HENRY GYLES, GLASS-PAINTER OF YORK

By John A. Knowles.

In the history of English glass-painting the life and work of Henry Gyles of York must always possess great and lasting interest, for he and his family are the connecting link between ancient and modern. Henry Gyles is the last of a family of three and perhaps four generations of glass-painters, whose work extended over a period of one hundred and fifty years, from the middle of the sixteenth to the beginning of the eighteenth century; we have to thank Henry Gyles for preserving to us many traditions of art and handicraft in glass dating from mediaeval times, which otherwise might have become totally lost. His life covers a period almost barren of production in England, when the art of glass-painting found little encouragement and therefore few practitioners, for the second half of the seventeenth century was the most unfortunate time in which any one, let alone an Englishman, who looked to find his principal employment in painting windows for churches could possibly have lived. Puritanical zeal and intolerance were paramount. In 1645, the very year in which Gyles was born, Archbishop Laud had gone to the scaffold, and the charges against him had included 'Countenancing the setting up of images in Church windows'. He had been further charged with having repaired the windows of his chapel at Lambeth, and having had windows painted for his new chapel in Westminster. The Puritans were bitterly opposed to representations of God the Father in human shape, and they charged Laud not only with allowing such representations to be set up, but with causing a Mr. Sherfield, Recorder of Salisbury, to be prosecuted in the Star Chamber for defacing a window containing one. As a matter of fact, Laud personally disapproved of such representation, but he had been fond of stained glass and ready to extend his protection and patronage to the art of glass-painting, and that had been enough for his accusers. It is an interesting fact in this connexion that Neile, Archbishop of York from 1632 to 1640, defended pictorial representation of the Eternal Father, and this fact may account for the many figures of this nature still to be seen in York churches. One, at the Church of St. John's, Micklegate, is quite untouched, with the original head complete. Neile's successor, Williams, also favoured glass-painting, but he died in 1650, when Gyles was but five years of age. The succeeding occupants of the See perhaps deemed it more politic not to indulge their tastes in this direction.

It is hardly surprising that under such conditions Henry Gyles did not

become a great artist. He is admittedly more of a copyist than an original designer; his technique on the glass is frequently coarse; his enamels were few and often poor. Judged by his larger works, he appears but a pigmy in comparison with any continental contemporaries such as Abraham Van Diepenbeke and Benoit Michu, and his smaller panels show him to have been, both as artist and executant, a mere beginner even when compared with the craftsmen of the then decadent period of Swiss glass-painting. In fact, by the side of his own countrymen William and Joshua Price he must take a lower place, in spite of the warm eulogies his work received, not only from friends, but also from less benevolent critics at Oxford or Cambridge.

Yet in passing his life and times in review we do not wonder that he did not do better; we are struck rather with amazement that, in face of the innumerable difficulties to contend with, he did anything at all. The neglect under which all glass-painters, and Henry Gyles in particular, suffered, was not solely the result of public disapproval and consequent lack of opportunity. They were unfortunate in this also, that it was at that time impossible to obtain supplies of coloured glass on which to paint. Authorities very generally tell us that in the seventeenth century glass-painters gave up using coloured glass from choice and employed enamels, but this is not in accordance with historical facts. Gyles's immediate predecessors, the Van Lings, used for their windows in Lincoln's Inn, the Oxford Colleges, and elsewhere, glass which no less an authority than Winston[1] considered 'in point of colour as rich as the richest decorated glass I have ever seen', but Gyles himself only a few years after had to paint entirely on white glass in monochrome and yellow stain relieved with a few dull and lifeless enamels. During a great part of the Middle Ages no coloured glass was made in England, and for centuries it had had to be imported from the Continent. It was brought from Normandy or the Rhenish provinces, but chiefly from Lorraine.[2] Many of the glass-making families were Huguenots, and were dispersed by the religious persecutions directed against them. As

[1] *Hints on Glass Painting*, p. 235.

[2] Contrary to a generally accepted opinion, the Venetians were never famous for making coloured glass suitable for windows. Vasari tells us that in order to produce the finest stained-glass windows '... three things are first of all necessary, luminous transparency in the glasses chosen, fine arrangement of the work, and clear unconfused colouring. Transparency consists in knowing how to select glasses which are naturally clear, and in this the French, Flemish, and English are better than the Venetian, for the Flemish are very clear and the Venetian much loaded with colour; and those which are clear when shaded with dark do not so lose all light as to be non-transparent in the shadows; but the Venetian, being naturally dark, when obscured yet more with the shading, lose all transparency.' (Introduction, cap. xviii; ed. Milanesi, 1878, I. 205.)

In the contract made with Domenico di Pietro di Vanni (see Gaye: *Carteggio Inedito*, 1840, ii. 449) for windows made at Arezzo it was stipulated that they should be painted 'on good Venetian or German glass'. Whether German or Venetian glass was used we do not know; at any rate the window when done was not approved of.

SUNDIAL DATED 1670, NOW AT NUN APPLETON HALL.

HENRY GYLES

early as 1613 we meet with evidence which shows the increasing difficulties of obtaining coloured glass, for Howes, in his continuation of Hall's Chronicle, tells us that, when in that year the windows of St. Stephen's, Walbrook, were repaired, the coloured glass employed was 'made especially for that purpose'. Later, in 1621, a merchant adventurer and glass importer of London, writing to the Warden of Wadham in order to recommend Bernard Van Ling as a suitable artist for the execution of the east window of the College Chapel, promised him 'I will let you have Collered Glasse out of that w^{ch} I pvided for Poules [Old St. Paul's, the windows of which had recently been repaired]. For I am sure there is not any to be bought in England.'[1] Although, therefore, coloured glass was getting scarce, it was not entirely unobtainable, though an event was shortly to happen which amounted almost to a cataclysm for glass-painters, and not only entirely cut off the supply but destroyed the accumulated skill and manufacturing traditions of centuries, which were not recovered for over two hundred years. In 1633, as retribution for the opposition offered to the armies of Louis XIII by the Duke Charles IV, a decree was issued that the whole of Lorraine was to be laid waste, and this act of vengeance was duly carried out. In France no glass was to be had without the greatest difficulty. Rimaugia, a glass-painter of Paris and one of the competitors for the windows of Auch Cathedral in 1640, wrote: 'You ask us for Lorraine glass made and manufactured in the said county, but this is impossible even though a thousand times what it is worth were paid for it, for the workmen have gone away on account of the wars in the country and all the furnaces are thrown down,' though he adds, 'they have gone away into other places where they are making glass as good as was made in Lorraine'. He was evidently too sanguine of obtaining any; for another competitor for the same work, Jacques Damen, had to write three years later, 'This is to inform you that I have written to the chief commercial towns in France in order to obtain coloured glass and can find none'.[2]

There are two methods by which the colours in a glass-painting can be obtained. In the first—the mediaeval method—every section of drapery, sky, or what not, was cut out of a sheet of glass of the required tint which had been coloured throughout when the glass was made. The second method was to apply enamels formed of glass beads or glass specially manufactured for the purpose and ground to powder, which were applied to the surface only, as in china-painting, the result generally being poor and washy. Yellow, in both methods, was generally obtained by applying a paste containing chloride or sulphide of silver, which, at the heat of the glass-painter's muffle, penetrated the glass and dyed it yellow, this being the only true stain, as

[1] Sir T. G. Jackson, *Hist. of Wadham College.*
[2] L'Abbé Caneto, *Sainte Marie d'Auch*, 1857, p. 69.

opposed to surface-painting, that the glass-painter himself was able to produce. The glass[1] used in the first method, with the exception of red,[2] is coloured throughout the whole substance of the sheet. In red, or 'ruby' as it is called, the red portion lies in a thin film on the surface of a colourless sheet of glass like the gelatine film on a photographic plate. This is brought about by the workman dipping his blowpipe first into a pot of red and then into one of colourless glass and blowing the two together. It was this process which seems generally to have been lost as a result of the dispersal of the glass-makers, though it may have survived for a time in one or two obscure places, but, in the end, through lack of demand caused by glass-painters' ignorance as to where such glass was to be obtained, its manufacture ceased entirely and it became known as 'lost red'.[3] Gyles and his contemporaries had perforce to do the best they could when this red glass and glass coloured in the sheet was no longer to be had, and obtained their colours with enamels. In 1682 Evelyn, in his Diary, tells us: 'At ye meeting of R. Society . . . there was a discourse of ye tingeing of glass, especially with red, and ye difficulty of finding any red colour effectual to penetrate glass among ye glass-painters: that ye most diaphanous as blue, yellow, &c did not enter into the substance of what was ordinarily painted, more than very shallow [Evelyn here was referring to enamels] unless incorporated in the mettal itselfe [i. e. "pot-metal" glasses in which the colour is throughout the whole substance of the sheet] other reds and whites not at all beyond ye superficies.'

In order to produce a deep red like the old ruby glass, on which question this discussion seems largely to have turned, glass-painters experimented, eventually with considerable success, with a white glass which readily responded to the action of silver yellow stain and, by staining it several times, produced first a deep yellow, next an orange, and finally a red. This method gradually became universal, and new generations of glass-painters growing up which knew no other, eventually lost all knowledge of 'flashed' ruby as it is called, where the red was made in the glass itself and applied to a colourless support by blowing as previously described. But Gyles, as a descendant of a long line of glass-painters, was well acquainted with the ancient method of producing ruby, and made efforts to obtain some through the agency of his friend Dr. Place, who, though he did not possess any practical knowledge of the ancient process, had evidently talked it over with Gyles, and, being a man of education and artistic and scientific attainments of no mean order, he was thoroughly capable

[1] The word 'glass' is never used in a glass-house. The term always used is 'metal', hence the term 'pot-metal' for glass which is coloured throughout whilst being melted in the pot.

[2] Occasionally blue was similarly produced for use in heraldry, &c., but very rarely.

[3] It was re-discovered in 1826 by M. Bontemps in France, and in 1828 by M. Englehardt in Germany.

of understanding exactly what was required. When Dr. Place was at Florence in 1693 we find him inquiring for enamels and coloured glass, particularly ruby, for his glass-painter friend. He came across a man who had worked at Murano; not, however, as a practical glass-maker, but as a lamp-worker, such as one sometimes sees at fairs making ships, birds, or what not, out of soft lead-glass rods and tubes. This man had never heard of flashed ruby glass; the only colours he knew of were those known as 'pot-metals', where the colour is incorporated in the glass itself. So Dr. Place wrote:[1]

'he shewed me likewise y^e^ sheets of *flat glass* w^ch^ y^e^ Italians call *Lastre* but he assures me they are all *thorow tinged* or as they call it *tinte in corpo* and the truth out is when I tryed them by looking edge-ways upon them I could not discern that film w^ch^ I remember you have some times shewed me, and others in England, remaing upon y^e^ surface of y^e^ old glass broak into fragments, I mentioned to him y^r^ way of dipping y^e^ end of y^e^ Pipe &c: but he allways persisted they were *in corpo*: as for their transparency it is treu they were short of any great light but however y^e^ light pass^d^ in some degree.[2] but as to y^e^ main point of *bright* or light *scarlets* he assures me he never see any in all his dealing w^th^ glass and that they are totally ignorant of its manufacture even at *Venice*.'

Gyles further experimented in the manufacture of vitrifiable enamel colours for glass-painting in a small portable furnace which is described in a letter to him from his nephew Smith. He even made coloured glass, not, it seems, very extensively, but at the same time in sheets of sufficient size to enable them to be used in the window he did for University College, Oxford. He says in a letter to Thoresby, apropos of the Oxford work, 'if I had incouragement I could make large quantities of such glasse'. He also studied the glass of mediaeval

[1] See *Appendix*, letter 4.

[2] The red colour which is made from copper is so intense that by itself it appears as a lump of sealing-wax and is perfectly opaque. Unless blown out so excessively thin as to be useless for all practical purposes, no light can penetrate it, and therefore the colour does not appear. It is therefore blown double; the thick substratum of colourless glass acting as a support as the glass of a photographic plate supports the thin gelatine film. Beckman, in his *History of Inventions*, Bohn's ed., article 'Glass Painting', vol. i, p. 129 et seq., tells us that there were several persons in Rome in his time who could prepare the red glass but were unable to give it 'a perfect high colour'. In other words, what was lost was not the secret of making the red, but the method of 'flashing' or blowing it so as to form a film on the surface of a colourless sheet or support. As previously stated, the method of flashing was evidently known to some few persons, Gyles amongst the number, at a late date, for Doppelmayer, in his account of the mathematicians and artists of Nuremberg, printed in 1730, tells us that a Nuremberg artist, Abraham Helmback, in 1717 fortunately revived the old red glass, the proper method of preparing which had long been lost. Shortly afterwards we find the Price Brothers advertising:

> '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 Garden in Holborn, London; where Gentlemen may have Church History, etc Painted upon Glass in what colours they please to as great Perfection as ever.' (*Archaeol. Journal*, xxxiv. 13.)

times as a material; and the way it had originally been produced. 'I can', he writes too, 'tell you as to the ancient coloured glass.' He must have discussed this interesting subject with his friends and explained to them the ancient methods of manufacture.

When we turn to Henry Gyles himself and try to reconstruct his life and personality, a fairly clear picture emerges from contemporary records which have survived. By good fortune these latter are comparatively full, and include a score or more letters written by Gyles himself. They are to be found in the published correspondence of Ralph Thoresby and among the Stowe MSS. in the British Museum, and contain at times a vivid and even racy description of the man in his habit as he lived.[1] He came of a glass-painting family; his father, Edmund (1611–76), and his grandfather, Nicholas, both practised the art. The latter was born in 1551, and reached back through his early contemporaries the Thompson family into mediaeval times. Henry Gyles was the fifth of a large family of fourteen brothers and sisters, all but three of whom died in infancy. In the home in Micklegate where he was born, and which he himself afterwards occupied, there was, on the staircase, a window painted by Edmund Gyles, his father, with the initials of the parents and the names of the fourteen children, with the date 1665.[2] Henry Gyles's own wife Hannah bore him six children, all but one of whom, Rebekah, who lived to be thirty-nine, died in infancy.

We hear of Henry definitely as a glass-painter in 1668, when he was twenty-three and working for his father, for Sylvanus Morgan writes to him from London in reply to an inquiry he had made concerning the cost of a lead vice.[3]

[1] See (1) *The Diary of Ralph Thoresby, F.R.S.*, and *Letters of Eminent Men addressed to Ralph Thoresby*, ed. the Rev. Joseph Hunter, 1830, 1832.

(2) *Letters addressed to Ralph Thoresby*, ed. W. T. Lancaster, F.S.A., in the *Publications of the Thoresby Society*, vol. xxi, Leeds, 1912.

(3) British Museum *Stowe MSS.*, 746, 747, which contain a number of letters to and from Henry Gyles and his friends. They also are now for the most part in print, in the appendix to this paper and in Mr. H. M. Hake's *Contemporary Records relating to Francis Place* in the *Walpole Society's* vol. x, 1922, p. 60 ff. These printed sources will be referred to in what follows as *Thoresby Diary* or *Thoresby Letters*, *Lancaster*, and *Walpole Soc.* x.

[2] The window is now in the possession of the Yorkshire Philosophical Society. Through the kindness of the Curator, Dr. Collinge, I am enabled to give a reproduction (Pl. xxvi). A later occupier of the house added his own initials R. W. T., the names of his children, and the date 1823. Under the names of R. W. T.'s seven children are figures of various wild animals painted in enamels in the style of a child's picture-book.

[3] For letter, see *Walpole Soc.* x. A lead-glazier's vice is a small machine similar to a mangle with two wheels, about the thickness of a large silver coin, which they much resemble, set edge to edge. They are generally milled on the edge so as to grip the square cast bar of lead and force it between the 'cheeks', between which it is squeezed so that it comes out on the other side the shape of the letter H in section, into the two grooves of which the pieces of glass are fitted. In past times, however, the wheels, instead of being milled on the edge like a half-crown, had letters engraved on them forming the name of the artist and the date. Thus in the sundial at Nun Appleton, dated 1670 and

(*a*) PART OF FAMILY WINDOW OF EDMUND AND SARAH GYLES.
Yorkshire Philosophical Society.

(*b*) ARMORIAL WINDOW IN MERCHANT TAYLORS' HALL, YORK.

EDMUND AND HENRY GYLES

He did not get on well with his father, for Thomas Kirke, writing to him in the year 1674, refers to the death of some individual whom he describes as a 'mainstay and encourager' of his father and Gyles's 'great opposer',[1] and says he hopes that his father will be more tender towards him. Edmund Gyles died in 1676, leaving his son twenty shillings in his will, and thenceforward Henry worked by himself. He must have had a peculiarly attractive character, together with an inquiring and ingenious mind, for his house in Micklegate[2] became the accepted meeting-place of all the artists and amateurs in and near York. They speak of him always with the greatest affection, and we find him being consulted and giving advice on anything, from the method of taking impressions from medals to mending a broken glass dish.[3] His friends included, amongst men of science, Dr. Martin Lister, F.R.S., physician to Queen Anne and writer on Zoology; Dr. Place, physician to the Grand Duke of Tuscany and cousin of the engraver, and Moses Ashenden, physician, of York, who frequently assisted Gyles in his troubles. Amongst artists there were William Lodge, amateur artist and translator of *The Painters' Voyage of Italy*; Francis Place, engraver and draughtsman, who engraved Gyles's portrait in mezzotint;[4] Etty, the architect of York, who at one time employed Grinling Gibbons;

signed H. G., which was painted by Henry when he was twenty-five years of age and still working with his father, the lead with which it was glazed bore the name EDMOND GYLES OE YORK, 1665, and was probably turned out of the machine for which Henry was inquiring two years previously (see illustration, p. 60).

It may be noted that OE for OF is perhaps intentional, in order to provide an equal grip on either side of the lead going through the vice.

[1] It is not possible to make any suggestion as to the identity of this person. Henry Gyles's mother, Sarah, did not die until 1686.

[2] Whilst the above was passing through the press the Micklegate house was converted into a shop.

[3] *Thoresby Letters*, ii. 35.

[4] Gyles had his portrait painted or drawn several times. In the catalogue of Thoresby's Museum, added to the *Ducatus Leodensis*, among the portraits was that of 'Mr. Henry Gyles, the noted Glass-Painter, . . . in Oil Colours'. Amongst the prints was 'Mr. Hen. Gyles' Historical Draught for Windows', whilst among the copper-plates and other articles in metal was 'The picture of Mr Henry Gyles the famous glass-painter at York wrote in mezzotinto by the celebrated Mr Francis Place when that art was known to few others. Bought with other curiosities of Mr Gyles' executors.'

This mezzotint Gyles evidently issued as an advertisement, for under the portrait is the inscription 'Glass painting for Windows as Armes, Sundyals, History, Lanskipt, &c. Done by Henry Gyles of the City of York.' On the back of some copies were printed or perhaps written some particulars about Gyles's 'china glasse' 'the conveniency of (which)', he wrote Thoresby, 'you will see on the back of my picture inclosed.' (*Lancaster*, p. 69.)

There is an engraved copy of this mezzotint published by W. Richardson. Impressions of the original are rare. Boyne, in his *Yorkshire Library*, 1869, mentions another, quarto size. A copy of the mezzotint portrait, engraved on copper and made to face the other way, is in the large edition of Walpole's *Anecdotes*. There is also the portrait of the artist executed in chalks in the British Museum, a reproduction of which is given (Pl. xxvii).

James Parmentier,[1] the French artist who resided for some years in Yorkshire; Sylvanus Morgan, heraldic painter and writer on genealogy. He was a close friend of many antiquaries, particularly of Ralph Thoresby, while among many others we may mention Thomas Kirke, of Cookridge, F.R.S., a relative of Thoresby; Cyril Arthington, F.R.S., of Arthington; the Rev. Miles Gale, Rector of Keighley and a relative of Dr. Gale, Dean of York; and, last but not least, the kind-hearted and jolly Rev. George Plaxton, Rector of Barwick in Elmet. There were also the two amateur antiquaries, his namesake Montague Gyles and his nephew Samuel Smith.

All these when in York frequented the house on Micklegate Hill, where there was generally to be found 'Company at Mr. Gyles viewing his curious workmanship'. Sometimes these merry meetings extended far into the night, as Thoresby discovered after having had 'on hands a parcel of artists with whom I sat up full too late'. On such occasions each was for the nonce Harry Gyles or Honest Harry, Ralpho Thoresby, Sammy Smith, Monty Gyles, and Frank Place. Gyles evidently not only endeared himself to his friends as a man, but they had also a sincere respect for his talents as an artist, and such phrases as 'poor Harry Gyles', 'good Mr. Gyles our glass-painter', 'the ingenious Mr. Gyles', are employed in letters between these various friends, extending over a considerable time. Thoresby's admiration for his talents knew no bounds; Gyles's window at Denton he considered 'the noblest painted glass window in the North of England', and the author of it 'the famousest painter of glass perhaps in the world'![2] and, though it is impossible now to agree with Thoresby's estimate of Gyles's talents, it nevertheless shows in what enthusiastic regard our artist was held by his friends.

On another occasion we find him advising Thomas Kirke to get a collection of good prints[3] or inquiring through his nephew Smith about the prices of casts, and Smith informs him 'you may have heads of "Boyes". They are of severall prices, they ask ffor little *Boys* about a *foot* 2-6d.'[4] The same nephew, who was a bell-founder, when anything curious or interesting turned up in the stocks of

[1] 1658–1738. There is a portrait of the Rev. Marmaduke Fothergill in the Minster Library at York, painted by him, which seems hitherto unrecorded.

[2] *Thoresby Diary*, i. 435.

[3] Gyles evidently had a collection of prints and probably copied from them extensively in his designs. The figure of a cherub in the sundial at Nun Appleton is after Titian, probably via the engraving by P. v. Lisebetten. Thomas Kirke, writing to him in 1674, says, 'you advise mee to get a collection of *good prints*. . . . I confess I love prints and could wish yt I were well with them. You say Mr Lodge will see mee . . . I will goe along with him to see him chuse good things' (*Walpole Soc.* x. 62). Dr. Place promised to inquire for him in Rome about prints (*Appendix*, letter 4), and there is again a reference in a letter which he wrote to Thoresby in 1707, whom he asks 'to retrieve that print of a medley of antique heads' which had been lent to a Mr. Jackson. (*Thoresby Letters*, ii. 93.)

[4] *Appendix*, letter 1.

scrap metal bought for re-melting, consulted his uncle as to what was worth keeping. Thus when Smith had 'bought the remains of King James' statue in brass at Newcastle which will be melted down ere long, I have', wrote Gyles, 'advised them to save a busto of his head to the paps'.[1] He was constantly helping and advising Thoresby in the matter of acquisitions for his museum at Leeds. An enamel on copper representing the martyrdom of Thomas à Becket, which had evidently been stripped off a shrine, was, on his advice, rescued from the nephew's melting-pot to enter the museum. He had naturally an eye for a bit of good mediaeval craftsmanship in glass-painting, and in this way the museum was further enriched with a small panel of stained glass from York Minster caricaturing a religious procession in which all the actors, from cross-bearer downwards, were personified under the guise of geese. There was also another panel 'in good workmanship, but not enough remaining to express the story'.[2] Thoresby further possessed 'an Urn found at *Yorke* in Mr. *Gyles* Garden in Micklegate', which was the subject of a paper communicated by Dr. Martin Lister to the Royal Society,[3] and there was also a mass of nails which had been fused into a solid lump during the Great Fire of London. On occasion Gyles was not above filching an object in order afterwards to pass it on to Thoresby, and the latter was content to waive any scruples he might feel in order to get it. One day we find him at the house of his namesake Montague Gyles, and whilst a Roman lamp was being passed round for inspection, our artist coolly pocketed it. He afterwards writes to Thoresby to tell him about the lamp, but he 'cannot say it is yet my owne', but if Thoresby will be content to lie low for a time until 'Mounty' had forgotten about the missing article, he can eventually have it. In the meantime Henry keeps out of Mounty's way, and Thoresby, having heard a report that the rightful owner of the lamp was deceased, writes joyfully to Henry to claim it; but it appeared that the report of Mounty's death was premature and that he was still 'alive and alivelike'. Eventually Gyles sends Thoresby the lamp 'with this proviso that if it be demanded I may have it returned', at the same time cautioning him to 'be silent from whence you had it'.[4]

On their side, again, we find his friends doing their best to supply him with information and bring work his way. Thomas Kirke, Francis Place, and his nephew Smith make inquiries for him in London about prices and wages. Francis Place and William Lodge are active at another time trying to get work for him from Lord Freschville of Staveley.[5] Francis Place writes to him in 1688, 'I hope in a little time to get you a smale Job wch. may pbably Introduce a greater'. Dr. John Place makes, as we have seen, careful inquiries in Florence about coloured glass and enamels which Gyles wanted, and also writes

[1] *Thoresby Letters*, ii. 79.
[2] Thoresby, *Ducatus Leodensis, Appendix.*
[3] *Phil. Trans.* ii. 518.
[4] *Lancaster*, p. 128.
[5] *Walpole Soc.* x. 64.

warning him against covetous Dons.[1] Up to about the year 1700 he seems to have enjoyed moderate prosperity, but thenceforwards bodily uffering sand a dearth of employment combined to sadden the last years of his life. In his letters he gives his friends a pitiable account of his infirmities. In 1702 he writes 'my sufferings and many difficulties still grow uppon me', and is 'much affraid to loose the use of the fingers of my left hand, being all as stiff as a bow and cannot bend them'. Later his 'enemy', as he calls his rheumatic gout, has 'fixt himself in both my hands, but I thank God my right hand is come to use againe'. The following year he was 'in great affliction with the gout, stone, and strangury all at once upon me',[2] but this did not prevent him supplying Thoresby with several recipes for making reproductions of medals, and taking impressions off copper-plates. On August 9, 1707, he writes in melancholy strain to Thoresby. 'But you will say', he concludes, 'these are strokes of melancholy', and very likely so they were, for in a postscript he rouses himself sufficiently to display almost a feminine curiosity and love of gossip, by asking Thoresby to find out what fortune the son of his old friend Kirke, who had recently married, had got with his wife, and where the newly-married couple were living. Some three months later Mr. Kirke called and brought his young wife along—'a pretty discreet lady', thought Gyles.[3] On the same date as the above letter Gyles wrote Thoresby a stirring account of the capture of a porpoise in the Ouse, which he describes as an eye-witness, and recalls a much larger porpoise which was caught when he was a young man; while the Rev. George Plaxton writes that the porpoise is to be presented to Thoresby for his museum, and suggests that on its arrival in Leeds it should be accorded a civic reception and that 'the Recorder ought to make a speech and bid the stranger welcome'.[4] In another letter Gyles writes that he has had a letter from Dublin 'from my good friend Dr. Fairfax', who wished our artist were thirty years younger, so that he could emigrate to Ireland. But, he writes some months later, 'from the bed to my chair is the farthest of my travels . . . both my knees so far failing me, as that I cannot stand upright without supports . . .'[5] Gyles's wife does not seem to have been much comfort to him in his troubles and infirmities. Although in his will he refers to her as his 'dear wife', this was evidently but a piece of polite legal phraseology and meant nothing, as the lady in question seems to have possessed a sharp tongue. Writing to Thoresby in 1707, Gyles says, 'I am glad to hear so good a character of your good wife, but a certain gentleman gave mine a far different one, in saying Job's wife was an angel to her'.[6] When visitors called to see her husband she sent them away, 'as her custom is'. Even Gyles's old friend Dr. Ashenden was thus shabbily treated, which

[1] *Appendix*, letter 4.
[2] *Lancaster*, pp. 124, 128; *Thoresby Letters*, ii. 33.
[3] *Lancaster*, p. 179.
[4] *Ibid.*, p. 155.
[5] *Thoresby Letters*, ii. 91.
[6] *Ibid.*

so annoyed our artist that he says had he been able to use his legs he, too, would have walked out and never returned again.[1]

Added to his bodily troubles was that of poverty. As we have previously seen, there was at that time but little employment for glass-painters, who, in the absence of any demand for large works such as church windows, had perforce to subsist by painting odd shields of arms and small pieces copied from prints and pictures, such as could be hung up in house windows. Moreover, the prices such work fetched were extremely small, so that we can readily believe Gyles's statement that 'the reward for them would not keep him from want' and that 'not withstanding my best endeavours I could never prevent or make a fund for a rainy day'. He charged Thoresby ten shillings only for his arms, whilst 'for glasse (sun) dyalls according to ye bignesse such as I usually paint', he says, 'upon squares of 10 or 12 inches high (with) a brass style to 'em I have usually 20 shill.'[2] A Mr. Cookson paid him ten shillings for three pieces of glass-painting. One of these, a little oval, Gyles was unable to find, but sent instead 'a square of a Rabbit Man much better'. The price was small enough, and we can readily agree with Gyles's statement that they were 'worth 5s a-piece, but am satisfied with what he gave me'.[3] In view of the above, although he does not say how much he charged Alderman Milner for 'three ovals of glass-painting—1. His arms; 2. His cypher; 3. The Royal Prince, a first rate ship', Gyles was evidently not putting too high a value upon his own work when he considered they were 'worth more by one guinea'.[4] Yet, in spite of these modest sums which our artist was receiving for his work, some unsympathetic critic sneeringly referred to such specimens as 'baubles intolerably dear'. For some of his work Gyles received no payment whatever, but, being of a generous disposition and always full of gratitude for favours received, he painted and presented several pieces to various churches and seats of learning. Thus, after the death of his friend Thomas Kirke of Cookridge, he erected in Adel Church a window with inscription, 'in a most grateful memory of his eve. hone. friend'. To University College, Oxford, in gratitude for the commission he obtained from them to paint their Nativity window, for which it would seem he in all received only about £18, Gyles gave a window and a sundial with an inscription stating that he, in perpetual gratitude for past favours, had painted and humbly presented it.[5]

[1] *Thoresby Letters*, ii. 78.

[2] This extract is taken from an unpublished, undated letter from Gyles to Thoresby, evidently written in reply to an inquiry as to the cost of china glass and sundials. The letter was formerly in the Fillon collection and passed thence into that of Mr. Alfred Morison. In the course of it Gyles says 'you desire to know ye price of ye china glass which is half a crowne and 3 shill per foote (if in small squares the first price: if larger ye 2) and for glasse dyalls according to ye bignesse such as I usually paint upon squares of 10, or 12 inches high a brass style to 'em I have usually 20 shill'.

[3] *Thoresby Letters*, ii. 78.

[4] *Ibid.*

[5] Antony Wood, *Hist. and Antiq. of Univ. of Oxford*, ed. 1786, p. 237. Appen.

In spite, however, of small prices, Gyles had the utmost difficulty in getting even the modest sums he asked for his work. A Mr. Jackson sold a physician's arms for him for five shillings, but our artist had not seen the money. A Mr. Mauleverer and a Mr. Craister both owed him small sums. For Lord Fairfax he had painted in 1702 what Thoresby described as 'the noblest painted glass window in the North of England', but in 1707 the bill was still unpaid, and Gyles had to send his lordship a dunning letter, a copy of which he sent to Thoresby as an instance of his financial worries. 'By the enclosed', he wrote, 'you will see part of them after which you have perused, pray burn it.' Yet 'my Lord was so kind as never yet to take notice of it'. 'I have', he adds, 'one hundred pounds more owing me from other persons, which I cannot get a penny of.' Later he wrote, 'am at my wits end to see how I am dealt with by those gentlemen that owe me any money. I pray God to soften their hearts.'[1] Gyles worked for both Universities, but could not get either of them to pay their debts, although he had been duly warned in 1693, when he was trying to get some work at Cambridge, by Dr. Place, who had himself been a student of that University, to 'be sure let them not run you down in yt price for all those old Fellows are extreamly covetious'.[2] No doubt in his anxiety to get the work he trusted they would eventually pay him. 'In a letter I lately had from Cambridge', Gyles tells Thoresby in August 1707, 'I was something cheered to have an account given me that a noble Queen's arms of ten feet broad [at Trinity College] . . . is highly approved of and looked on as a very curious ornament to the College and far beyond any thing they have seen done in glass-painting. But, alack! Sir, what avails it to have a man's labours praised if the reward for them will not keep him from want.'[3] In a subsequent letter, speaking of Cambridge, he wrote, 'I am, I fear like to be a great loser by that University; but by Oxford three times more, at Wadham College, which startles me, that those which should be the chief support of science should be retrograde to it.' No wonder he was driven to exclaim in another of his letters, 'Masters of Art? No greater enemies to Art!'[4]

'My sufferings', he wrote, 'are even to extreme poverty.' He tried to sell his books and various other belongings, for he evidently possessed many objects of art which he had picked up from time to time.[5] He even endeavoured to find a purchaser for his house, and Robert Fairfax, a captain in the Royal Navy, and his wife, came to look over it. 'I was so lame', wrote Gyles, 'I could not

[1] *Thoresby Letters*, ii. 92.

[2] That Dr. Place's account of the cheese-paring methods the University authorities at that period employed in dealing with glass-painters was not exaggerated is shown by the correspondence between the Warden of Wadham College, Oxford, and Thomas Langton of London with regard to the engagement and agreement to be drawn up between the College and Bernard Van Ling for the painting of the east window of the College Chapel in 1622. See Sir T. G. Jackson, *Hist. of Wadham College*, 1893.

[3] *Thoresby Letters*, ii. 62. [4] *Ibid.*, ii. 34. [5] *Lancaster*, p. 179.

walk about the house with them, though they saw it *tout par tout* but I quickly found they had their hand too much upon their halfpenny. The house cost my father and me 600 l. and I have often had 400 l. bid for it; but I wish I had now 350 l. for it and it should go, and I would betake me to some little hermitage... I desire nothing more than to pay my debts and be at quiet; but if I can neither sell my house, nor get my debtors to pay me, there will soon be an end of all.'[1]

It speaks much for the character of Gyles and the esteem in which he was held that his friends did not desert him in his troubles. When Thoresby complained that some 'Wharfedale gentlemen' of his acquaintance had ceased to write to him, Gyles remarked that such treatment 'is no novelty with you and me (dull old fellows)'. These were evidently but fair-weather acquaintances. The others continued to the end, and being friends did not fail to help him in his need. There must have been something very attractive about the man, and the affection of his friends for him is really touching. 'Nothing in my powers', wrote Dr. Place in 1693, long before our artist had fallen on evil days, 'shall ever be wanting to serve so deserving a friend as yourself,'[2] and this feeling continued for long after. Although from time to time, during periodical fits of melancholy, Gyles complains of the neglect of some, he was not forgotten. Young Mr. Kirke and his wife twice came to see him, and brought 'wine along with them both times'. Mr. Cookson called, though 'I wish', wrote Gyles, 'he had stayed a little longer'. Miles Gale, Rector of Keighley, Mr. Nathan Pighells, and Mr. C. Townley, he says, 'sat an hour with me, and just as they went Dr. Ashenden came in'. Mr. Charles Townley, who, he tells us, 'has often come to sit by me in my troubles', was a Roman Catholic. This kind-hearted friend some few months later was for a short time imprisoned because of his religion. Another visitor, the jocular Rev. George Plaxton, whose smiling face must have been most cheering to our sick artist, promised Thoresby 'I will take care of poor H. Gyles and sorry I am that so great an artist should starve when bunglers and blockheads, knaves and coxcombs, are rich and wealthy'. Later he wrote, 'I design for York on Munday, and will see poor Harry Gyles and at my return give you an acct of what I have seen and heard'.[3] At this time Gyles writes, 'coals and corn are both a-wanting to me, and I have no money to buy them with'. Indeed, he says, 'I have been so straightened that it had not been possible to have subsisted, but for the charitable relief of some gentlemen'. Amongst these he mentions 'Dr. Ashenden and his good wife, Nicholas Tempest, and Sir George T. with some others'. It is not difficult to discover who these others were. The good Mr. Townley gave him five shillings, Parmentier the artist, he says, 'gave me a visit and put twenty shillings into my hand'. Gyles evidently strongly suspected that the French artist was not the sole donor of this kind gift, but was probably acting as

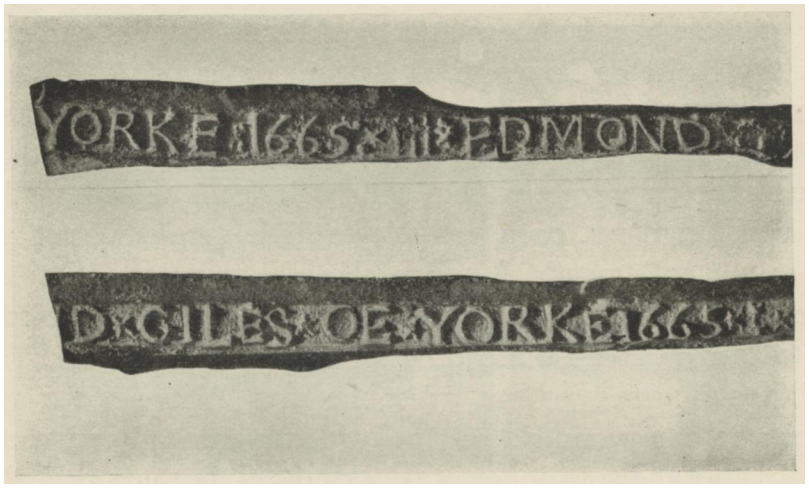
[1] *Thoresby Letters*, ii. 61. [2] *Appendix*, letter 4. [3] *Lancaster*, pp. 169, 177.

almoner for some one else. 'I pray, Sir,' he wrote to Thoresby, 'when you see Parmenteere ask him as prettily as you can wheather the 20 shill: he gave was solely from himselfe or who else.'[1] As likely as not Thoresby made no inquiries with reference to the matter, for there can be little doubt that the staunch friend and kind-hearted antiquary himself was the donor. To keep the home going Gyles took in lodgers. 'I shall want some good lodgers at my house,' he wrote Thoresby; 'if you hear of any, I pray to remember me.' It appears he had not been very lucky with his last, as the lodger in question had drunk himself to death 'after he and another (had) drunk 30 shill in clarett at one sitting'.[2]

But Gyles's troubles were nearly at an end. He made his will on July 3, 1709, describing himself as a 'glass-painter', this being the earliest recorded use of that term in connexion with the craft at York. In the autumn of 1709 death terminated his sufferings, and the registers of St. Martin-cum-Gregory Church record his burial on October 25 of that year. His old friend Townley, true to the end, wrote to Thoresby: 'I suppose you have heard of the death of good Mr. Gyles our glass-painter without leaving any behind him to transmit to posterity that art.' Some months later Thoresby came to York to bring his daughter to school 'at Mr. Lumley's at the Manor House',[3] and, having deposited her at that fountain of learning, he 'Afterwards returned to Micklegate, got Mr. Smith's company, and condoled the death of his uncle, my old friend, Mr. H. Gyles, the famous glass-painter.' Two days later he was again at Smith's 'to view the drawings &c of the late ingenious Mr. Gyles, with great quantities of curious painted glass.[4]

[1] *Lancaster*, p. 180. [2] *Ibid.*, p. 128.

[3] Charles I lived there, and at a later date part of it was occupied by Gyles's friend, Francis Place, the engraver. The diamond panes in the windows contain many messages of a tender and delicate nature scratched on them by the young ladies of Mr. Lumley's select establishment, to which Thoresby sent his daughter to be educated. [4] *Thoresby Diary*, ii. 61, 62.



Pieces of lead from the sundial at Nun Appleton Hall, impressed with the name of Henry Gyles's father.

PORTRAIT OF HENRY GYLES SAID TO BE DRAWN BY HIMSELF.

British Museum. Coloured chalks, 12⅝ × 9 *in.*

LIST OF WORKS BY HENRY GYLES

A. YORK AND VICINITY

1681, 1706. ADEL CHURCH.

(*a*) Window now in vestry, formerly at east end of chancel. Royal arms and arms of Thomas Kirke of Cookridge, and of Arthington Breary, Rector, signed: *Henry Giles fecit Ao. 1681.*

(*b*) Window in chancel inscribed: *P. M. Thos. Kirke of Cookridge Esqre dyed ye 24th day of April Ao Dni 1706. Henry Giles in a most grateful memory of his eve. hone. friend. H. P.*

1702. DENTON IN WHARFEDALE, FAIRFAX CHAPEL (Plate, XXVIII (*b*)).
King David playing the harp and St. Cecilia playing the organ.

HESLINGTON HALL. See YORK—ST. LAWRENCE CHURCH.

1692. LEEDS GRAMMAR SCHOOL.
Founder's arms and Ars Grammatica (removed in 1784).

1670, 1707. NUN APPLETON HALL, near York.

(*a*) Glass sundial with square centre-panel of Cupid holding a sundial and ovals of the seasons in the four corners. Signed *H. G.* and dated *1670.* The artist's earliest known work.[1] The figure of Cupid is taken from a print after Titian (see p. 54, note). (Plate XXV.)

(*b*) Arms of Alderman Milner.

Writing to Thoresby in November 1707, Henry Gyles says: 'Yesterday Mr. Milner called on me and paid me for three ovals of glass-painting—1. His arms; 2. His cypher; 3. The Royal Prince, a first-rate ship. . . .' (see p. 57).

These arms are still in existence in the fan-light over the door of Nun Appleton Hall, now the residence of Ben Dawson, Esq.

The panel of glass is in a contemporary oval wooden framework which it was seemingly painted to fit. It should be noted that Alderman Milner did not receive a grant of arms till 1710, and also did not purchase Nun Appleton Hall till 1711, or occupy it till 1712. Gyles having died in 1709, it might well be argued that the panel is not his work.

Major Milner of West Retford House, Retford, has kindly informed me that for three generations before the Heralds' College grant in 1710 the Milner family had

[1] The Buckton armorial window, which is signed H. G., bears the date 1662, but this is more probably the date of Buckton's mastership.

used the arms now borne by Milner of Topley Hall, Derbyshire, viz. 'sa. a chevron between three snaffle bits or', and so they appear in the glass at Nun Appleton and on the black marble tombstone in front of the communion rails in Leeds parish church. The arms granted in 1710, and now used by the descendants of Alderman Milner, are 'party per pale or and sa. a chevron between three snaffle bits counterchanged'. The arms at Nun Appleton are therefore those painted by Gyles in 1707, and were probably first set up in the alderman's house at Hunslet, near Leeds, or possibly at Easington Hall in Holderness, which was his property, though there is no evidence of his having resided there at all permanently. When he purchased Nun Appleton from the Fairfaxes it was in a ruinous condition, and had largely to be rebuilt. It would have been in 1711 or 1712 that the shield of arms was moved thither and the woodwork over the door made to fit it. This is but one example of the caution necessary in ascribing dates to such portable articles as stained glass panels.

1698. STILLINGFLEET CHURCH.
Three-light window on north side of chancel. Arms of Stillington, impaling Bigod, with inscription: *These armes were here placed 1520 and renewed in ye yeare 1698. Henricus Gyles Eborac.*

1682. YORK—GUILDHALL.
West window. Royal arms and figures of Justice and Mercy; the former with the motto *Cuique suum*, and the latter *Miseris succurro*. This window has since been removed; the Royal arms and portions of the border are now in a window at Acomb Priory, near York, and were evidently removed thither in 1825, as is shown by the following inscription: *H. Gyles. Repaired, April 1825 by J. Barnett.*[1]

1679. YORK—MERCHANT TAYLORS' HALL. (Plates XXVIII (*a*), XXVI (*b*)).
(*a*) Heraldic window at end of hall.
(*b*) Side window. Arms of Company with name of Simon Buckton.

c. 1690. YORK MINSTER—SOUTH AISLE OF CHOIR.
Arms of Archbishop Lamplugh.

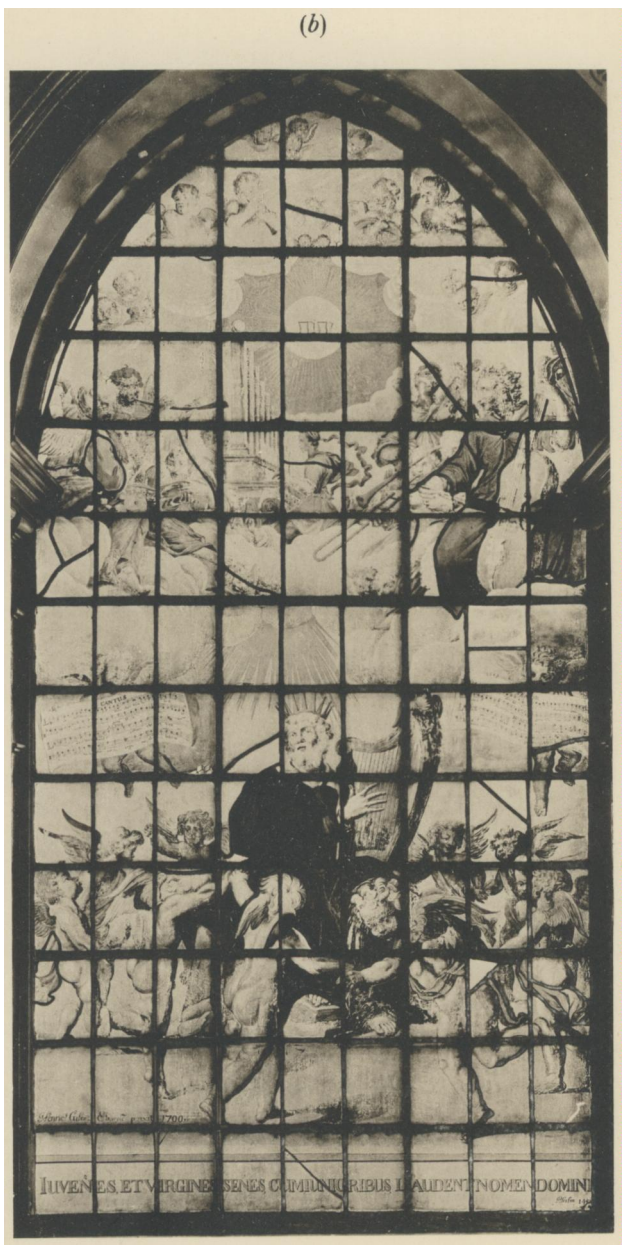
There can be little doubt that the arms of Archbishop Lamplugh (1688-1691) are also the work of Henry Gyles, for he was the only glass-painter in York at the time. Unfortunately, this glass has recently been 'restored', and the lead, which would possibly have provided the evidence of the authorship of the panel in question, has been destroyed by the glaziers, through lack of knowledge of this method which the old glass-painters had of signing their work (see illustration, p. 60).

Date unknown. YORK—ST. LAWRENCE CHURCH.
Arms of Hesketh. Removed from the east window of St. Lawrence Church, York, when the old church was pulled down, and now set up at Heslington Hall, Yorks.

[1] For an account of him see *Notes and Queries*, 12 S., ix. 483, 523.

(*a*)

(*b*)



(*a*) ARMORIAL WINDOW IN MERCHANT TAYLORS' HALL, YORK, 1679.

(*b*) FAIRFAX CHAPEL WINDOW AT DENTON-IN-WHARFEDALE, 1702. KING DAVID AND ST. CECILIA.

HENRY GYLES

B. OXFORD

1682, 1687, 1692. UNIVERSITY COLLEGE.

(*a*) East window of chapel. Nativity (since removed).[1] Winston (*Hints on Glass Painting*, 1846, p. 206) states that this is the earliest example of picture glass-painting known to him. It was removed and stored in the college cellars in order to make room for a window put up under the direction of Sir Gilbert Scott in **1862.**

> Writing to Thoresby in March 169$\frac{8}{9}$, Henry Gyles says that he is sending him, with some other articles, 'some specimens of my owne coloured glasse, such as I shou'd be glad to be employed in to make draperies for figures as large as the life in hystory worke for windows, and if I had incouragement, could make large quantities of such glasse, but truly, Sr, I have none; and, Sr, I can tell you as to the ancient coloured glasse and these, I know no difference except that these exceed in greater varieties; but the charge is so great to make this glasse that my poore abillities will not allow me to do it to lay waist [*sic*] by me; for, Sr, this glasse is first of all made into flat sheets, and then shaddows uppon it and passes it thro' the furnice, before it can come to be sett in lead for the window; and these small swatches now sent you are the remains of the window I did at University College, in Oxford.' (*Lancaster*, p. 68.)
>
> The glass referred to was evidently pot-metal colours such as were employed for windows before glass-painters had to fall back on enamels (vide p. 48, *ante*). Gyles's statements that these pieces were made for the University College window executed in 1687, is interesting. It is difficult to believe that he made glass himself on a large enough scale to produce sheets of a sufficient size for windows. He must, however, have experimented. There is therefore strong evidence in favour of Gyles having actually made some, if not all, the coloured glasses used in his Nativity window at Oxford himself. In view of this very interesting fact it is greatly to be hoped that the window, which is said to be now stored in the College cellars, may once again be brought out and refixed.

[1] The window was paid for by Dr. Radcliffe. In the College accounts are some interesting particulars of payments in connexion with the work as follows:

	£	*s.*	*d.*
1682. For a design of the College window sent from York		1.	6.
1682. For ye Glasse-painter (Mr Gyles)	1.	5.	0.
More to ye Glasse-painter	1.	0.	0.
To ye mason for altering ye East window in ye Chappell	14.	0.	0.
1688. Charges about ye Chappell window and ye charge of ye grate (wire guard) and 10 guineas given to Mr gyles ye painter in all	24.	14.	11.
1692. For Mr Gyles ye Glasse painter	5.	7.	6.

(Smith MSS., vol ix, pp. 260, 263, 272.)

The writer is indebted to Mr. C. F. Bell, of the Ashmolean Museum, who has made a study of the glass and glass-painters of the seventeenth and eighteenth centuries, for drawing his attention to the above items and allowing him to use them.

(*b*) South window of hall. Figures of Our Lord, Moses, and Elias, and a glass sundial (since removed).

> This window was presented to University College by Henry Gyles, and bore his dedication: 'In perpetuam gratitudinis et observantiae memoriam Magistro et sociis celeberrimi hujus Collegii Henricus Giles de civitate Eboraci hanc Fenestram pinxit et humillime obtulit.' (A. Wood, *Hist. and Antiq. of Univ. of Oxford*, ed. 1786, p. 237.)

? 1707. WADHAM COLLEGE.
Work unknown. Referred to by Gyles in a letter to Thoresby, January 10, 1707–1708 (see p. 58).

C. CAMBRIDGE

1703. ST. CATHERINE'S COLLEGE.
Davies in *Walks through York*, 1880, p. 171, says that Gyles executed a window for this college in 1703. There is also a note in Thoresby's Diary of that year stating that Gyles is making a window 'for Katherine Hall in Cambridge'.

1704. TRINITY COLLEGE.[1]
Library. Arms of Queen Anne. Presented to the college by Samuel Price, goldsmith.

UNPUBLISHED CORRESPONDENCE AND WILL OF HENRY GYLES

Stowe MS. 746, f. 59.

1. JAMES SMITH TO HENRY GYLES.

London Aug: 10th *1682*

Kind ffriend

I write to y^u^ p post of thesse things now sent you the *Sanguis Draconis* weiges not an ounce so I recon it to 4^d^. ther is a dos: of *horne Rings* cost 10^d^ you may ffitt y^r^ selfe and dispose of the rest as you thinke ffitt, ffor the *Leaffe Brasse* I can gitt you what you please att a groat a booke, but not under. As ffor *Mr. Vermulin* he bys it as he has accation so I could not ffind how he can send you any, as to y^r^ queries conserning the prices of things I ffind them soe various y^t^ I could not as yet ffix a perfit Bill ffor you, But what you want ffor *Laccering* or *Japaning* I can gitt you as cheape as any of one y^t^ ffurnishes the best workemen about London, as ffor *ffigurs* of *plaister of paris*, you may have heads or Boyes they are of severall prices they aske ffor litle *Boys* about *a foot* 2-6^d^. or 3^s^ of two fout 7^s^ all maner of heads from 18^d^ to 2^s^. 6^d^. small ffor Chimneys as ffor *lead ffigurs* they are exceding deare besids cheaping things unlesse I had moneys to by a man cannot urge to a ffixt price I hope you have write to Mr. Vermulin by this and Affter he has Recd y^r^ letter I shall urge him to Anser y^r^ queries more ffully then he has yet.

[1] Another window in this library is also the work of a York glass-painter, William Peckitt (1731–1795), and was executed after designs by Cipriani.

I could never meet Mr. *Morgan* att Leasuer, to Ansr y^r^ desire I have you write two or three words to him on the Backe of my Letter, I have bought two glasse Botles w^ch^ shall send you and shall gitt one iff not Boath filled w^th^ Cherry Brandy and send w^th^ some other things p Sea Cherry Brandy is scarce ffitt yett. herre is about halfe a dos: Glasse painters in towne[1] I have not time to discourse them as yet I shall be more att leasure shortly att present my Love to you I reste

Y^r^ Lov: ffriend
J. S.

Stowe MS. 746, f. 60.

2. James Smith to Henry Gyles (undated, *c.* 1682).

Kind ffrind

I recd y^r^ letter and the Cloutly, and I thanke you ffor yor care ffor me, and I thank my good ffrinds ffor ther kindnes. I should have Ansered y^u^ or this but I could not w^th^ conveniencie. So now haveing this oportunity I writ to you in yt As to Mr *Lorowne*[2]

[1] It will be convenient to enumerate here Gyles's contemporaries and present sources of information about them. There was firstly the venerable John Oliver, whom Vertue in Walpole's *Anecdotes* erroneously calls Isaac and connects with the family of Isaac and Peter Oliver the miniature painters. There were many of that name, however, at that period. In the lists of foreigners resident at Sandwich in 1622 (*Camden Soc.*, Foreigners Resident in England, 1618–1688) are the names of Walram Oliver, John Olivier, and John Oliver, jun. The latter might be identical with the glass-painter, who would then be six years of age, having been born in 1616.

William Price, known as 'the elder' to distinguish him from his nephew William Price, son of his brother Joshua, lived in Great Kirby Street, Hatton Garden.

Joshua Price was brother of William Price and in partnership with him (see note, p. 51, *ante*).

Joshua's son William Price succeeded him and executed many windows, including the rose window (1722) and the west window (1735) of Westminster Abbey, and died a bachelor at his house Great Kirby Street, Hatton Garden, July 16, 1765.

Richard Sutton was no doubt son of Baptista Sutton, who is said to have been brought over from the Continent by Archbishops Laud and Williams of York, and is probably identical with the 'Mr. Sutton' whom William Price told Francis Place in 1683 (*Walpole Soc.*, vol. x, p. 65) 'hath a greate deele of Oxford window don but the reason why he fixt it not up he knows not'. He was an Assistant of the Glaziers Company in 1644 and was, no doubt, also the 'Mr. Sutton' to whom the Worshipful Company of Pewterers in 1659–60 paid £7 10s. 0*d*. 'for ye painting glass (*sic*) in ye new parlor 3 Coate of Armes and repairing ye glass in ye hall' (Welch, *Hist. Worship. Comp. of Pewterers*, vol. ii, p. 127).

Mr. Hall 'a glass painter in Fetter Lane' (Bagford.-Harl. MS. 5900, fol. 51) flourished at this period and painted the Arms of William III (1694–1702) for the west window of Lincoln's Inn Chapel, which was almost totally destroyed during an air-raid on London in the Great War.

Henry Bray was Upper Warden of the Worshipful Company of Glaziers in 1699, and, as the custom was, Master the following year. He was probably the 'Mr. Brace' from whom Gyles in 1675 endeavoured to find out, through his friend Thomas Kirke, what wages London journeymen glass-painters were getting. Describing in a letter to Gyles his efforts in this direction, Kirke wrote from London, June 20, 1674: 'Mr. Addinall promised mee to enquire of an acquaintance of his yt he did beleeve could enforme him whatt Mr. *Brace* gives his *journeymen* but I have not seene him since & for ought I know hee is on his way for York' (*Walpole Soc.* x, p. 62).

[2] Marcellus Laroon I (1653–1702).

I cannot gitt the picters of him and in truth the Copy he has done I would not give him sixpence ffor it. I have the fframes by me Mr Moore will doe y^r^ ffathers, I lefft the Asstrick ffor him, As to y^r^ Bro: Andrew he takes very well to his new master. Mr. Phillupson had noe damage by the ffier I shall give you a ffurther Account of that affterwards, as to the *Brass in* y^r^ y^r^ (*sic*) ffigur I advise you to paint it in oyle blacke ffor Brasse will not hold weather the Best Brunsing pouder is made of *Brasse ffoile*: well grund as they grind silver, y^t^ w^ch^ is made of Brinstone will not hold Colour, I shall send you a litle of the Grund Brasse w^th^ some other things w^ch^ I have ffor you, as to Thursbine Rozinsous ffor the *colouring* of *Brasse* they they (*sic*) use nothing here But Beare I beleve a litle turmeract desolved in dead Bere may give a good Colour ffor Burnishing I desire you excuse me now and comend me to all my kind ffrinds you shall heare from me by the post so wish wish (*sic*) you well.

J. S.

To Mr Henry Giles in Micklegate In York:

Stowe MS. 746, f. 57.

3. James Smith to Henry Gyles.

London July 15th 1682

Kind ffriend

I rec^d^ y^rs^ dated the 8th Instant and the *fframes* and a leter beffore, *Mr. Vermuling* promises to Anser you very shortly but has been mighty throng att worke, and I could not git one hooers time w^th^ him out of his chamber. He has done y^r^ fframes all Blacke, and Mr. *Lorowne*[1] has begun of the *pickturs* I told him of the salmon w^ch^ he and his wife take very well. and will send ther man to inquire after it. *Dr. Ashenden*[2] had a pound of *gum lac.* w^ch^ was English such as *Vermuling* uses you may have indian lac at the same price y^t^ is 20^d^ per ℔ very good. Y^e^ English lacc is easier to work but y^e^ other will indur longer. I shall sende y^r^ Bottle and some other things as I can gitt, and I shall gitt it filled w^th^ good new blacke cherry Brandy, by R: Palister, who is now att London, he exspects to be ready w^th^in a ffortnight, moneys is scarce w^th^ me else you should not have wanted those things so long and I have not of late been at leasure to give you so pfet an account in writeing as I intend, so must desire y^r^ patience I have all y^r^ letters by me, and had drawne up a note w^ch^ I intended to have sent by *R: Adnell.* but affter thought it not convenient, what I write by the Dr. was att a distance ffrom my lodging so had not my notes by me. but I exspect a very ffull Anser ffrom Mr. *Vermuling* shortly.

The ffirkin of whitin[3] weighed 60 ℔ w^ch^ is 5 dos: att 6^d^ ꝑ dos: came to 2^s^. 6^d^. and ffor the ffirkin and Carring it frõ Lambeth to the vessell might be 18^d^. Geo: said he would have some of it ffor himselfe, it was not very drie then so I suposse it might shake in but wee ffilled the ffirken up to the top. itt was a ffirken w^ch^ might have had butter in it I allways designed a litle box but you mentioned a ffirken and Geo: said he would take

[1] Marcellus Laroon I (1653–1702).

[2] Moses A., physician.

[3] The whitening was probably for filling the pan in which the glass was fired in the kiln.

some ffor him selfe so bid me gitt a ffirkin ffull I shall have some good *pattrans ffor sconces* shortly and shall take you of a good *mould* or two of *plaister* of *paris* ffor I can doe those things very well. I will allso send you some plaister by R. P. As you write. I shall send it ready burned being I know not whether you can Burne it Right crude there is very good has fformerly been gott about weatherby[1] it is sold heare ffor 18^{d} ℔ Ct. unburnt and ffrom 5.s. to 8.s ℔ Ct burnt according to the goodnesse As to the makeing the *Nocte Lucis* y^{r} receit is the comon way as Sq^{r} *Boyle*[2] mentions and ther is one y^{t} writs a perticuler Booke of it. and the way of *makeing* it,[3] but you may mise it ten trialls, it is so tickle to doe, Mr. Stafford att Apotecary Hall who makes it as well as the most yet has missed sometimes 3. or 4. times togeather. Here is one not far ffrom me who makes it the readiest of Any, and never misses ffor he has one thing more then they Any of them yet knows and does not use halfe the quantity of urine. Iff I had one q^{rt} of a hoors talke wth him I doe not question but to gitt it of him being I know the comon way and then I shall give you a better account of w^{ch} you may keep to y^{r}selfe and ffriend, if in the meane time you would be trying. ffor it is noe great Charge only troble observe thesse Rules. gitt y^{r} urin at a tabran, ffor Burying it in a dunghill is noe great matter att this time of the yeare only cover it very Closse that noe Aere gitt in, provide good store of urin ffor the older the Better, in the meane time beffore you can make any ffurther use of it I shall give you directions how to procceed you have roome aneught on y^{r} Backside you need not troble any. but doe it y^{r}selfe iff the urine be six months old it is the Better, so you may be gitting a stock of urine Mr Stafford had about 8 ounces out of 40 galls: but sometimes not above two, or none, you may gitt an old wine hodghead and ffill it, keep it close stopt.

I shall send you a litle *hand ffornice*[4] of about 18^{d} price by R:P. and by It you may gitt a larger made I have one y^{t} is 20 Inces high and 14 Inces diameter at the top it cost me 4.s. and I have a litle one cost me 18^{d}. I can make a ffier in either w^{ch} shall keep and (*sic*) *equall heat 24 hooer* wthout mending it, but it is wth small coale dust, w^{ch} you have not, but you may burne Charcole dust ffor y^{t} burne freer and makes a hoter ffier and when you would make a strong heat all charcoale, thesse are convenient to set in any Roome or Carry where one pleasses. but you may gitt a litle ffornice of Brick in y^{r} workehouse ffor fluxing y^{r} Coulers and distilling any thing in open fier because you may use sea Coale in such a one. yet in one of thesse ffornices wth the help of a paire of hand Bellows you may fflux y^{r} Coulers or melt any mettalle. Ingenium Largitor venter, I have not else to doe wthall. *Glaubers ffurince* as you write of is not for y^{r} use, in melting or fluxing, it serves best for calcining. I have sent you a draft of one of my ffornices, and as I said ffor further satisffaction shall send you a litle one by R.P. what I told you of Beffore, or fformerly I can doe right well, but has great hopes of a great medicine it is easyly done but many who have knowne the right processe does mise in ther experiment, and so may J. S.

Tho I mention not every particuler of y^{r} leter yet [I shall not?] be unmindfull of the Contents and as I ffind opportunity shall Anser you. My Bro:[5] is something unkind ffor a litle now would help me, I shall not be fforgittffull of y^{r} kindnesse and I am trobled

[1] Wetherby, market town in West Riding of Yorks.

[2] The Hon. Robert Boyle, natural philosopher (1627–1691).

[3] Probably Boyle's *Aerial Noctiluca*, pub. in 1680.

[4] The furnace seems to have been a small and portable affair such as is described and illustrated in Hardiquer de Blancourt's *Art of Glass*, 1699. Vide ed. printed in facsimile by Smith, Greenwood & Co., p. 327.

[5] Samuel Smith, the bell-founder and younger brother of the writer.

I cannot doe As I would but I hope if God grant me health I may. I desire to be remembred to all ffriends, and especially to Dr. *Ashendon* and Mr. H: *Willkinson*[1] wishing you health and happiness w^th^ y^r^ good wife and mother[2] I rest

y^r^ truly Lov^g^. ffriend
J. Smith

(In a different hand.) M^r^ James Smith elder brother of the Bell Founder
a chymist & maker of the Antimonial Cups &c.
Thesse For Mr Henry Gyles in Micklegate Yorke

Stowe MS. 747, f. 26.

4. Dr. John Place to Henry Gyles.

Florence January y^e^ 27th 1693.

Dear Sr.

Y^rs^ most acceptably on y^e^ 24^th^ of January came to hand dated 29th 9^ber^ whereby I was not a little joyfull to hear of y^e^ health and happiness of so many of my good friends, allthough this particular was a little dagsht w^th^ y^e^ death of some of them especially honest *Harry Wilkinson*, w^th^ whom I should have had a great deal of satisfaction in recounting him severall particulars and occurrences in our *art of Physick*, w^ch^ I have observd in my *travells*. I pray you forget me not to any you may have occasion to hear ask of me, but especially reduplicate my hearty thancks and respects to *Dr. Lister*[3] for his kinde memoriall of me, and whom I have often had y^e^ honour to mention in my journey when discoursing w^th^ Physicians and Phylophers in these parts, for *his name* is equally *famouse* in here (*sic*) as in England, and at present he is esteemed one of y^e^ *greatest ornaments of o^r^ Nation* Sig^r^ *Bedi* Sig^r^ *Malpighi*, Sig^r^ *Bellini*, and Sig^r^ *Bonani* when I have been in conversation w^th^ them allways shewed an aeternall veneration for him: I should be infinitely glad if I could serve him in any respect while in these p^ts^ or on my way home. for The affair of y^r^ *glass* I have had y^e^ good hap to be as plenarily inform'd here as if I had been in y^e^ *Muran* at *Venice*, for by chance lighting into company w^th^ an Artist here who is famous for blowing all manner of glass figures, as likewise all sorts of thermometers, and other curiosities, as artificiall fountains, birds, flowers &c. at a lamp furnace, this man practised y^e^ Muran for severall years, and bought all sorts of *Ammels*[4] as well opacks as transparent and at their just prices and likewise y^r^ sheets tinged w^th^ colours, together w^th^ *canes* or canne as they call them, which are *rods of tingd glass*, but of a finer mettall then y^e^ 2 former These rods are triangular about y^e^ thickness of ons little finger, of all these he showed me severall species and variety w^th^ y^e^ exact impression upon y^e^ cakes w^ch^ you hint, and of that bigness; they are stap̃t so, because as he says y^e^ fournace

[1] Francis Place, the artist, in a letter to Gyles, July 17, 1683, wrote 'pray do not varnish Mr Wilkinson's flower piece w^th^ the varnish I left nor noe other varnish in Yorke' (*Walpole Soc.*, vol. x, p. 65). Francis Place's wife was a Miss Ann Wilkinson.

[2] Gyles's mother, Sarah, died in 1686.

[3] Martin Lister, F.R.S., naturalist and physician to Queen Anne.

[4] Ammel = enamel. *The Laboratory or School of Arts*, 1755, says: 'Glaſs colours ready prepared, are glaſs enamel which is brought from Venice in cakes of ſeveral ſorts.'

where they are sold has ye name of Jesus for ye signe. These cakes ye Italians call pane or loafs of glass bread by reason of ye similitude, he shewed me likewise ye sheets of *flat glass* wch ye Italians call *Lastre.* but he assures me they are all *thorow tinged*, or as they call it *tinte in corpo*, and ye truth out is when I tryed them by looking edge-ways upon them I could not discern that film wch I remember you have some times shewed me, and others in England remaing upon ye surface of ye old glass broak into fragments,[1] I mentioned to him yr way by dipping ye end of ye Pipe &c: but he allways persisted they were in *corpo*:[2] as for their *transparency* it is treu they were short of any great light but however ye light passd in some degree, but as to ye main point of *bright* or light *scarlets*, he assures me he never see any in all his dealing wth glass, and that they are totally ignorant of its manifacture even at *Venice*, that ye same question has been demanded him by ye curious potters at *Faenza* for to dy their pots wth all, but wth as unsuccesfull an answer and that this coler is still to seek; this was his answer to me, but you know better then me, if you have ever seen it in old paintings, or elswhere I remember a most delicate flameing red in ye Mantle of Elias in *Kings Chapple* on yr right hand entring ye Quire,[3] but too deep for what we talk of he tell me ye nighest approach of any red to this coler of scarlet is *Rossettiere fino da smaltare in oro*, or that you mention of the goldsmits, which is paler then ye other but short of wt you desire, but however, ye price of this is dubble ye rest.[4] these *Ammels or smaltos*[5] *in cakes* which he likewise shewed me; were of divers colers as well transparent, as opake, and as he says it is but adding more of ye dy wch makes them pass from one species to an other. I have here inserted a liste of several of ye colers wth their names as well Italian as English together wth their prices, to ye end if you find any better convenience, or more speedy, of any English ship wch is going directly to Venice you may make use of ye oportunity or if you will please to have ye patience to make use of me, let me hear yr mind in yr next but except I shoud pass by Venice it would be difficult to have them by Land hither, but however assure yr self nothing in my power shall ever be wanting to serve so deserving a friend as yr self: Yr Lacca Cremisi, as ye Italians call it, I have enquired about, and there is only one family in Florence (as they tell me) that make it, and as it happens ye master is of my acquaintance he has given me 3 samples wch I have inclosed in ye letter ye price of ye one is 28 pauli

[1] Thomas Kirke, writing to Gyles in June 1674, said 'Mr Addinall [evidently a London glass-dealer] will needs persuade mee yt hee hath *red glasse* pictured quite thorough I wish you would see the truth of it' (*Walpole Soc.*, vol. x, 1922, p. 63. See also inquiries in relation to the former method of manufacture of this glass which were frequently the subject of discussion at that period, page 50, *ante*).

[2] *Vide* p. 51, *ante.*

[3] Sixth window from the west on the south side of King's College Chapel, Cambridge, 'The Translation of Elijah'. The ruby glass used in the Hell Mouth in the last window of the south side is even more remarkable. This glass dates some few years before 1531. Dr. Place had been a student at Cambridge, see below.

[4] The reference is to the red derived from gold, which can be had as deep as flashed copper ruby (which Gyles was trying to get), but is generally made of a paler tint and sold under the name of gold pink. At the present day wine glasses are frequently to be seen made from it. It costs twice as much or more than other glasses.

[5] The word 'smalti' has nothing to do with the modern smalt—a blue frit made from cobalt—but was a generic term for coloured enamels for painting on glass. The Bolognese MS. (fifteenth cent.) printed in Mrs. Merrifield's *Original Treatises*, in describing how to decorate glass-ware with enamels, says: 'When you see the smalti shine and that they have flowed well,' &c. The Marciana MS. (*ibid.*) tells us they were brought from Germany.

Italian mony which in ours comes to about 3 crowns, y^e^ other 24 pauli. chuse and write me in y^r^ next and you shal be serv'd accordingly as (*sic*) 3^d^ at 18 pauli y^e^ pound, now to y^e^ end you may calculate as well this as y^e^ *glass*; in English mony, *one of these pauls* is 7 *pence* of o^r^ *English*. pray let me know what is become of my *old master Ryder*, and where he lives, present my service to Alderman *Ramsden* Constable and Mrs Bancks y^r^ good wife, and Mother Marget, and tell her Ile drinck her health in a flask of good fflorence till I have y^e^ oportunity to drinck it in her humming Country. you will be pleased to pay my respects to all at o^r^ house and thanck my Aunt for her's, to whom I answer apart, that we may hauve tow strings, if one miscarry. ffor y^r^ pints (*sic*) I shall send to Rome to enquire, and I could wish I had been my self there to have servd you, for I know *Rossi* or *de Rubeis* the famous *printer* there very well. here at fflorence there is none but a frenchman of that trade and his goods are most from France

A list of y^e^ *Ammells*

Rossettiere fino da smaltare in oro	
fine red gold Amell 2 venetian duckets	
or 13 pauli Florentine y^e^ pould.	
Smalto verde in pane chiaro or transparente,	
e parimente oscuro	
Green Ammel in cakes clear or transparent or likewise	
obscure or opake	
Turchino in pane	
Blew in cake	
Giallo d'oro in pane	
gold yellow in cake	
Azzurro sky coler	lb 3 pauli ½
Nero black	all these are
Verde oscuro	likewise varied
Color di carne	according to
fleshcoler	differend degrees
Rosso in pane oscuro	of sad and light
	colers and all to
	be had either
	transparent or opak
	at y^e^ same rate
	to wit 3 pauli ½ y^e^ pound

Lastre d'ogni colore at 12 venetien soldi y^e^ lastra or sheet, all colers alike prise, Florentine one pauli and some thing less.

Dear S^r^ this is all at present from
Y^r^ treuly affectionate friend
J. P.

I am sorry to hear y^e^ world has gon so hard w^th^ you since y^e^ death of y^r^ dear mother, but I hope however at present y^e^ worst is past, and that one day fortune will begin to smile as well upon you as me, and that we may live to enjoy one another once more in old England, I am glad to hear you are still growing on in employ, and if you get y^e^ business of *Trenity Lybrary*[1] it will prove a good jobb, but be sure let them not run you

[1] This can hardly refer to the glass arms of Queen Anne painted by Gyles for Trinity Coll. Library, as these were not set up till thirteen years after the date of the above letter, and were paid

down in yt price, for all those old Fellows are extreamly covetious. my Acquaitance there I belive are now allmost all expired it is so long since I was there and the University being allways a flowing body. I knew *Mr. Man* of Jesus, Mr. *Mathews* of Sydney, Mr. *Lovel* of Christ, Mr. *Thomkinson*, Mr *Woton* of St. Johns, these were my more intimate, and all Fellows so perhaps may be there at present, if you see Mr *Wotton* tell him I should be glad to have a line or 2 from him and you may give him directions; I am here extreamly well setled, and as full of practice as I thinck convenient, but notwth-standing if these bad times should change and we could once have a peace, I thinck I should soon quit Italian for my native air pray present my service to Mr. Pickard. I will tell you here by y^{e} by as a friend, a piece of *News* w^{ch} perhaps you do not yet know You must understand that *we Travellers* w^{ch} fix for some time in a place very ordinaryly *change names*, and so this same *Constable* to whom you direct y^{r} letter is no other then my self, but you need not speak of it to my *cosen Places*[1] or any els, who perhaps not knowing y^{e} costome of these Countrys might take it amiss, and continue as formerly y^{r} directions.

as for *transplanting* y^{r} self if you ever thinck of crossing y^{e} sea there is no place in y^{e} world like *Florence*, for y^{r} profession to settle in for y^{e} *G: Duke* who is my *speciall Patron* is a great encourager of ingenious strangers, and his famous *chappel of S^{t} Laurenzo* wanting glasing would be a good occasion of introduction, but y^{s} to 'y^{r} self as best knowing how it would suite wth y^{r} domestick concerns, y^{e} *Prince* who is next heir is equally benificent with his father, and then you bringing a new art into Italy who is allready so enamored of painting, guess at y^{e} success among so many chappels and other occasions as are dayly a building, I have several times had audience of y^{e} G. D. and he is so affable y^{t} you may talk wth him a (*sic*) wth a familiar friend.

These For Mr Henry Giles liveing at his house in Michael-Gate in Yorke. To be left with y^{e} Postmaster of London to be sent as above directed.

(In a different & later hand)
Dr. Place Physician to the Great Duke of Tuscany.

5. Will of Henry Gyles.

Reg. Terb., vol. 76, fol. 55.

In the name of God Amen I Henry Gyles of the p̃ish of S^{t}. Martins Micklg^{t}. in y^{e} City of Yorke Glass painter weak in body but of sound and disposing memory praised *praised* be God doe make & ordaine this my last Will & Testament in mañer & form following First I bequeath my soule into the hand of Almighty God &c And my body to y^{e} earth to be interred at the discretion of my Executrix hereafter named It: I will order & ordain that the house wherein I now dwell shall be sold for y^{e} payment of all such debts as I owe to anyone either in law or conscience Itt: I give and bequeath all

for by Samuel Price, goldsmith of Lombard St. From the context it would seem that Gyles was negotiating with the college authorities and not with a private donor, hence the warning that they were bad payers; the above evidently refers to some other work, possibly the plain glazing of the Library.

[1] Francis Place, the engraver and artist who lived in the King's Manor at York, now the Wilberforce School for the Blind.

y^e^ overplus money which shall remaine of the payment of my s^d^ debts to my dear Wife Hannah Gyles & to my daughter Rebecca Gyles equally to be divided betwixt them And my Will is That what money shall become due to my s^d^ wife Hannah Gyles by vertue of this my last Will & Testam^t^. shall be put into y^e^ hands of the Overseers of this my last Will hereafter mentioned to be laid out in annuity for her Or otherwise as they or either of them shall thinke fit Itt All the rest of my goods & chattells whatsoever & wheresoever they be (my fun^r^all expences first discharged) I give & bequeath to my s^d^ daughter Rebecca Gyles, And doe hereby make appoint & declare her sole Executrix of this my last Will & Testament, And further my Will is, And I doe hereby make & appoint my two nephewes Samuel Smith & James Smith to be y^e^ Overseers of this my last Will & Testam^t^. And I give unto y^e^ sd Samuel Smith the picture of his mother now in my custody And to y^e^ sd James Smith a picture of a Battell hanging now in the stair-case; For their paines & care to be taken in the oversight hereof Itt. I give & bequeath to my young Cozens Rachell & Jane Stocdale five shillings each of them In Witness whereof I have hereunto set my hand and seale third day of July Ano Domi 1709 Henry Gyles (L.S.)

Sealed signed & declared in the p^r^sence of us Frances Bacon Thomas Harrison
John Weddell.

[Proved at York on the 22^nd^ day of February 1721 by Samuel Smith for the Executrix named therein.]