition of the old church at Clapham an Act of Parliament permitted the parish to erect a new one.

Dedicated to the Holy Trinity, the new church was built by Kenton Couse between 1775 and 1776. (1) Its three light east window was not put up by the parish but by subscription. The only reference to it in the church's 'Vestry Minutes for September 18th 1775 reads

"If any Gentlemen be inclined to put up a Painted Window at the East end of the church agreeable to a Drawing now produced they have liberty to do it." (2)

The window vanished in 1875 when a new memorial window by Kemp replaced it.

A few comments upon it prior to its disappearance have survived. E. W. Brayley erroneously described it as a "large East Window ... enriched with stained glass executed by the late George Peckitt of York." (3) Manning and Bray reflected the changing tastes of the early 19th century when they declared "The East Window is of modern glass, but is not

"a storied window richly dight casting a dim

(1) N. Pevsner. 'The Buildings of England: London.' 1952. p.435.

(2) Information provided by E. E. F. Smith F.S.A. who informs the writer that many years ago when he was going through the parish records he found a torn piece of paper which was dated May 1775 and which was obviously a sketch of part of the window - possibly a side panel.

(3) E. W. Brayley. "A Topographical History of Surrey." (1841-8) vol. III. p. 288.

religious light." (1)

Lord Macaulay had worshipped in the church as a boy and later wrote

"I love even that absurd painted window with the dove, the lamb, the urn, the two cornucopias and the profusion of sunflowers, passion flowers and peonies." (2)

The only known illustration of the window in situ is a lithograph of about 1850 by J. Shaw from a drawing by C. J. Greenwood.

(pl. III 68) Unfortunately the window is largely obscured by drapes and a triple-decker pulpit. (3)

(1) O. Manning and W. Bray. "History and Antiquities of Surrey." (1814) vol. III. p. 363.

(2) Cited in G. O. Trevelyan. "Life and Letters of Lord Macaulay." (1923) vol. II. p. 521.

(3) Published in "The Parish Church of the Holy and Undivided Trinity of Clapham 1776-1976." (1976) Plate 2.

No 204	May	For Mr. Tassie, London.		
f 26	1776	112lb. wt. of White Glass	£16. 16. 0	X
		3lb. wt. of Purple Glass	0. 10. 0	X
		22 sqr. feet of Yellow Glass	£3. 17. 0	X

 See nos. 200, 274 and 282.

No 205	July	For James Ibbetson Esqr. Denton		
f 26v	1776	His Arms and Lady Ibbetson's with Crest and Ornaments of Fruit, Flowers, imployments of Husbandry etc. measuring 5Ft. 4 $\frac{3}{4}$ In. by 1Ft. 5In.	£31. 10. 0	X

 This interesting armorial window executed in enamels and stain survives in good condition in the south light of John Carr's gothick Venetian window at St. Helen's Church, Denton in Wharfedale, Yorkshire (pl. III 31; pls. III 120 and 121). It is set alongside Henry Gyles' Fairfax armorial in the north light and his large picture window depicting King David, St. Cecilia and the angel choirs in the centre light. (see Catalogue of Henry Gyles' work no. xxvii)
 Peckitt's narrow window consists of an achievement in the centre commemorating the marriage in 1768 of Sir James Ibbetson, second bart. to Jenny, daughter of John Caygill of Halifax. The shield is in the elaborate baroque manner.

Arms: gules on a bend cotised argent between 2 fleeces or 3 scallops of the 1st; a baronet's canton (IBBETSON)
 impaling ermine a chevron between 3 cocks gules (CAYGILL)

Crest: on a helm open and affronté a unicorn's head erased argent crined and horned or and besanty.

No motto.

Above the achievement is a basket of fruit and wheat instead of the usual cornucopia.

Beneath the armorial is an intricate arrangement of the implements of husbandry under a swag of flowers suspended from the shield.

The window is dated in the bottom left "1776" and signed in the bottom right "W. Peckitt pinx."

No 206	July	For Mr. James Loton Glazier Westminster				
f 26v	1776	One plain shield of double Arms	£1.	11.	6	X
		Two plain shields of single Arms	£2.	2.	0	X
		Two Ornamented plates of fine blue	£1.	11.	6	X

Untraced.

See also no. 209.

No 207	July	For the Revd. Dr. Warren				
f 26v	1776	12 sqr. feet of pieces of colour'd glass	£3.	3.	0	X

Untraced.

There may be some confusion in the copying of the names Warner and Warren. A Rev. Dr. Warner is given in no. 155.

No 208	Decbr.	For the Right Hon: Earl Bathurst				
f 26v	1776	Two Fruit pieces	£7.	7.	0	X

Untraced. See also nos. 94 and 210.

Henry, 2nd Earl Bathurst's (1714-1794) seat was Cirencester Park which he was embellishing at this time. He also employed Robert Adam to erect Apsley House for him between 1771 and 1778.

The fruit pieces listed here survive at neither house. Perhaps they were executed, like no. 210 below, for Cirencester Park.

No 209	Decbr.	For Mr. James Loton Glazier				
f 26v	1776	Sundry pieces of painted Glass		£0.	15.	0 X

Untraced.

See no. 206.

No 210	April	For the Right Hon: Earl Bathurst				
f 27	1777	A painting in Glass of Lord Apsley and the Hon: Mr. Bathurst 1Ft. 11In. by 1Ft. 7In.		£21.	0.	0 X

See nos. 94 and 208.

The two people referred to here were the two sons of the second Earl Bathurst, Henry, who succeeded as third Earl, and his younger brother, Apsley Bathurst. The picture of the two boys by Nathaniel Dance survives at Cirencester Park. *country?*

The panel by Peckitt also survived until quite recently when, in response to an enquiry from the writer, the present Earl Bathurst replied as follows on July 24th 1972.

"For some extraordinary reason, this glass painting, mounted in a lead frame was put into a window in Alfred's Hall, which is a folly built by the first Earl Bathurst about 1714 in the middle of Cirencester Park woods. To be honest, this glass painting did not look very impressive and certainly does no justice to the original picture or the two boys. It looked most incongruous in its setting in Alfred's Hall and I regret that very little notice has ever been taken of it. Alas, only six weeks ago vandals broke into Alfred's Hall and considerable damage was suffered and needless to say there is not the slightest chance of catching the culprits. Since receiving your letter I have checked in Alfred's

Hall and to my dismay I find that the glass painting has been cut out of its lead frame and has disappeared. There are no fragments of coloured glass inside or outside the building so we can but presume it has been stolen. I am notifying the Police."

No 211	April	For the Most Noble the Duke of Newcastle			
f 27	1777	Clumber, Nottinghamshire			
		The Arms, Coronet, Supporters of John Duke			
		of Newcastle	£9.	9.	0 X
		The Arms etc. of Thomas Duke of Newcastle	£9.	9.	0 X
		The Arms etc. of his present Grace	£9.	9.	0 X
		The Arms etc. of the present Earl of Lincoln	£9.	9.	0 X
		The Arms etc. of the late Earl of Lincoln	£9.	9.	0 X
		The Arms etc. of late Lord Pelham	£9.	9.	0 X
		The Arms etc. of late Hon: Mr. Pelham	£9.	9.	0
		The Crest and Coronet of his Grace	£9.	9.	0 X

 Untraced. See nos. 213, 222, 226 and 237.

Stephen Wright built the house in Clumber Park in 1770 for Henry Fiennes-Clinton, afterwards Pelham-Clinton (1720-1794), second Duke of Newcastle-under-Lyne. The house was enlarged and embellished by Sir Charles Barry in 1857 and after a fire in 1879 by the younger Charles Barry. It was pulled down in about 1938. (1) From subsequent entries it seems that these arms were intended for windows in the chapel.

No illustrations of the chapel have been traced and the only relevant documentation appears to be a bill and a letter of Peckitt in the Newcastle papers in the University of Nottingham Library. (2) Horace Walpole passed a disparaging comment on the

(1) N. Pevsner. 'The Buildings of England: Nottinghamshire.' p52.

(2) See Appendix III F/1 and 2. Stephen Wright paid Peckitt.

exterior of the house in 1772 ⁽¹⁾ and Lord Torrington was hardly more flattering about the chapel in 1789. "The chapel," he said "is in the modern, frippery, Adametic stile, and glazed with modern stain'd glass, flurrying the sight, and of no awful gloom." ⁽²⁾

The arms of John Duke of Newcastle were those of John Holles (1662-1711), third Duke of Newcastle-on-Tyne. Those of Thomas belonged to Thomas Pelham, later Pelham-Holles (1693-1768) fourth Duke of Newcastle-on-Tyne and 1st Duke of Newcastle-under-Lyne. "His present Grace" and "the present Earl of Lincoln" were Henry Pelham-Clinton for whom the house and chapel were built. "The late Earl of Lincoln" was his father Henry Fiennes-Clinton, the seventh Earl. The "late Lord Pelham" was Thomas Pelham (c1653-1712) of Laughton, Sussex who was created first Baron Pelham in 1706. The "late Hon: Mr. Pelham" was his younger son Henry Pelham (1695-1754).

No 212	April	For the Right Revd. the Lord Bishop Clogher			
f 27v	1777	The Arms etc. of the See of Clogher	£5.	5.	0 X
		The Arms of the first six Prodestant Bishops of Clogher in plain shields introduced into two triangular lights of ornaments for the Tops of two Windows	£14.	14.	0 X
		Two lights of plain coloured glass	£3.	3.	0 X

See nos. 172, 201 and 255.					

(1) P. Toynbee. (ed) "Horace Walpole's Journals of Visits to Country Seats etc." Walpole Society. XVI p74.

(2) C. B. Andrews (ed) "The Torrington Diaries." II p11.

The bishops referred to here were the six predecessors of Richard Tennison, whose arms Bishop Garnett had just erected (no. 201). They were George Montgomery (1605-1621), James Spottiswood (1621-1644), Henry Jones (1645-1661), John Leslie (1661-1671), Robert Leslie (1671), and Rodger Boyle (1672-1687). The See was vacated for four years until Tennison's arrival in 1691.

No 213 June For His Grace the Duke of Newcastle
 f 27v 1777 Twenty six copartments of Ornaments (with
 two of the above arms) to finish one Window;
 at 2 Guineas each one with the other £54. 12. 0 X

 See no. 211, 222, 226 and 237.

No 214 For Sir Wm. St. Quintin Bart.
 A New Window representing Our Saviour upon
 the Cross £26. 5. 0 X

 Untraced.

This was the second of only three crucifixions painted by Peckitt (see nos. 35 and 313). It may well have been yet another window for Harpham Church (see nos. 180, 183, etc. above).

No 215 Augst. For Sir George Strickland Bart. Boynton
 f 28 1777 An Altar Window for the Church consisting of
 a white fretted fround, with a border of plain
 stain'd Glass, in mosaic: of two devises in the £33. 12. 0 X
 upper part the arms of Sir George and Lady
 Stricland, with Crest etc. £5. 5. 0

 See no. 202.

The east window in Carr's charming gothick church

survives. (1) It is in the geometric decorated style and consists of two cusped lights (each 8' high and 2' wide) and a trefoil in the head of the window some 2'6" in diameter. (see pls. III 122 and 123)

The two lights are framed with a border of green pot metal with a zig-zag of purple pot metal running through it. Within this is a cusped border of yellow stain, the points alternatively plain and tipped with a fleur de lys. The rest of each light is filled with opaque white glass and the lozenged fret-work is taken out with the stick.

The four small triangles, two on either side of the cusps at the head of each light are filled with blue pot metal. The three between the circular head and the tops of the lights contain a reddish brown coloured glass.

The three triangles around the trefoil in the circle contain blue pot metal and the lowest bears the date 1768. (2) The trefoil is bordered in alternate green and purple triangles of pot metal. Inside this are two shields carted towards the centre beneath a crest. The three are linked by a purple ribbon with gold tassels and between the crest and the shields is a scroll bearing the motto 'A LA VOLONTE DE DIEU.' All the arms, crest, ribbon and motto are executed in enamels.

The arms are -

a. to the dexter

gules a chevron between 3 crosses paty or on a canton

(1) For an interior view of the east of the church see plate 6 in 'Boynton Hall and Church.' op. cit. under no. 202 above. For an interior view looking west see K. J. Allison, ed. 'V.C.H. Yorkshire: East Riding.' II 1974 p28.

(2) This date for nine years earlier is baffling, unless it belongs to an earlier window associated with the church when Carr was building it. Peckitt has no references to work at Boynton in that year.

ermine a stag's head erased sable (STRICKLAND)

In chief a baronet's escutcheon.

b. to the sinister

ermine on a fess vert 3 eagles displayed or (WINN)

c. crest: a turkey proper.

(An ancestor of the family is reported to have introduced turkeys into England)

The arms commemorate the marriage in 1751 of Sir George Strickland bart. and Elizabeth Letitia, daughter of Sir Rowland Winn of Nostell Priory. ⁽²⁾

The true date of the insertion of the window appears at the bottom right of the left hand lights -

'W. Peckitt pinx. et tinx. 1777.'

No 216	Dec.	For	Johnstone Esqr. Ireland.	
	1777	His Arms and Crest in a sash pane		£3. 3. 0

Untraced.

This entry may refer to one of the Johnstone family of Snow Hill, Lisbellaw, Co. Fermanagh. Their stately mid-eighteenth century house survives and their arms are to be found in the gate lodge. However the Peckitt sash pane is not there. ⁽¹⁾

There were two James Johnstone's of Snow Hill in the eighteenth century, father and son. The latter, who died in 1808, may have commissioned the work having seen the armorials recently executed at nearby Clogher. (see nos. 212 etc.)

No 217	March	For the Right Hon: Lord Dacre Bellhouse, Essex	
f 28	1778	Four shields of double arms in circular plates	

(1) Information provided by Mr. Alistair Rowan (Buildings of Ireland. Penguin Books) and Mr. J. Judd the current owner of Snow Hill.

(2). 'Dugdale's Visitation of Yorkshire' Ed. J.W. Clay. Exeter 1899. I p94

of Glass : 14.1/8 In. Diam: surrounded with a
border or wreath of different colours. £16. 16. 0 X

Four shields of single arms each impaled
with quarterings of arms size and border as
above £21. 0. 0 X

Alow'd in return 2 Guineas, as so many being
done at one time

See nos. 169, 221, 223 and 225.

It is difficult now to know what these armorials were, but Lord
Dacre's manuscript account continues (1)

"In the two outside arches

On the left, Barret impaling Mildmay, being the arms of Charles
Barrett (Lord Newburgh's father) and Christian (daughter of Sir
Walter Mildmay) his wife. On the right, Barrett impaling Carey,
Spencer of Spencer, Coomb com. Devon, Beaufort and Carey being
the arms of Sir Edward Barrett Lord Newburgh, and Jane Carey his
wife. The two last pieces by Peckitt.

The Inner Library. The left hand window.

1st. Lennard and Barrett quarterly impaling Loftus, Rushe, Duke
and Loftus, being the arms of Richard Barrett Lennard (son of
Richard, Lord Dacre) and Anne Loftus his wife:- Peckitt.

2nd. Lennard and Barrett quarterly impaling Chichester and
Echingham (of Dunbrody in the County of Wexford) quarterly being
the arms of Dacre Barrett Lennard (son and heir of the said
Richard) and of the Lady Jane Chichester, his wife. Peckitt.

In the bow window room above stairs, beginning on the left hand.

1st. Barrett impaling Belhouse, being the arms of John Barrett
and Alicia Belhouse his wife.

2nd. Barrett impaling Pointz, being the arms of Thomas Barrett
and Matilda (daughter of John Pointz of North Ockendon)
his wife.

(1) Essex Record Office. Pamphlet Box Z6.
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- 3rd. Barrett impaling Knolles and Knolles quarterly, being the arms of Robert Barrett and Margaret Knolles his wife.
- 4th. Barrett impaling Braytoft, being the arms of John Barrett and Elizabeth Braytoft his wife.
- 5th. Barrett impaling Dineley and Fitzherbert quarterly, being the arms of George Barrett and Elizabeth Dineley his wife.
- 6th. Barrett impaling Somerset being the arms of Edward Barrett and Anne only daughter of Sir George Somerset (third son of Charles first Earl of Worcester, ancestor of the present Duke of Beaufort). Note, this family then bore their arms different from what they in latter times had done.

N.B. The arms in this window (painted by Mr. Peckitt) with those of Lord Newburgh's father and himself in the window of the Eating Room make up the compleat descent of the Barrett family from the time of their settling at Belhouse."

The entry in Peckitt's book probably refers to the arms listed here, which completes Lord Dacre's references to the artist's work at Belhouse.

No 218	March	For the Most Revd. the Lord Primate of all Ireland
f 28v	1778	Twenty large panes containing each the Arms
		of the Prodestant Arch-Bishops of Armagh,
		with Mitres, Mantles etc. the Royal Arms etc.
		and those of the Arms of the Bishopricks his
		Grace was translated from
		£105. 0. 0 X

See also no. 227.

Richard Robinson (1709-1794), first Baron Rokeby of Armagh was the sixth son of William Robinson of Rokeby of Yorkshire. He was chaplain to Archbishop Blackburn of York and rector of Elton and later of Hutton, Yorkshire.

He obtained the See of Killaloe in 1752 through the influence of Lords Holderness and Sandwich. In 1759 he was translated to Leighlin and Ferns; in 1761 to Kildare and in 1765 to Armagh. (1)
As archbishop he was responsible for the erection of a number of public buildings in Armagh. He beautified the cathedral and built himself a palace.

He probably knew of Peckitt from his associations with York and Yorkshire and through Holderness and Sandwich, both of whom had patronised the artist.

In a door between the porch and the hall in the palace are twenty four armorial panels, each measuring $14\frac{1}{2}$ " by 10", eighteen of which are by Peckitt.

The panels are in six rows of four as follows:-

A. Top row.

1. Azure, an Archiepiscopal staff in pale argent ensigned with a cross paty or, surmounted by a pall of the second, fimbriated and fringed gold, and charged with four crosses paty fitchy sable. (SEE OF ARMAGH)
impaling sable a chevron engrailed ermine between 3 trefoils pierced and slipped argent. (LOFTUS)
Beneath is the date MDLXII. (sl. III 124)
2. SEE OF ARMAGH impaling argent 2 bars gules on a canton of the last a lion passant guardant or. (LANCASTER)
Date - MDLXVIII. (sl. III 125)
3. SEE OF ARMAGH impaling per bend sinister argent and sable a crusilly of cross crosslets and a lion rampant langued gules counterchanged. (LONG)
Date - MDLXXXIII (sl. III 126)
4. SEE OF ARMAGH impaling argent a pile surmounted by a fess gules between 4 leopards' faces of the last (GARVEY)
Date - MDLXXXIX. (sl. III 127)

(1) D.N.B. p1793.

B. Second row.

1. SEE OF ARMAGH impaling azure a chevron ermine between 3 batons or. (JAMES USSHER)
Date - MDXCV. (sl. III 130)
2. SEE OF ARMAGH impaling gules a chevron ermine and a 5 point label or. (HAMPTON)
Date - MDCXIII. (sl. III 129)
3. SEE OF ARMAGH impaling the same arms as B1 above (HENRY USSHER)
Date - MDCXXIV. (sl. III 128)
4. SEE OF ARMAGH impaling sable a lion rampant or langued gules a crescent of the second for difference. (BRAMHALL)
Date - MDCLX. (sl. III 131)

C. Third row.

1. SEE OF ARMAGH impaling argent a lion passant sable langued gules a chief per fess engrailed of the first and second. (MARGETSON)
Date - MDCLXIII. (sl. III 132)
2. SEE OF ARMAGH impaling per bend crenellee argent and gules. (BOYLE)
Date - MDCLXXVIII. (sl. III 133)
3. SEE OF ARMAGH impaling gules a horse's head couped between 3 cross-crosslets fitchy argent. (MARSH)
Date - MDCII. (sl. III 134)
4. SEE OF ARMAGH impaling gules a fess checky or and azure. (LINDSAY)
Date - MDCCXIII. (sl. III 135)

D. Fourth row.

1. SEE OF ARMAGH impaling quarterly azure and ermine in the first quarter a dove argent legged and beaked gules and

in the last a bird bolt in pale or feathered argent.

(BOULTER)

Date - MDCCXXIV. (sl. III 136)

2. SEE OF ARMAGH impaling quarterly azure and or in the first quarter a pelican of the second vulning herself proper. (HOADLEY)

Date - MDCCXLII. (sl. III 137)

3. Sable 2 croziers indorsed in saltire or, suppressed with a mitre labelled of the last. (SEE OF FERNS)

impaling vert on a chevron between 3 stags trippant or as many quatrefoils gules and in chief a mullet argent for difference. (ROBINSON)

Date - MDCCLIX. (sl. III 138)

4. (Arms of Archbishop Stuart 1800)

E. Fifth row.

1. SEE OF ARMAGH impaling ROBINSON (sl. III 140)

Date - MDCCLXV.

2. (Arms of Archbishop Knox, 1886)

3. Sable a crozier in pale or suppressed by an open book inscribed 'BIBLIA SACRA' garnished and clasped or impaling ROBINSON.

Date - MDCCLII. (sl. III 141)

4. (Arms of Archbishop Lord John Beresford)

F. Sixth and bottom row.

1. Royal Arms of George III. (sl. III 142)

2. (Arms of Archbishop Gregg 1893)

3. (Arms of Archbishop Alexander 1896)

4. (Arms of Archbishop Crozier 1911)

The two missing Peckitt panels must be those of Robinson's predecessor, George Stone (1747) and those of Robinson as Bishop of Kildare (1752).

All the arms are executed in enamel and are placed under mitres against purple mantles lined in ermine.

The Royal Arms have lost most of their enamel and are now largely yellow stain. They were restored by Archbishop Knox in 1892,⁽¹⁾ when he probably rearranged the surviving eighteen panels in their present positions.

No 219 March
f 28v 1778

For Colonel Skeffington, Skeffington Hall,
Leicestershire.

One large plate of Glass containing his own
Arms singly with crest, motto, Helmet, Sword
and Spear border'd with a fine blue wrought
border.

£6. 16. 6 X

One other large plate containing his own
Arms quarter'd with other three Coats, and
impaled with his Lady's Coat of Arms with
Crest, Motto, Helmet, Sword, Sword Belt, and
spear, border'd with a fine red wrought border. £9. 19. 6 X

Untraced.

William Charles Farrell (1742-1815) inherited the Skeffington estate through his marriage to Catherine Hubbart and took the surname and arms of Skeffington by King's Warrant in 1772. He was created a baronet in 1786. He was a renowned spendthrift who ran through his fortune, sold Skeffington Hall and the estate and left little to his son beyond the baronetcy.⁽²⁾

The glass described here is no longer in the Hall.

(1) Information supplied by Dr. G. Simms, the present Primate.

(2) B. Skillington. 'The Skeffingtons of Skeffington.'

Transactions of the Leicestershire Archaeological Society.

XIV. 74-103.

No 220	March	To York Minster for Repairs		
f 28v	1778	119 $\frac{3}{4}$ sqr. feet of ornamental pieces of painted and stained glass	£22. 8. 4	X

 See nos. 15, 37, 47, 58, 65, 136, 230, 231, 294, 295, 308, 309
 and 311.

Peckitt's bill for February 1778 and receipt for January 1779 is
 in the Minster Library at York.⁽¹⁾ The amount of glass supplied
 and the cost is slightly different but it must be associated with
 the above entry. The bill speaks of "the repairing of the
 windows" and must refer to some of the work done in the windows
 of the south aisle of the nave. The tracery lights in particular
 were in some cases replaced and one contains the date 1779.

(pl. III 15b)

No 221	May	For the Right Hon: Lord Dacre		
f 29	1778	Two shields of double Arms on circular plates of Glass border'd with wreaths	£10. 10. 0	X

 See nos. 169, 217, 223 and 225.

No 222	May	For His Grace the Duke of Newcastle		
f 29	1778	Twenty-Six Copartments of Ornament to compleat (with two of the Arms) one other Window for his Chapel at Clumber	£54. 12. 0	X

 See nos. 211, 213, 226 and 237.

No 223	July	For the Right Hon: Lord Dacre		
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(1) Fabric Accounts. Box E3 1773-94. See Appendix III G/7.

f 29	1778	One other circular plate (to replace one of the former) having an additional Arms introduced	£1. 1. 0	X

See nos. 169, 217, 221 and 225.				
No 224	Nov. ^r	For Sr. Will: St. Quintin Bart.		
f 29	1778	His own Arms and Lady's with Crest etc.		X

This armorial may be the one still to be found in the east window of the St. Quintin chapel at Harpham.				
See no. 102.				
No 225	March	For the Right Hon: Lord Dacre		
f 29	1779	The Arms of Lennard and Barrat quarter'd and impaled with those of -		
		on a circular plate 14In. Diam:	£5. 5. 0	X

See nos. 169, 217, 221 and 223.				
No 226	Mar.	For the Duke of Newcastle, Clumber Chapel		
f 29v	1779	Twenty-six Copartments of Ornament to compleat the third Window	£54. 12. 0	
		Twenty-six Copartments of Ornament to compleat the fourth window	£54. 12. 0	

See nos. 211, 213, 222 and 237.				
No 227	May	To His Grace the Lord Primate of Ireland		
f 29v	1779	A Portrait of himself in his canonical Robes		

on a large sash pane and in a gilded Wood
frame.

X

This gift to Archbishop Robinson in gratitude for his commission
the previous year (no. 218) no longer survives at Armagh. The
archbishop was a collector of royal and episcopal portraits,
many of which still survive in his palace. He was a friend of
Reynolds and sat for him. It may be that Peckitt's portrait was
copied from one by Reynolds.

No 228 July To the Society of New College Oxford
f 29v 1779 A portrait of his present Majesty in a large
Oval Wood frame gilt

gratis

X

Untraced. See nos. 118, 132 and 197.

This was the last work which Peckitt executed for New College.
Whether it was sent as a spontaneous gift or whether it was given
following a request is not known. It may be an illustration of
Peckitt's generosity to a College that had encouraged his work,
even though on the last occasion the College had paid the artist
belatedly and grudgingly.

No 229 July A Window measuring 18 sqr. feet of rich mosaic
f 29v 1779 in the center is introduced the portrait of
ArchBishop Drummond

£84. 0. 0 X

Untraced.

Robert Hay Drummond had been a great patron of Peckitt and during
his archiepiscopate (1761-76) he had commissioned work from him
on four occasions (nos. 93, 101, 165 and 175) during his refurb-
ishing of the palace and Chapel at Bishopthorpe.

This portrait was probably commissioned by his wife or sons.

See also no. 250.

No 230	Jany.	A Figure as large as life, of King Solomon	
f 30	1780	a gift to York Minster	£40. 0. 0

The price of this figure and the one of Abraham in the next entry was Peckitt's estimation of their value. Although they are both entered as gifts they were not erected in the Minster until after the artist's death fifteen years later as his will and the receipt of the Dean and Chapter show. (1)

J. A. Knowles loosely summed up the situation in 1921 (2) when he wrote about the figures of Abraham, Solomon and Moses being added to Peckitt's previous gift (1763) of St. Peter (no. 136). "The first two figures (Abraham and Solomon) are alike in having rococo canopies and were probably Peckitt's latest works, being bequeathed by him to the Cathedral in his will, provided the Chapter should have them set up within one year of his death. As regards the other two (Moses and Peter), these have Gothic canopies, which, however, differ in design from one another though the bases are alike. The Moses figure therefore, dates midway between the St. Peter and the other two figures. In his will Peckitt, after bequeathing the Abraham and Solomon figures, which he stipulated were to be put in the first and second windows, stated "The figure of Moses with its lights of ornament the Revd. the Dean of York purposed to take and pay for the third window." There had evidently been some hitch and though the window had

(1) His will of 1794 is in the Borthwick Institute (see Appendix III H/1). The receipt is in York City Art Gallery, Box D3.

(see Appendix III H/2). *See also the notice of their erection. 'York Courant' May 9, 1796*

(2) Notes and Queries. 12S. IX Dec. 3. 1921.

been painted some years, it had not been fixed and Peckitt directed that it was to be sold. At that time one of the three windows was already filled with painted glass containing a figure of Sir John Petty the glass-painter (free 1470, died 1508) and it was most probably the third window for which Peckitt had painted his Moses figure, and that he wanted it substituting for his predecessor's portrait, but that the Dean had reasonably enough objected. The Moses figure was, however, bought in 1796, and Sir John removed, as shown by the following item in the Fabric Rolls:-

"1796 To Mrs. Peckitt for three windows of painted
glass, viz. Abraham, Solomon and Moses
£32. 0s. 4d" (1)

This item is incorrect as the first two were given. Browne states that the £32 was "instead of the glass of the old windows," and that he derived this information from Miss Peckitt.⁽²⁾ There is nothing, however, either in Peckitt's will or the Fabric Accounts, to support this, and Miss Peckitt might easily be mistaken with regard to what occurred forty or more years previously, at which time she was only twenty years of age. Peckitt probably thought the early sixteenth century figure of the glass-painter in the third light spoiled the effect and wanted all four windows filled with his work. On the other hand, he might have wanted to get hold of the figure of Sir John Petty for his friend and patron Horace Walpole to fix up in one of the windows of Strawberry Hill and Miss Peckitt's statement, "instead of the glass of the old windows" adds some colour to this⁽³⁾

(1) See Appendix III G/12 and H/3.

(2) 'History of York Minster' 1847. p317.

(3) Knowles' surmises is wide of the mark here. Peckitt could never be described as the friend of Walpole who died in 1796, the year the figures were erected.

Knowles is, of course, wrong in his dating of the Solomon and Abraham windows. However, he did not know of Peckitt's Commission Book which dates them for 1780. (1) He presumably arrived at 1793 by dating them one year in advance of Peckitt's will or by following Benson who gives this date. (2)

Since he wrote in 'Notes and Queries', the entry in a 'Chronological List of English Glass Painting ...' has listed the figure of Moses, with the other two, for 1793. (3) A number of subsequent writers have followed this date and it is still in vogue. (4)

A close scrutiny will show that the figure of Moses is derived from the same cartoon as that used for him at New College in 1774 (no. 197). This roughly dates the figure, which like his other large studies of Moses at Myton-on-Swale (no. 324) and Yarm (1768 : no. 325) do not appear in the Commission Book.

The two figures of Abraham and Solomon are a matching pair as Knowles notes. However the figure of Abraham like that of Moses, is a re-use of the Rebecca cartoon for New College Chapel.

Solomon does not derive from this source and does not appear among the twenty four figures at New College. The figure is Peckitt's only known portrayal of him.

All three figures were designed for windows other than the lower lancets in the south transept and have had ornaments designed above and below as infilling. Below each, and now removed to the workshops of the York Glaziers' Trust, were three mosaic panels with an acanthus patera in the centre. Mediaeval panels have replaced these. In addition canopies were designed for them and

(1) Nor did he know of the receipt quoted in Appendix H/3

(2) 'Ancient Painted Glass in the Minster and Churches of York.'
York. 1915. p118.

(3) J.B.S.M.G.P. VI (1935-37) p170.

(4) Cf. N. Pevsner. Buildings of England. Yorkshire: York and the East Riding (1972) p96.

in the case of Abraham and Solomon, who were designed for round headed windows, a second canopy has been installed.

Peckitt used enamel and stain with pot metal drapes on each of the figures. G. Benson describes them thus,⁽¹⁾

- "1. Abraham in blue robe with knife symbolising Faith.
2. King Solomon in purple holding a Sceptre and a model of the Temple and standing for Truth.
3. Moses holding a table of the law and representing Righteousness

The colour of the glass is fine. Peckitt's ruby was specially famous."

Beneath the three figures is written 'Abraham Patriarch,' 'Solomon Rex' and 'Moses legifer.'

No 231	April	A Figure as large as life, of Abraham		
f 30	1780	A Gift to York Minster	£40.	0. 0

See no. 230.

No 232	June	For a Glazier at Dublin, Ireland			
	1779	A picture of the King, George 3d	£3.	3. 0	X
		A picture of a Bishop	£3.	3. 0	X
		A picture of Lord Bacon	£3.	3. 0	X
		A picture of Sir Isaac Newton	£3.	3. 0	X

Untraced.

The figures of Bacon and Newton may have been derivations from Cipriani's cartoon for the window in Trinity College Library, Cambridge (no. 198).

(1) Op. cit. p118.

No 233	March	For John Milns Esq. Wakefield		
f 30	1781	A small miniature picture (clare obscure)		
		of King George 2d	£3. 3. 0	X
		Ditto of the late Marquis of Granby	£3. 3. 0	X
		Two Flower pieces	£7. 7. 0	X

 Untraced. See nos. 247, 258, 266, 273, 275, 291, 301, 302 and 303.

The Milnes family had moved from Chesterfield to Wakefield in 1690 in the persons of Robert (1671-1738) and his brother John (1677-1742). They were woollen merchants engaged in a lucrative Baltic and Russian trade. (1).

The family had a passion for building and erected four large houses in Westgate, Wakefield. The largest of these was Milnes House, built by John (1709-1771), the fourth son of Robert. It was splendidly appointed and no expense was spared, as is seen by the amount of money his son John (born 1751) spent on work by Peckitt.

The house was demolished to make way for the Great Northern Railway from Doncaster to Leeds in 1854. Some of Peckitt's glass is now preserved in Wakefield City Museum (see nos. 247 etc.) but there are none of the above items.

No 234	May	For Sir John Ingilby Bart. Ripley		
f 30	1781	On a small pane his own Arms, Crest and		
		Motto	£2. 2. 0	X
		On another Ditto with Lady Ingilby's on		
		an escutcheon of pretence	£2. 12. 6	X

(1) J. W. Walker. 'Wakefield, its History and People.'

Wakefield 1939. vol. II p463.

Untraced. See no. 256.

Although Peckitt's large Venetian staircase window still survives at Ripley Castle these two items have vanished. Sir John Ingilby (1757-1815) succeeded to his father's estate by devise and was created baronet on March 24, 1781. This would account for the erection of these arms at this particular time. His wife was Elizabeth, sole heiress of Wharton Emerson, afterwards Sir Wharton Amcotts, bart. of Kettlethorpe, Lincolnshire.

No 235	May	For Mr. Hen: Peckitt, London		
f 30v	1781	A small oval pane containing the Arms of Mr. Broomfield		X

Untraced. See nos. 111, 174 and 279.

Presumably Broomfield was a friend of Peckitt's brother.

No 236	May	For the Revd. Mr. Blake. Coton Church		
f 30v	1781	His own arms with Mrs. Blake's impaled	£3. 3. 0	X

Untraced.

No 237	June	For his Grace the Duke of Newcastle		
f 30v	1781	His own arms within the Garter	£2. 12. 6	X
		The bottom part of the ornament for another coat of arms	£1. 11. 6	X
		One other arms	£1. 11. 6	X
		Paid carriage of two cases that came by the stage coach with broken pieces	5. 0	X

See nos. 211, 213, 222 and 226.

No 238	June	For the Hon: Mrs. Willes	London		
f 30v	1781	12 Green and 4 Red round ornamental roses			
		4 ins. in diam: at 5 shillings each		£4. 0. 0	X
		24 2 in square. Ditto Green at 1s. each		£1. 4. 0	

 Untraced. See no. 242.

This may refer to the wife or mother of Edward Willes, created judge of the King's Bench in 1768. His father, Sir John, Chief Justice of the Common Pleas, had died in 1761. Peckitt had painted his arms for the chapel of Lincoln's Inn in 1763 (see no. 98).

No 239	Febry	For York Minster			
f 31	1782	136 sqr. feet of broken pieces of painted and stained glass for repair at 1s. 6d per. foot			
		sqr.		£10. 4. 0	X
		9 Ditto light yellow at 2s pr. foot sqr.		0. 18. 0	X
		10½ strong yellow at 2s 6d pr foot sqr.		1. 6. 3	X
		37½ Ditto mosaic pieces at 2s 6d pr. foot sqr.		4. 13. 9	X

 See nos. 231, 230, 220 etc.

Much of this glass went into the tracery lights of two of the nave windows which bear the date 1782. (1) The first item may refer to broken fragments of mediaeval glass from a variety of sources such as New College, Oxford, (no. 118) (2) which would be used for patching. Peckitt's bill for the 19th and his receipt for the 26th of February 1782 is in the Minster Fabric Accounts (see Appendix III G/1 and G/8).

(1) F. Harrison. 'The Painted Glass of York.' 1927. pp64 and 69.

(2) When the Oxford Jesse was inserted is not known. Fragments from it were used in a number of windows in the Cathedral.

No 240	March	For Sir John Ramsden Bart. Byron			
f 31	1782	A semicircular window of mosaic 12 $\frac{1}{2}$ feet		£26. 5. 0	X
		A shield of the paternal Arms, crest and motto of Sir John is introduced		£2. 12. 6	X
		9 panes of strong glass cutting and fixing behind the painted glass in the Frame		£1. 11. 6	X
		Paid Carriage for the window frame to York		0. 1. 6	X

Byrom Park near Ferrybridge is in a sad state (4/4/72). The house has been pulled down following the sale of the estate to a syndicate in 1921. The present owner's father bought the remains of the house and grounds in 1943. Mr. D. Mcloy lives in the orangery and says he has stored away in a packing case, the semi-circular window by Peckitt, which his father rescued from the lunette over one of the doors of the house. He intends to re-erect it in the orangery (see also no. 249).

Peckitt's entry seems to point to the use of back glazing behind this panel. If so this is the only reference to it in his Commission Book. (1)

No 241		For Sr. Thos: Blacket Bart:			
f 31v	1782	7 panes of stained glass		£2. 2. 0	X
		Case		0. 1. 0	X

Sir Thomas Wentworth Blackett (d.1792) was the son of Sir William Wentworth and Diana, daughter of Sir William Blackett, bart. of Wallington, Northumberland. On inheriting the valuable

(1) Mr. Dennis King says that Peckitt backglazed the east window he painted for the chapel at Audley End. See Corpus Vitrearum Medii Aevi. News Letter 13, Feb. 21 1975; News Letter 14, April 21 1975.

entailed estates of his mother he assumed the Blackett surname in addition to his own.

He spent considerable time and money improving Bretton Hall. Eight pieces of glass painting still survive in the house (now a College of Education) and seven of these are almost certainly by Peckitt. They are probably the seven referred to here and contain none of the fruit pieces which were commissioned in 1785 (see no. 257).

The glass is to be found in the octagonal lantern over the Painted Hall. Since this is said to have been erected by Wyatville in about 1815,⁽¹⁾ the glass must have been moved there from elsewhere in the house (sls. III 151-154).

The eight windows have square bases separated from semicircular heads by a wooden transom with a carved acanthus string course (see fig. 96) The panels are placed centrally in the lower part thus :

1. Within a border of spring flowers and berries an oval with a canted shield beneath a trophy of banners and accoutrements of arms and armour. The arms are:-

gules within an orle of crescents a lion rampant
argent. BEAUMONT

In pretence: sable a chevron between 3 leopards'
faces or. WENTWORTH

The whole is enamelled and stained. (fig 97a)

2. On a dark blue enamelled oblong between vertical side strips of clear and yellow stained glass an oval quatrefoil of golden fleurons between a single fleuron at the top and the bottom. Within are the following enamelled

(1) Bretton Park, Yorkshire. Country Life 21/5/38. p535.

28/5/38. p556.

D. Linstrum. 'Two Wentworth Houses.' Leeds Calendar no. 68
(1971) p13.

and stained arms:

quarterly 1 & 4. WENTWORTH

2 & 3. argent on a chevron between 3
mulletts sable as many escallops of
the first. BLACKETT

In chief a baronets escutcheon.

crest: a griffin passant argent. (fig 97b)

3. In a square with clipped corners in purple pot-metal an oval consisting of a border of flowers and leaves. Within this is a white rose of eight petals with a superimposed mauve rose with gold seeding and barbs. (fig 97b)
4. On a clear oblong between vertical strips of purple and clear glass a knight in black armour standing beneath a sapling. He holds in his right hand a tilting lance and in his left a shield of the Wentworth arms. (fig 97d)
5. As 3. with a light mauve acanthus flower of sixteen petals. A darker mauve eight petalled flower with white stamens and gold seeding is superimposed. (fig 98a)
6. Within a square of clear glass and set upon a cross and saltire of purple pot-metal is a roundel bearing the following crest in enamels:

on a torse of sable and or an ox sable issuing
from a halt of trees proper (BOSVILLE) (1)

Beneath is the motto 'VIRTUTE DUCE COMITE FORTUNA.'

In style this crest may be attributed to Henry Gyles.
It is not Peckitt's work. (fig 98b)
7. As 3. (fig 98c)
8. On an oblong bordered with yellow stain an oval of flashed red glass engraved with flowers. Within this beneath a mauve tied ribbon, is a shield of arms:

(1) J. H. Turner. 'Coats of Arms of the nobility and gentry of Yorkshire.' 1911. p144.

BEAUMONT impaling BEAUMONT. ⁽¹⁾ (fig 98a)

The Beaumont armorials are accounted for by the marriage of Sir Thomas Wentworth Blakett's eldest daughter and co-heiress Diana to Thomas Beaumont of the Oaks at Darton, in the same valley as Bretton. His father, Thomas had already commissioned an armorial from Peckitt in 1775 (see no. 199) and he was to do so in 1783 (see no. 243).

One other interesting comment on these Bretton panels concerns the composition of no. 8. This incorporates the first known engraved glass by Peckitt, predating by one year the artists' first mention of it in his Commission Book (no. 244). Peckitt's patent for this type of glass decoration was taken out in 1781 ⁽²⁾, the year before the Bretton panel was executed.

No 242	Augst	For the Hon: Justice Willes. East Barnet			
f 31v	1782	Three Lights of painted glass repairing	£1.	4.	0 X
		Case		0.	2. 0 X

Untraced.

See no. 238.

No 243	April	For Thos. Beaumonty Esqr.			
f 31v	1783	A gothick plate or shield of two arms			
		impaled for Darton Church near Barnsley	£3.	13.	6 X

(1) A reference to the marriage of George Beaumont of Darton and Frances Beaumont of Whitley.

(2) Patents Office. No 1268. 'Manufacture and Combination of glass for monumental purposes.'

See Appendix III/I

Untraced. See no. 241.

There are Beaumont monuments but no armorial glass in the church. Perhaps the arms were those of Beaumont impaling Beaumont to record the marriage of George Beaumont of Darton and Frances Beaumont of Whitley, both of whom are buried in the church. These arms are to be found at Bretton and Thomas Beaumont, who had married Diana Wentworth Blackett of Bretton, must have seen them and also arms of him and his wife which Peckitt painted for the house (no. 241).

No 244	April	For Sr. Willm. St. Quintin Bart			
f 31v	1783	A gothic oval plate of his own Arms and Lady's given to Mr. Fane		£3. 3. 0	X
	Augst	Also 4 panes of engraved glass for the Top of a window at Lowthorp		£5. 15. 6	X

Untraced.

The first item here was a gift to someone of Sir William's widow's family. He must have been very fond of his wife for he commissioned three posthumous armorials to record their marriage including a large nave window in Harpham church (nos. 180, 168 etc.)

The second item is Peckitt's first reference to his newly patented engraved glass.

No 245	Augst	For Capt. Wilson a Stranger			
f 31v	1783	Two oval plates of engraved Glass yellow border'd with blue		£6. 6. 0	X

Untraced.

See no. 246.

No 246	Oct	For Mr. Willson, Attorney. Otley				
f 32	1783	A pane of engraved glass in which an oval plate yellow ornamental Lamp border'd with blue, a fretted white ground	£3.	18.	6	X
		A small semicircular pane over the door	0.	18.	0	X

Untraced. See nos. 245 and 267.

Mr. Wilson was no doubt a relative of Captain Wilson who had purchased some engraved glass in August. These pieces seem to have been intended for a lunette.

No 247	Oct	For John Milns Esqr. Wakefield				
f 32	1783	A window of engraved stain'd glass with his own coat introduced into the center, measuring about 7 feet in height and about 4 feet in breadth	£42.	0.	0	X
		Case	0.	14.	0	X
	Augst 1784	Crest and Cypher in a seperate pane	£3.	3.	0	X

Untraced. See nos. 233, 266, 273, 275, 291, 301, 302 and 303.

This was probably the largest engraved window made by Peckitt and it attests to the immediate popularity of his new patent.

In Wakefield City Museum, among a number of Milnes armorials painted by Peckitt, is the coat of John Milnes, second son of John (1709-1771):

azure a chevron between three windmill sails or.

A crescent for difference. (sl. III 155)

This may have been the coat referred to here or may have been part of the armorial pedigree which Peckitt painted later.

No 248	Oct	For Dr. Hutchinson Knarsbrough				
f 32	1784	An oval plate of engraved Glass	0.	16.	0	X

Untraced. See also no. 260.

Dr. Hutchinson was "a surgeon of Knaresborough and Harrogate, of good repute; with a love of natural history as well as antiquities." (1) The houses in Finkel Street, Knaresborough, where the doctor lived, contain none of Peckitt's glass.

No 249	Novbr	For	Ramsden Esqr. Doncaster				
f 32	1784	Some pieces of coloured Glass		£1.	1.	0	X

Untraced.

Presumably the purchaser was a relative of Sir John Ramsden, bart. of Byrom Park (see no. 240).

No 250	April	For the Revd. Geo: A. Drummond					
f 32v	1785	A portrait of the late Arch-Bishop with his coat of Arms		£18.	0.	0	X
		Case		0.	2.	0	X

Untraced.

The Rev. George William Auriol Drummond was the youngest of the five sons of Archbishop Robert Hay Drummond (d.1776) by his wife Henrietta Auriol. He was a prebend of York Minster for Ulleskelf (1785-1808). Whether he intended this work for Bishopthorpe Palace which his father had so much embellished (see nos. 93, 101, 165 and 175) is not known. It was the second posthumous portrait of the archbishop which Peckitt painted.

See no. 229.

(1) W. Wheeler. 'Knaresborough and its Rules.' Leeds 1907
p178.

No 251 April To the Cathedral of York for repairs
 f 32v 1785 228 sqr. feet of plain coloured Glass at
 3s. per foot sqr. £34. 0. 0 X

 See nos. 239 etc.

Peckitt's bill for glass "for the repairs of the windows of the
 Minster" was presented on April 12th 1785 and his receipt was
 signed in February 1785. (1)

No 252 May For the Right Revd. the Lord Bishop of
 f 32v 1785 Peterborough
 His Coat of Arms, Mitre etc. £4. 4. 0 X
 Case 0. 1. 6 X

 See nos. 259 and 278.

John Hinchliffe was Bishop of Peterborough from 1769 to 1794.
 His arms are not to be found in the Bishop's Palace at Peter-
 borough but, for some inexplicable reason are in the collection
 of glass at Bolling Hall, Bradford. (sl. III 144)

The armorial is executed in enamel and stain on a sash pane. The
 corners are clipped and convex in purple to create an oval. In
 this, and beneath a golden mitre with purple infulae, is a
 cartouche of laurel and palm. In the centre are the arms -

Gules 2 keys in saltire wards in chief and outwards
 between 4 cross crosslets or (SEE OF PETERBOROUGH)
 Impaling or a wyvern between 3 fleurs de lys vert.

(HINCHLIFFE)

On a scroll beneath is written 'JOHN HINCHLIFFE D.D. 1785.'

The same arms date and inscription, with a renewed shield appear

(1) York Minster Fabric Accounts.

in the west oriel window of Trinity College Hall, Cambridge. (1)

No 253	June	For the Revd. Henry Edgerton Durham				
f 32v	1785	A pane of engraved glass in colours	£5.	5.	0	X
		1½ feet of coloured yellow Glass: with				
		pieces of purple Glass	0.	15.	0	X
		Case	0.	2.	3	X

Untraced.

(1) R.C.H.M. 'The City of Cambridge.' II p228.

No 254	June	For Walter Hawksworth Esqr.		
f 33	1785	Three oval plates of Arms at two Guineas and half each	£7. 17. 6	X

Whether these armorials were ever put up at Hawksworth Hall is doubtful. In 1786 Walter Hawksworth succeeded to the estate of his kinsman Francis Fawkes of Farnley, adopted the Fawkes surname and arms and made his seat Farnley Hall.⁽¹⁾ The Hawksworth armorials by Henry Gyles and by Peckitt were brought to Farnley and after having been inserted in the Hall, were removed to the east window of the parish church about 1857. (See catalogue of Gyles' work no. v).

It is difficult to ascertain what is Peckitt's work since there appear to be a number of early 19th century armorials, possibly by Wright of Leeds. The following items in the Gyles catalogue, no. v could be Peckitt's work; A4, B5, B7, C2, C5 and C7.

No 255	Augst	For the Right Revd. the Lord Bishop of Clogher		
f 33	1785	His Coat of Arms, Crest, Motto, Mantle etc in one pane of glass	£5. 5. 0	X
		Case	0. 1. 6	X

Untraced. See nos. 172, 201 and 212.

Bishop John Garnett had died in 1782 and Sir John Hotham, bart. was bishop of Clogher from 1782 until his death in 1795.

No 256	Nov	For Sir John Ingilby Bart. Ripley		
f 33	1785	A large Venetian staircase window consisting of the coats of Arms, quarterings and impaling of the Heirs, of the Family of sixteen generations with the colateral intermarriages etc. upon a white frett ground	£163. 0. 0	X

(1) 'Pedigree of Hawksworth of Hawksworth and Fawkes of Farnley' in J. Foster's 'Yorkshire Pedigrees' 523

See no. 234.

Sir John Ingilby began to alter and extend Ripley Castle soon after 1780 and employed Carr of York to build gothic and classical extensions. (see pls. III 149 and 150; pls. III 33-35)

Hargrove described the venetian window thus:

"In the great staircase is an elegant Venetian window, in the divisions of which, on stained glass, are a series of escutcheons displaying the principal quarterings and intermarriages of the Ingilby family since their settling at Ripley during a course of four hundred and twenty years viz.

Sir Thomas Ingilby and Catharine Ripley

Thomas Ingilby and Alenora Moubray

John Ingilby Esq. and Elenora Roucliff

Thomas Ingilby Esq. and Elena Holm

Walter Pedwardine and Catharine Ingilby*

John Holme Esq. and Jennet Ingilby*

Thomas De La River and Isabel Ingilby*

Sir William Ingilby Kt. and Joanna Stapleton

Thomas Beckwith Esq. and Elizabeth Ingilby

John Ingilby Esq. and Margaret Strangeways

John Suthill Esq. and Agnes Ingilby

William Arthington Esq. and Catharine Ingilby

Sir William Ingilby Kt. and Catharine Stillington

John Ingilby Esq. and Alenora Constable

Sir Robert Constable and Jane Ingilby

Richard Goldesburgh Esq.)

Robert Warcup Esq.) Anna Ingilby

Thomas Wriothsley Esq.)

William Ingilby Esq. and Cecilia Tailbois

Sir William Ingilby Knight and Ann Malory

James Pullein Esq. and Frances Ingilby

Richard Maltus and Elizabeth Ingilby*

John Ingilby Esq. and Alice Lawson*

Sir John Gascoign Kt. and Ann Ingilby*

Ralph Cresswell Esq. and Elizabeth Ingilby*

John Ingilby Esq. and Isabel Townley first

Mary Lake second*

Robert Killingbeck and Anne Ingilby*

Richard Sherburn Esq. and Isabel Ingilby

Sir William Ingilby Kt. and Ann Thwaites first

Catharine Smetheley second

Sampson Ingilby Esq. and Janet Lambert⁺

John Ingilby Esq. and Catharine Bapthorpe

George Winter Esq. and Jane Ingilby

Thomas Markenfield and Isabella Ingilby

Peter York Esq. and Elizabeth Ingilby

William Byrnand Esq. and Grace Ingilby

Sir Peter Middleton Kt. and Mary Ingilby

Sir Robert Hodson Kt. and Frances Ingilby

Robert Widdrington Esq. and Ursula Ingilby

Sir William Kt. and Bt. and Ann Bellingham

Francis Swale Esq. and Ann Ingilby

Francis Appleby Esq. and Catherine Ingilby

Sir William Ingilby Bart. and Mary Johnson

Mark Shaftoe Esq. and Margaret Ingilby

John Arden Esq. and Ann Ingilby

Sir John Ingilby and Elizabeth Amcotts (1)

The armorials in the window now do not entirely agree with

Hargrove's list and are at present arranged as follows:

(see figs. 99-103)

(1) 'History of the Castle, Town and Forest of Knaresborough.'

The names marked * are not inserted in the window though they appear in Thoresby's 'Ducatus Leodiensis.' At + Thoresby says Elizabeth York.

A. Central light.

i. Sable an estoile argent

'Ingilby'

ii. Monogram 'SIIB 1785'

iii. Monogram 'LEI 1785'

iv. Crest: a boar's head couped and erect argent.

v. Ingilby impaling gules a fess between 3 poppinjays
or.

'Sir Thomas Ingilby : Catherine

vi. Ingilby. In pretence quarterly 1 and 4 gules a
lion rampant argent within a border engrailed or:
2 and 3 azure a chevron embattled counter embattled
between 3 lions' heads erased or.

'Thomas Ingilby Esqr. : Aleonora Mowbray.'

vii. Ingilby. In pretence a chevron between 3 lions'
heads erased gules.

'John Ingilby Esqr. : Elena Rouclyf.'

viii. Ingilby impaling barry of 6 or and azure on a
canton or a wreath vert with roses gules.

'Thomas Ingilby Esqr. : Eleanor Holme.'

ix. Ingilby impaling argent a lion rampant sable
charged with a crescent or.

'Sir Willm. Ingilby : Johanna Stapilton.'

x. Ingilby impaling paly of six argent and or 2
lions passant sable.

'John Ingilby Esqr. Margt. Strangeways.'

xi. Ingilby impaling quarterly 1 and 4 azure a fess
between 3 leopards' faces argent. 2 and 3 gules
a chevron between 3 leopards' faces or.

'Sir Willm. Ingilby : Catherine Stillington.'

xii. Ingilby impaling quarterly gules and vair overall
a bend or.

- 'John Ingilby Esq : Aleonora Constable.'
- xiii. Ingilby impaling argent a saltire gules on a chief of the last 3 escallops of the first.
- 'Willm. Ingilby Esqr. : Cecilia Taylbois.'
- xiv. Ingilby impaling or a lion rampant gules collared argent.
- 'Sir Willm. Ingilby Kt. : Ann Mallory.'
- xv. Ingilby impaling azure a fess between 3 estoiles or.
- 'Sir Willm. Ingilby Kt. : Ann Thwaites 1st.'
- xvi. Ingilby impaling argent on a fess between 2 unicorns' heads erased azure 3 lozenges or.
- 'Sir Willm. Ingilby Kt. : Catherine Smyth 2d.'
- xvii. Ingilby impaling gules a chevron between 3 lambs argent a chief checky or and argent.
- 'Sampson Ingilby : Jane Lambert.'
- xviii. Ingilby with a canton of baronetcy impaling argent 3 buglehorns sable stringed and garnished or.
- 'Sir Wm. Ingilby Kt. and Bart. : Ann Bellingham.'
- xix. Ingilby with a canton of baronetcy impaling argent on a bend sable 3 owls of the first and in chief a mullet of the second.
- 'Sir Willm. Ingilby Bart. : Margaret Savile.'
- xx. Ingilby with a canton of baronetcy impaling azure on a chevron cotised between 3 suns in splendour or as many pheons gules.
- 'Sir John Ingilby Bart. : Mary Johnson.'
- xxi. Achievement of Ingilby
- Quarterly 1. Ingilby
2. Mowbray
3. ?

4. Roucliff

within escutcheon of baronetcy.

'Sir John Ingilby.'

- xxii. Ingilby with escutcheon of baronetcy in chief. In pretence argent a tower between 3 covered cups azure.

'Sir John Ingilby Bart : Elizabeth Amcotts.'

B. Left light.

- i. Argent a chevron between 3 hinds' heads erased gules impaling Ingilby.

'Thomas Beckwith Esq. : Elizabeth Ingilby.'

- ii. Gules an eagle displayed argent impaling Ingilby.

'John Suthill Esq. : Agnes Ingilby.'

- iii. Azure on a bend cotised argent 3 escallops gules in chief or 3 martlets azure impaling Ingilby.

'James Pulleyn : Frances Ingilby.'

- iv. Ingilby with a crescent or for cadency impaling
a. in chief : argent on a bend azure 6 fleur de lys or.
b. in base : argent on a fess between 6 cross crosslets fitchy sable a cinqfoil pierced argent.

'John Ingilby : Ann Clapham 1st

Alice Laton 2d.'

- v. Argent on a bend sable 3 bezants impaling Ingilby.

'Thos. Markinfield Esq : Isabella Ingilby.'

- vi. Azure on a saltire argent a mullet pierced sable impaling Ingilby.

'Peter York Esq : Elizabeth Ingilby.'

- vii. Ingilby with a crescent or for cadency. In pretence gules a saltire argent.

'David Ingilby : Anne Nevile.'

viii. Argent fretty and a canton sable. In pretence Ingilby.

'Sir Peter Middleton Kt. : Mary Ingilby.'

ix. Azure a bend nebuly argent impaling Ingilby.

'Francis Swale Esq : Ann Ingilby.'

x. Azure 6 martlets or 3:2:1 impaling Ingilby.

'Francis Appleby Esqr. : Catherine Ingilby.'

C. Right light.

i. Constable impaling Ingilby.

'Sir Robt. Constable Kt. : Jane Ingilby.'

ii. Three dexter coats impaling Ingilby.

1. Azure a cross flory argent.

2. Sable 3 covered cups argent.

3. Azure a cross or between 3 choughs argent.

'Richd. Goldsburgh Esq.

Robert Warcup Esq. Ann Ingilby.'

Thos. Wrythesly Esq.

iii. Sable a fess and a canton ermine impaling Ingilby.

'George Winter Esq. : Jane Ingilby.'

iv. Argent on a bend azure 3 escallops of the first impaling Ingilby.

'Willm. Burnand Esq. : Grace Ingilby.'

v. Ingilby impaling sable a chevron between 3 crescents or.

'John Ingilby : Catherine Babthorpe.'

vi. Or a fess between 3 escallops gules impaling Ingilby.

'Willm. Ardington Esqr. : Catherine Ingilby.'

vii. Quarterly argent and gules overall a bend sable. In pretence Ingilby.

'Robert Widdrington Esq. : Ursula Ingilby.'

viii. Per chevron embattled or and azure 3 martlets

counterchanged. In pretence Ingilby.

'Sir Robert Hodgson Kt. : Frances Ingilby.'

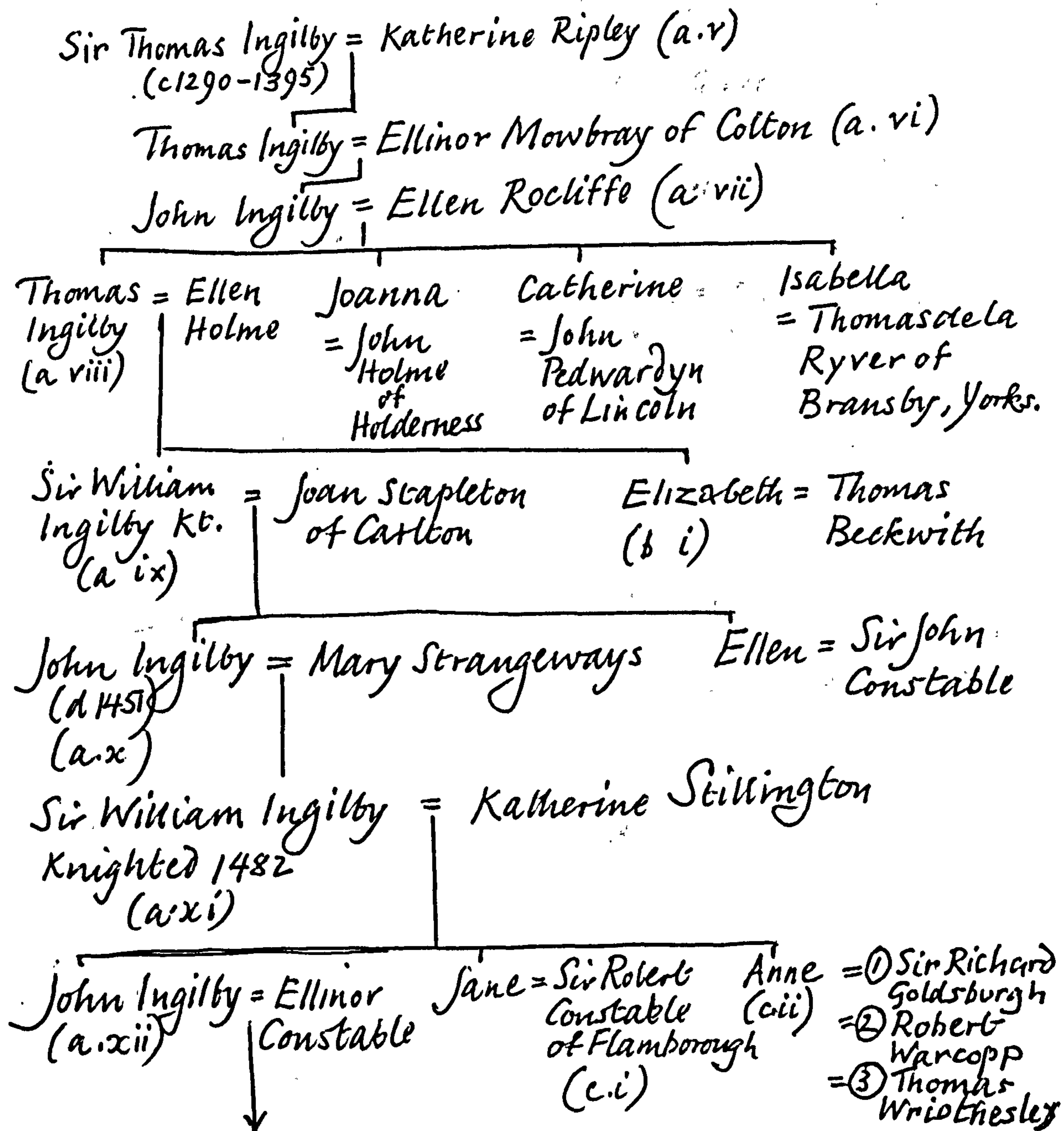
ix. Gules 3 cross crosslets fitchy and a chief or impaling Ingilby.

'John Arden Esq. : Ann Ingilby.'

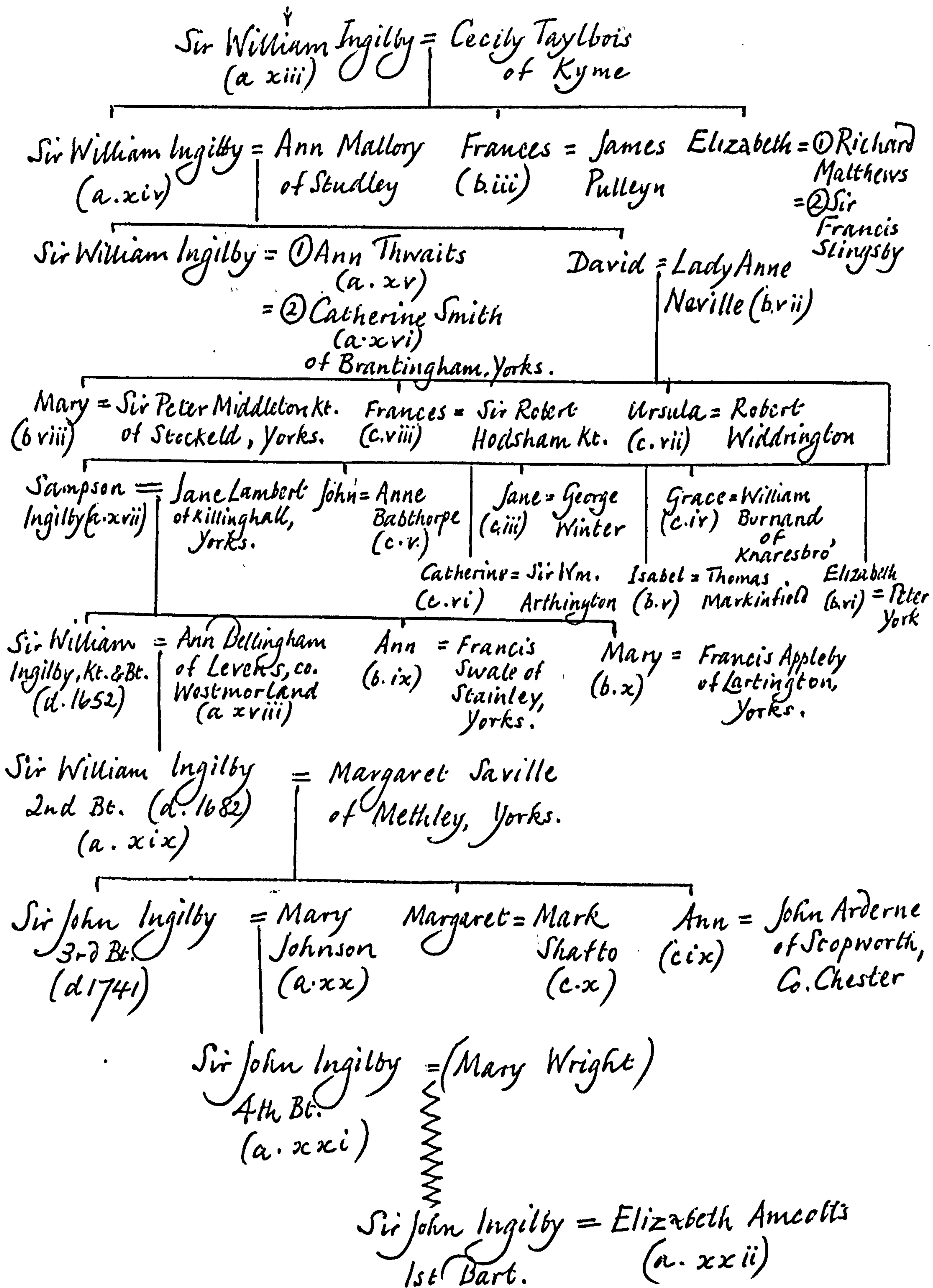
x. Gules on a bend argent 3 mullets azure impaling Ingilby.

'Mark Shafto Esq. : Margaret Ingilby.'

The following pedigree accounts for most of the armorials. (1)



(1) The Pedigrees by Glover (at Ripley Castle), Dugdale and Foster have been consulted.



The central light gives the direct descent through the male line. The side lights give collateral marriages. The only armorials untraced in the pedigrees consulted are *biii* and *biv*.

The window is in very good condition and is the finest surviving pedigree window by Peckitt. However it has been repaired at least once following damage to the achievement of Sir John Ingilby in the base of the central light. It was restored in 1963 by the Modern Art Glass Co. Ltd., Leeds. Mr. L. Lee repainted parts of the damaged achievement. All the parts of the window removed were numbered and accurately replaced. (1)

Nevertheless, some armorial ovals, identical in style and size (8" x 6") to those in the Ripley window are to be found in "Broxholme", a dower house on the Ripley Castle estate. As the date 1855 over the door of the house indicates, the glass was not executed for it but was brought from the Castle. (fig. 103)

The armorials, five in number, are to be found in the upper lights of three gothic lancets in an upstairs room. They are leaded into diamond quarries of white fret which is a poor copy of Peckitt's fretted ground work at the Castle. The arms are - (see pls. III 145-148).

a. left lancet.

Holme impaling Ingilby.

'John Holme Esqr. : Johanna Ingilby.'

b. central lancet.

i. Ingilby bart. impaling Johnson.

'Sir John Ingilby Bart. : Mary Johnson.'

ii. Gules 2 lions passant or langued argent impaling Ingilby.

'Walter Pedwardyn Esqr. : Catherine Ingilby.'

(1) Peckitt's name and the date 1785 were revealed beneath the leads in the bottom left hand light. See reference to this window in L. Lee. 'Stained Glass' 1967 p21-22 and a small plate of the arms in Cii above.

iii. Vairry gules and argent a bordure azure
bezanty impaling Ingilby.

'Thomas de la Ryver Esqr. : Isabella Ingilby.'

c. right lancet.

Or a saltire checky sable and argent impaling Ingilby.

'Richard Malthouse Esqr. : Elizabeth Ingilby?'

Of the above, bi is a copy of axx at the Castle; a, bii and biii are represented in the fourth generation of the pedigree above; and c is untraced in the pedigrees though it is given by Hargrove above.

There is no room for these armorials in the Castle window and they may have been spares.

The construction of the window is remarkable and is discussed on p.

No 257	Decr.	For Sir Thos. Blakett Bart. Bretton			
f 33	1785	Two oval plates of Fruit pieces	£9.	9.	0 X

Untraced. See no. 241.

These may have been removed during the early nineteenth century alterations.

No 258	April	For John Milns Esqr. Wakefield			
f 33	1786	A portrait of his present Majesty	£4.	4.	0 X

(This entry has a X over it in pencil)

Untraced. See nos. 233, 247, 266, 273, 275, 291, 301, 302 and 303.

This is the third recorded portrait by Peckitt of George III (see nos. 74 and 228) in addition to the allegorical portrait at Trinity College, Cambridge (no. 198).

The entry is crossed through and the portrait may have been returned only to be sold at Peckitt's death (no. 347).

No 259	June	For Trinity College, Cambridge			
f 33v	1786	The Arms of the Bishop of Peterborough	£4.	4.	0 X
		Ditto ... of Lord Gray	£5.	5.	0
		Ditto ... of Mr. Thorp	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Meredith	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Backhouse	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Postlethwate	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Collier	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Peck	£4.	4.	0 X
		Ditto ... of the Rev. Mr. Higgs	£4.	4.	0 X

 These armorials, with the exception of that of Thorp, are to be found in the Hall. ⁽¹⁾ They have surrounds of foliated wreaths or naturalistic flowers rather like those done for the Foundling Hospital (see no. 145 etc.)

a. East oriel, top tier, first light:

See of Peterborough impaling Hinchliffe.

This was the second armorial executed in a year for the Bishop. See no. 252.

b. Middle East window, top row, 3rd light:

quarterly 1 & 4. barry argent and azure (GRAY OF GROBY)

2 & 3. argent 3 boars' heads coupé and erect
 sable. (BOOTH)

Baron's coronet and date 1786.

c. Third window, top row:

argent a lion ermines collared and chained or.

Crest: a demi-lion with collar and chain.

'More Meredith B.D. 1786.'

(1) See R.C.H.M. 'The City of Cambridge.' II 227-228.

d. Ibid:

per saltire or and sable a saltire ermine.

Crest: an eagle proper.

'James Backhouse B.D. 1786.'

e. Middle West window, top row, 2nd light.

gules a fess counter gobony or and azure between 3
hawks argent. (POSSELTHTWAITE)

Crest: on a torse or and gules a hawk proper with
a bell and flower gules.

f. Middle East window, top row, 2nd light.

gules on a chevron between 3 boars' heads coupéd argent
3 oak trees proper.

Crest: on a torse a sphinx couchant.

'William Collier M.A. Professor of Hebrew.'

g. 5th window, top row, 2nd light.

or a chevron engrailed between 3 crosses paty or
(S. PECK, senior fellow)

Crest: on a torse or and gules a flower surmounted by
3 coupéd crosses.

h. South West window, upper light.

azure a chevron or between 3 roses argent barbed and
seeded or.

Crest: on a torse argent and azure a hart's head proper
attired or.

'John Higgs B.D. 1786.'

No 260

For Dr. Hutchinson Knaresborough

His Arms and Lady's impaled, with crest
on an oval plate and corner pieces of white
frett work

Gratis

Untraced.

See no. 248.

No 261

For Mrs. Hopp, Pontefract

The Arms of Hopp and Haldenby impaled on
an oval plate with corner pieces.

Gratis

Untraced.

See no. 312.

No 262

For Mr. Barns of Kellington

A small oval plate of his Crest and Cypher

Gratis

Untraced.

See no. 312.

No 263

Sepbr.

For the Earl of Bucan, Edinborough

f 34

1786

2 lights of plain stain'd Glass in mosaic

at 6d per. foot sqr.

£1. 7. 0

X

2 Ditto

at 5d per. foot sqr.

£1. 2. 6

X

3 round crocket lights Ditto at 2s6d Ditto

0. 7. 6

X

1 Ditto 2s3d Do

0. 2. 3

X

2 Ditto 2s0d Do

0. 4. 0

X

1 Ditto 5s0d Do

0. 5. 0

X

6 square feet of plain colour'd Glass at

4s0d pr. foot

£1. 4. 0

X

Packing case

0. 2. 6

X

Untraced.

David Stuart Erskine, 11th Earl of Buchan (1742-1829) purchased

Dryburgh Abbey in this year and the glass may have been inserted

in his house there or in his town house in Edinburgh.

No 264	Octbr.	For Trinity College Cambridge			
f 34	1786	The Arms etc. of the Earl of Euston	£7.	7.	0 X
		Ditto of Lord Stowel	£5.	5.	0 X
		Ditto of Lord Charles Fitz-Roy	£7.	7.	0 X
		Ditto of Wm. Lowther Esqr.	£6.	16.	0 X
		Ditto of Revd. Mr. Nubor	£4.	4.	0 X
		Ditto of Revd. Mr. Spencer	£4.	4.	0 X
		Case and Package	0.	2.	8 X

See nos. 259 and 267.

These armorials also survive in the Hall. (1)

a. 5th window, top row, 2nd light.

Stuart royal arms overall a couped baton sinister gobony azure and argent; a 3 point label argent (GEORGE HENRY FITZROY, EARL OF EUSTON)

Earls coronet and date 1786.

b. Ibid:

quarterly 1 & 4. sable a stag's head caboshed argent
(LEGGE)

2 & 3. gules a cross of 5 fusils argent.
(STAWELL)

Henry Legge, Lord Stawell. 1786.

c. 5th window, top row, 3rd light.

arms as in a with crescent argent for difference.

'Lord Charles FitzRoy 1786.'

d. 6th window, top row, 2nd light.

quarterly 1. Or 6 annulets sable (LOWTHER)

2. Ermine on a canton vert a Latin cross
argent (QUALE)

3. Argent a lion rampant crowned gules a
bordure argent (STAPLETON)

(1) R.C.H.M. 'City of Cambridge.' II 228.

4. Gules 3 lucies erect argent (LUCY)
5. Sable 3 escallops and a bordure engrailed argent (STRICKLAND)
6. Sable 3 covered cups argent (WARCUP)
7. Unidentified
8. Or 2 bars gules on a canton gules a mullet pierced or (LANCASTER)

Crest: on a torse or and sable a dragon statant sable.

'William Lowther 1786?'

- e. 5th window, top row, 1st light.

gules 3 lozenges in fess between as many lions' heads erased or (NEWBOR)

Crest: on a torse or and gules a lion's head erased gules, on its neck 3 lozenges in fess argent.

'Richard Newbor. Senior Fellow 1786.'

- f. South west window, upper second light.

argent a fess engrailed and in chief 3 lions rampant gules. (SPENCER)

Crest: a panther's head erased argent semy of plates and torteaux with fire issuing from its mouth and ears.

'Thomas Spencer M.A. 1786.'

No 265	Janry	For Trinity College Cambridge			
f 34v	1787	The Arms etc. of Lord Henry FitzRoy	£7.	16.	0 X
		Ditto of the Revd. Mr. Horton	£4.	4.	0 X
		Ditto of Wm. Henry Lampton Esqr	£4.	4.	0 X
		Ditto of Ralph John Lampton Esqr	£4.	4.	0 X
		Case and package	0.	2.	6 X

See nos. 259 and 264.

These arms also survive in the Hall.

Though entered here for 1787 they were finished at the end of

1786.

a. 6th window, top row, 2nd light.

Sable a fess between 3 lambs passant argent a label or.

(LAMBTON)

Crest: a lamb's face.

'William Henry Lambton. 1786.'

b. Ibid:

Royal arms of Stuart overall a couped baton sinister gobony
azure and argent; a mullet argent for difference. (FITZROY)

A baron's coronet.

'Lord Henry FitzRoy 1786.'

c. Middle west window, top row, 3rd light.

quarterly 1 & 4 gules a lion rampant argent in chief a
crescent or within a bordure engrailed
argent (HORTON)

2 per bend sinister ermine and ermines a
lion rampant argent (HORTON)

3 vert 3 stags trippant or (SCOTT)

'Thomas Horton.'

d. 5th window, top row, 3rd light.

Lambton as in a. with a crescent for difference.

'Ralph John Lambton 1786.'

No 266	July	For John Milnes Esqr. Wakefield	
f 34v	1787	Received in March 1786 for the Fruit Pieces) in painted Glass and a small ornamental Window) of engraved Glass purchased / but by desire) took again)	£33. 4. 0
		In April 1786	
	July	Five Shields of Double Arms (that came from	
	18th	Mr. Tate) at 3. 0. 0 each	£15. 0. 0
	1787	and addition of Names under these Arms at	

5s3d each	£1. 6. 3
72 pieces of white frett Ornaments at 8s0d each	£28. 16. 0
	£49. 6. 3
	£33. 4. 0
Ballance due to me	£16. 2. 3

f 35	1787	For the middle devision of the large Window)	
		18 large oval Roses of various Colours at)	£47. 5. 0
		(2. 12s. 6d) each)	
		72 pieces of festoon ornaments etc. to fix)	£64. 16. 0
		round the Roses at 18s0d each)	
		28 violet purple intermediate Roses at)	£ 7. 7. 0
		5s3d each)	
		18 plain red purple slips at 3s6d Ditto)	£ 3. 3. 0
		For the side devisions of ditto	
		3 shields of single arms with one plate of)	£10. 10. 6
		the Crest at £2. 12s. 6d each	
		7 shields of double arms at £3. 0s. 0d)	£21. 0. 0
		1 shield of Arms having additional 4 arms	
		quartered	£ 4. 14. 6
		Addition of Names to each of these at 5s3d	
		each	£ 3. 3. 0
		48 pieces of festoon Ornaments at 18s0d each	£43. 4. 0
		28 small green intermediate Roses at	
		5s3d each	£7. 7. 0
		28 plain red slips at 3s6d each	£4. 13. 4
		My time in fixing these into the frame work	
		and part of those with putty	£3. 3. 0
		carried over	£220. 6 4

f 35v

For Mr. Milnes brought over.

The upper staircase Window	£63. 0. 0	
The lower staircase Window	£84. 0. 0	
A portrait (in colours) of King William the third	£31. 10. 0	
A portrait (Ditto) of the Marquis of Rockingham	£26. 5. 0	
A portrait (Ditto) of Sr. George Savile Bart	£26. 5. 0	
Time and expenses in two journeys to Wakefield	£10. 10. 0	
Time in drawing of plans to from the metal frames from, with other drawings	£ 6. 6. 0	
Ballance due to me	£16. 2. 3	
	<hr/>	
	£484. 4. 1	X

The Workmens Bills for making the additional
part of the lower staircase

Frame of Wood and Iron: and for six new
packing cases, stays, screws, etc.

	£ 3. 17. 7	
	<hr/>	
	£488. 1. 8	X

Untraced. See nos. 233, 247, 258, 273, 275, 291, 301, 302 and
303.

The first items here was obviously the glass for a large
decorative and armorial Venetian window. It was the most costly
single item executed for a domestic interior by Peckitt,
exceeding the cost of the Venetian window at Ripley (no. 256)
whose construction it seems to have resembled (see p
The portraits were subsequently returned (no. 275) and remained
in Peckitt's hands. It was probably this portrait of William IV
that Peckitt inserted in his summer house and which is now in
York Art Gallery (no. 318).

The other two portraits were sold in 1866 following the death of
his daughter Harriet (nos. 342 and 343). A portrait of Lord
Rockingham had been sold in the 1796 sale following Peckitt's
death (no. 349).

No 267 July For Mr. Wilson, Otley
 f 36 1787 A pane of double Arms, Crest and Motto,
 surrounded with a festoon of Flowers and
 part of the above ornament repairing £7. 18. 0 X

 Untraced.

See nos. 245 and 246.

No 268 Sepbr. For Trinity College, Cambridge
 f 36 1787 The Arms, Supporters, Coronet, Motto
 etc. of the Right Hon: Earl Spencer £12. 12. 0 X
 Those of the Right Hon: Lord Compton £10. 10. 0 X

 See nos. 259, 264 and 265.

Both these armorials survive.

a. 3rd window, top row.

arms: quarterly 1 & 4, quarterly argent and gules a fret
 or on the gules overall a bend sable
 (SPENCER)

2. Azure a bend cotised between 6
 crosses paty or (BINGHAM)

3. Ermine a lion rampant gules crowned
 or. (TURBERVILLE)

crest: an earl's coronet above 1787.

supporters: a griffin per fess sable and or and a wyvern
 ermine, each with a collar sable charged with 3
 escallops argent.

motto: 'Dieu defend le droit.'

George John, Earl Spencer.

b. Ibid;

arms: Sable a lion passant guardant or between 3 closed
 helmets argent (COMPTON)

supporters: 2 dragons ermine each crowned about the neck

and chained or.

crest: a barons crown above 1787

motto: 'Je ne cherche qu'ung.'

Charles Lord Compton

No 269	Sepbr.	For the Lord Bishop of Bangor				
f 36	1787	His Lordships Arms, Mitre, Motto etc.	£6.	6.	0	X
		2 pieces of Ornament of Rich flower Work				
		His Lordships Arms, Mitre, Motto etc.	£3.	3.	0	X
		not so perfect				
		Packing case	0.	2.	0	X

Untraced.

This, Peckitt's only known work in Wales, was executed for John Roberts, Bishop of Bangor (1785-1802).

None of the glass survives in the Bishop's Palace.

No 270	March	For Charles Chadwick Esqr.				
f 36	1788	Sundry pieces of stain'd Glass at 7s pr.				
		foot with some Roses of diff. Colours	£3.	4.	0	X
		Sent to Do. a few pieces of Green Glass				
		with some leads	0.	5.	0	

Untraced. See no. 277.

Mr. Roland Hill, the present owner of Healey Hall, Rochdale, Lancashire says that his house, built by the Chadwicks in 1774, contains none of Peckitt's glass now. The Chadwicks took over the Healey estate from the Heleys in 1483. In the year this glass was painted Colonel John Chadwick, in his sixty eighth year was still the owner occupier of Healey Hall. Charles, was his eldest son and little is known about him. According to Mr. Hill

Charles Chadwick spent much of his time on the family's Malvesyn-Ridware estate in Staffordshire. Whether any or all of the glass was placed in a house or a church there is unknown.

No 271	April	For the Revd. Dr. Kipling, St John's College			
f 36v	1788	Camige.			
		The quartered Arms, Coronet, Crest, Inscription			
		etc. of Lady Margaret, Foundress of the above			
		College		£9. 9. 0	
		A Rose and Crown with Foliage and Inscription		£8. 8. 0	
		A Port Cullis and Coronet with Inscription		£7. 7. 0	
		Case and Package		0. 3. 6	
		-----		<u>£25. 7. 6</u>	X

Untraced.

Thomas Kipling (d.1822) was elected Lady Margaret's Preacher in 1782 and created D.D. in 1784 when he was presented by St. John's, his old College, to the vicarage of Holme on Spalding Moor, Yorkshire.⁽¹⁾

None of this glass survives at either his college or his parish church. However, in the latter is a curious feature. The church has clear glazed windows, but leaded into the large square quarries in the central light of the easternmost window of the south aisle is the remains of what appears to be part of a date -73- in clear glass. Could this fragment be part of the date 1788? The church was restored in 1842 when the Peckitt glass, if it was ever at Holme, might have been removed.

No 272	June	For the Cathedral of York for repairs			
f 36v	18th	100 sqr. feet of plain coloured Glass at			
	1788	3s. pr. foot sqr.		£15. 0. 0	X

(1). DNB. p1139

See nos. 15, 37, 47, 58, 65, 136, 220, 230, 231, 239 and 251.

The Minster Fabric Accounts for 1661-1827 has the following entry.

"1788/89. To Peckitt for glass £15. 0. 0. (1)

No 273 June 6th For John Milns Esqr. Wakefield

f 36v	1788	A Plate of Arms of Milns, Slater and Shore in one Shield	£3. 10. 0	X
		Inscription to Ditto	0. 5. 3	X
		Case and Package	0. 1. 0	X
		Journey and Attendance at Wakefield	£5. 5. 0	X

See nos. 233, 247, 258, 275, 291, 301, 302 and 303.

Untraced.

See pedigree under no. 291.

No 274 July 4th For Mr. James Tassie, London

f 37	1788	14lb wt. of White Glass at 4s pr. lb	£2. 16. 0	
		Case and package	0. 1. 6	

See nos. 200, 204, 282.

No 275 July 23d For John Milns Esqr. Wakefield

f 37	1788	4 plates of double Arms at £3. 0s. 0d each	£12. 0. 0	
		4 Inscriptions to ditto at 5s 3d each	£ 1. 1. 0	X
		Case and package	0. 1. 0	

(From this point entries are in Wm.

Peckitt's hand)

Oct. ye 6th 1788 Received of Mr. Mills

£300 in part.

Jan. ye 10. 1789 Received of Mr. Mills

£123. 11s the arms of Wilson £3. 5s is deducted.

Also £84 for the 3 Portraits which Mr. Mills returned

(1) Appendix III G/1.

See nos. 266, 275, 317, 342, 343 and 349.

No 276	Augt.	For Weddale Esqr. by Order Mr. Belwood			
f 37v	29th	Eight triangular pieces of fine blue stain'd			
	1788	Glass			
		Cut to size at 1s-6d each	0.	12.	0
		Eight Ditto of lesser size at 9d each	0.	6.	0
Nov ye 8		For Weddale Esqr.			
		2 triangular pieces of perple at 3s6d each	0.	7.	0
		2 circles of yellow at 4s each	0.	8.	0
		4 small pieces blue at 9d each	0.	3.	0
Dec 17th		For Weddale Esqr.			
		Eight more triangular pieces of blue cut			
		as before	0.	12.	0
		Eight Ditto of the small size at 9d each	0.	6.	0

			£2.	14.	0
					X

Untraced.

William Weddell (1736-92), the wealthy collector of antique sculpture, had employed Robert Adam to extend and embellish his Queen Anne house at Newby, near Ripon, between c1767-1780.

None of this glass survives at Newby Hall today. Presumably Weddell was introduced to Peckitt's work by his friend, and Horace Walpole's, William Mason.

It seems strange that such a prominent promoter of neo-classicism as Weddell should want to put coloured glass in his house.

No 277	Nov 11	For Char. ^{es} Chadwick Esqr. Hayley Hall.			
f 37v	1788	12 sqr. feets of fine blue Glass at 7d foot	£4.	4.	0
		6 Green and perple at 7d	£2.	2.	0

8 of yellow	at 9d	£3. 12. 0
30 leads	at 4d	0. 10. 0
Case Cord and paccage		0. 3. 6
A small Note in March last		0. 5. 0
		<hr/>
		£10. 16. 6

Feb. ye 21st 1789 Sent to Mr Chadwick

30 leads		0. 10. 0
		<hr/>
		£11. 6. 6

See no. 270.

No 278 Feb 6 A Portrait of the Bp. of Peterbro. Gratis

f 38 1789

Untraced. See nos. 252 and 259.

This portrait of John Hinchliffe may have been taken from his portrait in oils by Benjamin Vandergucht which still hangs in the Bishop's Palace at Peterborough.

No 279 A flower piece to Mr. H. Peckitt Gratis

f 38 1789

Untraced.

See nos. 111, 174 and 235.

No 280 Feb 7 For the Revd. Dr. Wadelove, Ripon

f 38 1789 The Arms of the Arch Bp. of York £6. 6. 0 X

Case to Ditto 0. 1. 0

Untraced. See nos. 285 and 296.

Robert Darley Waddilove, prebend of York and Archdeacon of the East Riding (1786-1828) was Dean of Ripon from 1792 to 1828. He was F.S.A. and promoted the restoration and reglazing of Ripon

Minster. (1)

The arms here are almost certainly those of William Markham,
Archbishop of York 1777-1807. (2)

Certainly Markham's arms were in the east window of the Minster
in 1806. (3) However, they may have been included in the west
window which, we are told, "has been entirely repaired. In the
centre is a small compartment of stained glass with a crest and
the date 1789. On the wall under the window is a small marble
tablet inscribed.

'REFICI CURAVIT

R D W

Residentarius

et

Decanus

MDCXCII.' " (4)

No 281	April	Sold to Mr. Barret of Lee in Kent			
f 38	1789	4 panes of Rich Worked Mosaick at £2. 2s each	£8.	8.	0
		10 Roses at 5s each		£2.	10. 0 X

Untraced.

Thomas Barrett, M.P. for Dover, was a friend of Horace Walpole
and so admired Walpole's house at Strawberry Hill that in 1782
he employed Wyatt to build him Lee Priory, near Canterbury, in

-
- (1) He also wrote 'An historical and descriptive account of
Ripon Minster' Archaeologia XVII (1814)
- (2) He had been chaplain to Archbishop Markham and to his
predecessor Archbishop Drummond D.N.B. p2165
- (3) 'The History of Ripon.' Anon. 2nd Edn. Ripon 1806. p121.
- (4) Ibid.

the gothick manner. The house was demolished in 1954.

No 282 May 29th Sent to Mr. James Tassie, London

f 38 1789 35lb. wt. of White Opaick Glass at 4s6d p. lb. £7. 17. 5 X

I rec'd a drought for 6 guines in part

See nos. 200, 204, 274 and 282.

No 283 March 4 For Sr. Wm. Quintin Bart.

f 38 1789 2 Notts of Perple Glass at 5s each £0. 10. 0

Case for Do 0. 0. 6

(crossed X in

pencil)

These may have been repairs for the ribbons in Peckitt's earlier work in the St. Quintin chapel at Harpham church.

See nos. 102 etc.

No 284 June 5 Mr. Barret of Lee

f 38 1789 10 small lights of Commn. wrought Mosaick at

£2. 2s £8. 8. 0

Case etc X

Paid for a Parcel 0. 2. 8

Case and paccage 0. 1. 5

£8. 12. 2

See no. 281.

No 285 Jan For the Minster at Ripon by Order of the

f 38v 1790 Revd. Mr. Waddilove.

The Arms and Crest and Name of the Rev'd Mr.

Waddilove £6. 7. 0

The Arms and Crest and Name of the Rev'd Mr.

Wilkinson £5. 9. 0

The Arms and Crest and Name of the Rev'd			
Mr. Preston		£5.	0. 0
The Arms and Crest and Name of the Rev'd			
Mr. Lawson		£5.	0. 0
The Arms and Crest and Name of the Rev'd			
Mr. Allenson		£5.	0. 0
The Arms and Coronet of the Right Honble.			
Lord Grantham		£5.	0. 0
The Arms and Crest and Inscription of			
Peter Johnston Esqr.		£6.	9. 0
The Arms and Crest and Name of Christr.			
Oxley Esqr.		£5.	0. 0
The Arms and Crest and Name of the Rev'd			
Mr. Meek			

Nov 24 Rec'd in part. twenty pounds

See no. 296.

This entry appears to have been copied from incomplete bills and accounts and inserted in the wrong place in the list of commissions. The complete account is given in no. 296.

No 286	March	For Sr. Wm. St. Quintin Bart.		
f 38v	1790	His own Arms and Lady's with Crest and		
		Inscription		£3. 3. 0
		Packing case to Do. pd. 1792	X	0. 1. 0

Untraced.

This was the third coat of arms of Sir William and his Lady that was commissioned from Peckitt.

See nos. 102 and 180.

No 287	Augst.	For Mr. Painter Glazier, Cambridge	
	30th		
f 38v	1790	34 pieces of yellow Glass 10 inch by 5.	
		at 2s each	£3. 8. 0
		2 Packing Cases. well and cord and booking	0. 3. 6

See nos. 288 and 292.

No 288	Sepr.	To Mr. Painter, Cambridge, for Ely	
f 38v	1790	Cathedral	
		brot. up	£3. 11. 6
		A coat of arms large size	£5. 5. 0
		A Mitre Do.	£5. 5. 0
		Three single letters	0. 1. 6
		One double letter	0. 1. 0
		One letter $1\frac{1}{2}$ oz	0. 3. 0
			<hr/>
			£14. 7. 0

See nos. 287 and 292.

No 289 Feb 4th For the Rev'd Mr. Preston, Tunsted,
f 38v 1790 Near Norwich.

One light of plain Mosaick Glass 2 feet sqr.	£0.	10.	6
One light of smaller Work Do. size	0.	12.	0
A large Rose of 9 inches diameter	0.	6.	6
a small d -. 7 inches	0.	?	0
Packing case	0.	1.	6

If more of the above be wanted then 10s 6
and 14s large Rose 4s small small one 2s6d

No 290 March ye For Robt. Fairfax Esqr. Newton

9th

f 38v	1791	A small circular window of the Assention	£6. 6. 0
		2 small Crocat lights of leaves at 10s6d each	£1. 1. 0
		Case and paccage	0. 3. 6

Dischargd. March 10th

Untraced.

The Hall at Newton Kyrne, ^{Yorkshire} was largely rebuilt in the early 19th century. Some glass in the style of Peckitt is incorporated, with seventeenth century Fairfax armorials and other items by Henry Gyles, in the staircase window at Womersley Hall. Some of this glass may have come from Newton Kyrne or one of the other Fairfax houses. (see the catalogue of Henry Gyles' works, no. xliv).

No 291

Sent Feb. ye 9th 1791

f 39v 1791

Coats of Arms painted for John Milnes Esq.

Milnes and Busk, ten quarterings, with two

names £7. 9. 3

Milnes and Busk, eight names quarterings,

with two names £6. 8. 3

Milnes and Widdows 8 quarterings with two

names £6. 8. 3

Milnes and Suker and Ibbitson, three Arms

with 3 Names £3. 18. 4

Milnes and Mold and Groves. Ditto - Ditto £3. 18. 4

Milnes and Morton and Gaskell. Ditto - Ditto £3. 18. 4

Milnes and Wilson with two names £3. 5. 3

Milnes and Pool. Ditto - Ditto £3. 5. 3

Milnes and Pemberton. Ditto - Ditto £3. 5. 3

Milnes and Priestley. Ditto - Ditto £3. 5. 3

Lees and Milnes. Ditto - Ditto	£3. 5. 3
Dyer and Milnes. Ditto - Ditto	£3. 5. 3
Milnes and Hawksworth. Ditto - Ditto	£3. 5. 3
Lownds and Milnes. Ditto - Ditto	£3. 5. 3
Day and Milnes. Ditto - Ditto	£3. 5. 3
Milnes and Lappage. Ditto - Ditto	£3. 5. 3
W. Milnes & E. Wilson. Ditto - Ditto	£3. 5. 3
Kaye and Milnes. Ditto - Ditto	£3. 5. 3
Wildbore and Milnes. Ditto - Ditto	£3. 5. 3
J. Haywood & E. Milnes. Ditto - Ditto	£3. 5. 3
	<hr/>
	£77. 14. 3

f 40

Continued from the other side	£77. 14. 3
Lumb and Milnes. Ditto - Ditto	£3. 5. 3
Priestley and Milnes. Ditto - Ditto	£3. 5. 3
Tarlton and Milnes. Ditto - Ditto	£3. 5. 3
Goodwin and Milnes	£3. 5. 3
Torre and Milnes	£3. 5. 3
Gaskell and Milnes	£3. 5. 3
Raymer and Milnes	£3. 5. 3
Case and Package	0. 3. 6
Three postages of cards of arms	0. 3. 8
March ye 8th 1791. Receiv'd the Above	<hr/>
-----	£100. 18. 2

X

See nos. 233, 247, 258, 266, 273, 275, 301, 302 and 303.

Of these arms the following survive in Wakefield City Museum.

A. Upstairs Room. 5 armorial ovals in pot metal borders

(sl. III 155)

1. John Milnes Esq. (see no. 247)

2. Or a chief indented gules (DYER) in pretence Milnes
with a mullet gules for difference.

3. Sable on a fess between 2 boars passant argent a

- javelin head of the 1st (WILDBORE) impaling Milnes.
4. Azure a fess sable between 3 trees eradicated proper (THORNTON) impaling Milnes.
 5. Two shields
 - a. Milnes
 - b. On the breast of a double-headed eagle displayed sable holding a gold ring in each beak, azure a cross patonce or. (BENTINCK) (*? Peckitt*)
- B. Downstairs Room. An armorial oval within a multi-coloured radiant border.
- Gules a chevron between 3 cinqfoils pierced or (TARLETON) impaling Milnes. (sl. III 156)
- C. In Store. Armorial panels (12" square)
1. Hannah Milnes' arms on a lozenge. (sl. III 157)
 2. Argent on a chevron sable between 3 pellets as many crescents of the 1st (WALKER) impaling Milnes (badly broken)
 3. Milnes with a crescent for difference impaling gules on a chevron between 3 towers argent issuing from each a demi-lion rampant or as many grappling irons sable (PRIESTLEY) (sl. III 158)
 4. Milnes with an annulet gules for difference impaling sable a wolf rampant or langued gules in chief 3 estoiles of the 2nd (WILSON) (sl. III 159)
 5. Quarterly
 - i) Milnes with a martlet for difference.
 - ii) Wilson as in 4 above.
 - iii) Azure a chevron argent between 3 leopards' faces or.
 - iv) Azure 3 buckets sable hooped and handled or.

In pretence quarterly

- i) Or a fess ermines between 3 trees proper. (BUSK)

- ii) Argent a lion passant gules between 2 acorns azure all between 2 bendlets ermines.
(DE RODES)
 - iii) Argent a chevron between 3 cross crosslets sable
 - iv) Gules a chevron between 3 cross crosslets or.
(sl. III 160)
6. Quarterly
- i) Milnes with a martlet gules for difference.
 - ii) Wilson as above.
 - iii) Gules on a cross engrailed argent a cross erminois.
 - iv) Argent on a fess quarterly sable and gules between 3 billets of the 2nd.
 - v) Ermine a chief paly or and azure.
 - vi) Milnes indifferenced.

In pretence Busk, quarterly, as in 5 above. (sl. III 161)

7. Milnes impaling or a pile engrailed sable. (WATERHOUSE)
(sl. III 162)
8. Milnes with a martlet for difference; in pretence gules on a cross engrailed argent a cross erminois (LAPAGE) (sl. III 163)
9. Milnes undifferenced.
10. Milnes impaling, to the dexter, gules a bend engrailed between 3 bulls' heads erased or (SECKER) to the sinister, gules on a bend cotised argent between 2 golden fleeces 3 escallops gules (IBBETSON)

The pedigree opposite illustrates the many marriages that John Milnes had painted by Peckitt.

No 292	April ye	To Mr. Painter Junr., Cambridge		
f 40	15th	An Oval Plate of Arms with Foliage	£5. 15. 6	
	1791	postage of letters. Case and paccage	0. 2. 6	
-----			£5. 18. 0	X

Untraced. See nos. 287 and 288.

No 293 April ye For Mr. Brooke. Herd: College, London.
f 40 15th His Coat of Arms.
1791 -----

Gratis

Untraced. See no. 300.

John Charles Brooke F.S.A. Somerset Herald was of the Brooke family of Dodsworth, Yorkshire. He did a considerable amount of work on Yorkshire history and genealogy and provided Peckitt with a number of commissions. (1) This would easily account for the artists free gift of this armorial. Another painted glass panel of Brooke's arms, this time the work of Wright of Leeds, (2) survives at Bolling Hall, Bradford and a portrait of him on glass survives in the College of Arms. (3)

No 294 York Delivered in to York Minster Stained and
f 40v May ye painted Glass.
21st 153 Square feet of Red, Green, Striped
1791 and painted Glass in half tables, and
lesser pieces one with the other at 5
shillings pr. foot sqr.

£38. 5. 0

(1) His voluminous works survive in the College of Arms.

see pp 256-7

(2) See plate I 30

(3) Sir Anthony Wagner attributed this to Peckitt but it appears to be the work of another artist, perhaps Wright. See S. A. Wagner. 'The Heralds of England.' H.M.S.O. plate

120 Square feet of Blue and perple in half tables and lesser pieces at 3 shillings pr. foot sqr.	£18. 0. 0
170 Sqr. feet of Green and Yellow in half tables and lesser pieces of Inferior Collours at one shilling pr. foot square	£8. 11. 0
-----	<u>£64. 16. 0</u>

All these items are accounted for with a little more detail in the Minster Fabric Accounts ⁽¹⁾ where they are listed as "delivered in for repairs". Which windows received the glass is not now clear.

No 295	July ye	A Bps. Head and Mitre	£0. 18. 0
f 40v	14th	15 feet and $\frac{1}{2}$ of Black and Brown Ground at	
	1791	4s pr. foot	<u>£3. 1. 0</u>
	March 15th	)	£68. 15. 0
	1792	) paid X	

The head and mitre may be those of St. William, still in situ in the easternmost lancet of the second tier in the south wall of the south transept. ⁽²⁾

No 296	The IHS/For the Minster at Ripon by order		
f 41	Mr. Waddilove		
	The Kings Arms, Helmet, Crown, Crest, Foliage		£16. 16. 0
	Peter Johnson Esqr. Arms, Crest and Name and Inscription		<u>£6. 6. 0</u>

(1) Appendix III G/1 and G/10.

(2) Brown. Op. cit. p317.

Appendix III G/10.

Rev^d Mr. Waddilove Crest Name and Inscription

Gratis

Dean Dearings Arms and Crest only £5. 0. 0

Rev^d Mr. Goodricks Arms and Crest only £5. 0. 0

Rev^d Mr. Wilkinson Arms Crest and Name £5. 0. 0

Rev^d Mr. Meek's Arms Crest and Name £5. 0. 0

Rev^d Mr. Lawson's Arms Crest and Name £5. 0. 0

Rev^d Mr. Preston's Arms Crest and Name £5. 0. 0

Rev^d Mr. Holdsworth Arms Crest and Name £5. 0. 0

Rev^d Mr. Allanson's Arms Crest and Name £5. 0. 0

The Churches Arms Crest and Inscription £5. 0. 0

The Corporation's Arms Crest and Inscription £5. 0. 0

Lord Grantham's Arms and Coronet £5. 0. 0

Lord Grantley's Arms and Coronet £5. 0. 0

Sir Wm. Blacker's Arms and Crest £5. 5. 0

Sir I. Ingilby's Arms and Crest £5. 5. 0

Chris^r Oxley Esqr. Arms Crest and Name £5. 0. 0

Rich^d Wood Esqr. Arms Crest and Name £5. 0. 0

Mrs Aislabys Arms and Crest £5. 0. 0

July ye 14th 1791. Rec'd more in part £20X £108. 12. 0 X

f41v Brought over £108. 12. 0

The light of the Royal Arms £5. 5. 0

The Right Rev'd. Dr. Porteus Arms etc. £5. 5. 0

The Right Rev^d Dr. Robinson Arms etc. £5. 5. 0

Over the Middle Devision £3. 3. 0

The Quarry lights 23 made up £48. 19. 0

88 half quarry panes of stained perple and
green glass for the borderings to the bottom
lights of the 2d, 3d, 5th & 6th devisions of
the East Window at 3d each with 44 uncoloured
bordering pieces of strong Crown Glass at 1¹/₂d
each

£1. 7. 6

316 half quarry panes of stain'd blue Glass,	
ditto for the 1st and 7th devisions at 3d	£3. 19. 0
The date 1791 on 4 quarry panes at 7½d	0. 2. 6
The 5 Cases and bearer with nails and wool,	
paccage and portorage to the Wagon	£1. 4. 8½
	<hr/>
Delivered to Ripon Waggon	£182. 12. 8½

Nov. 9th 1791.

Jan ye 14th 1792	Rec ^d more	X £23
Sep ye 13th 1792	Rec ^d	£100
Decr. ye 24	More	£50

See nos. 280 and 285 and Peckitt's bill (fig 104).

The lovely tracery of Ripon Minster's east window "was formerly filled with beautifully stained glass, much of which was destroyed by the soldiers under the command of Sir Thomas Mauleverer Anno 1643. What parts of the glass could be collected were replaced in the window. But by the exertions of the present dean, it has been wholly renewed with painted glass by the late W. Peckitt of York." (1)

Robert Darley Waddilove (1736-1828) had been chaplain to the embassy of Lord Grantham at Madrid (1771-1779) and then chaplain to Archbishops Robert Hay Drummond and William Markham at York. (2) In this latter office he would have been fully aware of Peckitt's work expecially that at Bishopthorpe Palace and York Minster. From York Waddilove was translated to the Deanery of Ripon. He was a Fellow of the Society of Antiquaries and like Dean Milles at Exeter took an interest in the fabric of his Minster. He wrote an account of the church and referred thus to its east window,

"... there yet remain in the window two shields in painted glass

(1) Anon. 'The History of Ripon.' Ripon 1806. (2nd edn.) p121.

(2) D.N.B. p2165

with the arms of England and France The gratitude of the Dean and Chapter towards their founder King James I had placed his arms in the centre of the window, which having fortunately escaped the general demolition of painted glass in the Civil Wars, it has been rendered, by the care of the present Dean, assisted by the donations of the Chapter and the neighbouring gentry, a very full and handsome window of armorial bearings. The splendid colours of the glass add a richness to the appearance of the choir." (1)

The following description of the window shows that the Royal Stuart arms were incorporated in the new design though the position of the two mediaeval fragments is uncertain.

"In the middle compartment are the arms of King James the first under which is the following inscription

'POTENTISS. PRINCEPS JACOBUS MAG. BRITANNIAE ET
FRANCIAE MONARCHA ECCLESIAM COLLEGIATAM DE RIPON
RESTAURAVIT ET REGIO STIPENDIO DITAVIT II DIE AUGUST:
A.D. 1604. ET A. REGNI ANGLIAE ET HIBERNIAE II.'

The arms of William Markham archbishop of York, and of Peter Johnson Esq.; late recorder of the city of York, and supreme judge of the dean and chapter's court at Ripon; and the arms of the present dean with the inscription

'Rob. Darley Waddilove

DECANUS

MDCXCII.'

In the compartments are the arms of Beilby Porteus, lord bishop of London, and ambassador at the Hague at the peace of Utrecht: of the lords Grantham and Grantley; of Blacket and Ingleby, baronets; of Aislabie, Weddell, Wood, Allanson, Oxley and Dawson Esquires; of the deans Dering and Wanley; and of Goodricke,

(1) R. D. Waddilove. 'An Historical and Descriptive Account of Ripon Minster ...' *Archaeologia* XVII (1814).

Wilkinson, Lawson, Meek, Preston, Holdsworth, Carne, and Worsley, prebendaries of the Church; together with the arms of the church and the town. Those of Osb: Markham Esq; learned steward of the canon fee manor, and of Haddon, prebendary, have been lately added, and were painted by Mr. C. Swanfelder of Ripon." (1)

The whole of this work including the arms earlier and later than Peckitt's work, was removed in 1854 to make way for the present east window by Wailes (remodelled 1896). Some of the armorials were placed in the five light east window in the library and were added to later with armorials by Wright (?) of Leeds. The Peckitt work is marked with an asterisk.

a) Light 1 (north) (sl. III 165)

*i. topmost achievement (sl. III 168)

Gules 3 lozenges cojoined in fess argent between as many lions' heads erased or (AISLABIE)

Crest: a lion's head erased gules gorged with 3 lozenges cojoined in fess argent.

'Gulmus. Aislable Armr.'

*ii. Azure an inescutcheon argent within an orle of quatrefoils or (ALLANSON)

Crest: a demi-griffin wings displayed sable collared gemelle ermine

'Georg^u Allanson A. M.' (sl. III 169)

*iii. Beneath a mitre;

Gules 2 swords in saltire argent hilts and quillons in base or (SEE OF LONDON) impaling vert a chevron between 3 bucks at gaze or (ROBINSON)

'Johan: Lond: Episcop: 1713.' (2) (sl. III 170)

(1) 'The History of Ripon.' op. cit.

(2) John Robinson, Bishop of London (1713/14-1723); the date here refers to his translation from Bristol.

Light 2. (sl. III 165)

- *i. Gules on a chevron embattled between 3 martlets
argent an eagle displayed between 2 escallops
sable (WEDDELL)
Crest: an eagle displayed sable armed or
'Gul^S. Weddell Arm.^R' (1) (sl. III 168)
- *ii. Paly of 4 gules and vert, on a chevron argent a
greyhound's head erased between 2 cinquefoils sable
on a chief or a pellet thereon a demi-lion rampant
argent between two crescents sable each bearing
3 plates (LAWSON) (sl. III 169)
- *iii. Gules a buglehorn, mouthpiece to the dexter, stringed
argent and garnished or the letters RIPON between the
strings argent (BOROUGH OF RIPON)
Crest: an upturned spur or
'MUNICIP^M. [R]IPONEN:' (sl. III 170)

Light 3. (sl. III 166)

- i. On a lozenge quarterly
1 & 4. Argent a cross raguly gules (LAWRENCE)
2 & 3. AISLABIE (as in 3(i) above.
'Elizabetha So(p)hia Lawrence.' (2)
- ii. Beneath a coronetted mitre
See of York impaling quarterly
1 & 4. Gules 2 bars or (HARCOURT)
2 & 3. grandquarters 1 & 4 azure 2 bars argent
(VENABLES)
2 . . . argent a fret sable
(VERNON)
3 Or on a chief azure 3 garbs
of the field

(1) See no. 276 for Peckitt's work for Weddell.

(2) ?Wright's work.

(VERNON) (1)

*iii. Beneath a coronetted mitre (sl. III 166)

See of York impaling azure on a chief or a demi-
lion rampant issuant gules (MARKHAM)
'MDCCLXXVII.' (2)

Light 4. (sl. III 167)

*i. Azure ~~the~~ ^vsavages proper carrying in their
dexter hands a club and in their sinister a
shield of St. George (WOOD)

Crest: an oak tree vert fructed or

'Rich.^s Wood Arm.^r' (sl. III 171)

*ii. Azure a fess ermine between 3 unicorns passant
argent (WILKINSON)

Crest: out of a mural crown gules a demi-
unicorn rampant argent crined or

'Iacobus Wilkinson A. M. Prebend. ius.' (sl. III 172)

*iii. Beneath a coronetted mitre

Azure a cross between 4 lions rampant or (SEE OF
DURHAM) impaling gules two scythe blades in
saltire argent

'Gulielmus Episc. Dunelm.' (3)

Light 5. (sl. III 167)

*i. Argent a fess gules between 3 oxen sable (OXLEY)

Crest: an ox's head erased sable charged with
3 ermine spots and or

'Christus Oxley Arm.^r' (sl. III 171)

*ii. Arms of Robert Sutton, canon 1836.

*iii. Beneath a mitre

(1) Ditto. The archbishop's achievement by Wright is also in
Bishopthorpe Palace and York Minster Library.

(2) Ditto. The date refers to his translation to York.

(3) William van Mildert, Bishop of Durham 1826-36. Wright's work.

See of London impaling azure a closed book
 or between in chief 2 mullets and in base
 a saltire couped argent (PORTEUS)
 'Beilby Lond: Episcop: 1787.' (1) (sl. III 173

In a window on the south side.

Beneath a baron's coronet azure a mauche ermine and a bend or.
 (NORTON, LORD GRANTLEY)

No 297	July ye	The Rev'd Mr. Preston, Tunsted, Near Norwich			
f 42	9th	13 more lights of plain Mosaik Glass		£6.	6. 0
	1791	2ft sqr.			
		Packing Case 1-6 Cord and Package 6		0.	2. 0
		-----		£6.	8. 6
					X

See nos. 289 and 314.

See Nos. 297 and 314.

The mediaeval church of St. Mary's, Tunstead was obviously largely reglazed between 1790 and 1795.

The lights would have been composed of polychromatic quarries similar to those by Peckitt at St. Martin-cum-Gregory's, York, in York Minster, St. Martin's Stamford and elsewhere. Presumably the roses mentioned here were inserted in the tracery lights similar to ones in York Minster. None of the glass at Tunstead survives now. The last fragments were removed by King & Sons of Norwich some fifteen years ago.

(1) Bishop of London 1787-1809.

No 298	July 21	Sr. Robt. Hyliard Bart		
f 42	1791	His Coat of Arms, Crest etc.	£5. 5. 0	
		Case	<u>0. 2. 0</u>	
		Sep. dischd.	£5. 7. 0	X

 Untraced.

Sir Robert D'Arcy Hildyard (d.1814) fourth and last baronet resided at Winestead in Holderness. Of the house, built in 1710, only the stables now survive.

A note inserted at p92 in Peckitt's copy of Guillim in York City Library reads

"by ye name Hillyard he beareth Azure 3 Mulletts unpearced or. Crest a game cock sable leg^d salupt (sic) gules."

No 299	Novr.	A Drawing and Estimate of a Painted	
f 42	5th	Window for Burton Church, Lincolnshire	
	1792	by order of Mr. Marsindale	£1. 5. 0
		Discharg'd Oct. ye 27. 1 794	

 Untraced.

Of the four Burtons in Lincolnshire, Burton-by-Lincoln is probably referred to here.⁽¹⁾ Mr. Marsindale is untraced as a clergyman in the county and may have been the agent of Lord Monson of Burton-by-Lincoln.

In the church at Burton today are traces of what may have been work by Peckitt. The curvilinear east window is predominantly Victorian. The three lights contain painted quarries with an enamelled achievement of Lord Monson in the centre of the middle

(1) Perhaps Peckitt's work in Lincoln Minster was influential.

light. (1) However, the stained acanthus foliage in the cusps of the lights looks very like Peckitt's work. In the head of the tracery light is a blue pot-metal pane and similar pot-metal is set in the tracery of the window on the south side of the chancel.

This is the first mention of a drawing by Peckitt in his Commission Book (see also no. 313).

No 300	July	Paid for Cards from Mr. Brooks London	
f 42v	30th	on Mr. Mills Account	£0. 3. 0
	1791		

John Charles Brooke, Somerset Herald did the research on the Milnes pedigree (2) and had the arms drawn on cards from which Peckitt could copy.

No 301	Sepr.	Sent to John Mills Esqr. Wakefield	
f 42v	13th	The Arms of Hay, Drummond and Mills	
		quarter'd with three Names	£4. 8. 9
		The Arms of Walker and Milns with 2 Names	£3. 5. 3
		The Arms of Cook and Milns with 2 names	£3. 5. 3
		To surround 40 Coats of Arms 160 pieces	
		of Glass cut and painted white frett at	
		5 shills. each, one with the other	£40. 0. 0

(1) The arms show Monson impaling Larken representing the marriage of William John, sixth Baron Monson to Elizabeth Larken in 1841 and the glass may date from then or soon after.

(2) He had completed an illuminated "complete pedigree" in 1776. See Brooke Mss. in the College of Arms. Letter Book 2, ff.227, 243 and 349; Chaos vol. I f177b.

To do 15 arms, 25 pieces of glass	£15. 0. 0
Do. in proportion	
To the above 40 Arms 160 pieces of fine coloured glass borderings at 1s. each, one with the other.	£8. 0. 0
To the above 15 - arms, 30 pieces of fine coloured Glass borderings, at 2s. each	£3. 0. 0
To 55 oval tin frames ornamented with fleuroons and beads, and painted both sides at 3 shillings each	£8. 5. 0
Three cases and package	0. 11. 10 $\frac{1}{2}$

1792 Jan ye 14th Received £200

See nos. 233, 247, 258, 266, 273, 275, 291, 302 and 303.

See no. 291 (C2) for the Walker-Milnes armorial.

The borderings referred to here survive around most of the armorials in Wakefield Museum.

No 302 f 48	June 1793	To John Milnes Esqr. fr. Wm. Peckitt	
		The 23 plates of single arms of the Barons in glass, with their respective sideplates of white fret ground, roses and ornamental borderings (including the perple colour'd roses at the Angles) at 5 $\frac{1}{2}$ p each.	£132. 16. 0
		The two Shields of single Arms (of Dto.) on each side and with the Inscription if only few words.	£6. 16. 6
			(altered to £5.16.6)
		The 16 pair of side plates of Glass (on each side of the Portraits) of white frett ground with roses and ornamental bordering	

(Including the Green colour'd Roses at the
 angles at $3\frac{1}{2}$ guineas each pair. £58. 16. 0

May ye 29th 1794 Received £100.

Three cases to the above. . 0. 5. 0

Three lb. and half of wool for paccage 0. 2. 0

A portrait of Alfred the Great £7. 7. 0

See no. 301 etc.

In the library window at Milnes' house "were the arms of King
 John and the barons who signed Magna Carta, embellished with
 appropriate devices, also the portraits of eminent men, commenc-
 ing with Alfred the Great." (1)

No 303	Augst.	John Milnes Esq. Wakefield	
f 43v	1794	Single arms and names	£2. 16. 6
		Miss Milnes Arms £2.12.6	
		Names 4s.	£2. 16. 6
		Mr & Mrs Milnes two shields £3.3s.	
		Names 5s3d	£3. 8. 3
		John Milnes Crest and Motto	£2. 2. 0
		Arms of Huntingfield £2.12s.6d	
		Names 4s.	£2. 12. 6
		Arms of K. John etc. with Inscription	£2. 12. 6
		Two Plates of Roses counter charged, of the House of York and Lancaster at £2.12s.6d	£5. 5. 0
		Case and paccage	0. 2. 0
		Journey to Wakefield in April to put up Windows	£4. 4. 0

(1) J. W. Walker. 'Wakefield, its History and People.' p464.

(citing Bentham's Baronetage V.1805.)

Unseen

John Lister Kaye was the natural son of Sir John Lister Kaye (1725-89), 5th bart. of Denby Grange, Yorkshire. Sir Richard Kaye (1736-1810), Dean of Lincoln, 6th bart., F.R.S., F.S.A. (see nos. 128, 139, 147) was his father's half brother and on his death the baronetcy became extinct. John Lister Kaye succeeded by devise to his father's estate and became the first baronet of the new creation in the year 1812.⁽¹⁾

He obviously wished to advertise his succession to the estate by this elaborate, engraved, armorial window. The arms would presumably have been

quarterly 1 and 4 argent 2 bends sable (KAYE)

2 and 3 ermine on a bend sable 3 mullets or
(LISTER)

The Kaye Family crest is a goldfinch proper charged on the breast with a rose gules.

(1) Pedigree of Kaye of Woodsome, co. York. J. Foster's 'Yorkshire Pedigrees'.

May 11th. Received a Draft from J. Milnes
Esqr. for £17.3s Ballance due and in full
of all demands. M.P.

See no. 302 etc.

No 304	June ye	John Lister Kaye Esqr. to Wm. Peckitt.	
f 44	19th	An engraved window of coloured glass after	
	1792	Raphael's ornament painting, its original	
		value before altered.	£52. 10. 0
		The addition of painted glass to the top	
		and bottom of the above.	£3. 3. 0
		The additional wood part to the sash frame.	0. 5. 0
		The arms quartered and crest 5½ guineas but	
		allowing 3 guineas value of the engraved	
		oval plate extracted.	£2. 12. 6
		The four panes of white fret ground with the	
		larger roses and ornamental bordering at	
		4½ guineas each.	£18. 18. 0
		The four panes of white fret ground, with the	
		lesser roses and ornamental bordering at	
		3½ guineas each.	£14. 14. 0
		Two packing cases and paccage	0. 12. 6
		Journey to Grange to superintend the erecting	
		the window.	£5. 5. 0
			(changed to £4.14.6)

		Received Augst. 25th 1793	£99. 9. 6

See opposite
←

No 305	March	For Charles Pierrepont Esqr.			
f 44v	27th	Oriel College, Oxford.			
	1793	The Arms, Supports, Crest, Coronet and			
		Motto etc. of the Earl of Kingston		£10. 10. 0	
		Case to do.	Paid.	0. 3. 10	X

 Untraced.

There is no Peckitt glass surviving at Oriel College other than the window of the "Presentation in the Temple" in the chapel (nos. 130 and 131).

In the Hall, in the top central tracery of the second window from south, is the enamelled achievement of Robert Pierrepont (1584-1643) first Earl of Kingston. These arms, however, are of the date 1637 and were inserted at the Earl's expense as part of his benefaction to his old college.

No 306	March	For Ralph Assheton Esq. Preston.			
f 44v	27th	His Arms and Crest		£5. 5. 0	X

 Ralph Assheton was a member of the Assheton family of Ashton-under-Lyne, Middleton, Leaver, Downham and Cuerdale, near Preston. (1) His seat was at Cuerdale Hall but no armorial glass survives there.

The glass may have been inserted in St. Leonard's parish church, Walton-le-Dale where some of the Assheton memorials survive. The nave of the church was substantially rebuilt in 1904. The chancel was restored in 1864. (2) Peckitt's glass may have been

(1) J. Foster. 'Pedigrees of the County Families of England.

Vol. I: Lancashire." 1873.

(2) Rev. J. B. Selvey. 'Walton-le-Dale Parish Church.'

Blackburn 1971.

swept away, as so often elsewhere, by one or other of these restorations.

No 307	April ye For	Constable Esqr. Burton	
f 44v	20th	A drawing of the Crest and blazoning of	
1793		the respective Arms of the Families	£2. 2. 0
		Receiv'd Augt. 18th 1794	£1. 11. 8
<hr/>			
<i>See nos. 71, 82 and 149</i>			

No 308	June ye	To York Minster		
f 44v	25th	4 feet $\frac{3}{4}$ of deep blue glass at 5s.	£1.	1. 3
	1793	1 foot $\frac{1}{4}$ deep Red dt do.	0.	6. 3
		3 panes of Rich Yellow 10 In by 13 In	0.	15. 0
		5 large Red Rounds at 2s 6d.	0.	12. 6
		2 small do at 1s 6d.	0.	3. 0
		2 Red small painted roses 6 inches at 2s6d.	0.	5. 0
		1 perple " 5 inches do	0.	2. 6
		1 blue " 5 inches do	0.	2. 6
		1 Red broke " gratis		
			<hr/>	
			£3.	8. 0

All this glass was for the "repairs of the circular window in the Minster," (1) that is the rose window in the head of the south transept. Some of Peckitt's work in the central marigold and the surrounding roses is still discernible. (pl. III 16)

No 309	July	To York Minster		
f 45	20th	2 panes of Yellow Glass one 11 in by 13 in		
	1793	the other 12 by 13.	£6.	14. 0
		pd. April 26, 1794	£4.	2. 0

This glass, along with that in the preceding entry, was for repairs to the rose window in the south transept. (2)

No 310	Sept.	The Rev'd Bacon Bedingfield, Ditchingham		
	ye 28th	Hall, Norfolk.		
	1793	A plate of Double Arms and Crest	£5.	5. 0
		Packing Case	0.	1. 0
			<hr/>	
	Decr. ye 25th 1795.	Recev'd the above M.P.	£5.	6. 0

(1) Box E3. Fabric Accounts. Appendix III G/11.

(2) Appendix III G/11.

On the staircase of Ditchingham Hall are two large windows filled with armorial glass covering the period from about 1720 to 1850. Each panel is about 1'6" high by 1' wide.

One of these appears to be the armorial referred to here.

The arms are :

quarterly 1 & 4 ermine an eagle displayed gules

(BEDINGFIELD)

2 & 3 argent 4 bars azure in chief 3 mullets

gules

impaling gules a mullet or on a chief ermine 2

mullets sable (BACON)

Beneath is the legend 'Bedingfield - Bacon.'

Bacon Bedingfield (1745-1797) succeeded to the estate of his brother Philip in 1791. (1)

No 311	Sepr.	The Cathedral of York by Order of the Dean	
f 45	22d	and Chapter.	
	1794	Fifty three feet of Gray Ground Glass	
		dappled at 4s. pr. foot.	£10. 12. 0
		Rec'd. April ye 23d. 1795.	

No references to this have been found in the Minster Fabric Accounts, nor is it obvious for which windows the glass was intended. *It might have been inserted in the Five Sisters.*

No 312	May ye	For Mr. C. Barnes, Kellington near Ferrybridge	
f 45	22d	An Oval plate with Cypher I.L. and blue	
	1795	border.	£1. 11. 6
		Packing Case to Do. sent by Dawson Pontefract	
		Carr.	0. 0. 9

(1) C. A. Venn. 'Alumni Cantabrigienses.' Pt. 2 vol. I p213.

£1. 12. 3

Feb. 6 1797 Recd. by Mrs. B. Hopp

£1. 11. 6

Untraced.

See nos. 261 and 262.

No 313	July	To the Minister and Church Warden of	
f 45	1794	St. James Church Sheifield.	
	X	A Drawing and Estimate for a Painted	
		Window	£2. 2. 0
		Janry 1795. Expenses of a Journey to	£4. 10. 0
		Sheffield. Time Saturday Monday Tuesday	£3. 3. 0

Untraced.

St. James' Church, Sheffield was built between 1786 and 1789 in a classical style by Thomas Badger of Sheffield. (1)

Although Peckitt only refers to a drawing (2) and a visit, there is no mention of the window having been completed. He died in the following year and it may be that this, his last large work, was uncompleted. Did his wife, Mary, complete the work?

The window was certainly completed and inserted, for Hunter states that:

"In 1797 the east window was taken down and replaced by a painted one executed by Peckitt of York, on which is represented the crucifixion of our Lord." (3)

In 1837 it was described as "a beautiful specimen of stained glass representing the crucifixion of our Saviour, executed by

(1) W. Odom. 'Memorials of Sheffield: Its Cathedral and Parish Churches.' Sheffield 1922. p86.

(2) His second drawing referred to. See no. 299.

(3) J. Hunter. 'South Yorkshire. The History and Topography of the Deanery of Doncaster.' London 1828. p276.

Peckitt of York in 1797." (1)

The date 1797 seems to point to its posthumous completion.

About 1865 the interior of the church was "improved" and it seems that then, or shortly after, the glass was taken out and replaced. (2)

About 1903 enquiries were made in the Sheffield papers as to its fate. A reply from one Joseph Binney about 1905 stated,

"I ascertained that the Birmingham firm who put in the present window, now some thirty years ago, "took to" the old glass Suffice it to say that, to my great regret, I found it impossible to trace what became of it. Its preservation appeared to be improbable.

Thus has, I fear, perished the only specimen of 18th century stained glass in Sheffield." (3)

Mr. Binney also quotes some verse on the window written in the early 19th century.

"The east window has paintings of beautiful gloss
Of our Saviour's last agony upon the Cross;
And surely the painter, of talents most rare,
Saw Jesus, (by faith), while he painted him there" (4)

The church was demolished in 1950 but an old photograph survives (pl. III 36) which shows the east end from the outside.

The crucifixion is discernible in the round headed east

(1) W. White. 'History. Gazetteer and Directory of the West Riding of Yorkshire ...' 1837 vol. I p71.

(2) Odom. Op. cit. p89. The window had become "greatly mutilated."

(3) 'Newspaper Cuttings referring to Sheffield.' vol. 16.
Sheffield City Archives 942-74 SQ.

(4) J. Wills. 'The Contrasts or Improvements of Sheffield.'
1827. p50.

window. (1) It was repeated in the press that "last week the East window of St. James's Church in Sheffield was taken down, and replaced by a painted one executed by the late Mr. Peckitt of this City. In the centre is a figure of our Saviour upon the cross, 7 feet by 3 feet 1 inch; the rest of the window is filled up with taste, displaying beautiful and splendid tints continually diversified by the varying rays of light which fall upon it." (2)

It was his third, last and probably largest painting of the Crucifixion (see nos. 212 and 35).

No 314	Augst	The Rev'd Mr. Preston, Tunstead, near Norwich.			
f 45v	ye 20th	A Case with sundry pieces of Glass	£5.	5.	0 X
	1795	pd. Sepr. 15th			

See nos. 289 and 297.

No 315	Sepr.	Thos. Plumber Esqr. Tong Hall near Leeds			
f 45v	24th	Two Figures, Summer and Winter at 2--2 each	£4.	4.	0 X
	1795	Packing Case	0.	1.	0
		Recd. March 10th. 96. M.P.	£4.	5.	0

Thomas Plumbe (d.1806) of Wavertree Hall and Aughton, Lancashire married Elizabeth, eldest daughter of Captain John Tempest of Tong Hall near Bradford and thus came to live there. (3)
The two figures are replacements for two of the seasons in the sundial which Henry Gyles executed for Sir George Tempest about

(1) The photograph is from an old lantern slide.

Sheffield City Archives, Negative no. 6/22/7.

(2) York Courant, March 20th, 1797.

(3) E. Baines. 'History of Lancaster.' IV 230.

the beginning of the eighteenth century. (1) The window survives in the lunette over the entrance to Tong Hall. (see pl. II 33; sl. II 108).

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

York City Art Gallery (nos. 316-321)

- No 316 A panel (1'2" wide x 8½" high) of the landing of Charles II at Dover. This panel was in the Yorkshire Philosophical Museum York^{and} was described wrongly as the landing of William III in Torbay. It bore a label with the note - "purchased in York 1889."
- The whole is executed in enamel and stain and is painted on both sides of the glass. (see pls. III 48 and 50-53; pl. III 18) It is identical to the lower half of the panel of the same scene in the library at Hinchings-brooke House (no. 53). The sky and the inscribed title medallion are missing. Peckitt painted two such scenes for the Earl of Sandwich, one of which is lost. This would appear to be a third. Peckitt's signature is scratched in the bottom left.
- It was cleaned and repaired by the York Glaziers' Trust in 1971.

- No 317 A fine semicircular headed altar window (3'4" wide x 7'10" high) for a church or chapel. It is signed on the bottom right edge 'W. Peckitt pinx.^t 1778.'
- The window was purchased for £6 at the 1866 sale of Peckitt's work, following the death of his daughter Harriet, by J. W. Knowles. (1) He inserted it in the lobby window of his house at no. 35, Stonegate. It remained there until 1975 when, following the death of his daughter, Miss K. Knowles, it was taken out, restored by the York Glaziers' Trust and erected in York City Art Gallery.
- The label currently adhering to it suggests it came from William Peckitt's summer house on Friars' Walls, York. This is unproven and would seem unlikely, as is a further suggestion that it was probably a monument to one of Peckitt's daughters.

(1) Notes & Queries. 12s IX Nov. 19, 1921. It may have been one of the "Three Magnificent Stained Glass Windows each measuring 7ft 4 in. by 3 ft 3 in."

No 318 See nos. 266 and 275.

A portrait of William III after Kneller. It is executed in enamels and set in an oval frame of fleurons. It was rescued from Peckitt's smoking room and passed from the Castle Museum to York City Art Gallery. (1).

No 319 Self portrait of William Peckitt (2'1" wide x 2'6½" high) given to York City Art Gallery as part of the Rowntree Bequest. Initially the panel was contained in a fire screen with the head reversed within its leads. In 1971 it was restored by the York Glaziers' Trust and remounted within a light box and placed on display (sls. III 176 and 177).

Although undated, it is signed in the right centre "W. Peckitt pinxit."

It is evidently a copy of the anonymous undated portrait in oils of Peckitt (sl. III 175; pl. III 1) which, together with that of his wife, Mary hangs in York City Art Gallery. The face is skilfully stippled in enamels and blue and red pot-metal are used in the background and on the artist's jacket. The whole is contained in a simulated gilt picture frame.

No 320 Cartoons in watercolour for three lancet windows. (2) Two of these are almost identical and the third, appears to be unassociated. They are Peckitt's work and measure 452 x 62 mm (the pair) and 370 x 80 mm (the third). (sl. III 200; pl. III 53). The drawings were part of the Rowntree Bequest of 1952.

The two larger lancets have cusped heads and are composed of geometric panels and borders in the gothic taste. Fleurons and paterae are incorporated in the designs and three shallow oval quatrefoils placed in the top centre and base of the design give armorial clues as to who commissioned them. In the top quatrefoil of one and the bottom of the other is a crest of a blue lion statant on a cap of maintenance; in the centre is a ducal coronet; and in the corresponding top and bottom quatre-

(1) J. A. Knowles. 'William Peckitt, Glass-Painter.' Yorkshire Architectural and York Archaeological Society's Annual Report 1953-54, p101.

(2) J. T. Brighton. 'Cartoons for York Glass-William Peckitt.' 'Preview' York City Art Gallery XXII Jan. 1969.

foils are a silver crescent enclosing a roundel divided palewise blue and red, on which is a golden shackle. These are the crest, coronet and badge of Sir Hugh Smithson, second Earl and first Duke of Northumberland. Peckitt had painted an achievement for the Duke when he made a donation to the Foundling Hospital in 1770. (1) However the two lancets are not associated with that work. If the cartoons were ever used the finished work may well have been for Alwick Castle where Robert Adam had gothicised the castle interiors. This work was swept away in the nineteenth century.

Whether the third lancet, with its fanciful cusped and ogee head was ever executed cannot be ascertained. There are no armorial or other clues in the design which simply consists of a trellis pattern with fleurons at the intersections and enclosed within the lozenges. A gothic border enclosed the designs.

No 321 Studies in pencil and wash for two figures wearing turbans. (size 122 x 105 mm). (2)

These lightly finished studies may be Peckitt's work based on drawings by Biagio Rebecca or may be the work of the Italian himself. They are similar to his New College cartoons for Peckitt's windows in the chapel there (pl. III 27). The figure on the right bears a close resemblance to that of Judah in the more polished New College cartoons in York City Art Gallery (pl. III 29). The figure of Solomon in the south transept of York Minster is based on the one on the right. (no. 230).

This drawing was given by C. F. Bell of the Ashmolean Museum to J. A. Knowles at some date before 1921. (3) Knowles in turn gave them to the

(1) See no. 162.

(2) Preview XXII, 1969 op. cit. The present writer has *come* round more to J. A. Knowles' opinion that the studies are the work of Rebecca. They are quick sketches.

(3) Notes & Queries. 12s IX Nov. 5, 1921. p365.

Yorkshire Museum ⁽¹⁾ by whom they were deposited in York City Gallery.

British Museum

No 322 Drawing by Peckitt.

"A Head of a Cherub cut out and pasted on a piece of paper inscribed 'Head of Cherub designed and painted by the late Wm. Peckitt, York.'" executed in body colour. ⁽²⁾

York City Archives

No 323 Sketches by Peckitt. ⁽³⁾ (pls. III 68 and 69).

- a. A crest in pencil: a tilting lance broken in 3 pieces or, two in saltire, the other in pale headed (proper), banded together at the middle by a ribbon (gules). Beneath is written 'Pecket of York' but the crest is that of Darcy. (see no. 88)
- b. Decorative motifs in ink: two fleurons and gothick cusps. These were extremely common in Peckitt's decorative work.

(1) Proceedings of the Yorkshire Philosophical Society 1925 p8.

(2) L. Binyon. 'Catalogue of Drawings by British Artists in the British Museum.' vol. III.

(3) York City Archives. Acc. 28/28. 'Various items purchased by Jas. Raine including drawings of sections of ancient buildings in York, sketches for glasswork and crests of FitzPayne (traced) and Pecket of York.' These may have been purchased by Canon Raine at the 1866 sale of Peckitt's work. See no. 334.

No 324 3 lights of painted glass set in an oak screen at the east end of the north aisle. (fig. 105) The glass had once been set in the east window of the church.

a. Uppermost light (38" high x 24" wide)

Achievement of Stapleton of Myton beneath draped curtains.

- Quarterly of 8.
1. Argent a lion rampant sable. STAPLETON
 2. Sable fretty or. BELLA AQUA
 3. Or a saltire and a chief gules. BRUCE
 4. -- 2 bars -- on a canton sable a lion passant or. ?
 5. Checky or and azure on a bordure gules
8 lions passant or a canton ermine. BRITTANY
 6. Or 3 bars gules. FITZALAN OF BEDALE
 7. Gules between 2 flaunches checky or and
azure as many crosses formy of the 2nd in
pale fimbriated or. SHERINGTON OF LACOCK
 8. Azure a bend or. SCROPE

Overall a baronet's escutcheon.

Supporters: two talbots argent.

Crest: out of a coronet or a Saracen's head wreathed and
affronté proper.

The glass is unsigned and undated, as far as can be seen in its gloomy situation. The arms are probably those of Sir Bryan Stapleton who died unmarried in 1772. (2)

(1) J. A. Knowles appears the first to have attributed this glass to Peckitt but writes "At Myton-on-Swale, the east window (now removed to another part of the church) contained figures of St. Peter and St. Paul and the arms of the Stapleton family by Peckitt."

Notes & Queries 12s IX Dec. 3, 1921 p444.

(2) J. Foster. 'Pedigrees of Yorkshire Families.' vol. I. 1874.

b. Lower left hand light (40" x 21")

Moses with rod and tablet inscribed "Exodus, Chap. XX." Two rays issue from his head. (1)

c. Lower right hand light (40" x 21")

Aaron dressed as a Jewish High Priest. He wears a mitre, ephod with bells and pomegranates and the breastplate with twelve stones representing the tribes of Israel. In his left hand is a censer. (2)

The armorial achievement and the figure of Aaron are executed in enamel and stain. Moses' robe appears to be of pot-metal. In style and execution the figures would appear to be earlier than those, including Moses and Aaron, executed for New College Oxford in 1774 (no. 197).

St. Mary Magdalene, Yarm, Yorkshire

No 325

Easternmost window of south aisle. Moses (sl. III 181).

The church was built about 1730 and the figure of Moses (7'6" x 2'8") was placed in the central light of the venetian window in the east. The date of the insertion raises problems. The glass is signed on the base of the right column of Moses' canopy "W. Peckitt Ebor. Pinxt. et Tinx. 1768." but the Commission Book has no reference to the work. J. Wardell's statement that "the Moses window was originally set up in the east end of the chancel" (3) is based on the inscription in the Victorian glass which now surrounds Peckitt's work - "Dedicated to the Glory of God by William Chaloner, 1768."

However an earlier statement that "the east window was filled with stained glass in 1796, at the expense of the late William Challoner Esq." is

(1) Rebecca gave the New College Moses the traditional horns. (see pl. III 27).

(2) See Exodus v. 28 and 29.

(3) J. W. Wardell. 'A History of Yarm.' Sunderland 1957 p41.

probably correct. (1)

The Moses window was moved to its present position in 1878 when a new east window of the Last Supper was inserted. It was then that the erroneous dedication, based on the date in the glass, was composed:

If the window was purchased in 1796 it was probably bought at the sale of Peckitt's work as advertised in the newspapers. (2)

Moses holds the rod and the tablets. His tunic is of ruby and his cloak of blue pot-metal. He stands in a niche which is diapered and heavily shaded on the left side. The base on which he stands is decorated with gothick cusps in stain. Two columns support what Pevsner describes as a "widly ogee canopy." (3) Moses' head has neither horns nor rays. The sky blue ground above the canopy is of flaking enamel.

The source for the figure is not known and the statement that it "is a replica of one of the figures executed ... for the west window of Exeter Cathedral" is erroneous. (4) Moses never figured in that work.

St. Martin cum Gregory, York

No 326 Two memorials in 14th century lights. (5)

Eastern window in north aisle of nave (sl. III 179; pl. III 66).

Neo-classical figure, in the style of Reynolds, representing resurrection.

On her left on a plinth is a golden urn with flames issuing from the top;

on her right, on top of a skull, is a large open book with the inscription:

(1) T. Whellan. 'History and Topography of the City of York and the North Riding of Yorkshire.' Beverley 1859. II p174.

(2) York Chronicle, August 25th, 1796.

(3) N. Pevsner. 'The Buildings of England. Yorkshire: the North Riding.' p407.

(4) Archaeologia Aeliana. 3s XIX (1922) p42.

(5) J.B.S.M.G.P. VI 1935-37 pp170-171.

R.C.H.M. City of York III 1972 p246.

"I KNOW THAT MY REDEEMER LIVETH

JOB Chap: XIX Verse 25."

The figures left hand points upwards to where a small child is ascending to heaven. A "marbled" panel at the base reads:

"Huis Ecclesiae subter

media semita jacent mortalia

Annae, filiae Gul: Peckitt

Obiit Ap.^s 30^o 1765 aetatis anno suae primo

et Charlotae filiae eius obiit

Ap.^s 14^o in anno vicesimo aetatis suae." (1)

In the three tracery lights are three geometric medallions of pot-metal.

The whole of the light below is executed in enamels and stain. His

daughters had died in 1765 and 1790 respectively. The window is signed

'Peckitt, Ebor. 1792.'

No 327 Westernmost window in the north chancel aisle (sl. III 180; pl. III 67).

The two outside lights are filled with geometric mosaic in yellow and blue.

Mosaic medallions are at the foot of all three lights.

In the central light against a sky of washed blue enamel within a border

of gothick cusps in stain stands a yellow urn, issuing flames, on a

plinth. On the latter is written:

"Sacred to the Memory

of WILLIAM PECKITT of

this City, Glass Painter and Stainer.

Who died 14 Oct.^r 1795.

Aged 64;

And whose Remains are deposited

in the Chancel

He was a most Affectionate Husband,

Tender Parent

(1) Anne's incised tombstone is in the chancel floor. Notes & Queries

12s IX Oct. 22, 1921.

and Pious Christian.

This Window was designed

and Executed by

his afflicted Widow

1796."

Just how much of this window is Mary Peckitt's work is uncertain. The inscription and perhaps the urn are hers. The mosaic was probably left behind by her husband.

The Trinity House, Hull

No 328 The east window by ?Peckitt c1772.

The chapel was built by Sir William Chambers in 1772. "For the window glass a design costing 5 guineas had been solicited from William Peckitt of York." (1) The chapel was rebuilt between 1839 and 1843 and no painted glass survives, if indeed it was ever executed.

Victoria and Albert Museum (nos. 329-332)

No 329 Oval portrait of Sir Thomas Burnett (d.1753). (1'1.3/8" x 10 1/4") pl. III 58. He is portrayed seated in an ornate armchair wearing wig and legal robes. "A scarlet stain with almost the translucency of ruby glass is a remarkable feature" of this medallion. (2)

(1) V.C.H. East Riding of York 1969. I p404. This account of the chapel is based on the 'Vote, Order and Account Books' at Trinity House by I. Hall (n.93).

(2) B. Rackham. 'A guide to the collections of stained glass.' (V & A Dept. of Ceramics). London 1936, p122.

No 330 Oval portrait in enamel and stain of Edward Willes, Bishop of Bath and Wells. Signed and dated 1786; after an earlier portrait by Thomas Hudson. (1) (Size: 1'11" x 9.7/8"). (pl. III 59).

No 331 Oblong panel with clipped corners. The Last Supper. (2) (pl. III 60)
The whole is executed in enamels and stain (2' x 2'5"). The panel consists of 21 pieces of glass. In the centre is a quatrefoil of Christ seated between twisted baroque columns at the head of a round table. This is set within a frame of quatrefoil fleurons on a fretted ground. The whole is contained in a simulated carved and gilded octagonal frame of acanthus.

None of Peckitt's other known paintings of the Last Supper have been traced. (3)

No 332 Various pieces.

A head from the west window of York Minster. (4) (pl. III 37). 48 pieces of Patent Engraved Glass. These last have been stained, flashed and ground on the wheel after the manner described in Peckitt's patent (Appendix III J; pls. III 37-52). Some pieces are painted with small floral paterae.

Yorkshire Philosophical Museum, York (nos. 333-335)

No 333 Patent engraved glass. (5)

(1) Rackham. Ibid.

(2) Rackham. Ibid.

(3) See nos. 36, 41, 52, 55 and 179.

(4) Rackham. Ibid.

(5) These panels might be by H. M. Barnett of York. Some of his signed engraved panels are in St. Michael's Spurriergate, York.

Three octagonal plates. Yellow stain with engraved geometric patterns.

(7½" x 7½")

Two red flashed squares (4½") each engraved with a sixpoint star within a circle of leaves.

No 334 Engraved glasses. (1)

Six drinking glasses; 5 pear shaped.

1 coated in black.

1 coated in black with clear foot.

1 coated in black with clear foot and engraved ovals and circles.

1 coated in blue with clear foot and engraved with ovals and geometric flowers.

1 smaller version in blue as above.

1 squat glass on short trumpet stem. The whole is coated in black.

Two small plates.

1 clear.

1 coated in toffee coloured glass.

These items have an old label in the hand of Canon James Raine who built up the Museum collection^{of} glass:-

"Coloured drinking glasses etc. made by Peckitt the York glass stainer, circa 1760. Exhibited by J. R."

Raine appears to have bought them at the sale of Peckitt's remaining effects following the death of his daughter Harriet in 1866.

In 1891 the first printed reference to these glasses says, "In the Council Room in the Museum are some most interesting specimens (the only ones known) of his (i.e. Peckitt's) attempt to adopt colours to drinking glasses and plates. These were purchased on the death of his daughter or grand-daughter and were given to the Society by the Curator of Antiquities." (2)

(1) V.C.H. Yorkshire. II p430 (plate). Speaks of seven drinking glasses.

(2) 'Handbook to the Antiquities of the Yorkshire Philosophical Society.'
1891 edn. p180.

Canon Raine was the author as well as the Curator of Antiquities.

The glasses and plates would appear to be experimental pieces associated with Peckitt's patent of 1780 for "composing stained glass with unstained glass, and grinding, with variety of ornaments, the various works formed of the same." (1)

The result is crude compared with that achieved on plate glass.

No 335 Flower piece (1'3½" high x 11" wide). Unsigned and undated.

An enamelled plate in the Dutch manner depicting a vase of tulips, roses and auriculas. Stylistically it resembles the floral panel in no. 334.

The panel could be by H. M. Barnett of York. (2)

No 9 New Street, York

No 336 Staircase window.

Engraved glass with an enamelled floral panel in the semicircular top and upper four panels of a sash window (very damaged). (See pls. III 185-189)

The semicircular head is made up of half a geometric flower with flashed blue centre and alternate flashed blue and stained petals. Each is engraved with patterns. Between the petals is a ground of purple pot-metal and the perimeter is made up of a band of pot-metal green, a second of engraved flashed blue and an outer band of deep yellow stain.

In the three panes below are two outer panels of engraving on yellow stain.

In the centre is an enamelled painting of a white auricula in a pot-
within a stained picture frame (cf. no. 335). The whole rests on a curious marble plinth.

In the three bottom panes are two white frets within an engrailed border of yellow stain. The third is broken out.

This window may have been inserted by Peckitt in what was his house in

(1) Appendix III/I.

(2) A panel of the crucifixion signed by Barnett is also in the Museum. Alternatively it may have been purchased by Canon Raine at the 1866 sale (see no. 334).

New Street. The date of the work would be after 1780 when Peckitt took out of his patent. (Appendix III/I)

The two engraved panels on yellow stain are very like those in the Victoria and Albert Museum. (see no. 332; pls. III 37-52)

"Sale of the valuable Stained Glass ... the property of Miss Peckitt, deceased." (1) (nos. 337-346)

No 337 "Three Magnificent Stained Glass Windows, each measuring 7ft 4in by 3ft 3in." None of these is identifiable though the window purchased at the sale by J. W. Knowles was almost identical in size. See no. 317.

No 338 "Larger ditto 8ft by 3ft 8in.
Untraced.

No 339 Portrait of Prince of Wales 32in x 25in.
Untraced.

No 340 Portrait of the Duke of York 32in x 25in.
Untraced.

No 341 "Portrait of Reuben 33in x 28in."
Untraced.

No 342 Portrait of Marquis of Rockingham 21in x 16in. See nos. 266, 275 and 349. This portrait was bought at the sale "along with other glass, by a Mr. Bainbridge and is now in Australia." (2)
Untraced.

(1) 'Yorkshire Gazette.' Feb. 24, 1866.

(2) Notes & Queries 12s IX Nov. 19, 1921 p405. Peckitt had done work for the Marquis of Rockingham (no. 19).

No 343 Portrait of the Sir George Saville Bart. 21in. x 16in.

Untraced. See nos. 266 and 275.

No 344 Portrait of Dr. Garnett, Bishop of Clogher. 21in. x 16in.

Untraced.

Peckitt executed a number of commissions for Bishop John Garnett (nos. 172, 201 and 212).

This portrait, like that done for Archbishop Robinson of Armagh (no. 227) may have been a gift in return for his patronage. Bishop Garnett died in 1782 and the portrait may never have been sent.

No 345 "Three specimens of Fruit and Flowers 15in. x 10 $\frac{1}{2}$ in."

Untraced.

The flower panel in the Yorkshire Museum (no. 335) approximates in size to the dimensions given and may have been bought at the sale by Canon J. Raine who is known to have purchased other items (nos. 323 and 334)

No 346 "The Virgin Mary 3ft. by 2ft 6in."

Untraced.

Studies of the Virgin were not common in Peckitt's repertoire. Only two others are known by him (nos. 118 and 193) apart from portrayal in the Adoration of the Magi (no. 186) and the Presentation in the Temple (no. 130)

Peckitt's works sold by auction in 1802. (nos. 347-350)

Leonard Pickering of York was a collector of antiquities of many kinds including stained and painted glass. Following his death in 1802 his collections were sold "by Mr. King at his Great Room at King Street, Covent Garden."

In the section of the Catalogue headed "Painted Glass" (p42) are the following items which had most probably been purchased by Leonard Pickering at the sale of Peckitt's work in 1796.

No 347 Catalogue no. 57. (1)

"Two (pieces of painted glass) of Sir W. St. Quintin and the Arms of York W. Peckitt 1753."

These two untraced items are not associated. Peckitt's earliest listed work for Sir William (1729-1795) belongs to 1760 (no. 63). This item in the sale may have been an imperfect specimen which Peckitt kept.

The second item may well have been the first civic insignia of York which Peckitt presented to the Mayor and Corporation in January 1754 (no. 12).

This was probably replaced by Peckitt in 1765 (no. 119), the original work being retained by him until his death.

No 348 Catalogue no. 58.

"One portrait of his Majesty."

Although neither Peckitt's signature nor a date is given beside this portrait of George III it is worth noting that Peckitt painted four portraits of the King (nos. 74, 198, 228 and 258). The last of those, executed in 1786 for John Milnes of Wakefield, has been crossed out in pencil in the Commission Book and may have been returned to the artist by Milnes, along with other portraits (no. 275).

No 349 Catalogue no. 61.

"One whole length, Marquis of Rockingham, fine W. Peckitt 1786."

This item could have been that despatched to John Milnes of Wakefield in 1787 (no. 266) and returned to the artist (no. 275). If so there may have been two Rockingham portraits in the artist's possession at his death;

(1) The Catalogue is in the Minster Library, York.

this which was probably bought by Pickering in 1796 and a second which went to Australia following the 1866 sale. (no. 342).

No 350 Catalogue no. 62.

"One (piece), the Ascension, by Peckitt, extremely fine 1772."

Peckitt lists four paintings of the Ascension in his Commission Book (nos. 13, 29, 30 and 290). This item cannot be associated with any of them by its date.

No 351 St. Mary Magdalene, Offley, Hertfordshire.

At the time of submitting this thesis a hitherto unnoticed chancel east window has come to light. It depicts Aaron as a priest and is set within a border of fleurons and fragments of 16th and 17th century heraldry. It is unsigned and undated but, in the writer's opinion, is undoubtedly the work of Peckitt.

How it came to Offley is not yet certain. It may have been inserted in the new gothick chancel, remodelled by Sir Thomas Salusbury, in about 1777. Alternatively it may have been purchased later at a posthumous sale of Peckitt's work as was the figure of Moses at Yarm (no. 325).

Other old fragments of glass in the windows of the nave may have been inserted by Peckitt.