

THE ANCIENT STAINED GLASS AT ST. JOHN'S, STOKE-NEXT-GUILDFORD

BY

H. W. POINTER, M.A.

AND

BERNARD RACKHAM, C.B., F.S.A.

THE east window in the north chapel of St. John's, Stoke-next-Guildford, is filled with fragments of ancient glass. They were inserted there in 1938, having previously occupied two panels in the hall doors of Stoke Park Mansion, adjacent to the church.¹ In a letter dated December 12, 1954, Mr. J. J. Ellames, who arranged the glass in the window, records that the late Dr. G. C. Williamson endeavoured at the request of the Guildford Glass Company to trace its earlier history. Dr. Williamson informed Mr. Ellames that the glass was originally in the south aisle windows of Stoke Church, which were broken when the walls of the aisle collapsed; "the fragments were collected by the Lord of the Manor and after a lapse of time were made up into the panels for the mansion doors."

The glass is very various in origin and date. Most of it is English, and some of the earliest, of the 15th century, may well be remnants of the original glazing of the aisle windows, now rebuilt, but this is no more than a conjecture; this conjecture is supported by the fact that the following words have been scratched with a diamond, presumably in the course of repairs, on a pane of plain white glass below the fragments described below as IV. 22, 23:

Ja^s Batchelor Glazed this window sept. 24 1802 about it^h Guildford Surry.

The English fragments are very various in quality (some showing glass-painting of a high standard), and can hardly have come all from a single church, whether Stoke or elsewhere. A considerable proportion show lettering or ornament of early Tudor style, such as ornate Roman capitals of the kind favoured early in the reign of Henry VIII. Very few are of coloured pot-metal (that is, glass coloured in the process of manufacture): the majority are of white glass painted in black on the "inside," with details coloured by staining with silver-yellow on the "outside."³ A few of the later

¹ This is recorded in a pane included with the fragments inscribed: "This window was made up with mediaeval glass taken from doors in Stoke Park Mansion by J. J. Ellames, Guildford Glass Works Limited, February 18th 1938."

² These two words are indistinct.

³All described below as black and yellow exhibit this technique.

pieces, mostly heraldic, have painting, either on white glass or on coloured pot-metal, in coloured enamels. There are several quarries (mostly fragmentary) from a single 18th-century window, probably domestic.

Included with these English panes and fragments is a good deal of Continental glass; this is of the kind which, in the troubled times of the French Revolution and the Napoleonic wars, was brought over to this country in quantities by travellers and dealers, and may now be found in churches and secular buildings all over Great Britain.¹ How much of this was in the windows at Stoke at the time of the collapse or may have been added to fill out the panels at the Mansion it is impossible to say.

Special interest attaches to the heraldry; much of this appears to consist of separated quarterings from portions of one—or more than one—large shield; very tantalizingly, they do not yield any clue to the locality from which they originally came.

The blazons of the four separate large shields (Part I, C12, D18, Part II, C12, D14) and two small shields (Part I, F36, Part II, A1) are dealt with as they occur in the respective parts of the window. It is difficult to identify the actual person(s) entitled to bear these arms, partly because the shields appear to have no bearing on families connected with Surrey. In only one of these is it at all possible to state approximately to what person(s) the arms refer.

It is fairly conclusive that the separate rectangles of arms (Part I, A2, B5, D25, 29, F34, Part II, B8, E19), except one (Part II, F24) precluded by its larger size and chiefly by certain suggestive heraldic detail, were all quarterings from one large shield; moreover there are probably others missing, and, in particular, the 1st and 2nd quarters which would bring in the quarterings here seen. As frequently happens when the glass from a window was dismembered and moved from one building to another, as in the present case, it was finally set up for posterity by persons without heraldic knowledge, resulting in the misplacing of the relevant arms in, say, one re-assembled shield. This can be confusing, but in the present case, as a strongly suggestive sketch pedigree (appended) will show, it is possible to give clues to the separate quarterings appearing in the glass.

The person entitled to these quarterings would be a Dudley, son or daughter of John Dudley (beheaded 1533) and Jane Guilford, or, as their daughter Mary Dudley married Sir Philip Sidney, K.G., and had a son Sir Philip Sidney, husband of Frances Walsingham, Sir Philip could be entitled to these quarterings, though the Sidney quartering is lost. It is made more difficult to reconstruct a shield, whether of twelve or sixteen or more quarterings, by the fact that none of the rectangular quarterings here include part of the curve which there would be at the base of the shield, and one cannot

¹ There was a regular trade in such Continental glass-paintings, as may be learned from the records of the dealer J. C. Hampp, of Norwich (see *Journal of the British Society of Master Glass-Painters*, Vol II, No. 2, 1927, p. 86, B. Rackham, "English importations of foreign stained glass").

know now what quarterings were at the base. Some, which could have been brought in by Grey and could here include Astley, Hastings (without label), Valence, de Montchensy, Marshall and Clare, could have appeared on the base line. In the key pedigree which follows, the names of the heiresses bearing the quarterings present here are shown in italics.

With regard to the one exception Part II, F24, which is the quarter for HASTINGS, there is the presence of one point of a label (for cadency, for an eldest son). To do justice to the reasons why this quartering could not be included with the others, though the relevant marriage with a Hastings does occur in the pedigree, it is necessary to deal with the question at greater length than would otherwise have been the case.

Because of the inclusion of part of a whole label, probably of three points, this quartering must have been on the top line of a shield. If the top line consisted of an odd number of quarterings, this point, being in the centre of the quartering, could have been in the 1st, 2nd or 3rd (if three quarters), or 1st, 3rd or 5th (if five quarters). If the top line had been of an even number, say four, then Hastings and its label point would be in the 1st or 4th, for the middle point in this case would cover the pourfilar line between the 2nd and 3rd quarters. It is now impossible to reconstruct a whole shield from one quarter, in a similar way to that followed by the scientist who constructed a whole ichthyosaurus, let us say, from one or two bones.

Though, as stated, the marriage with a Hastings heiress comes in the pedigree, the presence of the label and the order of marshalling make it evident that it does not belong here, but to another shield now lost. If it had been quartered here, not only would it have come on a lower line of quarterings, but—and this is important—if it had been in the top line of the shield belonging to the pedigree, the quarters preceding it and bringing in Hastings would each have been covered by other parts of the label, which they are not. If the Hastings quarter had had a complete label (as Lisle has a complete crescent) it could here be included, as are the Brotherton arms in the 2nd quarter of the arms of Howard, Duke of Norfolk.

The window is divided by a mullion and a transom into four rectangular parts¹ each of which is subdivided into six panels. The panes and fragments will be described in order, starting at the top of each panel.

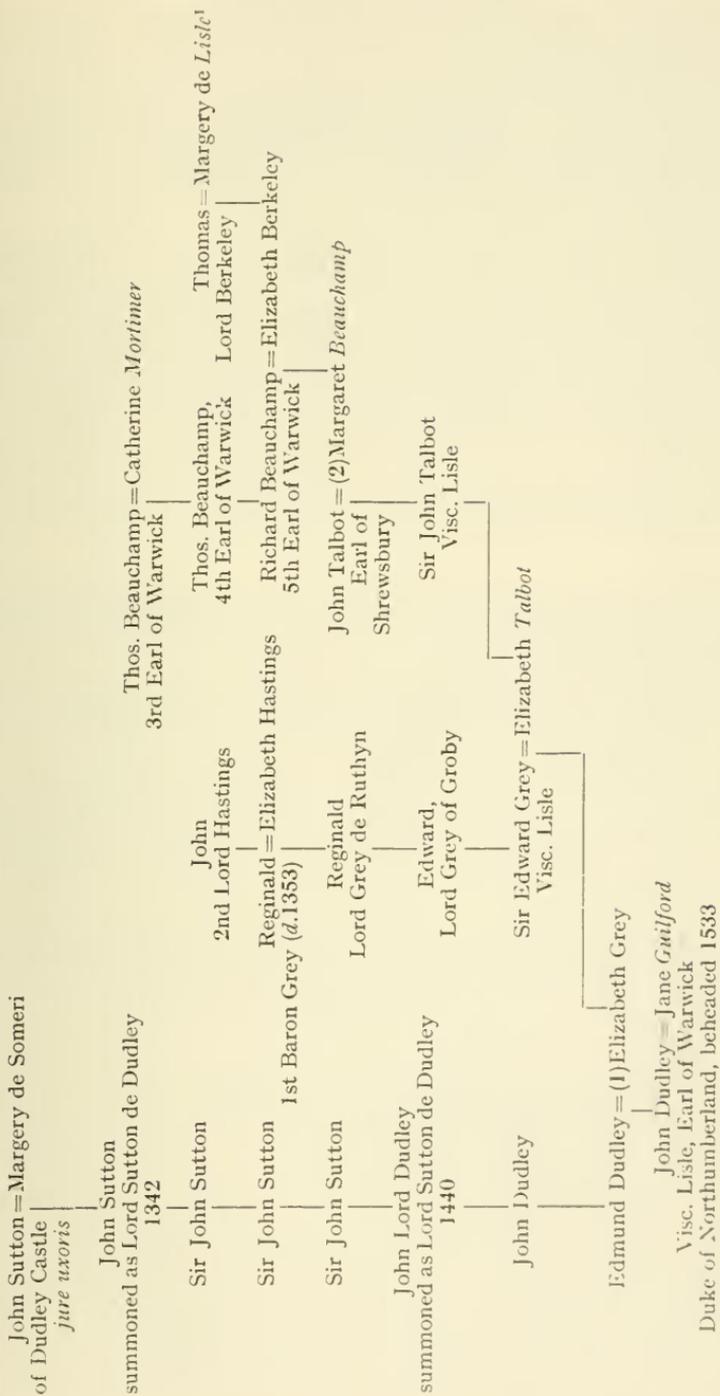
PART I (see Pl. I)

Panel A

- 1 Portion of a quarry with quatrefoil of Classical design painted in black and deep amber stain on yellow glass. Probably from a domestic window. 18th century.
- 2 Quarter from a shield: Or, a fess between two chevrons sable

¹ Each of these four parts is illustrated by a photograph, Plates I and II occupying the top left and right, and Plates III and IV the bottom left and right quarters respectively.

PERSONS WHOSE ARMS APPEAR IN THE STOKE WINDOW AS QUARTERINGS ARE SHOWN IN ITALICS



¹Her father had a crescent for cadency by descent from his grandfather, who was a second son

(LISLE), in centre chief a crescent argent for cadency (for a second son). Painted in silver-yellow and black, the crescent reserved in white.

16th century. (Margery de Lisle was great-granddaughter of Warine, second son of Warine de Lisle).

- 3 A yellow tulip, painted in silver-yellow and red and green enamel. *Dutch*. 17th century.

Panel B

- 4 Part of a swag of fruit and berries painted in *grisaille*. 17th century.

- 5 Quarter from a shield: Or, a saltire between four martlets sable (GULDEFORD). Painted in black on yellow glass. Perhaps from the same shield as I. 2 above. Enclosed between three fragments of 18th-century quarries similar to I. 1 above.

- 6 A heraldic lion passant gardant. Painted in *grisaille*. 18th century.

- 7 An angel's head with curly hair and plain-bordered halo, black and yellow. 15th or early 16th century.

Panel C

- 8 An angel's head, similar to I. 7 and perhaps from the same window, though smaller in scale. 15th or early 16th century.

- 9 Fragment similar to I. 1.

- 10 Letter *h* (black letter), black and yellow, with stars scratched through solid black enamel under the arch of the letter.

- 11, 13 Fragments of architectural detail painted in shades of brown enamel. 16th century.

- 12 Shield (surrounded by a modern non-heraldic light blue border). Azure, a fess dancetty ermine between three lions' heads or, murally crowned argent (FELLOWES). Painted in blue enamel and silver-yellow. Late 16th or early 17th century. (The base patched with modern amber-coloured glass.)

- 14 A rose in ruby glass, the centre abraded and painted in silver-yellow. 16th century. (Perhaps heraldic, compare I. 18 below.)

- 15 Part of a vine-leaf, black and yellow. 15th century.

Panel D

- 16 Small fragment, silver-yellow. 15th century.

- 17, 19 Fragments of balustrade of Renaissance design, in chocolate-brown enamel. 16th century.

- 18 Shield. Quarterly, 1 Gules, on a cross engrailed or five roses gules (COMBERFORD). (Ruby pot-metal, abraded and painted in silver-yellow.) 2 Azure, two bars in chief a cross paty fitchy or (HOLT). (Blue pot-metal, painted in silver-yellow.) 3 Gules, a tower argent (BRENCHLEY). (Ruby abraded). 4 Azure, a cross patonce or. (Blue pot-metal, painted in silver-yellow, the blue field diapered in black.)

- 20 and 32 A sexfoil flower above *w* in black letter, painted in black. 15th or early 16th century. (Traversed by the saddlebar.)

Panel E

- 21 Part of a Renaissance griffin scroll, black and yellow. Middle of 16th century.
- 22 A wing, black and yellow. 16th century.
- 23 A grotesque lion mask, painted in enamel colours. 17th century.
- 24, 28 Portions of quarries similar to I. 1.
- 25 Part of a shield in blue-flashed glass, abraded and painted in silver-yellow. Or, two lions passant azure (SOMERY). 16th century.
- 26 Strawberry-leaf, part of a large crown or coronet. Painted in black, silver-yellow and blue enamel (a trace). 17th century.
- 27 Capital T preceded by A (? – a trace only remains). Painted in black and yellow. The "ragged staff" terminations of the latter are to be found in the Roman lettering of inscriptions on glass of the time of Henry VIII to which this fragment may be attributed.
- 29 Quarter from a shield. Gules, a lion rampant within a bordure engrailed or (TALBOT). Ruby glass, abraded and painted in silver-yellow. 16th century.

Panel F

- 30 Jewelled cross above a border of trefoils (from a crown). Black and yellow. Probably part of the Royal crown from a heraldic panel. The style is that common in the reign of Henry VIII; a close parallel in stained glass is provided by a panel with the Royal Arms formerly at Cassiobury, Hertfordshire, reproduced in F. S. Eden, *Ancient Stained and Painted Glass*, 2nd ed., Cambridge, 1933, pl. facing p. 128.
- 31 Part of the figure of a man or youth lying asleep with hand behind his back. Painted in black enamel. *Netherlandish*. 17th century.
- 32 See I. 20.
- 33 Similar to I. 1.
- 34 Quarter from a shield. Argent, a cross bottonny azure (SUTTON of Dudley). Blue-flashed glass abraded. 16th century.
- 35 Head of an angel (?) wearing an amice. Painted in black. Late 15th century. Of notably good quality.
- 36 Shield. FRANCE Modern and ENGLAND quarterly, with Royal crown. Painted in red and blue enamel and silver-yellow. The blue has almost entirely flaked off. The form of the crown and the cut-scrollwork border of the shield indicate a date in the reign of Queen Elizabeth I, about 1600.

PART II (*see* Pl. II)*Panel A*

- 1 Quarter from a small shield: Gules, three lions passant gardant or (ENGLAND). Ruby pot-metal with the charge abraded and painted in silver-yellow. 16th century.
- 2 Heraldic lion similar to I. 6.

- 3 Similar to I. 1.
- 4 Fragment of architecture (part of a crocketed pinnacle). Black and silver-yellow. 15th century.

Panel B

- 5 Part of a Tudor crown similar to, but not identical with, I. 30.
- 6 Detail of a border or architecture. Black and yellow. 15th century.
- 7 Fragment of a Renaissance foliated scroll. Black and yellow. 16th century.
- 8 Quarter from a small shield. Gules, a fess between six crosses crosslet or (BEAUCHAMP). Ruby pot-metal, the charge abraded and painted in black and silver-yellow. 16th century.
- 9 Part of a stem with a flower (columbine?) and leaves, painted in black, the stem in silver-yellow. Late 15th or early 16th century.
- 10 Part of a design in Flemish Renaissance style, a frame of cartouche and cut-scroll work. Painted in black and silver-yellow of deep amber tone, partly in imitation of marble inlay. Second half of 16th century. As a parallel to this type of ornament may be cited an enamel-painted panel at Canterbury Cathedral with the arms of Archbishop Matthew Parker (1559-76), recently inserted in a lunette above the door between the north-east transept and the water-tower corridor.

Panel C

- 11 Fragment of Renaissance ornament with a conventional mask. Black and yellow. Second half of 16th century.
- 12 Shield. Painted in silver-yellow, black and red enamel. 18th century. Quarterly, I and IV, Quarterly, 1 and 4, Sable crusilly, a lion passant argent langued gules (LONG). 2, Argent, on a chief gules a bezant between two stags' heads caboshed or (POPHAM) (the chief is painted in red enamel, much worn, the charges being in silver-yellow stain on the "outside" of the glass). 3 Gules, a pair of wings or (a bend or *omitted*) (KENTISH-BERRY). Over all, in the centre of the quarterings, a crescent or for cadency (for a second son). II and III, quarterly, 1 and 4, Argent, three pales azure (in blue enamel), on a chief gules three bezants or (DONNINGTON), 2 and 3, Argent, a chevron between three mullets gules (PYE). Quarter II has been patched in its first quarter with a 16th-century fragment showing cut-scrollwork design in silver-yellow and inscription (*es*) in black-letter. 17th century.

Sir Richard Long (*d.* 1545 or 1546) was third son of Sir Thomas Long, who was second son of John Long. Sir Thomas could include a crescent for cadency as is seen here. John Long was son of Robert Long, M.P. for Co. Wilts (*d.* 1459), by Alice daughter and heir of Reginald Popham, hence the quartering

here. It appears that Popham brought in the Kentesbury (*sic*) quartering, as Sir Hugh Popham, *temp.* Edward I, married Joane Kentesbere, daughter and heir of Stephen. There should have been a bend "debruising" the arms in this quartering, but this has been omitted or had been dropped by the family.

Margaret Donnington (*d.* 1561) was only child and heir of John Donnington by Elizabeth Pye, a daughter and heir of her father, hence the Pye quartering.

This shield could have been borne by a son or grandson, or daughter or granddaughter, of Sir Richard Long and Margaret Donnington.

Panel D

- 13 Part of a crown similar to that of I. 30. Painted in black and silver-yellow of deep amber tone. 16th century.
- 14 Shield. Argent, a chevron gules charged with a crosslet or between three lions' heads erased gules (TENCHE), impaling Azure, a fess counterembattled between three dolphins naiant or (FISHER). Painted in black, blue and red enamel and silver-yellow. 17th century.
- 15 Part of an inscription in Roman capitals, perhaps QVI from the Royal motto. Black and yellow. First half of 16th century. The letters have "ragged staff" terminations (see I. 27 above).

Panel E

- 16 A crowned bearded head. Black and yellow. The execution is good and shows considerable similarity to that of a panel with St. Edmund the Martyr in the Dorset County Museum at Dorchester, reproduced *Burlington Magazine*, Vol. XLVI, 1925, pl. facing p. 88.
- 17 A wing similar to I. 22.
- 18 Fragment of a large wreath of coiled drapery. Painted in blue enamel. 17th or 18th century.
- 19 Quarter from a shield: Barry of six or and azure, an inescutcheon ermine, on a chief or two pales between two gyrons azure (MORTIMER). Painted in black, blue enamel and silver-yellow. 17th century.
- 20 Fragment (head) of the Agnus Dei. Black and yellow. 15th or early 16th century.
- 21 Lion similar to I. 6, II. 2.

Panel F

- 22 Quarry similar to I. 1.
- 23 Part of a pane painted in chocolate-brown *grisaille*, showing the right hand of a draped figure resting on a large globe. *Netherlandish*, 17th century. Unusually fine execution.
- 24 Quarter from a shield: Or, a maunche gules, over all part (a single point, the dexter termination) of a label (? of three or more

- points) argent (HASTINGS). Ruby pot-metal abraded and painted in silver-yellow.
- 25 A leaf in blue enamel springing from a button or knob in brownish silver-yellow. Part of a Renaissance design. 17th century.

PART III (*see* Pl. III)*Panel A*

- 1 Plain amber glass painted in black with the name of Jehovah in Hebrew characters. 18th century.
- 2 Naked torso painted in black, from an architectural composition in Renaissance style. *Netherlandish*, middle of 16th century. Similar figures are introduced in a Netherlandish ornamental panel dated 1547, in the Victoria and Albert Museum, reproduced in B. Rackham, *V. & A. M., A Guide to the Collections of Stained Glass*, London, 1936, pl. 49.
- 3 Part of a bearded crowned figure with left hand raised palm outward, wearing round the hips a sword-belt of box-like links. Early 15th century.
- 4 Lion mask. Brown pot-metal or white glass with silver-yellow stain of deep amber tone. 17th century.
- 5 Part of a sundial.¹ Painted in black and yellow. 17th century.
- 6 Olive-green pot-metal painted in black with foliage and a berry; perhaps part of the wreath border of a heraldic medallion. 16th century.

Panel B

- 7 Small fragment similar to I. 1.
- 8 Small portion of a Tudor crown of the same type as I. 30.
- 9 Grotesque Renaissance mask and two Ionic capitals from an architectural composition. Painted in black and silver-yellow of amber tone. 16th century.
- 10 Oval medallion. Black and yellow. St. Willibrord standing, in mitre and cope, with patriarchal cross; to the right, a hexagonal well-head or font, to the left, a cask and a large bottle. Below, inscribed title with name of donor and date: *S. Willibrordus. Helmer Arwijsz 1651. Dutch*, perhaps from Utrecht (St. Willibrord, Apostle of the Frisians, was first occupant of the See of Utrecht).
- 11 Fragment of the wing and harp of an angel, in black and silver-yellow. 15th century.
- 12 Fragment of purple pot-metal; part of the crowned head of an angel. 15th century.
- 13 Fragment of Renaissance foliage and fruit in black and silver-yellow of two tones. 17th century.

¹ For sundials in windows see W. Drake, *A History of English Glass-Painting*, London, 1912, p. 94, pl. xxvii; J. D. Le Couteur, *English Mediaeval Painted Glass*, London, 1926, fig. 52 (an example at Nun Appleton Hall, Yorks., 1670); F. S. Edén, *op. cit.*, p. 191 (examples cited in Laud's Tower, Lambeth Palace).

Panel C

- 14, 20 Portions of quarries similar to I. 1.
- 15 Head of an angel wearing a diadem of overlapping scales with a jewelled rosette in front. Black and yellow. 15th century. A nearly similar headdress, in the St. William window, York Minster, (about 1421), is reproduced by J. A. Knowles, *Essays in the History of the York School of Glass-painting*, London, 1936, fig. 34(b).
- 16 Large head in profile to right. Painted in *grisaille*, with red enamel tinting on hair and lips. *French or Flemish*, second half of 16th century.
- 17 Plain blue pot-metal. Perhaps 16th century.
- 18 An ornate foliated Roman capital P, with part of an enclosing interlaced border. Black and yellow. First half of 16th century.
- 19 Part of a "love-knot": three ornate initials (ICS?) linked by a twisted cord. Black and yellow. Middle of 16th century.

Panel D

- 21 Fragment similar to I. 1.
- 22 Fragment of torso similar to III. 2.
- 23 Roundel (defective, made up with plain yellow glass). Painted in black and silver-yellow. A female martyr saint, perhaps St. Barbara, crowned and holding a sword in her right hand, a book on her lap; she is seated with masonry behind her; to the right, part of a crowned and bearded covering figure, perhaps the Emperor Maximian, her persecutor. *Flemish*, first half of 16th century. Roundels closely similar in composition, with figures of Faith and Charity respectively, in the *Musées Royaux d'Art et d'Histoire*, Brussels, are reproduced by J. Helbig, *De Glasschilderkunst in België*, Vol. I, Antwerp, 1943, pl. lxxxvi, Nos. 192, 194.
- 24 Part of a cartouche with cutwork-scroll border, enclosing a foliated ornament. Black and yellow. Second half of 16th century.
- 25 Fragment showing a bearded man's head in profile to left, wearing a spiked turban of a kind frequently seen in representations of Orientals or pagans. Black and yellow. 16th century.

Panel E

- 26 Fragment of an angel's wing. Black and yellow. 15th century.
- 27 Quarry with portcullis painted in black and yellow. Early 16th century. Quarries with this badge of the Tudors are to be found at Westminster Abbey and in King's College Chapel, Cambridge. Above the quarry is a small fragment painted in silver-yellow, apparently with strapwork of Renaissance character.
- 28 Haloed head wearing a papal tiara. Black and yellow. Middle of 15th century. The head, being beardless, is probably that of

- a sainted pope, though the Almighty is sometimes represented wearing a similar tiara in the form of a three-tiered crown with a mitre in front; a comparable papal tiara, in a window of St. Saviour's Church, York, is reproduced by J. A. Knowles, *op. cit.*, fig. 29 (a).
- 29, 34 Five-petalled white, yellow-centred roses, obliquely viewed. Black and yellow. 15th or early 16th century.
- 30 Fragment of ruby pot-metal painted with a rose in black. 15th or early 16th century.
- 31 Fragment, rays in black and yellow. 15th century.
- 32 Head of a young boy. Painted in reddish grey enamel. *French or Flemish*, second half of 16th century.
- 33 Three adjacent fragments of a figure, vested and holding a book in the left hand (perhaps an Apostle). Black and yellow. 15th century.
- 35 Fragment of a naked figure similar to III. 2.
- 36 Narrow panel painted in black (continued at the foot of Panel F). A storm at sea; four ships reserved against a solid black sky. *Dutch*, 17th century.

Panel F

- 37 Rose similar to III. 29, 34.
- 38 A hexagonal enclosure with gate in front; within it a leafless tree. Black and yellow. Late 15th or early 16th century.
- 39 A small haloed head among sharp rays, vividly painted in black and silver-yellow. 15th century.
- 40 Fragment similar to I. 1.
- 41 Fragment similar to III. 30.
- 42 Plain mauve pot-metal.
- 43 Rose similar to III. 29, but viewed directly and with yellow petals.
- 44 Fragment of an armless bearded terminal figure in Renaissance style. Painted in black. 16th century.
- 45 Fragment with leg and waist of a figure in Roman armour, with bell-pendants (*grelots*) on the buskin at knee and ankle. Second half of 16th century. Introduced on either side are heraldic scraps—(1) white glass painted in silver-yellow with parts of three lions passant gardant (for the arms of England?); (2) ruby pot-metal abraded and stained, with part of one lion of England.

PART IV (see Pl. IV)

Panel A

- 1 Fragment with a swag of fruit and part of a nude male human figure, with wings instead of arms. Black and yellow. First half of 16th century.
- 2 Fragment of torso similar to III. 2, but not from the same source.
- 3 Oval medallion. A three-masted ship with three flags; that at the main masthead shows a shield charged with a cross and two

supporters too small for identification. Painted in grey and blue enamel and silver-yellow. *Dutch*, 17th century.

- 4 Large *fleur-de-lys* of early Tudor style, with Renaissance foliated lower extremities. Black and yellow. First half of 16th century.
- 5 Falcon displayed, ensigned with a rose (in yellow) on its breast; perhaps the badge of Anne Boleyn, second queen of Henry VIII. Black and yellow. First half of 16th century. An exceptionally fine piece of glass-painting.

Panel B

- 6, 11 Fragments of quarries similar to I. 1.
- 7 Part of a large-scale crocketed pinnacle from a canopy. Black and yellow. 15th century.
- 8 The Garter motto rearranged in six strips: HONI SOIT QVI MAL Y PENS(?e). Painted in black, the letters reserved on a black ground and painted in silver-yellow. Early 16th century.
- 9 H R in monogram (for *Henricus Rex*). Painted in black and silver-yellow on pale blue pot-metal. Early 16th century. From the style of lettering the reference is to Henry VIII more likely than to Henry VII.
- 10 A bearded saint in patterned tunic, with right hand raised as if in admonition; perhaps St. John the Baptist. Black and yellow. 15th century.
- 12 Fragment of scrollwork. Black and yellow. 15th or early 16th century.
- 13 Part of a heraldic rose. Black and yellow. 15th or early 16th century.
- 14 Part of the jewelled border of a large crown. In black and silver-yellow of deep amber tone. First half of 16th century.

Panel C

- 15 Part of a large halo with cross-hatched ground. Black and yellow. 16th century.
- 16 Fragment of a torso similar to III. 2.
- 17 Much decayed fragment, the bare foot of a kneeling man and bushes. Possibly part of a roundel showing the Agony in the Garden. Black and yellow. Probably *Flemish*, late 15th or early 16th century.
- 18 Part of a roundel. The Baptism: St. John the Baptist to the left, to the right the Dove descending above the head of Christ. Black and yellow. *Flemish*, early 16th century.
- 19 Cartouche of Renaissance scrollwork design enclosing the date ANNO DNI 1580. Painted in black, silver-yellow of deep amber tone, and a little blue enamel.

Panel D

- 20 A Medusa-like Renaissance mask, hung with interlaced ribbons. Black and yellow. Middle of 16th century.
- 21 Quarry painted in black and silver-yellow with a *fleur-de-lys*

- under a Tudor crown. Early 16th century. On it has been scratched with a diamond: *joe* 174. (?1740—the fourth digit is indistinct).
- 22 Large bearded head heavily painted in black and red enamel. *Flemish* or *French*, about 1600.
- 23 Fragment showing a grotesque mask among foliated scrolls painted in black and red enamel, the ground silver-yellow stained. Second half of 16th century.

Panel E

- 24 Fragment showing part of the figure of a woman kneeling to left in a room with a latticed window, a mirror (?) in her right hand, her left hand raised palm outward; drapery with the Instruments of the Passion on her left shoulder. Black and yellow. Perhaps *Flemish*, early 16th century.
- 25 A small heraldic rose, in black and yellow, reserved on a grey matt ground. Late 15th or early 16th century.
- 26 Fragment of black-letter inscription in two lines, painted in black:

. . . ge tyno . . .
 . . . unto y . . .

15th century.

- 27 Fragment of drapery. Black and yellow. 15th or 16th century.
- 28 A bearded head in a hood. Painted in *grisaille* and silver-yellow. Perhaps a shepherd, part of a Nativity subject. *Flemish*, early 16th century.
- 29 Trefoil crocket from a coronet, with part of the forehead and hair, probably of an angel. Black and yellow. 15th or early 16th century.
- 30 Circular pane of ruby pot-metal painted in black with a rose. 15th or 16th century.
- 31 Part of a black-letter Latin inscription: . . *nestra* . . (perhaps *fenestram* from the dedication of a window), painted in black. 15th century.
- 32 Part of a panel, painted in black. The Visitation. Inscribed *Dergrusz Elisabe . . .* ("The greeting of Elizabeth"). *North German*, 16th century.
- 33 Two fragments of inscription in capitals, in black and yellow: DIA and COR. Early 16th century. The two fragments have probably been misplaced and form part of the word *misericordiam*: the style of Roman lettering indicates a date early in the reign of Henry VIII.

Panel F

- 34 Fragment of the head of Christ, wearing a royal crown above a crown of thorns, painted in black. Late 15th or early 16th century.
- 35 Modern streaky brown and yellow pot-metal.
- 36 Part of the figure of an archbishop—the cope embroidered with



Photo: C. E. Sexton.

PLATE I. ST. JOHN'S, STOKE-NEXT-GUILDFORD, EAST WINDOW OF NORTH AISLE. PART I.



Photo: C. E. Sexton.

PLATE II. ST. JOHN'S, STOKE-NEXT-GUILDFORD: EAST WINDOW OF NORTH AISLE. PART II.



Photo: C. E. Sexton.

PLATE III. ST. JOHN'S, STOKE-NEXT-GUILDFORD: EAST WINDOW OF NORTH AISLE. PART III.

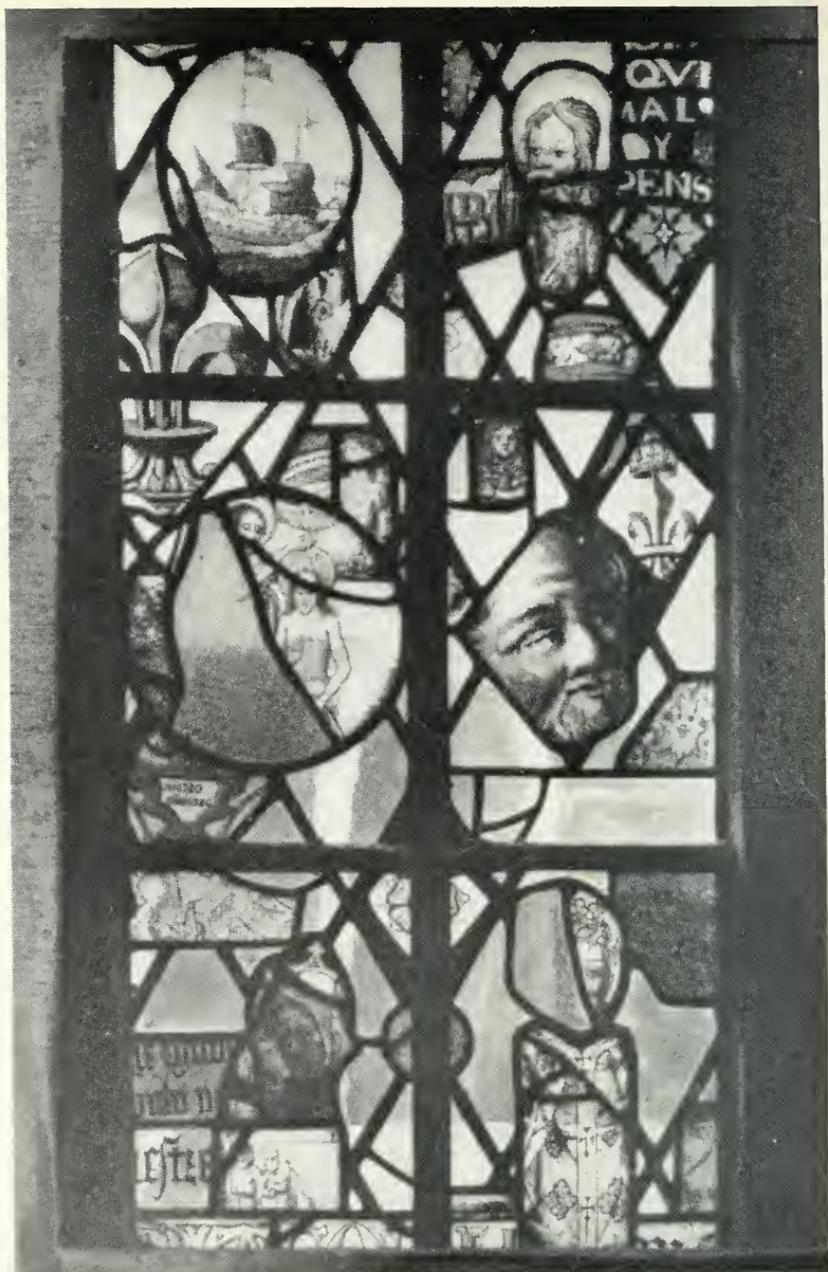


Photo: C. E. Sexton.

PLATE IV. ST. JOHN'S, STOKE-NEXT-GUILDFORD: EAST WINDOW OF NORTH AISLE. PART IV.

- a diaper of lobed quatrefoils, the pallium, and the right hand raised in the act of Benediction. Black and yellow. 15th century. The painting is of exceptionally fine quality.
- 37 Part of a Renaissance terminal figure. Black and yellow. 16th century.
- 38 Fragment with lettering, FI or FR. Black and yellow, similar in style to IV. 33 and of the same period; perhaps originally part of the same window.
- 39 Fragment of a Latin inscription in black-letter. Black and silver-yellow: *Ora . . .* (doubtless *Orate pro*, introducing a call to prayer for the donor of a window or the person commemorated by it). 15th century. The fragment has been set upside down.

The authors wish to express their gratefulness to the Rev. Frank Hurd, Rector of Stoke-next-Guildford, for permission to examine and photograph the window, to Mr. C. E. Sexton for making the photographs and placing them at the disposal of the Society for reproduction, to Mr. Geoffrey O. Swayne and the Verger, Mr. J. L. Wagstaff, for assistance on the spot; also for various help kindly given by Dr. Enid Dance, Mrs. Bernard Rackham and Mr. K. D. Bundy.