

**Stained glass windows in  
Holy Trinity Church,  
Hurstpierpoint**

## *Acknowledgements*

For the first section of this booklet, dealing with the Victorian stained glass in the church, I must express my gratitude to the Rev. R.A. Hook, who in 1973 allowed me access to the Church Chest when preparing a lecture on the history of the church for the Hurstpierpoint Historical Society. The contents have since been removed to the care of the West Sussex Record Office at Chichester but the chest was then a historical goldmine, with copious information on many aspects of the rebuilding of the church, including much information on the stained glass windows

For the final section concerning the '*Durer Glass*' I gratefully acknowledge the work of John Evenden in 1983 and Geoffrey Lane in 2016. John identified a number of the biblical scenes represented in the medallions. Geoffrey added to the number and in particular traced the two artists, Lambert Lombard and Maerten van Heemskerck, responsible for eleven of the nineteen designs.

**Please Note:** Lombard and van Heemskerck's designs from the British Museum website and the Museum in Liege reproduced in this booklet have not been copyright cleared for reproduction. They should be regarded as being "for study purposes only".

My thanks too are due to the West Sussex Record Office, both for the documents they hold and make available and for the unfailing helpfulness of the staff.

Finally my thanks to George Klooster, Treasurer of St. Peter's Church, Sault Ste. Marie, Ontario, Canada and photographer Jim Egan for the photographs reproduced on page 14 and page 16 (top).

John Norris  
March 2020, revd. Dec 2020, Mar 2021

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At first sight it may come as a surprise to visitors to realise that when the church of the Holy Trinity was consecrated in 1845, and for fifteen years thereafter, there was no stained glass in the church. It is worth bearing in mind that this probably didn't seem too unusual at the time, given that there was at most very little stained glass in the old church of St. Lawrence and very probably none at all. (*A parallel example can be seen in the chapel of Hurstpierpoint College where there is still a mix of stained glass windows and clear glass windows and the latter cause no particular concern.*)

However, there seems no reason to doubt that the Rector, Carey Hampton Borrer, had stained glass in mind from the start. That it took so long to materialise was no doubt for financial reasons. Opinions had been divided over the merits of pulling down the old church and the cost of the new church had considerably exceeded the original estimate of “£5,500 including every expence” for erecting “a substantial and handsome Building capable of containing one thousand People” [Report of the committee set up “to ascertain the various modes of obtaining money for the enlarging or rebuilding the Parish Church ...]”. The actual cost according to an affidavit by Thomas Wisden the builder was £7500. £1700 of this had been raised by loan on the security of the Church rates. This had to be repaid and it was July 1861 before the Rector was able to record that “We shall after Michaelmas have only two more instalments of £100 to pay ... and the whole debt of £1700 on the Church rate has been liquidated.”

At this stage the centre light of the Ascension in the East Window had recently been erected (c.1860), two windows in the aisles had been privately given (c.1861) by Louisa Ellis and her two sisters (the Ellis family lived at Howard Lodge) and one in the south aisle had been funded from the ‘now redundant’ cholera fund. In addition one window in the south side of the chancel had been privately given by Lawrence Smith. It was time to move forward and the Rector was able to write in his notes and accounts *Painted Windows for the Church*, dated 10 July 1861:-

“By the liberality of some of our neighbours, the work of filling our Church windows with stained glass has been in a manner forced upon our consideration. This matter would not otherwise have been stirred until the debt on the enlargement of the building had been paid off.”

In fact the Rector was perhaps being a little disingenuous. The matter may not actually have been “stirred” but the design and quotation (£300) for the East Window had been supplied by Hardman & Co. in March the year before.

The Rector states in his notes that “First Some ladies [the Ellis sisters] chose the subject of “Abraham & Sarah” as their gift, for the first window in the North aisle. We become thus invited (if not committed) to carry out on that side as far as we can our Lord’s Genealogy from the Old Testament”. However, in a letter about this and their other window the sisters note that they “like the designs for both the windows very much indeed”. This rather suggests, as would have been likely, that the Rector had already decided on the themes of the aisle windows – scenes from Our Lord’s ancestry for the north aisle and scenes from Our Lord’s life for the south aisle – and that the Ellis sisters chose from a list he had already prepared.

All the main windows in the church, except the clerestory and the ‘Durer’ glass were manufactured by John Hardman & Co. of Birmingham. The artist was John Hardman Powell, nephew of John Hardman. Hardman & Co. were the leading stained glass manufacturers in Britain at that time but the Rector’s choice of Hardman & Co. may have been more than just recognition of them as “the most eminent manufacturers of stained glass that our Country affords.” Charles Barry’s colleague in the design of the Houses of Parliament had been Augustus Welby Pugin and John Powell had been his pupil, assisting him with his many orders for stained glass, which Hardman & Co. manufactured. The high standards set by Pugin were developed by Powell, who married Pugin’s daughter Anne, and became chief designer for Hardman’s after Pugin’s death in 1852. “Under his [Powell’s] direction the firm produced



*John Hardman Powell*

enormous amounts of stained glass for Anglican and Catholic churches throughout the country (and beyond) in the second half of the nineteenth century”<sup>n</sup>. It seems unlikely that Barry, as architect of Hurst’s new church, would have failed to recommend Hardman & Co. to the Rector!

“John Powell never forgot his debt to Pugin, from whom he had learnt everything, but gradually evolved a personal style, involving rather more elongated figures and a more exaggerated sense of movement than his master”<sup>n</sup>.

The complete list of topics and donors for the aisle windows at Hurst is as follows, very roughly in order of installation:-

<sup>n</sup> *Pugin Society website*

**North Aisle**

No.1 (altar end)



**ABRAHAM and SARAH [Gen. Ch 17,18,24]**

LH Light: Abraham

*Abraham believed God*

RH Light: Sarah

*Sara (sic) shall have a son*

Trefoil : Abraham sacrificing Isaac [Gen. 22:1-]

Manufacturer: John Hardman & Co.  
of Birmingham

Date: erected c.1861

Given privately [by the Ellis sisters: Louisa,  
Elizabeth and Grace]

No.2



**The married persons' window**

**ISAAC and REBECCA [Gen. Ch.24]**

LH Light: Isaac meditating at eventide

*Isaac went out to meditate*

RH Light: Rebecca veiling herself

*She took a vail (sic) & covered herself*

Trefoil : Jacob's dream [Gen. 28:10]

Manufacturer: John Hardman & Co.  
of Birmingham

Date: erected c.1862

Given by people married in the church

No.3 (from altar end)

**The farmers' window**  
**RUTH & BOAZ** [Ruth: Chs 2-4]



LH Light: Boaz, pouring measures of grain into Ruth's veil

*Salmon begat Booz (sic) of Rachab (sic)*

RH Light: Ruth

*Booz (sic) begat Obed of Ruth*

Trefoil : Rahab letting down a scarlet cord  
[the sign agreed with Joshua's spies to ensure safety for her and her family when Joshua attacked Jericho.] [Joshua 2:15]  
(Rev. C.H. Borrer's original intention was 'Naomi or Ruth with babe Obed'.)

Manufacturer: John Hardman & Co.

Date: erected c.1862

Given by the Farmers

No.4

**DAVID and BATHSHEBA** [2 Sam. 11]



LH Light: David

*Jesus son of David [Luke 18:38]*

RH Light: Bathsheba

*Have mercy on me [Luke 18:38]*

Trefoil: David slaying Goliath [1 Sam. 17]

Manufacturer: John Hardman & Co.

Date: erected c.1862

Given by 'a private source' [Rev. C.H. Borrer]

**South Aisle**

No.1 (west end)



**OUR LORD'S BAPTISM** [Math.3 13-17]

LH Light: Our Lord

*This is my beloved son*

RH Light: John the Baptist

*He shall baptize you with the Holy Ghost*

Trefoil: The Lamb of God

Manufacturer: John Hardman & Co.

Date: erected c.1865

Given by people baptised in the church

No.2



**OUR LORD BLESSING  
LITTLE CHILDREN** [Matth. 19: 13-15]

LH Light: Our Lord

*Suffer them to come to me*

RH Light: Parents and children

*These follow the Lamb*

Trefoil: The ark and dove

Manufacturer: John Hardman & Co.

Date: erected c.1865

Given by parents of children baptised in the church

No.3 (from west end)



**OUR LORD WITH THE [Matth.15: 22-28]  
WOMAN OF CANAAN**

LH Light: Our Lord

*O woman, great is thy faith*

RH Light: The woman of Canaan

*Be it unto thee as thou wilt*

Trefoil: The woman's daughter, healed

Manufacturer: John Hardman & Co.

Date: erected c.1861

Paid for out of the redundant Cholera Fund.

No.4



**The mourners window  
OUR LORD AT THE  
GRAVE OF LAZARUS [John 11: 17-44]**

LH Light: Our Lord

*I am the resurrection*

RH Light: Martha and Mary

*Thy dead men shal (sic) live [Isaiah 26:19]*

Trefoil: The Prince Consort's coat of arms

Manufactured by: John Hardman & Co.

Date erected: c.1862

Given by those who have loved ones buried here

No.5 (from west end)



**The tradesmen's window**  
**OUR LORD WITH**  
**MARTHA AND MARY** [Luke 10:38-42]

LH Light: Our Lord  
*One thing is needful*  
RH Light: Martha & Mary sitting at our Lord's feet  
*Be careful for nothing*  
Trefoil: Mary anointing our Lord's feet  
*[John: 12.1]*  
Manufactured by: John Hardman & Co.  
Date erected: c.1862  
Given by the Tradesmen

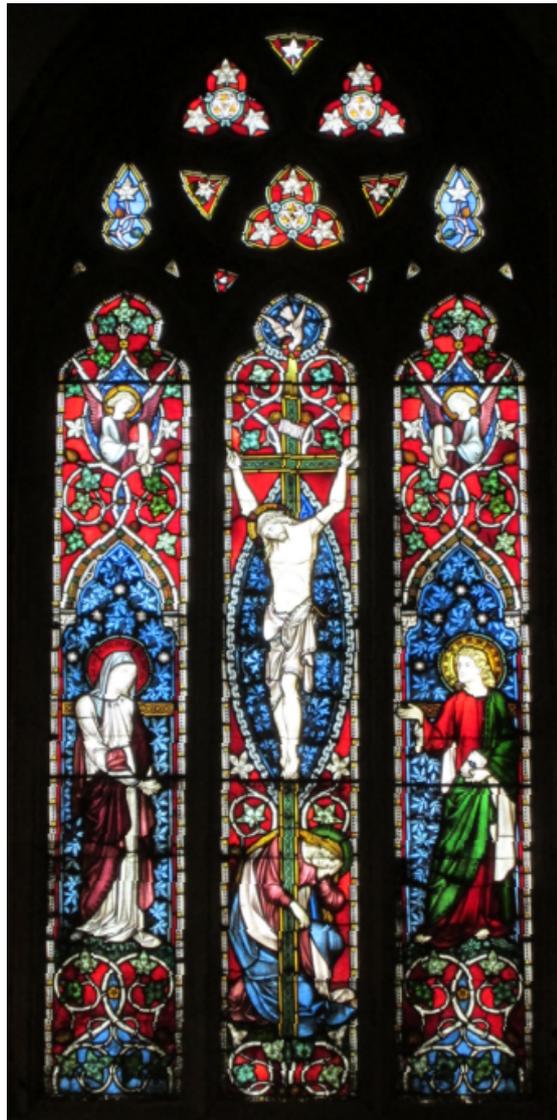
No.6



**OUR LORD WITH MARY**  
**AT THE SEPULCHRE** [John 20:10-18]

LH Light: Our Lord  
*I ascend unto my father*  
RH Light: Mary magdalene  
*Rabboni*  
Trefoil: Our Lord with the disciples at Emmaus  
*[Luke 24:13]*  
Manufactured by: John Hardman & Co.  
Date erected: c.1861  
Given privately [the Ellis sisters]

## The North (Campion) Transept



### THE CRUCIFIXION

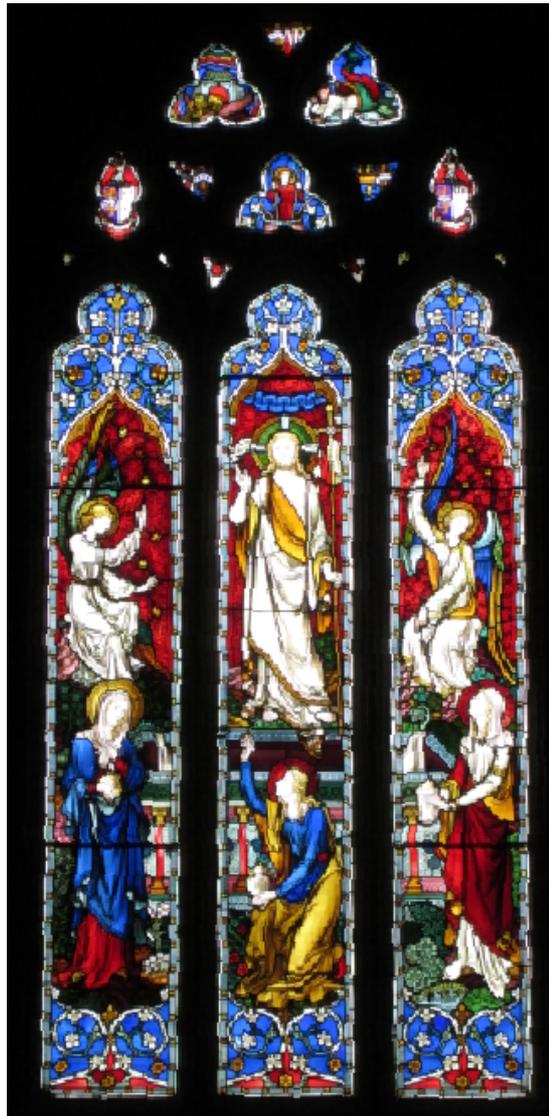
At the foot of the cross: Mary the mother of Jesus, Mary Magdalene and Saint John. (*John 19:25-27*)

Manufacturer: John Hardman & Co.

Date erected: c.1863-5

Given to the memory of William John and Jane Campion  
by their children, Christmas Eve 1862

## The South (Borrer) Transept



### THE RESURRECTION

At the feet of the risen Christ: Mary Magdalene, Mary the mother of James, and Salome who had set out with jars of spice to anoint the body (*Mark 16:1*)

In the tracery:- Noah's Ark, including two lions (*Gen 8:*);  
St. Paul being let down in a basket (*Acts 9:25, 2 Cor 11:33*);  
Jonah and the Whale (*Jonah*); Borrer/Pilgrim arms.

Manufacturer: John Hardman & Co.

Date erected: c.1865

Given in memory of Nathaniel Borrer, the Patron.

**The (Choir) Vestry  
(originally in the south side of the chancel)**



**The clergymen's window**

**MELCHISIDEC** (*Heb 7:7*  
& **ABRAHAM** & 7:17)

**ELI & HANNAH** (*1Sam 1:28*)  
**WITH SAMUEL** & 2:35)

Abraham bringing the tithes to  
Melchisedec, who blesses him  
*Thou art a priest for ever*  
*The less are blest of the better*

LH Light : Eli  
*I will raise me a faithful priest*  
RH Light : Hannah and Samuel  
*I have lent him to the Lord*

Trefoil : (Our Lord, hand  
raised in blessing)

Trefoil: (young Jesus with the teachers  
of the Law? *Luke2:46*)

Manufactured by: John Hardman & Co.

Date erected: c.1862

Date erected: 1861, possibly the first  
stained glass window to be erected.

Given by  
the clergymen who have  
ministered here

Given by  
Mr. & Mrs. Lawrence Smith  
in memory of their son Hamlyn  
[d. Oct 1859]

**The East Window (No.1)  
THE ASCENSION**



Jesus ascending into heaven, with angelic musicians either side above an inverted rainbow. Below and upward looking, the Virgin Mary and the eleven apostles.

Quatrefoils:

LH: Moses receiving the tablets of the Law

RH: Elijah with the fiery chariot

– ‘a very fine window ... entrusted to the hands of Messrs. Hardman, who are allowed to be the most eminent manufacturers of stained glass that our country affords’.

Date erected: 1860-65

Given by:

“Communicants, inhabitants generally & persons confirmed here”

*The Rev. F. R. Coyle  
134 John Street  
Sault Ste. Marie, Ontario  
Oct 31/73*

*Dear Mr. Norris:*

*Thank you for your air letter of Oct 18<sup>th</sup> re the window. Forgive my tardiness in replying but we have just completed Synod and things have been hectic!*

*The photo on this hasty note is as good as any color photo we have of this magnificent window which is the joy & crown(?) of our small (200 seats) Parish Church.*

*I enclose a second copy of the cover photo, also a snap of our church exterior – it is a brick box and boasts no outward visible sign of its inward glories!*

*I will attempt to send you a large colour print from the transparency from which these notes were made. Time is the problem, as it takes a week to get the print & I'll send it air mail & I hope you get it by November end*

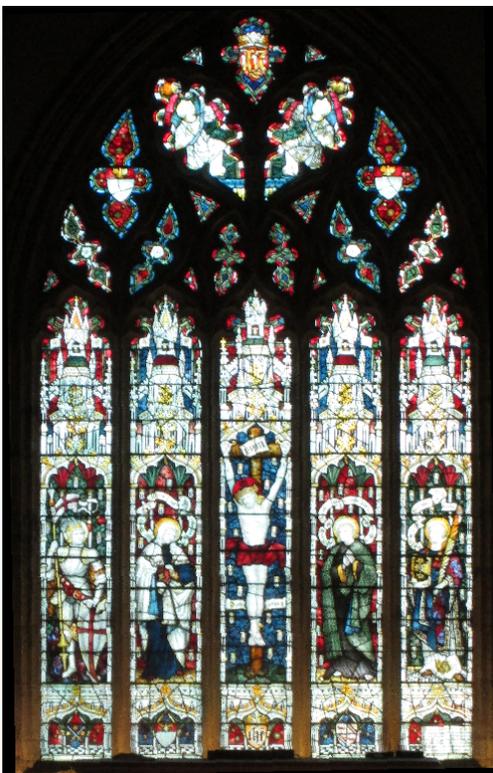
*You are the first person we've heard from who says anything definite about this window. We wrote *The Rector, the Bishop, the Library*, (a year ago). Do you know any more of its history? How could they part with it? *etc. etc.**

*Sincerely  
in Christ  
(Rev) Frank R. Coyle*

The Ascension window was replaced in 1902 by the present window and, through the good offices of Miss Harriet Gurney (see p.40), shipped to the church of St. John, Sault Ste. Marie, Ontario, where for over a hundred years it was their pride and joy.

*[St. John's closed for regular worship in 2016 when it was decided to merge with St. Matthew's Anglican Church. The land on which St. John's stands was originally a burial ground for the Métis people and the church building and adjoining hall have been transferred to the Métis Nation of Ontario. The building will continue to be used as a spiritual and cultural centre, with Anglican worship on special occasions. The Ascension window will remain in place.]*

### **The East Window (No.2) THE CRUCIFIXION**



*We pray you remember in the Lord all those who have laid down their lives for their Sovereign and Country in South Africa; especially Charles Champion who fell at Vlakfontein xxix<sup>th</sup> May A.D. mdcccci; to whose dear memory this window is dedicated.*

Designed by Charles Eamer Kempe (who was related by marriage to the Champion family)

Erected: 1902

In memory of Lieut. Charles Champion, younger son of William Champion of Danny. Charles served in the Imperial Yeomanry and was killed in the Boer War, 1901.

The replacement of the Ascension window by a second Crucifixion window destroyed Carey Borrer's original sequence for the four main windows of the church – Crucifixion, Taking Down, Resurrection and Ascension – and the Curvilinear tracery for the new window was at odds with the Geometrical tracery of all the other windows.

## St Lawrence Chapel (East Window)

The original three light 1865 Hardman window by John Powell comprised Our Lord in Majesty flanked by The Virgin Mary and St. Joseph. It was given by Miss Ellen Woodgate and Henry and Samuel Beeching, in memory of William and Elizabeth Beeching and Miss Woodgate's eldest brother Hamilton.

This window, like the original chancel window, went to Canada. It was accepted by the Rt. Rev'd George Thorneloe, Archbishop of Algoma, for a new church, St. Peter's, Sault Ste Marie, when he preached at Holy Trinity, Hurstpierpoint in September 1920.

*[St. Peter's closed in December 2020. It is planned to remove the window to safe storage and in due course install it in a new church building.]*



The window at Holy Trinity was replaced in June 1918 by the present window by C.E. Kempe & Co. depicting:-

## OUR LORD IN THE STABLE AT BETHLEHEM WITH THE SOUTH DOWNS BEHIND



*I will lift up mine eyes unto the hills*

*We praise thee O Lord for all thy servants departed this life in The faith and fear especially Thy servant Arthur Weekes, for twenty years a Churchwarden of this Church who entered into rest 2nd March A.D. 1917 aged 78 years and to whose dear memory his wife Jessie dedicates this window*

Given by Jessie Weekes in memory of her husband Arthur Weekes, a Churchwarden in this church for over twenty years.

Designed by Walter E. Tower, Charles Eamer Kempe's nephew and surviving partner (note the tower superimposed on a wheat sheaf in the LH border), the window bears a strong resemblance to windows by Kempe himself at Cowfold in Sussex and Dedham in Suffolk.



Kempe's 'The Adoration of the Shepherds' at Cowfold



and East Window at Dedham

## The St. Lawrence Chapel



### SYMBOLS OF THE FOUR EVANGELISTS

**Trefoil:**      Wieldsheaf

   Grapes

**Top Light:**

Symbols for Christ

IHS

Cross &  
Crown

Lamb

Pelican

*I am the Rose of Sharon  
& the lily of the valleys*

*For the suffering of death  
Crowned with glory and  
honour*

*Their robes white in  
the blood of the Lamb*

*My flesh is meat indeed  
and my blood is drink indeed*

**Lower Light:**

Angel for  
St. Matthew

Lion for  
St. Mark

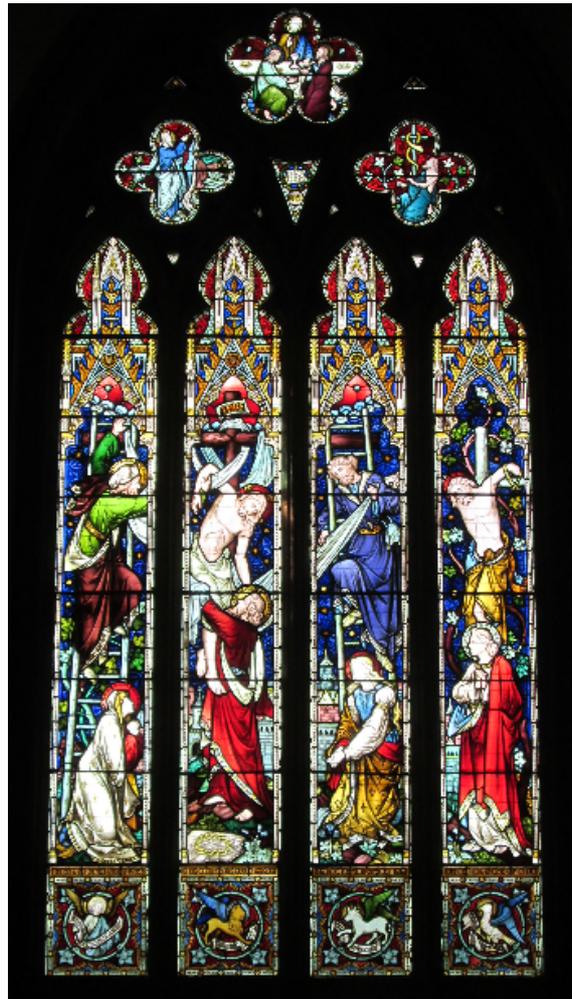
Calf for  
St. Luke

Eagle for  
St. John

Given by  
Miss Woodgate  
Carey Hampton Borrer  
'chiefly from fees'

Given by  
Carey Hampton Borrer  
Miss Woodgate

## The West Window



### THE TAKING DOWN FROM THE CROSS

*Joseph went to Pilate and begged the body of Jesus  
and he took it down and wrapped it in linen (Matt 27:58-59)*

Cinquefoil:

Our Lord with the disciples at Emmaus

Top Left:

Moses striking the rock  
for water (*Num 20:11*)

Top Right

Moses and the bronze  
serpent (*Num 21: 8 & John 3: 14.15*)

Manufacturer: John Hardman & Co.

Given by CHB and others.

CHB Diary: Easter Saturday 1868 [17 Mar] "After Prs unveiled our west window"

## Minor Windows

### Above the chancel arch



The Royal Arms of Queen Victoria

Manufactured by:-  
Heaton, Butler & Baynes?  
Erected c.1864

### Above the west window



Christ the Good Shepherd and the arms of the see of Chichester.

Heaton, Butler & Baynes  
Given by Bishop Gilbert. Erected 1864

## Clerestory Windows

the arms of “old Sussex families connected with the parish” and the donors) from “A notice of the painted glass in the church 1861.2.3.4.5.6 &c &c”.

1. Earl de Warren (Possessor at Domesday) by – Dowager Duchess of Norfolk.
2. arms of Pierpoint, & 3. Manvers – contributed by Earl Manvers.
4. Bowett – patron &c – by C.N. Newdigate Esq<sup>re</sup>. M.P.
5. Dacre – by Lord Dacre. 6. Fiennes – by Lord Saye & Sele.
7. Shaw – by Sir John Shaw Bar<sup>t</sup>. 8. Swale – by Rev<sup>d</sup>. – Swale
9. Letchford (intruded minister – afterwards conforming Rector) by – Letchford Esq<sup>re</sup>.
10. Stapley – by J. Stapley Esq<sup>re</sup>. 11. Dodson – by J.G. Dodson Esq<sup>re</sup>. M.P.
12. Kemp – by – Kemp Esq<sup>re</sup>. 13. Earl of Norwich – by Sir C. Goring Bar<sup>t</sup>.
14. Courthope – by G.C. Courthope Esq<sup>re</sup>. 15. Campion – by W.J. Campion Esq<sup>re</sup>.
16. Hardress – by Rev<sup>d</sup>. Carey H Borrer. 17. Borrer – by W. Borrer Esq<sup>re</sup>.
18. Weekes – by Rich<sup>d</sup>. Weekes Esq<sup>re</sup>. 19. Evelyn – by J. Evelyn Esq<sup>re</sup>. M.P.
20. Norton by G. Norton Esq<sup>re</sup>. 21. Wood – by J. Wood Esq<sup>re</sup>. Hicksted
22. Scrace by C. Scrase Dickens Esq<sup>re</sup>. 23. Beard – by R. Hoper Esq<sup>re</sup>.
24. Luxford – by Rev<sup>d</sup>. G. Luxford. 25. Acland – by Sir Peregrine A<sup>d</sup>. Bar<sup>t</sup>.
26. Fuller – by Sir Peregrine Acland Bar<sup>t</sup>. 27. D’Oyly – by Rev<sup>d</sup>. C. D’Oyly.
28. Burrell – by Sir Percy Burrell Bar<sup>t</sup>. 29. Borde – by J. Borde Esq<sup>re</sup>.
30. Sergison – by W. Sergison Esq<sup>re</sup>.

*(apply CHB’s numbers to the photos on p21 clockwise from bottom left)*

## The Clerestory Windows

North side, altar end

South side, altar end



Earl of Norwich  
Courthope    Campion



Sir John Stapley  
John Dodson    Kemp



Sir John Shaw Bt  
Christopher Swale    Leonard Litchford (sic)



Sir William Bowett  
Lord Dacre    Fienes (sic)



Warren  
Pierpoint    Earl Manvers

*on painted  
metal plates*



Hardres  
\*Borrer    Weekes



John Evelyn  
Norton    John Wood



Scrace  
Thomas Beard    Luxford



Sir Peregrine Acland Bt  
Fuller    D'Oyly

plus motto:  
DO NO YLLE  
QUOTH DOYLLE



Burrell  
John Board (sic)    Warden Fergison (sic)

Manufactured by Heaton, Butler & Baynes and paid for by the donors at £1-10/- apiece. Erected 1864.

*Carey Borrer's intentions, from his booklet:-*

**1861**

**Painted Windows for the Church**

**Hurst Pierpoint**

**10th July 1861, 2, 3**

By the liberality of some of our neighbours, the work of filling our Church windows with stained glass has been in a manner forced upon our consideration.

This matter would not otherwise have been stirred until the debt on the enlargement of the building had been paid off.

But as now-

1. We shall after Michaelmas have only two more instalments of £100 to pay;
2. As the first & last & an intermediate window of a series of subjects in order & style in the aisles have been erected;
3. As a general interest & desire to carry on this laudable work has been warmly excited;
4. As several persons have expressed their desire to contribute – (& we may add, as the whole debt of £1700 on the Church rates for the building has been liquidated) – trusting to the Almighty to bless the effort we are about to make to honor Him in the adornment of His House, – we place before you the following statement, with the suggestions accompanying.

----

First Some ladies chose the subject of “Abraham & Sarah” as their gift, for the first window in the North aisle.

We become thus invited (if not committed) to carry out on that side as far as we can our Lord’s Genealogy from the Old Testament.

Secondly then, we propose “Isaac meditating at Eventide, & Rebecca Veiling herself” as the

subject of the next window. And as the prayer book in the Marriage Service reminds us “They lived faithfully together”, we hope to raise this window from persons who have been married at Hurst, & who look back with thankfulness & happiness to that day.

The cost of each aisle window will be £20 for the glass alone – add to this the copper wire the carriage, & expence of putting up, & each may be estimated at about £25. —

In the small trefoil above the second window (as Abraham’s sacrifice of Isaac is in the 1<sup>st</sup>. window), Jacob’s dream may form an apt subject, as introducing “Israel” our Lord’s next Ancestor – & as being a type of “the Angels Ascending & descending on the Son of Man”, – Who is our Ladder from earth to heaven.

III. The next or third window on the North side, may represent Ruth & Boaz, – prominent persons of our Lord’s ancient parentage. And as we understand the tradesmen are talking of erecting a window (to which we will presently advert) – and as last year the subject of a thanksgiving window was suggested to the farmers with a general welcome when unhappily the return of wet put an end to the scheme, – we hope that this year they may be encouraged to accomplish it, if, as we trust it may please God to pour plenty into their store – as in the design for the window Boaz is pouring measures of barley into Ruth’s veil!

In the trefoil above there may appear Naomi or Ruth with the babe Obed as a type of the infant Jesus in His mother’s arms.

*note added later:* This was altered to Rahab [*illegible words, possibly* (an ancestor)] & the scarlet cord.

4. The last window in the north aisle may represent David – that great type and ancestor of Christ– (killing Goliath above) – But this will come from a private source.

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On the South side the subjects are proposed to be from our Lord's life –

5. beginning at the font with His baptism by St. John – with an Agnus Dei (the Lamb of God) in the trefoil.

6. In the other window within the font rails we may suitably introduce “Christ blessing little children” – with the Ark & dove in the trefoil.

It is hoped we may get these two windows from persons who (1.) received their own admission to Christianity by baptism at our old Norman Font; or (2) gave their children into God our Saviour's keeping there.

7. The next window is already put up, a kind of parochial thanksgiving for health & preservation, out of the now useless & unappropriated “Cholera fund”. & represents our Lord with the woman of Canaan, whose daughter He Cured.

8. And now for the tradesmen's window, if they like to put their plan into execution. Will they like to accept this place in the series. – & what subject will they select?

1. Would they like the woman with the issue of blood touching our Lord to be healed?
2. or Mary Magdalene expending the ointment on Him whom she adored?
3. or our Lord Commending the offering of the poor widows substance, two mites.

4. or <sup>^</sup>(selected) our Lord, with Martha serving, and Mary sitting at His feet? – or what?

9. Lastly if they who have beloved ones sleeping in our Church yard's dust would put up the remaining window – say of our Lord with Martha & Mary at the grave of Lazarus, – then with the window –

10. Christ & Mary at the sepulchre already given — our series will be complete.

Now the putting up of these six–

1. The married persons' – 2 The Farmers', 3&4 The <sup>(2)</sup> Baptismal – 5 The Tradesmen's & 6. The Mourners' – windows is so great an undertaking, that we have not even alluded to, nor planned or recommend anything (tho' much wanted) for the Great Window in the West end – or for those in the Clerestory – Let us wait for these.

It yet remains to say, that while the Rector hopes to be able to place a fellow beside the beautiful window erected by Mr. & Mrs. Lawrence Smith in the Chancel, from contributions (aided by the Patron) from his brother Clergymen, <sup>^</sup>particularly those who have been associated with him in this parish – there is Lastly a work which has perhaps most of all to recommend itself to our labors – and that is the Completion of the East window. Whoever may see this accomplished will it is believed enjoy a real work of Art, in keeping with the Church itself. The design itself is a very fine one, & it has been entrusted to the hands of Messrs. Hardman who are allowed to be the most eminent manufacturers

of stained glass that our Country affords.  
The Cost of glass for this window will be £300  
of which the centre light supplied has  
been paid for to the amount of £50,  
together with the Cost of putting up  
(& gives a good promise of a fine Completion).

Now it may be there are persons who  
have no interest in any of the small  
windows proposed as above, but who  
yet may like to contribute to this  
principal ornament of the Church.  
To such we suggest the completion  
of the head of the East window (cost £50)  
as a suitable offering of their means.

May God accept the work we do for  
His House – for the love of our Lord  
and Saviour Jesus Christ;  
– to whose blessing we humbly  
commit it, & the pious givers to it.

----- Amen

Carey H Borrer. Rector.

P.S. Persons who have been confirmed  
here might like to subscribe towards the East window.

*Carey Borrer's summary*

**A notice of the painted glass in the church 1861.2.3.4.5.6 &c &c**

On the North side, in the aisle, representing our Lord's Genealogy

1. "Abraham & Sarah" - was contributed by the Miss Ellis'
2. "Isaac & Rebecca" - by persons married here
3. "Boaz & Ruth" - by the Farmers of the Parish
4. "David & Bathsheba" by the Rector

On the South side in the aisle

5. "The baptism of our Lord", by persons baptized here.
6. "Our Lord blessing little children" by persons whose children were baptized here.
7. "Our Lord healing the Woman of Canaan's daughter" from the Cholera Fund (never required D.G.).
8. "Our Lord at Lazarus' grave" from persons having friends buried here, & in memory of Prince Albert.
9. "Our Lord with Martha & Mary" - from the Tradesmen here.
10. "Our Lord with Mary at the Sepulchre", from the Miss Ellis'.
11. North (Campion's) Transept - "Crucifixion", in memory of W.J. Campion sen<sup>r</sup>.
12. South (Borrer's Transept) - "Resurrection" in memory of Nath<sup>l</sup>. Borrer (Patron).
13. "Eli & Hannah with Samuel" <sup>^</sup> now 1874 in S. Aisle of chancel from Mr. & Mrs. Lawrence Smith in memory of their son Hamlyn.
14. "Melchisidec & Abraham" <sup>^</sup> (now behind organ) 1876 from the clergymen who have ministered as Curates here.
15. The East Window, "the Ascension", from Communicants & from inhabitants generally & persons confirmed here.
16. The East Window in S<sup>t</sup> Laurence's chapel - "Our Lord in Majesty" "with the Virgin & S. Joseph" from Miss Woodgate and H. & S. Beeching.
17. Symbols of the Evangelists S.S. Matt & Mark &c chiefly by C.H.B. from fees.
18. do. do. S.S. Luke & John &c by Miss Woodgate.
19. East Window } partly (i.e. all the medallions) from glass belonging to  
now in South Chapel } Bp. Butler arranged by Clayton & Bell & put up by Mrs. Nath<sup>l</sup>. Borrer ~~in E end of S aisle~~
20. Great West Window. Mainly from C.H.B. & others. "The Taking Down from the Cross".

All the above were executed by Hardman of Birmingham.

(For the Clerestory windows see page 20 above)

*Surviving correspondence between the Rector and the manufacturers*

JH&Co  
166 Great Charles St. Birmingham  
11 Aug<sup>t</sup>. 1859

The Rev. Carey H. Borrer

Rev. Sir

We beg to enclose the design for the Window of Hurst-Pierpoint & trust it may be approved of. The cost of executing it in our best manner will be £55 delivered at our works.

Hoping to be favoured with your commission for the same

We are, Rev Sir.  
Your ob<sup>t</sup>. Servants  
John Hardman & Co  
ppro SJT

JH&Co  
166 Great Charles St. Birmingham  
5 March 1860

The Rev<sup>d</sup>. C. H. Borrer

Rev<sup>d</sup>. Sir

We beg to enclose the designs for the Stained Glass Window. It will make a very fine Window if carried out as proposed.

The cost of executing, it in our best manner will be £300, delivered at our Works. Trusting it will meet with your approval.

We are Rev<sup>d</sup>. Sir  
Your ob<sup>t</sup>. Serv<sup>ts</sup>.  
*S. J. Thompson*  
John Hardman & Co

JH&Co  
166 Great Charles St. Birmingham  
2 April 1860

The Rev<sup>d</sup>. C. H. Borrer

Rev<sup>d</sup>. Sir,

We beg to enclose designs for the 2 two light Windows; one having figures of Our Lord & St. Mary Magdalen and the other figures of Abraham & Sara. The cost of these should be £25 each but under all circumstances we would undertake these at £20 delivered at our Works.

We trust this will be satisfactory and that we shall be favoured with your commission for the same.

We are Rev<sup>d</sup>. Sir.  
Your ob<sup>t</sup>. Servants  
John Hardman & Co.  
*pp S. J. Thompson*

JH&Co  
166 Great Charles St. Birmingham  
April 19. 1860

Reverend C. Borrer

Reverend Sir

We have received from our London Agent the drawings of your two windows & now beg to return them to you as we have made copies of the centre lights of each.

We would however strongly advise you to have the windows executed at one time & not at different times as in the latter case the painting is liable to vary in quality which would make the windows look patchy. It would we should think be better even to wait a year & then have the windows executed in a piece. But this must be for your decision.

Awaiting your commands We remain Rev<sup>d</sup>. Sir.

Your obedient Servants  
ppro John Hardman & C<sup>o</sup>.  
*Henry Powell*

166 Great Charles St. Birmingham  
June 12. 1860

Reverend C. H. Borrer.

Reverend Sir

Our London Agent was here a day or two since & left your letter with us. The money you have collected would suffice for the tracery of each window or for the centre light of each window, as you may think best, but the parts not filled should be darkened to prevent too strong a glare of light. We would recommend the tracery of each window to be executed but this must be your decision.

The two two light windows we will put in hand.

We are Reverend Sir  
Your obedient Servants  
ppro John Hardman & Co.  
*Henry Powell*

JH&Co  
166 Great Charles St. Birmingham  
43 New Hall Hill  
6 August 1860

Revd. C. H. Borrer,

Sir,

We beg to return you the sketch for your window at Hurstpierpoint, we have taken a tracing of the design & we now have every particulars to commence the work upon.

Your wish as to the figure of St Lawrence being introduced in the tracery shall be attended to & we will do our utmost to make a really fine work for you.

We remain, Reverend Sir,  
Yours very Respectfully  
ppro John Hardman & Co.  
*F. A. Bristow*

*JRN Note: It is not now clear for which window the figure of St. Lawrence*

*was intended but most likely is the tracery at the top of the east window in the St Lawrence chapel. The three main lights of the original window went to Canada but the tracery evidently didn't. A note in the 1955 guide to Holy Trinity by John Denman records that "There were at one time some fragments of ancient glass in the chapel of St Lawrence, showing him with the gridiron"*

JH&Co  
166 Great Charles St. Birmingham  
October 31. 1860

Reverend C. H. Borrer.

Reverend Sir

We beg to thank you for entrusting to us the window the sketch of which you have returned. We will put it in hand immediately. Copper wire work for its protection will cost £3 & we should think £2 would fix the window if you have a man on the spot who could do it. You have not mentioned wire work for the other windows we are executing for you. If it will be required we should be glad to know. The centre light of the large window & the centre & tracery of the 3 light are nearly completed & we shall be glad to proceed with the two 2 lights & the present window. Will the template you now send fit these two windows or shall we require others. We shall be greatly obliged if you will let us know this.

We are Reverend Sir  
Your obedient Servants  
ppro John Hardman & Co.  
*Henry Powell*

JH&Co  
166 Great Charles St. Birmingham  
43 New Hall Hill  
13 November 1860

Revd. C. H. Borrer,

Reverend Sir,

We should have replied to your letter of the 3<sup>rd</sup>. ult<sup>o</sup>. before this,

but we have been instituting a search for the template of the two two light windows (Subjects Abraham & Sara in the one & Our B Lord & St. M. Magdalen in the other) which we are ashamed to say have either never reached our works here, or we have mislaid them in some unaccountable manner. We have written to our London Agent, & in his reply he says that he forwarded them to us with the templates of the East Windows, under these circumstances we must ask you if you would again procure these for us, and we will proceed with their execution immediately. We also beg to thank you for the order of Copper Wire Guards, which shall be sent with the windows.

Your alterations in the texts of the last window shall be attended to, we now on the receipt of the templates we have asked for shall have every particulars. Mr. John Powell desires me to forward the enclosed three sketches which you asked for in your letter of Oct 30 which we trust will give satisfaction. We remain Rev Sir

Yours very Respectfully  
ppro John Hardman & Co.  
*F. A. Bristow.*

JH&Co  
166 Great Charles St. Birmingham  
February 18. 1861

Reverend C. H. Borrer

Reverend Sir

We are very glad to hear you like the two lights we sent. The four windows will be finished very shortly they are nearly done, the tracery of the three light window shall come with them.

The cost of executing the tracery of the East window will be £50.

We were very sorry to hear that the lights had both been damaged, should the cracks shew distinctly we will send fresh pieces the first time one of our men is in the neighbourhood & who would do it without disturbing the rest of the glass.

We are Rev<sup>d</sup>. Sir  
your obedient Servants  
ppro John Hardman & Co.  
*Henry Powell*

JH&Co  
166 Great Charles St. Birmingham  
February 26. 1861

The Reverend C. H. Borrer.

Reverend Sir

We beg to enclose you the Bill of the Stained Glass executed lately for Hurstpierpoint Church in compliance with your letter, and trust you will find it correct.

We fear that we cannot undertake the other portion of the East Window at a lower price than the Estimate given, if we do it the justice in execution that it should have, and inferior work is always unsatisfactory.

Your other remarks shall be attended to.

We remain  
Reverend Sir  
Yours very Respectfully  
John Hardman & Co.

*Beeching 20*  
*Sam B 3(?)*

JH&Co  
166 Great Charles St. Birmingham  
Newhall Hill  
February 11th 1863

Rev. C. H. Borrer.

Revd. Sir

We beg to acknowledge the receipt of your letter. We shall send the parts of windows by the time promised. We will attend to the instructions respecting accounts.

Respecting the quatrefoils in clerestory we would propose treating them similar to the enclosed which we had by us, although it is a trefoil we think it will be sufficient to shew the treatment we should propose using.

The cost of them would be 45/- each or £67.10.0 for the 30. Copper wire guards will be 4/6 each window or £6.15.0 for the whole. The prices are exclusive of packing, carriage & fixing

We remain  
Your obedt. servts.  
pp John Hardman & Co.  
*H.P. (?)*

*(JRN Note: My notes record the clerestory windows as by Heaton Butler & Baynes @ £1.10.0 each, suggesting that Hardman's quote was not accepted.*

JH&Co  
166 Great Charles St. Birmingham  
March 15th 1864

Rev. C. H. Borrer.

Rev<sup>d</sup>. Sir  
We beg to enclose you the amended design which Mr John Powell has prepared for your South Transept window, & hope it will be satisfactory.

We remain  
Rev<sup>d</sup>. Sir  
Your obedt. serv<sup>ts</sup>.  
Jn<sup>o</sup>. Hardman & C<sup>o</sup>.

JH&Co  
166 Great Charles St. Birmingham  
March 22nd 1864

Rev. C. H. Borrer

Rev. Sir  
We thank you very much for your letter & remarks. Mr John Powell will reconsider the color of the Angels wings when he draws the

cartoons. We have shewn Our Lord in white as that is the traditional mode of treating Him after the Resurrection, but we think that if His drapery is of a golden ~~white~~ color it will answer your wishes by taking away the coldness of the appearance. Mr Powell says he will give this matter his careful attention when marking the colors on the cartoons. We will omit the tonsures for the Angels. If you particularly wish the shields in the tracery we shall be happy to introduce them but we think the present treatment with the Cherubim will look the best.

We fear that there is no hope of our getting this completed so soon as the Ascension.

We remain  
Rev. Sir  
Your obed<sup>t</sup>. serv<sup>ts</sup>.  
Jn<sup>o</sup>. Hardman & C<sup>o</sup>.

JH&Co  
166 Great Charles St. Birmingham  
August 22<sup>nd</sup> 1864.

Rev. C. H. Borrer

Rev. & Dear Sir

We are very much obliged for your letter with the arms for insertion in the tracery of your South transept window. Mr J.H. Powell is drawing the cartoons & we will forward them to you as you desire in the beginning of September.

We are progressing satisfactorily with the light of St Joseph for St Laurence's Chapel.

Respecting the wheel of your East window we have shewn your letter to Mr Powell & he desires us to say that he took most careful notes of all the defects & thinks that when the alterations are made, you will find it satisfactory, which it is our desire should be the case

We remain  
Rev & Dear Sir  
Your obed<sup>t</sup>. serv<sup>ts</sup>.  
Jno. Hardman & C<sup>o</sup>.

JH&Co  
166 Great Charles St. Birmingham  
March 21<sup>st</sup> 1865.

Rev. C. H. Borrer

Rev. Sir

We are duly in receipt of your letters for which we are much obliged. We will send wire work for the windows in a day or two. We are glad to hear that you are pleased with the work.

We are sorry the alterations for the wheel of the East window have not as yet been sent. The reason of the delay is that Mr Powell had mislaid his mem. book containing his notes from your window, but they shall now be sent very soon & Mr Powell then believes it will be found satisfactory. The head sent is for Our Lord Blessing little Children & the legs are for the Baptism.

We send you tonight a sketch of the St Laurence Chapel window.

We greatly regret the mistake in the Transept window & the trouble it will cause you. In a day or two we will send the pieces for lengthening the centre light & we trust your man will be able to make the alteration, but should he not be able we must send one of our own men.

The mistake in the light of St Joseph in the border we are sorry for, but such small details the cartoons frequently do not shew, as they are unnecessary for the proper execution of the work. We will send glass & guards as soon as possible.

We remain  
Rev Sir  
Your obed<sup>t</sup>. serv<sup>ts</sup>.  
Jn<sup>o</sup>. Hardman & C<sup>o</sup>.

*Correspondence between the Rector and donors*

10 Stanhope Place  
St. Leonards on Sea  
May 4<sup>th</sup> 1860

Dear Mr. Borrer

We like the designs for both the windows very much indeed particularly the one for the South side and the figures of our Lord and the disciples at Emmaus at the top we think will be very nice. With respect to the extra cost of putting up etc. we are very much obliged for your kind offer of defraying it, but we had intended to devote £60 until we found there was Legacy duty that would have to be paid at once. As it is we shall be able to pay £48 (or £50 if required) very nicely and if you please would much prefer doing so.

Accept our thanks for your kind letter giving us news about dear old Hurst. I am glad the House is inhabited at last and by nice people. My sisters unite with me in kind regards.

I am

Yours truly

Louisa Ellis.

*JRN Note: Compare the above letter from Louisa Ellis dated 4 May 1860 with the letter from Hardman & Co. dated 2 April 1860 and their later letter of 13 November 1860 referring to “the template of the two two light windows (Subjects Abraham & Sara in the one & Our B Lord & St. M. Magdalen in the other) which we are ashamed to say have either never reached our works here, or we have mislaid them in some unaccountable manner.”*

-----

Reverend & dear Sir,

I do not know whether I explained myself quite clearly about the Windows when I had the pleasure of seeing you last Monday; or whether you understood that I could not put in either of the lights this year - but that, please God, I hope to send you the money for the light representing the Blessed Virgin the beginning of next April, &, by the favour of God, the £20 for the St. Joseph the April following.

Should you still be kindly willing to wait so long, and to allow me this great privilege, I should like the light of the Blessed Virgin to be my thank offering to Almighty God for the mercies shown to me in my childhood & a memorial to old Mr. & Mrs. Beeching, to whose family, & especially to their daughter Anne, I owe more than I can say; and the St. Joseph as a memorial to my dear eldest Brother who was one of 'Anne's children', & some of whose happiest childish days, & lessons, [hours?] were spent at Hurst.

In such memorial windows as I have seen there has been an inscription in the glass in the lower part of the window. I do not know whether this c<sup>d</sup>. be the case here. If it c<sup>d</sup>. I sh<sup>d</sup>. like the light of the B. Virgin to bear the inscription th<sup>t</sup>. I enclose, & the St. Joseph the other, though it is absurdly early days perhaps to talk of that.

I will gladly avail myself of yr. kind permission to keep the design of the window a little longer, and with many apologies for troubling you with this long note, remain Rev<sup>d</sup>. & dear Sir,

faithfully yours

Ellen S. Woodgate

Hurstpierpoint

Aug<sup>t</sup>. 13<sup>th</sup>.

...

( Miss Woodgate  
All Saints Home  
Margaret Street  
Cavendish Square.)

For the Window of  
St. Joseph.

---

To the Glory of God.

In memory of Hamilton Woodgate,  
born Aug<sup>t</sup>. 2<sup>nd</sup>. 1835. died Feb<sup>y</sup>. 13. 1857.

The Lord grant unto him that he may  
find mercy of the Lord in that Day.

Mercy, Jesu, Mercy.

For the Window of the  
Blessed Virgin.

---

To the Glory of God.

In memory of William Beeching,  
d. May 5<sup>th</sup>. 1858. aged 78. and  
Elizabeth his wife d. Jan<sup>y</sup>. 11. 1852  
aged 77.

Call to remembrance, O Lord, Thy  
tender mercies; and Thy loving  
kindnesses, which have been  
ever of old.

## **A note on Miss Harriet Gurney**

Miss Harriet Gurney deserves to be better remembered not only for her work as a local benefactress and church worker – amongst other things she founded St Christopher's Home – but also for her wider role as a supporter of foreign missions, in particular the Algoma Mission, which fostered the work and growth of the church in the Algoma area of Eastern Canada.

Harriet came from a branch of the nonconformist Gurney family noted for its religious philanthropy. Born in Battersea in 1844, she was the eldest child of Joseph Gurney and his second wife Harriet Tritton. Joseph was the third in a line of distinguished parliamentary shorthand writers.

Amongst Harriet's siblings was Edward Tritton Gurney. After initially training as a lawyer in England, Edward moved to Canada, where he studied theology at Toronto University. He was ordained deacon in Toronto in 1884 before returning to England where he was ordained priest at Truro in 1885 and began a lengthy clerical career. While in Canada Edward had become aware of the Algoma Mission and after his return to England Edward and his wife Jane continued to support the work of the Mission. It is likely that Harriet first became aware of the Mission through her brother.

Harriet's first donation to the Algoma Mission was recorded in 1890. From then on she regularly donated time and money, and church furniture and fittings, to the cause and became treasurer/secretary of the Sussex branch of the English Algoma Association. She developed a particular interest in the first nation people being educated at the Shingwauk school and supported at least two pupils there. When the Ascension window from Holy Trinity Hurstpierpoint was replaced in 1902, Harriet rescued the glass and arranged for it to be shipped to the Algoma diocese. Originally intended for the pro-cathedral of St Luke, it was considered to be too tall for the building and was instead erected at St John the Evangelist, Sault Ste Marie, in 1905.

Harriet continued to 'spread the word' of the work of the Mission and to send funds to Canada. The Algoma Missionary News of August 1909 recorded that she had been to Japan the previous winter to work with Bishop Boutflower and was intending to return to Britain via Canada, where her visit was eagerly awaited. Her donations of furniture and fittings to Canadian churches continued and it was surely Harriet who arranged for a second window from Hurst, the window displaced from the St Lawrence Chapel in 1918, to go to Sault Ste Marie, this time to the church of St Peter.

Harriet died in 1939, aged 94. She was still living at Church House, her home for over fifty years.

## The 'Durer' Glass at Hurstpierpoint

Two windows – the east window of the choir vestry and the west window of the ground floor of the tower – contain much older glass than any others in the church. 16th century medallions, once attributed to the celebrated German Renaissance engraver and painter Albrecht Durer (1471-1528), are set in a Victorian background bearing Bs and gimlets in the tower and Bs, gimlets and staves in the vestry. Such medallions were popular in the Netherlands between 1500 and 1650 for windows in private houses and the domestic areas of monastic buildings. They then fell out of fashion in the Netherlands before becoming fashionable in England in the early eighteenth century,

The medallions at Hurst belonged at one time to Bishop Butler of Durham, who died in 1752, and came from his house at Hampstead, which had formerly belonged to Sir Henry Vane. The Dictionary of National Biography, records a 'local tradition' that they had been presented to Bishop Butler by the pope. This was probably a jibe at Butler's alleged Catholic leanings. It is more likely that he bought the glass from a dealer, following the craze of the time for importing such glass.

The house was bought by James Pilgrim in 1787, who modernised it. At some point after his death in 1812 the glass was removed and c.1839 James's son Charles sold the house. In 1859 Charles's daughter Sarah Elizabeth Pilgrim married widower Nathaniel Borrer at Holy Trinity church, Paddington. Nathaniel Borrer of Pakyns Manor was patron of the living of Hurstpierpoint and father of the Rector, the Rev'd Carey Hampton Borrer.

Some of the medallions went to Oriel College Oxford, some came to Hurst and some went to Sayers Common. The Revd. Carey Borrer recorded in his diary [*WSRO Add Mss 17734-17742*] for 16 May 1861 "Putting up Mrs Borrer's windows in my father's transept – the glass from her Grandfather's house, Hampsted Place ... made up by Williment" [Thomas Willement the noted stained glass painter] "with quarries of large Bs with Borers, and Pilgrims staves," rebuses – picture puns – on the names Borrer and Pilgrim. A few weeks later four more of the medallions – "3 of the 4 from designs by Albert Durer, we believe" were inserted in the 'vestry' window. The vestry was then in the ground floor of the tower and the four medallions he installed are still there today. Williment's ledger records payments in



*South Transept  
with east window*

1861 of £12 for setting medallions in quarries in the South Chapel and £8-2-1 for the Vestry. By the Rector's "my father's transept" and Williment's "South Chapel" was meant the present South Transept. At that time, before the building of the present South Chapel / Choir Vestry on the south side of the Chancel in 1874, the South Transept had an east window and it seems likely that this, also referred to in Carey Borrer's notes on the stained glass as "E. end of S. Aisle", was the first location for the medallions.

More of Bishop Butler's glass was to follow – Carey Borrer's diary entry for 26 August 1874 records "Unpacked Bp. Butler's glass pr. Mrs Otley, Mrs Borrer's gift (from Hempstead House)". These medallions were evidently set up in their present positions in the new South Chapel / Choir Vestry, together with those from the east window in the south transept displaced by the building of the new chapel. Carey Borrer's notes record "... the glass belonging to Bp. Butler now in South Chapel" [*i.e. the new chapel*] "arranged by Clayton & Bell and put up by Mrs. Nathl. Borrer".

Quite how the 'Durer' attribution came to be applied to the medallions isn't known but the glass at Hurst was certainly so described in a church guide leaflet of 1903. This leaflet also said that some of the glass bore the date 1574. Possibly the source was Carey Borrer's diary comment that "Some of the glass which belonged to Bp. Butler has the date of 1574" but he did not claim that this date appeared on any of the glass that came to Hurst. A later church leaflet said 1571, which was the date recorded by John Nichols in 1812 in *Literary Anecdotes of the Eighteenth Century*.

No date can be seen on any of the glass at Hurst; nor is there any sound reason to think that the glass as whole was designed by Durer, though according to the experts it is just possible that one or two of the designs, for example *The four horsemen of the Apocalypse*, might have been slightly influenced by his work.

Research by John Evenden in 1983, identifying some of the Biblical scenes portrayed in the medallions, was followed in 2016 by Geoffrey Lane, whose experience and knowledge of the work of Dutch scholar Kees Berserik established that the glass at Hurst is principally, if not entirely, 'Netherlandish' and includes six roundels from designs for a 'Joseph' sequence by Lambert Lombard (c.1505-1566) and five from a 'David' sequence based on designs by Maerten van Heemskerck (1498 - 1574). Lombard came from Liege where he became court painter and architect; van Heemskerck was a Dutch religious and portrait painter.

The obvious source of the designs for some of the medallions can be seen in the side by side comparison that follows:-

## The Joseph Sequence



*Joseph in Egypt is honoured by Potiphar*



*original by Lambert Lombard (c.1505-1566), influential artist born in Liege.*

No. 5 in the Joseph Sequence; now in the Vestry, middle light, 4th down



*Jacob sends his sons to Egypt to buy corn*



*no surviving original painting but here is a matching glass painting from the Vleeshuis Museum in Antwerp*

No. 10 in the Joseph Sequence; now in the Vestry, LH light, 3rd down



*Joseph sends his brothers back to fetch Benjamin*



*original by Lambert Lombard (c.1505-1566), influential artist born in Liege*

No. 11 in the Joseph Sequence; now in the Vestry, middle light, 3rd down



*Joseph's brothers bow down to him*



*no surviving original painting but here is a 'matcher' from a private collection in Delft.*

No. 12 in the Joseph Sequence; now in the Vestry, RH light, 3rd down



*Judah offers himself as hostage in place of Benjamin*



*original by Lambert Lombard (c.1505-1566), influential artist born in Liege.*

No. 17 in the Joseph Sequence; now in the Vestry, middle light, 2nd down



*Jacob blesses Joseph's sons, Manasseh and Ephraim*



*original by Lambert Lombard (c.1505-1566), influential artist born in Liege*

No. 19 in the Joseph Sequence; now in the Tower, LH light, top medallion

## The David Sequence



*David being armed by Saul*



*original by Maerten van Heemskerck (1498-1574)  
Dutch religious and portrait painter*

from the David Sequence; now in the Vestry, RH light, 4th down.



*David presenting Saul with the head of Goliath*



*original by Maerten van Heemskerck (1498-1574)  
Dutch religious and portrait painter*

from the David Sequence; now in the Vestry, LH light, bottom medallion.

Apart from the eight medallions from Lombard and van Heemskerck designs, there are six new testament scenes and three from the old testament. Among the latter is “Susannah and the Elders” [Daniel 13 (Ap)], reminding those in authority to judge wisely and honestly.

The complete set of medallions at Hurst is reproduced on the next two pages, with brief subject descriptions and Biblical references.

East window in the Choir Vestry



West window in the ground floor of the Tower

Jacob blessing  
Joseph's sons  
Manasseh and  
Ephraim  
*LL, J19*  
Genesis 48,10.

Pilot washing his  
hands.  
*unid.*  
Matthew 17.24



The four horsemen  
*unid.*  
Revelation 6, 1-8

Nicodemus came  
to Jesus at night.  
*unid.*  
John 3.2.



***LH col. from the top***

1.  
Jesse emblem  
*unid.*  
Isaiah 11.1
2.  
Susanna and the elders  
*unid.*  
Daniel 13 (Ap)
3.  
Jacob sends his sons to Egypt to buy corn.  
*LL,J10*  
Genesis 42.1
4.  
A furious battle scene  
*MvH, B*  
possibly Philistines routing Israelites  
(*if so an inaccurate interpretation of 1 Samuel 17*)
5.  
David presenting Goliath's head to Saul.  
*MvH,8/10*  
1 Samuel 17.57

***middle col. from the top***

1.  
St. John  
*unid.*
2.  
Judah offers himself in place of Benjamin  
*LL,J17*  
Genesis 44.33
3.  
Joseph's brothers arrive and bow down to him.  
*LL,J11*  
Genesis 42.6
4.  
Joseph in Egypt is honoured by Potiphar.  
*LL,J5*  
Genesis 39.1
5.  
The adoration of the shepherds  
*unid.*  
Luke 2.16

***RH col. from the top***

1.  
The entombment of Jesus  
*unid.*  
Matth 27.60, Mark 15.46, Luke 23.15
2.  
Abigail prepares to pacify David.  
*MvH,5/6*  
1. Samuel 25
3.  
Joseph orders his brothers to go back and bring Benjamin  
*LL,J12*  
Genesis 42
4.  
David being armed by Saul  
*MvH,5/10*  
1 Samuel 17.38
5.  
David in the cave cutting off a piece of Saul's robe.  
*MvH, A*  
1 Samuel 24

***LL: based on originals by Lambert Lombard (followed by the number in his 'Joseph sequence'),***

***MvH: based on originals by Maerten van Heemskerck (followed by numbers from his 6 or 10 part 'David sequence' or letters for untraced episodes),***

***unid: based on NT originals by other artists so far unidentified,***

***unid: based on OT originals by other artists so far unidentified,***

Recorded here for the sake of completeness:-



At the top of the vestry window, above the medallions, can be seen three shields: the Royal Arms of George I, the Borrer Arms, and on the third shield 'Sable, three crowns Or impaling 2 swords in saltire and the letter D'. The latter is unidentified but as Sable, three crowns Or is that of the diocese of Bristol, which Butler held before translation to Durham, it was possibly his personal coat of arms.