

light upon the economic activities of a group of ports whose political significance has hitherto been allowed to overshadow other factors in their development and decay.

POSTSCRIPT.

Since the above was written I have come across details for the year Easter 1287-Easter 1288 which support the conclusions stated, although it is interesting to note the appearance of a Genoese Galley in which 21s. 33cl. of wool were shipped, and vessels from Bayonne and Ordiales (North Spain). Apart from these the vessels engaged were all drawn from the area shown on the map. Sandwich merchants exported over 60 per cent. of the wool accounted for during the year.

Some of the more important totals are given below for purposes of comparison with the foregoing Tables.

TABLE IA.

	Sandwich.	Dover.	Rochester.	Total.
Wool	205s. 34cl.	12s. 28½cl.	23s. 21cl.	241s. 31½cl.
Wool fells ..	983	—	—	983
Hides	15	—	—	15

TABLE VIIA.

	Total Sailings.	Average Cargo.	Total Shipments.	Average Shipment.
Wool	23	10½s.	29	8½s.

TABLE IXA.

	over 40s.	31-40	21-30	10-20	under 10
Cargoes ..	—	2	3	5	13

THE SWISS STAINED WINDOWS IN THE CHURCHES OF PATRIBOURNE AND TEMPLE EWELL.

BY N. E. TOKE.

IN his description of Patribourne Church in Vol. XIV of *Archæologia Cantiana*, Canon Scott Robertson mentions briefly the foreign stained glass which fills the south window of the Bifrons Chapel, and the east lancet windows of the chancel. This he describes as "Flemish," and states that it was collected on the continent by the first Marchioness of Conyngham, and inserted in the windows in 1849 when the church was restored, at her expense, by Mr. Marshall of Canterbury.

But the foreign glass in the east lancets of the chancel bears the inscription, "Presented by Elizabth March^{ss} Conyngham, An^o Domⁱ 1837." It would seem, therefore, that this glass must have occupied another position in the church prior to 1849, unless Canon Scott Robertson was mistaken as to the date of its insertion. He was certainly in error in calling it "Flemish," for several of the panels are signed with the initials of well-known Swiss glass-painters, and the inscriptions show that most of the glass was designed for armorial families resident, in the sixteenth and seventeenth centuries, in the Cantons of Switzerland bordering on the lakes of Zürich and Lucerne.

Many of the panels are dated; the earliest of these having been constructed in 1538, and the latest in 1670. At this period glass painting had undergone a great change. The oldest coloured glass was stained rather than painted: that is to say, it was originally a mosaic of coloured pieces each of which was cut out of a sheet of "pot-metal"—i.e. glass fused and coloured in a crucible—and held together by strips of lead. The glass was also painted to give indispensable detail such as faces, folds in drapery, etc., and to stop out

superfluous light, but the colour was given by the glass itself, and the design was formed chiefly by the leads.

Most of these early windows were very deep in colour, and, in course of time, a desire arose for more light, and for more pictorial work. It was discovered, in the fourteenth century, that a solution of silver painted upon the glass would give it a yellow stain when fired. This silver stain made it possible to show white and yellow on the same sheet of glass, and, since the stain was never so deep as pot-metal yellow, its use made for clearness and brightness.

The later Gothic windows became eventually windows of white and yellow stain enclosing pictures in colour. With the increase in transparency came the necessity for more painting, and, by the end of the fifteenth century, painting and glazing were about evenly matched, until, in the early sixteenth century, the painting of pictorial glass reached its perfection. The glazing had now taken a secondary place, and the painting was the main thought of the artist. This led, in the middle of the sixteenth century, to enamel painting which resulted in the destruction of glass-like quality in the glass, and sacrificed, for the sake of pictorial advantage, the permanency of the glass itself.

The enamel colours were made of finely powdered glass mixed with metallic oxides and some sort of gum into a pigment which was applied with a brush. In the oven this powdered glass melted and was fused to the sheet of glass. But, as the enamel melted at a temperature at which the glass on which it was painted kept its shape, the result was that the enamel contracted and expanded under changes of temperature much more than the glass itself, and so the colour was apt to crumble off and expose the white glass beneath.

This is what has happened to most enamel glass. But an exception must be made in the case of Swiss enamel of the sixteenth and seventeenth centuries. This has stood the test of time surprisingly well, owing partly to extremely careful and conscientious workmanship, and partly to the fact that most of the Swiss glass of these centuries was destined for domestic purposes, and was therefore not exposed to

the weather as much as church glass. It became the custom in Switzerland to decorate with stained glass not only monasteries and public buildings, but also inns and private houses. Presents of stained glass windows were made by one town to another, and by guilds and individuals to various buildings in their places of residence. To such an extent was this carried out that painted glass windows in the houses of Switzerland became as common as furniture for a room, or pictures for the walls. In hall and staircase windows, in the top-lights of dwelling-rooms, and wherever it could be used with advantage, little panels of pictorial glass were inserted. These were frequently of the kind known in France as *vitraux d'alliance*, and in Germany as *Verbindungs-Gemälde*, because they commemorated alliances between families, or were given as souvenirs.

This custom of using painted glass for secular purposes was not confined to Switzerland, but was in vogue, in the sixteenth century, all over the continent, and also in England. Much of this glass was armorial, especially in England where very little religious painted glass was made after the appearance of Queen Elizabeth's ordinance requiring that plain glass should be substituted for coloured glass in churches, and that all glass paintings of a superstitious character should be destroyed. But, on the continent, the glass-painters continued to employ religious subjects for their pictures. For domestic use these consisted very largely of little circular medallions surrounded by a border, or of small oblong panels containing, in an architectural setting, pictures, generally of a sacred character, in the centre, together with figures of saints at the sides and the arms of the donors (usually husband and wife) at the bottom.

Most of the Swiss glass in Patribourne Church is of this latter kind, and is exquisitely delicate in design and colouring. The earlier panels contain a certain amount of pot-metal glass, but the later ones are chiefly enamel glass. The latest of all, which are signed with the initials of Hans Caspar Gallati of Wyl in the Canton of St. Gall, are beautiful examples of the way in which the Swiss painters laid on their pigment,

and then, with a needle-point, scraped out the lines until their work resembled a delicate etching in colour. (See Figs. 2, 4, 6, 8.)

But the very delicacy of this kind of glass-painting and its small dimensions make it unsuitable for a church window, and especially unsuitable for a position in which it is exposed to strong sunlight. Unfortunately, these late seventeenth century panels at Patribourne have been inserted in the south window of the Bifrons Chapel where, it is true, they are low down and can therefore be inspected with ease, but where, on a sunny day, their beauty is killed by the light. To be seen to the best advantage they should be viewed on a dull day in autumn or winter, or a cloth should be hung outside the window to keep out the light.¹

For the following description of the windows I am largely indebted to Professor Dr. Hans Lehmann of the "Schweizer Landes-Museum" at Zürich to whom I sent photographs of some of the panels, and who most courteously supplied me with detailed information respecting the donors and the names of the glass-painters. As the Swiss National Museum at Zürich has the largest collection in the world of Swiss enamel glass, it possesses information on the subject unobtainable elsewhere. My best thanks are therefore due to the learned Professor for placing his expert knowledge at my disposal; without his assistance it would have been impossible to have given anything but a jejune account of the Swiss glass in these two churches.

PATRIBOURNE CHURCH.

A. BIFRONS CHAPEL.

Of the eighteen panels in this church, eight are inserted in the south window of the Bifrons Chapel in two vertical rows of four each. Beginning with the east light of this window, and reckoning from top to bottom, we have:—

¹ My photographs of the panels were made some fourteen years ago on a dull day in November, a sheet being hung outside the window to minimise halation. Panchromatic plates were used and a prolonged exposure given. The resulting negatives, which, by an error of development, were too dense, would have been improved by reduction, but this

No. 1 (Fig. I). This represents, says Professor Lehmann, Peter Gisler of Bürglen near Altdorf, in the Canton of Uri, who was born in 1548, and became a Captain in the Swiss regiment of Lussy in Venice, subsequently entering the service of France. In 1577 he became *Landesführer* (Provincial Ensign) in Uri, and a statesman of note. In 1583, in company with some friends, among whom was Colonel Melchior Lussy of Stanz in Lower Unterwalden, he made a pilgrimage to the Holy Sepulchre in Jerusalem and was there knighted. From this time dates his crest of a demi-lion rampant, *or*, holding in its paws a shield bearing: Dexter: the arms of the Order of the Holy Sepulchre—*viz. sable, a cross-crosslet, in each angle a cross-crosslet, or*: and, Sinister: the arms of the Order of St. Catherine of Mount Sinai—*viz. or, a sword argent transfixing a broken wheel of the first.*

In 1588, Gisler was *Landvogt* in the Riviera (Canton Tessin); in 1590, Commissioner in Bellinzona; in 1594 *Landesstatthalter* in Uri; in 1596 and 1597 *Landamman* (the highest Swiss rank) in Uri; in 1608 *Landeshauptmann* (Provincial Captain); and in 1615 and 1616 again *Landamman*. In the latter year he died.

He is depicted in several glass panels, both before and after his journey to Jerusalem, and there is an account of him in the *Historisches Neujahrsblatt* (No. XXIV, p. 41) of the Canton of Uri for the year 1918. In the Catalogue of the collection of Lord Sudeley of Toddington Castle, which was drawn up by Professor Lehmann when the collection was sold by auction at Munich in 1911, there is shown another glass panel of Gisler, in the upper part of which is represented the entry of the pilgrims into Jerusalem. Two other panels representing him are in the Historical Museum at Altdorf.

The town in the upper part of Fig. I is doubtless meant for Jerusalem. The banner behind the Knight bears: *per fesse, or and sable, a cross, argent.* The shield with the Agnus

could not be done since I had given them many years ago to the Victoria and Albert Museum at South Kensington. It is owing to the kind permission of Mr. Bernard Rackham, Keeper of the Ceramic Department of the Museum, that I was able to borrow the negatives for the purpose of illustrating this article.

Dei has been inserted into this panel, to which it does not belong. It bears the arms of Gisler's friend and fellow-pilgrim, Colonel Lussy of Unterwalden. The field of the shield is azure, and the Lamb, which carries a white banner with a red cross, is in brown pigment with blood gushing from its breast into a golden chalice. Below it is a representation of the Virgin and Child. The Virgin has golden hair and wears a blue mantle.

In the lower half of the panel is a shield with the arms of Gisler—viz. *or, a sword erect, ppr., hilt upwards, sable and argent*. The glass-painter was Peter Bock of Altdorf, who was at work between 1573 and 1608.

¹The panel measures $14\frac{1}{2}$ by $11\frac{1}{2}$ inches.

No. 2 (Fig. II). The episode in the life of Christ which is depicted in this panel is puzzling, for it does not correspond exactly to any incident recorded in the New Testament. It has been suggested that it represents Our Lord, accompanied by His disciples, going to raise Lazarus from the dead, and being met by Martha and her friends (*John xi. 20*). The cross in the ground in the left hand lower corner of the picture would seem to indicate a burial.

Dr. Lehmann says that the painting is a naive and rather vague representation of the events preceding the raising from the dead of Jairus' daughter (*Mark v. 22 et seq.*), but I think the first explanation is the more probable, since we read that Christ was followed by a crowd on his way to the house of Jairus.

St. Peter, the patron saint of the donor, recognisable by his traditional bald head and beard, is seated on the right of the picture. The inscription reads :

Jo. Peter Guntlin des Raths
und Regirter Statthalter in der March. Fr. Anna
Maria Zieglerin sein Ehefr. 1670.

i.e. "Johan Peter Guntlin of the Council and official Statthalter in the March. Frau Anna Maria Zieglerin his spouse, 1670." The "March" is the district on the right bank of the Linth between the Lake of Zürich and the Walensee.

¹ The dimensions of all the panels are given approximately.

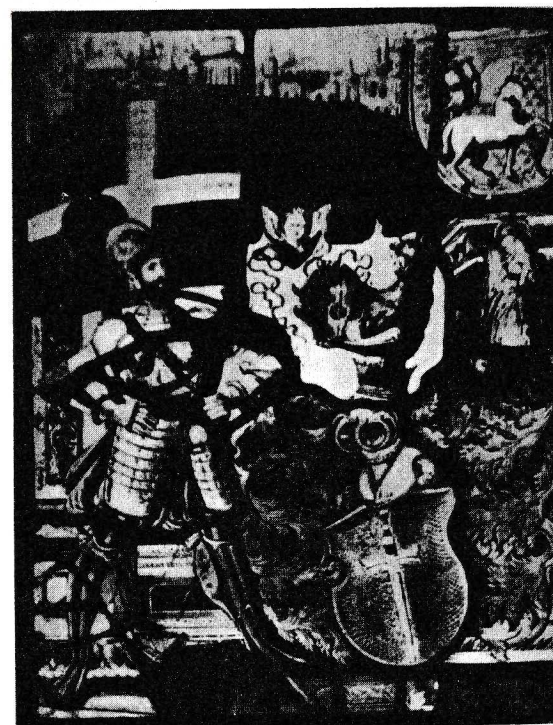


FIG. I. PETER GISLER OF BÜRGLLEN.
(Patixbourne.)



FIG. II. ? THE RAISING OF LAZARUS.
(Patixbourne.)

The artist is Hans Caspar Gallati of Wyl in the Canton of St. Gall, who was at work from c. 1641 to c. 1685.

The panel, which measures only $7\frac{1}{2}$ by 7 inches, is in brown pigment.

No. 3 (Fig. III). This represents the story of Pyramus and Thisbe which is told at length in Ovid's *Metamorphoses* IV, 55-166, and which is so well-known through its travesty by Shakespeare in his *Midsummer Night's Dream*. This tragedy was often illustrated by mediæval artists as an emblem of fidelity in love. Pyramus is lying on the bank of a stream which flows, under a bridge, down the middle of the picture, and in which a flagon is seen floating. He is richly dressed in a crimson doublet over a white frilled vest. His left leg is striped light blue and white, his right leg is yellow. He has thrust his sword through his body in a manner which should have killed him on the spot, but, like the martyrs depicted by mediæval artists, he seems to be suffering no pain, and has strength enough to turn on his side and gaze up at Thisbe who, wearing a golden crown and necklace and clad in a white robe with a golden girdle, is falling on her knees beside him, raising her hands to Heaven in horror. Behind her, in the background on the right, are the lioness and her cub who seem to be viewing the tragic scene with curiosity.

The cartouche above the white horse on the left of the picture is of later date than the panel into which it has been inserted. It bears, says Professor Lehmann, the arms of the family of Bircher of Lucerne; but he does not blazon them, which is unfortunate, for I cannot determine the main charge which, from its green colour, I take to be some plant or wreath. Apart from this, the shield may be blazoned thus: *argent, a wreath (?) vert, enclosing a cross moline, or.* The crest shows a demi-man holding in his right hand a sword and in the left a mattock. On his breast is a golden fleur-de-lis. Round the cartouche is inscribed *Alterius non sit qui suus esse potest.* The arms on the shield at the bottom of the panel are unknown to Professor Lehmann, but he thinks they are those of a bourgeois or peasant family, since they consist of a so-called *Hauszeichen* (house-token) which these

families used to burn into domestic objects as a sign of possession, and, on acquiring wealth, to adopt as their arms.

The panel, which measures 18 by 13 inches, and which dates from *c.* 1530, is of Bernese workmanship, and was probably made by the celebrated glass-painter, Hans Funk, who was at work between the end of the fifteenth century and the year 1539. Professor Lehmann has written a biography of the artist in the *Anzeiger für schweizerische Altertumskunde*, Vols. XVI-XVIII.

No. 4 (Fig. IV). The Adoration of the Shepherds.

The foremost figure probably represents Caspar, the patron saint of the donor, as we find from the inscription which reads :

Jo: Caspar Steinegger Sechel=
Meister der Lanschaft March und Fr.
Aña Barbara Hegnerin sein Ehefr. 1670.

i.e. "Johan Caspar Steinegger, Treasurer of the district of the March, and Frau Anna Barbara Hegnerin his spouse, 1670." The *Landschaft March* is the district mentioned in No. 3.

The dexter coat of arms bears : *azure, a goat rampant argent, attires or.* Crest : *a demi-goat, erased, rampant, argent, attires or, within a wreath vert.*

The sinister shield bears : *azure, a lion rampant, or, holding in his paws a house-token sable.*

Crest : *per pale, or and azure, an armless demi-boy, erased : on his breast a house-token sable.*

The donors belonged to wealthy yeoman families, but little is known about them. The angel in the clouds, in the right hand upper corner of the picture, holds a scroll with the words *Gloria in Excelsis*. These are scarcely visible in the little reproduction.

The panel is by Hans Caspar Gallati, and measures 10 inches by 6½. Like No. 2 it is in brown pigment.

No. 5 (Fig. V). This painting of the Crucifixion, which is the top panel on the west side of the window, has such a close resemblance to that of a Flemish medallion in the window of the Reference Room of the Free Library at Canterbury



FIG. III. PYRAMUS AND THISBE.
(Patixbourne.)



FIG. IV. THE ADORATION OF THE SHEPHERDS.
(Patixbourne.)

that the two painters, Swiss and Flemish, must have made use of the same cartoon as model. The position of the Cross and the figures of the three men attaching Christ to it are identical in both pictures ; in both, also, the man on the right is holding the hammer in his *left* hand. The pick-axe, spade, and box of nails are precisely similar, both in appearance and situation, in the two panels. The only difference is in the backgrounds. In the Canterbury medallion the two horsemen, who evidently represent Pontius Pilate and Annas, the Gentile and the Jew, are on the right hand side, not on the left as in the Patribourne panel. Again, the four saintly women—the four Maries—on the right of the latter are replaced in the former by a castellated building on the left.¹ The inscription above the picture reads :

Als Aberham kam von der Schlacht
 Melchisedek das Opfer bracht.
 Dar ein Figur des wir ictz hend
 Am Altar das nūw Testament.

i.e. "When Abraham came from the battle, Melchisedek brought an offering [which] was a symbol of that we now possess on the altar—the New Testament." (*Gen.* xiv. 18 ; *Heb.* vii. 1.)

The monarch, with sceptre and chalice, in the top left hand corner, represents Balthasar, the patron saint of the donor. The figures on the right represent St. Anne, the patron saint of the donor's third wife, holding in her arms the infant Christ, and the Virgin Mary. The latter, in spite of the presence of her Child, is represented as a little girl. This curious anachronistic combination² is not uncommon in German art of this period, and is probably due to a desire to emphasise the Virginity of Our Lady.

The figure on the middle left is St. Elizabeth of Hungary, the patron saint of the donor's first wife ; that on the right

¹ There is an illustration (No. 92) and description of the Flemish medallion in the *Catalogue of Two Old Dutch Painted and Stained Windows in the Royal Museum and Free Library of Canterbury*, compiled by W. Pugin Thornton.

² There is an example of this in one of the chancel windows of Lambourne Church in Essex.

St. Dorothea, the patron saint of his second wife. Professor Lehmann thought that the artist had made a mistake, and that, instead of St. Dorothea, had painted St. Barbara who is generally represented holding a cross and feather. But I think he was misled by the photograph sent him, in which the bunch of flowers (the symbol of St. Dorothea) in the left hand of the Saint was very indistinct. The inscription reads:

Baldassar im Ebnet, Elisabeth Wipflig, Dorendea Lenta, und Anna Frantz sin Egmachel.

Dorendea is a form of Dorothea, and *Egmachel*=*Ehegemahle*, i.e. wives. The family of *im Ebnet* were of note in the Canton of Uri. The wife of Peter Gisler (No. 1) was Ursula im Ebnet. Balthasar im Ebnet was Landvogt of Uri in the Leventina in the Canton of Tessin, which, at this time, was subject to the federated Cantons of Uri, Schwyz, and Unterwalden. The family is now extinct. The panel, which measures 15 by 11½ inches, bears the date 1589 and the initials P.B., which show the artist to have been Peter Bock of Altdorf. (See No. 1.)

No. 6 (Fig. VI). This little painting, which has the same dimensions as No. 2, represents John the Baptist, the patron saint of the donor, sitting on the bank of the River Jordan and engaged in baptising people. The High Priest and other Jewish notables are approaching him (*St. Mark* i. 5, *et seq.*). The panel commemorates—

H. [i.e. Herr] Johan Schwander und
Fr. Anna Maria Zügerin. 1670.

It is, like Nos. 2, 4 and 8, the work of Hans Caspar Gallati, and, like them, is beautifully wrought in brown pigment. The top of the painting and part of the sides are missing. The portion of the shield on the right hand side shows a white swan preening itself. Professor Lehmann says that the two lower corners have been destroyed and patched up with pieces which do not belong to the original painting.

No. 7 (Fig. VII). This represents the Standard Bearer of the Val Leventina in the Canton of Tessin. The Val Leventina had been conquered by Uri in 1440, and in 1500



FIG. V. THE CRUCIFIXION
(Patricbourne.)



FIG. VI. ST. JOHN THE BAPTIST.
(Patricbourne.)

the rest of the Canton was wrested from the Duke of Milan by Uri, Schwyz, and Lower Unterwalden, in whose power it was at the time this painting was made.

The bishop shown on the banner, which is bright red in colour, wears a dark crimson chasuble with a white cross. The throne behind him is golden. The ox is or, and the church argent. The warrior's cuirass is silver in colour, enriched with gold; the upper portions of his tassets are silver, and the lower parts gold. His cap is black with a white feather; his legs and shoes are crimson. The winding road with a man driving pack-mules is a very original representation in brown pigment of the St. Gotthard Pass.

The panel, which measures 17 by 13 inches, bears the date 1550, and is the work of Brandolf Roter of Lucerne, who flourished between 1540 and 1610.

No. 8 (Fig. VIII). This interesting little painting by H. C. Gallati depicts the murder of St. Meinrad, the patron saint of the donor.

St. Meinrad (A.D. 797-861) was the son of Berthold, Count of Hohenzollern, and was educated in the Benedictine Monastery on the island of Reichenau in the Zeller-See, an arm of the Lake of Constance. At the age of twenty-five he took the vows as a monk in the Abbey of Reichenau, and for some time was a teacher in the Priory of Bollingen on Lake Zürich. Feeling a vocation for a hermit's life, he built himself a wooden cell in a lonely spot on Mount Etzel, where he remained for some years. But, in course of time, his solitude was disturbed by pilgrims attracted by his reputation for holiness, and he retired, in 835, to a still lonelier and wilder spot on the flank of the Mythen. On his way thither he found a nest with two young ravens which he took with him to be the companions of his solitude. He spent many years in his lonely cell until pilgrims were again attracted by his reputation, and by a Chapel containing a black image of the Blessed Virgin and Child which had been given him by Hildegard, Abbess of Zürich, and which was credited with miraculous powers. After the death of Meinrad, the statue was placed in the Abbey of Einsiedeln, which was founded by the

Emperor Otto the Great in memory of the Saint, and which still contains the miraculous image. According to the *Catholic Encyclopædia*, the pilgrimages to this shrine have continued without intermission for over a thousand years, and the pilgrims number annually from 150,000 to 200,000. In January, 861, two ruffians, wrongly supposing that Meinrad had a store of money collected from the pilgrims, determined to rob him. They spent the night at Endigen, where now stands Rapperschwyl, and, early next morning, they knocked at the door of his cell. The hermit, feeling certain that they intended to kill him, begged them, after he was dead, to place a lighted taper at his head and another at his feet. Then they beat him to death with clubs, and ransacked his cell for money, but found none. Before departing, they remembered Meinrad's request, placed a taper at his head, and went to light the other at the chapel lamp. On their return to the cell, they were seized with terror when they saw that the candle at the head of the body was already alight, and they rushed away amid the screams and buffetings of the ravens who pursued them down the mountain side. The country folk, recognising Meinrad's ravens, and suspecting mischief, apprehended the murderers who, before their execution, confessed their crime, and so made known the circumstances of the martyrdom.

The picture shows the assassins in the act of striking down the Saint. The chapel with the miraculous image is seen on the right. The house on the left is the inn whence the murderers set out. In the background is the town of Rapperschwyl on the Lake of Zürich; in front of it the great bridge over the lake to the inn at Halden.

The inscription at the foot of the panel reads :

Meinrad Guntlin des Rath's in
der March : Fr. Anna Maria Guntlin
sein Ehe Fr. 1670.

The dexter shield bears: *Azure, a buckle argent.* Crest: *between two wings, the dexter azure, the sinister or, a cross of the last.* The sinister shield and crest are the same as the other, except that the colours are reversed in the wings of the crest.



FIG. VII. THE STANDARD BEARER OF THE VAL LEVENTINA.
(Patricbourne.)



FIG. VIII. THE MURDER OF ST. MEINRAD.
(Patricbourne.)

Nothing further is known of the donor or of his family. The panel measures $6\frac{1}{2}$ by 10 inches.

B. CHANCEL.

The three lancets of the east window of the chancel are also filled with Swiss glass, the gift of Lady Conyngham. Unfortunately, owing to the height of the small panels above the floor, I was unable to obtain adequate photographs to send to Dr. Lehmann of whose assistance I have therefore been largely deprived in the following description.

NORTH LANCET.

No. 1 (Top). Christ's Agony in the Garden of Gethsemane.

The colouring of this panel, which measures about 12 by 8 inches, is very rich. In the foreground are the three disciples asleep. St. Peter, clad in a blue robe, and wearing a gold-hilted sword, is in the right hand corner; St. John, recognisable by his youthful face, is in the middle. The upper part of his garment is green, and the lower part purple, and he is resting his cheek on his hand. St. James, on the left, is dressed in yellow and blue. In the middle distance an angel in a blue robe is holding out a cross and chalice to the Saviour who, robed in purple, and with outstretched arms, is kneeling on the ground. In the background, a towered city at the foot of snow-clad mountains stands out against the blue sky. An inscription below the picture reads:

"Die Toblich Stat Lucern.
Anno 1645."

i.e. "The laudable town of Lucerne."

At the bottom are three shields conjoined, of which the centre one bears: *Or, an eagle displayed, sable*, and the two others the arms of Lucerne, viz.: *Per pale, argent and azure*. Two golden lions stand as supporters, the dexter one holding a sword, and the sinister one a mound.

No. 2. This is a particularly beautiful representation of the Crucifixion. The cross stands out against the deep blue background of the sky. On the right hand of the Saviour

is the Virgin Mary wearing a blue mantle, and on the left hand is St. John in white and yellow. Mary Magdalene, in a rich yellow robe, crouches at the foot of the cross which she clasps with one hand. Above the picture are these verses :

Heiliger Engel und Verkünder
 Bitt du Gott für mich armen Sünder,
 Was er mein Sünd mir wöl vergeben
 Nach diesem gen das ewig Leben.

The meaning evidently is : " Holy Angel and Messenger, pray God for me, poor sinner, that He will forgive my sins, and, after this life, grant me life eternal." The last line presents some difficulty. If *gen* = *gegen* (towards), as is usually the case, it is difficult to make sense. But if we take *wöl* in the third line to mean *wolle* (will), and *gen* to be an abbreviation for *geben* (give), and disregard the usual grammatical order of the words, the lines will have the meaning assigned to them.

On the dexter side of the picture is St. Michael, the patron saint of the donor, holding a drawn sword and a banner, and trampling on the dragon ; on the sinister are represented St. Anne (patron saint of his wife) with the Infant Christ on her arm, and at her side the Virgin Mary shown as a small girl. (cf. No. 5 in the Bifrons Chapel.)

Below the picture are the names of the donors :

" Michael Byster. Anna Walcker
 sin Egmachel. 1589."

At the foot of the panel, on the dexter side, is the kneeling figure of the donor, who wears a short black cloak ; on the sinister is his wife, standing, in a black mantle over a white robe. The two figures are almost identical in appearance with those of No. 5 in the Bifrons Chapel, and the panel, which measures 25 by 10½ inches, is evidently the work of Peter Bock of Altdorf.

The shield of arms at the base bears : *Or, a sword argent, hilt upwards, of the first.*

No. 3. The figure of Samson, holding in his right hand the jaw bone with which he slew the Philistines, fills the centre

of this panel which is the largest of the series, measuring 25 by 12 inches. The hero, who seems to be standing with the left foot on a prostrate foe, has curly yellow hair and beard ; he wears a pink doublet, and white trunk-hose with crimson stockings. Above his head a tiny picture has been inserted showing a white-robed figure kneeling in front of a jaw-bone from which issues a jet of water. In the sky is seen the Deity giving his benediction. (*Judges* xv. 15-19.)¹

The rest of the glass is made up of fragments : one piece shows the figures of three *landsknechte* in armour, and another confused portions of warriors which may have represented the Philistines overthrown by Samson.

At the top of the panel, on the right, is represented a trophy composed of a flag, scimitar, and mortar.

Above the figure of Samson are the words :

JUDICUM AM
 XV KAPITEL
 1538

CENTRAL LANCET.

No. 1. The upper panel (11 by 10 inches) bears the dedication : " Hauptman Jacob Wittz. 1579." It represents a knight, together with a coat of arms and crest. The knight's armour is silver and gold, his legs are yellow.

The shield of arms bears : *Gules, out of a bugle-horn argent, garnished or, a Latin cross, pommetée, of the last.*

Crest : *A three-quarters length angel, azure, winged or, holding in the right hand a cross as on the shield.*

No. 2. This shows a Roman soldier, richly attired in the armour of an Emperor, holding in his right hand a tilting spear, and in the left a shield on which is inscribed the word *VICTORIA*. His helmet is blue, and is decorated with a white plume. His crimson *paludamentum* (general's

¹ Since this article went to press I have discovered that the figure of Samson is taken from a curious woodcut of A. Dürer, entitled *Erceules* (Bartsch 127, cir. 1497), illustrated, like Fig. IX, in *Klassiker der Kunst*, vol. Dürer. In this Hercules is standing with his left foot on the breast of a knight in *mediæval* armour, whom he has struck down with his club.

cloak) is fastened across the chest with a clasp and is thrown back from the shoulders ; the legs are bare to below the knee, and the ankles and feet protected by beautifully wrought open-work golden greaves attached to sandals, after the fashion of the Roman military boot. The armour bears a strong resemblance to the magnificent suit of Roman armour which was wrought, in 1646, for the Emperor Charles V by Bartolommeo Campi of Pesaro, and which is now in the Royal Armoury of Madrid. A full-plate illustration of it is given in *The Connoisseur* for December, 1902.

The warrior stands in the archway of a Roman building, and beneath the figure is the mutilated inscription :

HEINRICUS - - - -
ORVM ET - - - -

At the bottom of the panel is a representation of a female torso, together with a leopard's face, a quiver of arrows, a helmet, spear, and mace.

This panel, says Professor Lehmann, is only a fragment of a larger glass-painting of which it once formed the left-hand side. The figure is an allegory of War : hence the inscription VICTORIA on the warrior's shield. On the other side was the allegorical figure of Peace, and between the two stood the shield of arms of King Henry IV of France. The original inscription was :

HEINRICUS IV FRANCORVM ET NOVARRAE REX.

There is a glass painting in the Historical Museum of St. Gall where a similar figure is represented.

The panel, which is richly coloured, measures 17 by 10 inches.

No. 3. Beneath the above is a panel (14 by 11 inches) representing the Adoration of the Magi. Small pictures of the Adoration of the Shepherds, and of the Annunciation occupy, respectively, the top left and right hand corners. On the middle left is depicted an angel, and, on the opposite side, the Virgin Mary, holding a chalice and palm-branch.

Above the picture are the verses :

Ein Engel g'sant von Himmels Thron
Grüßt Maria die Jügfrouw schön
Die Empfeng den Trost der Christenheit
den Gott vor lange zu—g'seit
Als der zu Bethlem geboren
Namend driß Künig us erkoren
Opffrind dem Kindein hoch geborū.

The word indicated by a dash in the fourth line I take to be *Has* or *Kas* and translate the lines : " An angel, sent from the throne of Heaven, greets Mary the beautiful Virgin, who received the Consolation of Christendom which God, long before, had promised to Ahaz. [*Isaiah* vii. 10-14.] When He was born at Bethlehem three chosen kings came bringing offerings to the high-born Child."

Mr. A. Macdonald, the Editor of *Archæologia Cantiana*, who visited Patribourne Church with me, and who has given me valuable assistance in the translation of the old Swiss-German verses in the inscriptions in the windows, thought that the word might be *Har*, an abbreviation for *Haran* (*Gen.* xi. 31). A German friend of his, Dr. Moosmann of Halle a/S, to whom he kindly sent a transcription of the verses, suggested *hat* (= *hatte*, had) ; the line would then read simply—" which God long before had promised." This, of course, makes perfect sense, but the position of the auxiliary *hat* between the separable prefix *zu* and the participle is most peculiar, especially as it is not rendered necessary by the exigencies of metre. The omission of the auxiliary is perfectly regular in German verse. Finally, the initial letter is certainly a capital, so that the word would appear to be a substantive. As a monosyllable is demanded by the metre, this might account for *Has* (or *Kas*) replacing the usual *Achaz* (Ahaz).¹

At the foot of the panel are the names of the donors :

"Vendrich² Melcheor Jutz des Raths zu Arp.
Garbra Beer sin Egmachel. 1589. P.S."

¹ A second visit to the church and a more minute inspection of the glass have confirmed my belief that the word is *Has* (or *Kas*) and not *hat*. But Professor Lehmann is of the same opinion as Dr. Moosmann, and their reading is probably what the artist intended.

² i.e. *Fähnrich*—Ensign.

And a shield of arms bearing : *or, a swastika, sable : on a canton a mullet of the first.*

The crest consists of a plume of white feathers on which is a mullet, *or.* The initials *P.B.* show the painter to have been Peter Bock of Altdorf.

No. 4. On the left hand side of the painting is the figure of St. John the Evangelist, wearing a red mantle and holding a golden cup from which issues a serpent. This refers to the well-known legend of the attempt to kill St. John by giving him poisoned wine to drink, when, on the Saint's blessing the cup before drinking, the poison rose up in the form of a serpent.

On the right hand side is represented St. Elizabeth of Hungary, clad in a white and yellow robe, and holding in one hand a pitcher and in the other a loaf of bread.

In the top left hand corner is a small picture of Christ on the Cross, with the ladder and other implements of the Crucifixion. The Blessed Virgin stands on His right hand and St. John on the left. In the other top corner is shown the Annunciation to Mary by the Holy Spirit in the form of a white dove.

In the right hand bottom corner is a shield of arms : *sable, issuing from a chalice a sprig with three heart-shaped leaves, or.*

The panel, which measures 16 by 12 inches, bears the date 1565, but has no inscription beyond the letters *LA . . .* It is, says Professor Lehmann, a very fine example of the work of Martin Moser, the best glass painter in Lucerne in the sixteenth century.

SOUTH LANCET.

No. 1 (Top). A brilliantly coloured painting of a long-bearded knight in armour. Beneath the figure is a small picture of a bare-footed man with a long beard, in the brown robe of a monk, holding a large rosary. He is speaking to two aged men with long beards and bare feet, of whom the foremost, clad in a golden robe, is holding out a cross of gold.

At the top of the panel, in a vesica, is a representation of the Virgin and Child. On the top left is a half-length angel

wearing a green garment crossed, saltier-wise, by two white bands. His wings are reddish, and he is holding out a Latin cross pommetée.

The panel, which measures 10 by 8 inches, is inscribed :

Mayst Rath 1602.

No. 2. Christ's Agony in the Garden of Gethsemane.

In the foreground the disciples are shown asleep, St. Peter in the middle, holding a sword athwart the body. In the background is an angel issuing from the clouds and offering a cross and chalice to the Saviour, who wears a blue garment and is kneeling on the ground with arms outstretched.

At the top of the panel, in the centre, are these verses :

Als Aberham kam von der Schlacht
Melchisedec ein Opfer bracht
Brot und Wein ist ein Figur
Off Christ den Herren rein und pur
Welic der Prophet im Psalmen seit
Der Recht Priester in Ewigkeit.

i.e. "When Abraham came from the battle, Melchisedec brought an offering. Bread and wine is a symbol of Christ the Lord, clean and pure. As the Prophet says in the Psalm (*Psalm cx. 4*) [He is] a true priest for Eternity."

In the top left hand corner is a small picture of Melchisedec greeting Abraham and his warriors. In the opposite corner a priest, with a nimbus, in eucharistic vestments, is kneeling before an altar. On either side of him kneels an acolyte in black ; while an ecclesiastic, wearing a cardinal's hat, is approaching the altar on which lie a book and an overturned chalice. He is offering a tiara to the priest.

The meaning of the picture is difficult to determine. It is possible that the cardinal represents St. Carlo Borromeo, and the saint before the altar Pope Pius V, the last Pope to be canonised.¹ St. Carlo Borromeo was mainly instrumental in securing the election of Pius V who was a stern reformer of nepotism and other abuses, and an inflexible opponent of heretical doctrines. St. Carlo Borromeo, who was Cardinal

¹ The panel is dated 1589 and the canonisation of Pius V did not take place till 1610, but it is not uncommon, in ecclesiastical art, to find a nimbus given to persons of saintly character in anticipation of their canonisation.

Archbishop of Milan, also contributed greatly to the Catholic Reformation, and distinguished himself by his devotion to the sufferers from the plague which devastated Milan in 1576. He was appointed Protector of the Catholic Cantons of Switzerland, and in 1570 visited Unterwalden, Lucerne, Schwyz, St. Gall, and Altdorf itself, the residence of Peter Bock, the painter of this picture. St. Carlo died in 1584, five years before the execution of this panel, and I think it is possible that Bock may have wished to commemorate in his painting these two great Catholic reformers. The overturned chalice on the altar may refer to the abuses which had injured the Church, and to which Pius V put an end, or to the injury inflicted on it by the Protestants.¹

On the middle left of the picture is St. Peter with the keys; on the right St. Paul with a sword. At the bottom, on the left, is the kneeling figure of the donor in armour; on the right stands his wife, dressed in a long black mantle. The two figures are precisely similar to those of No. 5 of the Bifrons Chapel, and of No. 2 of the north lancet of the chancel, which were also painted by Peter Bock.

A shield of arms at the foot has a curious charge which appears to be: *argent, on a bowl or, a crotchet, sable.*

Crest: *a squirrel (?) holding in the right paw a ring, and in the left a branch.*

The panel, which measures 15 by 12 inches, is inscribed:

Herne Kessalter
Landvogt in Bollentz.²
1589. P. S.

No. 3. This panel, which measures 13 by 12 inches, represents Samson slaying the lion (*Judges xiv. 5, 6*), and is an exact copy, line for line, of the woodcut (*cir.* 1497) by Albrecht Dürer, of which Fig. IX is a photograph. It is illustrated on p. 168 of the volume entitled *Dürer* in the

¹ But Professor Lehmann says that the painting depicts the "Mass of St. Gregory," which was a favourite subject of painters in the Middle Ages, and was represented in most of the "in memoriam" services of the time to remind the audience of the duty of saying a prayer for the defunct, and so securing indulgences for him. This solution of the problem is probably the correct one, though it does not explain the overturned chalice.

² *Bollentz* = Bellinzona.



FIG. IX. SAMSON SLAYING THE LION.
Woodcut by Albrecht Dürer.

series *Klassiker der Kunst*. (Deutsche-Verlags-Anstalt, Stuttgart.) It is also reproduced on p. 80 of *Chats on Old Prints* by A. Hayden.

The castle on the rocky height, which is seen on the right hand top corner of the picture, is the one which appears so frequently, under varying aspects, in Dürer's drawings. It is evidently reminiscent of the *Veste* (stronghold) on the steep rock which rises abruptly above the plain and towers above Nuremburg, Dürer's native city.

TEMPLE EWELL CHURCH.

The south window of the vestry in this little Norman church is filled with fragments of enamel glass, among which is a representation of the Adoration of the Magi, flanked on the left hand by the figure of St. Lawrence with his gridiron, and on the right by that of St. Gall, who is giving a loaf of bread to a small bear standing on its hind legs alongside him.

But most of this glass appears to be of German or Dutch origin, and bears no resemblance to the four beautiful little panels of late seventeenth century Swiss glass which were presented to the Church by Mr. Halford in 1852, and which are now inserted in the low window on the south side of the chancel. All these depict episodes in the life of the patriarch Joseph, and, judging by the inscriptions, must have come from a church, or chapel, in Unterwalden, where a glass-painter is known to have been at work at the beginning of the seventeenth century. But, as a general rule, the glass paintings in this district were made in Lucerne, and Professor Lehmann thinks that these four panels may have been wrought by the well-known artist in glass, Hans Jost Tschupp (1637-1712) of that city.

No. 1 (Fig. X). The top panel on the east side of the window represents Pharaoh's dream, and its interpretation by Joseph (*Gen. xli. 1*). On the left of the picture Pharaoh is shown sleeping in a bed, whose pillows and bedclothes are dark blue in colour, with an orange-red counterpane. On the front of the tester over the bed are two roundels, one showing the seven full and the seven lean ears of corn, and the