surrounded with some ornamental motive. Simply the medallion containing a figure or head is often used in the composition of the other styles of windows, as in the head of canopies, etc. Fig. 3 represents one from one of the windows in Chartres Cathedral. The true subject window explains itself, and is too familiar to all to need any particular comment. Canopy comes next in order: these windows usually contain the figure of some saint, or church dignitary, surmounted by a kind of canopy composed of a conventional architectural motive. The canopy shown in the drawing is one of the clerestory windows from the Cathedral of Auxerre, and was taken from Viollet-le-Duc's Dictionary of Architecture. The figure seems to stand upon an altar, and the canopy is no doubt meant for a conventional representation of the church. Canopies usually occur in the clerestory, and on account of their distance from the eye their treatment is of a necessity very bold, and the figures to counteract the effects of vertical perspective are always made about eight diameters high. Jesse windows are comparatively rare, and all of medieval work. In the lowest section lies Jesse, and from his loins springs his family tree. This grows up through the various sections of the window, and on its branches repose the different members of the Root of Jesse; and the whole is surmounted by a figure of our Saviour on the throne of glory. The most celebrated of these Jesses is the large one in the Cathedral of Chartres. I am sorry I could not give a representation of this; but the whole window would be too large, and a section fails to convey any idea of the general composition.

If now we view glass painting from another standpoint (the manufactures), it rearranges itself under three different heads,—English glass, Continental glass, and enamelled glass. In the English glass, pot-metal colors are used, and the subject treated like a mosaic, with little or no enamelling, all the effects being produced by the use of different shades, tints, or tones of glass in pieces of various sizes, joined together by the leading. A window of this kind is known as a mosaic window. As the lead lines are one of the principal features of this style of glass composition, I cannot do better perhaps than treat of it here. The primary use, of course, of leading is to join the separate pieces together; but besides this, it serves to make a sharp line of demarcation between the colors, and prevent irradiation. When two colors impinge, they seem to lap over one another and produce a combination of the two. This phenomenon is known as irradiation, and in any decoration is very offensive. In an ordinary oil painting the effect is not so noticeable, on account of the comparatively small amount the eye receives. With a stained-glass window,