

Stained Glass in North Wales up to 1850

North Wales, especially the Eastern part of the area, compares favourably with any other part of Britain for the richness of its ancient stained glass. In spite of this, except for a few outstanding examples, the glass has been ignored by art historians. It is the purpose of this book to remedy this deficiency.

For the past fifteen years, Dr. Lewis has conducted an intensive research on the glass during which period he has repeatedly visited over a hundred churches and houses. His approach is an unusual one; before obtaining the degree of Ph.D. in the History of Art at London, he graduated with first class honours in Botany at Edinburgh; a training which developed in him keen powers of observation and classification. Dr. Lewis is also fortunate in being an outstanding photographer and the illustrations are of the highest professional standard; those of the famous glass at Gresford are of especial value since this was recently tragically damaged by inexpert cleaning.

The book is in two parts. The first of these is a clear and straightforward historical survey which may be enjoyed equally by the specialist or by the general reader. The second part is a detailed description of the glass at each site and is meant mainly for reference and for the elucidation of the meaning of the work.

The oldest stained glass in North Wales is at Treuddyn in Flintshire. Of great beauty and probably of three distinct dates, some of this is by the same hand as the famous glass at Grappenhall in Cheshire. Of the late fourteenth century are fragments at Worthenbury from the East window of Winchester College chapel, inserted by Betton and Evans of Shrewsbury who made a copy of the Winchester glass. In the third quarter of the fifteenth century there are examples of an offshoot of the York School, probably made locally by craftsmen from that city. Most of the medieval glass in North Wales is c. 1500, including the famous Gresford glass and a "Seven Sacrament" window at Llandyrnog. In the early sixteenth century there is a group of Crucifixions, beautiful in colour though poor in drawing. Two of the finest windows in North Wales, at Llanrhaeadr and Dyserth, are of the same date, 1533, and each is a "Tree of Jesse" but they, nevertheless, differ strongly from each other.

In the seventeenth century, apart from small panels painted in stain and enamels, the glass is all armorial; the descriptions of that at Mostyn Hall, Brynkinalt, Llannerch Hall and Plas Newydd will be of great interest to students of heraldry as will be the description of the superbly painted armorial glass by Francis Eginton of Birmingham (1737-1805) at Marchwiel and St. Asaph.

The value of glass of the first half of the nineteenth century is, at last, beginning to be appreciated. North Wales is fortunate in having many examples of the work of David Evans of Shrewsbury, an outstanding colourist who was born in Montgomeryshire.

MOSTYN
LEWIS

Stained Glass In North Wales up to 1850

STAINED GLASS IN NORTH WALES up to 1850



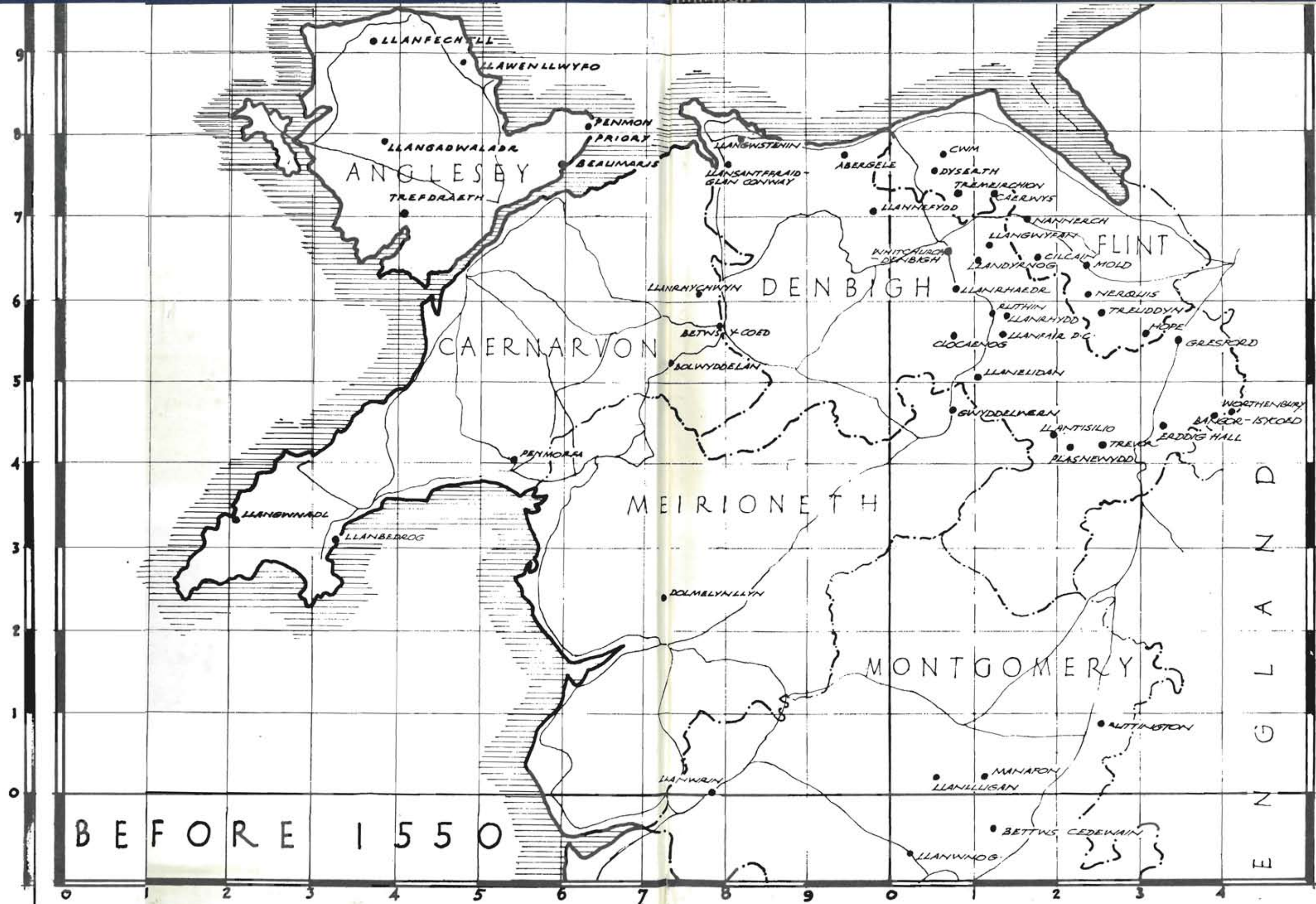
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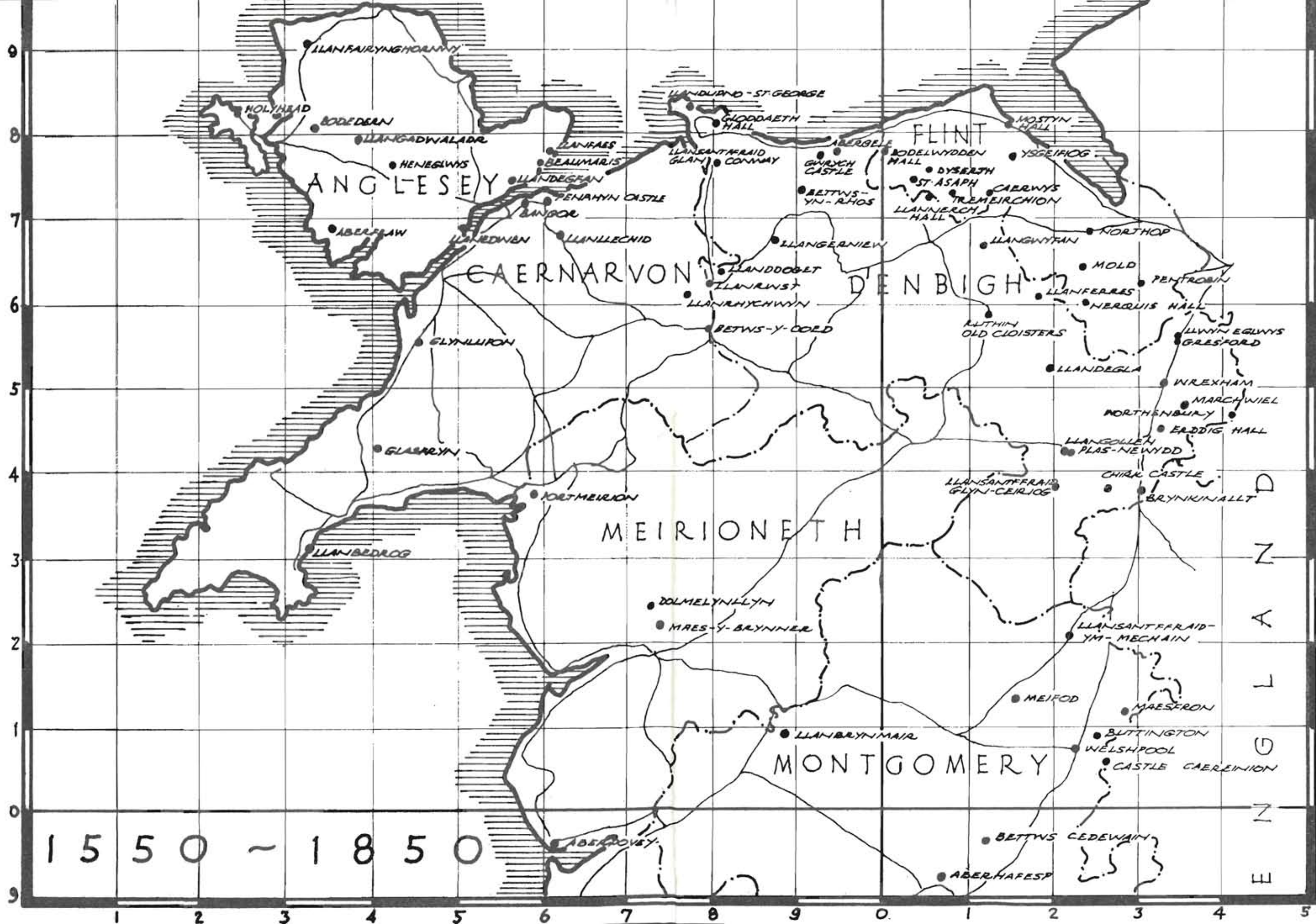
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Frontispiece

($\times 0.1$)

LLANRHAEADR
East window of North nave

1533

King David. The white belt is abrasion of flashed glass and the buttons abrasion with yellow stain.

STAINED GLASS IN NORTH WALES

up to 1850

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by

MOSTYN LEWIS

BSc., Ph.D.

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*This book
is dedicated to
my dear wife
GWEN
who has given me such wonderful encouragement*

Contents

Foreword	xi
Acknowledgements	xiii
Notes	xv
Notes on technique	xvii
Bibliography	xix
Part One—Historical Survey	I
Part Two—Churches	23
Houses	99
Index	123

List of Illustrations

Frontispiece	Llanrhaeadr, 1533
Plate 1	Treuddyn, probably c.1305
Plate 2	Treuddyn, c.1330
Plate 3	Treuddyn, c.1330
Plate 4	Treuddyn, late fourteenth century
Plate 5	Worthenbury, late fourteenth century
Plate 6	All Saints, North Street, York, c.1440
Plate 7	Tremeirchion, probably, c.1460
Plate 8	Tremeirchion, probably c.1460
Plate 9	Llanrhychwyn, probably c.1460
Plate 10	Llantysilio, probably c.1460
Plate 11	Nerquis, 1483-85
Plate 12	Llanwrin, 1461-83
Plate 13	Gresford, Lady chapel, 1498
Plate 14	Gresford, Lady chapel, 1498
Plate 15	Gresford, Lady chapel, 1498
Plate 16	Gresford, Lady chapel, 1498
Plate 17	Gresford, Trevor chapel, c.1498
Plate 18	Gresford, Lady chapel, 1498
Plate 19	Gresford, Lady chapel, 1498
Plate 20	Gresford, Lady chapel, 1498
Plate 21	Gresford, Lady chapel, c.1498 and 1500
Plate 22	Gresford, Lady chapel, c.1500
Plate 23	Gresford, Lady chapel, c.1500
Plate 24	Gresford, nave, 1508
Plate 25	Gresford, Trevor chapel, c.1500
Plate 26	Gresford, East window, 1500 and 1867
Plate 27	Gresford, East window, 1500
Plate 28	Gresford, East window, 1500
Plate 29	Gresford, East window, 1500
Plate 30	Gresford, Trevor chapel, 1506
Plate 31	Gresford, Trevor chapel, 1506
Plate 32	Gresford, Trevor chapel, 1510
Plate 33	Dyserth, East window, c.1498 and 1533
Plate 34	Dyserth, East window, c.1498
Plate 35	Llandyrnog, East window, c.1500
Plate 36	Llandyrnog, East window, c.1500
Plate 37	Llandyrnog, East window, c.1500
Plate 38	Llandyrnog, East window, c.1500

- Plate 39 Llandyrnog, East window, c.1500
 Plate 40 Llandyrnog, East window, c.1500
 Plate 41 Llandyrnog, East window, c.1500
 Plate 42 Llandyrnog, East window, c.1500
 Plate 43 Abergele, vestry, c.1500
 Plate 44 Abergele, vestry, c.1500
 Plate 45 Hope, East window, probably c.1500
 Plate 46 Hope, East window, probably c.1500
 Plate 47 Llangadwaladr, East window, c.1500
 Plate 48 Llangadwaladr, East window, c.1500
 Plate 49 Llangadwaladr, East window, c.1500
 Plate 50 Llangwstenin, in the church safe, c.1500
 Plate 51 Gwyddelwern, porch, c.1500
 Plate 52 Llanrhychwyn and Cilcain, early thirteenth century
 Plate 53 Llanasa, early sixteenth century
 Plate 54 Llanasa, South nave, early sixteenth century
 Plate 55 Llanasa, early sixteenth century
 Plate 56 Cilcain, early sixteenth century
 Plate 57 Quarries
 Plate 58 Llanrhaeadr, 1533
 Plate 59 Llanrhaeadr, 1533
 Plate 60 Dyserth, East window, 1533
 Plate 61 Dyserth, East window, 1533
 Plate 62 Glasfryn, window over stairs, 1567
 Plate 63 Tremeirchion, c.1630
 Plate 64 Marchwiel, window on South side, 1788
 Plate 65 Llandegla, East window, 1800
 Plate 66 St. Asaph Cathedral, South transept, 1800
 Plate 67 Worthenbury, East window
 Plate 68 Worthenbury, East window, probably c. 1823
 Plate 69 Worthenbury, East window, probably, c.1823
 Plate 70 Bangor Cathedral, 1838
 Plate 71 Llansantffraid-Glyn-Ceiriog, South side, 1837
 Plate 72 Llansantffraid-Glyn-Ceiriog, 1843

Foreword

From the LORD ARCHBISHOP OF WALES
(the Most Rev. Glyn Simon, M.A., D.D., F.S.A.)

I AM honoured by being asked to write the foreword to this book. Dr. Mostyn Lewis has long been interested in stained glass in North Wales; his many friends have been eagerly awaiting the results of his studies and will warmly welcome this book. The numerous very well produced illustrations will be a great assistance in following the author's thesis.

Stained glass by its very nature is peculiarly sensitive to the ravages of time and the fanaticism of the pious. Both have had their full and disastrous effect on Welsh glass.

Before turning to the History of Art, Dr. Lewis studied Biology and Painting, both of which gave him keen powers of observation. These have enabled him to compare and classify the material, with the result that he has been able to date the earlier windows with some accuracy and to ascertain the authorship of later ones. An interesting feature of the book is the attention paid to the work of the Welsh glass painter David Evans of Shrewsbury.

I am sure this book will find many readers.

(signed) GLYN CAMBRENSIS

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The Trustees of the British Museum for permission to reproduce material in plate 53A and plate 68B and D.

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I owe a deep debt of gratitude to those clergy of the Dioceses of St. Asaph and Bangor who have given me such wonderful help and, in some cases, delightful hospitality. Unfortunately I did not always note their names and if I were to mention some of them I would be leaving out others.

Finally, I would like to thank the vergers and keepers of the keys for the kindness which they have shown to me.

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Mr. William Wells.

Sir Osmond Williams.

Sir Clough Williams-Ellis.

Mrs. R. Williams-Ellis.

Mr. Philip Yorke.

Notes

Please Read

WINDOW NOTATION

Windows:

E. and W. East or West window of church, chapel or chancel.

EN., ES., WN. and WS. East and West windows of North or South naves or aisles; more Northerly and Southerly windows of chancel.

N.1, N.2, etc., S.1, S.2, etc. Windows in the North and South walls of the nave (not specially noted), chancel or chapel, numbered from the East.

Tracery lights:

a, b, c, etc., from left to right.

Main lights:

1, 2, 3, etc., from left to right.

Panels in lights:

a, b, c, etc., downwards.

Different dates in a window:

A, B, C, etc.

GENERAL

All glass is included where the memorial date is not later than 1850 unless a later date is obvious from the style or such factors as the rebuilding of a church. In cases of doubt, some latitude is exercised and some of the glass described is probably a little later than 1850. Undated glass, where the style indicates a date not later than 1850, is also included. Only glass in or permanently attached to a window is normally included; destroyed windows are not described.

Some pedants may object to the title of this book; "stained glass" is not, of course, an accurate description of what we are dealing with but everybody knows perfectly well what it means; unfortunately we have no equivalent for the French word *vitrail*. "Stained and painted glass", used by some, while more accurate is most misleading suggesting two kinds of glass, "stained" and "painted" (there are, of course, two kinds but both of these are stained as well as painted). "Coloured window glass" would exclude grisaille.

Part 1 of the book is an historical survey suitable for the general reader; Part 2 is a detailed description of the glass, to be used for reference and when examining the windows; in order to prevent its becoming too long, it is written in an abbreviated style and the following aids to brevity are observed.

Foreign work is not normally described as fully as indigenous glass.

In nineteenth-century windows with a number of scenes, these are not normally described in detail.

Canopies and decorative work are not always described in detail.

Unless stated to the contrary, inscriptions before 1600 are in Gothic lettering. It has,

NOTES

unfortunately, been found impossible to reproduce the marks of abbreviation in the inscriptions.

Unless stated to the contrary, hair, beards, crowns and other regalia, wings and rays are yellow or orange; their colour will not normally be noted.

Unless stated to the contrary, haloes are white with a yellow or orange border; if such haloes are described, they will be termed "normal".

Abbreviations. "Indec." = indecipherable. "Dec." = decorated.

"Left" and "right" mean to the left or right of the observer; hands, etc., are termed "sinister" and "dexter".

My original notes are in the National Library of Wales; they might be of some use for their detailed descriptions of late and foreign glass not described fully in this book.

In the St. Asaph Diocese, though not in that of Bangor, most churches are open. In Part 2, I have noted the churches which were locked on my last visit, giving the locations of the keys; while these will, of course, change, the information may be of use for a few years.

The spelling of a number of Welsh place names has recently been altered. As the older spelling is often better known, no attempt has been made to be consistent in this respect.

HERALDRY

A list of books used for heraldry and genealogy is given in the bibliography; detailed references to these are not given.

The name of the family or ancestor to which the Arms belong is put in brackets after the blazoning; "several" and "many" means that they are held by several or many families; "unid." means that they cannot be identified.

Welsh heraldry differs in some respects from that of England. Most Welsh armigerous families derive their Arms from early kings, princes and nobles. Surnames were not generally used until the eighteenth century; until then, Welshmen had such names as "John ap William" meaning "John the son of William"; when surnames were assumed, this would become "John Williams". For this reason, the same Arms may be used by the owners of a number of different surnames. Bogus Arms are not uncommon, especially in the first half of the nineteenth century.

Notes on technique

Please Read

A medieval stained glass window consists essentially of a number of pieces of white or coloured glass joined together by strips of lead. On this, a design was painted with a black or brown paint, made of powdered glass and iron or manganese oxide and fixed to the glass by the application of heat. This "dark enamel" could either be used concentrated or diluted to form a wash. It will not normally be mentioned when describing technique. Usually both sides of the glass were painted—the line drawing on the inside and the shading on the outside. With a brush or stick, the enamel could be removed to make white lines. Simple patterns, known as "diapers" were often painted on the glass.

Glass coloured throughout is known as "pot metal". The difficulty of producing a red glass which was not too dark resulted in "flashed glass" which was white glass on which a thin layer of coloured glass was fused. Later, flashed glass of other colours was made. It was possible to remove part of the coloured layer of flashed glass by chipping, rubbing with sand paper or emery paper or, in the nineteenth century, by etching with hydrofluoric acid. This process, known as "abrasion", was particularly useful in heraldic work. For simplicity, unabraded flashed glass will be classed as pot metal.

In the fourteenth century, it was discovered that a solution of a silver salt, painted on glass and subjected to heat, would produce a beautiful stain which could be varied from pale yellow to deep orange. In the eighteenth century, by the use of a special glass, it was found possible to produce a bright red by this method. Yellow, orange or red silver stain will be called "yellow (etc.) stain". Silver stain was usually painted on the outside of the glass. It was very useful since it was now possible to have yellow or orange hair, crowns or wings without separation by lead; it was also useful for making decorative patterns and for heraldry. Glass coloured only with silver stain was also economical since coloured glass, usually imported, was expensive. Many of the cheaper windows consisted mainly of this yellow-stained white glass with only a little colour to give variety. The cheapest windows of all were of small diamond-shaped panes, with a simple design in dark enamel and yellow stain; these are known as "quarries" (plate 57). As they did not depend on imported coloured glass, they could be made anywhere and it is possible that there was a factory for them in the Vale of Clwyd.

In the sixteenth century, red enamel was discovered. It was at first used for painting lips as at Llanrhaeadr (1533). By the seventeenth century, blue enamel was produced; later other colours were sometimes used. Green, in this area, was made by combining blue enamel with yellow stain. Red enamel was often backed with orange stain; a fact which is useful to remember in dealing with heraldic work in which the enamel has faded. By combining enamel painting with yellow stain, it was now possible to dispense both with coloured glass and with leading. The result was a completely new technique which could produce very pleasing results such as the little panel of Charles I at Tremeirchion (plate 63). It was

NOTES

particularly suitable for the heraldic work which formed the bulk of British stained glass in the seventeenth and eighteenth centuries. Unfortunately, the technique had its defects. Coloured enamels were not very transparent; the blue tended to flake and the red to fade. The discovery of red silver stain was a great improvement on red enamel as it was both permanent and transparent.

In the first half of the nineteenth century, there was a return to medieval methods. In this, David Evans was a pioneer, though he still often used the enamel and silver stain technique for heraldic work.

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R.C.A.M.W.
with County

Thomas, first edn.

Thomas

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PART ONE

Historical Survey

Historical Survey

IT is strange that the wealth of ancient stained glass in North Wales has been comparatively neglected by art historians. The area is especially rich, both in quantity and in quality, in work of the second half of the fifteenth and the first half of the sixteenth centuries. This is the more remarkable in that there is very little medieval glass surviving in Cheshire and almost none in South Wales. Later glass is also well represented, especially the work of the Welsh glass painter, David Evans.

The year 1850 has been chosen as a closing date because, by that time, ease of transport by rail had brought the local character of the work to an end. It is also close to the date of the Great Exhibition which marked the beginning of a decline in many arts, including stained glass.

There is no glass earlier than the fourteenth century in North Wales; with the exception of the Winchester College glass at Worthenbury, probably a little at Caerwys and one fragment at Mold, the glass of that century is all at Treuddyn in Flintshire. Here, however, there seems to be fourteenth-century glass of three distinct periods.

As it can be dated with some accuracy, I will begin with the second of these. In the tracery light of chancel EN., there is the beautiful head and shoulders of a female saint (plate 2). This is very close to a head of Mary Magdalene in the Boydell chapel of Grappenhall church, near Warrington; in particular, each has minute displaced hairs projecting from under the hair; the eyes are also identical and there can be little doubt that the glass in the two churches is by the same artist. The Boydell chapel was built in 1334.¹ In chancel ES.2 (plate 3), there is a shield with a diaper of divided leaves and small circles which is identical with one at Grappenhall; the Arms, *az., a lion rampant ar.*, are those of the Barons Montalt of Mold, the last of which died in 1329. If, as is probable, the Arms are in memory of the last Baron, the date is almost certainly very near to 1330 which fits in very well with the date of the Grappenhall chapel.

In chancel EN.1, there is a standing, blue-habited, monastic saint (plate 1); in stained glass, blue is often used for black so the monk is probably a Benedictine. The face differs considerably from that in the tracery light, being much more naïve; it has a fairly close resemblance to faces at Merton College, Oxford, which can be dated between 1298 and 1311.² The diaper of the ground and of the bars behind the figure, a trefoil trail with tendrils, is also quite different from that of the shield and of Grappenhall, being fairly near to a diaper of vine with tendrils at Merton. The borders of each contain very similar Decorated windows; in both there are fleurs-de-lis, though these are of different types; in both there are bars behind the figure, one at Merton, three here. The canopy also resembles those at Oxford, though the crocketed upper border is also similar to one at Grappenhall. Between the canopy and the upper borders, there are grisaille fragments, oak trail in 1 and, in 2, which has a similar canopy, other types of decoration and trail, a feature common over a long

¹ Omerod, vol. 1, p. 597.

² Woodforde, *English Stained and Painted Glass*, p.16.

period in the fourteenth century. All things considered, it is fairly safe to say that the Treuddyn monk is of similar date to the glass at the College, i.e. c.1305.

The beautiful Annunciation Virgin in ES.1 (plate 4) is of the late fourteenth century; indicated by the pronged projections in the border of the garment, a feature often seen in haloes of this period (compare plate 5, *b* and *c*, late fourteenth-century glass from Winchester College) and in the decoration of the dress with flowers. The only colour in this figure is yellow stain. This Virgin differs strikingly from the earlier stylized and naïve glass. Except for the clumsy hands, the drawing is highly sophisticated.

In 1822, the firm of Betton and Evans of Shrewsbury was asked to clean the late fourteenth-century Tree of Jesse window at Winchester College. Finding this impossible with the techniques then available, they made a copy of the glass, retaining the original, some of which, cleaned by modern methods, has now been returned to the College. At Worthenbury, there is work by Betton and Evans (of which more later) in the East window; here the firm inserted some of the fragments from Winchester. Plate 5A shows one of the Prophets, now in the College, surrounded by vine stems. Plate 5E, F and G, show vine stems, grapes and a vine leaf which may be compared with similar features in 5A. Plate 5C and H, are portions of haloes at Worthenbury which may be compared with B and D from Winchester. Features common to the two windows, not shown in the photographs, are red glass with a "seaweed" diaper and fragments of naked figures at Worthenbury which resemble those from a Resurrection scene at Winchester.¹

In a number of churches in North Wales, there is glass resembling that of the mid-fifteenth century at York. Plate 6 shows the window of St. Anne teaching the Virgin to read, at All Saints, North Street, York; this can be dated 1440.² With this, we may compare plate 7 from the vestry of Tremeirchion in Flintshire. The faces and haloes are so similar that they must be from the same cartoon. The technique of the York example is, however, far more sophisticated than that of the one from Wales, the features of the Tremeirchion face being rather naïve and stylized as against the more naturalistic treatment of York. The inferior quality of some of the Tremeirchion drawing may be seen in plate 8, which is worse than anything at York. The question arises as to whether the glass was brought from York or made locally. The inferior technique, at least at Tremeirchion, suggests that the glass was made locally by York craftsmen who brought cartoons from there but who employed less skilled local assistants. As there is some glass of this type at Over Peover in Cheshire, they probably worked at Chester. The glass at Over Peover is in a chapel which can be dated 1456.³ This York-type glass is characterized by large, wide-open eyes with large centres and curved lines extending from the outer corners; the eyebrows are very high and the nose is typical (see illustrations). The halo has an inner border with two-stalked trefoil projections (plate 10) except for Deity where it is cruciform with simple inward projections (plate 9). The York-type glass has only one type of quarry associated with it (plates 9 and 57A, which is a modern copy). This quarry is found over a larger area than that of the York style; nevertheless, for convenience, I will refer to it as "York-type". The most beautifully-drawn example of York-type glass is the Father in a Trinity in the little church of Llanrhychwyn, high above the Conway Valley near Trefriw in Caernarvon-

¹ I am most grateful to Mr. Denis King for pointing out the Winchester glass on a transparency which I sent him.

² B. Rackham, *M.G.P.*, vol. 1, no. 4, pp. 23, 24.

³ R. Richards, *Old Cheshire Churches*, p. 267.

shire (plate 9), the only colour here being yellow stain. There is a similar Trinity, in very bad condition, at Llanfechell in Anglesey. Also finely drawn and with more colour are James the Greater and another saint in a little window at Llantysilio, near Llangollen (plate 10). Probably the latest York-type glass is at Nerquis near Mold. It includes a boar, the badge of Richard III (1483-85). The lion (plate 11), also a badge of the King, has the typical curved line extending from the outer corner of its eye. The latest York-type quarries are at Llanefydd which is c.1500.¹ There is also York-type glass at Caerwys, a fragment at Mold and a modified quarry, probably not local, at Trevor Hall chapel.

Of the same period as the York-type glass, but differing from it, is some at Llanwrin near Machyntleth, Montgomeryshire (plate 12); it includes the *rose ensoleillée* badge of Edward IV (1461-83). Christ's halo is the same as in the York type but the faces show a wild emotion which is almost Rococo in feeling. The only glass in Wales which resembles this is the St. Catherine at Old Radnor which also includes the *rose ensoleillée*.

With the ending of the Wars of the Roses in 1485, there was a great outburst of church rebuilding in North Wales and most of the medieval glass in the area may be dated to within fifteen years of 1500. Around 1500 there is a wider difference in quality than in other periods; the best is excellent but the worst can be atrocious. This is sometimes the case in the same window, due to the fact that the master would only execute the main figures, leaving the others to his assistants. A good example of this may be seen in the set of Apostles at Dyserth. At this period and in the early sixteenth century, eyes are often badly drawn, giving a triangular appearance. These "triangular" eyes often occur in otherwise well-drawn faces; possibly they were an affectation (plate 42). Two forms of decoration are very prevalent: rosettes and pierced roundels (these are usually called "pellets"; as, however, the term has a more restricted meaning in heraldry, I prefer to avoid it). Haloes show considerable variation, the commonest being white with a yellow border. Much use is made of yellow stain. On the whole, although each of the panels making up a window is well composed, the over-all design leaves much to be desired. A good example of this is the East window of the Gresford Lady chapel (plate 13).

The finest assembly of c.1500 glass in the area is at Gresford, near Wrexham. Unfortunately, a good deal of it suffered grave damage recently through inexpert cleaning; probably some restoration will be attempted. The photographs in this book were taken before the disaster. It is fortunate that nearly all the medieval glass at Gresford can be accurately dated, a fact which is also of value in dating other windows. A manuscript in the British Museum, Harleian MS. 473, describes a visit to the church in 1574 and gives the dates of most of the windows. Formerly attributed to Sampson Eadswicke, the manuscript is now, on grounds of calligraphy, believed to be by Dr. John Dee, the famous Elizabethan physician and astrologer.² The date of Lady chapel, E., is still extant. Gresford was obviously a wealthy church and this wealth probably derived from its being a centre of pilgrimage. In his guide to the church, the Rev. E. A. Fishbourne quotes from a manuscript in the Palace library at St. Asaph which indicates that there was a wonder-working image in the church, to which pilgrimages were made.³ In an important position, next to the Evangelists in Lady chapel, E. (plates 13 and 16), and again in Trevor chapel, E. (plate 17), there are panels showing a

¹ R.C.A.M.W., Denbighshire, p. 267.

² F. Noble, *Trans. Radnorshire Soc.*, vol. XXVI (1956), pp. 40-42.

³ Fishbourne, pp. 13, 14.

female saint holding a tooth in a pair of pincers. This is St. Apollonia who, during her martyrdom, had all her teeth extracted. She is the patron of dentists and of those suffering from toothache. In view of the prominence of the saint in the windows, it seems probable that the pilgrimage at Gresford was to an image of St. Apollonia in the hope of being cured of toothache.

In the central tracery lights of Gresford Lady chapel, E., are the four Evangelists (plates 13-15). The first two¹ have been reversed by a restorer, Mark having originally preceded Matthew. This is an interesting local iconographical peculiarity which may also be seen in the Evangelists' symbols in Trevor chapel, E., and in nearby Hope. Another local characteristic, rare elsewhere, is that the symbols are on books. While the Hope Evangelists differ in some respects from those at Gresford, the winged ox of Luke in each is practically identical; there is another such ox at Llandyrnog. The haloes of the first three Evangelists have borders with alternating rosettes and double dots and, in John's halo, broad leaves grow from the head. Both these types, which are unusual, are found in the Apostles in the tracery lights of Dyserth, where the canopies are also similar to those at Gresford; this will be found to be of importance in dating the Dyserth glass.

The rest of Lady chapel, E. (plates 13 and 18-21), consists of a number of panels, arranged in four lights, each of three scenes; they illustrate the legendary birth and life of the Virgin as told in the apocryphal gospel "The Book of James"² and her life in the Gospels. These panels differ somewhat in style from the Evangelists and are probably by another hand. The drawing is good and sophisticated, the characterization is clear and there is plenty of colour; as decoration, however, the window is not a success since, although each panel is well composed, there is no over-all plan in the composition as a whole. The story is as follows. 1.a: Joachim, a rich man, had his sacrifice rejected by the High Priest because he was the only man in Israel without a child. Sorrowfully, he retired to the wilderness where, remembering that God had given Abraham a child in his old age, he vowed to fast until the Lord should answer his prayer. An angel appeared to him and told him to return to Jerusalem. 2.a (plate 18): Meanwhile Joachim's wife, Anne, was mourning in her garden when an angel appeared and told her to go to the golden gate of the city. 3.a (plate 19): Joachim and Anne meet and embrace at the golden gate. 4.a: They are blessed by the High Priest. 1.b: The Virgin is born. 2.b (plate 20): Anne had vowed that if her prayer were answered the child would be given to the service of the Temple; accordingly, at the age of three, the Virgin was taken to the High Priest. She looks much older; M. D. Anderson³ suggests that this shows the influence of a mystery play in which the part of the Virgin would have been taken by an older girl. Seen through the archway over Anne's head is a charming little ship; presumably the artist thought that Jerusalem was a port! 3.b: The Annunciation, mostly nineteenth-century. 4.b (plate 21): The Visitation; the Virgin's head comes from the East window, having the puffy eyes typical of the glass there; it was not originally a Virgin's head since she would not have appeared among the smaller figures of the window, nor is the crown of the type worn by the Virgin. Elizabeth's head is also a replacement; the halo border of alternate rosettes and double dots indicates that it was made by the same hand as

¹ These have been practically destroyed by the cleaning. If they are restored, it is probable that the Evangelists will be replaced in their proper order.

² H. J. Schonfield, *Readings from the Apocryphal Gospels*, pp. 31-39; Nelson, 1940.

³ Anderson, p. 134.

HISTORICAL SURVEY

the Evangelists. 1.c: The donor and his sons; he was John ap Madoc Vaghan.¹ 2.c and 3.c: The Nativity and the Flight into Egypt. Mainly nineteenth-century, these have a certain charm. 4.c: The donor's wife and daughters. Under this is the date, 1498. The window was restored in 1872 by Clayton and Bell.²

In Lady chapel N.1 are the remains of a series showing the death, funeral, entombment and Assumption of the Virgin. 3 (plate 22) illustrates the legend of the wicked Jew at the Virgin's funeral. He tried to get hold of the coffin and was punished by his hands sticking to it, leaving his arms; fortunately he repented and his hands returned to their proper place.³ The glass in this window is by a different hand from that in the rest of the church; the Apostles' heads show a tendency to caricature, especially in the noses; the colour is varied, including green. In the Assumption, an ignorant restorer has substituted the head of Christ for that of His mother.

In the tracery lights of Lady chapel, N.2, and in the Trevor chapel, there are some rather indifferently-drawn saints with long noses and, in some cases, a foolish expression (plate 23); these are interesting in that at Llanllugan, in Montgomeryshire, there are very similar tracery lights.

Fairly close to these, in the tracery lights of nave N.2, there are six angels carrying heraldic shields (plate 24). They have enormous noses and a delightfully supercilious expression; of them, a friend of mine said, "One of the angels is saying to another 'That is what *I* think of heraldry'." Harleian MS. 473 wrongly ascribes the Arms to Hanmer whose Arms are not present; the first shield (not that illustrated) has the Arms of Sir William Stanley of Hooton. The fact that the only colour is yellow stain upset the author of the manuscript for he wrote, "I think that ther was some defalt in the glass stayners doing: for metall uppon metall".⁴ Metal (gold) on metal (silver) is forbidden in heraldry but what else could be done with yellow stain and clear glass? The manuscript gives the date as 1508.

Fairly close to these heraldic angels are some in Trevor chapel, E., a few of which are playing musical instruments (plate 25).

Although only about a quarter of the glass in the great East window of Gresford (plate 26) is medieval, it is still magnificent in spite of the considerable damage done by the cleaning which has, however, affected the nineteenth-century glass more than that of the Middle Ages. It was given by Thomas Stanley, Earl of Derby, in 1500.⁵ He was the second husband of Henry VII's mother and lived at Hawarden. The window was reconstructed by Clayton and Bell in 1867.⁶

The tracery lights have been made into a Tree of Jesse. Some old figures of kings and prophets suggest that this may have been the original design. The Virgin and Child at the top are also medieval. The style and drawing of these figures is different from and inferior to those of the main lights.

The figures of the main lights are characterized by puffy eyelids, as though the saints and other worthies were indulging in the unsaintly practice of drinking too much gin! I have not seen this feature elsewhere. The drawing is, on the whole, good.

¹ Harleian MS. 473, f. 7.

² The Vicar's book.

³ Fishbourne, p. 25.

⁴ Harleian MS. 473, f. 7.

⁵ Harleian MS. 473, f. 7.

⁶ Fishbourne, p. 60.

At the tops of the lights, there are large figures in vesicas of rays. The only one which is entirely original is the Virgin in 1 (plate 27). The date of the John in 2 is doubtful; it is neither 1500 nor 1867. It is this row of figures which makes the window an outstanding one.

In each main light, below the large figures, there are five panels, usually of three half-figures. Most of these are by the restorers who fortunately did not try to copy the older style. They arranged the glass as a *Te Deum* window. Talking to Canon Fishbourne,¹ Mr. Clement Bell said that he believed the *Te Deum* motive to be new, since he knew of none other as early as this; he need have gone no further than nearby Hope. He considered that the window depicted "All Saints", the dedication of the church; as a number of the figures have no haloes (plate 28), this would seem most improbable; they would, however, fit in well with the *Te Deum*. Plate 29 shows two specialized angels, probably a Throne and a Principality. Bell suggested that the one like a nobleman might be the donor, the Earl of Derby; he cannot have noticed the angel's wing and the halo which, though small, are present.

Trevor chapel, E., includes four very fine panels which are in excellent condition and fortunately escaped the cleaning. Since three of these include similar stone-like objects, they are all by the same artist. Two show the beheading of the Baptist and Herod's feast and two the entry of St. Anthony into the religious life and his death (plates 30-32). The Anthony windows can be dated 1510²; a modern inscription dates those of the Baptist 1506, on what grounds I do not know, it seems more probable that all four are of the same date. Though by the same artist, the two pairs differ in colour and style. Reflecting the violence of the execution, the colour is strong and varied and the drawing firm and full of expression, while in the peaceful scenes of Anthony the drawing is softer and the colour practically confined to yellow stain and blue. In both pairs the drawing is of a higher standard than is usual in the early years of the sixteenth century. The expression of the executioner and of the gaoler in the first panel (plate 30) has a grim humour. In Herod's feast (plate 31) there are several interesting features. Herodias prods John's head with a knife; Herod is flouting Jewish taboos by eating a dish of sucking pig; that little horror, Salome, is as unmoved by the ghastly object on the dish as is the page with the harp, who has eyes only for Salome. Above Herod's head (not in the illustration), there is a cap with a dragon on it; M. D. Anderson³ says that Herodias's action is found in French medieval plays and that, in the plays, Herod's hat has a dragon on it.⁴ The panel of St. Anthony entering the religious life has a delightful touch in the head of his pet pig which peeps out from under his habit. In the burial, the soul of the saint is taken up to Heaven in the shape of a child on a cloth held by two angels.

In the tracery lights of the East window of Dyserth, there is a set of the twelve Apostles (plates 33 and 34), each under a round-arched scroll bearing his name and a sentence of the Creed. There is a tradition that the Apostles' Creed was composed at a meeting of the Apostles, each contributing a sentence. As has been mentioned earlier, there is a close resemblance to the Gresford Evangelists both in the canopies and in the haloes. The faces of the two central Apostles of the lower row (plate 33) are fairly similar to those of Matthew and Mark (plate 14), though the drawing of the former is coarser. The Apostles of Dyserth and the Evangelists of Gresford are so similar that their date must be the same i.e. c.1498.

¹ Fishbourne, p. 69.

² *ibid.*, p. 31.

³ Anderson, p. 109.

⁴ *ibid.*, p. 163.

Browne Willis,¹ in a note on Archdeacon Tubney (moved to Rochester, 1443), said: "In the chancel of Dissert was put this in memory of him. *Orate pro (bono) statu Johannis Tubney Archid. and Orate pro bono statu parocionorum ad faciend(am) istam fenestram 1450.*" Unfortunately, both these inscriptions have perished; they could not have been in the tracery lights since there would not have been room for them; they probably referred to the glass in the main lights before the present Tree of Jesse. This series is an excellent example of the variable quality of drawing; the two centre figures of the lower row are quite well drawn; some of the others are fair, the worst are atrocious. There is an interesting local iconographic peculiarity in that Matthias holds a money-box, probably due to confusion with Matthew or in the belief that he succeeded Judas as treasurer. There are fragments with similar money-boxes at Whitchurch-Denbigh, Llandyrnog and Caerwys; I have not heard of it elsewhere except at Eastington in Gloucestershire. There are fragments of Creed scrolls and/or whole or fragmentary Apostles, at Caerwys, Llandyrnog, Llanelidan, Llanfair D.C., Tremerchion, Trevor and Whitchurch-Denbigh.

In Llandyrnog, EN. (five-light), in the Vale of Clwyd (plate 35), there are two panels from a set of Apostles. As at Dyserth, there is a wide variation in quality; James and John (plate 36) are reasonably well drawn; the drawing of the other pair is, however, poor. The Llandyrnog Apostles differ from those at Dyserth in being in pairs and in that the inscribed scroll makes an imperfect arch like a hook. The only colour is yellow stain while those at Dyserth have coloured backgrounds and inner garments. The Apostles are in the outer lights, probably their original position. At Llandyrnog, there are the remains of two sets of Evangelists. Reference has already been made to Luke's ox, almost identical with that at Gresford; this comes from ES., Sir Stephen Glynn noting in 1847 that there were four Evangelists in it.² The other remains of a set of Evangelists probably belongs to EN.; this is a small Mark (plate 37) in the lowest panel of I. The head is delicately drawn, contrasting with a crude hand. As with other local Evangelists, the symbol is on a book; it is, however, a quaint little creature more like a lap-dog than a lion and is not winged; it is quite different from Mark's symbol at Gresford.

The tracery lights of Llandyrnog, EN. (plate 35), are in excellent condition. The figures are by the same hand as the Apostles, as some of them have the unusual type of halo which John has in plate 35, the border of which has small, square, inward projections. At the top is the Coronation of the Virgin with the bishops, St. Asaph and St. Deiniol,³ on either side. In the centre of the lower row there is an Annunciation in which Gabriel's upper part is a replacement; the bones of his legs show through as in an X-ray, a feature only seen elsewhere in the area at Llangadwaladr in Anglesey. The Virgin (plate 38) has a naïve charm in which she differs from the four female saints, since these are exceptionally plain. They are: b, St. Marcella, sister of St. Tyrnog the patron of the church; c, St. Winifred; h, St. Fridiswide, an Oxford saint, the patron of students (what she is doing here, I do not know); i, St. Catherine. There is a strong similarity between Marcella and Fridiswide and between Winifred and Catherine, due to the same cartoon having been used twice. There is colour in both the background and the clothing.

The three central main lights have the remains of a "Seven Sacrament" window. From a

¹ Browne Willis, *Survey of St. Asaph*, 1719 ed. 1801, p. 185.

² *Arch. Cam.*, 1884, p. 172.

³ The patron saint of Bangor, the Bishop of which was formerly Rector of the parish.

central Crucifixion (plate 39), red rays went to panels illustrating the Sacraments in the lights on either side and in the space below. This is by a different hand from the tracery lights and the Apostles, the drawing being better. The Crucifixion is very fine; the body is well proportioned and the face a fine depiction of restrained suffering, even the "triangular" eyes emphasizing this. The background of a beautiful blue is probably the work of Kempe, who restored the window in 1872. The colour of the glass is more like that used by Kempe than that of the Middle Ages and the diaper of multifoil double flowers is one which I have never seen in medieval glass. Christ is surrounded by five fat-faced, curly-headed half-angels, each on a cloud made of an undulating coloured band; three of them hold chalices.

The panels showing Holy Orders (plate 40) and the delightful Holy Matrimony (plate 41) are in excellent condition; the condition of Extreme Unction (plate 42) is quite good. There are some fragments illustrating Penance and a fragment of a priest celebrating Mass. The panels resemble those in the Lady Chapel at Gresford in that only the top panel (seen in 4) has a canopy; the canopies in each being similar, as are the borders of buttresses. Like those at Gresford, these panels are excellent illustration; the characterization is not, however, as good as at Gresford, the same face being used many times. The heads are also disproportionately large, giving the figures a dumpy appearance. The "triangular" eye is common in the central lights of Llandyrnog but absent in the Gresford Lady chapel. The similarities are, however, sufficient to suggest that the glass of the two windows is similar in date, i.e. c.1498.

At Abergele, in a window in the vestry which is, most unfortunately, locked (apply to the vicarage) there is a number of isolated heads which, tradition has it, were rescued from some glass which had been thrown out and exposed to the weather; the eroded condition of some of it supports this. Some of these heads are beautifully drawn, especially that wearing a cap of maintenance (plate 43) and the nimbed girl, probably the young Virgin (plate 44). There is an almost identical girl's head at Grappenhall in Cheshire. The glass, which is very near to some of that at Hope, is characterized by "crow's feet" at the outer corners of the eyes. The only colour, apart from some fragments, is yellow stain. The date is probably c.1500.

At Hope, in Flintshire, glass from ES. has been incorporated in EN. Canon Ridgway has a photograph of the window before reconstruction. In ES., there was a series of the birth and life of the Virgin as at Gresford, though differently depicted; what remains is an imperfect panel of Anne praying in her garden; a shepherd, sheep and dog, probably from a panel of Joachim in the wilderness; birds in a basket, probably from the Purification of the Virgin (not found at Gresford) and some inscriptions. Of the glass originally in the window, there is a set of Evangelists, in poor condition, which closely resemble those at Gresford, Luke's ox being practically identical; as at Gresford, Mark precedes Matthew; the canopies are, however, different as instead of the gables at Gresford, there are one or three round arches. As the tracery is designed for the Evangelists, it is probable that the date of the window is c.1498. In the top tracery lights, there are the remains of a Coronation of the Virgin like that at Llandyrnog. The rest of the glass differs from both Gresford and Llandyrnog; unfortunately, it is a terrible jumble. Its colouring is richer and more varied than most c.1500 glass in the area. Some of the glass resembles that of Abergele in having "crow's feet" in the outer eye corners and in other respects; the similarity may be seen by comparing the features in plates 44 and 45; except in most of the angels, the eye centres tend to be large (plates 45 and 46). There is a good number of inscriptions, mostly from the *Te Deum*; some from ES. refer

to the birth and life of the Virgin; others, hard to decipher, do not appear to refer to either.

In Anglesey, Llangadwaladr, E. (plates 47-49), probably c.1500, has a Crucifixion below which are two pairs of donors and the sainted King Cadwaladr. In 1 and 2, the pupils of the eyes are vertical, like those of a cat; this is probably unique. Another rare feature, only seen elsewhere in the region in one figure at Llandyrnog, is that the bones of Christ and those of the soldiers in Resurrection of the tracery lights show through as in an X-ray.

At Llangwstenin, there are irregular panels of the Resurrection, St. George, St. Nicholas, St. Peter and St. Catherine. The glass is dull in colour and indifferently drawn; the most attractive being the panel of St. George (plate 50) which has a certain naïve charm. The armour indicates a date c.1500; the head of the horse closely resembles one at North Tuddenham in Norfolk, so possibly the glass is East Anglian.

At Dolwyddelan in Caernarvonshire, there are some badly-drawn fragments in yellow stain, including the head of a crucified Christ which somewhat resembles that at Llandyrnog, though inferior to it; the date is probably 1512.¹ At Llanbedrog, also in Caernarvonshire, there is somewhat similar poor glass.

In Montgomeryshire, there is very little c.1500 glass. At Manafon, in the vestry, there are two angels' heads, the one charmingly drawn, the other marred by bad "triangular" eyes. The tracery lights at Llanllugan, which closely resemble some at Gresford, have already been mentioned; in the same window, there is a Crucifixion of an unusual type. Llanwnnog has a jumble of fragments, including a bishop. In Buttington, E., there are some atrociously-drawn fragments, including heads of angels and part of a crucified Christ; the eyes are especially bad; there are also quarries which differ from those in Flintshire and Denbighshire, being mainly flowering plants.

The only medieval glass in Merioneth is in two panels on either side of the porch at Gwyddelwern, between Ruthin and Corwen. One of these, probably the young Virgin, is rather badly drawn; her "bec" head-dress resembles that of the young Virgin at Gresford. The drawing in the other panel is, however, excellent (plate 51); it seems to show the influence of German engravings.

Differing considerably from the c.1500 glass which we have been considering, is a group of Crucifixions most of which are probably of the early sixteenth century. These are characterized by good composition, usually excellent colour and usually by poor drawing, especially of the faces. In some of these Crucifixions, Christ's halo contains fleurs-de-lis, a feature common in German prints of this period, though the style is not otherwise Continental. The most typical of these Crucifixions is in the upper part of Llanrhychwyn, EN. (plate 52A). The Cross is grained and the bright green foreground is shaded, with grass drawn on it. At the foot of the Cross, is a roughly round piece of plain glass representing a skull; in the other Crucifixions of this group, there are skulls and bones. The colour is brilliant and beautiful but the drawing is uneven. This Crucifixion is very near in style to the well-known one at Bramhall Hall, Cheshire, though superior to it in colour. The probable date is 1533.²

At Beaumaris, there is the upper part of a Virgin from a Crucifixion which is rather similar to that at Llanrhychwyn, though better drawn. Her halo includes a fragment containing a fleur-de-lis, presumably from that of the destroyed Christ.

Another Crucifixion where Christ's halo has a fleur-de-lis is at Llanasa in Flintshire (plates

¹ Sir John Wynne, *History of the Gwydir Family*, 1878 edn., p. 82.

² Harold Hughes, *Arch. Cam.* 1927, p. 113.

53 and 54). Unfortunately the glass which was originally in ES. was, in 1877, distributed between that window and EN., with considerable alteration; fortunately¹, there is a drawing, dated 1825, showing the glass as it was originally; unfortunately, this seems to be rather inaccurate, as St. James (plate 55) differs as between the present glass and the drawing; surely no restorer would perpetrate that fat, stubbly chin nor those eyes! The central Crucifixion (plate 54) has been retained in its original position in ES. Only a section of Christ's halo is old; it does, however, include a fleur-de-lis. John's head is new. In EN. (plate 53B), the bishop is almost entirely new; most of St. Laurence is old; the female saint, probably Winifred since she has a scar on her neck, has been converted to St. Catherine by the addition of a wheel and sword. As in other Crucifixions of this type, the drawing varies from fairly good to poor and the colour is excellent.

Archdeacon Thomas² said that an old manuscript note suggests that the inclusion of St. Laurence, a Spanish saint (St. James is also associated with Spain), indicates that the window may have some connexion with Catherine of Aragon; if so, its date would be between 1501 when she married Henry VIII's brother Arthur and 1520 when Henry divorced her. The restorer probably knew of this when he changed Winifred into Catherine. An article in the *Gentleman's Magazine* in 1825 says that there was a tradition that Mr. Urban Henry ap Harry of Llanasa, having purchased the house and lands of Basinwerk Abbey in 1540, made a present of glass from the Abbey to his own parish church. While traditions that church fittings come from a monastery are usually suspect, this one may be true.

Another member of this group is the Crucifixion at Cilcain, Flintshire (plate 52B), which is in an excellent state of preservation. Like the others, the colours are very good and the drawing mediocre to bad. The Crucifixion proper is in the three central lights; in 1 and 5 are Michael and Peter. Christ does not have a fleur-de-lis in His halo; the drawing of His face is particularly weak. Mary's face (plate 56), though not very well drawn, has a naïve charm enhanced by tears. The foreground is more elaborate than in the other Crucifixions of this type; as well as grass, there are plants and there is an assortment of bones and a skull which are fairly accurately drawn.

At Mold, there is green with leaves from a Crucifixion of this group and, at Llanfair D.C., parts of a Cross with pierced hands and feet.

Associated with the c.1500 glass and with one of the Crucifixions (Llanasa), there is an interesting group of quarries in Flintshire, Denbighshire and Gwyddelwern in Merioneth (plate 57B-F):

(B) "Leafy star". The most common type; the long leaves sometimes have round bases and sometimes obtuse-angled ones. Gwyddelwern, Llanasa, Llanelidan, Llanrhaeadr, Nannerch and Tremeirchion. At Llandyrnog, there is a variant with undulating lines in place of the shorter leaves.

(c) A variant of the "leafy star" found only at Llanfair D.C.

(D) Oak and mulberry quarries from Llanrhydd. At Llanasa, there is a type of quarry with the acorns of the one and the leaves of the other (plate 55).

(E) "Bell flower". Llandyrnog and Llanelidan.

(F) "Large ovary flower". Llanasa, Llandyrnog, Llanfair D.C. and Nerquis.

Unlike the York-type quarry, these seem to be confined to the counties mentioned. I

¹ *Gentleman's Magazine*, November 1825, p. 401.

² Thomas, vol. 2, p. 198.

have seen two of them, the "large ovary flower" and a "leafy star" without the short leaves at Holme-by-Newark, Notts., but these appeared to be copies. Moreover, quarries found elsewhere, with the exception of a half-quarry of a potted plant at Llanfair D.C. and a monogram quarry at Trevor which comes from elsewhere, are absent from this district. All this suggests that there may have been a workshop making quarries somewhere in the area, probably in the Vale of Clwyd. The earliest of this group are probably at Nerquis where they are associated with glass which can be dated 1483-85 and the latest at Llanasa, probably between 1501 and 1520. The eagle-claw quarry at Mold, the badge of the Stanleys, is probably late sixteenth-century and does not belong to this group.

Llanrhaeadr (between Ruthin and Denbigh), EN. (frontispiece and plates 58 and 59), is the most beautiful window in North Wales. It is a Tree of Jesse dated 1533; it is finely composed, superb in colour and in an excellent state of preservation. There is a tradition that it was hidden in Cromwellian times, borne out by the fact that when Richard Symons visited the church in 1645 he described the windows without mentioning this one.¹ At the base, Jesse lies sleeping; from him a vine rises which then descends in sweeping curves on either side. Except for the central light where there are full-length figures, the vine bears monstrous flowers on each of which there is a half-figure. As is usual in Jesse windows, the figures include both Prophets and Christ's ancestors; the window is unusual in that there are only five Prophets, four of which are in the tracery lights. The two outer lights on either side have been made from the same cartoon as those on the other side, the corresponding figures resembling each other closely, in mirror image. An interesting feature is the use made of abraded flashed glass; in the figure of King David (frontispiece) this has not only been used to produce a white waist-band on the red garment but also, with yellow stain, to make gold buttons. Another interesting feature is the early use of red enamel to colour some of the lips. There is a wide range of colour in the window and the background of light blue is particularly beautiful.

In the main lights of Dyserth, E., there is another Tree of Jesse (plates 33, 60 and 61) of the same date. The money for this was left by Archdeacon Peter Conwey, d. 1532²; his Arms are in the window. Though similar in date and subject, the windows are very different in style. By now, the Renaissance was making for greater individuality; many of the faces have a strong ugliness, not due to bad drawing but to a conscious desire to be ugly, with a touch of humour; some of the profiles resemble playing cards. The lowest part, including Jesse, has been destroyed. As at Llanrhaeadr, the vine bears enormous flowers; these vary in form. The figures are in groups of three, which is unique; in the middle of each group is a standing figure with a demi-figure on a flower on either side. As at Llanrhaeadr, the same cartoon has been used for the two outer lights on either side; they are, however, not reversed. Unusual features are that some of the names are duplicated and that there are no Prophets.

Fragments at Clocaenog (1538) are the latest pre-Reformation glass which can be dated.³ Though small in scale, the drawing is excellent. Renaissance influence is shown in the florid capitals.

In the Old Cloisters at Ruthin, a building now used as a church house, there are two roundels, c. 1500 and probably Flemish, set in early nineteenth-century quarries. They are of

¹ Diaries, Camden Society, 1859.

² *Arch. Cam.* 1880, p. 220.

³ *R.C.A.M.W.*, Denbighshire, p. 38.

a Dominican Abbess and of St. Matthew. The only colours are yellow and orange stain. The drawing is good and the landscape backgrounds are delicately drawn; one shows a man and a dog crossing a bridge.

At Llanwenllwyfo, Anglesey, there is a collection of North European glass of the sixteenth century given to the church in 1877 by Sir Arundel Neave. It includes an attractive panel, probably Flemish, of Christ as a gardener, wearing a broad-brimmed hat.

At Bettws Cedewain, in Montgomeryshire, there is a collection of North European glass which includes some of the sixteenth century.

At Dolmelynlyn, a country house hotel near Dolgellau, there are two mid-sixteenth-century heraldic shields which are not, however, local.

At Gloddaeth Hall, near Llandudno, at present a boys' school, there is an heraldic shield with the Arms of the second Earl of Bedford who was President of Wales in 1576.

In a box at Mostyn Hall, there is an heraldic shield dated 1583 with the Arms of Sir Thomas Mostyn.

More interesting than these, is some heraldic glass at Mold in memory of a vicar who died in 1576 and the third Earl of Derby who died in 1572. There are two shields: the Royal Arms, probably a nineteenth-century imitation, surrounded by a garland and those of the Earl (Stanley) surrounded by a Garter; in the surround of the shields, there are little Italianate sea monsters. The heraldic glass is set in quarries of an eagle's claw, a badge of the Stanleys. Probably of similar date are roundels with another Stanley emblem, the "three legs of Man".

At Buttington, Montgomeryshire, are the Arms of the fifth Baron Dudley. Though this might belong to the early years of the seventeenth century, it is probably late-sixteenth as no coloured enamel is used.

The most interesting heraldic glass of the second half of the sixteenth century was made in 1567, probably at Antwerp, for Richard Clough, a colourful Elizabethan who was Sir Thomas Gresham's agent in Antwerp (plate 62). Originally in one of the Clough houses in the Vale of Clwyd, it is now at Glasfryn in the Llyn Peninsula, Caernarvonshire, the home of Mr. R. Williams-Ellis who is descended from Clough. In his youth, Clough made a pilgrimage to Jerusalem where he was made a Knight of the Holy Sepulchre (perhaps part of the package tour). Though sometimes referred to as "Sir Richard", he did not use the title as the Queen frowned on foreign honours; he did, however, use the Jerusalem Cross, the augmentation of the Order (plate 62, A and B, left sides); he also used it in his merchant's mark (B, right side). He also used a Catherine Wheel pierced by a sword (A, right side); this resembles the emblem of the Order of St. Catherine, though there is no record of his belonging to that Order; just possibly, he used it because his wife's name was Catherine; however, he had only just married her when the glass was made. In 1567, the date of the glass, Clough returned from Antwerp to Wales and married Catherine of Berain who was married four times and who was the ancestress of many County families. As well as Clough's various emblems, the glass includes the Arms of his principal clients: the King of Denmark, the King of France, the Earl of Ormonde (c), the King of Scotland, Sir Nicholas Bacon, Lord Burleigh (E), the King of Sweden (F) and one, probably Continental, which I have not been able to identify. The glass is beautifully and delicately painted in three shades of yellow stain.

Stained glass in North Wales in the early seventeenth century is all on a small scale—heraldry, coloured quarries of birds and flowers, and small panels. The technique was now

entirely painting in coloured enamels and yellow stain, pot metal being no longer used. The coloured enamels often show degeneration.

The best collections of early seventeenth-century heraldic work are at Mostyn Hall in Flintshire and at Brynkinalt near Chirk in Denbighshire. There are smaller collections of heraldic glass from elsewhere at Plas Newydd, Llangollen, and at Llannerch Hall near Trefnant, Denbighshire. At Beaumaris, Anglesey, there is some heraldic glass in poor condition.

The Arms at Mostyn Hall are mainly those of members and connexions by marriage of the Mostyn family.

Brynkinalt is the seat of Lord Trevor; an ancestor of his, Sir Edward Trevor, who built the house acquired an estate in Ireland and the larger coats of Arms mostly refer to Lords Lieutenant and Lords Deputy of Ireland. Those referring to the Trevor family are mostly on quarries. Besides the heraldic work, there are three small panels of Faith, Hope and Charity, painted in coloured enamels and yellow stain; such figure subjects are rare in early seventeenth-century British glass.

Apart from a few isolated crests and coats of Arms, the heraldic glass at Plas Newydd consists of three groups of four quarries each, referring mainly to Eyton, Evans of Wattstay (now Wynnstay), Bromfield and, probably, Lloyd of Llangollen Fechan. One shield, *Evans impailing Eyton*, gives a clue to the date since, in Ruabon church, there is a record of the marriage of Eyton Evans of Wattstay with Elizabeth Eyton in 1623.

The early-seventeenth-century glass at Llannerch Hall is obviously a collection as none of the families is associated with the house and it is set in mid-nineteenth-century quarries. There are three large, many-quartered shields referring to Lee of Wincham in Cheshire; a sinister side refers to a woman who died in 1627, so presumably the Arms are before that date. There are smaller coats of Arms probably referring to Ward of Capesthorpe, Cheshire, and to Jones of Llwyn Onn, Denbighshire.

At Beaumaris, there was formerly heraldic glass with Garters enclosing the Arms of the Earls of Derby, Salisbury and Worcester.¹ As the Earl of Salisbury became a K.G. in 1606 and died in 1612, the glass was put up between these dates. Of it, parts of the Garters remain and quarterings of Stanley and Man belonging to the Earl of Derby; also quarterings which cannot be attributed to the Earls.

Early seventeenth-century quarries of birds and flowers are usually considered to be North European, probably Dutch. At Llannerch, however, there is such a quarry of a quail which must be British since it is associated with three English heraldic quarries; probably the other bird quarries at Llannerch and those at Dolmelynlyn, one of which, a kingfisher, is identical with one at Llannerch, are British. The beautifully-painted fragments of birds and flowers at Plas Newydd are, however, probably Dutch since the flowers resemble those in contemporary Dutch paintings; there is a particularly delightful fragment of a robin with a most realistic fly.

The most beautiful glass of the early seventeenth century is a small panel of Charles I as a young man, at Tremearchion (plate 63); this is a particularly fine example of painting in coloured enamels and yellow stain. With it are two other panels of James I and John Williams, Bishop of Lincoln; these are not as good and appear to be copied from book

¹ R.C.A.M.W., Anglesey, pp. 5, 6.

illustrations. The panels were found in the lavatory of the vicarage by the Canon Maurice Ridgway who persuaded the Vicar to have them put in the church.

At Bettws Cedewain and at Plas Newydd there are panels of North European glass which are seventeenth-century and some which may be eighteenth.

There is no British glass in North Wales which can definitely be assigned to the late seventeenth century and none of the early eighteenth with the exception of a shield at Llannerch.

At Bangor, in the Old Palace (now the City Hall) there is a panel with the Arms of Bishop Warren, dated 1783 and painted in blue enamel and orange-red and yellow stain.

Francis Eginton of Birmingham (1737-1805) was one of the finest exponents of the art of painting glass in coloured enamels and silver stain. Red stain had now taken the place of red enamel over which it had the advantage both of permanence and of transparency. Eginton's heraldic work was excellent; his figure work was not always in good taste though its technique was admirable.

At Marchwiel near Wrexham, there is an heraldic window signed by Eginton and dated 1788 (plate 64) with Arms and crests mainly of members and connexions by marriage of the two branches of the Yorke family. Simon Yorke of Dover had two sons, Philip who was the ancestor of a distinguished family which included two Lords Chancellor, and Simon who married the heiress of Erddig Hall near Wrexham and founded a family of country squires.

In 1800 Eginton made an East window for St. Asaph Cathedral. In the centre was a figure subject of the young Christ having a vision of His future (plate 65); in the rest of the window were the Arms of those who had contributed to its cost (plate 66). In 1864, a new East window was erected; the central part was given to Llandegla while the heraldic glass was retained in the South transept of the Cathedral; unfortunately, half of it was thrown away by a Chapter which did not realize its value. Though the technique of the window now in Llandegla is beautiful, the young Christ is effeminate and the idea of baby angels playing with the instruments of Christ's agony is repulsive.

At Aberhafesp in Montgomeryshire, there is a repaired broken window the top of which is probably by Eginton since the cherubs' faces resemble those of the Llandegla angels. Some landscape painting in this window has a most beautiful luminous quality.

David Evans of Shrewsbury (1793-1862) was an outstanding glass-painter who worked mainly in the second quarter of the nineteenth century; he was born at Llanllwchaiarn near Newtown, Montgomeryshire. In 1808 he was apprenticed to John Betton of Shrewsbury who was later knighted for conveying a loyal address, as Mayor of Shrewsbury, when William IV ascended the throne. In 1815 Evans became Betton's partner and, probably in 1824, became the sole proprietor of the firm of Betton and Evans.¹ The only window in the area which was probably made by the partnership is at Worthenbury (plate 67). Reference has already been made to the fact that the firm used glass from the East window of Winchester College chapel, which they copied in 1822, to fill the window at Worthenbury. This is not, however, its only interesting feature. It contains four panels of a King Edward, St. Leonard, Sir Roger Puleston, founder of the Puleston family, and Sir Roger's wife; the second and third of these (plate 68, A and C) are copied from other windows, not directly but through prints published in 1805 and 1806 by William Fowler. The original of Sir Roger (B) is a

¹ "Glass Painters 1750-1850" (anon.), *M.G.P.*, 1959-60, p. 336.

panel of Sir William de Bardwell at Bardwell in Suffolk, the only alteration being in the Arms. St. Leonard is copied from a panel then in the Prebendal house at Durham but now in the South transept of the Cathedral (D). The other two panels are not, as far as I know, copied from prints but are made to match the others. The style of these panels is not very typical of Evans and they were probably made by Betton. The shield in the centre of the lower part of the window (plate 69) is, however, typical of Evans in that its sinister side has a fern-like diaper which is very often found in Evans's work (I call this diaper "fern" for lack of a better name; the fern is, however, the young curled leaves and does not resemble bracken); the Arms are those of Sir Richard Price Puleston, Bart., impaled with those of Corbett; he married Miss Corbett in 1798 and the window may have been erected in 1823 to commemorate their silver wedding; the availability of the Winchester glass and the fact that Betton probably worked on the window make this date a likely one.

Evans was one of the glass-painters who were responsible for bringing back the medieval technique of leaded pot metal, though he did not confine himself to that technique; for heraldic work he often used coloured enamel and silver stain; even when the main technique of a window was leaded pot metal, he would use the other method to produce delicate decoration as in Aaron's tunic in Bangor Cathedral, W.; he sometimes used red enamel for small work such as the cross on a banner, probably to avoid the special glass needed for red silver stain. Evans was, above all, a fine colourist; his windows glow with the glory of brilliant colour which is so well balanced as never to be garish, except in his last years when he sometimes lost his sense of colour balance. In drawing, Evans was not so good; his large figures tend to be ponderous and the drawing of his smaller figures is sometimes rather weak; it is thus in his decorative and heraldic work that Evans excelled and I must admit that his work of this type gives me greater pleasure than does most medieval glass.

Evans's large figures may best be seen in three windows at Bangor Cathedral; the glass in these was originally in an East window which was erected in 1838 by Dean Cotton with the proceeds of a testimonial of about £300 given him on his elevation to the Deanery.¹ On the South side there are three unidentifiable Apostles (plate 70). W. contains Aaron, Moses and David, the first two being identical with figures at West Felton, Shropshire; Aaron's tunic is decorated with a delicate pattern of flowers in blue and red enamels and yellow stain. In the North window are Peter, John and Paul; similar figures of Peter and Paul may be seen in a window at St. Martin's, Shropshire, with John in another window; Peter and Paul are also identical with figures probably dated 1839 (restoration of church) at Llansantffraid-Glyn-Ceiriog, Denbighshire (plate 71); the diaper of a special type of "sea-weed" which may be seen in the illustration is very typical of Evans. All these figures are rather ponderous but are, nevertheless, beautiful in colour. In the chapel of Penrhyn Castle, near Bangor, there are figures of Evangelists, probably by Evans, which differ somewhat from the above; they are less heavy and more lively but also less colourful. Other windows by Evans with fairly large figures are a Crucifixion at Bodedern, Anglesey (1849), and one at Llanfairynghornwy, Anglesey, of Christ with children; blessing bread and wine, and carrying His Cross. There are smaller figures in decorative windows at Castle Caereinion and Llansantffraid-ym-Mechain, both in Montgomeryshire.

In the chapel of Penrhyn Castle there is a small window by Evans in pot metal, yellow stain and a little coloured enamel; the drawing is rather self-consciously naïve but the colour

¹ Information, Dean of Bangor.

is good. The upper part illustrates the visit of the Magi and the lower the *Nunc dimittis*, freely copied from the right panel of Rubens's Descent from the Cross triptych at Antwerp; both parts are almost identical with panels at St. Giles's, Shrewsbury; the lower part also resembles a panel in the tower at Llangollen, dated 1833, which is poorer in colour. Also probably by Evans are some attractive glass paintings of a knight, a lady and a bishop at the tops of three small windows in a little room off the drawing-room at Penrhyn.

As with the Penrhyn Castle chapel window, many of Evans's windows are copies of paintings. At Christ Church, Welshpool, there is a beautiful copy of Raffael's Transfiguration with two other windows.

At Cressage and West Felton in Shropshire, there are attractive decorative windows by Evans (that at Cressage is signed) in which are set small medallions, probably in imitation of the Flemish roundels in St. Mary's, Shrewsbury; they have very little colour and are probably copied from prints, two of them being Raffael's Transfiguration and Rubens's Descent from the Cross. At Wrexham there are the remains of such a window of which only the fifteen medallions survive; these include all those in the Shropshire churches, with which they are identical. An old photograph¹ shows the window as it was with the medallions in their decorative setting; on either side were windows of Peter and Paul, similar to those in Bangor Cathedral and Llansantffraid-Glyn-Ceiriog; the windows were erected in 1841 at a cost of £240 to celebrate the coming of age of Sir Watcyn Williams-Wynne, Bart.²

Evans's decorative windows often include some of the following symbols: the *Agnus Dei*; the IHS monogram; *Alpha* and *Omega*, the Shield of David and a chalice. Both decorative and figure windows usually contain one of these; in the tracery lights there are also usually red or blue roses and leaves of a strong green. The tracery lights are always beautiful and include some of Evans's most pleasing work; his borders are also most attractive. Good decorative windows by Evans may be seen at Aberdovey; Heneglwys, Anglesey; Llanbrynmair, Montgomeryshire; Llandegfan (with heraldry) and Llanrwst, St. Mary's (closed). There are often quarries in his heraldic and decorative windows; these have various designs, the commonest being a variant of the York-type quarry and a sheaf of three seed heads (plate 72); sometimes there are imitation quarries (plate 72) in which the dividing lines and design are painted out of a pale wash. The white in the quarries, borders and heraldic glass is always frosted.

Evans's heraldic glass may nearly always be recognized by his typical "fern" diaper; he also used a wandering line and other diapers. Another characteristic of his heraldic work is the motto ribbon which is nearly always in pink enamel, painted to make it look crinkly; the lettering is almost always in Roman capitals. The finest examples of Evans's heraldic work are at Penrhyn Castle and at Meifod in Montgomeryshire.

The heraldic glass at Penrhyn is in the tympana of three windows in the drawing room. The Arms are those of: 1, Richard Pennant with twenty quarterings many of which are probably bogus; he was the son of a wealthy Jamaica planter. 2, George Hay Dawkins who assumed the name and Arms of Pennant, with six quarterings, impaling the Arms of his wife, Elizabeth Bouverie; Dawkins's mother was Richard Pennant's sister; the Dawkins family was also from Jamaica. 3, Susannah Warburton, the wife of Richard Pennant; she was descended from the family of Williams of Cochwillan from which she inherited the

¹ Thomas, vol. 3, p. 300.

² *ibid.*, p. 301.

Penrhyn Estate; there are twenty quarterings. The probable date of these windows is about 1837 when the castle was finished. In them, a good deal of pot metal is used with some coloured enamel and silver stain.

Unlike the heraldic glass at Penrhyn, Evans used no pot metal in that at Meifod, only coloured enamels and silver stain. This, consisting of six small panels attached to three windows, shows the Arms of the contributors to a window erected in 1838.¹ "Fern" and wandering line diapers are used and one of crossed lines enclosing small circles. One panel with the Arms of Sir Robert Williams-Vaughan, Bart., of Nannau impaling those of his wife, Anna Maria Mostyn, has an exact replica which hung for many years over the staircase at Nannau; it is now in the nearby house of Maes-y-Brynnor to which the family has moved. Another interesting panel has been broken twice; the first time it was repaired by Evans with a different surround; the second time three quarters of the shield was broken and replaced by an inferior glass-painter who used etched flashed glass.

The church of Llansantffraid-Glyn-Ceiriog was restored in 1839 by Viscount Dungannon, a member of the Hill-Trevor family of Brynkinalt; his Arms, impaling those of his wife (Irvine) and those of his neighbour, Col. Robert Myddleton-Biddulph of Chirk Castle, appear in one of the windows; Evans used pot metal, silver stain and coloured enamels. The shields are surrounded by imitation quarries decorated with sheaves of seed heads; these also surround the Arms of Archbishop Howley dated 1843 (plate 72) and those of Queen Victoria in another window.

At Llansantffraid-Glan-Conway there are two windows by Evans somewhat similar to the last, with the Arms of Queen Victoria and those of Bishop Carey of St. Asaph. Here the surround is of real quarries, decorated with flowering sprigs. Pot metal and yellow and red stain are used with red enamel in the sinister *chief* of the Bishop's Arms; the glass has the Evans "fern" diaper.

In the library alcove at Brynkinalt there is a four-light window by Evans. In 2 are the Arms of Viscount Dungannon impaling those of his wife, Sophia Irvine, which are identical with those at Llansantffraid-Glyn-Ceiriog; 3 is similar but without the wife's Arms. In 1 and 4 is the Trevor crest, *on a chapeau gu. upturned ermine, a wyvern sa.*, below which is a monogram, A S D (Arthur Sophia Dungannon); there is a similar crest and monogram in St. Martin's, restored by Lord Dungannon in 1841.

Evans's largest heraldic window in the area is over the stairs at Glynllifon, near Caernarvon, formerly the seat of Lord Newborough but now a college; it has the typical "fern" diaper of Evans. The window is rather pretentious and the decorative ground rather dull; pot metal, coloured enamels and silver stains are used. The window was probably erected by the third Baron who rebuilt Glynllifon between 1836 and 1848.² One of the shields is the Arms of France. The Baron's mother, an Italian child actress who was probably the daughter of a village policeman, claimed that she had been changed in infancy with the policeman's son for Louis Phillipe by his reputed father, the Duke of Orleans, hence the Arms of France. On a staircase leading from the first floor there is a smaller heraldic window, also with the Evans "fern" diaper; more pot metal is used here than in the other. On the first floor, over a door and over the junction of two passages, there are two pleasant, semi-circular Italian scenes painted on glass, in what technique it is hard to say; they are probably by an Italian.

¹ J. D. K. Lloyd, *Montgomeryshire Collections*, vol. LII, part 2, p. 107 (1952).

² R.C.A.M.W., Caernarvonshire, vol. 2, p. 186.

One of the most beautiful mid-nineteenth-century windows in North Wales is Llansantffraid-Glan-Conway, E., which depicts the visit of the Magi. The technique is leaded pot metal with some etched flashed glass; the leads are hidden by shading, giving the impression that the window is painted in enamels and silver stain. This is almost certainly by Charles Clutterbuck since features, including inserted jewels, resemble other windows in the church which are almost certainly by him as well as windows by this artist elsewhere. It was probably made when the church was rebuilt in 1839. Clutterbuck was patronized by Archdeacon Hugh Chambres Jones, a wealthy and colourful cleric who, on Sundays, drove in a carriage and pair from his home in Mayfair to his church in East Ham; his family home was in the parish and he paid for the rebuilding of the church. One window, a small Crucifixion with angels, is certainly by Clutterbuck as Lt.-Col. C. Jones-Mortimer has in his possession a receipt dated 1846 for £14 8s. paid to the Archdeacon by Clutterbuck for this window. Two other windows in the church are also almost certainly by Clutterbuck (see Part 2). One of these is a good heraldic window containing, in garlands, the Arms of Archbishop Howley; Chambres (Jones's grandmother); Carstairs (his wife); and the Archdeacon's own Arms which may be bogus as he did not, apparently, come from an armigerous family. The other window contains four grisaille scenes from the Life of St. Paul; one of these is identical with one at Llanferres, Flintshire, except that the latter is in colour. The Llanferres window has a border which is identical with that of the heraldic window. Although Clutterbuck was, at his best, a very good artist, his technique was faulty and most of his windows suffer from moderate to severe degeneration of the dark enamel; Llansantffraid-Glan-Conway, E., has almost escaped from this, probably by being in the shade of trees. The Llanferres glass has suffered badly and a window by Clutterbuck¹ at Northop has recently been removed for this reason. There are two other windows by Clutterbuck at Northop¹ which are too late to be included in this book; a phoenix and a peacock in these are identical with ones in Llanedwen, Anglesey, W.; three other windows in this church are also probably by Clutterbuck; they have medallions or panels with small figure subjects and are not particularly outstanding. Two of the windows have memorial dates of 1850, one is undated; the fourth, being dated 1855, lies outside the scope of this book. All suffer from some degeneration of the dark enamel.

The oldest window in North Wales which is probably by Clutterbuck is Llangernyw, Denbighshire, E. It was given by two sisters belonging to the family of Lloyd of Hafodunos in memory of their mother and of their father who died in 1801, a date far too early for the window; it is probably not later than 1830 when the sisters left Llangernyw; an earlier date is improbable since Clutterbuck made a window in 1877. The window has a number of features (see Part 2) in common with Clutterbuck windows at Llansantffraid-Glan-Conway. Pot metal and yellow stain are used with etched flashed glass in a coat of Arms. Though the window is quite distinguished, it is not altogether satisfactory as there is too much red in the ground.

Another window which may well be by Clutterbuck is Llanllechid, near Bethesda, Caernarvonshire, E. Some degeneration of the dark enamel, the nature of the scrolls with texts and the fact that only Christ has a halo indicate that the window is by him. It has an unusual feature in common with a window by Rowland of Warwick at Llangollen in that the Virgin and St. John are seated in the Crucifixion; the window is, however, too good

¹ Thomas, vol. 2, p. 431.

to be by that artist. Pot metal and yellow stain are used. The colouring is bright and pleasant and the faces more individual than was usual in the mid-nineteenth century; though some of the drawing is rather naïve, most of it is good. The window has panels of the Baptism, the Crucifixion and the Last Supper, in a decorative surround.

The Brothers O'Connor were among the best glass-painters of the third quarter of the nineteenth century. Only one of their works, Northop, Flintshire, ES.,¹ dated 1850, comes into our period. Pot metal and yellow stain are used. The window is pleasant in colour and good in composition and drawing, except for a pseudo-medieval naïvety which contrasts with a nearby later window by these artists which is very sophisticated. It depicts the Resurrection, the Crucifixion and the Evangelists.

C. A. Gibbs of London was another excellent glass-painter of the third quarter of the nineteenth century; there is a number of his windows, which he usually signed, in North Wales. The only one which comes into our period is at Aberffraw, Anglesey, signed by Gibbs and dated 1849. This is a beautiful window with Christ in the tracery lights and panels of Faith, the Good Samaritan and Hope in the main lights, on a ground which includes irises and other flowers.

Llangollen, EN., dated 1849, is by Rowland of Warwick.² Pot metal and yellow stain are used. It contains nine scenes from the Gospels; an interesting feature, also seen at Llanllechid, is that, in the Crucifixion, Mary and John are seated. The colouring of the window is strong, almost to the point of crudity, and the drawing is weak; the composition of the scenes is, however, good. A small window in the North clerestory of Gresford, memorial date 1849, has very similar characteristics and is probably also by Rowland.

The windows at Pentrobin, near Hawarden, Flintshire, are interesting in that they were made by an amateur, the Rev. John Ellis Troughton, the Curate-in-charge. A memorial tablet says that he fired the windows himself. Troughton's monogram and the date 1850 are on the glass. Pot metal and yellow stain are used; there has been some degeneration of the dark enamel, strangely enough on the North side. Near the top of each window there is a demi-angel in a roundel; in the middle is a panel illustrating scenes from the Agony in the Garden to the Resurrection; the windows are filled with quarries of various designs, mostly foliated or floriated. The drawing, composition and colour of the panels are quite good.

Ysceiïog, Flintshire, E., is by Hardman³; the last memorial date is 1845. Only pot metal is used; there is considerable degeneration in the dark enamel. There are panels of Mary, Martha and the Resurrection, on a decorative ground. Also said to be by Hardman, dated 1846, are some rather indifferent shields at Chirk Castle.⁴ Pot metal and yellow stain are used with red enamel for the Baronet's hands. The shields refer to the Myddleton family.

In the great hall of Penrhyn Castle there are two large windows signed by Thomas Willement and dated 1835. Pot metal and yellow stain are used. Each window has twelve roundels—the months in one and the signs of the zodiac in the other; these are excellent imitations of thirteenth-century work; they are on a decorative ground in which there are some monstrous camel-like heads. The rest of the glass in the hall and in the entrance lobby is also probably by Willement; some of it is most pleasing.

¹ Thomas, 1st edn., p. 80.

² Thomas, vol. 2, p. 288, note.

³ Thomas, vol. 2, p. 210.

⁴ Information, Chirk Castle.

STAINED GLASS IN NORTH WALES

There remains a number of nineteenth-century windows where it has not been possible to identify nor to guess at the artist.

At Gwrych Castle, near Abergele, Denbighshire, there is a good deal of heraldic glass probably dating between 1815 when the Castle was built and 1825 when the owner, L. H. B. Hesketh, made a marriage to which there is no reference in the glass. It is painted in yellow and red stain with a little blue enamel in one shield; the *sa.* (black) is represented by grey and the white is frosted. The Arms are those of the Royal and Noble Tribes of Wales; those of England, Scotland and Llywelyn ap Griffith for Wales; Hesketh and Lloyd of Gwrych. The glass is not particularly outstanding. On the South side of the hall is a window in pot metal, yellow stain and red etched flashed glass which is probably before 1850. In the tracery lights there are Evangelists with their symbols and sacred heraldry; in two rows of six small lights are Acts of Mercy.

At Llwyn Eglwys, a private house in Gresford, there is a little early-nineteenth-century heraldic glass as well as an early-seventeenth-century quarry with the Arms of Trevor and some non-heraldic fragments c.1500.

At Nerquis Hall near Mold in Flintshire there is heraldic glass originally over the porch but now scattered over several windows; it consists of a medium-sized lozenge and smaller shields. The lozenge is the Arms of Elizabeth Giffard and could be between 1805 and 1842; the most probable date is 1811 when some alterations were made to the house. The shields include the Arms of Miss Giffard's father and maternal grandfather and of various Welsh families. Gold and orange-red stain are used with blue enamel.

At Portmeirion near Penrhyndeudraeth, Merioneth, in a house called "The Belvedere" but originally in nearby Deudraeth Castle, there is an attractive heraldic panel painted in silver stains and enamels which resembles the work of David Evans but lacks his diapers. Neither the owner of the Arms nor the artist can be identified; the date is probably c.1835.

Llandudno St. George has an attractive East window of Christ and the Apostles. Pot metal and yellow stain are used. This has no date but this might be that of the building of the church in 1840.

Llanfaes in Anglesey has a small window of St. Peter which is probably before 1850.

Although the drawing is rather sloppy and sentimental, the three-lancet East window of Bettws-yn-Rhos near Abergele is very beautiful in colour. The memorial date is 1844. Pot metal and yellow stain are used with etched blue and red flashed glass in the heraldry. On a decorative ground, the central lancet has a Crucifixion; each side lancet has two medallions—the Baptism, the Nativity, the Resurrection, and the Ascension. At the base of each lancet there is a coat of Arms relating to the families of Wynne of Coed Coch and Holland.

The tracery lights of Llanrwst parish church, E., have the date 1841. Pot metal with yellow and red stain are used. The colour of the glass is brilliant and most pleasant. The lights include the *Agnus Dei*; two female saints; the *Chi Rho* monogram; *Alpha and Omega*, and the Arms of Canterbury and of St. Asaph. The rest of the window is filled with quarries which seem to be later than 1850.

PART TWO

Churches

Churches

ABERDOVEY. SN 614960. Merioneth.

S.I., two-light. Pot metal, yellow and red stain. Probably 1837 (building of church). David Evans (typical borders). Beautiful decorative window. Coloured glass in tracery light, tops main lights and borders; remainder clear.

Tracery light. Irregular quatrefoil, side foils small.

Centre. Tudor rose; centre and outer petals red (stain); inner petals and sepals white.

Top foil. Centre, medallion of small white roundels on black, shaded to look round (not typical of Evans); either side, indented viridian leaf. Similar leaves in side foils.

Lower foil. Inverted pear-shaped centre, as centre top foil; either side, indented yellow-green leaf.

Main lights. Border of oblongs; inner gold strip; double gold line rises upwards, curves outwards carrying dorsally indented white leaf, ventral line becomes tendril; ventrally and outward, blue, diapered two curled ferns. Top, trefoil; upper foil (broken in 1) pointed ovoid, sides semi-circular, similar to top foil of tracery except that leaves are red. Below top, in transverse ellipse, flower with eight white petals in spiral surrounded by four purple fimbriated petals; either side, viridian with foliated diaper.

ABERFFRAW. SH 355689. Anglesey.

E., three-light. Pot metal and yellow stain. 1849 (memorial date). C. A. Gibbs (signed). Beautiful and sophisticated.

Top tracery light. Against blue sky, diapered trefoil creeper with tendrils and fruit in groups of three, Christ stands arms extended; cruciform halo yellow, shaded arms; hair and beard brown; garment white, yellow cuffs; cloak red.

Lower tracery lights. Ground dark blue. Curved white stem, yellow-green and yellow leaves, carries white iris at apex and two buds at base.

1 and 3. In centre, oblong panel, trefoil ends. Ground dark blue. Top and bottom, medallion; ground red; three white irises, stem as before; below upper and above lower medallion, white iris and bud, white stem with leaves several colours. Panels, standing females, white head kerchief. Base, inscription blue Roman capitals on black.

1. **FAITH.** Hands clasped holding pink book and brown processional cross; garment yellow-brown, green cuffs; cloak blue, bordered brown, lined pink.

3. **HOPE.** Holds yellow book and yellow-brown anchor; garment purple, pink cuffs; cloak green, bordered white.

2. Ground red, decorated white stems with pink cinquefoil flowers and trefoil leaves. Medallions as in others; ground blue; white stem carries yellow-brown trefoil leaves, one small green and three cinquefoil red flowers, with yellow sepals and centres. Centre, oblong panel, cinquefoil ends; inscribed base **THE GOOD SAMARITAN** in yellow Roman capitals on black. Sky, blue, diapered as top tracery. All figures bearded. Samaritan; orange turban, blue garment, purple cloak; holds traveller with sinister hand, pours fluid from bottle with dexter. Traveller seated, upper part bare; cloak red bordered white, lined yellow. On grass various shades. Top left, Levite, yellow and white turban. Centrally, in front of tree, Priest as mitred bishop, white vestments, carries crozier. To right, brown donkey with yellow blanket.

Inscriptions, yellow-on-black modified Roman capitals.

1. Base: C. A. GIBBS ARTIST.

3. Base: (MARYLE)BONE RD. LONDON N.W.

Base of window: **IN MEMORY OF OWEN ROBERTS ESQ^{re} OF BWLAN IN THIS PARISH WHO DIED ON THE 30th DECEMBER 1849 AGED 75.**

STAINED GLASS IN NORTH WALES

ABERGELE. SH 945777. Denbighshire. Plates 43 and 44. p. 10.

N.5, three-light. In locked vestry, apply Vicarage. Except for a few pot metal fragments, yellow stain. Probably c.1500 (some "triangular" eyes; similarity to Hope). Nine lozenges of one or more heads. Tradition is that heads were rescued from glass thrown out and exposed to weather; degeneration of some of it bears this out. Eyes of two heads "triangular"; most of others have large eye centres with "crows' feet" at outer corners as in some glass at Hope. Similarity to Hope may be seen by comparing the features of plate 44 (Abergele) with those of plate 45 (Hope). The line in the middle of the lower lip may also be seen at Gwyddelwern and, sometimes, at Gresford. 2.a differs from others; remainder probably from same window.

1.a (plate 43). Finely-drawn, bearded head wearing cap of maintenance. Above, another male with cap or helmet. To right, surprisingly badly-drawn fragment of white halo; engrailed inner border with triple projections. Left, pillar with foliated capital. Right, feathers.

1.b (plate 44). Well-drawn girl's head; white halo, yellow engrailed border; resembles head at Grappenhall but reversed and with different halo. Fragment with book suggests possibility that she is young Virgin learning to read.

1.c White-bearded, mitred head.

2.a Fragmentary head, orange hair, whiskers and moustache; differs in style from others, rather larger scale; could be C.XIX.

2.b Well-drawn head, untidy hair and beard. Fragment Crown of Thorns.

2.c Woman's head covered white cloth; enamel of eye degenerated. Behind her, to left, white-bearded head wearing yellow cap; garment dec. pierced roundels.

3.a Woman, head covered; eyes somewhat "triangular"; long, thin fingers with two rings.

3.b Partly bald head, forked beard; "triangular" eyes nearly closed; halo, yellow centre and border, white engrailed inner border.

3.c Woman with wimple and white turban, cut down so there may have been a halo; holds palm. Left, leaning on her, head ugly boy; cruciform halo, bordered yellow, black between lobes. Boy, Christ; woman presumably Virgin but turban unusual.

N.1, three-light. Pot metal; orange stain; red etched flash; blue and pink enamels. 1850. Base 2: LL. H. B. H. MDCCCL (Hesketh of Gwrych, alive 1850); white, etched on red flash.

1 and 3. Diagonal panes, alternate rows frosted fleur-de-lis quarries and inscriptions, peculiar script, orange, capitals dec. pink and blue. 1: GLORY BE TO THE FATHER etc. 3: AS IT WAS IN THE BEGINNING etc.

2. In a central medallion, blue ground, angel stands in profile; purple rayed halo; red wings; viridian garment, brown cloak. Holds black scroll inscribed white fancy letters: HOLY HOLY HOLY LORD. Remainder decorative, grisaille ground curving vine with tendrils.

ABERHAFESP. SO 073924. Montgomeryshire.

E., three-light (part only). Coloured enamels and yellow stain. Probably c.1795. Greater part of main lights has been destroyed and replaced by later glass. Tracery and top of light 2 original. Cherubs in tracery resemble Llandegla angels by Eginton (1800); old glass probably by him. Fine, scintillating technique.

Tracery lights. In top light Dove descending on gold ground shaded with rays and ending in semi-circle of golden cloud in lower lights. Below this numerous cherubs; heads plump, pink-cheeked and lipped; wings grey or grey-pink, touched gold.

2. Top. White clouds, blue sky above. Grey mountain, touched white. Grey-white castle with some Classical columns and an embattled tower on green hill bordering limestone ravine.

BANGOR CATHEDRAL. SH 580720. Caernarvonshire. Plate 70. p. 17.

W., **N.6**, and **S.6**, each three-light. Moved from E. in 1873. Pot metal and yellow stain; coloured enamels in W. and a little red enamel in tracery of S.6. 1839. David Evans.¹ Dean Cotton was given about £300 when

¹ *Handbook to Cathedrals of Wales*, p. 313; London, 1887.

CHURCHES

elevated to Deanery in 1838, spent on erecting window.¹ Rather heavy but well drawn and fine in colour. Similar figures elsewhere (see Part 1). Each light has a standing figure on a Gothic pedestal, surmounted by a Gothic canopy (see plate 70). The backgrounds of the canopies have a "seaweed" diaper with a very fine midrib. Those of the figures are dark brown with lighter patches.

W. Glass has been removed from the tracery lights and from the top and bottom of the main lights to give more light. The borders are not typical of Evans and probably date from the move. Backgrounds to canopies 1 and 2 red; 3, purple. All figures have brown beards.

1. Aaron; white head-dress, decorated yellow rim with Hebrew writing; short tunic beautifully decorated red, blue and yellow flowers (enamels and yellow stain); below this blue garment; below that white skirt, decorated with row of coloured bells and balls (enamels, etc.). Wears ceremonial breast-plate. In sinister hand holds yellow stick, brown bushy head; in dexter gold censer. Feet bare.

2. Moses. Bald. Long horns. In dexter hand holds Tables of the Law; in sinister, yellow staff. Red garment, purple cloak with yellow lining and blue shoes.

3. David. Wears Eastern crown and gold collar. Garment green with wide gold border; cloak red, bordered gold. Holds harp on left. Boots purple-brown, gold lacing.

N.6 and **S.6.** In tracery lights, shields. Not Arms of any family nor sacred heraldry. Meaning obscure. Could they be imaginary Arms of saints or Apostles? Since they are probably not heraldic, they will not be described as such.

Main lights. All figures brown beards except **S.6**, 3 (white) and **N.6**, 2 (beardless, John). Haloes white, shaded brown, like inverted dinner plates. All feet bare.

N.6. Tracery lights. Shields red on brown roundels surrounded grey vine on dark blue ground.

Top. Sitting pale yellow lion, leaved in. Red pot metal.

Lower *a.* Pale yellow sword. Red enamel.

Lower *b.* White bifurcated banner charged black lion rampant, reversed. Red enamel.

Main lights. Canopy backgrounds: 1 and 3, blue; 2, red.

1. Peter, holds keys and book; garment red; cloak green, lined brown.

2. John, hair long; holds book and cup without usual serpent.

3. Paul, holds sword in sinister hand; dexter raised; garment red; cloak blue, lined brown.

S.6. Tracery lights. Shields surmounted by drapery-like toothed, orange canopy, similar drapery at sides and below.

Top. Viridian with white serpent leaved in.

Lower *a.* White with black bull.

Lower *b.* Viridian (blue enamel and yellow stain?) with white, laden, kneeling donkey.

Main lights (plate 70). Figures like Apostles but no means of identification. Canopy backgrounds: 1 and 3, red; 2, blue.

1. Writes on tablet. Garment purple; cloak blue, lined brown.

2. Holds scroll in dexter hand; in sinister, yellow staff with small pennant. Garment blue; cloak red, lined white.

3. Garment yellow; cloak deep pink.

BANGOR ISYCOED. SJ 388454. Flintshire (Maelor).

S.1, four-light. Pot metal and yellow stain. Probably but not certainly c.1500.

The six tracery lights contain fragments of no great interest including canopy work, blue "seaweed" and a fragment looking like the keyboard of a musical instrument.

BEAUMARIS. SH 605761. Anglesey.

Chancel **S.**, three-light. Taken from E. in 1920.² In groups of fragments. Lights divided in four by saddle bars. Several periods.

A., c.1500. Some pot metal, mostly yellow stain.

1.a. Fragments including nimbed head.

¹ Information, Dean of Bangor.

² *R.C.A.M.W.*, Anglesey, pp. 5, 6.

STAINED GLASS IN NORTH WALES

- 1.b and 3.b. Similar nimbed and mitred heads in mirror image; haloes white, yellow engrailed border.
- 1.c. Heads. Coloured clothing.
- 1.d. Hand. Clothing. Part head with badly-drawn eye and white halo. Etc.
- 2.d. Three groups, mostly yellow stain. Tonsured head. Part face. Two mirror image croziers.
- 3.a. Nimbed and tonsured male, blue garment, alb.
- 3.c. Worn fragments.
- 3.d. Floor tiles. Wing. Red and blue fragments. Inscription: ORA PRO. Etc.
- B.** Upper half of a Virgin from early-sixteenth-century Crucifixion, as at Llanrhychwyn.
- 2.b. Virgin. Pot metal and yellow stain. Middle-aged; face strongly modelled and well drawn; hands badly drawn; dark blue cloak covers head; left side of halo has fleur-de-lis, from that of Christ.
- C.**, C.XVI heraldry. Formerly¹ there was some of this. The following and probably some quarterings survive.
- 2.c. Two fragments of Garter. Yellow stain on blue pot metal. Roman capitals.
- D.** Early C.XVII heraldry (some fragments included here may be C.XVI). Yellow stain; blue and red enamels, both much degenerated. R.C.A.M.W.¹ says that there were three Garters enclosing Arms of sixth Earl of Derby, fourth of Worcester and first of Salisbury. As last became K.G. 1606 and died 1612, glass must date between these. Parts of Garters, Stanley and Man quarterings and quarterings unconnected with Earls (possibly C.XVI) survive.
- 2.a. Garter made of two Garters, ensigned with a coronet made of two Earls' coronets; nearly all blue enamel lost; yellow stain; Roman capitals. Fragments inside Garter include: *gu.*, *two bars vair* (Mortimer or Talbot); *or*, *a fret gu.* (several) *ar.*, *two bars az.*; *in chief three torteaux* (unid.); *ar.*, *two bars sa.* (probably Brereton) and *ar.*, *a chevron or*. Red enamel was often backed with yellow stain so this is probably *ar.*, *a chevron gu.* (several). Also some non-heraldic fragments, probably of similar date. Below Garter, two adjacent heraldic oblongs: *az.*, *three garbs or* (several Chester) and *ar.*, *on three bars az. six martlets of the field* (unid.).
- 2.c. Small fragments including "three legs of Man" and *ar.*, *on a bend az. three stags' heads cabossed or* (both Stanley). The latter occurs four times.

BETTWS CEDEWAIN. SO 122968. Montgomeryshire.

S.1 and **S.2**, each three-light. Mainly small fragments decorative, probably domestic; probably C.XVII or XVIII and c.1860. Also panels and roundels, probably Continental. Thomas² is wrong in saying that glass comes from Glastonbury and Somerset.

S.1. Tracery lights, a and last. Three ears of barley tied together; date doubtful.

1. Upper part naked boy; yellow stain; probably C.XVI Continental. Upper part shield: *ermine*, *a lion rampant gu.*, *langued az.* (unid.); date doubtful.

2. Well-drawn roundel of Nativity; yellow stain; probably North European, C.XVI.

3. In orange circle, profile face enclosed by swans' wings; probably Continental; date doubtful.

S.2. 1. Two grisaille oblongs, probably Continental, c.1600.

Gross female, stripped to waist, sits by stream.

Soldier, costume c.1600, walks towards a river; in sinister hand a shield; on dexter shoulder cylindrical object. Trees and cottages in background.

On a shield, white on red enamel, merchant's mark with geometrical design and I and A on either side; North European, C.XVII or XVIII.

Part of yellow bird's foot, white claw, possibly c.1500.

2. Panel, well-drawn Crucifixion; wash and yellow stain; probably C.XVI, possibly later imitation; Continental.

Two fragments; North European; probably c.1600.

Helmeted Classical soldier runs. In front of him, stoppered jar.

Lake or river with bridge. Distance, hill and castle. Right, farm building and sheep.

Crest, probably early C.XVII; yellow stain, coloured enamels; vertical blue arm holds hammer-shaped instrument; below, blue, pink and yellow mantling.

Merchant's mark with A, as other mark.

Rose, probably early C.XVII.

¹ R.C.A.M.W., Anglesey, pp. 5, 6.

² Thomas, vol. 1, p. 513.

CHURCHES

3. Three Italianate, probably North European oblongs; yellow stain, coloured enamels; C.XVII or XVIII; probably part of heraldry or merchant's marks.

Green-winged cherub above blue scroll work and helmet with gold visor.

Naked female without legs, with green and purple wings; left, green and yellow scroll work.

Oblong with white-on-red merchant's mark on irregular shield; geometrical design with H and I; above, blue and gold scroll work, resembling other two.

BETTWS Y COED, OLD CHURCH. SH 796566. Caernarvonshire.

Glass of various dates; none typical of area. Probably collection as at Llanrhychwyn where some fragments are similar. Possibly the same donor.

W., two-light.

Tracery light. Shield, probably C.XVI, upside down: dexter: *chequy or and az., on a fess ermine a mullet sa.* (several, none local); sinister: *gu., three bars or* (several, none local). Two fragments orange creeper, probably c.1800. Sun quarries, date doubtful.

1. Fragments: Leafy branch, probably c.1800: Two finials, probably C.XIX. Cross-crosslet, orange on black, date doubtful.

3. Fragments. Leafy branches. Part of monogram quarry, possibly late C.XVI. Apart from Llanrhychwyn and Buttington, no monogram pre-C.XIX quarries in North Wales.

E., three-light.

1. Foliated and decorative fragments, probably early C.XIX.

2. Merchant's mark on yellow, in grey Rococo frame with cherub at top; C.XVIII, probably Dutch.

3. Foliated fragments. Lower part of merchant's mark as in 2.

BETTWS YN RHOS. SH 907735. Denbighshire.

E., three lancets. Pot metal, yellow stain, etched flash in heraldry. Memorial date, 1844. Too sentimental but colour beautiful. Unfortunately partly hidden by reredos. Borders, curled leaves, various colours; inner borders and borders of medallions, etc., very small white roundels. Ground, crossed red lines, yellow crosses at intersections, blue quatrefoils in interstices. Flesh, light pink-brown. Base each lancet, shield with inscription in fancy capitals, orange on black. 1 and 3 have a decorative quatrefoil; a scenic medallion; a decorative roundel and another scenic medallion; 2 has at the top a decorative octofoil between two quatrefoils; in the middle is a medallion. At the base of the lights is an inscription, fancy capitals, dull yellow on black: MARY UXOR JOHANNIS LLOYD WYNNE DE COED COCH FILIA ET HAERES IOHANNIS ET MARGARITAE HOLLAND NUPER DE TEYRDEN ANNOS LXVII NATA JAN I MDCCLXXVII EX VITA DISCESSIT DE JAN XX MDCCCXLIV MATRIS DELECTAE MEMOR FILIUS HOE [sic] POSUIT.

Medallions. Grounds, 1 and 3, light blue; 2, darker blue; all diapered light-on-dark fleur-de-lis and trifid leaves. All saints nimbed. Christ's halo, 1 and 3, cruciform, orange and red; 2, orange with two red fleurs-de-lis.

1. Upper. Baptism. Lower. Nativity, all asleep.

2. Crucifixion. John replaced by standing female saint. Magdalene kneels, weeping, behind Cross.

3. Upper. Resurrection. Lower. Ascension.

Shields and inscriptions.

1. *Az., a lion rampant guardant ar., langued or, between eight fleurs-de-lis of the second.* HOLLAND.

2. Quarterly, 1. *gu., a Saracen's head wreathed at the temples ppr.* (Marchudd ap Cynan for Wynne of Coed Coch); 2. *gu., a chevron ermine between three Saxons' heads in profile coupé ppr.* (Ednyfed Fychan); 3. *gu., a lion rampant ar., a. and l. or* (probably Marchweithian but *a. and l.* should be *az.*); 4. *ar., a chevron between three ravens sa.* (Elidur); over all an escutcheon of pretence *az., a lion guardant between six fleurs-de-lis ar.* (Holland). WYNN (should be Wynne) HOLLAND.

3. Quarterly, 1, 2 and 3, as in second lancet; 4. *az., a lion rampant guardant between seven fleurs-de-lis ar.* (Holland, the number of fleurs-de-lis seems variable). I. L. WYNN (should be Wynne).

STAINED GLASS IN NORTH WALES

S.1, S.2, S.3 and S.5, single-light. Probably before 1850. Borders oblongs various colours. S.3. Yellow and orange stain. Top, white flower from which yellow leaves proceed. Below this, orange roundel, shaded white IHS, cross over H, surrounded by white Crown of Thorns. Style somewhat resembles Evans.

BODEDERN. SH 334805. Anglesey.

E., three-light. Pot metal, yellow and orange stain; in tracery lights, blue etched flash or enamel, red flash or stain. Memorial date 1849. David Evans.¹ A beautiful window.

Tracery lights. Top. Orange shield of David, intertwined with yellow circle, on blue.

Lower. a and f: Yellow-centred red flower, blue leaf either side. b and e: Ground red; yellow vine makes circle round blue roundel, branching up and down, strong green leaves. c and d: As last, ground and roundel counterchanged, leaves white. On roundels. b: *Agnus Dei*, yellow halo; cross on flag brown. c: White and yellow chalice. d: White IHS, fancy lettering. e: White Dove descending, yellow halo.

Main lights. Crucifixion. Grounds. 1 and 3. Dull purple. 2. Red. Diapered Evans-type "seaweed". Figures on Gothic pedestals, Gothic canopies. Below figures, tiles divided diagonally, alternating axes, black and 1 blue; 2 pink. Haloes yellow with light wash, borders clear; Christ's cruciform with orange wedges.

1. Mary, red cloak, yellow lining; blue dress; white head covering.

2. Christ. No upper arm to Cross; cross-bar from which hangs superscription in three languages. Crown of Thorns yellow; loin-cloth dull purple.

3. John, in profile; orange hair; green garment, red cloak; holds book in sinister hand.

At Base. Black Roman capitals on frosted white: ER COF AM Y PARCHEDIG / HUGH WYNNE JONES AM / GANED 1776 BU FARW 1849.

BUTTINGTON. SJ 250088. Montgomeryshire.

W., two-light.

A. 1. Upper half. Pot metal, yellow stain. Probably late C.XVI (reasons later). Shield: *grand quarterly*, 1 and 4 i and iv, or, two lions in pale passant guardant az. (Somery); ii and iii, ar., a cross patonce az., (Sutton); 2 and 3, i and iv, or, a lion rampant gu. (Bleddyn ap Cynfyn for Cherleton); ii and iii, ar., a saltire engrailed gu. (Tiptoft). M. C. Jones² suggested John Sutton, fifth Baron Dudley, succeeded 1586, d. 1643 or a son (but if so, why is the first grand quarter Somery?). As there is no coloured enamel, probably before 1600. Fourth quarter of fourth grand quarter originally as stated, now replaced with ar., a bend gu., of no significance.

B. Rest of window. Fragments and quarries. Yellow and orange stain; some extraneous clear coloured, probably late. Border modern.

1. Below Arms, quarries with fragmentary ones either side shield. Except for half quarry, Llanfair D.C., types not found in Flintshire and Denbighshire; mostly broad-leaved plant, three flowers, below plant small indented leaf. One quarry monogram, apparently CI. Another, a torque of two twisted gold wires round a straight leg.

Canopy work. Three indec. inscriptions. Wings. Nimbed and cross-diademed female face, very bad "triangular" eyes and part of another. Tiles, black and white diagonally. Part halo, gold border has trefoil inward projections, black and yellow lines from where head should be. Part female head, halo engrailed yellow border. Part yellow halo, white inner border, trefoil inward projections, some white roundels between border and edge. Etc.

2. Fragments of Crucifixion; drawing very bad; nothing else like it in area; as no colour except stain, possibly produced locally. Head and shoulders Christ; halo orange, cruciform, border and border of lobes white, black line edge of lobes, inside this, in some places, engrailed line, lobes rayed, part space between lobes cross-hatched with curved lines; eyes closed; untidy hair and beard; orange Crown of Thorns; Christ's thorax, badly-drawn ribs show on dexter side; wound with long drops white blood; Christ's foot, white drops; lower part Christ's legs, grained Cross shows between. Fragment Cross. Badly-drawn skull with teeth; and curved long bone on

¹ *Arch. Cam.* 1900, p. 87.

² *Montgomery Collections* vol. 6, 1873, p. 29.

CHURCHES

orange, diapered with straggly-leaved plants. Two long bones, one curved, on yellow. Yellow flowers and grass, scratched on brown wash.

Rest of light. Fragments white-trunked trees, yellow and black tops. Wings. Rays. Part white halo, broad engrailed gold border. Canopy work. Badly-drawn female head, similar to those in 1. White and ermine clothing. Corner of gold book. Two paws, three claws each. Angel, better drawn than other figures. Part deep pink dragon's wing, extraneous? *Sa., two* (probably three) *owls ar.* (unid.). Small orange-yellow lion, facing with tongue out; behind is white tree trunk. Part female head, cross diadem and orange-brown hair; features, especially "triangular" eyes, very badly drawn.

CAERWYS. SJ 127728. Flintshire.

Chancel S., two-light; tracery light, roundel with six pear-shaped projections. Fragments, various techniques and dates, some from EN. and ES.,¹ some from elsewhere.

A. Fragments Jesse window, leaves strongly resembling those at Winchester, late C.XIV; grapes and inscription: RADIX (JESSE). Presence of David Evans glass suggests fragments might come from Winchester; however, no such inscription in Winchester copy and colour of leaves probably wrong; not similar to other Jesses restored by Evans.

Vine leaves, yellow stain and wash, white veins; five fragments 1, one in 2. Grapes, brown wash, 2. Inscription, 2.

B. Glass resembling mid-C.XV York style. Also in nearby Tremerchion. Yellow stain and, probably, blue pot metal diapered "seaweed". Probably c.1460.

Canopies tops 1 and 2, fragments elsewhere. 1. Three trefoil openings, yellow, cross-hatched; above these, curved-sided, crocketed gables; between and outside these, pinnacles; finials outer gables dec. three golden trefoils; those of pinnacles with three golden balls; typical of York style but sometimes seen later. 2. Similar without decorations; grey towers behind gables.

Tracery roundel. Two nimbed facing demi-angels; halo white, gold ring inner border; eyes and noses typical York; hair curly; wings missing, except above inner elbows; wear albs and amices, dec. pierced roundels; hold chains of censers.

1 and 2. In each, swinging censer. Either side canopy, typical un-nimbed York-type heads, looking somewhat inwards; another near bottom of 2. Blue "seaweed".

2. Part York-type quarry.

C. Fragments Crucifixion, probably c.1500.

1 and 2. Pierced hands, drops white blood. Fragments with yellow and white flowers and grass on brown.

1. White bent arm holding yellow chalice, below is a white nebully line (probably indicating c.1500) on black.

2. Hand holding yellow chalice base.

D. Remains of a set of Apostles with sections of Creed on curved scrolls, as at Dyserth. Yellow stain. c.1500. No figures remain.

1. Scrip of James Greater, diapered white rosettes, dec. white shape more like anchor than shell. IACO(BUS). (T)ERRAM. Hand carrying top of money-box by white chain, slot has small transverse lines at ends, some white clothing (local symbol Matthias). Remainder of money-box, yellow with white lines and a keyhole. (RESUR)REXCIIONEM. Lozenge-shaped tiles, diagonally yellow and black, round counterchanged centres, one fragment with white clothing.

2. S SUB (*Passus sub Pontio Pilato*).

E. Medieval fragments difficult to date.

1 and 2. Orange wings. Canopy work. Coloured fragments, including clothing. Various fragments, some diapered.

1. Black paw with claws on a gold scroll end. Mouth with teeth and part head in profile, grey beast or dragon. Three hands. Part Royal Arms: *az., three fleurs-de-lis or*; stain on pot metal. Fragment, part of Christ's face, drawing indifferent, halo cruciform, rayed, borders of lobes gold with inward projections, one somewhat hook-shaped; eyes wide open, very high eyebrows; hair brown; could be York-type but for absence of curved line at eye corner, this may, however, have degenerated.

2. White hand, two fingers raised in blessing.

¹ *Arch. Cam.*, 1891, p. 69.

STAINED GLASS IN NORTH WALES

F. Fragment C.XVIII or later. 2. Upside down. Purple-brown with monochrome landscape: trees in front of pond, building in distance.

G. Fragments by David Evans. Yellow, orange and red stain, blue enamel. Probably c.1840. Includes Viscount's coronet; as no local Viscount, presumably supplied, with other C.XIX, by restorer to fill in; coronet and part chalice strongly resemble work by Evans at St. Martin's, Salop.

1. (Probably) two fragments foliated orange scroll work. Half Viscount's coronet; yellow and red stain, blue enamel jewel; on white frosted ground, with Evans "fern" diaper. White, yellow-veined, indented, square quatrefoil leaf.

2. Cylindrical scroll, shaded grey with gold lines. (Probably) two York-type quarries. Base gold chalice on orange ground with feathery diaper.

H. Various non-Evans C.XIX fragments, some foliated; includes large bearded profile, probably c.1870.

CASTLE CAEREINION. SJ 164055. Montgomeryshire.

S.2, two-light. Pot metal and yellow stain; little red enamel. Probably c.1840. Probably David Evans ("fern" diaper). From previous church, cut down.

Tracery light, circular. Ascension. Short remains of borders, white vine leaves on red squares alternating squares diagonally red and orange. Strong blue ground, typical Evans "fern" diaper. Shaded grey cloud at base. Christ stands facing; white hair and beard; halo gold, shaded grey, border clear; garment white, cloak red; dexter hand in blessing; sinister holds banner, red cross (damaged, cross enamel).

Main lights. Good decorative, typical Evans. Red ground. Straight and curved orange and blue lines, foliated diaper. Behind, white vine.

CILCAIN. SJ 177652. Flintshire. Plates 52B and 56.

E., five-light. Pot metal and yellow stain. Probably early C.XVI. Excellent condition. Colour good, drawing rather weak. 2, 3 and 4. Crucifixion. Foreground strong green, diapered plants and grass; in 2 and 3, white, yellow-centred flowers leaded in. In 1 and 5, Michael and Peter on larger scale. Background plain glass.

1. Michael. Head-dress feathered; hair long, pale brown, curls at end of locks; garment feathered; wings purple; stands on ruby dragon, small blue wings; holds scimitar over head. Behind legs, yellow grille of quatrefoils, trefoils top border.

2. Virgin (plate 56). Looks away from Cross. Halo, see illustration; eye tends to "triangular"; face has naive charm; tears on cheeks; dress ruby; cloak, covering head, blue lined pale brown. On ground, scapula and three long bones.

3. Christ's features poorly drawn, badly proportioned; eyes almost closed; hair and beard yellow; crown of Thorns green; halo red, cruciform; lines dividing quadrants broaden towards border; this engrailed with small knob on each point; loin-cloth probably replacement. Cross, grained; superscription INRI. On ground, skull, scapula, three long bones.

4. John. Better drawn than others; halo pale brown, yellow border as Christ's, centre rayed white; hair shoulder-length locks curled at ends; garment parts purple-pink, others pink but all original; cloak dull purple, lining yellow-brown, collar green; feet bare. On ground, scapula.

5. Peter. Tonsured; halo purple-pink; black, undulating rays alternating very short ones; small beard; features badly drawn; holds white key and book; garment blue; cloak ruby, lining pale yellow-brown ermine. Background same height as in 1, of tiles diagonally yellow and lined shading.

CLOCAENOG. SJ 082553. Denbighshire.

Church locked, key No. 6, terrace opposite.

E. five-light. Pot metal and yellow stain. Probably 1538.¹ Latest dated pre-Reformation glass in area. Drawing good and sophisticated; lips and eyelids clearly defined by lines. Renaissance influence in florid capitals.

¹ R.A.C.M.W., Denbighshire, p. 38.

CHURCHES

Fragmentary. Only in tracery lights. Remains small Crucifixion and small scenes. Tracery lights make arches over 1 and 2 and over 4 and 5, leaving space between.

Over 1 and 2.

a. Canopy fragments.

b. Includes fragment head with crown; trefoil projections. Upper part well-drawn beardless male; in sinister hand holds broad sword pointing upwards; two blue legs probably belong. Inscription fragment.

c. Below left half Tudor arch, heads and shoulders of two figures on blue sky. Profile male head left, caricature, long nose, open mouth, curly hair. Right female, nearly full face, well drawn, large nose, line middle lower lip, demure expression, ear ring sinister ear, black head-covering. Both wear white. Part red rayed halo. Small inscription fragment. Canopy work. Blue clothing. Etc.

Central section. Upper lights.

a. Yellow stain decorative and architectural fragments. Part male head. Inscription fragment. Red and blue clothing.

b. Sinister foot of Christ, pierced cruciform nail; yellow pear-shaped blood drops radiate from nail, also enter chalice on left; held horizontally by white-clad angel. Wings. Architecture. Red, blue and green fragments. Two fragments of a ladder.

c. Floridly foliated gold capital, dec. balls, against shaded brown ashlar wall; to left, gold-bordered round-headed window, diamond panes; at top, trefoil line; two saddle bars arch downwards over central stanchion. A similar fragment with only part of window. Part of grained Cross, inscribed: IN. Architectural and decorative fragments.

d. Architectural and decorative fragments. Brown floor tiles, two internal squares. Blue and red fragments. Lower lights.

a. Fragment yellow vine, white fruit. Christ's eye-shaped navel. Letter B. Chequered floor.

b. On brown ashlar wall, round-headed, yellow-bordered window; two dark curved triangles give effect of trefoil top; five saddle bars cross central stanchion in rectangular arches. Blue ceiling with lighter groins. Face like other, line middle lower lip. Part of ladder. Fragment red-rayed halo. Red and purple fragments.

Over 4 and 5.

a. Part head and neck grey animal with small horn, yellow eye with well-defined lids. Hand holding stem of chalice. Red glass, foliated diaper. Etc.

b. Fragments large rays with parallel lines between, some rays adjacent to yellow and white feathered design. Two fragments unusual canopies on grey ground. Lower edge, flat Tudor arch, bordered gold; upper edge, obtuse-angled gable, broad gold border and finial; two large trefoil crockets on gable and the same on finial. Wings. Etc.

c. Foliated capital as in central portion c but on brown, not ashlar, and top of similar window to central c but no panes. Two gables as in b. Feathered design. Inscription fragment. Blue glass, some with diaper of circle round rosette, light on dark. Etc.

d. Rather elegant hand. Etc.

CWM. SJ 066774. Flintshire.

E. single-light, panel of fragments. Pot metal, yellow stain. Probably c.1500. Good article Harold Hughes, *Arch. Cam.* 1904, pp. 221-29.

Main fragments. Male head, long wavy hair. Tonsured head, large nose, sour expression. Male head, grey-brown hair. Corpse rising from coffin. Sun. Blue leafy branch diaper on black and same in red. Chalice. Feathers. Red and blue clothing. Hands together in prayer. Hand on white clothing. Round-headed arch with trefoil cusps and groins and other canopy work.

DENBIGH, WHITCHURCH. SJ 072662. Denbighshire.

If locked, apply to Rector of Denbigh. Though some way outside town, parish church. Tracery of EN. and ES. both designed to take set of Apostles.

EN., five-light. Pot metal, yellow stain. Probably c.1500 (symbol of Matthias resembles that in Dyserth tracery lights). Fragments, tracery lights only.

Above 1, very small tracery lights. Yellow and white leaf design.

STAINED GLASS IN NORTH WALES

Tracery light left of top of first mullion. Damaged pinnatifid yellow leaf, white midrib.

Above 4, right lower tracery light. Middle part figure wearing white mantle, bordered yellow pierced roundels; crudely-drawn sinister hand holds handle of money-box with longitudinal slit and three smaller transverse slits; box yellow with white top; local symbol of Matthias, also at Dyserth, Caerwys and Llandyrnog; all that remains of set of Apostles; Matthias in correct place. Two small fragments red ground, one diapered pierced roundel. Brown and yellow fragments.

Above 5, two small tracery lights, indecipherable fragments.

Tracery light right of fourth mullion, fragment of leaf as corresponding light other side.

Porch W., small single-light. Pot metal, yellow-orange stain. Probably c.1533 (some similarity to Llanrhaeadr). Upper part of figure; part white halo with lower parts of letters on it; bearded; large, crudely-drawn eyelids, though much inferior in drawing, face resembles those at Llanrhaeadr; wears leather jerkin, painted in brown wash; in sinister hand, holds closed book, yellow-orange cover. Above head, inscription: SIMON. Upper part of simple canopy; lower edge, flattened round arch; upper border ogival, yellow-orange with roughly-drawn undulating crockets; finial of five-lobed, yellow-orange leaf, white midrib; on either side, a similar finial. Left, part of similar canopy with head of axe or pike in front of it, probably symbol of Matthias. Base. Pinnacles. Rough foot protruding from white garment, bordered yellow-orange, standing on brown tiles, square-brown centres. Three more fragments similar tiles, one with what seems to be ends of two toes. Brown and yellow-orange fragment, possibly armour. Roughly-drawn double arch, surmounted by white crocketed canopy; inside; yellow-orange; pairs of white, three-lobed cusps in each arch. Two fragments blue, painted with yellow stain. Five fragments blue clothing. Three plain blue fragments. Six red ones. Figure probably from second set of Apostles in ES.

DOLWYDELAN (Old church). SH 736523. Caernarvonshire.

Chancel **N.** Small panel, lower part missing. Yellow stain. Probably 1512.¹ Drawing indifferent. St. Christopher. Ground grey-brown wash, diapered rosettes centred and outlined white. Saint proceeds left (unusual); not nimbed; tousled hair, beard; garment and cloak lining colourless; cloak dec. yellow pierced roundels. In dexter hand holds young tree (some yellow), at apex, three large pinnatifid leaves. Looks up and back at Christ Child, sitting on shoulder and looking left; halo uncoloured; curly hair and garment faded yellow; holds dexter hand in blessing.

E., single-light. Except for five coloured fragments, probably from elsewhere, yellow stain. Probably 1512.¹ Drawing indifferent. Fragments, including remains of Crucifixion.

Part small church, round-headed windows with tracery heads. Part parapet, trefoil and multifoil projections; in front, peacock's feathers. Part head crucified Christ, similar but much inferior to that at Llandyrnog; eyes closed, yellow Crown of Thorns. Plump, beardless male head, broad nose. Feathers, including peacock's and bell. Vestment, bordered yellow rosettes. Peacock's feathers. Canopy work. Crowned female head (Coronation Virgin?); halo yellow engrailed border; eyes badly-drawn "triangular". Part small Cross with ladder; spire with cross finial; dice. Christ as naked boy, untidy hair; halo cruciform, border white, arms black with curved sides making three white lobes, each with engrailed inner border; carries yellow ball. Tile diagonally black and white. Etc.

DYSERTH. SJ 056793. Flintshire. Plates 33, 34, 60 and 61. pp. 8., 13

E., five-light.

A. Tracery lights (plate 33). Pot metal, yellow stain. c.1500 (see Part 1). Drawing fair to very rough; lower c and d fairly good. Set of Apostles, each under arched scroll with name and sentence from Creed. Grey hair and beards except John, beardless with yellow hair; wear white mantles, yellow-brown or dark borders dec. white or yellow roundels, rosettes, flowers, etc. Canopies simple, acute gables, slightly rounded sides; in most, under gable, small tower. larger in lower c and d.

Top row. a. Peter. P(E)TRUS CREDO - - PATREM OM(NIP)OTENTE CRE(A)TOR CELI ET TERRE. Ground blue, diapered light quatrefoils in lozenges, alternating hatched lozenges. Yellow halo, rayed;

¹ Sir John Wynne, *History of the Gwydir Family*, 1878 ed., p. 82.

CHURCHES

border cut down, apparently white, dec. small circles; garment red; holds gold keys on dexter shoulder and white book through mantle. Floor, grille yellow circles, enclosing quatrefoils.

b. Andrew. ANDREAS (E)T IN - H - - CRISTU FILIU (U)NICU DNM M. Ground dull pink, diapered circles round cinquefoils on black. Halo gold, engrailed line at edge, fleurs-de-lis on points; garment light blue, foliated diaper; mantle diapered yellow trifid leaves round roundel; on dexter shoulder holds part heavily-grained saltire; part book may not belong; floor, tiles diagonally black and hatched white.

c. James Greater. JACOBUS MAIOR QUI CEPTUS EST DE SPIRITU SACT - - - - EX MARIA VIRGINE. Ground indigo, diapered drawn rosettes; halo rayed. gold inner border, blunt trefoil inward projections; hat orange, cockle shell on white rim, also on grey scrip; garment red, mantle dec. yellow whelk shells. Stands on grille yellow circles round cinquefoils.

d. John. JOHES EVAGELISTA PASSUS SUB PONO PILA(T)O - - - - IXUS MORTUUS ET SEPULTUS. Ground, dark red. Halo, yellow border, dec. circles, drawn broad leaves grow from head, white rays between; garment blue; sinister hand holds gold palm on shoulder; dexter, cup with little white dragon, through mantle. Stands on yellow rosettes in circles.

e. Philip. PHILLIPUS (DI)SCENDIT (indecipherable) IA DIE RESUREXIT A MORTUIS. Ground blue, diapered rosettes. Halo orange, grey engrailed border, trifid projections from points; garment dark red; ermine cape; holds processional cross botonny and, through mantle, book dec. yellow quatrefoils in squares, on black. Stands on lozenge tiles, divided short axis black and hatched white.

f. Bartholomew. BARTHOLOMEW ASCENDIT AD CELOS SEDET AD DEXTERA DEI PATRIS (OMNIPOTE)NTIS. Ground bright red, diaper indeterminate; halo orange border, small inward projections as at Llandyrnog, short rays; dexter hand holds yellow book, dec. leafy branch; sinister, large flaying knife. Stands on tiles, diagonally black and white.

Lower row. a. Thomas. THOMS INDE VENTURUS EST IUDICARE VIVOS & MORTUOS. Ground blue, diapered rosettes and pairs small circles. Halo black with white rays, border white, dec. yellow rosettes and double dots, as Gresford Evangelists; hat with turned-up brim, dec. yellow; garment dull purple-pink; mantle dec. yellow rosettes, lining ermine; dexter hand holds white object, dec. yellow rosettes, below this, white bag; sinister holds spear, white blade, yellow shaft. Stands on yellow rosettes in white circles on black.

b. Matthew. MATT- - -S indec. Ground deep pink, diapered rosettes and leafy shoots. Halo rayed, no border; garment blue; dexter hand holds book, sinister yellow club. Floor, yellow multifoils, centre circle, in circle on black.

c. and d. (plate 34). Larger than rest. Floor, yellow multifoil rosettes in white circles on black.

c. James Lesser. JACOBUS M-NOR SANCTU- ECCLESIA CATHOLICA SCOR- COMMUNIONE. Ground light blue, diapered branches. Halo rayed no border; garment blue; ermine cape; holds pike, yellow shaft, grey blade edged white.

d. Simon Zelotes. SIMON REMISSIONE PECCATORU. Halo, yellow leaves from head, as John Evangelist, Gresford, small rays between some leaves, no border; garment blue, diapered clear "seaweed" on hatching; holds yellow club.

e. Thadeus. THADEUS CARNIS RESURRECTIONEN. Ground dark blue, diapered rosettes. Halo, yellow border, dec. rosettes, cut down, rayed; garment red; dexter hand holds book, dec. yellow-on-black leafy branch. On tiles, concentric yellow squares on black divided by white lines.

f. Matthias. MATTHIAS ET VITAM ETERNAM AM(E)N. Ground dark purple-pink; dexter hand holds yellow book through mantle, sinister holds handle of yellow money-box, similar to one at Caerwys, local symbol of this Apostle.

B. Tracery lights above 1 and 5 and remainder except lowest sections. Tree of Jesse (Jesse destroyed). c.1533 (see Part I.)

Tracery lights. Yellow stain. Shields surrounded by garlands of orange twisted stems with orange oak leaves.

Over 1. Shield: *quarterly, 1 and 4 sa., on a bend ar. cotised ermine a rose of the second between two annulets or* (Conwey); *2 and 3 or, four right angles ar. in two addorsed pairs one above the other.* This should be: *or, a cross voided gu.* (Crevecoeur), the upper part of the cross having been turned upside down. The metal on metal is due to the use of yellow stain only. Arms of Archdeacon Peter Conwey who left money for the window, c.1532.¹

Over 5. *Sa., two keys in saltire ar.* (St. Asaph).

Main lights (plates 33, 60 and 61). Pot metal and yellow stain. Except at base of central lights, not much of

¹ Arch. Cam. 1880, p. 220

STAINED GLASS IN NORTH WALES

vine stem. This white with a little yellow. Leaves, lobed with lobed or serrate edges; yellow, white ribs or vice versa. Some yellow tendrils and grapes. Flowers enormous; white and yellow or white with yellow edge; petals usually reflexed some serrate, some entire. On flowers, standing figure with demi-figure on either side, usually in profile. Figures will be denoted: A, central; B, left; C, right. Garments mostly yellow embroidery on white. Each figure has ermine cape and a cloak. Cloaks standing figures red or blue, bordered ermine; demi-figures yellow, patterned white, borders patterned white and yellow. Seventeen figures beardless; twenty-five white beards; 1.a.C, yellow. A wide variety of head gear, including turbans. Standing figures in 2, 3 and 4 crowned, also 3.b.B and 3.c.B. Above most figures, white scroll with name. Drawing strong, quite unlike any other glass that I have seen. Seems to be deliberately ugly and naïve. Profiles rather resemble playing cards. Same cartoon has been used for 1 and 5, and for 2 and 4. Unlike Llanrhaeadr, figures not reversed. Following seem to retain most of original glass: 1.a.A, 1.c.C, 2.a, all; 2.b, all; 2.c, all; 3, all; 4.a.B and C, 4.b, all; 4.c, all; 5.a seems to be by different hand but probably sixteenth century; 5.b, all 5.c probably all.

3.a. Demi-figure of Virgin, holding Child, emerges from white lily-like flower, reflexed petals. Both faces plain to point of ugliness. Virgin wears foliated crown; halo thin yellow border, trefoil projections, black lines extending from head; ruby cloak, ermine cape; rays on blue ground round her. Child, cruciform halo, two lobes yellow borders.

3.b.A. David; blue robe, ermine cape; plays small harp.

3.b.B. Solomon; very fat face; red cloak, ermine collar; holds model church (Temple).

Remaining figures too numerous for detailed description.

Names:

1.a.A. JOSAPHAT. B. ASA. C. -- ORAS (Ioras).

b.A. None. B. REX IOATHAM. C. REX AMINADAB.

c.A. None. B. IORAS. C. REX MANASSES.

2.a.A. None. B. -- ABINAH. C. IACOB.

b.A. REX PHARES. B. REX IORAS. C. REX (indec.)

c.A. None. B. ANTI- ----. C. REX A- ----.

3.a.A. None (Virgin). B. None. C. None.

b.A. REX DAVID. B. REX SALOMON. C. REX ROBONAS.

c.A. None. B. REX ASA. C. REX JOSAPHAT (plate 61.)

4.a.b. None. B. SALMON. C. OBED.

b.A. REX JEHO-AZ (Jechonias?). B. JUDAS. C. ESROM.

c.A. None. B. EZECHIAS. C. Indec.

5.a.A. REX (indec.). B. indec. C. indec.

b.A. None. B. REX J -- IN. C. REX M ----.

c.A. None. B. ELEAZAR. C. Looks like HAHRAGAM.

No prophets (unusual). Christ's ancestors before and after Jesse; Asa and Josaphat twice each, Ioras three times.

C. Lowest part of lights. Yellow stain. Mixed fragments including a few probably c.1500; some from Tree; mostly foliated and floriated fragments and quarries differing from anything I have seen; difficult to date but probably mid-C.XIX, possibly domestic. Inscription fragments are medieval.

1. Mostly from main lights, some late. Inscription: SCA.

2. Mostly late. Some quarries, not local, might be medieval.

3. Mostly late. Worn oak quarry might be c.1500, also hands, hair and canopy work. Inscription: EGREDIE and five others indec., one curved.

4. Mostly late. Some non-local quarries might be c.1500 but may be imitations.

5. Mostly late. Some leaves from Tree and a few fragments probably of that date or c.1500. Small indec. inscription.

GRESFORD. SJ 346550. Denbighshire. Plates 13-32. p. 5.

Finest assembly of medieval glass in North Wales. Badly damaged in 1966 by inexpert cleaning with detergent. Some restoration probable. Trevor chapel escaped. Illustrations made before disaster. Good guide by Rev. A. Fishbourne. Quotes from Harleian MS 473 in British Museum, formerly attributed to Sampson Eadswicke but now believed to be by Dr. John Dee,¹ describing and dating heraldic glass seen in 1574. Also quotes manu-

¹ F. Noble, *Trans. Radnorshire Soc.*, vol. XXVI, pp. 40-42.

CHURCHES

script from St. Asaph indicating wonder-working image in church. As St. Apollonia appears twice, including important position next to Evangelists, image probably hers. Teeth extracted during martyrdom; holds tooth in pincers (plates 16 and 17); invoked by sufferers from toothache. 1634, Anthony Lewis left £100 for repairs¹; this work not definitely identified.

North porch. Pot metal, yellow stain. c.1500. Inscription says windows filled in 1921 with fragments from E.; style, however, that of other windows, not E.

North porch E. Four small lights. Include, with canopy work.

1. Boy's profile head, mouth slightly open showing teeth, curly hair bound with white ribbon; above it hand holding yellow object; probably Isaac who appears in Lady chapel N.2. Orb held in a dexter hand, another Orb in hand.

2. Hand, finger on open book. Blue clothing. Rays.

3. Large sinister hand, holding staff. Pink tower.

4. Hand blessing. Orb held by two fingers.

North porch W., Four small lights. Include with canopy work.

1. Large hand. Pink tower. Blue "seaweed".

2. Small hand, white clothing. Large hand. Yellow-bordered blue clothing. Parts two small hands with staff between.

3. Broad scroll, two lines: -- STE / COGN // T GILR / -- R --; right end, nimbed feathered angel. White clothing with part yellow chain.

4. Dexter hand holding part gold staff. Head of gold processional cross against ermine. Blue, red and purple clothing.

South porch. Italian, C.XVII or XVIII. Yellow and orange stain, various enamels. Given by Mr. Trevor, foreign merchant born in parish, in early C.XIX. Formerly in N.1,² moved after first war. E. and W., each two lights. No haloes. Upper parts of lights. In each, two large, cheerful, swarthy, chubby cherubs' heads, turned-up noses; hair and wings variously coloured. Lower parts. Ground orange. Boyish-looking, grisaille female angels; some with red lips, some with orange nipples; grey hair with white lines; grey or blue wings. Heads with grey hair and beards and red lips, one wears blue helmet and two, Eastern crowns. Grey and brown clouds. In W.1, laurel wreath and palm leaves.

N.1. Obscured by organ. Fragments in tops of main lights including. C.XVIII nimbed and bearded head, foreign but not Italian. Cherub's head as in S. porch. c.1500 fragments, mainly canopy, different from glass in rest of church.

N.2. Four-light. Badly damaged by cleaning. Tracery lights only. Yellow stain. 1508.³ a and h; Yellow berried branches. b-g: Nimbed angels holding heraldic shields (plate 24); charmingly naïve with large noses; haloes with small lines from head; hair to shoulders, curled ends. Garments white. Shields held by minute fingers. MS 473 attributes the heraldry to Hanmer; this is wrong. As colour only yellow, heraldry described *ar., or or sa.*

b. Dexter: *ar., on a bend sinister of the field, three stags' heads cabossed or* (Stanley: *ar., on a bend az. three stags' heads cabossed or*. Bend should not be sinister, suggesting possibility of mistakes elsewhere.); sinister: *ar., a chevron sa. between three Saracens' heads erased of the field and wreathed at the temples or*. Heads delightful caricatures. Probably Arms of Sir William Stanley of Hooton (living 1514) who m. dr. of Sir William Griffith, Arms: *gu., a chevron ar. between three Saracens' heads of the second, the two in chief couped, the third erased; crined and bearded or, wreathed az. and sa.* As dexter is incorrect, this is probably near enough. Sir William was only Stanley to marry into family with Arms resembling those in glass. I am grateful to Miss E. M. Preen for this interpretation.

c. Dexter (now deleted): *ar., a lion rampant of the field between three crescents or* (probably Salusbury, if so, lion should be *Ducally crowned*); sinister: *ar., on a bend between three bugle horns sa. three arrows of the field (unid.)*. On the top of the shield, there is a Saracen's head similar to those in b. Is this a crest?

d. *quarterly, 1, ar., a lion rampant or (many); 2, ar., three bars compony of four, ar. and sa. (unid.); 3, ar., three lions passant sa. (many); 4, ermine, a chevron sa. (several).*

e. *ar., a lion rampant or*. Base, black and white tiles divided double-diagonally.

f. *ermine, a chevron sa.*

¹ Fishbourne, p. 51.

² Fishbourne, p. 57.

³ Harleian MS. 473, f. 7.

STAINED GLASS IN NORTH WALES

g. *ar.*, three lions passant *sa.*

Except b, all shields unidentified.

S.2. Four-light. Tracery lights only. Pot metal and yellow stain. c.1500.

a and h. Small feathered angel.

b. Yellow border, dec. alternating drawn-on rosettes and double dots, slightly curved at top. On black ground, upper part female saint; crowned with long hair; halo as in N.2; dress ermine; cloak white with yellow border, dec. pierced roundels. Dexter hand holds closed book.

c. Peter. White, gold bordered crocketed rounded canopy, dec. yellow roundels. Tonsured; strongly-drawn curly grey hair and beard; thick neck; halo yellow, bordered white; inner border engrailed line; garment red, yellow collar, dec. pierced roundels; mantle white, yellow borders dec. pierced roundels; from some borders, trifid inward projections; dexter hand holds yellow keys; sinister closed book, dec. yellow rosettes.

d. Barbara. Curved brown canopy, edged white; engrailed white detached line lower surface. Ground blue, moss diaper. Full length; hair long; chaplet white and yellow roundels; halo yellow, engrailed border; bodice ermine, skirt red; gown white, lined ermine, yellow border dec. pierced roundels; dexter hand holds grey and yellow, conically-topped tower; sinister grey, closed book, dec. small rosettes. Floor, white and yellow chequered tiles.

e. Nimbed bishop. Canopy like d. Ground red, diapered moss. Mitre dec. pierced roundels; alb; cope blue, yellow border dec. pierced roundels; dexter hand holds crozier; sinister closed book, dec. small yellow roundels.

f. Upper half damaged angel. Fragments including heavily pleated alb. Eastern crown from Italian glass.

g. John (head and shoulders). Upper border yellow, flattened arch, dec. rosettes and double dots. Halo has groups of lines from head. Yellow cup, black dragon. Fragments.

S.4. Four-light. Tracery lights only. Yellow stain.

a. Yellow Luke's winged ox. Ground white, diapered rosettes.

b. Cross-diademed angel; large hands; pleated alb. Ground white, diapered rosettes in circles.

c-f. Musical angels, second half C.XIX.

g. Headless angel holding reversed shield: *ermine, a lion rampant ar.* (unid.).

h. Mark's winged lion, similar to a.

Chancel. E., seven-light (plate 26). Pot metal, yellow stain.

Reconstructed Clayton and Bell, 1867.¹ About a fifth medieval. Pot metal and yellow stain. 1500.² All angels nimbed. Badly damaged by cleaning but medieval less damaged than C.XIX.

Tracery lights. Tree of Jesse. Medieval kings suggest that this may have been original subject. Style differs from main lights, being rather naïve: "triangular" eye several times; degeneration of dark enamel in number of faces (before cleaning).

Top. Head Virgin and Child; Virgin crowned; eyes "triangular"; halo yellow engrailed border, trifid inward projections; holds sceptre. Child's head very small; cruciform halo, white lobes bordered yellow, on black.

Tracery lights in three groups; side ones over 1 and 2 and 6 and 7, and centre over 3, 4 and 5. Each of two rows. Lower centre row has long lights with two figures each in a, b and f. Following probably old. Left group: lower a and d. Centre: upper d; lower b, top and bottom; d, top; f, bottom. Right: lower a and d. Mostly crowned and sceptred kings; some hatted prophets. Right lower a, is mirror image of left lower d, confirming probability that Jesse Tree was original design.

Main lights. Row of large figures full-length except 3 and 5, at top of each light. Each figure in vesica. Each has two bundles rays from feet to lower corners; 3 and 5, another between these. Ground alternates blue and red with "seaweed" diaper (moss in 4). Group of four demi-angels (three in 1) above figure; only 1 and 4 original.

1. Virgin (plate 27). Only figure which is all original. Chaplet of yellow pierced roundels and white rosettes with yellow jewel in front, surrounded by pearls; dress blue, bordered and lined ermine; cloak red; carries two palms. Left of head, white lily flower.

2. John; head differs both from 1500 and 1867 glass; possibly from 1634 repairs; strong line above orbit; hair large wavy locks; halo pale yellow inner border with minute fleur-de-lis inward projections; rest probably old; garment olive-green; white cloak-like vestment, held with brown book by dexter hand at waist; sinister

¹ Fishbourne, p. 22.

² Harleian MS. 473, f. 7.

CHURCHES

holds white and yellow cup with white and yellow dragon. Right, dull purple arc with thick lines radiating from body.

3, 4 and 5. 3 and 5 seated; all long grey hair and beard and white and yellow tiara.

3. Christ with Virgin on knee; crown of thorns below tiara; lower right part head missing; halo has bundle of out-curving lines on right and part left, probably for fleurs-de-lis; hands and feet pierced; robe red, white sleeves; small blue cape. Virgin on Christ's knee; head 1867.

4. Father. Head differs from 1500 glass as no puffiness under eyes; squint, however, indicates early date; halo cruciform; white border; lobes yellow borders; red garment; cloak, white vestment and shoes probably 1867; dexter hand (1867) holds orb; sinister, sceptre. At top, two curly-haired demi-angels play yellow lutes; below them, two play trumpets.

5. Spirit. Halo yellow border, inward projections like cog wheel, cloak red, lined ermine, bordered yellow. Held on knee, erect dove like displayed eagle; white, wings and tail yellow; cruciform halo, lobes bordered yellow divided by black wedges. Angels at top 1867, part angels either side old.

6. Gabriel. Probably 1867.

7. Virgin. Head 1867, most of rest probably old. Dexter hand 1867, sinister old; ermine garment, gold border; red apron; blue cloak, brown border dec. white jewels; on chest, yellow star of straight and undulating rays. Shoes black and white, dec. pearls. Left of head, grey Dove, yellow cruciform halo, bordered grey.

Main lights. Remainder, arranged with inscription and many additional figures as *Te Deum*, Clayton and Bell 1867. This was probably original subject (see Part 1). Figures half or three-quarter. Following probably old.

1.e. Ground blue, "seaweed" diaper. Three nimbed young women; haloes groups short lines from head; puffy eyelids; hold palms. Outer figures jewel above forehead. Dressed (date?) blue; brown and red; red.

3.a. Ground blue, large indented leaf diaper. Left nimbed male seems old; alb and red hooded habit. Blue and red habits of others probably old.

3.b (plate 28). Red and blue ground, extension of habits above. No haloes. Outer have tiaras; central, white and yellow mitre; eyelids large; hair, outer long; central short and grey; large badly-drawn hands, partly 1867; vestments, outer red, central green.

3.c. Ground, extension of vestments from above with white borders, dec. yellow and white pierced roundels and jewels. Third figure possibly 1867; first and third have crowns, trefoil projections; second imperial crown, multifoil projections. Hair, first and third long; second shorter grey, with beard; eyelids puffy; robes bordered ermine; second figure ermine collar; green, dull purple, red. Hands raised in prayer.

4.a. Ground red. Fragments wings indicate angels. White haloes; first, third, fourth; diadems with cross; third, yellow chaplet of flowers; first two play lutes; most of first lute 1867; garments: first blue; second ermine collar; third white; fourth red; third holds white casket, hand 1867; fourth holds white object.

5.a. Ground blue, diapered blue indented leaf on black. First, third, fourth: long-haired females, nimbed, jewel on forehead; second 1867. Garments: green, purple, blue, red with green sleeves.

6.a (plate 29). Special angels; probably Power, Throne, Principality; all nimbed; pale wings possibly displaced. First: in pale grey armour, visor raised; mail vest shows round waist. Second: profile; crowned (indicating Throne?); halo short lines from head; hair long and white. Third: puffy-eyed; hair shoulder-length, behind this, edge of halo; wears cap of maintenance and large ermine collar; lower parts of hands and clothing probably 1867.

6.c. Female demi-angels, rather contorted features; fragments grey and pale yellow wings behind haloes; wavy hair to shoulders; first, in profile; side angels, white garments; cloaks: red, blue, dull purple.

7.a. Five females; well-drawn; puffy eyelids; white haloes, short lines from head; hair shoulder-length. First: Barbara; halo and top of head 1867; garment red; grey, yellow-battlemented tower in front. Second: Catherine, white crown, trefoil projections; green garment; holds yellow and white Catherine wheel. Third: part of face. Fourth: crown with multifoil projections; carries processional cross; hands 1867; garment white. Fifth: Dorothy; wears black fillet with jewel in front; garment green; holds (hands 1867) basket with white and yellow flowers.

Lady chapel. N.2. Four-light. Angels nimbed unless to contrary.

Tracery lights. Yellow stain. Interesting since c, d and e and nave S.2 tracery g are close to tracery lights at Llanllugan, Mont. Characteristics of both: large nose; haloes have short lines from head; behind head, black ground diapered scratched rosettes in circles; cloaks white, gold border dec. drawn roundels with small circular centre; round the figure on arch, white except Gresford Lady chapel N.2.d and Nave S.2.g where yellow, dec.

STAINED GLASS IN NORTH WALES

yellow rosettes alternating double dots; f of this window and b nave S.2 somewhat similar; large nose resembles nave N.2 heraldic angels and angels elsewhere. In this window only upper part of figures remain.

c. Top half: upper part female; badly-drawn eyes tend to "triangular" type; turned-down corners of mouth give sullen expression; hair to waist; garment black with some gold hatching; at corners of cloak, two daisy-like brooches; in dexter hand holds bell-like object; sinister raised in prayer. Arched border rather flattened, only extends to below shoulders either side. Lower part: fragments including clothing, hand, tiles, part of parapet and fragment blue clothing.

d. Upper part nimbed female; eyes normal but slight squint. Worried look; hair below waist; chaplet white threaded rosette flowers with jewel; hands raised in prayer. Arched border passes over halo; gold bordered white, drawn-on decoration; extends to waist either side. Lower part. Fragments: hand; white gold-edged book with fingers; harp upside down with fingers; parts wings; clothing.

e (plate 23). Top: nimbed head, probably female; eyes normal but badly placed in relation to each other; turban. Border missing to right below head and lowest part left. Light wash and yellow patterned line-shaded clothing may not belong. Bottom: clothing fragments.

f. Near others but halo and border differ. Top: tonsured head, hair and beard grey; halo yellow, bordered white, edge of yellow like cog wheel. Border as others but two obtuse angles instead of arch. Remainder fragments including tiles, woman's hair and extraneous blue and red.

a and h. Yellow or orange and white Tudor rose.

b and g (g broken). Angel, white halo, wears diadem with botonny cross and alb; holds white shield charged with white Host in yellow chalice; before cleaning, shield had fern-like diaper.

Main lights. Tops only. Jumbles of fragments. Yellow stain; a very little pot metal and coloured enamel.

1. Includes. Two small male figures, left un-nimbed with wings; orange-brown hair to shoulders; white garments, edged orange-brown. Straight scroll inscribed: RIS / KATRINA / FUIT NATALIS / M TA; right end of scroll, curly-haired angel's head.

2. Includes. Indec. inscription, fairly large letters. Small indec. inscription on yellow-bordered scroll, starting with yellow-filled capital "D". Bearded nimbed profile head, curly hair. Two fragments with very large letters: MIA, upside down and NA; "N" Roman capital, others Gothic. Two figures sitting side by side; one at back, "triangular" eyes, other in profile; hair shoulder-length, curly ends; second figure apparently holds yellow fishing rod with creel below. Fragments painted blue enamel. Canopy work.

3. Includes. Two facing angels, one nearly profile with enormous nose and very wavy hair. Part villainous face, near-profile, curly hair; wears brown hat dec. gold. Part face, white hair and beard. Yellow-trunked palm(?) tree; large pale pink leaves, yellow midribs. Two fragments heads closed eyes, one wears black hat. Curly-headed angel in front of screen grisaille foliated decoration. Two medieval and two probably C.XVII heads. Green vegetation. Inscription: - IES, another indec. Red variously diapered. Various coloured fragments. Heads, one Italian as in South porch.

4. Includes. Top. Boy, presumably Isaac, lock middle forehead; holds bundle yellow sticks tied with rope. Fragment with male profile head, wearing white cap like cap of maintenance; in front of him, top nimbed face wearing black Phrygian cap like that of Anne in Lady chapel E. but drawing inferior. Hand on ermine. Fragment, painted enamels, probably C.XVIII upper part man in profile; brown hair and beard, pink lips; coat brown; in background some blue enamel. Canopy work. Male head, grey hair and beard; wears Imperial crown and ermine cape. Blue with nebully and stars diaper. Wing. Hand holding white rod. Large inscription, Roman capitals "S" and "G", and Gothic minuscules: S / GR / OS / I -, Fragment blue enamel, yellow stain. Dagger. Angel's head and wing. Inscription: ORATE P. Part long-haired naked woman. Angel's head. Inscription, large Gothic: ANIM, large letters. Another upside down: ORATE P. Two indec. Parts three grey books. Three fragments two-lined inscription: R - - IGUS // S PARIT I / R PIUS PUER // SUSTULIT UNA / GILAN I // UIT ANGL; probably refers to Isaac.

Lady chapel. N.1. four-light. Pot metal, yellow stain, little late enamel. 1500.¹ All angels nimbed.

Tracery lights.

a. Late pink.

b. Angel head with indec. two-line inscription. Green. Part angel holding censer chain.

c. Naïve angel head, end scroll. Two indec. inscriptions. Various colours.

¹ Harleian MS. 473, f. 7.

CHURCHES

d. Fingers. Profile head, helmet like crash helmet. Hand holding part grained St. Andrew's cross. Blue, including clothing.

e. Small nimbed and mitred figure; white vestment bordered yellow; dexter hand in blessing; sinister holds yellow staff. Various colours.

f. Inscription, indec. Grey paws, white claws. Tiles. Various colours.

Main lights. Sequence altered after war. Original 1 now 3, 2 now 1, 3 now 4, 4 now 2.¹

1. Entombment of Virgin. Top: Trinity without Dove. Well-drawn demi-figures Father and Son; curly grey hair and beards; imperial crowns; haloes cruciform, curved-sided black wedges between lobes; red cloaks, Father's with ermine collar; father has white clothing; Christ's pierced dexter hand raised in blessing, sinister holds orb; figures in oval, near heart-shaped vesica; on right, feathered angel holds black cord of gold censer; left, angel's head; right, censer; blue ground, diapered nebully "seaweed". Middle of light. Row bearded Apostles' heads nimbed, some haloes normal, others yellow, white-bordered. On left, standing figure, grey hair and beard; head and body covered white cloth; on hand yellow cord, perhaps for Peter's keys. Centre: rays descend. Right of this, head, very curly hair and beard, curl on top of head. To right, beardless figure, probably John; curly hair and naïve features; gold garment, white coat; holds gold palm. Lower centre: naïve bearded head, grey hair, curl on top. Tonsured head. Lower right: tonsured profile figure, white coat. Left half Virgin's coffin; dark green cover, dec. part red cross. Below, realistic open book.

2. Originally Coronation but little of this remains. Near top, C.XVII or XVIII Continental well-drawn male head; brown hair; indented white collar; background blue enamel. Blue, nebully diaper. Pierced bleeding hand (white blood) and wound of Christ (all left of Coronation). Red and blue clothing fragments. Lower two-thirds vesica. Lower corners, angels' heads. Centre base, upper part conical profile.

3. Funeral of Virgin (plate 22). Badly damaged by cleaning. Wicked Jew tried to get hold of coffin; hands stuck, leaving arms, returning on repentance.² Light fairly complete. Ground red, modified "seaweed" diaper, leaves having acute serrations. Apex, feathered angel; wings raised; curl on forehead. Slightly lower, either side, angel in alb; all have white halo. Apostles' heads and haloes resemble those in 1; tend to caricature, some long noses; some three-dimensional, some flat. Below angels, row three partial heads and four, with gap where another was, complete ones with yellow candles between and in front of first; central complete and two partials behind, hooded. Below these, coffin covered green cloth with dark red cross. Right of coffin, upper part hooded profile above bearded profile figure, red-brown garment with yellow girdle. Left, behind coffin, caricature bearded face; in front of him, profile Apostle, curly hair, long nose, white garment, bordered yellow. To right of his head, detached hands of Jew. Jew turned towards coffin but looks right in profile, dog-like face may be due to cutting down; peculiar arched line extending backwards from inner eye corner; band of two twisted ropes round head, from which white cloth falls; blue tunic, light brown stockings; arms raised, hands touching coffin have lines at wrist.

4. Assumption. Head of Christ substituted for Virgin's. Background red. At top, angels similar to those in 3. Below, on either side, a feathered angel and one with alb. Lower right corner, profile head and wings of angel with long nose and comic expression. Middle: Virgin, head replaced; jacket ermine, edged gold; top of jacket, two brooches; left of centre of jacket, white roundel, surrounded by yellow rays; hands raised in prayer; skirt red; green girdle falls diagonally to left over skirt; cloak blue; either side cloak, two rows short rays; outside these, longer rays further apart. Replacement head: eyes tend to "triangular"; beard and hair grey; cruciform halo, yellow lobes, bordered white, black between, over-all gold border.

Lady chapel. E., four-light (plates 13-16, 18-21). Pot metal, yellow stain. 1498 (inscription). Restored Clayton and Bell, 1872.³ Slight to very serious damage by cleaning.

Tracery lights. Two rows, top 1872.

Lower. a and h. Grey roundels, inscribed IHS and MR monograms, peculiar yellow lettering; above, grey pinnatifid leaf on hatched orange; below, a, smaller leaf, b, trifold sprig.

g. Mostly 1872.

b-f (plates 14-16). Full-length figures under simple canopies; at top of canopy, obtuse-angled, embattled wall; above head of figure, gable with multifoil crockets. Grounds: b, c, f, blue; d, purple-brown; e, red. Excellent drawing.

¹ Fishbourne, p. 24.

² Fishbourne, p. 25.

³ Vicar's book.

STAINED GLASS IN NORTH WALES

b. Apollonia (undamaged) (plate 16). Taller than other figures. Long hair, chaplet of varied white flowers. Halo pale grey, white border, five triangular, yellow leaves grow from head.

c-f. Evangelists. Because Mark preceded Matthew, c and d have been reversed, resulting in almost total deletion of dark enamel by the cleaning; lines still remain as clear glass on yellow stain so restoration possible. First three bearded but no hair on front of chin. Emblems subtly reflect expression of Evangelist.

c. Matthew (plate 14). Undulating white locks. Halo yellow, broad white border, dec. alternating rosettes and double dots; garment pleated white, diapered gold rosettes; white mantle, lined ermine, bordered gold, shaded groups perpendicular lines; one toe protrudes. Angel symbol sits on white, gold-edged book below dexter shoulder; short, wavy hair, central curl. Evangelist stands on double-diagonally divided black and white tiles.

d. Mark (plate 14). Grey hair curled at ends, large central curl; halo gold, rayed; border as C; garment pleated white; mantle white, lining and collar ermine, gold border, dec. drawn pierced ellipses; holds book with grey and gold pages, to chest. Winged lion sits on book; head more like man's, especially ears. At base, tufts yellow grass on grey.

e. Luke (plate 15). Hair as c. Halo yellow, has engrailed line on outer edge of yellow, inward trifid projections from points; thin circle, hatched diagonally, outside which is white border, dec. alternating yellow rosettes and double dots (owing to lead overlap, only single dots seen); garment gold, drawn-on foliated decoration; white, yellow-bordered cloak, dec. small circles and double dots, lined and collared ermine; sinister hand raised; dexter holds gold-edged book. On book, winged ox sits, white shaded grey; black horns, white tongue; halo gold. (similar oxen Hope and Llandyrnog). Evangelist stands on yellow grass on brown.

f. John (plate 15). Beardless; orange wavy hair, central curl; halo orange, border dec. minute circles; four broad, triangular white leaves extend from head to border, between third and fourth, white triangle projects from border; garment gold, drawn-on foliated decoration; mantle shaded white, lined ermine, yellow upper and white lower borders dec. rosettes and double dots; dexter hand holds orange palm. Book held through mantle; eagle, in profile, sits on corner, nimbed. At base, tufts grass scratched on light wash.

Main lights, each of three panels; inscriptions at base of panels; some two-row with smaller letters. Birth and life of Virgin (see Part 1). Excellent illustration, drawing good and lively, characterization good and each panel well composed but bad decoration as window has no over-all design. At top of each light, three-arched canopy, also canopy of three obtuse-angles arches top of 1.c and 4.c (see plate 13). Borders, shaded white buttresses, orange pinnacles. All faces and hands white; features delicately drawn. Joachim's hair white, extending to shoulders; beard white, fairly long, curled at ends; garment purple-brown, lined and collared ermine. Anne wears black, Phrygian cap, lined ermine, and white wimple; dress purple-brown, except 2.b, here gold with foliated pattern; cloak blue, lined ermine. High Priest: hair and short beard white; wears mitre-like head-dress, white dec. orange.

1.a. Joachim in wilderness. Sky red. Kneels left, facing three-quarters right. Above, to right, hovering un-nimbed angel holding scroll (both probably 1872) inscribed: NOLITE TIME(R)E JOACHIM. Above Joachim's head, two yellow trees; left of this brown trunks, foliage making ellipse; to right, two groups white palmate leaves on brown stalks. Lower right, various plants, some flowering, some of this probably late. Inscription: SPECTRUM JOACHIM.

2.a (plate 18). Anne prays in garden. Ground, probably late, blue, diapered leaves, flowers, grapes. Anne sits. Halo yellow, drawn rays, white border; hands raised in prayer. Before her, red-brown table, draped sides, white cloth diapered yellow rosettes; on table open book. To left, un-nimbed head, wings and hand of angel; diadem, botonny cross. Top right, un-nimbed head, wings, arms of hovering angel; holds uninscribed triple-folded scroll. Floor, diagonally-divided black and white tiles, black roundel centres. Inscription, two-line: HIC ANGELUS / MANDAT ANNAM // OBVIET JOACHIM / PORTA AUREA.

3.a (plate 19). Badly damaged cleaning. Joachim meets Anne at Golden Gate. Faces touch but no kiss. Anne's halo yellow with white lobes on which rays drawn, border yellow. Joachim holds Anne with sinister hand. Behind, grey ashlar wall, white between stones; in it, yellow and orange Tudor arch, cinquefoil crockets; either side wall, pink glass on which embattled tower is painted. Foreground, rough white roundels on black, like cobbles. Inscription, two-line: OBVIATIO / JOACHYM ET // ANN(A) IN / PORTA AUREA.

4.a. Some damage. Joachim and Anne blessed by High Priest. Anne and Joachim kneel either side. Joachim holds lamb in sinister hand. High Priest sits above them; in front of him on table or altar, a black cloth, cross-hatched white and yellow; below this, yellow and white Tudor rose. Floor, lozenge-shaped tiles, diagonally

CHURCHES

black and white on short axis, white roundel centre. Wall as in 3.a; left of Priest's head, white buttress; left of this, in wall, Tudor arch, simple crockets above, two trefoil below. Right of Priest, gabled end of ashlar building. Inscription, left side, two lines: HIC JOACHIM / AB // PER; right, one line: ANTRAT?

1.b. Some damage. Birth of Virgin. Anne in bed; covered blue blanket, two sheets show; only wears white cap; one breast protrudes; halo white, rayed; head rests on hand. Top right, Joachim's head and shoulders behind bed. Left, woman, white cap and dress, goitre, holds baby, head covered white cloth; halo gold, bordered white; swaddling cloth white, tightly bound with gold tape. Below blanket, gold cloth, black foliated decoration; left of this, white cloth, dec. gold roundels surrounded by four trifold leaves. Front centre, girl, blue dress, white apron, stirs gold and white saucepan with white spoon, over deep ruby fire in round hearth. Floor, tiles, diagonally divided, black and white, direction of diagonals alternating. Inscription: NATIVITAS MARIE.

2.b (plate 20). Anne takes Mary to Temple. Anne, on left, halo and border gold, drawn-on irregular lobes and lines from head. Holds Mary with enormous dexter hand. Above Anne, in white wall, round-topped opening, inside, gold; through this, yellow ship, yellow mast, white sail and rudder. Man on stern, three in ship, one with oar; left of ship, man in yellow boat; to right, two anchors. Before cleaning, Mary's hair gold, now colourless; halo white, yellow border, rayed; white "bec" headdress; dress red; hands large. To right, High Priest stands behind table; gold vestment foliated decoration; table cloth grey, dec. rough white circles. Behind Priest, white curtain, dec. yellow rosettes, surrounded trifold leaves. Inscription: PRESENTATIO / MARIE / IN TEMPLUM.

3.b. Annunciation. Head of Virgin and canopy behind, 1872. Top left, curly haired nimbed demi-angel holding candle, medieval but not style of window, probably from N. of chapel. Gabriel and lily 1872. Virgin's ermine bodice and blue cloak probably old, also reading desk draped cloth dec. gold rosettes; on it open book. Gold jar and two golden leafy lily stems probably medieval; jar has on it large fancy white "M" in black roundel; on white rim of jar, six-letter inscription in peculiar script, first three letters possibly: AVE. To right of jar, curved scroll inscribed: AVE MARIA and some more indec. Floor, tiles diagonally divided black and white. Inscription, two-line: SALUTATIO MARIE / PER GABRIELEM // RACHANGELUM.

4.b (plate 21). Damaged by cleaning. The Visitation. Sky deep red. Mary and Elizabeth face each other. The head of each is a replacement with medieval glass of the right size. Mary has puffy eyelids, typical of Chancel E.; crowned and nimbed; not originally Virgin as she is only crowned in Coronation or with Child; probably from *Te Deum* part main lights. Elizabeth's halo, white with white border, rayed; border dec. alternating gold rosettes and double dots, as in Evangelists; possibly from a tracery light in Lady chapel E.; lower part head, probably late; head covered white, gold-bordered cloth. Mary's dress dull purple-pink, dec. rosettes surrounded trifold leaves; cape one type ermine, sleeves another, two more types ermine at base of dress; cloak blue, yellow-brown border dec. white rosettes and ellipses, surrounded small roundels. Elizabeth's cloak blue, bordered as Mary's. Upper left, light dull green tree; right, similar brown. Background, gold, grey or brown with black trees, small horse and flowering plants, those on right columbines. Floor, lozenge-shaped tiles divided black and white on short diagonal. Inscription: OBVIATIO MARIE ET ELISABETH.

1.c. Donor and sons. Ground blue, diapered crosses lighter diagonals, 1872. Donor kneels under canopy; hair white; gown bright red, collared and bordered ermine. Behind him, four boys kneel; comic faces; blue gowns. Above figures, inscriptions, two curved scrolls, left: D -- / ON US; right: SYNFULL HAVE / MERCI BENIG.

2.c. Nativity. All 1872 except inscriptions. Upper: NATALIS / CHRISTI; lower: QUI HANC FENESTRAM FIERI.

3.c. Flight to Egypt. 1872 except inscription: FUGA IN AEGYPT.

4.c. Donor's wife and daughters. Ground dull pink, diapered leafy branches. Wife kneels under canopy; white cloth over head; red gown; girdle of gold and silver links; hands together in prayer. Behind her, four kneeling girls; blue dresses, ermine collars; two brown, two yellow hair, brushed back; two middle have chaplets of white beads. Above, inscription on one large and two small curves: MAY RESTE / PO -SU -RE; GAUDIA; VITE. At base: ANNO DNI MCCCCMO NONAGESIMO // OCTAVIO (1498).

Trevor chapel. S.I. Four-light. Tracery lights only. Pot metal, yellow stain; late red stain and blue enamel. c.1500 and c.1800. Angels nimbed.

c. Includes. On ground diapered small circles, head, wings and part alb of cross-diademed angel; floor, tiles. White tablecloth, yellow bowl and other objects. Two-line inscription, large lettering: ME - // ILLIUS.

d. Shoulders and part wings angel holding white board, diapered rosettes in circles, with hand (part Five Wounds). Floor diagonally grey and black tiles, round centres counterchanged. Yellow-on-wash tufts grass;

STAINED GLASS IN NORTH WALES

base, tree and rocks as in Trevor E. panels. Lion's head; yellow-on-wash grass and stone-like objects as in panels in Trevorchapel, E. Part of wall.

e. Small panel, late C.XVIII or early XIX, yellow, orange, red stain, blue enamel. Sky pale blue-grey. Bearded figure, brown-shaded white garment, red cloak; gesticulates. Background, either side, small green tree. Above and below panel, red squares similar to panel with red, white-centred flower. Coloured fragments.

f. On ground diapered pierced roundels, head, shoulders, wings angel; cross-diadem; squint. Coloured fragments including flower square as in e.

g. Fragments grass and stone-like objects as in Trevor E. panels. Blue clouds, yellow stars as in Trevor E. burial St. Anthony. End scroll, angel's hair and feathers. Architectural fragments.

Trevor chapel. S.2. Four-light. Tracery lights only. Yellow stain. c.1500.

b. Large white rose, two rows petals, yellow centre, stem and leaves; tendrils between leaves.

d. Angel's garment on diagonally black and white tiles, round counterchanged centres; holds shield: dexter: *ar. a lion rampant or (many); sinister: ar. a lion rampant ar. between three pheons sa. (for ar. a lion rampant gu. between three pheons sa., Egerton).*

e. Two shields, one above other, heads lions missing, charged as in d. Tiles, black and white quarterly diagonally.

h. Small grey dragon.

Trevor chapel. E. Four-light (plates 25, 30-32). Pot metal, yellow stain. c.1500 and early c.XVI.¹ Well reconstructed shortly after 1910 with fragments from box in crypt.¹ All angels nimbed.

Tracery lights.

a. Fragments.

b. Kneeling angel.

c. On diaper rosettes in circles, kneeling angel playing orange double bagpipe.

d. Angel (damaged).

e. Kneeling angel, shaded coarse stipple.

f. Fragments.

Main lights. Tops of lights.

1. Large bearded face, large nose.

2. Upper part seated, nimbed, bearded figure, probably Apostle or Evangelist; white garment bordered gold; reads open book in dexter hand; sinister holds head. Canopy work. Etc.

3. Head and shoulders large-nosed angel. Fragments including. Fingers on scroll. Red roundels on black (grapes from Jesse Tree?).

4. Part large face with large grey moustache. Blue, diapered moss. Canopy work.

Main lights. Row inscriptions, large letters.

1. "S" and "A", Roman capitals, followed indec. large Gothic minuscules.

2. S. BARTHOL. Capitals Roman, minuscules Gothic.

3. JACOB. Roman capitals.

4. MATTHEW. Gothic minuscules.

Main lights. Row of pair of figures. Borders white oblongs alternating red (1 and 4) or blue (2 and 3) squares.

1. On ground diapered rosettes in circles, two angels like heraldic ones in N.2; noses large; hands on chest, upward in prayer. Canopy work. Two letters of inscription.

2. First. On light yellow ground, crowned angel; most unusual; crown and wing are, however, on same glass; crown, cinquefoil projections, left part from elsewhere; head disproportionately large; pleated white garment, broad yellow border, dec. yellow-centred white rosettes; cloak white, lined ermine, bordered yellow dec. pierced roundels; white cape dec. small circles; sinister hand raised on chest, dexter in blessing. Floor chequered.

2. Second. Ground behind head diapered yellow-on-black roundels in circles. Nimbed figure, crowned as first; similar garment, bordered yellow dec. rosettes in circles; yellow inner garment, transverse lines and black blobs; ermine cape; sceptre in sinister hand. On right, part of border similar to that in tracery d in Lady chapel N.2.

3. Pair damaged, nimbed male figures under yellow flattened round-arched borders.

First. Only lower part face; fragment normal halo original; rest, yellow, not so; gold vestment, diapered

¹ Modern inscriptions on window.

CHURCHES

pairs concentric circles; inner garment stipple-shaded white; sinister hand holds yellow staff, part anchor lower end. St. Nicholas?

3. Second. John Evangelist; only upper part face; garment stippled, bordered yellow, part yellow stole on right; in dexter hand holds gold cup in which small white serpent, large yellow spots, which sinister hand points at.

4. Upper parts of two musical angels. Behind haloes, between wings, ground white-on-black rosettes in circles. Both, hair to shoulders.

First (plate 25). Cross diadem. Holds seven-stringed gold lute with two sinister fingers, plays with white plectrum in dexter hand; wears white cape, broad collar; white cloak, bordered yellow; white, pleated under garment.

4. Second. Plays yellow recorder, held in sinister hand. Eyes tend to "triangular; pleated alb.

4. Rest of light, fragments. Part head and wing angel similar to others, same ground. Red-on-black grapes (from Jesse). Leaf, yellow club-shaped midrib-petiole as in tracery chancel E.; (1868); if this old, leaves in chancel E. Jesse may be same type as original. Part open book. Two large half-letters. Fragment: - R. Between figures, canopy work.

Panels. Two John Baptist; two Anthony. Best glass in church. At base of each, scroll rolled at ends, forward left, backward right. Ends held by rather naïve feathered angels; haloes small lines from head. Left angels: 1, part missing, 5, missing. Right: 4, missing except hand. Scrolls, double-line inscription.

1. Beheading of Baptist (plate 30). Background, yellow hill, tufts yellow-on-wash grass and white stone-like objects, this continued to foreground. Top: left, tree, large serrate yellow leaves, white trunk; right group trees, blue trunks close together; blue flowers, yellow central ring; parts red tree either side, pink flower left. Top right, slate-coloured wall, surmounted white embattled parapet; above this fragments, including blue embattled tower. Right foreground, grained yellow block; to its left, John kneels, head horizontal nearly facing; hair and beard long, grey; eyes tend to "triangular"; part orange rayed halo, white inner border; hands held forward; garment brown. Above John's head, Salome stands; no head; dress red; holds white dish. Left gaoler stands in profile; caricature features; grinning mouth, showing teeth; eye large, "crows' feet"; white hat-like helmet dec. yellow roundels; red garment; one green, one brown stocking; sinister hand holds yellow club white spikes; two white keys adjacent. Right of gaoler, executioner; looks down at John's head; looks grim showing teeth; eyes "triangular"; over head, both hands hold enormous scimitar; red hat; blue garment, green sleeve protruding; yellow wallet on girdle; one red, one green stocking, white boots. To his right, club like gaoler's. Inscription: MISSO HERODES / SPICULATORE / P - EP -- // (DEC)APUTARE CAPUT / IOHS IN / CARCERE.

Panels. 2. Herod's feast (plate 31 see Part 1).

Top third panel, above saddle bar. Top: gold parapet, alternating multifoil projections and small stemmed ellipticals. Middle of this, piercing it, top of white pavilion tent, gold foliated finial. Below pavilion top, yellow white-bordered strip, dec. square lozenges, either side, green drapery. Lower middle; crown, double trefoil projections, yellow demi-dragon emerges (Herod's see Part 1); probably belonging below bar, part grey-haired head, ermine cape and two hands. Remainder above bar, fragments including blue-on-black moss and two red, diapered pierced roundels.

Panel, below saddle bar. Herodias and Herod sit at table, white cloth, right end and hanging part on left original, diapered crossed white lines enclosing white spots on grey. Herodias's crown above bar, double trefoil projections; bar obscures eyes; shows teeth; dexter hand holds knife, scratching Baptist's forehead with it; her head covered with white cloth, bordered yellow; dress blue, cloak purple-brown, bordered ermine. Herod, on right, looks at head, frowns; shoulder-length hair curled ends; double gold chain; cloak blue, pale grey fur border and cuffs; sinister hand, long fingers, on chest. In front of him, gold plate with head and quarters sucking pig; to right, gold covered cup, gold dish and part gold object. Left of Herod's head, hair and part face, large head. To right grey-bearded profile head, large eyes, lips, nose; yellow garment; small, possibly a statue. Left foreground; Salome holds yellow dish with John's head; hair to waist; hat with high red crown, green turban brim; coat red, yellow border dress green. Right, page; hair below shoulders; cheerful expression; tunic brown-purple, bordered green; one light blue, one green stocking; plays Celtic harp. Between Salome and page, another without head; green hood; blue tunic; red stockings. Floor, tiles, black and white, quarterly-diagonally. Inscription: H / NE MIRET / DA IN IN DISCO // (C)APUT IOHS / BAPTISTA.

Panels. 3. Anthony enters religious life (plate 32). Top and upper right: canopy work and fragments. Back-

ground, yellow hill, on this and foreground, white stone-like objects as in 1 and 2, and yellow grass on black or wash. Left centre, Anthony stands; hair grey, beard white; halo orange, bordered white, lines from head; blue habit, cowl partly covering back head; pleated white habit; black scapular; holds yellow stick, T-shaped handle. White head small tusked pig emerges from behind habit. To his right, two tall, one short monks clad as Anthony but heads missing, no cowls. Lower right corner, building, grey ashlar, white between stones; on it, to left, two small round-headed windows; in centre, porch, round-headed black entrance, bordered yellow left. Above entrance, gable, yellow cusped border; to right yellow mullioned window, steps from porch to yellow lych gate, either side of which, red ashlar wall. Inscription: HIC INTR / AT RELIGIONE / -- IES // - MUDII OB XPI / AM.

Panels. 4. Anthony's burial. Top, Anthony's soul as minute, naked, beardless figure carried on white cloth by two angels; only wing and sleeves of one, garment and wings of other. Blue sky, some fragments with nebuly-edged clouds, one with yellow and blue scratched stars. Background and foreground as 3. Sloping upwards from left centre to right margin, blue coffin, dec. yellow roundels with black centres into which trefoil cusps project. Anthony, as in 3, but no cowl, held each end over coffin by monk at his head and by hand with arm and some clothing (rest missing) at feet. Behind Saint, monk holding processional cross, head of cross damaged, reads from open book held by another. Fragments of blue habits. Inscription: (A)NTONUI / ACCIONEM // CORPORIS BEATI.

Below panels, modern inscriptions. Left: THESE TWO PANELS (Baptist) BELONG TO THIS WINDOW / AND WERE THE GIFT OF RAFE DAVENPORT SOMTYME MAYR OF CHESTER AND CHRISTIANA HIS WIFE 1506. Right: THESE PANELS OF ANTHONY ARE FROM A WINDOW IN THE / NORTH YLE THE GIFT OF WILLIAM RODON RECTOR OF GRESSEFORD 1510. Why the peculiar spelling, I do not know.

Below panels in 1 and 4, symbols of Evangelists. As in Lady chapel, Mark precedes Matthew. Outer on roundels; inner in roundels on panels with flattened arched top. Space round symbols, canopy work.

1. Left. Winged lion, irregularly yellow and orange; near-human face; long wavy beard, erect hair; white halo; above, curved scroll: MA -- US. Fragment dull pink grapes on black.

1. Right. Seated angel, wings displayed; halo very light wash, radial lines; ermine collar; sky black, yellow scratched stars; holds scroll: MATHEUS.

4. Left. Winged ox; head and body white, horns black; halo yellow or orange with wash, on which scratched lighter radial lines and inner and outer borders; wings yellow; sky as 1 right; floor gold, light wash, scratched tufts grass; above, scroll: LUCAS.

4. Right. Eagle, carelessly stained orange; cockatoo crest; halo white, light wash, scratched radial lines and engrailed border; scroll as 1, left: IO --.

Below panels. 2. Left. St Apollonia (plate 17). Rounded-top panel, in tympanum white castle, three towers, embattled walls; below tympanum, blue ground; panel flanked buttresses; well-drawn but stain irregular; halo large yellow or orange leaf-like lobes, white border, alternating stain rosettes and double dots (both features seen in Evangelists, Lady chapel); "bec" head dress; sinister hand holds large tooth in pair white pincers; dexter, yellow closed book; inner garment pleated yellow, cloak pleated white with round brooch; floor yellow. Middle of light, large buttress.

2. Right. St. Christopher; at top, ogee brown Tudor arch; finial dec. three white trefoils; upper border, three-lobed crockets, lower, cusped; arch flanked white towers over buttresses flanking top of panel; between towers, wash wall, white between stones, with parapet over left of which small angel looks; ground blue. Saint walks to right; looks upward to left; white hair and wavy beard without moustache (cf. Evangelists); yellow head covering; garment white, dec. yellow trifid leaves round rosettes; wades in water with wavy lines; sinister hand holds staff of yellow tree, branches removed. Child sits on Saint's shoulder; curly hair, black halo, two large white lobes rayed white; garment yellow to orange, ermine collar; dexter hand in blessing; sinister on chest over orb on knee.

Below panels. 3. Left. Michael. Canopy as 2, right. Ground blue, diapered ligh-on-wash rosettes in circles. Michael's hair wavy; cross-diadem; halo rayed; dexter hand holds orange-hilted, broad-bladed scimitar horizontally over head, upper edge, segments of circles, lower, small ovals (blood?); over scimitar, wings; remains of garment feathered; to right of Saint, pale grey shield, almost in profile, large yellow boss, multifoil surround with rays. Below, white tail of dragon and a foot. Middle light, canopy fragments.

3. Right. Female saint. Fishbourne calls her St. Sytha, perhaps because of keys; was, however, servant so

CHURCHES

ermine and book unlikely. Canopy similar 2, left. Ground red. Wears white veil, lined ermine; halo rayed, stained border dec. small circles, alternating double dots; in dexter hand closed yellow book; top of inner garment yellow, floral diaper; cloak white, dec. stain rosettes; on waist, bunch four white keys.

Lowest row. Top, all lights, modern inscription (refers figures above): THESE EIGHT FIGURES GIVEN BY HOEL AP DAVID AND MARGARET HIS WIFE A.D.1500 ARE TAKEN FROM THE WINDOW IN THE NORTH AISLE OF THE CHOIR (presumably Lady chapel N.2.¹ What evidence for this there is, I do not know; date agrees with similarity to Evangelists; figures are four, not eight and do not resemble tracery lights of Lady N.2.

Lowest row. 1. Upper left. Shield: *France quartering England*; fleurs-de-lis leaded in; blue has foliated diaper which does not look medieval, red looks like enamel but impossible to ascertain as shield covered with glass; probably late imitation.

Lowest row. 1. Upper right. Fragment two rather naive heads and two half-heads. probably sons of a donor.

Lowest row. Lower. Modern inscription, 1910, stating that fragments were inserted in memory of Trevor Parkins, Chancellor St. Asaph 1891-1908, and wife, son, daughter.

Lowest row. 2. Two similar three-quarter angels, hold shields; white ground diapered rosettes behind haloes; cross-diadems; both squint; albs, pleated. Shields: first: *ar., a chevron between three crosses-crosslet fitchy sa.* (Davenport; MS.473 says "Rafe Davenport, sometyme mayr of Chester", dated 1506); second: *sa., a chevron between three crosses flory ar.* (MS says Davenport's wife but does not give maiden name; unid.).

Lowest row. 3. Left. Upper part, and wing angel like those top row, 1. Mouth, chin, hair, grey collar dec. white rosettes. Etc.

3. Right. John Baptist. Under yellow border, flattened round top, yellow halo; hair; garment, top white, bottom yellow; on right, yellow-nimbed *Agnus Dei*, no banner, on white closed book.

Lowest row. 4. Left. St. George. Deputy Master Armouries Tower London says armour c.1440. This and three other with similar border, however, look well after 1500; anachronism in stained glass is not unknown but possibly late imitation of early glass or copy of old print. Border yellow, flattened arch at top. Rather coarse features; armour shaded white; helmet round, visor raised, yellow triple plume; halo yellow, inner borders, circles and an engrailed line, gold collar and mail belt; dexter hand holds yellow lance pointing downward at dragon's mouth; in sinister, holds yellow-hilted sword on shoulder, strides dragon, shaded white, black and yellow elongated spots; plump body; head on left vertical; tail slopes vertically curving up. Floor tiles, diagonally white and grey.

Lowest row. 4. Right. Upper, top half. Virgin. Top border curved yellow-bordered scroll inscribed: ECCE ANCILLA DOMINI. Behind white halo, dark ground, diapered white rosettes. Hair long, chaplet alternate white and yellow flowers; garment pleated white; cloak white, dec. rosettes in circles, border yellow, two daisy-like brooches.

4. Right. Lower. Fragments of a Flagellation. Room, grey walls, white between stones; two round-headed windows, diamond panes; yellow groined roof; part caricature head; hand holding tawse; bundle of twigs two hands holding instrument (of torture).

Clerestory N.1, three lights, each of three panels. Pot metal, yellow stain. Memorial date 1849. Colouring strong, almost to crudity; drawing fairly good though slightly naïve. Style strongly resembles Llangollen EN. of similar date by Rowland of Warwick, probably by him. Only Christ has halo, cruciform, orange with red arms (as at Llangollen). In 1.b and c, 2.c and 3a and c, Christ has red garment and green cloak. Hair and beards, light yellow-brown; only John beardless. Figures clad various bright colours. Background strong ultramarine sky. Top each light, white ivy trail on black, also vine leaves and fleurs-de-lis. Each panel has canopy between buttresses, trefoil arch either side; on canopy, convoluted scroll, Gothic lettering.

1.a. Christ, clad white, stands in front of small tree, large yellow-green oak leaves, bearing seven candlesticks of that colour. BE THOU FAITHFUL UNTO DEATH etc.

1.b. Christ and Centurion. I HAVE NOT FOUND AS GREAT FAITH etc.

1.c. Jairus's daughter. LORD I BELIEVE etc.

2.a. Ascension. I GO TO PREPARE etc.

2.b. Resurrection. NOW IS CHRIST RISEN INDEED etc.

2.c. Christ and Magdalene in the garden. I AM THE RESURRECTION etc.

STAINED GLASS IN NORTH WALES

- 3.a. Christ sits on rocks; on dexter shoulder holds orange-brown Cross. COME UNTO ME ALL YE etc.
3.b. Christ washes feet of Apostles. A NEW COMMANDMENT I GIVE UNTO YOU etc.
3.c. Christ with children. SUFFER LITTLE CHILDREN TO COME UNTO ME etc.

At base, on scroll in Gothic lettering: IN MEMORY OF / ELISABETH FRANCES / WILBRAHAM //
BORN 22nd. JUNE 1822 / DIED 23rd. MAY 1849 / AGED 26.

GWERNAFFIELD. SJ 206645 (not on map). Flintshire.

W., three-light. Pot metal; etched flash and yellow stain only in inscription. Church rebuilt 1872; before that window was E. A pleasant geometrical decorative window; well varied both in design and in colour. Ground grisaille curved trail, variously lobed leaves, bunches of fruit at end of sprigs between which there is cross-hatching. Geometric forms with lines of various colours in the centres of which are flowers. At base, in fancy yellow stain capitals on etched blue flash: PRESENTED BY / FREDK. C. PHILLIPS / FEBY XV MDCCCL.

GWYDDELWERN. SJ 074468. Merioneth. Plate 51.

Only medieval glass in Merioneth. Formerly in E.¹ now in porch E. and W., small windows. Mainly yellow stain, some pot metal. Probably c.1500 ("bec" head-dress as Gresford Lady chapel, E.). Borders both windows: oblongs; centre long and short leaves round roundel; surrounded ribbon parallelogram, looped at ends; may possibly not belong, only seen elsewhere at Plas Newydd.

Porch E. Upper part nimbed girl; somewhat resembles young Virgin taken to Temple Gresford Lady chapel E., but drawing poor; "bec" head-dress, as Gresford; halo, yellow engrailed border and groups of lines from head, roughly drawn; poorly-drawn long hair has brown-grey wash, dark and white lines; ear ugly; eyes normal, "crows' feet" corner of one; line middle lower lip; white cloak, yellow border, dec. white pierced roundels. Poor drawing strange in view of excellence in other window, especially if girl is Virgin. One and a half "leafy star" quarries. Pink clothing. Scapula scratched on dark enamel. Part of Cross; yellow scroll backed white, inscribed: "I" (I.N.R.I.). Fragments dull light blue, markings indicate landscape.

Porch W. (plate 51). Beautifully-drawn upper part of nimbed and bearded man; same scale as girl, also has line middle lower lip; hair long, as in girl but better-drawn; halo all white, including border and rays, giving unfinished appearance; nose large, lips thick; eyes well-drawn, eyelids and brows clearly marked; garment white with some decoration; cloak yellow. Fragmentary fancy capital "J" followed by straight letter on yellow-bordered bar. Purple halo, similar to man's. Dark pink, "seaweed" diaper. Hand holding rectangular censer with yellow chains. Fragmentary inscription: ATE PAIL. At the top, most of large "leafy star" quarry; two fragments similar quarry, divided from each other by black lines imitating leading.

HENEGLWYS. SH 423762. Anglesey.

Locked. Key at nearby village of Bodffordd.

E., three-light. Pot metal, yellow stain, etched flashed glass. Church rebuilt 1845,² probable date of glass, possibly earlier (cut down). Beautiful example of David Evans's decorative work.

Top tracery light, octofoil. Ground red; golden eight-pointed star of diverging rays inscribed IHS white fancy lettering; star leaded in.

Lower tracery lights. Ground blue; red rose, surrounded yellow vine; branches with yellow tendrils and white leaves, upwards and downwards; leaded in.

1 and 3. Border typical Evans, smaller oblongs than usual; ground red; quatrefoil white leaf, yellow veins; outer edges of outer borders cut down. Main ground of light blue. Overlapping elongated quatrefoils and imperfect parallelograms, bordered yellow, enclosing purple ground, each with red centre; yellow vine, central vertical stem, gives off curved, white-leaved branches; second quatrefoil down, red ground of flashed glass etched for four-pointed star of diverging rays on which, in red, is A (Roman capital) in 1 and Omega in 3. Above lowest quatrefoil, scroll, for text see later.

¹ Arch. Cma. 1884, p. 271.

² R.C.A.M.W., Anglesey, p. 21.

CHURCHES

2. Borders also smaller than usual and cut down on both sides; undulating yellow vine with leaves similar to 1 and 2 ground blue. Main ground red. Two undulating blue ribbons intertwine to make alternating large and small ellipsoids; in second large ellipsoid, vertically-elongated divergent-rayed star, four large, four small points, in centre, white chalice. In middle, behind patterns, bright green stem, slender curving green-leaved shoots. Scroll, as others.

Scrolls inscribed, black Roman minuscules with capitals; two lines 1, YNA YR IESU DDYWEDODD WRTHYNT // YN WIR YN WIR MEDDAFI CHWI. 2, ONI FWYTEWCH GNAWD MAB // Y DYN AC ONI YFWCH WAED EF. 3, NID OES GENNYCH FYWYD // YNOCH IOAN VI. LIII.

W. Small window typical of Evans (quarries). Border, oblongs; ground red; yellow stem turns outwards, carrying white indented leaf dorsally. Remainder, quarries: yellow sheaf three stalked seed heads, slit showing seeds, on frosted glass.

HOLYHEAD, ST. CYBI. SH 247826. Anglesey.

N.1, N.2, S.2, each three-light. Pot metal, yellow stain. Probably David Evans. Probably c.1840. Tracery lights only. Decorative.

N.1 and N.2, identical. Upper. a and f. Yellow border. Purple with Evans wandering line diaper.

b and e. Ground blue. Cross of four black quatrefoils on yellow roundels, black cross in centre.

c and d. Ground red. Blue flower surrounded by ring of yellow vine, yellow leaves.

Lower. a and f. Ground purple, diapered wandering line; two triangles of dark and pale yellow leaves round green centre.

b and e. Ground blue, irregular diaper, star of four green leaves and four yellow quatrefoils round white quatrefoil.

c and d. Ground red. Light yellow flower, surrounded by ring white vine, upper and lower branches bear yellow leaves.

S.2. a and f. Ground purple. Yellow-centred, white cinquefoil flower, surrounded ring yellow vine; branches with tendrils and yellow leaves go up and down.

b and e. Ground blue. Red flower surrounded by ring white vine; up and down, branches with orange leaves.

c and d. upper. Ground red. Blue flower surrounded by ring yellow vine, white leaves.

c and d. lower. Ground purple. A and *Omega*, surrounded by stars of diverging rays. *Omega* may be replacement.

HOPE. SJ 309584. Flintshire. Plates 45 and 46. p. 10.

EN., five-light; only upper halves main lights filled. Tracery lights: above 1 and 2, and 4 and 5, arch encloses two long lights and three small. Between these, small top light, very small ones either side; middle row, a and f small, b and e long, c and d shorter; lowest two long. Jumble fragments, some from ES. Photograph before addition in possession of Canon Maurice Ridgway.

A. Formerly in ES. Remains series birth and life Virgin, as Gresford but different. Pot metal, yellow stain. Probably c.1498 (borders resemble Gresford). Inscriptions on plain, unbordered strips, usually double-lined; letters small, often hard to decipher, some orange roundels with treble dots.

Top tracery. IHS monogram, gold on black, in gold circle in gold-bordered triangle, white leaves on black in angles.

Centre tracery lights, middle row, b. Inscriptions, look like: RETULIT // A DNS; (upside down) SCIFTU // SCANDU; CONCEPTU // PRE NATIS; JOSEPH P // DESERIT.

Centre tracery lights. Lower a. Hand carrying yellow basket with two white birds and part of another; probably from Purification of Virgin, sometimes seen in birth and life of Virgin series, though not at Gresford.

Centre tracery lights. Lower b. Part yellow-capped male head. Lower part Christopher's legs in yellow and white water; flat fish vertically between them and another below. Two-line inscription: UNMACULATA // --- LIIS IRE.

STAINED GLASS IN NORTH WALES

1, 3, 5, tops. White canopies with cusped, round-headed openings, yellow irregularly diapered black; surmounted by gables and other canopy work, some gold decoration.

1. Below canopy, over inscription. Hooded head, probably shepherd. Brown sheep, upside down. White dog wearing collar. This and sheep have ground of yellow grass on yellow-grey; probably from scene of Joachim in wilderness. Three curved reversed inscriptions: indec.; ----- AD ANIMA STAT and PORTA AUREA. Middle of light, two-lined inscription: apparently TUC GENIT / PETIT AD // FFIT PERUDII / CUSTOS. At base, two indec. two-line inscriptions.

4. Middle of light, inscription: GENITRICE // PEREAVIT.

5. Upper part. Anne praying in garden, face missing, faces left; cloak blue, head covered with white cloth; hands together in prayer. Behind her, to left, open book on stand on table, from which hangs cloth diapered yellow pattern. Above book, to left, rays, across which curved inscription: ANNA TE PORTA AUREA. Right background, small golden house, rectangular door and window; across roof, inscription: PARA. Borders, pinnaced buttresses as at Gresford. Below, two-lined inscriptions: ANGELUS // AURATIS (upside down) / HIC ANNE MOVET // FORIL ---- QUIS / AD SPONSU REMEARE // - PE SIT OBVIATURES. At base, row two-lined inscriptions, apparently: PEPIT PUER MARIA // ----- HERILEM / ---- AT / IIII -- EF -- / OBVIAT AD PORTAS ZHME // OSCULA CU MONITIS MAGNE; last refers to meeting and embracing at Golden Gate.

B. Evangelists resembling those at Gresford and Coronation by same hand. Pot metal, yellow stain. c.1498.

Long tracery lights of side groups. Evangelists, as at Gresford, Mark precedes Matthew. Canopies differ from gabled ones at Gresford being of three (John one) white and grey round-headed arches with cusped yellow borders; over central arch, gable and pinnacle, behind which (except Mark) is gable of building. Haloes differ from Gresford, having simple borders. Symbols (John's missing) almost identical with Gresford. Behind heads, diapered glass; Matthew and John, blue leafy branches on black; Mark, black branches on blue; Luke deep pink, diapered pierced roundels. Garments: Mark and Luke blue, others red; all have albs with yellow borders, dec. hatched white ellipses alternating pairs minute circles. Mark's head does not belong; beardless, tonsured, white halo, yellow engrailed border; on top, a stone so probably Stephen. Other Evangelists resemble those at Gresford but are coarsely drawn. John very close to Gresford.

Central tracery light, top row, c. Virgin from Coronation. Sits on throne; crowned; features almost obliterated; hair long; white cloak lined ermine, border identical with those of Evangelists; central blue fragment probably does not belong.

d. Fragments, some clothing may belong to missing Christ.

Central tracery lights, lower a. Canopy resembling those of Evangelists.

C. Glass in tracery lights not readily related to life of Mary or Evangelists.

Central tracery lights, middle row, b. Hand and book. Canopy work. Yellow leaf coiled round white rod.

e. Hairy paw. Canopy work. Inscription on orange-bordered strip, on tiles: STE THOM. No indication of set of Apostles so probably Thomas of Canterbury, possibly mitred head lower row, a. Nothing in b or e before reconstruction.

Central tracery lights, lower row a. Nimbed and mitred head. Blue, diapered rosettes.

D. Remainder of window. Pot metal, yellow stain. Inscriptions indicate *Te Deum* window. Excellent and varied colour; rather naïve drawing. Except for most angels, eye centres large and strong line below upper eyelid; in some cases "crows' feet". Style fairly near to Abergele; a striking correspondence may be seen between features of girl from Abergele (plate 44) and Holt angel (plate 45). With exception of last mentioned, angels have small eyes and are rather wooden-looking; no angels have haloes. Except for Abergele, there is no glass similar to this in the area. From the style, it would be difficult to date; however, the window does seem to be designed to take the Evangelists which are c.1498. The similarity to Abergele and the similarity of nebuly clouds under angels to those at Llandyrnog would seem to support this date. The large eye centres might suggest an affinity with the York style and thus an earlier date; as, except for two fragments, other York features are absent, this is probably a coincidence. The heraldic antelope, badge of Henry VI, d. 1461, might suggest an earlier date but it is very unlikely that the glass is as early.

Inscriptions on unbordered strips; lettering larger than ex - ES.; easy to read; usually one-line but sometimes second, smaller lettering; yellow behind capitals; some yellow pierced roundels and double dots.

Central tracery lights, lower a. Fingers of two hands holding inscription, two-line but large letters: TE

CHURCHES

DEUM // CONFITEMUR (formerly in b). At base (two-line): SALVIT FAC ---- (*Salvum fac*) // ET REGE EOS.

b. Inscription: JETAZ? (unid.) / ITUS (*exercitus*).

1. Base: PARACLIT (*Paraclitum Sanctum*) reversed.

2. Middle: TE / ETERNII / OIS / TERRA / VENERA / OMNES (*Te aeternum Patrem omnis terra veneratur*).

2. Base. TIBI / QUIS / (two-line) DIGNARE DNE DIE ISTO // MISERERE / MENS? (*Dignare, Domine, die isto; Tibi and quis, several times in canticle*) / indec.

3. Below canopy: AU / DAB (laudabile) / SCNT QUOQUE (*Sanctum quoque*) / (double line, upper indec.), lower: SCTI (*Sanctis*) / DNE (*Domine*).

3. Base. TE ERGO / FAMILIS / (two-line) VENI // SANGIE / indec. / S SU? / (two-line) QUOS PCIO // REDEMISTI (*Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti*).

4. Near top, not there before reconstruction: indec. / VENERAND (*Venerandum tuum verum*) / MAIE (*Majestatis*).

4. Middle: (reversed upside down) PCLE? / SERAPHYN / TIBI (*Tibi Cherubim et Seraphim*).

4. Base: ORU / PATR / M IN / TE G (*Te gloriosus*).

4. Near bottom: grafito identical with that in 5.

Main lights, probably originally in window. Eye centres not mentioned if large or, for angels, small. Includes.

1. Lower. Angel "triangular" eyes. Male head, black hat, orange rim in large scallops, similar to one at Abergele (plate 43). Two naïve male and female faces. Male, hair and long beard white; golden-lobed on black cruciform halo. Canopy work. Hands. Clothing. Three fragments white nebully band on black, yellow stars between undulations. Hind quarters white animal, tail round end yellow scroll with part of letter.

2. Top. Sun. Feathered angel. Etc. Remainder upper part. Triangular fragment white robe, dec. gold IHS monograms, border dec. rosettes and pairs minute circles; either side, blue cloak?; part hand holds yellow stick, another hand right. To left of figure, facing left, white heraldic antelope (tusked stag); badge Henry VI, d. 1461, almost certainly too early for glass; serrate antlers and tusk yellow-brown; below this, lion descending diagonally to right, three-pronged tail; could indicate association with Crown; to right of figure, white reguardant unicorn on yellow grass on light wash; unicorn Scottish emblem, might refer to marriage of Margaret, Henry VII's daughter, to James IV of Scotland, 1503; below unicorn, hind end white animal, upside down; above antelope, white-trunked tree, large dirty yellow leaves, on which large brown bird, extended wings, sits; on right of fragmentary figure, fragmentary tree on which white bird, wings folded, sits.

2. Lower part, below inscriptions. Part clothes and hands figure, white garment dec. yellow rosettes and pierced roundels holds orb and sceptre. Feathered angel (plate 45), large eye centres, very large hands. Two smaller wooden-looking angels, not there before reconstruction. Fragments purple-pink diapered variously, including one with lighter nebully band with lighter stars in undulations.

3. Below canopy and inscriptions. On left, lower part seated Christ, facing right; deep ruby cloak, lined ermine, richly decorated border; pierced hands in front of cloak, pierced feet below. Before reconstruction, similar figure on right; only hand holding sceptre and white clothing dec. yellow rosettes, remains. Part angel playing harp, from ES. Broad, curved nebully blue band on black, yellow stars on blue, scratched ones on black. On band, two mitred heads. Left of heads, large rays. Right hand. Below bands, small angels and two bearded heads, one with yellow cruciform halo, other un-nimbed. Below this, two arcs of a curved band with a pale pink nebully band on black with pink scratched stars between undulations. Lowest part of light. Elegant female head (plate 46), elaborate crown, hair brushed upwards; in front of it, upper part of another crowned head, looking over white-diapered black barrier, below which is large gold fleur-de-lis. Pope's head with tiara, York-type curved line from eye corner but small eye centre; white garment, red cloak ermine collar. In centre, two legs descend from bottom of feathered angel's garment on tiles divided diagonally quarterly with round counterchanged centres. Right, three soulful monks. white habits; one has head covered with cowl.

4. Near top, centre, male head, unusual type mural crown, rim dec. pierced roundels; white collar, ermine robe. Below head but not belonging, lower part seated figure; dull deep pink gown, fastened lower part but parting above waist to show ermine lining and blue garment; dexter hand holds sceptre; sinister, orb. Either side head, head and wings of angel; feathered demi-angels either side of figure; all have small eyes; lower angels emerge from red, crinkled cloud-like forms, similar to those at Llandyrnog (probably c.1500).

4. Below inscriptions. Curved band with blue nebully band on black, stars in loops. Between inscriptions

and band, on ground of large rays, two bearded male half-figures, white garments, cloaks blue left, red right. Between these, unbearded male (possibly head of one, hands of another) seated behind zither which he plays with large hands; nose in brass wind instrument. Below band, five heads, three looking somewhat right, two left; haloes yellow, white borders, second enrailed; first, woman, head covered white cloth, bordered roundels with unusually large grey centres; last woman, white head covering, partly behind male head. Ground, purple, diapered rosettes with large wash centres. Below, fragments including part of youth playing harp; fingers on gold book, dec. yellow-centred white rosettes. Graffito: John Bird plumber and glazier new leaded these lights March 26 1766.

5. Lower part. Upper part bearded man, yellow halo, white enrailed border, holds sceptre. Long-haired angel. Part of building, white roof with yellow groins, yellow gabled porch, probably from ES. Head and arm of Christopher Christ Child (Christopher's feet in tracery lights); halo cruciform yellow, white inner border to lobes with inward projections; eye has York-type curved line from corner but small eye centres. Large leaf, obviously from tracery lights. Kneeling youth, white garment, head of another, between them female head covered white cloth, look towards right; to right, hand and blue gown of kneeling male; presumably donor and family. Pink-on-black fern diaper fragments. Crowned bearded head with hands. Hand with plectrum playing zither. Forelegs and hind feet white animal on yellow. Hand.

LLANASA. SJ 106815. Flintshire. Plates 53-55. p. 12.

EN., four-light; **ES.**, five-light. Pot metal; yellow stain. Probably early C.XVI (see Part 1) and 1877. Originally all in ES. In 1877, saints from 1, 2, 4, 5, moved to EN. and drastic restoration undertaken, so good that there is sometimes great difficulty in telling new from old. Plate 53A, drawing of glass in 1825 from *Gentleman's Magazine*.

ES. (plate 54). Ground, quarries, mostly new; mainly "leafy star" with obtuse-angled bases to long leaves; a few have four broader leaves round white quatrefoil flower with or without narrow leaves between.

Near tops of lights. Roundels, some light yellow stain. 1, Modern. 2, Pincers, nails, hammer. 4, Hand holding Judas's bag; Peter's cock. 5, Heart, pierced hands and feet.

3. Crucifixion (plate 54). All the Cross, except probably lowest fragment; sun and moon; right side Christ's halo; arms; legs; loin-cloth and flowering herbage at base are new or probably so; left side halo looks old, as it is not in drawing may, perhaps, be new; deep red, double line parallel with edge, lines from head make it roughly cruciform, in each segment, a fleur-de-lis; upper part face with Crown of Thorns may be new; lower part, definitely old, badly drawn; parts of body look new; navel has eye in it. Virgin's dark red rayed halo seems old; though it differs from drawing; roughly-drawn face old; cloak blue, covering head which also has a brown hood, dress green, all probably old except for part right side cloak and borders; hands, together in prayer, old; Mary's clothing is remarkably close to that at Cilcain (plate 52A), perhaps restorers used it as model; if not, perhaps from same medieval cartoon. John's red garment and the lower part of his blue cloak are the only parts which appear old; face definitely new.

EN. (plate 53B). Main lights. Ground of quarries (plate 55), mostly close to those at Llanrhydd: sprigs with degenerate acorns and pointed leaves similar to those of Llanrhydd mulberries, tendrils between leaves and acorns; mostly new; one "large ovary flower" quarry (as plate 57F). Tracery lights. Mostly as above but some "leafy stars". In main lights, saints stand on new tiles, probably copied from old fragment.

1. Bishop new except for fingers, sinister hand and adjacent part of crozier and a lower section of crozier.

2. St. Catherine (modern inscription). Probably originally St. Winifred who is also crowned and has line round neck; drawing shows neither wheel nor sword; change probably due to possible association of window with Catherine of Aragon (see Part 1); head, blue rayed halo, crown (probably), parts of red cloak and upper part of dress, white, diapered yellow quatrefoils, old; wheel, sword, book, ermine lining cloak, and lower part dress, probably new.

3. James the Greater (plate 55). At base, inscription on slight curve: SANCTE JACOB; this closely resembles drawing and differs from the other modern inscriptions; nevertheless looks new and may be copy of old inscription. Halo red, rayed, right side very dark; one side probably new but which?; behind head, brown hat with cockleshell on it; face rather roughly drawn; stubby beard, enormous chin; lock centre forehead; eyes tend to "triangular"; cloak blue, bordered wash on yellow, dec. alternating gold ellipses and small roundels, red clasp, garment green with brown belt; holds open book in dexter hand, edge of cloak in sinister; one purple shoe. Staff under sinister arm, new.

CHURCHES

4. St. Laurence. Mostly old, except for lowest part; closely resembles drawing; halo dull pink, rayed, top fragment and back one probably new, others old; tonsured; chin and amice new; coat-like red vestment, bordered green fringes on black; top and bottom parts white, yellow-bordered median line, dec. alternate rather elliptical white-centred yellow roundels and double dots, old; middle new; holds gridiron in dexter and closed book in sinister hand; alb and shoes new.

I repeat it is *very* difficult to tell the old from the new in this glass and my diagnoses may be wrong.

LLANBEDROG. SH 329315. Caernarvonshire.

E., two-light. Borders. Pot metal, yellow stain. Probably c.1850. Style of David Evans but probably not by him. Oblongs, yellow vine, large upper white trifid-trifid leaf, small trifid leaf below; ground below and outward red.

Top bottom of lights. Grisaille foliated and nut trail quarries; probably after 1850. Not Evans.

Main lights. Except for some fragments, yellow stain; Probably c.1500.

1. Angel blowing trumpet. Part tonsured head, well-drawn eyes. Inscription fragments: AVE and (MA)RIA. Mainly rather complicated canopy work.

2. Part head; "triangular" type eyes; white hair; unusual type cruciform halo, yellow, white border and thin, straight arms dividing quarters; surrounded by rays. Large hand holding white closed book, dec. yellow rosettes and small roundels; black clasp with gold decoration and buckle. Tonsured head, yellow hair. Open book. Canopy work.

LLANBRYNMAIR. SH 885008. Montgomeryshire.

Church locked; key in caretaker's quarters behind old school, opposite church. In village (known locally as "Llan") two miles South of one labelled Llanbrynmair on A489.

North transept, N., three-light. 1. Lozenge-shaped fragment, upside down. Yellow stain. Probably c.1500. Sinister hand holding white staff or palm stalk; white clothing, dec. yellow; border yellow, dec. pierced roundels.

S.1, S.2 and S.3, each two-light. Pot metal, yellow stain, frosted white. Mid-C.XIX, (border S.2 identical with Llanwnnog E., after 1862 and Llansantffraid-Glyn-Ceiriog, probably 1843 so closer dating impossible). David Evans (typical borders and quarries). Filled with yellow-or orange-on-frosted white quarries.

S.1 Tracery light winged. Blue hexafoil flower, orange pinnatifid leaf rises either side, smaller below.

Main lights. Border of oblongs; orange stem curves outwards at right angles; dorsally, indented white leaf, black veins, yellow shading, on black; ventrally red. Quarries: flower of five vertical petals; two oak-type leaves.

S.2. Tracery light as S.1, but triangular and flower red.

Main lights. Border of oblongs; undulating yellow vine; dorsally, yellow-veined, white cinquefoil palmatifid leaf, three large, two small lobes; lower down, peculiarly shaped small yellow leaf; leaves on black, ventrally red.

S.3. Tracery light as S.2, but flower blue.

Main lights. Borders of near-oblongs, upper edges slightly curved; golden stem, curved as question-mark with five-lobed, pinnatifid orange leaf at apex; ground black inner, red lower and outer. Quarries typical Evans sheaf of three seed heads.

Nave N. Decorative Evans, memorial date 1860; suggests possibility that other windows might be late.

LLANDDOGET. SH 806637. Denbighshire.

Tablet over porch says rebuilt 1839.

EN., three round-headed lights. Pot metal; yellow, orange and red stain. Except for quarries, etc., probably date of rebuilding. Broad borders oblongs, plain frosted and various colours; rest of window frosted. Quarries, etc., probably domestic and late C.XVIII or early C.XIX.

1. Near top, two quarries, white coiled leafy swags on red. Left border, yellow and orange fragment; fan-shaped decoration on green. Centre, orange quarry with orange and red-orange Tudor rose. Bottom, monochrome roses on purple half quarries.

STAINED GLASS IN NORTH WALES

2. At top, two partial quarries, orange with monochrome quatrefoil flowers. Centre, white quarry with orange coiled leafy swag.

3. Top, two partial quarries: pale yellow rose, surrounded by orange leaves on red and half monochrome quatrefoil on orange-red. Centre, quarry, elaborate orange quatrefoil on red square on orange. Base, small quarry: orange-centred white quatrefoil flower, indented petals on red. Half quarry, red on orange.

LLANDEGFAN. SH 563743. Anglesey.

North transept, N., three-light. Pot metal, orange and orange-red stain; blue enamel. Obviously in memory of Owen Williams of Treffos, d. 1832, as his Arms are in it and tomb near by. Probably rather later as transept said to be in his memory. Almost certainly David Evans with some later replacements; beautiful example of his decorative work.

Tracery lights. Top. On blue enamel ground, Tudor rose surrounded by orange stem; either side, branches carrying orange leaves with two spiral leaflets and larger pear-shaped one. Lower. Irregular quatrefoils. Centre, orange-centred white quatrefoil flower on blue roundel; outside this, on orange-red, stem and leaves as above.

Main lights. Side borders red, forming columns with red capitals, dec. red grapes, orange leaves. Top, multicuspoid arches with curved-sided orange-red triangles with orange borders. From main cusps, orange leaves, as in tracery, project. Tops: 1 and 3, Tudor roses; 2, green roundel with hexafoil fimbriated flower.

1. Centre, green garland, diapered green-on-black undulating stem with leaves and grapes; inside, shield: dexter: *ar.*, a chevron *sa. between three crows ppr.* (Elidur, as crest is Llywarch ap Bran, crows should be choughs with ermine spots); sinister: *gu.*, two lions passant guardant in pale *ar.*, langued of the first and queued or; in chief a rose of the last (Hughes of Kimmel, family of Mrs. Williams; rose should be *ar.*). *Gu.* deep red stain *ar.* frosted. Crest, on frosted white: on a wreath *sa. and ar.*, a Cornish chough *ppr.*, limbed and beaked or (should be *gu.*), holding in its dexter claw a fleur-de-lis of the third (Llywarch ap Bran for Williams). Motto, looks modern, Gothic capitals on clear white: DUW A DDARPAR I'R BRAIN (Llywarch). Most of Arms, but not crest, probably replacement after Evans, purple on left, between shield and garland, has, however, typical Evans "fern" diaper.

3. Centre. Similar garland to 1, but colour yellow-green. Inside, shield: dexter: *ar.*, a chevron *sa. between three Cornish choughs ppr.*, limbed and beaked *gu.*, each holding an ermine spot in its bill (Llywarch for Williams; elegant choughs have curved bills, quite different from crows in 1); sinister: *ar.*, a chevron between three boars' heads *sa.*, tongues snouts and necks *gu.* (Quarter of Ednowain Bendew, presumably Arms of Owen's mother, a Lloyd of unspecified family; Lloyd of Wigfair bore Arms of Ednowain; possibly bogus). Presumably Arms of Owen's father. Chevrons have grey lower border; *ar.* frosted with Evans fern diaper, also on pink enamel between shield and garland. Crest, on clear glass; as in 1; chough resembles those in Arms. Arms and crest probably by Evans. Motto; ribbon frosted, yellow edges, Gothic capitals, as in 1; not Evans.

LLANDEGLA. SJ 196525. Denbighshire. Plate 65.

E., three-light. Orange stain, coloured enamels. Francis Eginton of Birmingham. Originally centre of St. Asaph E., made 1800, moved here 1864.¹ Some surrounding heraldry still in St. Asaph. Divided into oblong panes. Technique beautiful. Young Christ having vision of future; baby angels playing with instruments of His agony repulsive. Picture in Thomas² shows window is reversed. All faces and hands flesh colour.

2. Young Christ in middle; looks upwards with mournful expression; rather effeminate; hair brown, shoulder-length, rather untidy; arms, slightly bent, extended either side; garment orange-brown, pale blue girdle; bare feet. Left of lower part, tower-like house, shallow domed roof, two large oblong windows; smaller tower, battlement in front; in front of buildings, grey shrubs and pale greenish-grey foreground. Right base, grey castle, one and a half square towers, foreground as before. Sky either side lower part, light grey-brown; higher, grey with some pale brown over Christ's head. Top, probably male angel hovers diagonally; hair chestnut; garment light blue; wings white, shaded grey-brown; brown cup in dexter hand, white scarf in sinister. Below him, to left, infant angel hovers diagonally; hair light orange-brown, face smiling, wings light brown; light purple scarf for decency; holds white and grey Crown of Thorns.

¹ Thomas, vol. 1, pp. 301, 310.

² *ibid.*, p. 302.

CHURCHES

1. Sky light grey, at top, grey-brown cloud with lighter area. Ground in shades of brown. Long Cross, in shades of brown diagonally across left side; brown ladder extends from lower right to Cross. Left of Cross, male child angel stands; dexter wing white, shaded grey, sinister white, grey-brown tip; pink scarf, supported by diagonal white cord, makes for decency; holds Cross with sinister hand, dexter holds long spear. To left of Cross base, boy angel sits looking in profile upwards to right; hair brown; wing brown-purple; lower part behind Cross; behind him, grey cloth.

3. Sky grey, some pale brown top right; foreground shades of grey-brown. In upper part, two grey-brown Roman columns with architrave between; in front of this, grey stone table in front of which boy angel stands, back facing; prominent buttocks; brown hair; small white wings; holds hammer in dexter and pincers in sinister hand. To left, boy angel walks to right, nearly in profile; wings white with some pink and brown; grey scarf makes for decency; carries lantern on pole in dexter hand. Front, right, boy angel kneels, facing right in profile; leans over bundle of twigs which he ties with rope to make birch rod; pink-grey scarf round waist, another same colour behind him; wings white, shaded purple-brown. In foreground, hammer and crossed nails.

LLANDUDNO, ST. GEORGE. SH 777825. Caernarvonshire.

E., three lancets. Pot metal, yellow stain. Possible date 1840 when church was built (inscription). Christ and Apostles. 1 and 3, four panels; 2, five. Borders: 1 and 3, yellow crosses on black squares alternating small purple roundels in oblongs; 2, alternating leaves: brown on blue and pale green on red, inner border as borders 1 and 3. Halfway up each panel, green leaf from which springs trefoil arch of small purple roundels on black; top arch pointed. In upper corners of panels, yellow leaves on red. Ground scale-shaped quarries, dec. white shoot with three yellow leaves. Figures on alternating dull yellow tiles and round ones, grey with grey and black centres. Apostles bearded except John and Thomas; haloes yellow; dressed garment and cloak various colours; each holds symbol and most a book. Name below each, white-on-dark near-Roman capitals, "A"s with upward-sloping lateral projections. Top 2, Christ sits on green-cushioned throne, dec. symbols Evangelists, three crowns and two pineapples; halo pale yellow cruciform, red arms; tunic white, cloak red; dexter hand raised in blessing, sinister holds green book; feet on dull yellow orb, dec. diamonds. Below, inscription large and small Roman capitals, black on light brown: SEDBT REX.

Well drawn and pleasant in colour.

LLANDYRNOG. SJ 108651. Denbighshire. Plates 35-42. p. 9.

EN., five-light. Pot metal, yellow stain. Some glass from ES. and probably others, since Glynne¹ having described EN. but without mentioning central Crucifixion which must have been there (probably wrote notes at home from memory), says that ES. contained Crucifixion and Evangelists and that in some others there were floriated quarries and golden-coloured figures. In *Arch. Cam.* 1887, p. 343, description of visit to church, says that EN. was recently restored by Mr. Kemp (presumably Kempe), lower part having been destroyed but part had been found in ground near foot of window. In view of excellent condition of remaining glass and absence of new glass (except, probably, ground of Crucifixion), this is rather odd. Fragment of Luke's ox, probably from ES., identical with one in Gresford Lady chapel E., therefore c.1498. Two different styles. 2, 3 and 4, remains of Seven Sacrament window; round central Crucifixion, panels each illustrating Sacrament; buttress borders to panels resemble Gresford Lady chapel E., indicating date c.1498; drawing inferior to Gresford, heads disproportionately large and same face repeated a number of times; eyes often "triangular", also indicating c.1500. Second style in tracery lights; two pairs of Apostles with sections of the Creed in 1 and 5, and nimbed, bearded head lower in 1 and, probably, canopies of main lights. Drawing differs from first style, the "triangular" eye is, absent; many figures have type of halo not seen elsewhere in area, except in some cruciform ones, the border having small, roughly square inward projections. Probably also c.1500. Belonging to neither style is the Evangelist Mark in 1.c (plate 37) which differs considerably from those at Gresford; more delicately drawn than figures of other groups; probably a "golden-coloured figure" seen by Glynne in a third window; probably some quarries from same window. Probably c.1500.

¹ *Arch. Cam.*, 1884, p. 172.

STAINED GLASS IN NORTH WALES

Tracery lights. Canopies. Except for top c and d (Coronation), lights with figures usually have three cusped arches on what looks like end of grey church, surmounted by small turret; crocketed yellow gable above central arch; simple pendentives either side below central arch; buttresses, shaded white with yellow strips and pinnacles, descend from either side building to form border. Top c and d. One broad, very flattened multicusped arch; above and coming in front of it, a turret with large round-headed window and simple pendentive at base; buttresses as others.

Tracery lights. Coloured grounds. Plain blue; top d; blue, diapered pierced roundels: top b, lower f; blue diapered light-on-dark leafy branches: lower h and i; plain red: top e; red, diapered rosettes: top c, lower b and e; plain purple: lower c.

Tracery lights. Top. Chalice on grey; inscribed on broad, angled base: IHS; rays from top, sides and base.

Top row. a and f, small triangular. a. On grey-brown roundel, yellow IHS, script like metal strips pierced by wire. f. On cross-hatched roundel, yellow MR.

Tracery lights. Top row. b and e. Nimbed bishops; grey hair; b larger than e, discrepancy may be due to repair. Features of both well drawn. At base, white vestment on which is square purse, gold border and diagonal straps, enclosing squares dec. five dots; outer border of pearls on two sides; above inner vestment, another; b, dull purple-brown; e, dull purple; Copes white, dec. large yellow rosettes; gold pallium, dec. b, rosettes and double dots; e, formy-fitchy crosses; dexter hands, two fingers raised in blessing; sinister hold b, crozier; e, processional cross; b, on orange floor; e, on yellow-brown rosettes in circles; inscriptions, at base: b: SCUS ASSAPH; e: SCUS DANIEL (Deiniol, Bishop of Bangor was Rector).

Tracery lights. Top row. c and d, Coronation of Virgin. c, Virgin; d, Christ; sit; crowns, large projections with three trifid leaves; haloes, c, gold inner border, inward projections; d, normal; well-drawn features; c has York-type curved line, corner eye (probably not significant), d, two "crows' feet"; hair and beard grey, looks older than usual; both, white cloaks dec. yellow rosettes, c lined ermine; d, ermine collar; c, blue dress. Christ's dexter hand, two fingers raised in blessing; sinister holds sceptre.

Tracery lights. Lower row. a, d, g, j, small triangular. a, fragments; d and j, three-layered starfish-like sun, white pinnatifid leaf above; g, chalice.

Tracery lights. Lower row. b, c, h, i, very plain female saints; drawing naïve; b, Marchell, Tynnog's sister, lived nearby as hermitess; c, Winifred; h, Fridiswide, Oxford saint Patron of Students (why here?); i, Catherine.

b and h. Almost identical, i.e. from same cartoon. Halo, yellow rays and border with small inward projections; white cloak, dec. yellow rosettes; dexter hand holds closed book through cloak; sinister, yellow palm leaf; dress, b, blue, h, red; at base, b, tiles, diagonally white and black, white circle centre; h, grey lozenge-shaped tiles, orange lozenge-shaped centres, engrained edges; inscriptions: b, SCA MARCELLA; h, SCA FRIDISWI-A.

c and i. Mirror image, except that c's head is probably replacement with medieval glass; cloaks white, yellow engrailed border, ermine lining; sword in outer hand slopes downward and inward (i, hand vestigial) stand on yellow rosettes in circles. c. Broad neck; halo, yellow engrailed border, a little from edge, lines from head; dress blue; carries book sinister side. Inscription: SCA WENEFRIIDA. i. Halo few rays, lines between, yellow border, trefoil inward projections; dress red; in dexter hand holds badly-drawn wheel, grey with gold axle, spokes, rim and knives. Inscription: SCA KATERINA.

Tracery lights. Lower. e and f. Annunciation.

e. Upper part of Gabriel replacement, probably medieval; no halo, feathered; lower part original, tips of wings between legs; in lower parts legs, bones show through as in X-ray (also at Llangadwaladr); stands, legs apart, on yellow-on-brown tufts of grass; above Gabriel, to right, scroll doubling back on itself: AVE GRA / PLENA // DNS // TECUM (original glass).

f. (plate 38). Virgin sits; halo, rayed, yellow border, rounded inward projections; face plump with naïve charm; eye has York-type curved line; hair long with double lines; small white Dove flies towards dexter ear in cone of rays; halo white in two lobes with black wedges between, lobes have thin inner black border; Virgin has ermine bodice, red skirt and white cloak, diapered yellow rosettes; holds hands up in front. At an angle, table, yellow top, from which pleated cloth similar to cloak hangs; below cloth, yellow, dec. black oblongs emerging from under cloth; base grey, dec. drawn yellow quatrefoils on black roundels. On table top, open book. To left, gold vase with long-stemmed lily, many golden leaves, one white fleur-de-lis shaped flower and two white and yellow buds at apex. Below table diagonally, black and white tiles, white-circled black centre,

CHURCHES

on top of an apparently octagonal pedestal, upper part gold, dec. yellow rosettes in roundels; lower part pale yellow and white, dec. dark-shaded quatrefoils in yellow roundels.

Main lights. Tops. 3. Rather complex canopy of five round arches with five white and yellow pinnacles above and four simple pendentives below; 1 has top part of similar canopy, 4 and 5 have canopy fragments; 2, in addition, has parts of two faces and indec. inscription fragments.

2, 3, 4. Remains of "Seven Sacrament window"; in 3, Crucifixion from which red lines proceed to panels in 2, 4 and below, these and others each illustrated a Sacrament.

3. Crucifixion (plate 39). Ground blue, diapered multipetalar blue-on-black flowers of a type not seen elsewhere; probably work of restorer; sun and moon above Cross also probably by restorer. Cross yellow, grained; some replacements on right arm. Superscription: INRI, large Gothic capitals on curved diagonal scroll. Christ's halo cruciform, two lobes and part of another show; irregularly coloured yellow, outer border being half white, half yellow; lobe borders only on sides, similarly irregularly coloured; in upper lobe, three groups lines from head, right lobe lines more irregular; black wedges between lobes; face fine expression of restrained suffering; "triangular" eyes accentuate this; hair and beard grey; Crown of Thorns yellow; large drops sweat, colourless or pale yellow on body, yellow on legs; from Wound and feet, red lines proceed downward and outward; loin-cloth purple. Base of Cross probably octagonal, three sides show; top white; sides irregularly coloured with yellow, dec. groups four grey roundels in circle. At base, yellow-brown with yellow plants; to left, scapula, humerus, jawbone and two crossed humeri; to right, two pairs radii, radius, humerus and two jaw-bones with teeth. Either side Christ's body, to left of thigh and either side ankles, un-nimbed demi-angels; "triangular" eyes. curly hair; albs with yellow amices; emerge from cushion-like clouds made of a coloured-on-black nebuly band: upper left, middle left, lower right, pink; upper right, lower left, red; two upper ones, hands together in prayer, others hold gold chalices.

3. Panel below Crucifixion. Layman leaning forward suggests Penance. Buttress borders. Fragments, including. Canopy work. Upper part man, leaning forward, blue gown. Four fragmentary heads, all heads "triangular" eyes. Hands forward in prayer. Fragment from Apostles: part of white clothing and hand holding yellow handle yellow-rimmed money-box, black top, white slot; local symbol Matthias, also Dyserth, Caerwys, Whitchurch-Denbigh. Top, red ray pierces third of panel.

2.b. Transverse oblong. Fragments, mostly from Eucharist. Bottom left, head and hand of priest celebrating Mass in front of rail dec. pierced roundels; above, yellow chalice, covered white cloth. Fragmentary head; two priests' heads and larger face. Top, Host, inscribed: IHS, white on grey held (only fingertip shows) in front of yellow reredos, dec. pierced roundels. Two open books; two closed on table. Fragmentary male heads, Two hands. Fragments blue and red clothing.

2.c. Extreme Unction (plate 42). Priest administers Sacrament to naked woman in bed (night attire not worn in Middle Ages); both have "triangular" eyes. Priest tonsured; has white fur collar, part white vestment and yellow stole, dec. pierced roundels; dexter hand holds that of woman. Woman has shoulder-length hair and white night cap. Back of bed dec. white quatrefoils between crossed yellow lines. Two fragments crucifix, larger with Christ's body. To right, lower part yellow jar. Middle base, top large yellow pot. Fragments dull purple-pink clothing and wood.

4.b. Holy Orders (plate 40). Almost square. Right border buttress, other one similar but rather fragmentary. Top, lower part canopy, four white pendentives, dec. yellow. Ground blue. Bishop stands left centre, plump face, smile, rather juvenile expression; mitre gold, dec. pearls; amice white, dec. yellow rosettes and double dots; cope blue, border white, dec. orange rosettes; large crozier. Heads of monks almost identical except some have "triangular" eyes, others normal; four to right, two standing with grey hair, two kneeling, yellow and brown; front standing monk, purple habit; behind bishop, three standing, two grey, one orange-haired. Floor tiles, diagonally brown and white, hatched parallel lines. Left, red ray penetrates diagonally downward to bishop.

4.c. Holy Matrimony (plate 41). Square. Fragmentary buttress borders. Ground blue. Middle, tonsured priest stands facing; white vestment, yellow-bordered amice, dec. yellow rosettes, stole, dec. yellow pierced roundels. Bride left of priest; yellow dress dec. diagonal lines and white rosettes; white cap; dexter hand has white glove, sinister holds dexter of bridegroom. He stands right of centre; hair shoulder-length, wavy; eyes normal; yellow collar; red sleeve, gold fringe; rest of clothing jumble of fragments; one yellow, one orange shoe. Right of bridegroom, best man in profile; large features tending to caricature; doublet like bride's dress; large satchel at side; one brown, one yellow shoe. Right of priest, head of man, probably monk, holding open

STAINED GLASS IN NORTH WALES

book; left of priest, head of another; four more fragmentary heads, one wearing simple white cap. Floor of tiles diagonally yellow or orange and white hatched horizontal lines.

Remains of set of Apostles.

1.b. Horizontal oblong. Includes two coarsely-drawn Apostles below hook-shaped scrolls, inscribed parts of Creed. Haloes, yellow, white borders, small inward projections; hair and beards white with black lines; white cloaks, yellow engrailed borders; hold books; floor, tiles diagonally black and white, round black centres; grounds: left red, right blue. Left Apostle, only face, halo, part brown cap, book, some clothing remains. Right, better condition, very coarse face, curl middle forehead. Inscriptions, left; not on scroll: PETRUS; on scroll: PATREM (Deum, Patrem omnipotentem) belongs to Peter / COCEPTUS (*conceptus est de Spiritu Sancto*) from James Greater's section / SRUI as abbreviation of *Spiritu* is in 5.b in correct place, this is probably from Thomas's "*Credo in Spiritum Sanctum*" / DICARE (*judicare vivos et mortuos*), Matthew. Right: E / IN / UM CRISTU / FILIO / - E / UNICO / DNM / NOSTRUM (*et in Jesum Christum, Filium ejus unicum Dominum nostrum*) from Andrew; scroll probably in original position; Apostle from elsewhere as he holds book (Andrew did not write) and has no saltire. Fragments canopy work, indec. inscription, red clothing.

5.b. James Greater and John (plate 36). Transverse oblong, nearly square. Buttress borders. In middle, slender column, pale brown with transverse white lines for edges of stones; base gold; from top of column two slender round arches (damaged) spring, dec. drawn yellow rosettes on black roundels. James's hair and beard grey-brown; broad-brimmed hat, crown patterned brown, brim pale grey, bordered yellow, yellow scallop shell, halo normal; clothing fragmentary, yellow engrailed border, lined ermine. Left of head, portion curved scroll: SPRI SCO / GINE / EX (*qui conceptus est de Spiritu Sancto, natus ex Maria Virgine*) correct section for James; to lower left: JAC(O)BS. Right, John, good condition; halo white, yellow border slightly in from edge, small inward projections; hair with double wavy lines and curl in middle of forehead; beardless; white vestment, gold engrailed border, over blue garment; dexter hand holds gold cup through vestment, saddle bar obscures dragon; sinister holds golden palm. Ground red, diapered rosettes. Hook-shaped scroll: PASSUS / POCIO / PILATO / CRUCIFIXUS / MORTUUS ET SEPULTUS (*passus sub Pontio Pilato, crucifixus, mortuus et sepultus*) correct for John. Lower corners, tiles diagonally black and white.

Main lights, other figures.

1.c. Relatively narrow horizontal oblong. Top, strip of inscription fragments indec. except PECCATORI (*remissionem peccatorum*) from Simon Zelotes's section. Apostle's head, similar to those in 1.b with part white vestment, lined yellow, yellow engrailed border; book under arm. Two large C's from date. Woman's head in profile; head covered white cloth, bordered yellow; as eye "triangular", probably from Sacraments; rather coarse features, "crows' feet" at eye corner. Large hand, part white sleeve. Smaller hand holding diagonal palm or stave. Head processional cross, yellow centre surrounded small white roundels. Right (plate 36), Evangelist Mark; as suggested earlier, belongs neither to Apostles nor Sacraments; drawing delicate and sensitive except for crude hand; halo yellow, plain white border; sinister hand holds book through surplice, dexter touches it; book yellow cover, diapered rosettes; on upper edge, grotesque little lion sits, large head, tail between legs; quite different from other Evangelists' symbols in area. Canopy fragments.

Panels of fragments. Yellow stain.

1.a. Vertical oblong. Side borders white and yellow serrate leaves at angles from white stem. "Bell flower" quarries and two and half "large ovary flower".

2.a. Square. Three angels' un-nimbed heads, two wearing albs, yellow amices dec. pierced roundels. Wings. Two chalices held in hands, one with hand adjacent. Another hand. Part mitre, normal halo. Chalices indicate possibility of another Crucifixion in church.

4.a. Square. Mainly canopy work, includes three "bell flower" quarries.

5.a. Transverse oblong. Centre, Luke's ox, practically identical with that in Gresford Lady chapel E. and Hope; shaded white; black horns; yellow halo, white border. Sits on book, yellow cover, gold pages, supported by four fingers. Badly-drawn hand, slender fingers on white clothing, diapered large yellow rosettes. Cross fragment. Ermine clothing with two hands raised in prayer. Canopy work.

Scattered in lower parts 1 and 5, modified "leafy star" quarries with undulating lines in places of shorter leaves.

LLANEDWEN. SH 517683. Anglesey.

N.1 and W., both memorial date 1850, and E., no memorial date but same style, are probably by Charles

CHURCHES

Clutterbuck. W. very similar to two windows at Northop¹ by him. Characteristics: only Christ has halo and considerable degeneration in dark enamel. S.I, 1855, also probably his.

N.I, two-light. Pot metal, yellow stain. All borders, red and green oblongs.

Tracery lights. Top. IHS on blue in roundel, ground light yellow-brown vine with leaves, fruit and tendrils on yellow-brown. Middle. Decorative roundels. Lower. Blue-green flowers in centres, surrounded yellow-brown leafy branches and white geometrical figure in yellow-brown circle.

Main lights. Borders yellow-brown ivy on frosted white. Top of lights, small ellipsoids, orange-brown borders and red ground; in each, blue roundel with 1, *Alpha*; 2, *Omega*. In each light irregularly shaped pictorial panel, bordered yellow-orange.

Panels. Christ's halo orange; cross and inner border drawn on; garment blue, cloak red.

1. Ground blue. Christ stands by shrouded figure; male and female figure in background. Unid.

2. Raising of Lazarus. Lazarus, shrouded, stands in front of tomb. Two females in front of him. To left, man with astonished expression, wears turban.

At base, inscription orange-brown Gothic lettering. States (abbreviated) memory of W. B. Hughes, 1836; wife Elizabeth, 1839; three children, 1804, 1813, 1850.

E., three-light. Pot metal, yellow stain, probably red enamel on Resurrection banner. Undated but close to last in style; degeneration of enamel and haloes confined to Christ suggests Clutterbuck. Christ's halo as N.I. Borders, red and yellow oblongs. Ground, yellow vine on white.

Tracery lights, Ascension. Top. Christ on clouds. Lower, a and b, Apostles kneel against deep blue sky.

Main lights. Each has panel with four-cusped arches top and bottom. Ground dark blue. 1 and 3, above and below panel, symbols Evangelists, white, yellow wings, on purple, in orange-brown-bordered quatrefoils.

2. Top, Shield of David. Bottom, IHS. Both orange-brown on purple.

Panels. 1. Baptism. Normal except that John pours water with hand, not shell.

2. Resurrection. Normal. At base inscription, Gothic, black on pale brown: MYFI YW YR ATGYFODIAD A'R BYWYD.

3. Last Supper. Normal.

W., two-light. Bad dark enamel degeneration. Pot metal, yellow stain, a little pink enamel. Memorial date, 1850. Phoenix and peacock also at Northop.

Tracery lights. Borders blue oblongs and yellow quatrefoils. Yellow vine and fruit, white leaves.

Main lights. Borders, blue oblongs and brown quatrefoils; inner border: brown roundels on black. Ground red, diapered yellow vine with tendrils and white leaves. Near top and bottom, either side, decorative half-quatrefoils. Top each light, orange circle enclosing blue ground; on this, 1, grey phoenix; 2, grey peacock (phoenix symbol resurrection; peacock, immortality). Near bottom lights, similar circles enclose foliated flory crosses. Centres of lights, elongated, eight-pointed stars with scenes. Ground deep blue, diapered trefoil creeper.

1. Elijah and widow. Elijah sits, dressed green and red. Widow, in white, red head scarf, and boy bring him food and drink. At base, yellow on black: AND SHE WENT AND DID ACCORDING TO THE SAYING OF ELIJA. I KINGS CHAP. --.

2. Mary and Martha. Christ wears red garment and blue cloak. Martha in pink (enamel); Mary white and yellow. ST. LUKE X CHA. 42. MARY HATH CHOSEN THAT GOOD PART WHICH SHALL NOT BE TAKEN AWAY FROM HER (script not noted).

Base of window, Gothic inscription, orange on black stating window erected by widow of Rev. Rice Robert Hughes, d. 1850.

LLANELIDAN. SJ 105504. Denbighshire. Plate 57E.

Except for sacred heraldry, all fragmentary. Quarries and remains of set of Apostles with Creed sentences, probably late C.XV. Some figures and florid architectural details resemble glass at Clocaenog (c. 1537).

EN., five-light. Pot metal, yellow stain.

Tracery lights. a. Two indec. fragments inscriptions. Blue clothing. Etc.

b. At top, pierced roundel.

b-h. Quarries and fragments quarries: "leafy star", angled bases to long leaves and "bell flower" (plate 57E).

¹ Thomas, first edn., p. 480.

STAINED GLASS IN NORTH WALES

j. Yellow object with thumb. Red and blue clothing. Small nailed hand on part of Cross. Yellow, diapered roundels with round, shaded centres.

Main lights. Tops. On irregular shields, yellow stain on blue glass, sacred heraldry. 2. Crossed scourge and flail. 3. Sponge on crossed stick and spear. 4. Five Wounds (pierced heart, hands and feet).

ES., four-light. Nearly all yellow stain.

Tracery lights. a. Chequered tiles, brown and light brown, border of yellow quatrefoils and trefoils. Angel. Male, yellow hair, ermine collar, holding hand up. Similar female, holding two hands up, yellow dress with patterned diaper. Lower part head. White and shaded yellow chequered tiles. Two indec. inscription fragments. Blue clothing. Etc.

b. Light and dark blue. Fragment indec. inscription. Inscription: JACOB (from Apostles) adjoining brown tiles. Tiles diagonally black and white, adjoining yellow border. Part "bell flower" quarry. Capital with window behind, probably c.1537. Peacock's feather. Etc.

Main lights. 1. Three indec. inscription fragments. Tiles, diagonally yellow and black. Two fragments "bell flower". Canopy work. Profile, prominent eyelids as at Clocaenog; yellow halo, thin white border. Etc.

5. Angel. Embattled white building, dec. yellow, with long round-headed windows. Etc.

Screen between West end (vestry) and rest of church.

North side. Brown ox of unusual type without wings with SCS LUCAS on curved scroll. Head, large halo, yellow-brown outer border, enrailed inner border.

South side, North panel. Hand holding part chalice below arched inscription, indec. because of position; probably John from Apostles or Evangelists. Inscriptions: SEPULT and SANCTUS THOMAS from Apostles. Late Perpendicular column, foliated capital, adjoining ceiling with pendentive and another similar column, probably c.1537.

South side, South panel. Three "bell flowers". Inscription apparently STUS NEAS and two indec. Architectural details. Etc.

LLANFAES. SH 605778. Anglesey.

Chancel S., single-light. Recently repaired when some of the glass was, I believe, removed. Pot metal, yellow stain. Probably before 1850. Ground, red foliated diaper on black. St. Peter stands; complicated halo; face, hair and beard, shaded brown; garment white, gold collar, bright green cloak; holds gold-edged brown book in sinister hand; in dexter white and gold keys. Either side, yellow-based white column, white foliated capital. Below, gold parapet with pseudo-trefoil projections on black. Base, flat white arch, dec. gold, on gold corbels. On ground with foliated diaper blue-on-black, there are yellow, red and green lines and white, convoluted scroll inscribed STS PETRUS in rather fancy Roman capitals and minuscules.

Chancel N. Although latest memorial date is 1845, this is obviously later than 1850.

LLANFAIR DYFFRYN CLWYD. SJ 135555. Denbighshire. Plate 57, C, F.

S.I., four-light. Very little pot metal, mainly yellow stain. Fragment with date 1503, this consistent with style. In 1849, Glynne¹ wrote that there were large figures of saints in EN. and ES. Moved to S.I; it is strange that all heads have been lost. Mainly canopy fragments with remains of set of Apostles with parts of Creed and of a Crucifixion. Inscriptions indicate other saints. All remaining of Apostles: inscribed arched scrolls and lower part of mantles from which feet protrude. Remains of Crucifixion: hands and feet with badly-drawn toenails, typical of early C.XVI and parts of Cross. Canopy work fairly complicated and of good colour; walls and dark side buttresses mostly pale grey; light side of buttresses, window borders, tracery and lower borders of gables and roof groins mainly white; windows and other spaces, cross-hatched on yellow. Golden crockets of gables large and overlap border; usually two leaflets, further sideways on, nearer trifid. Some pinnacles dec. trefoils. Lower edge of gables have cusps on white, enrailed border which separates from inner border which is curved; smaller cusps simple, larger like fleurs-de-lis. Number of parapets, multifoil yellow projections. A feature is a delicate gold-on-black diaper, between fern and moss, to be referred to as "fern-moss"; found as background to canopy work and elsewhere. Canopy work in all lights; will not be further described.

¹ *Arch. Cam.*, 1884, p. 173.

CHURCHES

Apostles; garments white, engrailed border. On tiles, various patterns. Scrolls gold-bordered, very fragmentary.

Cross gold, large graining; diagonal hatching shaded side.

Tracery lights. Canopy work in all.

a. Red cloud, loop red-on-black nebully band and scratched stars, as at Hope.

b. Ermine.

c. One blue, one red fragment. White clothing diapered four trifid leaves round rosette.

d. Indec. inscription on two fragments.

Main lights. 1. Curved scroll: EXIT A MORT (*resurrexit a mortuis*), "fern-moss" adjacent. Fingertips with indec. inscription. Fragment scroll: VITAM (*vitam aeternam*). Fragment: - ISTR J -. Part white garment, engrailed border of small fleurs-de-lis; on garment yellow square, gold fringe, diapered rosettes; feet protrude, stand on carpet, dec. pierced roundels, on diagonally black and grey tiles. Very badly-drawn crossed feet of Christ, large gold nail with what looks like stream on either side and drops below. Part of Cross. Indec. inscription on white clothing. Foot projecting from gold garment on black and white chequered tiles. Lower part white garment, engrailed border, upturned trifids; behind, tiles diagonally black and white, black and orange round centres; at top of tiles, orange border, multifoil fan-like projections on black. Inscription: DOMI (*filius ejus unicum Dominum nostrum*).

2. Various decorated gold clothing borders. White clothing, trifid border. Double line: AIABUS / ERI FECIT (Glynne said he saw *fieri fecit*, refers to donor). Curved scroll: SUS SUB PILAT --- P (*passus sub Pontio Pilato*), fern-moss inside scroll. Large dexter hand of Christ, pierced by triangular gold nail, colourless drops blood. Grey and yellow groined roof with white bell (upside down). Cross fragment. Hand on white clothing, diapered gold rosettes, border dec. roundels. Feet below white garment on tiles, diagonally black and pale grey, counterchanged roundel centres; below, inscription: SCS PETRUS. Indec. scroll, enclosing fern-moss. Broad band inscribed: CCCo Illo; must be 1503 as 1403 would be much too early. Band inscribed: (JA)COB MINOR. Large fingers, rectangular nails, probably from same window as Crucifixion, on white clothing diapered gold rosettes and with part inscription: A -- / two line: ASPULL // - N REAT (last word probably *vitreatam*). Tiles quarter-diagonally black and white, counterchanged centres, above, parapet, yellow multifoil projections on black. Strip with gold-bordered roundels, each with four inward trefoil cusps on black, over yellow-on-brown grass. Blue diapered rosettes.

3. Ermine. Inscription: GAMUS(?). Inscription: CR(*Credo*). Hand, shaded white clothing holds sceptre, to left, strip: FUNDAM DE. Dull pink, diapered rosettes. Sun, undulating rays. Part wheel. Two fragments hands. Fern-moss on red. Feet emerging from pale brown garment on diagonally quartered tiles, black on grey; inscription: SCS on clothing; below, border strip, two lines, inscribed: THOMAS OF // HYNDE, to right, gold pole, above to right, strip with gold multifoil projections on black.

4. Strip: SCS, S filled gold, between black and white chequered tiles. Large hand. Strip: SCS SIMOND(?). Fragment part very badly-drawn yellow-brown skull and part bone on yellow on yellow-brown grass (Crucifixion). Table-like object, possibly tomb, with imitation windows; top gold, dec. white rosettes.

S.3. Most of 1 and 3 filled with quarries, probably c.1500, some probably copies. Nearly all type not seen elsewhere (plate 57C). In 1, half-quarry of plant in shallow pot, two leaves, rosette-like flower; floriated quarries not seen elsewhere in area except Buttington, Mont. In each light, "large ovary flower" (plate 57F).

Fragments other than quarries.

1. At apex, two blue, one red, two canopy.

2. Dated 1890. Panel in middle; copies of old quarries above and below.

3. Several indec. inscription fragments. Three with tiles, various types. Wing. Canopy work.

LLANFAIRYNGHORNWY. SH 326909. Anglesey.

EN., three-light. Pot metal, yellow and possibly red stain, coloured enamels, probably etched flash. Probably c.1840. David Evans, (typical tracery lights and fern diaper).

Tracery lights. Top. IHS yellow fancy lettering on red flash or stain.

Sides below top. Ground probably purple enamel; blue flower leaded in; round this, not leaded, white vine makes ring, branching up and down, leaves yellow.

STAINED GLASS IN NORTH WALES

Lower lights. a and f. Small red flower near base, indented green leaves above and sides. b and e. Green flower surrounded by red. c and d. Longer. Ground probably blue flash, Evans fern diaper; red flower leaded in; round this, not leaded, yellow vine makes ring, branching up and down, leaves white.

Main lights. No borders. Ground pale grey-brown on which double black lines make geometrical patterns; behind these, centre of light, is orange-yellow stem with trail branches carrying oak leaves and small acorns of that colour. Central part of light has a scene against this ground on a sort of pedestal of three white-bordered orange strips, dec. black quatrefoils; between these short white buttresses; supported by small groined corbels. Near top and bottom light, convoluted scrolls with Welsh texts in near-Gothic lettering. Christ's halo yellow, made cruciform with red-brown wedge-shaped enamel arms, do not reach edge, notched on outer surface. Face, hands and hair white.

1. Christ, white garment, red toga, holds hands up in blessing. Left, two little girls, white garment, orange hair, and blue garment, white hair, kneel in profile; right, back of kneeling child, white garment, orange hair. Floor, chequered dark green and black tiles. Inscriptions, top: GADEWCH I BLANT BYCHAIN DDYFOD ATTAFFI AC NA WAHERDDWCH HWYNT; bottom: EIDDO Y CYFRYW RAI YW TEYRNAS DDUW.

2. Christ, in purple, blesses white chalice and bread roll, held in sinister hand. Left, napkin; right, orange plate; on table with white cloth. Floor, chequered red and black. Inscriptions: top; ONI FWYTEWCH GNAB MAB Y DYN AC YFED EI WAED EF NID OES GENNYCH FYWYD YNOCH; bottom, Y NEB SYDD YN BWYTTA Y BARA HWN A FYDD BYW YN DRAGYWYDD.

3. Christ, top of head orange to contrast with white Crown of Thorns, rest of hair white; red garment, orange girdle, bare feet; faces left, carrying orange Cross. Floor as 1. Inscriptions: top, PWY BYNAG NI DDYCCO EI GROES A DYFOD AR FY OL I NI ALL EFE FOD YN DDISGYBL I MI; bottom, NA ATTO DUW I MI YMFFROSTIO OND YNGHROES EIN HARGLWYDD IESU GRIST.

N.I., three-light. Pot metal, yellow stain. Probably c.1840. Very typical of David Evans. No tracery lights.

Borders. 1 and 3. Mainly oblongs with undulating orange vine which goes round straight white line, dec. undulating line and dots; small blue fragment outward and ventrally, rest of ground black, dorsally small orange pinnatifid leaf. At the top of each oblong, small yellow lion's face.

2. Yellow undulating vine on red. In each oblong, dorsally, white vine leaf, yellow veins; ventrally yellow bunch grapes. Thin blue inner border.

LLANFECHELL. SH 370913. Anglesey.

North transept, N., top tracery light. Yellow stain. Probably c.1460. York-type Trinity resembling that at Llanrhychwyn but in bad condition and badly drawn. Top. God's head; cruciform halo, white lobes with yellow borders, inward projections; hair long, neat with central parting as Llanrhychwyn; yellow stain disappeared from beard; face eroded. Right of head, York-type cleric, white habit, one hand on a parapet, other (only thumb shows) holds a pinnacle. Left of head canopy fragments. Below God's head, Christ on yellow tau cross (as Llanrhychwyn); cruciform halo as God's, lobes rather irregular; face badly eroded obscuring features; loin-cloth yellow. No Dove. Left of Cross, white finial, dec. three yellow balls and wing. Lower left, fragment tiled wall, diagonally crossed lines and part window. Right of Cross, fragments yellow clothing, part window and canopy work.

South transept, EN., shield in poor condition: *sa.*, a chevron between three bulls' heads cabossed *ar.* (Bulkeley); probably C.XVI.

LLANFERRES. SJ 188606. Flintshire.

1892,¹ E. divided into WS. and WN., each single-light. Pot metal, yellow stain. 1844. Probably Charles Clutterbuck. Borders identical with Llansantffraid-Glan-Conway N.4; medallion of Paul preaching identical with Llansantffraid N.3, except for being coloured. Llansantffraid windows probably by Clutterbuck; dark enamel here, badly degenerated, characteristic of artist.

WS. Borders, black oblongs, orange foliated pattern; alternate with side-by-side white and green oblongs. Ground, white, black-veined palmatifid leaves with stems on degenerated black. Two undulating lines of pale

¹ Thomas, vol. 2, p. 401.

CHURCHES

brown and green make large central almond shape, smaller one above, incomplete smaller below. In central medallion, Paul preaches in Athens; background, grey-brown Classical buildings, blue sky (probably modern). Paul stands in profile top of two steps; bearded; arms raised; garment blue, cloak red. Behind him, bearded male; orange-brown garment, green cloak, red head covering. Left, five males, three bearded, sit; heads uncovered, dressed variously.

WN. Same borders. Central circle as medallion, orange-brown inner circle, inscribed black Gothic lettering: ANRHEG PLWYF(OL)ON (LLANFERRAS A CHYFEILLION ERAILL); in circle, pale blue roundel inscribed: ER COF // AM // Y PARCH I DAVIES (A.C.) // CURAD Y PLWYF HWN // BU FARW GORPHENAF MDCCCXX(XIV); letters in brackets have lost enamel but can be distinguished as they are lighter than surrounding glass.

LLANGADWALADR. SH 383693. Anglesey. Plates 47-49. p. 11.

E., three-light. Pot metal, yellow stain. Probably c.1500 (similarities to Llandyrnog) and c.1850 (similarity coloured trees to Llangollen EN. of that date). Altered to fit new window with much new glass. Drawing fairly good to bad. Crucifixion, below which, in 1 and 3, donors kneel; 2, sainted King Cadwaladr sits. Tracery lights; Resurrection. Bones of Christ and soldiers show through as in X-ray, elsewhere only Gabriel's legs, Llandyrnog. In tracery lights and in 1 and 2 (not 3), eye pupils are vertical ellipses as in cat, not seen elsewhere; this suggests 3 by different hand from 1 and 2. Coloured trees suggest that restorer may have been Rowland of Warwick as Llangollen EN.

Tracery lights. Sky blue, leafy branch diaper, probably C.XIX as are all pot metal coloured parts. Base, patch green.

Top (plate 48). Christ leaves Tomb; halo, head, body and limbs, pale wash, bones lighter; halo cruciform, lobe borders grey, rather irregular inward projections; head fairly well drawn; sinister hand holds staff of banner, cross leaved in; navel like eye; loin-cloth, C.XIX, purple; steps out with dexter leg, sinister remains. Tomb white, shaded brown; three cross-hatched trefoil indentations.

Lower, a and b. Middle distance, grey, dark grass on it, red tree; foreground brown, dark tufts; both probably C.XIX. In a, yellow-green tree right, small green bushes foreground; b, larger green bushes.

a. Slightly stooping soldier; shield in dexter hand, spear in sinister; green-plumed yellow helmet; tunic red, skirt blue.

b. Soldier holds dexter hand to eyes; sinister holds white shield, dec. yellow; helmet and tunic pale blue, skirt red, cloak purple.

Main lights. Much erosion in old glass. Colour, except stain, probably C.XIX except blue clothing of donors in 1 and Cadwaladr. Ground, 1, 3, lower part 2, red, diapered light-on-dark leafy branches; lower part 2, blue, pseudo-fishbone diaper. Canopies, three round-headed arches, middle one higher; mostly with two pairs bifid cusps; side arches with simply-crooketed gold-edged gables against white wall with two gold, round-headed strips; above central ones, quatrefoil opening and gold simply-crooketed pinnacle, between buttresses. 1 and 3 have borders of buttresses, extending downwards.

Central panels. 1 and 3. Some green and two small brown trees either side, at base.

1. Virgin's halo yellow, bordered white; face naïvely drawn; garment blue, bordered ermine; cloak white, bordered yellow, covering head.

2 (plate 47). Cross, top missing; undulant graining forming curl at top. Christ's halo cruciform, yellow inner borders to lobes, only few inward projections, black between lobes; hair and short, forked beard grey; eyes tend to "triangular"; Crown of Thorns yellow; head resembles that at Llandyrnog though less well drawn; navel like an eye; loin-cloth purple. Either side, two un-nimbed angels, profile or three-quarter face; upper right one damaged; hold chalices in dexter hands; curly hair; upper ones emerge from purple clouds, light nebully band on black, probably C.XIX copies of original; similar at Llandyrnog; lower angels kneel on grass; wings white, flecked yellow.

3. John's halo normal; hair wavy; eyes and nose large; rather foolish expression; garment blue, lined ermine; cloak ermine; hands clasped; bare feet.

Lower panels. Each under embattled arch; black round openings enclosing black quatrefoils, bordered yellow; in 1 and 3, rather flattened, turret-like pendentive in middle; 2 somewhat rounder.

1. Right, open book on stand. Man and woman kneel facing somewhat inwards; both in blue; hands together

STAINED GLASS IN NORTH WALES

in prayer; presumably Meuric ap Llywelyn and wife Margret, donors. Man's beard and hair white; woman's face damaged.

2 (plate 49). In front of yellow screen with cross-hatched windows, crowned king sits; normal halo; large nose, wide open eyes with large, shaded orbits; untidy hair and beard grey; face quite well drawn; blue robe, ermine cape; *R.C.A.M.W.* says these are Parliament robes of English king; in dexter hand, sceptre; in sinister, orb.

3. Left, young man in white armour, facing left almost in profile; hands raised in prayer; tabard: dexter: *ar.*, three ravens in pale *ppr.* (Llywarch ap Bran, ancient); sinister: *light grey (for gu.)*, three lions rampant or (Hwfa, King of Anglesey). Presumably Owen ap Meuryk; *R.C.A.M.W.*, Anglesey, (p. 86), says that paternal coat is, incorrectly, on sinister side. Right, woman kneels, presumably Elen, Owain's wife; white head-cloth and dull purple dress; hands together in prayer.

Base of window two-line inscription; restored, new lettering, in brackets here, on slightly pink glass: ORATE P: BONO ST(ATU) / MEURYK (AP) LLI: AP HULKYN / ARMIG (M)ARGRED (V'EVAN) // VACHN YWAY (NI: AP) MEURYK / ELE(NAE) V (ROB) QUI HANC / FENESTRAM (FIE)RI (RECEFUNT).

LLANGERNYW. SH 875675. Denbighshire.

E., three-light. Pot metal, some yellow stain, etched red flash in heraldry. Degeneration of dark enamel, absence of haloes, similarity to S.4, Llansantffraid-Glan-Conway, by him, all indicate Charles Clutterbuck; similarities to that window: scrolls, medallion borders with ermine spots and similar angels; lyre-like diaper resembles those in other Llansantffraid windows probably by him. Erected by daughters to Howel Lloyd and wife who d. 1801. Daughters left Llangernyw 1830 so this probably latest date; earlier improbable for Clutterbuck so probably c.1830, perhaps parting gift to church. If so, earliest Clutterbuck window in area. Colour very strong, too much red, contrasting rather unhappily with blue; nevertheless a window of character.

Tracery lights. a and f. Blue flower surrounded yellow-brown leaves. Remainder geometrical with yellow-orange vine.

Main lights. Borders: red transverse oblongs alternating oblongs, dec. yellow on black geometrically. Ground, red, cross-hatched, with diaper of light-on-dark lyre-shaped foliated patterns.

1 and 3, each three scenes, Acts of Mercy. Each in ellipse with dull yellow border with ermine spots and have sky background of deep blue. At base of each is convoluted scroll describing Act in black Gothic lettering. Each Act performed by long-haired bearded man, olive-green garment, red cloak. I do not propose to describe them. Inscriptions.

- 1.a. I WAS / AN HUNGERED / AND YE / GAVE ME / MEAT.
- b. I WAS / THIRSTY / AND YE / GAVE ME / DRINK.
- c. I WAS / A STRANGER / AND YE / TOOK / ME IN.
- 3.a. NAKED / AND YE / CLOTHED / ME.
- b. I WAS / SICK AND / YE VISITED / ME.
- c. I WAS IN / PRISON AND / YE CAME / UNTO ME.

2. Borders and skies as 1 and 3.

Top. Roundel with angel, green garment, brown cloak, playing harp and another in white, holding small scroll: GLORY TO GOD IN THE HIGHEST. Below, concoluted scroll: IN SO MUCH AS / YE HAVE / DONE IT UNTO / THE LEAST OF THESE / MY / BRETHREN.

Centre. Long ellipse, Last Judgment. Christ, red garment, dull pale blue cloak, sits on cloud in front of choir of white angels, white and yellow wings. In centre, angel, green garment, red cloak, flies right with trumpet; below her, to right, another, purple garment, brown cloak, holds undulating sword; drive damned to Hell. Lower right, crowd of heads; in front of them, two figures in brown, one turned away, one with armoured arms. Left, angels in brown and red carry saved, in shrouds, to Heaven; at top, one carrying baby. Below, scroll: YE / HAVE / DONE IT / UNTO / ME.

Lower. Roundel, Christ as shepherd, white garment, green cloak; stands on viridian grass; behind him, sheep and goats.

At bottom. In roundel, pale grey border, dec. annulets, alternating minute paired annulets, shield: *quarterly*, 1 and 4, *sa.*, a stag trippant *ar.* attired or (Hedd Molwnog for Lloyd of Hafodunos); 2 and 3, *ar.*, a chevron between three boars' heads couped *sa.* (a quarter of Ednowain Bendew) over all, an escutcheon of pretence *sa.*, on a bend *ar.*,

CHURCHES

between two cotises ermine, a rose between two annulets gu. (Conway, Mrs. Lloyd was an heiress of that family). Arms ensigned with an esquire's helmet, on either side of which is a crest: 1, On a wreath ar. and gu., a stag trippant ppr., attired or (Hedd Molwnog); 2, On a wreath ar. and gu., a boar's head couped sa., transfixd by a dagger ppr. (Ednowain Bendew). Mantling: brown and red. Motto: JURE NON DONO. Below Arms, dull purple flowers, viridian leaves.

Base window. White Gothic lettering on black: IN MEMORY OF HOWEL LLOYD ESQUIRE OF HAFODUNOS DIED MAY XX MDCCLXXXIII AGED LIX AND OF DOROTHEA HIS WIFE DIED JUNE IV MDCCCI AGED LXXVIII THIS WINDOW IS ERECTED BY THEIR DAUGHTERS PHOEBE AND SUSANNA LLOYD.

LLANGOLLEN. SJ 217420. Denbighshire.

North aisle E., three-light. Pot metal, yellow stain, red and probably blue flash in tracery lights. 1849. Rowland of Warwick.¹ Colours strong, almost to crudity. Drawing of heads poor, composition of scenes good. In tower, water colour by E. W. Cox, 1850; shows this window as S.2, also roundel in tracery light in E., by Francis Eginton,² of Christ, now replaced.

Tracery lights, two top. *Alpha* and *Omega* white on blue (probably flash) in ellipse white vine, light brown and brown-green leaves, on red.

Lower. a and f. Blue flower in roundel white vine, dull green leaves. b and e. *Agnus Dei* and Dove descending, white on red (flash) roundels, surrounded brown vine, white leaves, on blue. c and d. Curved yellow vine on blue in centre, red outside, yellow and white leaves, blue fruit.

Main lights. Border, oblongs, grey window, two black lights, surmounted by orange crocketed gable. In each light, three scenes from Gospels. Only Christ and Virgin nimbed; Christ's halo gold with leaded-in red cross-arms, Virgin's plain gold; yellow with lobes and inner border in 2. c. Christ's hair yellow, most others brown. Figures variously clad in strong colours. A number of brightly-coloured red, purple, green and yellow trees and shrubs. Top lights 1 and 3, orange vine, yellow and white leaves, pink fruit on red. Top 2, canopy three acute-angled crocketed gables; below outer ones, two red window lights and, centrally, three blue lights. Over each scene, small, right-angled, crocketed gable, between two buttresses; either side ends of this, convoluted scroll, Gothic script. Near base of light, three orange-brown and white gabled canopies, large crockets; central gable right-angled, outer acute; between gables, buttresses; space below gable diapered large tiles; above canopy, grey embattled parapet, edged yellow-brown. In scenes, only unusual features mentioned.

1.a. Agony in Garden. FATHER / IF / THOU BE WILLING / REMOVE THIS / CUP / FROM ME.

b. Baptism. Christ kneels on water. John holds sinister hand over Him; wears dull purple cloak, lined gold. BEHOLD / MY BELOVED / SON IN WHOM I / AM WELL / PLEASED.

c. Nativity. Left half inscription degenerated; right: IN A / MANGER.

2.a. Ascension. Except John, Apostles sit. AND / A CLOUD / RECEIVED HIM OUT / OF THEIR / SIGHT.

b. Crucifixion. Mary and John sit (unusual, also at Llanllechid). FATHER / INTO / THY HANDS I / COMMEND / MY SPIRIT.

c. Christ with Doctors. BEHOLD / THY FATHER / AND I HAVE / SOUGHT THE (sic) SORROW-FULLY.

3.a. Christ before Pilate. AWAY / WITH / THIS MAN / AND RELEASE / UNTO US / BARABBAS.

b. Last Supper. Christ stands behind table; Host in sinister hand, touches chalice with dexter. Four Apostles kneel in front of table, two sit and two stand behind it. THIS / IS THE / NEW TESTAMENT / IN MY / BLOOD.

c. Magi. THEY SAW / THE YOUNG CHILD / WITH MARY HIS MOTHER / AND FELL DOWN / AND / WORSHIPPED / HIM.

At base of window, three-lined inscription; ground orange-brown, foliated diaper; Gothic except for text which is in modified Roman capitals; lettering black top and bottom, white middle. TO THE GLORY OF GOD AND THE MEMORY OF / TWO RELATIVES MARGARET JONES ELDEST DAUGHTER OF / THOS. PARRY ESqre. OF LLANGOLLEN FECHAN WHO DIED ON // THE 2nd DAY OF

¹ Thomas, vol. 2, p. 288 note.

² Lewis, *Topographical Dictionary of Wales*, 1884, vol. 2, p. 44.

STAINED GLASS IN NORTH WALES

OCTObr 1837 AGED 88 AND RICHARD / GRIFFs PARRY ESQre WHO DEPARTED THIS LIFE ON THE 16th / DAY OF JUNE 1848 IN THE 65th YEAR OF HIS AGE // FOR AS IN ADAM ALL DIED EVEN SO IN / CHRIST SHALL ALL BE MADE ALIVE / THIS WINDOW WAS ERECTED BY MARY HUGHES MAY 1849. 1837 is not the date of Margaret's death (date elsewhere) but that of Thomas Parry; odd since window not in his memory.

Tower S., two-light, 1 only. *Nunc dimittis*. Pot metal, yellow stain, red stain (skirt on left), pink and blue enamel (Simeon's vestments and head-dress). Plaque states erected 1833, memory Margaret, daughter Thomas Parry, widow Richard Jones, Bellan Place (same Mrs. Jones mentioned in previous window). David Evans; similar by Evans at St. Giles, Shrewsbury; also lower half of window in chapel, Penrhyn Castle; freely copied from right panel, Rubens's Descent from Cross, Antwerp; differs from original in that Virgin is nimbed and Simeon has horned head-dress, original has skull-cap. Not his best work; drawing rather poor; colour rather unpleasant possibly due to dirt, as colour of Penrhyn example is good.

Top third. Dove hovering (not found elsewhere); grey-brown, surrounded rays and brown clouds. Remainder. Background, Roman architecture, brown with some yellow; rays enter roof. Simeon, bearded, stands left, top two steps; long brown vestment, covered blue, covered pink; blue crescent head-dress, yellow rim with Hebrew inscription; holds Baby. Virgin faces left in profile, hands outstretched; grey-brown halo, lighter at edge; red cuffs, blue cloak. Joseph, bearded, kneels holding two pigeons; yellow garment, red cloak. Behind Simeon, beardless white-haired man; white garment, red cloak. Background, right and left of Simeon, old woman, green cloak and hood and old bearded man, yellow-brown cloak and hood.

Let into base of panel, shield, gold border, scrolled upper half. Yellow stain, coloured enamels; in fourth quarter, trail diaper. Not Evans. *Quarterly*, 1, *gu.*, a griffin segreant or (unid.); 2, *sa.*, three battle-axes in fess ar. (crest of Jones of Chilton and Shrewsbury); 3, *az.*, a sun in splendour or (another crest of same family); 4, *ar.*, a lion rampant *gu.* (many). Crest: on a wreath or and *gu.*, a sun in splendour (Jones). Motto, on white ribbon, cursive script (not used by Evans): YN DY LAW DI Y MAE — — — AM(SE)RAU (unid.). As Arms on shield with crest not Mrs. Jones, presumably those of husband. Crests used as quarters odd; Arms possibly bogus.

LLANGWNADL. SH 209333. Caernarvonshire.

E., three-light. Yellow stain. Probably c.1500. In top tracery light of each light, fragments; only recognizable one is a pinnacle.

LLANGWSTENIN. SH 822793. Caernarvonshire. Plate 50. p. 11

In safe¹, five irregular panels. 1, Resurrection. 2, Peter. 3, Catherine. 4, Nicholas. 5, George. *R.C.A.M.W.*, Caernarvonshire, vol. 1, p. 133, says glass formerly in chancel S; Resurrection in tracery lights. Quotes Stowe MS. 1023 that there was sixth panel of Michael and Virgin weighing souls; all remaining of this: SACT MIC, now joined to Peter panel. Pot metal, yellow stain. Probably c.1500 (George's amour). Style differs from other glass in area, especially haloes; some decorative roundels are not pierced. George's horse's face like one at North Tuddenham, Norfolk. Drawing variable; colour uninteresting.

1. Resurrection. Christ, three-quarter length, emerges from Tomb, surrounded by vesica of rays on black. Halo has broad yellow outer border and thin white yellow one; centre, black with three yellow lobes, each has inner border of two lines parallel to edge and lines from head; hair long, brown; features well drawn but head disproportionately large; elbows point outwards; hands pierced; dexter touches long black wound four blood drops go upwards, others fall in two rows; sinister hand upwards on chest; drops radiate from hand wounds and go in line along forearm, upwards in dexter. Tomb white and pale brown wash; top has bad perspective; end and side dec. large black roundels, bordered quatrefoil yellow line with three small roundels on each cusp; base spreads out somewhat.

2. Peter. Full length. Halo, outer part as Christ's; inside white inner border, yellow line parallel to edge with fairly large rounded trefoil inward projections; rays, black on sinister side, extend to this from head; tonsured; hair brown, bearded; nose large; eyes wide open, dexter pupil on dexter side, sinister even further to dexter making squint; in dexter hand holds yellow keys, crossed acute angle, handles at base; chest of clothing fragments; blue cloak, bordered yellow, dec. pierced roundels; on right, tiles chequered black and yellow adjacent to

¹ Now attached to windows.

CHURCHES

broad yellow strip with crossed lines; feet bare. At base: ST and US / PET, upside down. On right, inscription from missing panel.

3. Catherine. Halo, outer part as Christ, thin engrailed inner border; crown, alternate large and small trefoils, on back of head; eyes small; face broken below mouth; on left, sword, point downwards, held by part of dexter hand; large sinister hand holds yellow wheel; white garment, yellow border, dec. crossed lines, black spot middle each lozenge; red cloak, ermine sleeves and lining, bordered yellow, dec. roundels. Left and at base, diagonally divided black and white tiles; above, sloping border, dec. crosses-crosslet.

4. Nicholas. Halo pale grey-brown, broad yellow outer border, thinner yellow middle border, thin white engrailed inner border; features fairly badly drawn; yellow mitre; to right, head of crozier; fur collar; cope dull purple-pink, inner border yellow, dec. roundels; inner vestment yellow; white gloves, with yellow tassels; ring on dexter hand; sinister holds shaft of crozier; base, diagonally black and white tiles. Inscription: NICOLAU.

5. George (plate 50). Panel rather muddled. On horseback; halo, outer part as Christ, engrailed yellow inner border, rays from head as Peter; good features, large slightly squinting eye centres, two "crows' feet" sinister eye; wears pale grey helmet, open visor, both bordered yellow as is armour; where visor joins helmet, yellow rosette behind which are three roundels, pierced by yellow bar; helmet has yellow plume; with unarmoured dexter hand holds black and yellow sword over head; arm armoured; below, reversed armoured dexter leg, standing on white dragon, only belly and two webbed feet remain; foot in yellow stirrup; part of lance descends diagonally below head; black scabbard, delicate white decoration; garment blue, cloak purple. Horse white, yellow girths; head displaced upwards; human eyes, large centres; delightfully naïve expression; large yellow bit; black harness, dec. yellow roundels.

LLANGWYFAN. SJ 120663. Denbighshire.

W., c.1855, contains fragments extraneous to design; some apparently early C.XIX, two blue and one brown with design of concentric squares may be medieval.

E. Memorial date 1853, signed by Gibbs.

LLANLLECHID. SH 622687. Caernarvonshire.

Locked; key nearby cottage.

Inscription says church built 1844.

E., three-light. Pot metal, yellow stain, red and blue flash. Probably date of church. Some degeneration of dark enamel, type of scrolls, fact that only Christ has halo, vine ground and general appearance indicate probably by Charles Clutterbuck; bad degeneration of dark enamel, usual in Clutterbuck, prevented by shade of yew trees. Two iconographic similarities Llangollen EN.; not, however, by Rowland. Colour bright and pleasant; faces more individual than is usual in mid-C.XIX; though some drawing naïve, mostly good.

Two tracery lights; some enamel degeneration; yellow border, blue ground. a, Dove descending; b, *Agnus Dei*, carrying flag with yellow cross. Both have yellow haloes.

Main lights. Borders. 1 and 3. Parallelograms, ends cut off, yellow vine, white leaves on black; on blue ground. 2. Yellow shoots, three trefoil leaves on red. Ground. Grisaille, of curved vine, yellow fruit on cross-hatched lines. Lights dec. curved double blue lines with white, yellow or orange between; centre, pictorial panel; top and below panels, square lozenges; base, triangles with geometrical centres of various colours. In upper lozenges, quatrefoils with borders of small yellow roundels, red inner, blue outer ground: 1. Yellow monogram *Alpha* and *Omega*. 2. Orange IHS. 3. Orange and white Shield of David. In lozenges below panels, in quatrefoils of small yellow roundels, ground blue outside, red inside, coiled and convoluted scrolls inscribed: 1, AC WELE (LEF) O'R NEFOEDD YN DYWEDYD (HWN) YW FY ANWYL; text unfinished, lower part scroll uninscribed; 2, WELE OEN DUW YR HWN SYDD YN TYNY (should be "tynnu") YMAITH BECH-ODAU'R BYD. IOAN I-9 (should be 29); 3, GWNEWCH HYN ER COFA (should be "coffa") AM DANAF. LUC XXII XI(X).

Panels. Christ's halo rayed.

1. Baptism Top, Dove hovers surrounded diverging rays, some reaching Christ. Christ wears red cloak John, purple garment, brown cloak, holds dexter hand over Christ (as Llangollen, usually holds shell); in sinister

STAINED GLASS IN NORTH WALES

holds scroll: ECCE AGNUS DEI. Purple-grey clouds. Above John, part purple-grey castle. River dull blue, carefully-drawn waves. Grass base and sides, one patch viridian; green shrub.

2. Crucifixion. Christ has white loin-cloth. Mary has red and blue cloak, covering head. John, red garment, white cloak. Sit (unusual, as at Llangollen) either side. Behind Cross, clasping it, Magdalene in purple. In background, blue-grey sky, mountain, dead tree, church, building; lower, grass with leafy plants.

3. Last Supper. Some Apostles look as though drawn from models. Brown-grey room, vaulted roof, blue windows. Christ, red cloak. Apostles various colours. Centre white-clothed table, yellow chalice and orange patten.

LLANLLUGAN. SJ 057023. Montgomeryshire.

E., three-light. Excluding Arms; pot metal, yellow stain. Arms, pot metal, yellow stain, formerly red enamel, now vanished. Thomas¹ says glass "collected and put together" 1891 and that there was date, now lost. (M) CCCCLIII, an improbable date for any remaining glass; with another 'C', date might have been 1553, possible one for Arms. Two tracery lights very close to Gresford glass dated 1500; Crucifixion differs from these but almost certainly c.1500. As Arms had red enamel but no blue, probably second half C.XVI. If Crucifixion is original, differs considerably from others in North Wales in that most of Cross is ungrained and in Christ's unlobed halo.

Tracery lights. Top. Probably after 1850.

Lower. a and f. Triangular. Indented pinnatifid leaf, yellow left, white right, on black.

b and e. Figures, yellow stain, close to tracery lights Gresford Lady chapel N.2, dated 1500 (Harleyan MS. 473) and others in church. Borders, white arch, dec. alternating yellow rosettes and double dots. Ground behind heads, black, diapered scratched rosettes in circles, b, yellow, e, white. Haloes normal, lines from head; features large, reasonably well drawn; garments and cloaks white, ermine collars, b, cloak lined ermine, cloak borders dec., b, two concentric circles, e, pierced roundels, large hatched centres; long hair, curled ends. b, crowned, sceptre dexter hand, orb in sinister. On tiles diagonally black and grey. e. John; yellow palm in dexter hand; in sinister, chalice containing small white dragon.

c and d. Late C.XIX angels. Ground as e, probably old.

Main lights. Borders. Except for lowest part 2, probably late C.XIX, white buttresses dec. pinnacles, usually yellow, some probably new. Grounds above canopies; 1 and 3, blue; 2, red. Canopies: at top of each light, ogee gable, smaller gable either side, borders irregularly yellow; smaller gables with white rounded opening, two blunt trefoil cusps. Main gable, upper surface with incurving trefoil crockets; lower surface curved with double-stalked cinquefoil cusps; part or all of the canopies may be late C.XIX. Grounds under canopies: 1, green, diapered small circles round circles on black roundels, probably C.XIX; 2, black diapered white rosettes in circles; 3, red, diapered as 2. Lowest part of lights, C.XIX foliated and fleur-de-lis quarries.

1. Top, sun, two layers undulating rays, on black roundel. Below this, jumble fragments including: two hands; clothing; canopy work; part sun; inscription: QUI. Below, two bare legs emerge from very long pale brown hair; between feet, small head of stag? (possibly Magdalene but why head?).

Lowest portion. Nun kneels, facing somewhat right; large nose; white garment with wimple and blue hooded habit.

2. Crucifixion. Ground, originally as under canopy but dark enamel has degenerated. Cross, plain yellow, lower side cross bar and right of upright shaded by hatching. Superscription: INRI, large black Gothic capitals. Below Christ's arms; left, sun, normal rays, part seems replacement; right, round moon, profile face, well drawn. Upper part Cross, moon and part sun might be late were it not for the adjacent diaper. Christ's halo yellow, white border, quartered by black wedges but no lobes; hair grey, beard short, forked; eyes shut; Crown of Thorns yellow; hands well drawn; loin-cloth white, lined gold, Base of Cross orange-yellow, light-on-dark graining, side brown, black hatched shading. Foreground yellow, indefinite brown shading; left, femur; right, very badly-drawn skull, scapula and ends of two long bones. Below, pedestal of curved white strip, dec. yellow quatrefoils, below which, yellow-brown pendentive; on either side, a short oddly-shaped buttress standing on foliated white capital on white-bordered pale yellow-brown strip, dec. pierced roundels. Between this and pedestal, diagonally divided black and yellow-brown tiles; between these and pendentive, blue.

¹ Thomas, vol. 1, p. 486.

CHURCHES

3. Below canopy, sun as in 1. Lower, jumble fragments including. Part sun. Clothing. Canopy work. White book, dec. rosettes. Crossed bones and a jaw-bone. White leaf, yellow veins. Small inscription on fragments curved scroll: A / PR / OR. Larger two-lined: ORAT / PRO BONO // ECC / FABRICA.

Lowest portion. Hour-glass-shaped shield within Garter. Arms of England; fleurs-de-lis leaded in; what should be *gu.*, pale grey wash, scratched vertical lines, i.e. red enamel has faded; Garter, alternate fragments yellow stain and blue pot metal; each yellow fragment has single word of motto, yellow-on-black, Gothic, yellow borders; borders of blue, green from yellow stain; between shield and Garter, green, diapered light-on-dark rosettes.

LLANNEFYDD. SH 982706. Denbighshire.

Church closed. Key with Rector of Henllan. Windows may be viewed from N.1 and S.1.

EN. and **ES.** Fragments only. Pot metal, yellow stain. *R.C.A.M.W.*, Denbighshire, p. 131, dates church c.1500. Interesting feature, York-type quarry, normally associated with glass c.1460; differs from plate 57A in that yellow projections are straight strips, ending in incomplete roundels. Is this from older church, from elsewhere or did design persist over long period?

EN., five-light. Top tracery lights. a, Blue clothing.

b. Indec. inscription. Red, blue, yellow, grey fragments.

c. Red, grey, yellow fragments. Blue, diapered light-on-black, five roundels in circle.

Upper central. a. Two indec. inscriptions. Canopy work. Part clothing figure, yellow vestment and alb, bordered pierced roundels on yellow. Etc.

b. Five fragments blue clothing. One blue, diapered as in top a.

Quatrefoils, top of arches above 1 and 2, and 4 and 5. a. York-type quarry. Two indec. inscriptions. Brown tiles, concentric squares.

b. Blue, diapered as in top c. Canopy work. Brown tiles. Deep pink, diapered roundels. Fragment York-type quarry.

ES., five light. Top. a. One blue, one yellow.

b. One and two halves York-type quarries. Shield: *sa.*, a chevron or (none local).

c. Two blue, two yellow, possibly armorial.

Upper central. a. Canopy work. Very faint face.

b. Three pink. Gold clothing, lined ermine. Indec. inscription. Canopy work.

Quatrefoils as **EN.** a. Red, diapered. Blue, diapered leafy branch, light-on-dark. Green, diapered as **EN.** top c. Green, diapered leafy branch. Inscription: – ARE ANNO. Border, dec. yellow-brown pierced roundels. Open book. York-type quarry.

b. Red, some dark enamel. York-type quarry. Wooden object? Part shield: *sa.*, a chevron or. Blue, diapered. Hair.

LLANRHAEDR. SJ 081613. Denbighshire. Frontispiece, plates 58 and 59. p. 13

EN., five-light (plate 58). Finest window in area. Pot metal, yellow stain, abraded flash, red enamel (lips), 1533 (on window). Tree of Jesse; differs markedly from Dyserth Jesse, same date. At Barton-under-Needwood, Staffs, early C.XIX copy of set Apostles of same date and style. Tradition that window was hidden in Commonwealth probably true; not mentioned in description of church by R. Symonds in 1645.¹ B. Rackham and C. W. Baty² say that figure of Jesse resembles one in French printed book, 1498. No other French features, contemporary French much more sophisticated. Interesting features are use of stained abraded flash for David's gold buttons and early use of red enamel for lips. Drawing fairly good; composition good and lively; colour superb. Ground beautiful light blue. Christ's ancestors kings. One prophet, Moses, in main lights, four in tracery. Base 2, 3 and 4, Jesse sleeps. 3, Virgin and child; two standing figures below. 1 and 5, four, 2 and 4, three demifigures. Lights other than 3, from same cartoon, figures mirror image. From Jesse, white vine ascends in double arcs round figures of 3, descending in arcs, mainly round outer sides of demifigures. Leaves unlike vine leaves, palmatifid and curled; front gold, back and veins white. Demi-figures emerge from large, yellow-calyxed flowers, grey outside, petals reflexing to show gold inner surface. Bunches gold fruit with two bracts at base. All figures bearded; hair and beards usually grey; features fairly large; eyes often

¹ Diaries, Camden Society, 1859.

² *Burlington Magazine*, 1942, pp. 62–66, 121–124.

STAINED GLASS IN NORTH WALES

tend to "triangular"; all hatted, most crowned; sceptres have various complicated heads. Names on curved scrolls, capitals and some minuscules filled yellow. Some inscriptions have yellow behind letters.

Tracery lights. Top. a. Very small naïve nimbed head. b. Quatrefoil. Centre. Trefoil-edged parapet. Two yellow, two white Tudor rose petals. c. Part of faded tinsured head.

Quatrefoil lights, either side and lower than top ones. a. Rayed sun, eye in centre. Foil above, indec. inscription b. Sun, yellow over white rays. In foil above, wings.

Quatrefoils either side and lower than above. Centres roundels, quartered red and blue. Tiles in foils.

Long lights above 3. a. Head, doubtful sex, long hair, double lines; halo blue, inner border minute roundels, inside this, engrailed circle, trifid prongs on points, lines from head; eyelids and eye centres large; red skirt, two pink legs. White-covered book, vine leaves, etc. b. ELYA, yellow behind letters. Pair green legs, as a. Pink and other clothing fragments. Three fragments, very naïve faces, eyelid and inner corner eye form hook, probably extraneous.

Lights either side top of mullion dividing 1 and 2, and 4 and 5. Except for damaged one above 5, contain small, kneeling, turbanned figure, white hair and beard. Outwards and behind each, curve of vine, ending in fruit.

a. Turban white, yellow bands; garment dull pink, cloak white, lined and bordered yellow; in sinister hand, holds scroll, backed yellow: ISAYAS.

b. Turban grey, yellow bands and centre; garment pale blue, lower part darker replacement; holds closed scroll in dexter hand and vine in sinister. Right, scroll: ZAKARYAS.

c. Turban brown, dec. crossed yellow lines. ABDYAS. Mirror image of b.

d. Back of cloak, hand and scroll as b. Fragmentary head and beard, distorted ear do not belong: JOEL.

In remaining small lights, fragments no interest.

Main lights. Base 2, 3 and 4. Jesse, head to left, lies in grey, embattled ashlar enclosure. Middle rear wall, either side main vine stem, two cartouches spirally curled golden ends; RADIX and JESSE. Floor, tiles in perspective, pale brown, centre yellow quatrefoil on brown square. Jesse has grey beard, without moustache; lips pink; eyes closed, large lids. Sinister hand replacement; leans on dexter; face and hand, shaded pale brown; wears red hat, green brim, yellow roundel in front; green garment covered by strong red cloak, decorated yellow border, ermine lining; dull pink slippers. Vine rises diagonally to right from lower chest.

1.a. MANASSES, a little damaged. Brown hat, yellow-brown roundel in front, ground behind head red, including "seaweed", and pale blue garment, extraneous; cloak white, bordered yellow; dexter hand holds sceptre; in sinister closed white book, dec. yellow rosettes.

1.b. ACHAM. Profile; yellow hair and beard; pink lips; hat yellow-green; garment yellow-green, ermine cape, two double gold chains; closed scroll in dexter hand.

1.c (plate 59). EZECHIAS. Hat and ermine-collared coat red; gold girdle; green garment shows under coat on chest; in sinister hand, closed book.

1.d. MOYSES. Short horns of rays; damaged garment ermine and white, dec. yellow trefoil leaves; in dexter hand, open book. At base, white and gold cartouche, part missing, suspended from leaves: (ANN)O DNI.

2.a. HAPHA, scroll damaged, probably Mathatha. Hair and beard orange; hat red, on it crown, trefoil projections; garment dull pink, dull blue girdle; white cape may be replacement; dexter hand holds sceptre.

2.b. REX ASA. Hat white, dec. yellow, spotted yellow edge; on it very shallow crown, almost entirely of trefoil projections alternating small round ones; blue garment, blue and yellow girdle; cloak red, yellow border, lined ermine, dec. pierced roundels and smaller circles; sceptre in sinister hand.

2.c. REX SALAMON. White hat, yellow edge, triangular projections from rim; on it, crown, broad rim, dec. large and small white roundels, alternate cinquefoil and small trefoil projections; hair and beard tinted pink-brown, indicating C.XIX replacement; garment white, dec. yellow drops; red cape, green cloak; in dexter hand holds model cruciform church, round-headed diamond-paned windows, looks C.XIX but fingers look C.XVI.

3. Apex. In grey horizontal ellipse, Pelican in Piety; pelican gold, nest brown, four chicks very pale brown.

3.a. Virgin and Child in pseudo-vesica of rays on black, in vine ellipse. Hair of both yellow. Virgin's mouth and chin missing; halo has engrailed yellow inner border; crown dec. white roundels, alternate trefoil and simple projections; garment green, cloak red, bordered yellow pierced roundels, lined ermine; white sceptre. Child's halo cruciform, white border and lobes divided by spreading black wedges; fleurs-de-lis on lobes; dull pink robe; dexter hand in blessing; sinister holds part orb.

3.b. REX IORAS. Hat red, green rim; garment pink, full sleeves and triangle on chest; over it, green doublet.

CHURCHES

gold girdle; breeches gold, black stripes; cloak, mainly shaded ermine lining, red, border yellow dec. pierced ellipses, lozenges and small roundels; sceptre in sinister hand. Left of head, unrelated inverted inscription: MON?, yellow behind letters.

3.c (frontispiece). REX DAVID. Red hat, on which are rounded projections of crown; red garment, gold buttons, white girdle (both abrasion); cloak dull pink, lined ermine, bordered gold, dec. small diagonal lines; shoes and stockings green; holds small harp in sinister hand. Above, broad transverse scroll, late inscription almost vanished.

4. Apex. Canopy fragments, extraneous, probably c.1500.

4.a. REX OSIAS. Mirror image of 2.a; hat white, ermine under brim; crown as 2.a; garment red, cape ermine; in sinister hand holds sceptre.

4.b. REX JO(S)APHAT. Mirror image of 2.b; hat spotted white, red brim, on it crown, alternate large and small fleur-de-lis projections, rim dec. large and small white roundels; dull purple, white and yellow girdle; cloak ermine, bordered yellow; red lower left extraneous; holds sceptre in sinister hand.

4.c. REX ROBOAS. Mirror image 2.c, except for church; beard grey, hair yellow; hat white, bordered yellow, ermine under rim; crown dec. large and small white ellipses, projections alternate trefoil and small round; garment, sleeves only, green; doublet red, gold lacing on chest, gold girdle; two gold torques over ermine cape; sinister hand holds sceptre. Below, extraneous inscription, yellow behind letters: MICHAEL.

5. Apex. Lower part brown ox: LUCAS.

5.a. ABIUD; as 1.a is damaged, difficult to see if mirror image but face similar. Dull purple-pink turban; lips pink; loose garment, light blue; cloak white, lined ermine, bordered yellow, dec. pierced roundels and double dots.

5.b. ZOROBABEL; mirror image, 1.c. except for head. Chin and part beard missing; yellow and white turban, differing from other head dresses; ermine cape; garment green, white girdle, dec. yellow pierced roundels; open book in dexter hand.

5.c. SALATHIEL, mirror image 1.b; hat dull purple-red; face replaced by small extraneous one; garment red, green girdle, yellow and white tassel; cape ermine; bent sinister arm held out towards centre.

5.d. SADOCH, except head since 1.d. is Moses, mirror image 1.d; hat green; garment dull pink, cloak ermine, edged yellow with yellow clasp; in sinister hand holds closed white yellow-edged book. Below, similar cartouche to that in 1.d, hanging from vine: CCCCC XXX III.

WN., three-light. Said by Vicar to have been found by predecessor, c.1830, in farm outhouse; presumed to come from ES. Some fragments pot metal, probably extraneous, mainly yellow stain. Probably 1508 (fragmentary date). Donor probably a Salusbury (inscription, Salusbury Arms formerly in ES.¹). Apart from Annunciation Virgin, fragmentary. No tracery lights. Tops and bottoms of lights clear with "leafy star" quarries, long leaf bases roughly right-angled. All parts include fragments complicated canopy; differs from others in area especially in peculiar trefoil cusps with trefoil leaflets. Angels not nimbed. Inscriptions on broad, yellow edged, curved (except date) scrolls. Drawing good. Canopy work will not be described in detail nor will position of coloured fragments.

1. Double scroll, top: SINFULL; lower: O JHU MERCIE? ON US. Groined ceiling white trefoil-trefoil cusps. Inscription: IOGUNS? ET. Small figure, very curly hair; yellow garment, white cloak; holds sword. Fingers holding open book. Large pierced hand with gold sleeve, wound bordered gold. Three indec. inscription fragments. A hand holding knife and another. Wing and part face curly-headed angel. Small bearded head; yellow halo, white engrailed inner border, Charming young angel holding a crown. Kneeling headless figure in white. Small head, long hair, and hands raised in prayer behind large canopy finial. Lower part seated figure, garment white lined ermine, bordered yellow line, dec. small roundels. Inscription: DEO. At base: N / MO - / SALISBER / VIII.

2. Groined ceiling as in 1. Stern-looking angel's head, mouth corners depressed, eyes with "crows' feet", eyelids clearly drawn; wears cross diadem and ermine cape; part wings. Lay head, uncoloured hair (donor?). Large mitre with white halo, inner engrailed border, on each point miniature fleur-de-lis. Open book on yellow desk covered white cloth. Angel. Lower part large figure; white cloak; bare feet protrude. Stands on tiles diagonally black and white.

3. Two indec. inscriptions. Two "leafy star" part quarries. Fragment sun. Annunciation Virgin, fairly large, well drawn; looks three-quarters left; well-marked eyebrows, large upper eyelids; on long hair, chaplet of

¹ Thomas, first edn., p. 429.

STAINED GLASS IN NORTH WALES

white rosettes, pierced roundels, etc.; halo has yellow engrailed border with small trifid projections from points lobes, bordered or filled yellow, extend from head; holds hands up: Below, part of desk with open book on decorated yellow cloth. Left, lily, three stems, gold leaves, white flower. Right, inscription: LAUS. Two hands and a recorder. Small figure in a canopy arch. White-sleeved hand holding yellow Host. Part white cloak, lined ermine. Base, date inscription: SALU / CCCC / MO?

LLANRHYCHWYN. SH 775616. Plates 9 and 52A. p. 11

N.1 and **N.2.** **N.1**, yellow or orange stain, some pot metal; **N.2**, yellow stain. Various dates. A collection of fragments, obviously not local, somewhat similar to that at Bettws-y-Coed, possibly same donor.

N.1, single-light. C.XIV-type oak trail grisaille, date doubtful. C.XV-type sun, similar to one at Bettws, date doubtful. Foliated and floriated quarries, clear orange or yellow on frosted, probably c.1800. Half monogram quarry, probably including "T", uncertain date. Red and purple.

N.2, single-light. Oak trail as **N.1**. Three fragments foliated, yellow on black, white edges, tendrils, probably early C.XVI. Orange crozier head, dec. white rosettes, probably c.1500. Fragment monogram quarry, date doubtful. Two vegetation, probably c.1800. Inscription, late C.XIX.

EN., single-light. Pot metal, yellow stain. Probably 1533; Harold Hughes gave reasons.¹ Fine colour, in-different drawing. Very large lips and eyelids.

Upper part (plate 52A). Crucifixion, very near in drawing, though not in colour, to that at Bramhall Hall Cheshire. Superscription on red; near-Roman capitals with small lateral projections middle of uprights. Cross, yellow, stippled brown, painted-out elliptical graining, two wedges at base. Christ's halo blue, imperfectly cruciform as wedges only extend half way to head from thin black inner border, black fleurs-de-lis in lobes; Crown of Thorns orange; hair long, black with double white lines; lower part trunk and middle of legs missing; feet crossed; loin-cloth pink-brown. Mary's face, especially eyes, badly drawn; halo purplish pink; small lobes extend from head to dark inner border, border light, between lobes dark, line in centre each lobe; hands clasped; one with gold cuff; dress strong red, gold girdle; blue mantle over head; gold shoes. John's halo like Mary's; face fairly well drawn; hair yellow, wavy; garment blue, cloak strong red, green collar; hands raised diagonally on chest; upper part chest missing. Foreground of green mounds, stipple shading and fairly large tufts grass at bases; immediately below Cross, roundel plain glass for skull. Right of Mary's head, inverted oak quarry, unlike others in area. Lower right, canopy fragment.

Lower part. Left, two parts blue halo, line inner border, inside which, engrailed line. Right of halo, head of crozier. Below halo, red pallium, white centre line dec. four patty-fitchy crosses. To left of this, orange crocketed finial. Below pallium, brown tiles, dec. concentric squares; on these, orange scroll, bordered white, inscribed black: SANCTE DAVY. To right, hand holding staff of crozier. Centre, gross bearded and tonsured head, enormous lips and eyelids, badly-drawn eyes; halo, pink-brown, as last but with short drawn rays from head; lower to left, a dexter hand holds top of gold staff. Below this, canopy fragment. Below that, lower end of staff rests on tiles as before. On tiles, inscription, yellow on black: SANCTE. Below head, pinnacle, taking place of chest. Below and right, blue and red clothing, blue presumably garment, red cloak, blue also between figures. Right of cloak, brown-on-white tiles, centre yellow circle, two concentric squares, two sides yellow, two black. At base, inscription: ORATE P - - - - / ISTI FEN / QUE VITRIATA FUIT.

ES., two-light. Yellow stain. York-type, probably c.1460. Drawing excellent in parts, less good in others. Except Christ (eyes closed), eyes wide open, large centres, well marked eyelids, curved line from outer corner; typical York noses; all haloes cruciform, God's and Christ's are yellow, white border, white inner border to lobes with inward projections; haloes of two smaller heads the same, counterchanged. Borders (parts only) oblongs, on gold ground, edges irregularly indented black, elongated white strips, rough rosettes middle and end.

1 (plate 9). Trinity. Top, upper part of Father, beautifully drawn; hair white, some dark lines; long wavy, forked, white beard; garment gold, coat white, sinister hand holds Cross. On Father's chest, white Dove descends vertically; halo gold. Tau Cross gold, simply grained with undulating lines. Christ's head not as well drawn as Father's; long hair stippled brown with dark lines; beard short, forked; Crown of Thorns gold; arms and fingers comparatively long; body only reaches to navel, on which is a spiral. Right of God's head, half York-type quarry and part of another. Top of light, beardless head of Christ (cruciform halo) as youth, curly hair.

¹ *Arch. Cam.*, 1927, p. 122.

CHURCHES

2. Christ Child, rather poorly drawn; halo lobes irregular; hair curly; arms bare; foot protrudes from white garment; held by large hand and three fingers. Left and below, four incomplete York-type quarries. Fragments white clothing.

LLANRHYDD. SJ 140578. Denbighshire. Plate 57 D.

Key in notice box.

S.2, two-light. Yellow stain. Probably early C.XVI (similarity to Llanasa). Nearly filled with sprig quarries, three leaves, two fruits. **A.** Mainly in 1. Oak; acorns and stems yellow, cup white, cross-hatched; leaves half yellow, half grey; two looped lines outward from near base. **B.** Mainly in 2. Probably mulberry; yellow except white, cross-hatched fruit; calyx; leaves lanceolate, lines one side; two undulating lines outward near base. At. Llanasa (plate 55), quarry intermediate between the two.

LLANRWST, PARISH CHURCH. SH 797616. Denbighshire.

E., four-light. Pot metal, yellow and red stain. Tracery lights dated 1841, main lights (quarries) probably after 1850.

Tracery lights. Brilliant colour. Some similarity to David Evans but not by him.

Top. Outer ground red, diapered light-on-dark wandering band. Top, scroll, Gothic: MDCCCXLI. Inner border, variously curved, white roundels on black, edged yellow. Inner ground, deep blue, diapered light-on-dark crossed and horizontal lines. *Agnus Dei*, orange-brown halo rayed orange; carries cross with banner, dec. red stain cross; stands on grass.

Lower. a and h. Ground red, vine diaper. Arms Canterbury and St. Asaph, each ensigned mitre.

b and g. Ground blue, diapered as top. Females, yellow-orange haloes, white diadems; each carries scroll, Roman minuscules with capitals; b, GLORIA IN EXCELCIS DEO; g, IN TERRA PAX; clothing, b, green, red, orange; g, green, orange, dull purple.

c and f. Long lights. Ground light blue-green. Complicated red, blue and white patterns. In centre, on white incomplete ellipse, *Chi-Rho* monogram, red and black, with "A" and "O", fancy minuscules, either side.

d and e. Ground red. Pattern interlacing strap work, green dots on black, bordered blue.

LLANRWST, ST. MARY S. SH 802614. Denbighshire.

Church closed. Dangerous with dry rot.

N.1, **N.** small quatrefoil, high, **S.1**, **WN.**, **WS.** Pot metal, yellow and red stain, frosted white. Probably 1842, date of church.¹ David Evans (typical borders and diapers).

N.1, single-light. Border red and black, undulating yellow vine, white trefoil leaves. York-type quarries, frosted. Third down, on lozenge, blue ground, *Alpha* and *Omega*, red stain, on yellow star surrounded by diverging rays. Two thirds down, similarly surrounded, *Agnus Dei*.

N., small quatrefoil, high. Blue ground, Evans "seaweed" diaper. White flying Dove on orange-yellow star, surrounded by diverging rays.

S.1. As **N.1**, except that it has red IHS above and white chalice below.

WN., lancet. Borders: vertical oblongs; orange stem turns outwards at right angles; dorsally, indented white leaf, black veins, yellow shading, ventrally-laterally, blue. Pseudo-quarries, separated by green lines, intersections red; quarries frosted, York type. Third down, on blue lozenge, red stain Shield of David, white circle inside, surrounded by diverging rays.

WS., lancet. Borders: purple oblongs, alternating orange quatrefoil flowers on black squares. Central orange-yellow stem, curved branches, trefoil orange-yellow leaves. Four purple roses, two half roses with yellow-orange borders; quatrefoil blue lines round roses, rectangles of red lines between.

LLANSANTFFRAID GLAN CONWAY. SH 805762. Denbighshire. p. 20

Church rebuilt 1839.²

W., small two-light. Pot metal, yellow stain, general degeneration of dark enamel and stain in figures.

¹ Thomas, vol. 2, p. 338.

² Thomas, vol. 2, p. 346.

STAINED GLASS IN NORTH WALES

Figures probably c.1500 (double lines in hair in 1, and "triangular" eye in 2); grounds and canopies C.XIX' possibly date of rebuilding. Grounds: 1, red-brown; 2, viridian green, diapered light-on-dark, small central circle, surrounded five or six dots in two circles, small circles on circumference of outer one; resembles diaper at Northop by Charles Clutterbuck so possibly by him (other glass in church by him). Canopies complicated, white with yellow decoration; slender columns, foliated capitals; cross-hatched Decorated windows; gold pinnacles with large trefoil crockets; style roughly C.XIV in mistaken belief that figures were of that period; canopy descends to form broad borders either side figures; near base, transverse strip inscribed C.XIX Gothic: 1, SAINT CATHERINE; 2, ST. JOHN THE BAPTIST.

1. Catherine, halo, yellow engrailed border; crown, multifoil projections, rim dec. alternate white ellipses and double dots; features blurred through enamel degeneration; some stain degeneration crown and hair; hair double-lined; dress white, dec. yellow rosettes; only yellow border, dec. pierced roundels, of cloak; green fragments arranged as cloak probably do not belong; dexter hand holds sword hilt. Below hand, part of wheel; yellow spokes and rim, on which are lozenge-shaped small white knives; black between spokes has degenerated.

2. John Baptist; degeneration as 1; halo apparently originally yellow, engrailed line inner border, trifid projections from points; hair and beard unkempt; eye "triangular"; garment apparently white, dec. yellow; cloak border as 1; blue clothing fragments probably extraneous. Holds *Agnus Dei*; disproportionately large head; cruciform halo, white border, yellow lobes; banner apparently without cross.

N.3 and S.5, were given by Archdeacon Hugh Chambres Jones who paid for rebuilding of church.

S.5, single-light. Pot metal, yellow stain, some enamel degeneration. Lt.-Col. C. Jones-Mortimer has receipt from Charles Clutterbuck for £14 8s., dated 1846. Borders. Outer, thin red; middle, blue roundels on black; inner, very small pale yellow oblongs, dec. crosses. Ground red. Faces pink-brown. No haloes. Top, reclining angel, head right; blue dress; brown and white wings. Holds convoluted scroll, Gothic lettering: I AM / THE / RESURRECTION / AND THE LIFE. Below this, reclining angel, head left; brown dress, purple-brown cloak; purple and white wings; sinister hand rests on scroll; dexter on another below: HE THAT / BELIEVETH / IN ME THOUGH / HE WERE / DEAD YET SHALL / HE / LIVE. Below inscription, to left, upper part angel; green dress; brown and white wings; holds orange harp on its side. Right of inscription, seated angel, purple blouse, red skirt, white and brown wings. Middle, medallion enclosed two white arcs dec. ermine spots and double dots, Crucifixion. Ground, deep purple-blue sky. Brown Tau Cross; relatively large superscription, Roman capitals: JESUS NAZARENIUS REX JUDAEORUM, translations Hebrew and Greek. Christ pale brown; white loin-cloth. Curled round and extending downwards from middle left arc, convoluted scroll: AND / WHOSEVER / BELIEVETH IN / ME SHALL / NEVER DIE. Below medallion, four more angels, similar postures to others, variously clad in bright colours; two lowest hold a pattern with square pieces of bread and an orange chalice.

N2. and N.3, are by the same artist since the border of N.3 and one of the medallions in N.2 are almost identical with similar features in Llanferres. As scroll base of N3. is very close to S5., no haloes N.2, and some enamel degeneration in N.3, almost certainly Clutterbuck.

N.3, single-light. Scenes in life of Paul. Pot metal, yellow stain, scenic medallions monochrome on greenish glass, enamel degeneration. Probably 1843 (N.4) or 1844 (Llanferres). Border. Oblongs, yellow-on-black design, two long, two shorter leaves in parallelogram; considerable enamel degeneration. Thin red inner border. Ground dark blue; slender climber, leaves various colours. Two curved red lines intersect forming large vertical ellipses containing medallions; small transverse ones inscribed Gothic and smaller ones and loops.

Medallions. a. THE CONVERSION OF ST. PAUL. Rays from top right. Lower left, Paul fallen from horse and attendant.

b. ST. PAUL PREACHING. Bearded, in profile, stands in front of Classical building with seated people. As (in colour) at Llanferres.

c. ST. PAUL AT MELITA. Stands behind fire round which people sit.

d. ST. PAUL IN PRISON AT ROME. Sits with scroll in front of him. Gaoler with pike left. Right, six men, six women.

N3., single-light. Good heraldic. Pot metal, yellow, orange, and orange-red stain; leaded-in jewels; no enamel degeneration. 1843 (on window). Border, red and blue squares alternating oblongs, yellow or orange lyre-like foliated pattern on orange-red. Thin blue inner border. Five shields each surrounded by blue circle; between circle and inner border, yellow figures resembling half-stars, on orange. Between circles and shields, garlands on black: a, orange fruit, green leaves; b, orange climber with tendrils, blue, red, purple flowers; c, orange-red

CHURCHES

foliated forms alternating green cinquefoils; d, orange leafy shoots, white quatrefoil flowers; e, orange-red ivy, yellow roses. Below e, border crosses and again near base; side borders between these, two oblongs, white cinquefoil palmate leaf on curled stem, yellow fruit. Borders enclose horizontal oblong; blue ground with convoluted scroll, Gothic: HEB DDUW HEB DDIM A / DUW A DIGON / MDCCCXLIII (Motto several Welsh families).

Shields. Apart from a, refer to Archdeacon Chambres Jones; heraldry distinctly odd. Grandfather m. Grace Chambres, an heiress; as, however, he was probably not armigerous, Archdeacon probably had no right to use her Arms. He did not seem to know whether Arms were Chambres or Chambers so used both; no Chambers in his ancestry. When he m. a Carstairs co-heiress, probably assumed bogus Arms to keep up with her, a practice not unknown in Wales in the early C.XIX. Neither d nor e, first quarter, can be identified from Papworth, both probably bogus.

a. Dexter: *az., an episcopal staff in pale or, ensigned with a cross patty of the second (should be ar.), surmounted by a pall ar. charged with four crosses formy fitchy edged gold (Canterbury)*; sinister: *az., an eagle displayed ermine, on the breast a cross botonny (should be plain) gu. (Howley)*. Ensigned with a golden mitre with inserted coloured jewels. William Howley, Archbishop Canterbury, 1828–48.

b. Quarterly, 1 and 4, *az., an armed arm couped at the shoulder in fess or, in the hand ppr. a rose purple (should be gu.), leaved and stalked vert (Chambres)*; 2 and 3, *gu., a chevron between three cinquefoils or (Chambers)*.

c. *Az., on a chevron ar. between three marigolds slipped ppr. as many buckles of the first (Carstairs)*.

d. *Az., on a fess between three boars' heads couped ar., langued gu., three crosses crosslet of the third (unidentified, probably a bogus ancestor of Jones)*.

e. Quarterly, 1, *ar., three Saxons' heads couped in profile ppr. (unidentified, probably Jones's bogus Arms)*; 2, *Chambres*; 3, *Chambres*; 4, *as d; over all an escutcheon of pretence Carstairs*. Crest: *on a wreath ar. and az., a greyhound's head couped of the first and collared or (Chambres)*.

E., two round-headed lights, no tracery. The most beautiful mid-C.XIX window in North Wales. Visit of Magi. Pot metal, yellow stain, etched red flash, leading often obscured by shading. Probably 1839, rebuilding date. Charles Clutterbuck (some enamel degeneration; no haloes; leaded-in jewels as N.3; green similar to S.5; lyre-like pattern similar to border N.3; similarity to window by him at Northop).

1. Top. Dull blue sky, shaded grey. Top palm. Camel's head. Snow-capped mountains. Heads attendants and soldiers. To left, two beardless figures, possibly women, upper dressed red, lower green; lower has bangles with leaded-in jewels. Middle right, bearded man in profile leans to right; simple diadem; red coat has etched white lyre-like foliated pattern similar to border N.3; holds box. Below him, bearded man kneels, facing right in profile; viridian garment, red cloak lined dark, dull purple; red and blue jewels in dagger scabbard; holds gold covered cup.

2. Top. Canopy of striped red and white cloth, stripes leaded. Below canopy to left, blue sky; snow mountain; grass and trees. Left of centre, Virgin sits in front of brown column; red dress, blue cloak, green cloth over head. Large Baby has white cloth over legs. Joseph stands right of Mary, leaning on a wall; bearded and bald; brown garment, dark brown cloak. Right, purple-capped, bearded man, in profile facing left; white garment, yellow and black decoration. Lower right, bearded man kneels holding large yellow-brown plate; crown, red and purple jewels, from it hangs blue and white striped (leaded) cloth; clothing various colours.

N4. and S6., each single-light. Pot metal, yellow and red stain, red enamel in N.4. Probably c.1840. David Evans (typical "fern" diaper and similarity to windows by him elsewhere). Thin red border. Frosted quarries, yellow sprig, bud at top, white quatrefoil flower on either side; at base, two oak-shaped leaves. Shaped shields.

N.4. Royal Arms (Victoria) ensigned with a gold-and-red crown; English lions and harp leaded in; red of Scotland, silver stain; blue of Ireland, gold of Scotland and pale dirty purple between shield and Garter diapered with Evans "fern". Shield enclosed by Garter, blue with yellow border and buckle; lion's head on free end; inscription yellow Gothic, each word being leaded in.

S.6. Shield ensigned with a red-and-gold mitre, bordered and ribboned gold: dexter: *sa., two keys endorsed in saltire ar. (St. Asaph)*; sinister: *ar., on a bend sa. three roses of the first; a chief gu. (enamel) charged with two (should be three) crosses patty or (Carey)*. William Carey, Bishop St. Asaph, 1830–46. Shield surrounded by garland of gold leaves coiled round silver core. Between garland and shield, strong purple diapered Evans "fern", also on ar. of shield.

STAINED GLASS IN NORTH WALES

LLANSANTFFRAID GLYN CEIRIOG. SJ 204383. Denbighshire. Plates 71 and 72.

Tablet states church restored 1839 by Arthur, Viscount Dungannon, a Hill-Trevor of Brynkinalt. All pre-1850 glass by David Evans (S.1 resembles work by him at Bangor and St. Martin's; N. and S.3 have typical borders and diapers).

S.1, two-light (plate 71). Pot metal, yellow stain.

Tracery light. Ground, strong blue diapered Evans "seaweed". Dove descending, from which bundles small diverging rays on black proceed, contained in octofoil square lozenge from which bundles larger rays proceed.

1 and 2. Ground: top, plain purple; lower, purple diapered Evans "seaweed". Near top, complicated canopy, white with shading and yellow decoration. Below figure, three-arched Gothic pedestal. Slender white pilaster, dec. yellow, descends on either side from canopy to pedestal. In each light, standing bearded figure, drawing good though rather heavy and rather naïve; halo, white partial ellipse, broader in front, leaded in, ground continuing inside, like upturned plate. Both have bare feet, shaded brown, on pale brown floor on pedestal. Both have red garment, yellow collar. Both cloaks lined yellow or orange-yellow. Brilliant colouring.

1. Peter. Short beard; pearl on collar; viridian cloak; holds white and yellow keys in dexter hand and orange-yellow closed book in sinister.

2. Paul. Medium-length beard; cloak deep blue; holds yellow-hilted sword in sinister hand, holds dexter hand up.

N., two-light. Pot metal, yellow, orange and red stain, blue and pink enamels, frosted white. Probably 1843 (resemblance S.3 of that date). Middle each main light, same width, vertical-oblong panel. Border: oblongs; undulating yellow vine; dorsally, yellow-veined, white cinquefoil palmatifid leaf, three large, two small lobes; lower down, peculiarly shaped small yellow leaf, leaves on black; ventrally red. Thin inner purple border. Ground: very pale brown wash, divided into pseudo-quarries by diagonal white lines, diapered white on very pale wash with Evans sheaf of three seed heads.

Tracery light. Tudor rose in centre, round which is circle yellow vine, four branches, white leaves and tendrils.

Main lights. Mottoes on pink ribbons, Roman capitals.

1. Shield, ensigned with a Viscount's coronet: dexter: *quarterly, 1 and 4, per bend sinister ermine and ermines, a lion rampant or* (Tudor Trevor); 2 and 3, *sa., on a fess ar. between three lions passant guardant or three shells gu.* (Hill); sinister: *quarterly, 1 and 4, ar., three holly leaves vert, two and one* (Irvine, Burke gives *ar. a fess gu. between three holly leaves vert*); 2 and 3, *az., semy of crosses crosslet three cinquefoils ar.* (D'Arcy). Motto: QUID VERUM ATQUE DECENS (Hill-Trevor). Arms of Viscount Dungannon. Wandering line diaper on fesses.

2. Shield: dexter: *quarterly, 1 and 4, vert, an eagle displayed ar., a. and l, gu., a canton of the second* (Biddulph); 2 and 3, *ar., on a bend vert three wolves' heads erased of the field* (Myddleton). Crests: 1, *on a wreath ar. and vert, a wolf salient ar.* (Biddulph, Burke says it is *charged on the shoulder with a trefoil slipped*); 2, *out of a Ducal coronet, a bloody hand ppr.* (Myddleton). Motto: IN VERITATE TRIUMPHO (Biddulph). Arms of Col. Robert Myddleton-Biddulph of Chirk Castle. *Vert*, except crest, pot metal; *gu.* of eagles' legs, dark orange stain; *ar.* has "fern" diaper.

S.3, two-light. Pot metal, yellow and red stain, blue enamel. 1843 (on window). Similar to N. but nothing in tracery light; panels lower. Border somewhat similar but red ground both sides lower part of oblong, white leaf trefoil-trefoil with two small lobes at base; smaller leaf replaced by large bunch yellow grapes ventrally. Red outer, blue inner borders. Ground as N. Lettering Roman capitals.

1. Shaped shield: Royal Arms. Third quarter, harp leaded into blue pot metal; other quarters yellow and red stain. Ensigned with a Royal crown. Enclosed in Garter, yellow borders and buckle; yellow lettering on blue enamel. Between shield and Garter, green with leafy branch diaper. Below Arms, V R in large yellow letters; V and adjacent glass recently broken, replaced by excellent copy by Mr. A. V. Holloway.

2 (plate 72). Shield: dexter: *az., an episcopal staff in pale or, ensigned with a cross patty of the second, surmounted by a pall ar. charged with four crosses formy-fitchy sa. edged and fringed or* (Canterbury, Burke gives *cross patty as ar.*); sinister: *az., an eagle displayed or, on the breast a cross flory gu.* (Howley, Burke gives cross as plain). *Az.* pot metal, "fern" diaper. Base: GUILMUS HOWLEY S. T. P. // ARCHIEPs CANTUA 1843.

LLANSANTFFRAID YM MECHAIN. SJ 221204. Montgomeryshire.

Chancel S.1, small single-light. Pot metal, yellow stain. 1847 (on window). David Evans (typical border and medallion with figures). Border: oblongs; undulating yellow vine; dorsally, yellow-veined, white, cinquefoil

CHURCHES

palmatifid leaf, three large, two small lobes; lower down, peculiarly shaped small yellow leaf, leaves on black; ventrally red; identical at Llansantffraid-Glyn-Ceiriog N., Llanbrynmair S.2 and Llanwnog E. Ground blue; at the back, parts of straight yellow vine from which spring curved branches with yellow leaves, top and bottom, four purple arcs, foliated ends, make a cross; either side, passing through crosses, red line, partly straight, partly curved; two intertwined yellow lines form rough semi-circle at top, a small roundel, an ellipsoid, another roundel and an ellipsoid which encloses lower cross; lines plain in upper ellipsoid, otherwise decorated with spiral of yellow leaves; roundels enclose a red flower; upper ellipsoid encloses medallion, Raising of Lazarus. Brown enamel, a little yellow stain. Right background, rock with cave, tree on top; clouds to left. Left, Christ, facing right profile, yellow halo, holds hands out. Lazarus sits right. Bearded man behind him lifts a cloth; in front of Lazarus, woman with yellow skirt kneels; behind her, another, yellow clothing covering head. In front of Christ, another sits, hands folded on chest. On yellow border of upper ellipsoid, Roman capitals: EGO SUM RESUR / RECTIO ET VITA // DIXIT EI / JESUS. On white panel base of window: IN MEMM UXORIS CARISSIMA GRACE // POSUIT R. H. M. HUGHES HUIJ: ECCL: VICUS // LAUS SIT DEO A.D. 1847. Roman capitals; last M of MEMM and US of VICUS small, over hyphens, indicating abbreviation.

LLANTYSILIO. SJ 195435. Denbighshire. Plate 10.

If main door closed, vestry door may be open.

N.I., very small single-light. Pot metal, yellow stain. York-type, probably c.1460. Fine drawing. Two saints, one above the other. Top, on yellow ground, hexagonal capital-like structure, white, dec. roundels with yellow centres, stands on hexagonal column; structure surmounted by gable, bluntly trefoil apex; either side, small buttress with pendentive below. Borders, white buttresses, dec. irregular yellow strips and yellow trefoils, two pinnacles half way up and at top, finials dec. three yellow balls. Grounds, apart from top: upper, blue, lower, red "seaweed". Figures: haloes, yellow, inner white border with two-stalked inward projections; look somewhat to right; eyes wide open, large centres, well-marked eyelids, typical York-type curved lines from outer corners; York-type noses; garment yellow, mantle white. Upper figure: spot-like eyebrows high above eyes; long wavy hair, long beard; dexter hand holds end beard, sinister holds book through mantle, broad white border, rest dec. yellow quatrefoils in white lozenges. Lower figure: James the Greater (plate 10); medium hair, very curly forked beard; eyebrows less high than other, one short line, one spot; broad-brimmed pale brown hat, white rim; usual shell missing; mantle has white-centred yellow daisy-like clasp; on dexter side hanging from sinister shoulder on white strap, scrip, white, yellow inner border, white and yellow tassels, dec. anchor-like yellow shell and drawn roundels; Hands badly drawn; dexter holds yellow book, sinister mantle. Between figures and below lower one, white grass-like leaves on yellow.

LLANWENLLWYFO. SH 477894. Anglesey.

Only open in Summer. Contains interesting collection North European C.XVI, given by Sir Arundel Neave in 1877.

Chancel **S.I.**, includes outstanding panel, probably Flemish early C.XVI of Christ as a gardener.

LLANWNOG. SO 022938. Montgomeryshire.

N.I., two-light, rectangular. Pot metal, yellow stain. Probably c.1500. Jumble of fragments.

1. Small inscription: RA. Canopy work, arches have trefoil cusps. Fragment Crown of Thorns. Two fragments heads. Red clothing. Red feathers. Three fragments, each with grey hair; large halo, gold border, trefoil inward projections and with yellow fleurs-de-lis. Three ears wheat, yellow on light grey. Part of grey and gold orb.

2. Canopy work, mainly pinnacles dec. three gold balls. Two fragments Cross, large graining. Two inscriptions on same fragment: DOMINE MEA QU and indec. Nimbed and mitred figure; halo yellow border, three-pronged inward projections; head badly drawn, large, unnatural lower eyelids; blue chasuble with yellow ophreys dec. pierced roundels; hands large compared with head; dexter in blessing; sinister, rings on thumb and forefinger, holds crozier; orange shoes. Above bishop, canopy, round-headed arch, trefoil cusp right side only; crockets are indented leaves drooping downwards. Below bishop, inscription: SCS ATHI - - - .

STAINED GLASS IN NORTH WALES

Fragments clear glass, various colours. Fragment, date uncertain, monochrome flowers and leaves on blue.

E., three-light. Decorative with three figure panels. Signed: EVANS BROTHERS // SHREWSBURY, i.e. after death of David Evans in 1862. Too late for this book but important since one border is identical with that of Llansantffraid-Glyn-Ceiriog N., the probable date of which is 1843. This indicates that borders of Evans windows are of no value for dating.

LLANWRIN. SH 787035. Montgomeryshire. Plate 12.

E., five upper, five lower lights, medieval glass only in upper and tracery. Pot metal, yellow stain. Between 1461 and 1483 (*rose ensoleillée*, white rose, rayed, badge Edward IV). Facial expressions rather wild, almost Rococo; only similar glass in St. Catherine at Old Radnor which also has this badge. Christ's halo resembles York-type style, of similar date.

Top tracery light. Virgin and Child. Virgin's halo normal, a line (two on left) just inside border; round face, small naïve features but large eyes, curved "crows' feet" outer corners; large orange crown, alternate large cinquefoil and small trefoil projections, rim dec. ellipses and double dots; dress, little showing, blue; mantle white, bordered yellow, dec. white roundels (unlike Northern counties, these are not pierced) and pairs of minute ones; brooch, small yellow roundels round white centre; holds peculiarly-topped sceptre in sinister hand. Baby, naked to below waist; revoltingly ugly; fat, round-faced, small features; large ugly sinister ear, no dexter one; halo as Virgin's but with white outer border and rayed; sinister forefinger on mouth; white loin cloth, bordered as Virgin's mantle, dec. two crosses, each of five yellow rosettes; ugly club-shaped toes protrude. Border of upper part: white, yellow-midribbed, serrate leaves on white or yellow stem. Parts two *rose ensoleillée* quarries to right of Virgin's head.

Lower tracery light, c. Demi-figure emerging from white cloud; four large curls top head; wears alb and white attired amice; swings censer above head.

Lower tracery, h. Tonsured cleric wearing white chasuble and attired amice, dec. circles; dexter hand raised in blessing. Above, yellow prisoner's collar and link of chain. Top of light, upper part head, orange hair.

Upper main lights. Borders, except 4, recent. Apex each light except 2, *rose ensoleillée*; apex bordered serrate leaves 3 and 4, other borders recent; bottom of lights and tops except 3, two square *rose ensoleillée* quarries. Border of quarry orange; two inward projections on each side of square, projecting slightly to one side giving hook-like appearance; white rose has small, cross-hatched yellow centre, inner and outer petals; most rays reach border; some quarries probably new. Figures except 5 wear mantles similar to that of Virgin. In 2, 4 and 5, figures stand on chequered tiles.

1. Standing female; halo as Virgin's; face cracked over eyes; eyebrows large, otherwise features small; white mantle covers head; dress red; hands raised in prayer shoulder high. Stands on light wash with small, black tufts grass and larger pale brown grass-like leaves.

2. Head new; blue garment; dexter hand holds book, sinister, walking-stick; whole and partial quarries either side; sun of light star on dark one at apex, probably new.

3 (plate 12). Crucifixion. Tau Cross, orange with only a little graining. Christ's halo white, including border; borders of lobes yellow with small inward projections; Crown of Thorns yellow; eyes closed; small features; hair white, two wavy locks fall down on dexter side; beard short, forked; loin-cloth dull pink. Parts rose quarries right Christ's head and under sinister arm. Either side Christ, three quarries, rays as in others, with cherubs; each has ascending orange wing; haloes normal except top left which is black with white rays and orange border; faces fat, small features, sorrowful expressions; each holds chalice, top four vertically, lower two diagonally; receive elongated drops colourless blood. Cross base yellow, pseudo-pyramidal in two tiers. On brown knoll, top heavily shaded, tufts dark grass at top, large yellow grass leaves at base. On left, facing skull with four large teeth, short bone; on right, femur, scapula and skull on its side with jaw-bone; bones badly drawn, heavily outlined.

4. Probably Paul; head new; garment blue; in dexter hand holds downward-pointing sword; sinister holds white book with yellow panel, dec. pierced roundels.

5. Figure, facing half left; mantle covers head; hair and long forked beard white; border of mantle differs from others in that roundels are pierced; garment red; dexter hand holds yellow walking-stick with spiked end.

Window presents iconographical problems. Usual Crucifixion figures absent. Two figures with walking-stick probably same person. Prisoner's collar and chain might provide clue.

CHURCHES

MANAFON. SJ 113024. Montgomeryshire.

Vestry E. and W., single-light. Yellow stain. Probably c.1500 ("triangular" eye). Similar Angels' heads but W. far better drawn than E., which has "triangular" eyes. Perhaps work of master and apprentice. E. looks somewhat right, W. left; hair shoulder-length, curled at ends; albs have yellow upper edge.

W. At top, head and shoulders angel; halo yellow, grey wash scratched-out radial lined, border clear; cheerful expression; eyes wide open, large centres; nose large, heavily outlined as is left side face; line shading under right side chin and under mouth; hands, only tips of some fingers showing, raised in prayer on chest. Behind and above head, to right, amorphous yellow object behind which are feathers. Below angel, pair folded hands too large for angel, on ground of feathers. Left, yellow cloth, diapered rough rosettes, yellow on washed yellow. Part white garment. Right, weathered fragment small hand holding some object, on feathers.

E. At top, head and shoulders angel. Halo grey, white radial lines, yellow border; face more heavily drawn than W., glum expression; appalling "triangular" eyes; nose large; face covered light wash with scratched lines, darker under left chin and mouth. Wing rises on right, part of another left. Behind head, grey ground, white flecks; on left and below, grey, diapered rough rosettes. Below head, part of yellow canopy.

MARCHWIEL. SJ 357477. Denbighshire. Plate 64.

S.2, single-light, round-headed (plate 64); below tympanum, excluding borders, divided by stanchions and saddle bars into three vertical columns each of seven squares; for purposes of notation, columns will be treated as lights. Small coloured sketch and some full-size cartoons at Erddig Hall. Window heraldic, referring with one exception to Yorke family and to occupants of Erddig Hall. Founder of Yorke family was Simon, merchant of Dover; two sons. The elder, Philip's descendants were distinguished lawyers including two Lords Chancellor, the first being his son, the first Earl of Hardwicke. Simon Yorke's second son, Simon married Anne Meller, heiress to Erddig Hall where his descendant, Philip Yorke, still lives. Yorke Arms: *ar., on a saltire az. a bezant*; Erddig branch also: *in chief, a crescent az. for cadency*. Crest: *on a wreath or. and az., a lion's head erased ppr., collared gu., on the collar a bezant*. Motto: NEC CUIPAS NEC METUAS.

Pot metal (border only), yellow, orange and red stain, blue enamel. 1788 (on window). Francis Eginton of Birmingham (signed). Lettering Roman unless stated otherwise. Middle border, orange; inner and outer borders, deep blue, tending sometimes to purple. In lower border: FR. EGINTON FACIEBAT / MDCCLXXXVIII. In tympanum and in each square, a roundel enclosing a shield or crest; ground very light wash; broad orange inner and narrow blue outer borders; tympanum roundel surrounded by light yellow diverging rays, orange-brown between; roundels in panes surrounded by deep orange, in each corner, trifold yellow-orange leaf. Shields (excluding Tudor Trevor), but not crests, have dates; some shields and crests have inscriptions. Immediately below tympanum, on three frosted panes; HASCE AEDES / VETUSTATE / DILAPIDATAS // RESTUEBANT / PAROCHIANI / ANO SALUTIS // MDCCLXXXVIII; Roman capitals.

Tympanum. Yorke crest. YORKE EX FAM: YORKE // OF HANNINGTON & ELCOMB // COM: WILTS.

1.a. *Vert, a fess dancetty ermine, ensigned with a Baron's coronet* (Somers); below, a mace and a Lord Chancellor's purse. 1697. John Somers, 1697 Lord Chancellor as Lord Somers; granddaughter, Margaret Cocks, m. second Earl Hardwicke.

2.a. *Yorke, ensigned with a Baron's coronet*; below, a mace and a Lord Chancellor's purse. 1736. That year, Philip Yorke second became Chancellor as Earl Hardwicke. Why Baron's coronet?

3.a. *Yorke, in chief a crescent az. for cadency*; below, a mace and Lord Chancellor's purse. 1770. That year, Charles Yorke, second son of Earl Hardwicke, became Chancellor but died before he could be ennobled.

1.b. *Yorke, in chief a mullet az. for cadency, ensigned with a Baron's coronet*; shield surrounded by crimson ribbon of the Bath inscribed: TRIA JUNCTA IN UNO, Roman capitals, below is medallion of Order. 1788. That year, Sir Joseph Yorke, K.C.B., third son of first Earl Hardwicke, was created Baron Dover.

2.b. *A lion's head erased sa., langued gu., collared chequy ar. and az.* (Cust crest). CUST BAR: BROWNLOW DE BELTON COMIT // LINC: EX FAM: CUST DE PINCHBECK ET // STAMFORD EOD: COMITAT.

3.b. Dexter: *gu., three crowns or* (Bishopric of Ely); sinister: *Yorke, in chief an annulet az. for cadency*; Arms ensigned with a mitre or. 1761. That year, James Yorke, fifth son of first Earl Hardwicke, became Bishop of Ely.

1.c. *Over a mace in bend or; ermine, on a chevron sa. three fountains; in chief on an inescutcheon ar. a Baronet's hand gu.* (Cust). 1761. That year Sir John Cust, Bart., became Speaker. Philip Yorke of Erddig m. his daughter Elizabeth.

STAINED GLASS IN NORTH WALES

2.c. *Cust, ensigned with a Baron's coronet.* 1776. Sir Brownlow Cust, Bart., son of above, became Baron Brownlow that year.

3.c. Dexter: *quarterly, 1 and 4, vert, three eagles displayed in fess or; 2 and 3, ar., two foxes salient countersalient in saltire gu.; over all, in an inescutcheon of the third, a Baronet's hand ppr.* (Williams-Wynne); sinister: *vert, on a cross ar. five torteaux* (Grenville). 1771. That year, Sir Watcyn Williams-Wynne m. Charlotte Grenville. Hard to say why this was included as families disliked each other.

1.d. *On a chapeau gu. upturned ermine, a wyvern sa.* Crest of Tudor Trevor, ancestor of Erddig family.

2.d. *On a wreath ar. and az., a unicorn's head erased ar.* Presumably crest of Edisbury family which built Erddig, since there is a unicorn in its Arms. Burke, however, gives another crest.

3.d. *On a wreath ar. and az., a bull's head erased of the first with an arrow or, tipped silver and collared with a crown of the third.* Presumably Meller crest, since it is above Arms of family, not given in Burke.

1.e. *Per bend sinister, ermine and ermines, a lion rampant or* (Tudor Trevor). ERDDIG OF ERDDIG // AP // TUDOR TREVOR.

2.e. *Az., a unicorn passant regardant or* (Edisbury, Burke does not give *regardant*). EDIS - // BURY COM: CEST: // CIRCITER 1660. Probable date building of Erddig.

3.c. *Ar., three martlets; a chief dancetty sa.* (Meller). MELLER OF ERDDIG EX FAM: // MELLER OF MELLER // COM: DERBY 1713. That year, Simon Yorke m. Anne, sister and heir to John Meller of Erddig.

1.f. A lozenge: *Yorke of Erddig with Meller in pretence.* YORKE & MELLER // 1733. Anne Yorke d. that year.

2.f. Dexter: *Yorke of Erddig; sinister: gu., a fess or between three cushions ar. tassled of the second, each charged with a fleur-de-lis of the first* (Hutton). YORKE & HUTTON // 1739-40. Simon Yorke of Erddig m. Dorothy, heir to Matthew Hutton, in 1739.

3.f. Dexter: *Yorke of Erddig; sinister: Cust.* YORKE & CUST 1770. Philip Yorke of Erddig m. Elizabeth Cust that year.

1.g. *Quarterly, 1, Yorke of Erddig; 2, Meller; 3, Hutton; 4, Yorke; over all an escutcheon of pretence gu., a Saracen's head ppr. wreathed about the temples ar. and sa.* (Marchudd ap Cynan for Wynne of Dyffryn Aled). YORKE & WYNNE // DYFFRYNALED // 1782. That year, as second wife, Philip Yorke of Erddig m. Diana, widow of R. O. Meyrick and heir to Pierce Wynne of Dyffryn Aled.

2.g. *Quarterly, 1, Yorke of Erddig, a label ar. for cadency; 2, Meller; 3, Hutton; 4, Yorke.* 1771. Simon Yorke of Erddig was born that year.

3.g. *Quarterly, 1, Yorke of Erddig, a martlet ar. for cadency; 2, Meller; 3, Hutton; 4, Wynne of Dyffryn Aled.* 1784. Pierce Wynne, son of Philip Yorke of Erddig by second marriage was born that year.

Inscription in tower states that window was erected by Philip Yorke; cost £130.

Chancel EN. and **ES.**, single-light, rectangular. Identical except that in ES. Arms are in lozenge and no crest. Pot metal, yellow stain; etched flash in heraldry. Memorial date 1848. Border white irises, yellow-brown leaves; makes round arch at top; in upper corners, small blue flowers on red. Ground, pale brown-grey; zig-zag blue lines and white curled and yellow-brown trefoil leaves. Two large multi-coloured foliated roundels top and bottom and two half-roundels half-way down sides; also smaller green roundels and half-roundels. Arms in middle, on black ground, diapered light brown, vertically elongated quatrefoils; surrounded by ellipse, red border, pale yellow outer and white beaded inner borders. Arms: dexter: *quarterly, 1 and 4, Yorke of Erddig; 2, Meller; 3, Hutton; sinister: az., semy de fleurs-de-lis ar., a lion rampant of the second* (Holland). Crest (EN.): *Yorke.* Motto (Roman capitals): *Yorke*, on curved pale yellow-brown ribbon. Ar. on dexter side has a diaper of trefoil trail. Base each window, yellow Roman capitals on brown: EN., IN MEMORY OF SIMON YORKE ESqre // OF ERDDIG DIED DECer 12th 1834 AGED 63.; ES., MARGARET YORKE WIFE OF // SIMON YORKE DIED NOVr 16th 1848 AGED 70.

Window in wooden frame, propped against W. is after 1850.

MEIFOD. SJ 155132. Montgomeryshire.

N.1, N.2, S.2, each two-light. Attached to each light, lozenge-shaped heraldic panel, 28" high, 16" wide. Dr. J. D. K. Lloyd wrote on glass in *Montgomery Collections*, vol. LII, part II (1952), pp. 107-19. Since writing, he has found further information in notebook in Vicarage by Archdeacon Thomas. Vicar 1877-92. I am most grateful to Dr. Lloyd for permission to use this information. I myself have solved more of the heraldic problems.

CHURCHES

Recently some of panels were in danger of disintegration and Dr. Lloyd and I arranged for Mr. A. V. Holloway to repair them which he did with great skill at a most generous charge. In this article, Dr. Lloyd states that panels were originally in EN., erected in Georgian style 1838; after Gothic reconstruction 1872, moved to present sites in 1889. The panels are of excellent quality. Shields nearly square, obtuse-angled bases. As N.1, 1 has replacement, it will be considered separately.

Panels, except N.1, 1. Yellow, orange and red stain; blue and pink enamel; a little red enamel, backed yellow stain, in wreath, tongue and crown of crest in N.2, 2; white frosted; most of glass has thin wash, painted out for diapers, edges of chevrons, etc. Probably 1838. David Evans (typical diapers, "fern" and wandering line, though I have not seen one of crossed lines enclosing small circles elsewhere in Evans's work). Apart from edge, no leading in N.2, 1, and S.2; in N.1, 2 and N.2, 2 quarters and bends leaded, also in N.2, 2 a chief. Foliated scroll work round shields, parts missing in some. Fairly narrow pink motto ribbon, irregularly painted to give crinkled appearance (typical of Evans); lettering, Roman capitals. Surround plain frosted glass.

N.1, 2. Quarterly, 1 and 4, on a bend or, between two cotises, three lions passant sa. (Browne of Goitre); 2, vert, a wolf rampant or, langued gu., between three mullets ar. (unid.); 3, vert, ten mullets ar. four, three, two and one (unid.). Crest: on a wreath ar. an sa., and eagle displayed or (Browne). Motto: SUIVEZ RAISON (Browne). Probably a Browne of Goitre.

N.2, 1. Quarterly of twenty-eight, 1, per pale az. and gu., a double-headed eagle displayed or (Mytton, Burke: within a bordure engrailed or); 2, per pale sa. and ar., on the sinister side six crosses-crosslet of the first; over all an eagle double-headed displayed within a bordure engrailed or (unid.); 3, ar., three tilting spears in fess sa. (unid., tincture and metal reversed, Tegid ap Iago); 4, sa. three towers ar. (De Tour, Shrewsbury); 5, az., three preeds (small lampreys) haurient in fess ar. (Pride); 6, az., a chevron between three fleurs-de-lis ermine (Burgh, Lord of Mawddwy, fleurs-de-lis, should be ar.) 7, or, a lion rampant gu. within a bordure engrailed sa. (Mawddwy); 8, gu., a lion rampant within a bordure engrailed or (Thomas ap Llywelyn, bordure should be indented); 9, or, a raven ppr. (Corbet); 10, gu., a bend between six pears erect or with leaves vert (Clopton); 11, quarterly, per fess indented gu. and or, in the first quarter a lion passant guardant ar. (Beysin); 12, sa., three nags' heads erased ar. (Brochwel Ysgythrog); 13, gu., a griffin segreant or (Llawdden for Wynne of Garth); 14, gu., a chevron between three owls ar. (Griffith ap Jenkin, Owlbury, Salop); 15, gu., three snakes nowed in a triangular knot ar. (Ednowain ap Bradwen); 16, az., a chevron or between three cocks ar. (probably Aleth, Prince of Demetia, for Glyn of Glynclywedog); 17, az., three cocks ar. (unid.); 18, gu., a lion rampant ar. (Thomas says Marchweithian for Glyn of Glynclywedog); 19, as 12; 20, per pale gu. and or, two lions addorsed counterchanged (Brochwel ap Aeddan); 21, ar., three greyhounds courant in pale sa., collared gu. (if collared or, Wigmore, Co. Hereford); 22, gu., a lion rampant regardant or (a quarter of Elystan Glodrydd); 23, or, a lion rampant az. (Cadwgan of Nannau); 24 as 21; 25, ar., a lion rampant sa. between three fleurs-de-lis gu. (Einion ap Seissillt for Evans of Pryce, Co. Montgomery); 26, ar., a lion passant sa. between three fleurs-de-lis gu. (several Welsh); 27, vert, a chevron between three wolves' heads erased ar., langued or (Ririd Flaidd for Vaughan of Llwydiarth); 28 as 1. Crests: 1, on a wreath az. and gu., a two-headed demi-eagle displayed per pale or and az. (Mytton, but not given as such by Burke); 2, on a wreath or and gu., a cock sa. (unid.). Motto, mostly destroyed: (VERTU DOMINE SUR LES A)STRES (Mytton). Probably Rev. Devreux Glynne Mytton, Rector of Llandyssil, Co. Montgomery, 1807-57. ES., late David Evans, in memory of him and his family.

N.2, 2. Quarterly, 1, gu., on a bend ar. a lion passant sa., langued gu.; in chief a crescent or for cadency (Davies of Peniarth and Marrington); 2, sa., a chevron between three goats' heads erased or (Ithel Velyn, Yale); 3, ar., a lion passant sa., langued or, within a bordure indented gu. (Llywelyn Foelgrwn of Main, Meifod, for Matthews of Trefnannet); 4, az., three lions rampant or; on a chief ar., three crosses crosslet sa. (probably Matthews of Penbryn, Llanblodwel). Crest: on a wreath ar. and gu., a lion's head erased sa., Ducally crowned and langued of the second (Davies; gu., enamel backed yellow stain). Motto (damaged): DUM (SP)IRO SPERO (Davies). Probably Rev. R. J. Davies, Rector of Aberhafesp 1827-64.

S.2, 1. Identical panel, formerly at Nannau, now at Maes-y-Brynnr. Dexter: quarterly, 1, quarterly gu. and or, a lion rampant counterchanged; over all, in an inescutcheon ar., a Baronet's hand ppr. (Vaughan); 2, or, a lion rampant az., langued gu. (Nannau); 3, vert, a he-goat passant ar. (Ceylwin of Llwydiarth); 4, gu., a chevron ermine between three bearded men's heads couped at the neck ppr. crined and bearded sa. (Williames of Cochwillan); sinister: quarterly, 1, per bend ermine and ermines, a lion rampant or, langued gu. (Tudor Trevor for Mostyn; field should be per bend sinister); 2, ar., a cross flory sa. between four Cornish choughs ppr. (Edwin of Tegeingl; cross should be engrailed but is often plain in Mostyn coats); 3, gu., a chevron ar. between three plates (Madoc Gloddaeth); 4, ar., six lions sa., langued gu., three, two and one (Savage). Crest: on a wreath or and gu., a lion rampant az., langued gu., holding in his

STAINED GLASS IN NORTH WALES

fore-paws a shield of the second bearing a bearded man's head (Nannau; enamel of lion's body has disappeared). Motto: ASGRE LAN DIOGEL EI PHERCHEN (Vaughan). Sir Robert Williams-Vaughan, Bart., of Nannau, impaled with those of his wife, Anna Maria, sister and co-heir to Sir Thomas Mostyn, Bart., of Mostyn, Co. Flint. The family held property in Meifod.

S.2, 2. Crest and scroll work on upper surface of shield are missing. *Quarterly, 1 and 4, gu., a chevron between three mullets or* (Roberts, Llanrhaidr-ym-Mochnant but originally of Llantysilio, Co. Denbigh¹); *2, and 3 or, a lion rampant gu.* (probably Owen of Aston and Nantymeichied; Burke gives it as Owen of Ardbrightly, Co. Salop); *over all, an escutcheon of pretence az., three lions rampant ar., on a chief sa., three crosses-crosslet or* (notebook gives Matthews; may be of Llanblodwel where tablet has similar, though not identical, coat). Motto: DEUS PASCIT CORVOS (possibly Owen, since this is motto of Owen of Glanafan, Anglesey). In Llanrhaidr-ym-M., hatchment with identical Arms (without motto). In same church, memorial to William Roberts, M.A., Rector of Whittington and Selattyn, d. 1774, with Arms: dexter: *gu., a chevron between three mullets or*; sinister: *or, a lion rampant gu.* States that, as first wife, Roberts married Margeret, dr. of Richard Owen of Aston and Nantymeichied by whom he had a son Owen, presumably owner of Arms in panel; presumably, mother was an heiress. In Llantysilio, where Roberts originated, there is a tablet with the Roberts Arms.

N.1, 1. A. Dexter side; sinister, third and fourth quarters. Yellow stain, a little blue enamel, etched flash (on outside in sinister 4).

B. Crest, sinister quarters 1 and 2, and motto ribbon. A little red and pink enamel, otherwise monochrome; frosted white. Surround has a light brown wash with a painted-out "fern" diaper; also differs from others in that there are small, pointed, obtuse-angled gold inward projections from border. B is undoubtedly Evans; A the work of later glass-painter. A probable explanation is that panel has been broken twice; first time, replaced by Evans without reference to other panels; second time, broken dexter side and two sinister quarters replaced by later glass-painter. Shield, no scroll work: dexter: *per fess gu. and az., a fess of the second charged with a buckle between two barrulets ar.; all between in chief, a rosary or and. in base, three bells of the third* (Beadnell, canting heraldry, beads and bell punning on name—Bead-(k)nell); sinister: *quarterly, 1, ar., an eagle sa., wings elevated, langued gu., holding in its dexter talon a Cornish chough ppr.* (Edwards of Pentre, Co. Montgomery, from William Lord d'Elboeuf, Normandy. Papworth gives eagle as falcon, chough as martlet and a *bordure engrailed or*; however, in article on Parish of Mainstone,² E. S. M. Price reproduced drawings of Arms of this family where bird is eagle, having no bells and smaller bird with legs; absence of bordure may, I think, be disregarded as Evans was often careless with his heraldry); *2, ar., three boars' heads couped sa., langued gu.* (quarter of Elystan Glodrydd); *3, gu., a lion rampant regardant or, langued az.* (quarter of Elystan Glodrydd); *4, gu., three chevronels or* (unid., if chevronels were ar., Iestyn ap Gwrgant). Crest: *on a wreath ar. and gu., a greyhound's head ppr., erased of the second, gorged with a string of beads and pendent therefrom a bell of the first* (Beadnell). Motto, ribbon wider and letters larger than in other panels: NEC TIMIDE NEC TEMERE (Beadnell). A Beadnell married to an Evans of Pentre, which excludes the Beadnells mentioned by Lloyd in his article. Vicar told me that he has seen somewhere in the parish records that owner of Arms was a Mr. Beadnell of Peniarth Farm, Meifod, but has been unable to find the reference again.

MOLD. SJ 237642. Flintshire. p. 14.

Associated with Stanley (Earls of Derby) family; Arms of Isle of Man: *gu., three legs in armour conjoined at the thigh and flexed at the knee ppr., garnished and spurred or*, appears a good deal; formerly family owned Island; this will be referred to as "Man"; field usually *ar.* Another Stanley emblem, eagle's claw, used in quarries.

WN., five-light. Flower roundels at top probably late.

Lower tracery lights. Yellow stain. Probably late C.XVI. a, d and g. "Man", field pale wash. j. Small lens-shaped light; foliated white and yellow-on-black foliated border; cramped yellow "Man".

N.7, four-light. 3. Large yellow-edged quarry, yellow claw on pale brown-grey shaped shield.

N.6. Non-heraldic, yellow stain; early heraldic, pot metal, yellow stain, abraded red flash, blue enamel; late heraldic, yellow stain, etched blue and red flash, 1576 (memorial date) and C.XIX (see below).

Tracery lights. a. Thin yellow border, "Man" on very pale grey.

¹ Thomas, vol. 3, p. 79.

² Montgomery Collections, vol. 37, 1913, p. 64ff.

CHURCHES

b. Foliated border probably late. Shaped shield: *ar., on a bend az. three stags' heads cabossed or* (Stanley); *bend pot metal, heads yellow stain giving greenish appearance; ar. diapered white-on-pale-grey rosettes in circles.*

Other tracery lights, probably late.

2 and 3. Borders, date doubtful, gold stem with diagonally set scallop-edged white leaves, yellow midribs. Five decorative roundels at top of each light probably late. Geometrical and floriated roundel, upper part each light, probably late. Roundel in lower part with large gold bulb, carrying three flowers, large gold calyx, three white petals, may be late C.XVI. Upper and lower parts of lights filled with gold eagle-claw quarries, late C.XVI. Centre each light, square panel in centre of which is shaped shield surrounded by, 2, garland; 3, Garter. Either side, white column, dec. white and gold leaves and resembling turned table leg of period. Top of square, gold bar with rope twined round it. From spirally curved projection at top of column, swag of gold bell flowers, threaded on rope, extends to middle of bar, also drops at sides. Bottom of square, gold base, interrupted in middle. On this, either side, Italianate Renaissance-type small white sea monster, spiral tail, tied to column with gold or white band. 2. Monsters have dog-like heads, small white tongues and vestigial front legs. 3. Larger head, mouth wide open showing gold tongue; gold collar, no legs.

2. Shield: Royal Arms: *France quartering England*; lack of naïvety in lions, black-on-blue willow trial diaper and neatness, suggesting etching of flash rather than abrasion indicate C.XIX, probably middle though hard to say; both fields are flash with yellow stain. Shield enclosed in garland of four pairs of bundles of yellow-brown leaves, alternating olive-green fluted cylinders; where bundles and cylinders join, brown rings, dec. pierced roundels; between bundles, at sides, seeds as in pomegranate; at top and bottom, red. Garland probably late C.XVI. Between garland and shield, blue glass diapered as in shield, i.e. late.

3. Shield, probably late C.XVI: *quarterly, i, quarterly, i and iv, ar., on a bend az. three stags' heads cabossed or* (Stanley); *ii, per fess indented az. and or, in chief three plates* (Lathom); *iii, chequy or and az.* (Warren); 2 and 3, "*Man*"; 4, *quarterly, i and iv, gu., two lions passant ar.* (Strange); *ii, ar., a fess gu.; a canton of the last* (Wydeville); *iii, or, a cross engrailed sa.* (Mohun); *over all, an escutcheon of pretence az., a lion rampant ar.* (Montalt). Difficult to know why Montalt is in pretence; arms assumed when Henry VI gave first Lord Stanley land previously belonging to extinct Montalt Barony¹; possibly in pretence to distinguish from Arms acquired normally, though "*Man*" is surely similar. Blue enamel and yellow stain in first quarter; red, abraded flash; lion of escutcheon leaded into blue pot metal; all quarterings divided by lead. Arms of Edward Stanley, third Earl of Derby. Shield enclosed by Garter of dull light blue pot metal; lettering, border and buckle of yellow stain, giving greenish appearance; lettering of peculiar capitals with pierced broadening of tops, bottoms and middles of letters; between each word, yellow rosette with hair-like projections. Between shield and Garter, olive-green with black-on-light willow diaper, probably late.

Below each heraldic panel, three-line inscription on pale wash, bordered yellow; Gothic lettering; in 2, first letter of each word, whether capitals or minuscule, filled yellow; in 3, only capitals filled.

2. ORATE P AIA / ELISEI AP DAVID AP / RES QUONDAM // HUIUS ECCLESIE / VICARII QUI / OBIIT ANNO // INCARNOIS DNICE / M / QUIGENTISIMO / SEPTUAGESIMO SEXTO.

3. ORATE --- / AMA DNI / EDWARDI COMITE DE // DERBY ET UX / ORIS EJUS QUI / HAC FENESTRA VI ----- // FIERI FECERUNT / EDWARDUS OBT / OCT XXIII MDLXXII.

Inscriptions asking for prayers for the dead so long after the Reformation are very odd, indeed. In some notes on the glass, Maurice Ridgway suggests that inscription had been tampered with or an earlier one re-used. The lettering, with the yellow staining of first letters in the one and capitals in the other is consistent, however, throughout each inscription, ending in a date and this makes Ridgway's explanation unlikely.

S.5. Jumble of fragments. In 1874, these were in North aisle²; shortly afterwards they were removed during a restoration, kept in a box in the vicarage attic and put here in 1912. Ridgway has seen a graffito on a quarry: "A. W. Cottrell releaded these lights March 1912 at Cheltenham". Only upper parts filled; a little isolated in lower parts.

A. York-type. Yellow stain. Probably c.1460. 2. Small juvenile-looking figure; white halo; typical York-type eyes, wide open, large lids, curved line from outer corner, looks upward to right; white monastic habit; dexter arm round white-and-yellow pinnacle; sinister points down, similar figure Tremeirchion. Adjacent canopy work.

¹ Chetham Society, old series, vol. xcvi (1876), p. 7 n.

² Thomas, first edn., p. 601.

STAINED GLASS IN NORTH WALES

- B.**, c.1500 (date on fragment, similarity to other glass). Pot metal, yellow stain. Canopy work in all lights. Tracery lights. a. Pink, blue, white, some patterned.
- b. Coloured fragments. Tiles. Blue "seaweed".
- c. Part well-drawn face, well-marked lips and eyelids. Probably c.1530. Green foliated fragment. Coloured fragments.
- d. Brown. Long-haired youth, hat white and yellow, plays lute with plectrum. Coloured fragments. Two indec. inscriptions.
- e. Three white fragments on brown. Part wing, adjacent to white and yellow architecture.
- f. Small fragments. Part hand. Indec. inscription.
- g. Various. Garment border, white pierced roundels on shaded yellow-brown. Brown tiles.
- h. Small fragments.
1. Three yellow and white ellipses, enclosing pale yellow crowns. White book, dec. yellow rosettes. Large orange rays on black. Parts two haloes, yellow engrailed borders. Part large foliated crown and part of another, fleurs-de-lis projections. Fairly large well-drawn head, looking somewhat right, part gold halo, grey-brown engrailed border; long grey hair, curly grey beard; nose similar to those in "Seven Sacraments", Llandrynog EN. Hands together on white garment, yellow-brown sleeve. Coloured fragments. Green, some with leaves (from Crucifixion, as at Cilcain). Glass diapered grey rosettes, some yellow.
2. Head of Annunciation Virgin, facing slightly right; halo, white, rayed (some rays white); hair blown back; confronting her to right, flying Dove, orange halo, surrounded by rays, only two yellow, probably reversed. Coloured fragments. Strong green fragments, tufts grass, broad-leaved plant; from Crucifixion. Brown-grey tiles, square centres, diagonally orange and black. Grey-brown tiles, centre of oblong inside square. Three rows inscriptions, some possibly c.1576. "T" large and crowned; similarity to Treuddyn suggests C.XIV. Might perhaps come from there. Double row, yellow borders, thin upper, thicker lower; some letters filled yellow: D POCHNES WICH / CHASSERN // ANNO DNI MILL - CCCCCmo. Second row, second, third and fourth sections; no borders; two letters filled yellow: - AS MA / HALT - - FRE AND / REPASSE WYTIL -. Second row, first, third row first-fifth sections, undulating ribbon, cut down, borders would be yellow: SACTS // PICIE / NDE / SANCT / - - - - / - TONI. Third row, sixth, black on orange: EDITHA.
3. Hand holding orange-brown staff; orange sleeve over which is part of ermine cloak. Brown-grey tiles, square centres, diagonally dark brown and yellow. Tiles, divided by black lines, gold borders, white centres with small gold roundel in middle. Pale grey-brown tiles, square centres, vertically divided pale grey-brown and white. Base, left, four inscribed strips, last of two fragments; cut down, first and third having yellow upper borders; a few letters filled yellow; some possibly c.1576: DECREYD AND // COMY TO Ye // S NYHRYD // - EYCH DEIRE / BE - - S. Right, three lines: E - - - SEI AP / P NE / IA; fairly large letters, enamel degenerated // second line, first three fragments, one border yellow, three letters yellow-filled: Q HA / WYSE HIT / FECERU / fourth fragment, larger letters: P ETERNA // third row, first fragment, larger letters: EM GAUDIA UT CLA / small final fragment, smaller letters, two row: - - YM // - D.
4. Apex, white vine, yellow-brown leaves and fruit on small black triangle, bordered white. Two blue fragments. Fragment deep pink-red nebully line on black, stars between loops as at Llandrynog ES. Slightly indulating scroll, some yellow border: SANCTA, yellow behind letters; MARIA, some letters yellow-filled. Female face, "triangular" eyes, long hair. Coloured fragments. Hands with gold cuffs and part grey fur robe. Purple tiles, concentric squares. Two nebully fragments, as above. Part blue halo, engrailed line inner border, small trifid projections from points. Green cloth, various black patterns. Black strip, bordered orange in orange letters: SANCTA - - - -. Near base of light (isolated) four small indec. inscriptions.
- C.**, c.1576 and a little probably later. Pot metal, yellow and orange stain.
- Tracery lights. c. On light blue ground, yellow eagle claw, leaded in. On undulating yellow, bordered white, scroll, peculiar lettering: ILTIY.
- d. Claw as in c.
- e. "Man" on grey roundel. Indec. fragments peculiar lettering, yellow on black. White shaped shield with yellow claw, leaded into blue.
- f. Horizontal blue oblong, yellow claw painted on.
1. Capital, resembling those in N.6. On black scroll, white borders, orange inscription; peculiar letters rather like Garter, N.6; letters broad at ends, swellings middle of some letters, notches sides of "O"s, indec., looks like: MP POIGNOIC. Centre of light, isolated, roundel, white fragments and three yellow quatrefoil flowers

CHURCHES

on curved yellow stem on deep orange ground with some leafy branch diaper. Lower, isolated, Tudor rose white inner, yellow outer petals and cross-hatched centre. Near base, isolated, "Man" on red roundel. These last three of doubtful date.

2. Middle of top, deep orange urn on white ellipse in deep orange roundel; date doubtful, probably C.XVIII, perhaps supplied by restorer as nothing similar elsewhere. Either side of urn, pairs of white pinnatifid leaves, one pointing up, other down, yellow bordess; between them: left, on ground of rough white roundels on black, IHS in peculiar yellow letters; right, yellow lion's face with large white tongue. Fragments of doubtful date, perhaps from restorer; pink-on-grey palm; two pink, diapered peculiar vegetation; two dull pink diapered bell-like flowers, long pistil and two long stamens. At base, two orange fragments inscribed peculiar Romanoid capitals with lateral projections middle of letters, looks rather like Russian (most improbable), perhaps attempt at Greek: V (upside down) VILOHIT / GRULN (N reversed) V with a V upside down on it, OB. Near base of light, isolated, three eagle claw quarries.

3. Near top, orange rose, surrounded by curved sprig, orange and black leaves; looks c.1800. White pillar dec. black parallelograms, yellow either side, roughly round yellow centres. Small orange column, spiral decoration. Head, tail, claw and parts of wings of large, naïve, golden eagle; body made up of rays and other earlier fragments; below, fragments arranged to look like baby; eagle carrying child is Stanley crest. Foliated top of pillar, similar to those in N.6. Pillar and part of another, dec. spiral yellow band and yellow rosettes.

4. A small dog-headed white monster, similar to those in N.6, gold foliated collar; small foot; tail curled round gold leafy projection, probably from a column, base of which is near. Black strip, diagonally shaded orange lines; white upper, orange lower; inscribed, orange capitals as in 2: --- F"V" inverted on "V" of VOIT. Similar strip, letters pale yellow: QSN("N" reversed)O. Third of way up light, isolated, rose as in 1. Near base, isolated, white roundel enclosing four small, dark fragments.

NANNERCH. SJ 167697. Flintshire. Plate 57B.

N.4. Tracery light. Pot metal, yellow stain. Probably c.1500. Shield, cut down somewhat on sinister side; Royal Arms: *France quartering England*; charges leaded in, leads wide so that there is not much red glass in English quarters; both fields with drawn diaper of roundels with minute circular centres; most of blue in first quarter new; second quarter, only beard and front paw top lion, front paws and head second lion remain, hind leg and tip tail third lion missing; third quarter damaged and repaired; in fourth, one fleur-de-lis replaced by yellow glass. Lions have delightfully naïve faces with large tongues.

Vestry EN. (plate 57B), single light. Yellow stain. c.1500. Two panels of "leafy star" quarries, some, including fragmentary ones from sides, probably modern; bases of long leaves round; rough, sometimes wavy, line in middle of most shorter leaves.

NERQUIS. SJ 236605. Flintshire. Plate 11. p. 5.

If church locked, key at school house.

E., five-light. In 1883, old glass from two other windows¹ was incorporated in window of that date; no doubt about figures but canopies and quarries so well copied that it is difficult to be certain what is new and what old. Much canopy work and "large ovary flower" quarries. Three upper and three lower panels in 2, 3 and 4; one figure each in 1 and 5. Upper 2, 3 and 4, Crucifixion with Mary and John; lower, Virgin and Child, saints either side; 1, St. David; 5, Thomas.

Old glass. Yellow and orange stain. Probably 1483-85 (boar badge of Richard III), a little might be rather later. With one exception, probably later, faces are York-type though curved line from eye corner is not always very clear and eyes are smaller than elsewhere; noses very typical; probably latest example of style in area. Date also interesting as probably giving earliest example of "large ovary flower" quarry, one of a late C.1500 group of quarries, associated with Vale of Clwyd and environs, if this is from same window as boar.

In upper parts all lights, complicated canopies; parts in 3, and possibly in others, old.

1 and 5. Top each, yellow ellipse, probably old, inscribed: 1, IHS; 2, XPS (Christos, abbreviated Greek).

1. Head and lower part dexter wing of angel; halo white; fat face, thick lips, York-type nose and eyes, though curved line not clear; long hair. One and one half definitely old "large ovary flower" quarries, to right

¹ Thomas, first edn., p. 609.

STAINED GLASS IN NORTH WALES

of canopy below angel and left of angel. On St. David, mitre; white halo, yellow engrailed border; probably not York-type. Left base (plate 11) orange lion; though grey-and-white foliated ground looks C.XIX, probably medieval as no Victorian would have given such prominence to lion's scrotum; inscribed LEO; if medieval, very interesting since eye shows York-type curved line from outer corner most clearly; nose also York-type. Stands on orange-on-brown grass and white-leaved plants with white flowers.

3. At top, in ellipse, small angel, seated on white pedestal, bordered yellow; white halo; curly hair; York-type eyes; wears alb; bare feet. In canopy, two little orange-yellow guardant lions, tongues out; adjacent canopy medieval. Either side Christ's head, an angel, clothing probably C.XIX; heads: (left) halo white, hair in curly locks; eyes York-type; (right) probably extraneous, medieval but not York-type; very badly drawn; halo black, border white dec. yellow roundels; face fat with very small ear.

4. John's head, York-type; halo white with yellow and orange inner border with small trefoil inward projections; unlike other examples in North Wales, these have not got double stalks, thus resembling some of the York-type glass at Malvern rather than York itself, sinister side of halo and hair probably new; to left of head, four fingers of dexter hand, one touching temple.

5. Near top, angel as in 1, only upper part old; to right, two fragments "large ovary flower" quarry old. Near base, boar facing left, inscribed APER (badge Richard III); probably only hind part is old. Stands on similar herbage to lion.

NORTHOP. SJ 246685. Flintshire.

EN., three-light. Thomas¹ says that this was by Charles Clutterbuck. Except for the tracery lights, it has been removed, a fate which has overtaken most Clutterbuck windows owing to the bad degeneration of their dark enamel. Originally, probably a most beautiful window, it had become an eyesore. Pot metal and yellow stain. Former memorial date 1839.¹

Tracery lights. All grounds red.

a and b. Green palm leaf in black ellipse on which are white stars.

b and c. Convoluted scrolls on which are inscribed, Gothic: a, O GRAVE WHERE IS THY VICTORY; b, O DEATH WHERE IS THY STING?

Main lights. Depicted Raising of Lazarus. Most dark enamel had vanished.

Two other windows by Clutterbuck² on South side, memorial date 1856. Fortunately only a little enamel degeneration.

ES., five-light. Pot metal, yellow stain. 1850 (inscription). O'Connor.³ Thomas² says that it was enlarged in 1887 but difficult to see how this could have been done.

Large upper tracery light, cinquefoil in circle. In indentations of cinquefoil, small triangular lights, curved sides; small grey centre, black foliated diaper; borders, blue inner, grey outer, main border red with orange and black parallelograms; similar triangles above lower tracery lights and 3. In cinquefoil, Resurrection. Border, red ground, white vine, white leaves; between leaves, black squares with orange-brown fleur-de-lis; white outer, purple and black inner borders. Top, Christ rises in front of ruby mandorla, ends cut; halo light blue, light orange-brown border and cross arms; clothing white, diapered patterns of yellow roundels, blue and yellow borders, red brooch; dexter hand raised; sinister holds banner leaded-in red cross. Left, female angel, yellow halo, long hair; wings yellow-brown, underside deep pink; clothed yellow-brown, green and purple. Above and behind her, smaller flying angel carrying light brown cross, clothed red and blue-green. Right, angel similar to one left, dressed green and purple, carries spear; above and behind her angel similar to one on left, green dress, red cloak. Ground, grisaille vine trail, small circles between leaves. Christ stands on grey tomb, dec. quatrefoils in circles and with various colours. Left, soldier reclines, helmet and armour pale grey, clothed dull pink and dull purple; below him a sword. Right, soldier, head on hand; yellow-brown helmet, brown cloak; on arms, grey-blue armour, dec. gold. Sit on yellow- and dark blue-green.

Side tracery lights, roundels. Ground grisaille vine trail different from other lights. Each light has figure in centre, enclosed in quatrefoil line. Much degeneration in faces and hands, suggesting possible replacement by Clutterbuck but haloes against this. Faces pale pink; haloes yellow, borders yellow, cross-hatched and inscribed in near-Roman capitals: a, S PAULUS; b, S PETRUS. Behind each figure, part of red roundel. Hair and beards

¹ Thomas, vol. 2, p. 431.

² Thomas, first edn., p. 480.

CHURCHES

white. a. Beard long; garment brown, cloak purple, lined black; holds sword in dexter hand. b. Beard short garment yellow-brown, cloak blue, lined brown; yellow and white keys in dexter hand, purple book in sinister.

Main lights. At base, Gothic inscription: IN AFFECTIONATE / MEMORY OF / HENRY JONES M.A. 24 YEARS VICAR OF THIS PARISH / BY PARISHIONERS / AND FRIENDS MDCCCL. Above this, row of quarries and half-quarries with grisaille trail with trefoil white and yellow simple leaves; a little blue at base of each. Above quarries, red strip, dec. trefoils and white and black quatrefoils.

3. Crucifixion. Border undulating vine, alternate white and yellow leaves. Ground, quarries, some with curved sides, dec. sprigs, each with a white and a yellow-brown oak leaf and a yellow-brown hazel nut. Cross, light brown, grained, at base two wedges and skull. Superscription: INRI, near-Roman capitals. Christ's halo brown, blue border, red cross arms; hair and Crown of Thorns pale yellow; beard short, forked; eyes closed; loincloth red; red blood behind feet. Mary leans forward; halo orange-brown; garment red; cloak and head-cloth blue, lined pink-purple, bordered orange brown, black diaper; orange-brown shoe. John's head leans forward; tear drops from eye; hair long; green garment; red cloak, lined pink-purple; two bare feet. Figures on deep green, plants drawn at base.

1, 2, 4, 5. Evangelists. Borders white and yellow pinnacled buttresses. Canopy, simple gable. Behind canopy, grey wall, black quatrefoil openings; upper edge embattled, gold border. Below canopy, forming background to head, pieces greyish turquoise, diapered vine leaf. Remaining ground, "seaweed"; 1 and 5, strong green; 2 and 4, red. Between this and background to head, strip of white with pseudo-quatrefoil black diaper. Haloes light brown with names of Evangelists in fancy capitals; hair and beards pale brown with shading; beards medium length. No symbols. Floor, brown or gold strips, diapered light-on-dark vine.

1. Matthew. S. MATTHEUS. Garment brown; cloak red, lined purple, bordered black-diapered yellow; holds quill pen in sinister hand and purple book in dexter.

2. Mark. S. MARCUS. Garment grey; cloak purple, black-diapered gold border; holds green book in both hands.

4. Luke. S. LUCAS. Garment pale brown; cloak purple, white black-diapered border; holds red book in both hands.

5. John. S. JOHANNES. Beardless; garment white; cloak red, lined bright green, bordered black-diapered gold. Holds purple book in dexter hand and white palm in sinister.

PENMORFA. SH 542403. Caernarvonshire.

W., (lower), single-light. Pot metal, yellow stain. C. Breese wrote article in *Arch. Cam.*, 1905, pp. 147-50, with photograph of glass before later restoration; said glass taken from E. shortly before 1870 and that formerly there was inscription: PRO MERYDYT AP EVAN AP ROBERT ET MARGERTA VERCH MAURICE UXOR EJUS. From this, considers date 1500-10. Old glass. Mitred and nimbed half-figure, halo white, yellow border, engrailed only on left; face white, little shading; no hair or beard; mitre white, yellow bands dec. white pierced roundels, Breese considered it to be an Abbot's; part of white cowl; sinister hand holding yellow staff; yellow white-edged strip, possibly stole, dec. pierced roundels and lines; adjacent, same fragment, white and gold clothing, probably vestments. A red and a blue fragments probably clothing. New additions. Top part white habit. Black cope. Dexter hand. White fragments dec. very badly drawn pierced roundels. At base, three oblongs; yellow line middle of each, foliated yellow decoration, inscribed: ORATE // LLYN (R.C.A.M.W. says this is for Llywelyn) / HANC / FENESTRAM; below centre of these, another inscribed: QUI.

PENMON PRIORY. SH 630808. Anglesey.

South transept E., single-light. Medieval fragments from E.¹ set in window, probably 1855 (restoration).² Later glass probably David Evans, excellent imitation of York-type style; medieval glass, however, not that style. St. Christopher and monastic saint. Old glass. Yellow and orange stain. Probably late C.XV. Sinister hand of Christ Child and ball of orb. Christopher's head; exceptionally thick neck; looks upwards and backwards at Christ; long wavy hair and curly beard. Christopher's dexter hand and adjacent portion of his staff. Orange bush-like head of staff. Dexter arm and hand holding staff of crozier, adjacent parts of staff.

¹ R.C.A.M.W., Anglesey, p. 120.

² *ibid.*, p. 121.

PENTROBIN. SJ 306682. Flintshire.

Key at farm to West of church.

Chapel of ease of Hawarden, built 1843. First Curate-in-charge, 1843-64, John Ellis Troughton, outstanding amateur artist; memorial tablet states that he fired the windows himself. In S.1, Troughton's monogram and date 1850. Windows are lancets. Pot metal, yellow stain; some degeneration of dark enamel on North side. Borders rather like those of David Evans. Near top of each window, demi-angel holding crown, in roundel. Middle (near base, N.5 and S.5), panel, irregularly curved ends, scene from Passion. Near base (middle N.5, missing S.5), decorative roundel.

Borders. N.1, 3, 5; S.1, 3, 5: Oblongs, sprig pale brown trefoil leaves, quatrefid leaf between, on black; red below and outward; blue inner border. N.2 and 4; S.2 and 4: Oblongs with white strip with row of white roundels on black inside from top of which white leaf, trifid on lower side, bends; dorsally, small orange triangle, diapered two lobes of a leaf; ventrally, blue; red inner border.

Quarries. All except S.3 have yellow or orange line near upper border. N.1. On cross-hatching, white shoot, three leaves at top, two at base, some yellow at base. N.2. Small orange quatrefoil surrounded by white stem from which yellow trefoil leaves grow. N.3. Fleur-de-lis, yellow leaf at base; groups three yellow fruits between leaves. N.4. Two trifid leaves with quatrefoil in centre; yellow trefoil at base. N.5. Opening bud, some orange at base. S.1 and 2. On cross-hatching, white cross-crosslet. S.3. Opening bud, three yellow arcs at base. S.4. White leafy sprig, yellow trefoil leaf at base. S.5. Foliated pattern, two orange decorations.

Demi-angels. White halo and garment; on curved, three-looped, pink-purple nebully band; lower part of wings white, upper part various colours. N.1, 3, 5; S.1, 3, 5. Red border, blue ground; others vice-versa. Upper part wings: N.1 and 5, red; N.3 and S.1, 3 and 5, pink; N.2 and S.2, pale blue; N.4 and S.4, green.

Decorative roundels. Borders: N.2 and 4, S.1-4, blue. Remainder red. Designs: N.1 and 3, round a red centre, yellow and purple foliage on green; N.2, S.1, 3 and 4, green triangle and a dull yellow trefoil knot on red; N.4 and 5, four orange foliated arcs and four green leaves on red; S.2, accidentally unrecorded.

Panels. Too many for description. Drawing, colour and composition quite good. Christ's halo cruciform, various colours, white arms; clothing: N.1, dull purple; N.2, S.2 and S.4, pale yellow loin-cloth; S.3, pale pink-brown loin-cloth; N.3-5, S.1 and S.5, red. Saints, except Apostles in Agony in Garden have plain haloes of various colours. Flesh colour, pale pink-brown. N.5, Agony in Garden. N.4, Betrayal. N.3, Christ before Pilate. N.2, Scourging. N.1, Mocking. S.1, Christ falls. S.2, Crucifixion. S.3, Descent from Cross. S.4, Entombment. S.5, Resurrection.

Lower corners S.1, small shield; left, monogram; right, 1850. Base S.5, black transverse oblong with three-line inscription in white near-Roman capitals: THESE WINDOWS ARE DEDICATED TO THE HONOUR // AND GLORY OF GOD IN MEMORY OF LAVINIA WIFE // OF HENRY GLYNNE RECTOR OF THIS PARISH.

W., small single-light. John Baptist. Probably after 1850, possibly German.

ST. ASAPH CATHEDRAL. SJ 039744. Flintshire. Plate 66.

South transept EN., three-light. Yellow, orange and red stain; blue enamel; frosted white. 1800.¹ Francis Eginton of Birmingham.² Originally E. of which Thomas³ gives an old picture. Centre was Christ having a vision of His future, this surrounded by Arms of donors. In 1864⁴ centre was removed to Llandegla (plate 65) and Arms to EN. and ES. of South transept. Unfortunately, ES. became dilapidated and Chapter, not knowing value of glass, destroyed it. Very beautiful heraldic work.

Top tracery light, lozenge: *quarterly*, 1, *az.*, a ship at anchor within a double tressure flory counter flory or (Orkney); 2, *quarterly*, i and iv, *gu.*, three cinquefoils ermine (Hamilton); ii and iii, *ar.*, a ship, sails furled, *sa.* (Arran); 3, *ar.*, a human heart ensigned with an Imperial crown *ppr.*; on a chief *az.*, three mullets of the first (Douglas); 4, *gu.*, three lions passant guardant in pale or (O'Bryen, should be *per pale or and ar.*). Mary O'Bryen, Countess of Orkney in her own right, m. Hon. Thomas Fitz-Maurice of Llewenny Hall, Co. Denbigh.

Lower tracery light, a. Cut down to fit quatrefoil. Shield: dexter: *quarterly*, 1, *ermine*, two chevronels *az.*; in chief, in an inescutcheon *ar.*, a Baronet's hand *gu.* (Bagot); 2, *per pale indented ar. and sa.* (Malorye, Co. Stafford); 3, cut down, all that remains is: *gu.*, in chief, two crescents or (Salisbury, should be: *gu.*, a lion rampant *ar.* Ducally

¹ Thomas, vol. 1, p. 301.

² Richard Fenton, Tours in Wales, *Camb. Arch. Ass.*, 1917, p. 144.

³ Thomas, vol. 1, p. 302.

⁴ *ibid.*, p. 310.

CHURCHES

crowned or between three crescents of the last); 4, ar., two bends engrailed sa.; in chief, an escalloped of the second (Wagstaffe); sinister, damaged: quarterly, 1, France quartering England; 2, Scotland; 3, Ireland; 4 missing, formerly as 1; debased by a baton in bend sinister company of six pieces ar. and az. (Fitzroy). William, second Baron Bagot, m. Hon. Emily Fitzroy.

Lower tracery light, b. Cut down. Shield: quarterly, 1, ar., two foxes salient counter salient in saltire gu. (Williams); 2, per fess ar. and sa., a lion rampant counterchanged (probably Einion Efell); 3, gu., a chevron or between three lions rampant ar. (Gooche or Wenlock); 4, gu., two? lions rampant ar., a. and l. or and two crosses couped of the second (unid., damaged); in chief, on an inescutcheon ar., a Baronet's hand gu.; over all, an escutcheon of pretence quarterly, 1 and 4, Williams; 2, sa., a chevron between three fleurs-de-lis ar. (Collwyn ap Tagno); 3, ar. a chevron between three crows sa. (Elidur). Sir John Williams, Bart., of Bodelwydden, m. Margaret, dr. and heir to Hugh Williams, Ty Fry, Anglesey.

1.a. Shield: dexter: quarterly of six, 1, ar., six bees volant sa., three, two and one (Wynne, Garthmeilo, Co. Denbigh); 2, gu., a lion rampant ar. (many); 3, paly of six ar. and sa. (probably Griffith of Garn, Co. Denbigh); 4, ar., a chevron gu. between three wolves' heads erased of the second (several); 5, gu., a chevron between three stags' heads cabossed ar. (Coytmor, Co. Caernarvon); 6, ar., on a chevron sa. three crescents or (Maelor Crwm); sinister: ar., on a fess gu. between cotises wavy sa. three crescents or (Dodd, Co. Chester). Robert Watkin Wynne of Plas Newydd, Garthmeilo, M.P. for County Denbigh, m. Anne Sobiesky, dr. of Thomas Dodd, Edge, Co. Chester.

1.b. Shield: quarterly of forty-two, 1, quarterly, i and iv, vert, three eagles displayed in fess or; ii and iii, ar., two foxes salient counter salient in saltire gu. (Williams-Wynne); 2, gu., on a chevron between three boars' heads ar. three trefoils vert (Thelwall); 3, vair simple (Beauchamp); 4, per fess sa. and ar., a lion rampant counterchanged (Einion Efell); 5, sa., a goat ar. (Lloyd of Dolobran); 6, ar., a chevron between three garbs gu. (Sheffield, Co. Lincoln); 8, ar., ten torteaux, four, three, two and one (Giffard, Gifford or Babington); 9, az., a chevron between three talbots ar. (Gower, Durham); 10, quarterly, i and iv, chequy or and az.; ii and iii, ermine simple (Gibthorp, Co. Lincoln); 12, ar., a chevron gu. between three lozenges sa. (Hill); 13, quarterly or and gu., within a bordure sa. bezanty (Rochford); 14, gu., on a bend company ar. and az. between a pair of lions' heads erased of the second three leopards' faces or, a bordure like the bend (Ferby or Gunthorpe); 15, or, a chief az. (many); 16, vert, three eagles displayed or (Owen Gwynedd); 17, gu., three lions passant ar. (Griffith ap Cynan); 18, az., a cross patty fitchy or (Cadwaladr Fendigaid); 19, ar., three lions passant guardant in pale gu. (Brograve or Fawconbridge); 20, sa., three boys' heads ppr. having snakes wreathed round their necks (Vaughan); 21, sa., a chevron between three fleurs-de-lis ar. (Collwyn ap Tagno); 22, az., three wolves' heads erased ar. (Colfowles or Macklay); 23, ar., two foxes salient counter salient in saltire gu. (Williams); 24, az., three crowns in pale or (Beli Mawr for Eyton); 25, az., a cross humetty raguly between three crowns or (Cadell Deyrnllwg for Eyton); 26, sa., three roses ar. (Lloyd of Gwrych); 27 as 21; 28, ar., a lion rampant regardant sa. (several); 29, gu., a chevron between three lions rampant or (Hwfa); 30, ar., a chevron between three Cornish choughs sa., each with an ermine spot in its beak (Llywarch ap Bran); 31, sa., a helmet between three pheons ar. (Dolben); 32, ar., a lion rampant sa.; a canton gu. (unid.); 33, per fess sa. and ar., a lion rampant counterchanged (Einion Efell); 34, ar., a lion rampant gu. (many); 35, az., a wolf passant ar. (Blaid Rhydd); 36, ar., a lion rampant sa. (many); 37, ar., a chevron gu. between three pheons sa. (probably Cadwgan ap Rhiryd for Eyton); 38 as 24; 39, ar., a lion rampant per fess or and ar. within a bordure of the last (Caradoc); 40, per bend sinister ermine and ermines, a lion rampant or (Tudor Trevor); 41, ermine, a lion rampant az. (Elidyr ap Rhys Sais); 42, vert, three birds sa., crowned and beaked or (unid.); over 12, 13, 20 and 21, on an inescutcheon ar., a Baronet's hand gu. Sir Watcyn Williams-Wynn, fifth Baronet. Family brilliant at marrying heiresses, though some quarterings probably bogus.

1.c. Shield: dexter: ar., on a bend vert three wolves' heads erased ar., langued gu. (Myddleton); sinister: sa, two lions in pale or within a bordure engrailed of the second (Rushout). Sir Richard Myddleton, Chirk Castle; m. a Miss Rushout; d. 1795, before window's date; perhaps given in memory.

2.a. Shield: dexter: sa., a key in bend dexter surmounted by a crozier in bend sinister ar. (Bishopric of St. Asaph); sinister: ermine, two chevrons az. (Bagot); ensigned with a mitre. Lewis Bagot, Bishop of St. Asaph.

2.b. Shield: per pale az. and gu., three lions rampant ar.; ensigned with an Earl's coronet (Herbert). George, second and last Earl of Powis.

2.c. Shield: quarterly of nine, 1, sa., a hart passant ar., attired or (Hedd Molwnog for Lloyd of Hafodunos, Co. Denbigh); 2, ar., a chevron between three boars' heads couped sa. (quarter of Ednowain Bendew); 3, sa., on a bend ar. between two cotises ermine, a rose or enclosed by as many annulets of the first; in canton, a crescent sa. (Conway); 4, sa., a lion rampant ar. within a bordure engrailed or (Gethin Tewdeg, probably for Lloyd of Esclusham); 5, gu., a chevron or; a chief ermine (probably Davies of Caerben); 6, or, a lion rampant az. (many) 7 gu., a chevron ermine between three

STAINED GLASS IN NORTH WALES

Saxons' heads erased ppr., wreathed ar. (Ednyfed Fychan); 8, ar., a chevron sa. between three ravens each holding a worm az. in its bill (perhaps variant of Llywarch ap Bran); 9, gu., a Saracen's head erased ppr., wreathed on the temples ar. and sa. John Lloyd of Hafodunos, Co. Denbigh, F.R.S., and M.P. for Co. Flint; mother a Conway heiress.

2.d. Shield: dexter: sa., three coney's courant; in chief, on an inescutcheon ar., a Baronet's hand gu. (Cunliffe); sinister: az., a boar's head erased or, langued gu., between three mascles of the second (Kinloch). Sir Foster Cunliffe, third Bart., m. a Miss Kinloch.

3.a. Shield: dexter: ermine, on a chevron sa. three fountains (Cust); centre: ar., on a saltire az. a bezant; in chief a crescent of the second for cadency (Yorke of Erddig); sinister: gu. a Saracen's head erased ppr., wreathed ar. and sa. (Marchudd ap Cynan for Wynne of Dyffryn Aled) Philip Yorke of Erddig, m. (1) Miss Cust, (2) heiress of Wynne of Dyffryn Aled.

3.b. Shield: grand quarterly, 1, quarterly, i and iv, gu., a lion rampant ar., Ducally crowned or, between three crescents of the third (Salisbury); ii, per fess ar. and sa., a lion rampant counterchanged (probably Powell); iii, ar., a lion rampant in a bordure sa. (probably West); 2, quarterly or and gu., four lions rampant counterchanged; over all, a crescent ar. for cadency (Vaughan of Nannau); 3, quarterly, i and iv, gu., a chevron ermine between three Saxons' heads in profile ppr., wreathed ar. (Ednyfed Fychan); ii and iii, sa., a chevron between three fleurs-de-lis ar. (Collwyn ap Tagno); over all, a crescent ar. for cadency; 4, quarterly, i and iv, or, a lion rampant az. (many); ii and iii, per pale ermine and sa., an eagle displayed double-headed or; on a canton az., a martlet of the third (Goodman, Ruthin). Lt.-Col. E. W. Vaughan, son of Sir R. H. Vaughan of Nannau, who was left Rug by last heiress of Salisburys (originally Salisbury) of Rug and changed name to Salisbury.

3.c (plate 66). Shield: dexter: quarterly of six, 1, ar., two lions passant guardant az.; over all, on an inescutcheon of the field, a Baronet's hand gu. (Hanmer); 2, gu., a lion rampant within a bordure engrailed ar. (probably Gray, Hartsheath, Co. Flint); 3, ar., a lion's gamb gu. (Graham of Holbrook Hall); 4, az., three boars in pale ar. (Bacon); 5, ar., on a bend gu. cotised or and az., between six martlets of the second, three wings of the first (Walden); 6, ar., two lions passant guardant az. (Hanmer); sinister: sa., a chevron engrailed between three crosses flory ar. (Kenyon). Sir Thomas Hanmer, Bart.; mother a Graham, grandmother a Walden, wife a Kenyon.

TREFDRAETH. SH 408704. Anglesey.

Chancel S., small one-light. Pot metal, yellow stain. Probably c.1500 ("triangular" eyes, nebully band, scratched stars). Drawing poor. Some resemblance to Llangadwaladr. Fragmentary remains of small Crucifixion. Christ's head and part of upstretched arms; halo cruciform, thin black line between lobes; white, yellow inner border, small inward projections, rayed; Crown of Thorns yellow; features similar to Llangadwaladr; eyes "triangular", almost closed. Right, badly-drawn skull on yellow grass, scratched on wash. Left, section of arch, white, dec. yellow quatrefoil rosettes on black roundels, alternating double dots; resembles one at Llangadwaladr. Square column or pilaster, white, dec. yellow. Middle, circle of blue fragments, some dec. blue-on-black nebully line; enclosed white, yellow and red fragments and very indistinct yellow-nimbed figure with ground of yellow scratched stars. Right of circle, fragments diapered pierced roundels and rosettes. Middle left, badly-drawn angel; un-nimbed; "triangular" eyes; wears white habit; holds chalice. Below, to left, fragment of similar figure. Right of angel's head, part of grained Cross with nail driven through part of hand. Below this, a sun and canopy fragments. Fragments of white garment with yellow border dec. alternating black circles and pairs minute dots. Blue, badly-drawn diaper of rosettes. Hand, same scale as angel.

TREUDDYN. SJ 253581. Flintshire. Plates 1-4. p. 3.

Key, 4 Maes Glyndwr. Rebuilt 1878. Contains oldest glass in North Wales. Contains glass of various dates; for reasons for dating C.XIV see Part 1.

A. Probably c.1305. Resembles glass of that date at Merton College, Oxford.

B. Probably c.1330. Probably by same hand as glass in Boydell Chapel, Grappenhall church, Cheshire, probably 1334. Arms of Montalt, extinct 1329, indicates not long after that date.

AB. Could be either of above dates.

C. Late C.XIV having similarities to Winchester College E.

D. Probably early C.XVI.

Chancel EN., two-light. Tracery light (plate 2). Roundel. **B.** Pot metal, yellow stain. Ground very dark ruby. Female head and shoulders, very close to Magdalene at Grappenhall, especially in the small displaced

CHURCHES

hairs; halo deep blue; features stylized, strongly marked, lower borders of eyes nearly straight, large pupils; hair has wavy lines of varying thickness, three pairs of minute hairs project from its edge; dress shaded blue, cloak or coat shaded white, border yellow roundels on black, spaces between roundels edged yellow.

1 and 2. Pot metal, including orange-brown; yellow stain. In upper half of each light, pointed arch of two curved borders; on red ground, undulating white vine from which arise undulating yellow petioles bearing, at the end, a yellow palmatifid leaf and, half way, a small trefoil one; **B**, very similar to some vine at Grappenhall, though there are somewhat similar borders at Merton, Canopies **AB**, resembling both Grappenhall and Merton, simple gable; upper part two straight strips orange-brown pot metal with trefoil-trifid crockets of that colour on black; for lower part see plate 1; lower borders and inner borders of spaces yellow. Below upper curved borders, ashlar wall, yellow with wash, lines between stones and quatrefoil on each scratched out; yellow outer and white inner borders in 1, reversed in 2; **B**, being identical with walls at Grappenhall. Between curved border and canopy, grisaille fragments, oak trail in 1, various in 2, yellow strips on fragments suggest pseudo-quarries. Grisaille trail is common in C.XIV glass over a long period.

1 (plate 1). Lower side borders, white on black two-light pointed window, tracery white, tracery light quatrefoil in circle; above window white-on-black gable with large, simple crockets like fleur-de-lis petals, finial of fleur-de-lis on a sort of drum; **A**, since there are similar border windows at Merton and fleurs-de-lis, though of a different type. Between curved and lower borders, short section ashlar wall on either side; between lower border and wall, green with foliated and other decoration. Between upper border and canopy, fragments grisaille oak trail, leaves outline only; two reasonably-drawn yellow acorns; on one fragment graffito: CHARLES BILL NEW LEADED 1763. Below canopy, all **A**. Ground deep ruby, light-on-dark diaper of trefoil-leaved vine with coiled tendrils, similar diaper at Merton. Centre (plate 1), standing monk facing somewhat right; blue halo, left side replacement; tonsured; features naïve, coy expression; eyes wide open; hair and small forked beard white; head resembles those at Merton; holds closed book in dexter hand, white-shafted processional cross in sinister; fingers thin (also at Merton); wears white garment and blue monastic habit, both much pleated, plain top left part of habit replacement. In stained glass, blue often used for black, probably Benedictine saint. Behind figure, three transverse bars dec. white-on-black undulating vine, trefoil leaves and spiral tendrils as in diaper of ground; transverse bars (single) also at Merton. At base, rather atypical Gothic inscription: (OR) ATEP(RO) / THOM / ELY / FRIS / A.

2. Between curved borders and canopy, grisaille fragments. At top, typical C.XIV quarry, four bulbs in a cross with trefoil ends and thin trefoils between. Fragment diapered white-on-brown circles enclosing six minute circles. Two fragments trail with palmatifid leaf with three large lobes with thin, tapering ends and two basal small ones. One fragment trail with cordate leaf. Several fragments oak trail, leaf of one with midrib; yellow acorns, cross-hatched cups. Below curved border, left border and top third right border, ashlar wall with peculiar front and side yellow foliated capitals, as if on pilasters. Below right wall, oblong fragment with two-light window, similar to those in 1 in height but half the width and with cusps near tops of lights. Below window (one) and to right of wall (two) peculiar yellow-bordered oblong windows, seen from side in perspective, probably **D**. Base, large, crowned, Lombardic capitals **AB**, apparently D B B I I; first three, orange crown and cross-hatched diaper; last two, yellow crown, fern-like leaf on either side; lower end of right border, two more part letters, indec. and I, foliated decoration and yellow crowns. Below canopy. Ground dark red, undiapered; two lighter fragments diapered flowers and leaves, replacements. Blue habit of kneeling monk **A**, probably donor; head does not belong; halo made up of orange-brown pot-metal clothing fragments; yellow hair and forked beard; wears chaplet of white cinquefoil flowers; forehead has well-marked wrinkles; mail collar with yellow upper border; this is very near to the print of Sir William de Bardwell, late C.XIV from Suffolk by William Fowler, used by Betton and Evans for the panel of Roger de Puleston at Worthenbury (plate 68b); the wrinkles make it unlikely that it is medieval and it is almost certainly a nineteenth-century imitation, possibly from the same print. Figure kneels on irregularly-shaped green cushion, diapered light-on-black crossed lines, enclosing minute circles.

Chancel ES., two-light. Tracery light, roundel. Yellow stain.

AB. Three yellow-on-black trifid crockets.

B. Part of wall as in EN. Part white garment bordered as in tracery light EN.

D. Head, most dark enamel degenerated; halo white, short rays. Corner of building, two oblong windows. Fragment with two round-headed windows with diamond panes.

1 and 2. Each has two roundels, shields in lower ones. Above upper roundel in 1, gable as in lower part of

STAINED GLASS IN NORTH WALES

canopies in EN.; in 2, only lower corners of this remain.

Between roundels and below lower ones. Yellow stain and a few fragments orange-brown pot metal.

AB. Fragments canopy work on orange-brown pot metal. In 1, crowned Lombardic I and two fragments crowns from letters as in EN.2. In 2, two fragments crowns.

B. In 2, fragment with capitals (architectural) as tops of walls EN.2.

D. Centre base each light, fragment with foliated finial of two leaves and a bud; behind this, a white wall, yellow upper and lower borders, with four small, round-headed windows, seen as if very close so that yellow side of wall bordering window is only seen on outer side; windows black. Remainder, rather complicated canopy work with oblong window openings seen from side with yellow side of wall on outer side; window black with white borders and cusps, one has Perpendicular tracery.

1. Upper roundel (plate 4).

AB. Crowned Lombardic I.

C. (Border of clothing has paired projections as in late C.XIV halo borders Winchester, see plate 5B and C; decoration of clothing with flowers typical of period.) Upper part Annunciation Virgin (inscription); since lead follows head, impossible to say whether she was nimbed; drawing of face beautiful and sophisticated, quite different from earlier C.XIV; fingers long, crude drawing of hands contrasts with beautiful face; dress white with long sleeves; cuffs have row of white roundels between yellow borders, also seen in borders of late C.XIV haloes (plate 5D); dress dec. yellow and black flowers; mantle white, borders of two yellow lines, cross-hatched between, bifid projections from inner line (plate 4). To left, more white clothing dec. lozenge patterns. Behind Virgin, yellow bar on black, crossing roundel, amorphous projections on underside.

1. Lower roundel. Pot metal, yellow stain.

AB. Parts two crowned Lombardic capitals as in EN.2. At top, quarry identical with that in upper part of EN.2. Lions on orange-brown pot metal. Various fragments.

B. (Presuming shield same date as in 2.) Shield: *gu., two lions passant guardant or (unid.)*.

2. Upper roundel. Yellow and orange stain.

C. Inscription on white undulating scroll, edged yellow: PLEN / GRACIA, refers to Virgin in 1. Wings (presumably Gabriel's), outer feathers alternate white and yellow; inner part white, diapered with yellow elliptical feathers. Open book.

D. Centre, armoured head, helmet white, bordered orange, visor open, where visor joins helmet, large roundel, yellow border, white centre surrounded yellow lobes like daisy petals; yellow mail on neck; face well drawn, heavy features, eyes tend to "triangular". Right of head, regardant white ox, tied to a pinnacle by yellow collar and rope; neither winged nor nimbed so possibly not Luke's symbol. To right, two hands hold yellow pole.

2. Lower roundel.

AB. Orange-brown fragment, apparently crown of Lombardic capital as in EN.2.

B. Blue pot metal, yellow stain. Shield: *az., a lion rampant ar.* (Montalt, died out 1329); *az.* diapered light-on-dark trail with trifid leaves and small circles; identical with diaper at Grappenhall; head of lion replacement with plain glass.

D. Yellow stain canopy fragments.

W. three-lancet; 2, roundel in centre.

B. White clothing; black border edged yellow dec. yellow roundels in yellow circles, two small yellow circles between; very similar to EN. tracery light.

Hard to date. Female face, wavy yellow hair, features strongly marked, eye orbits lightly stippled, cut off below mouth. Two fragments blue clothing, on one graffito: CHARLES BILL NEW LEADED THIS LIGHT OCTOBER 14th. 1775. Faded face, broad nose.

D. (Oblong nails.) Hand, oblong thumbnail, holds yellow stain and wash book, diapered small yellow circles. Grisaille fragment, painted both sides, enamel somewhat degenerated; inner side, foot, oblong toenails, probably Christopher's; below, what looks like furry tail but probably part of a fish; outer side, vegetation with long, curved, leaves.

TREVOR HALL CHAPEL, TREVOR. SJ 258422. Denbighshire.

Access difficult, apply Vicar of Llangollen. N. can be viewed from roof of boiler house; gate locked, churchyard

CHURCHES

wall easily crossed further along lane. Formerly private chapel of nearby house, now used by locality. Built 1717.¹ Glass said to come from Llangollen, probably from Valle Crucis Abbey; remains of Apostle might; however, York-type quarry is not in local style; also a monogram quarry, otherwise only at Buttington and in collections. Possibly an unwanted gift to Ladies of Llangollen. Yellow stain, yellow pot metal used for filling.

N., two-light.

Tracery lights. Indecipherable fragments.

1. Fragment monogram quarry (indec.). York-type quarry, projections from longer arms; I have seen similar in Worcestershire. Other indec. fragments.

2. Fragments set of Apostles, probably c.1500; could be local. Fragment curved inscription: US. Fragment white robe, bordered yellow, foot protruding. Fragment ermine robe, bordered yellow, foot protruding. White halo, yellow engrailed border.

S.1 and S.2, each two-light. In tracery lights and tops main lights, fragments all indec. except for two fragments in S.1 of white leaves round brown stem.

TREMEIRCHION. SJ 083730. Flintshire. Plates 7, 8, 63. p. 4.

S.4, two-light (vestry). Glass said to come from E.² Pot metal, yellow stain.

A. York-type, probably c.1460. Figure in 1 (plate 7) mirror image of Anne teaching Virgin to read in All Saints, North Street, York (plate 6), probably 1440³; inferior technique here indicates probable time lag. Small clerical figures in 2, holding pinnacles, resemble those at Over Peover, Cheshire, probable date 1456.⁴ Bad drawing, especially cleric apex 1 (plate 8), indicates glass produced locally rather than brought from York. In York-type style, eyes are wide open, eye centres large, a curved line extends from outer corner and eyebrows are high; nose is also typical.

1. Apex. Small nimbed cleric (plate 8); white halo; eyes close together, giving appearance of squint; nose a typical, apallingly drawn; wears yellow garment and loose white vestment or habit, through which he holds two round, yellow objects, probably Hosts. Below figure, three finials, left dec. three yellow trefoils, others with three yellow roundels. Left side. Upper part. White gable on which is round opening, cross-hatched on yellow, into which three two-stalked trefoil cusps project; below this, round-headed opening, stippled on yellow, with two trefoil cusps. Lower part. Complicated white buttress on which are two finials, these and ridge above dec. yellow trefoils, most of stain has disappeared. Rest of light. Middle upper part. Ground blue fragments two with "seaweed" diaper. Head of Anne (plate 7); only right of halo original, yellow, white inner border, trefoil two-stalked inward projections; rest of halo part of a wing and of a crown; eyes large, typical York; eyebrows rise high from inner corner; charming expression, more naïve than York original; head covered white cloth; below head, yellow-and-white jewel; two white fragments, bordered yellow pierced roundels, may be clothing. Between these, red with "seaweed" diaper. Below that, one and a half York-type quarries. More red "seaweed". Near base, fragment white garment, diapered yellow leaves, with yellow fur edge. Two shoes, dec. crossed lines and yellow lozenges. Right of Anne's head, round opening as on left. Another lower down with more canopy work.

2. On right, buttress with gable similar to that in 1. Left, slender buttress with pinnacle. Apex. Badly-drawn hand; attached to thumb, jewel of yellow cinquefoil on white roundel, surrounded by small yellow roundels. Heads and shoulders of two figures with child-like expressions; nose and mouth of one resemble those of Anne; head of other resembles one at Llanrhychwyn; eyes large, York-type, eyebrows rise in quarter circle from inner corner; wear white habits; each holds pinnacle (also at Mold). Ground at top blue, undiapered, probably late but two fragments "seaweed". Lower, fragments red "seaweed". Part of built-up halo of c.1500 head is of a fragmentary crowned head with a white, yellow-bordered, York-type halo. Fragment York-type quarry.

B. Pot metal, yellow stain. Probably c.1500. Includes: creed fragments from set of Apostles; skull and bone from Crucifixion; two fragments from Doom; Catherine wheel.

1. Brown and black tiles, round counterchanged centres.

2. Head, probably female, no hair; made-up halo, wings and part York-type head. Fragments, skull and long

¹ Thomas, vol. 2, p. 304.

² Guide to church, p. 10.

³ B. Rackham, *B.M.G.P.*, vol. 1, pp. 23-24.

⁴ R. Richards, *Old Cheshire Churches*, p. 267.

STAINED GLASS IN NORTH WALES

bone from Crucifixion. Delightful little white devil with cockscomb and yellow eye, suspended from three black ropes (Doom). Nude figure, probably in gold scale pan but possibly rising from grave (Doom). Curved inscription: RESURREXIT (Apostles). Inscription on white oblong, yellow adjacent, reversed: TERRAE (Apostles). Green clothing. Cut-down yellow Catherine wheel.

S.3, two-light.

1. Top. Whole and fragmentary "leafy star" quarries, bases of long leaves obtuse angles; said to come from old vicarage.

Middle of light. Three small panels. Yellow and orange stain; coloured enamels. King Charles, probably shortly after 1625 (succeeded then, King is young man); others probably 1621-25 (see later). Seen in lavatory of old vicarage by Maurice Ridgway who persuaded Vicar to put them in church. Guide says they were probably put in vicarage c.1866. May come from Bachygraig, home of Salusburys. Inscription says they were inserted in memory of D. F. Pennant, d. 1938.

Charles I (plate 63). Damaged. Beautifully painted. Long hair, beard, moustache dark brown; lips pink; eyes blue; wears large pleated white ruff, edged scalloped lace; tunic has slashed sleeves, green with yellow lines along borders of slashing. Round neck, broad blue ribbon, passing through yellow ring at base.

Other panels, similar to each other. Differ in style from Charles and not as beautiful. Appear copied from book illustrations. Portraits enclosed in dull orange, elliptical frames with some yellow scroll work enclosing white with indeterminate yellow diaper; outside frame, green palm leaves. At base of frame, curved-sided cartouche with orange scroll work either side and wings above, green left panel, orange right. In cartouche, inscription in near-Roman capitals and minuscules.

Left panel. Portrait, except pink lips, in shades of brown. Cleric, pointed beard, wears doctor's cap, dark gown, ruff and puffed lawn sleeves; holds book. Inscription: AMPLISSIMI REUERENDISSM CHRO PATRIS // IOHANNIS P.D. LINCOLN. EPISCOP. MAGNI // ANGLIAE SIGILLJ CUSTOD. ET COLEGIJ. SCTI PETRI WESTMONAST DECANI VIVA EFF. Panel or its original must date between 1621 when John Williams became Keeper of Great Seal and 1625 when he lost this appointment.

Right panel. James I, d. 1625 so date probably same as other. Square-cut white beard; dark broad-brimmed hat, ostrich plumes; elaborate ruff; light dull purple (red and blue enamel) waistcoat, many orange buttons; cloak brick red on left, dark on right, broad ermine facings; wears blue ribbon with gold "George". Inscription: THE MOST MIGHTY AND ILLUSTRIOUS // MONARCHE JAMES BY THE GRACE OF // GOD KING OF GREAT BRITAIN // FRANCE IRELAND &c.

WELSHPOOL. CHRIST CHURCH. SJ 222075. Montgomeryshire.

Church consecrated 1844.¹

Chancel, EN., E. and ES., round-headed, single-light. Pot metal, yellow stain, etched red flash (flowers), red enamel (arms Christ's halo, cross of banner), blue enamel (flowers, possibly parts of skies). As no memorial inscription nor, as far as I know, tablet, probable date that of church although EN. resembles E. of St. Julian's, Shrewsbury, 1861. David Evans (similarity to other work.) Brilliant colouring.

EN. Transfiguration, after Raffael. Deep blue sky, shaded blue clouds, Christ; white hair cruciform yellow halo, broad red wedge-shaped arms reaching edge; white garment, blue shading; arms extended. Floats, surrounded by diverging rays on brown, surrounded by a frame of brown-shaded white clouds. Either side, white haired and bearded figure floats, facing inwards in profile (Moses and Elijah). Left has pink-brown garment and yellow cape; other, yellow garment and red cloak. Below, brilliant green hill with some grass and plants; pine trees in distance. Top of hill, three Apostles recline, two with yellow beards, John beardless; clad in various bright colours. At base, group of males; clad in various colours; all except one, bearded; hair and beards yellow except one white. Right of centre, woman kneels, in profile to left; carefully dressed yellow hair; bare shoulder; garment dull pink, cloak blue. Behind her, leaning backward is the idiot boy, grimacing; yellow loin-cloth. Behind him to left, head of another woman. Foreground green, plants shaded in. To left, dull purple rock.

E. Resurrection. Sky light blue; blue clouds leaded in, possibly shaded with blue enamel. Background of brown rock with green and brown shrubs. Dark tomb entrance, vertical oblong. In front of this, Christ stands; yellow cruciform halo, narrow red arms, notched ends; torso bare; red cloak covers dexter leg, sinister bare; dexter hand raised in blessing; sinister holds banner. To right, soldier faces left in profile; grey helmet with yellow

¹ Thomas, vol. 3, p. 182.

CHURCHES

wings; yellow breast-plate from which hands yellow and orange apron; cloak, pink-purple; blue cape; yellow stockings, bare knees and toes; holds spear in dexter hand. At base, four armed soldiers crouch; only one has helmet; one bearded. Foreground, strong green grass on which are plants with red, white and blue flowers. On right, yellow helmet.

ES. Ascension. Christ floats; halo as E.; hair and beard white; garment white, cloak red; arms extended. Surrounded light yellow diverging rays, dark lines between, surrounded by shaded blue-grey clouds. leaded into strong blue sky. Lower half, hills and knolls of various shades of green; on skyline to left, green tree; right middle distance, brown one. Apostles, variously clad, kneel or stand; hair and beards yellow or white, two on left beardless. In centre, woman with golden hair lies with hands over face.

WORTHENBURY. SJ 418465. Flintshire (Maelor). Plates 5, 67-69. pp. 4., 16.

E. (plate 67), round-headed, three-light; inner and outer tympana at top. Transversed by three saddle bars; sections thus made will be termed "a", "b", etc. 2.a, mainly clear pane, bordered plain-coloured fragments. Heraldry refers mainly to Puleston family: *sa., three mullets, two and one ar.* Crest: *on a chapeau gu., turned up ermine, a buck statant ppr. attired or.* Motto: **CLARIORES E TENEBRIS.**

In 1822, Betton and Evans of Shrewsbury were asked to clean E. of Winchester College chapel, a late C.XIV Tree of Jesse of the Oxford school. Finding this impossible, they made a copy, retaining old glass, some of which is used in this window. Some has now been returned to Winchester; plate 5 compares this with Worthenbury fragments: a, panel from Winchester to compare with e, part of vine stem; f, grapes, g, vine leaf, from Worthenbury; b and c, haloes with yellow inner border divided by black line and with bifid inward projections, from Winchester and Worthenbury; d and h, similar halo inner borders with small white roundels on black. Rev. Sir T. H. G. Puleston, Bart.¹ said glass came from private chapel of Emral Hall, demolished 1775.² As most of the glass can be attributed to Winchester or to Betton and Evans, only glass which could come from chapel would be a few non-Winchester medieval fragments and, perhaps, some heraldic fragments difficult to date.

A. Winchester fragments. Pot metal, yellow stain. Late C.XIV. Impossible to list all fragments.

1.b. Above panel. Strip of fragments including green and brown vine leaves and part of large foliated crown. Top of head, white halo, yellow border, pronged inward projections. Brown and green-brown grapes. Part white vine stem. White clothing. Part of dull green vine leaf. Yellow-fringed border of garment diapered yellow quatrefoils on black. Below panel. White clothing, diapered groups small yellow roundels. Dark red "seaweed". Part dull green vine leaf. White vine stem. Brown grapes.

3.b. Above panel. Curved white leafy branch, on black. Two fragments white clothing, one diapered groups yellow roundels, other with yellow and white geometrical form. White stem on yellow leaf. Below panel. Three fragments dark dull green vine leaves. Part halo (plate 5H), gold with inner border of small white roundels on black.

1.c. Above panel. White vine stems. Yellow and dull green vine leaves. Brown grapes. Right of panel. White grapes. Parts red-brown and dull yellow-green vine leaves. White clothing, diapered yellow. Below panel. Part head and bare arm of long-haired, bearded male, similar to Resurrection figures at Winchester. Deep ruby and blue "seaweed". Part dull green leaf. Grey-brown grapes. White cloth, diapered yellow geometrical forms.

2.c. Above shield. Two fragments clothing, dec. crossed yellow lines, enclosing black pierced cinquefoils. White clothing dec. yellow forms. Red "seaweed". Left of shield. Part of cruciform halo (plate 5C) white, yellow border with pronged inward projections. Blue "seaweed". Right of shield. White cloth dec. crossed yellow lines enclosing black pierced cinquefoils. Fragmentary hand or foot. Brown grapes.

3.c. Above panel. Red "seaweed". Parts white vine stem. Left of panel. Two fragments dull green vine leaves. White cloth dec. groups yellow roundels.

B. Medieval inscription fragments, all indec.: 1.b, one; 3.b, two; 2.c, two.

C. Medieval, probably not Winchester. Yellow stain. Probably c.1500. 1.b. Plump, beardless male head, large nose 1.c. Part of head, white covering. Two fragments, probably parts of an eagle's head (see later). Border of white garment, dec. rosettes with cross-hatched round centres. 2.c. Head, feathers and yellow claw of a white eagle, yellow beak and eyes. Feathers, probably from eagle. Black fern-like plants on yellow and white.

¹ *The story of a quiet country parish*, London, 1896, p. 162.

² *R.C.A.M.W.*, Flintshire, p. 117.

STAINED GLASS IN NORTH WALES

3.c. Open book with finger. Male head, tousled orange hair and beard, very thick neck, might be C.XIX imitation.

D. Betton and Evans. Panels in 1.c (plate 68A) and in 2.b (plate 68C) are copied from prints by William Fowler (plate 68B and D). The panels opposite to them are not, as far as I know, copied from prints. These panels are not very typical of David Evans which probably indicates that Betton was still with the firm. This and the availability of the Winchester glass would indicate a probable date of 1823 or very shortly after for the window. The shield in 2.c is very typical of Evans, having his "fern" diaper; the scrolled surround is also typical of his work. The flowers in the tympanum are also typical of Evans.

Panels. Pot metal, yellow stain.

1.b. Borders, ruby oblongs alternating with white Maltese crosses on black. White and yellow C.XIV type simple gable canopy, top missing. Standing king; large foliated crown; large golden drooping moustache; garment blue, foliated diaper, probably medieval; cloak ruby, probably medieval, lined and collared ermine; holds sceptre in dexter hand and large orb in sinister. Below King, reversed inscription, black on white with yellow in first letter of each word, Roman capitals: EDW. REX.

3.b (plate 68C). Copied from print by William Fowler, published 1806 (plate 68D) of panel then in Prebendal house at Durham but now in South transept of Cathedral. Borders and canopy as in 1.b. Ground, deep ruby. Standing saint; halo, gold, many short lobes extend from head, shaded between these and clear border; tonsured, small yellow beard; purple garment; white mantle, bordered gold; holds white-shafted, gold-headed crozier in dexter hand and brown closed book, gold pages, in sinister. At base, inscription, black on white Gothic capitals: SCS LEENARDVS.

1.c (plate 68A). Copied, except shield, from print, published by Fowler in 1805, of panel at Bardwell, Suffolk, of Sir William de Bardwell, d. 1434 (plate 68B). Borders, decorated windows, black inside with white tracery, broad yellow border on white, alternating with white fleurs-de-lis on dark ruby ellipses. Canopy, a yellow-and-white groined ceiling. Ground blue, washed grey. Kneeling knight; orange hair and small beard; wears chaplet of four white roundels; body armour golden, lightly washed, dec. light circles round cinquefoils; arm and leg armour, light grey, dec. gold; shield with Puleston Arms hung round neck; in dexter hand, holds white lance, tipped gold, with deep red pennant, diapered three quatrefoils (copied from print). At base, inscription, black on white, Roman, mainly capitals: ROG de PULESTON MILES. Sir Roger, founder of Emral family d. 1294; style is thus a century too late.

3.c. Borders and roof as in 1.c. Ground, Winchester red "seaweed". Woman kneels, facing three-quarter left; head covering of gold lace or embroidery on black; gold necklace; dress brilliant green, gold sleeves and lower border; cloak white, cutting into right border; hands together in prayer. To left, *prie-dieu*, cutting into left border; covered with cloth dec. gold rosettes and small shield with Puleston Arms; on cloth, white cushion, same decoration, gold tasselled edges; on cushion, open book. At base, black capitals (except "de"), Roman, except Gothic final N, initials gold-filled: A de PULESTON.

Above last panel, fragment with brilliant copy of early C.XIV head from Merton College, Oxford; monochrome; tonsured; small forked beard; coy expression; differs from original in having lights in eye pupils.

2.c (plate 69). Yellow stain. Typical David Evans; shaped shield: dexter: *Puleston*; in canton *ar.*, a *Baronet's hand gu.*; sinister: *or, two ravens in pale ppr.* (Corbett). *Or* diapered with typical Evans "fern". Very elaborate scrolled surround, shaded grey, edged gold. On transverse bar at base, in Roman capitals, Puleston motto. Arms of Sir Richard Price Puleston, Bart., b. 1765; Bart. 1813; d. 1840. Married Elizabeth Corbett in 1798 so may have erected window in 1823 to celebrate silver wedding.

Flowers in tympanum. Yellow, orange and red stain, blue enamel.

Outer tympanum. Flower as if seen from side; orange ground in blue ellipse; elongated shaded red multifoil flower, orange centre. Left centre: outer ground, orange; inner ground, blue roundel; red multifoil flower, petals arranged spirally; orange centre. Right centre: on white roundel, yellow border, Tudor rose; eight red incurved outer petals, small red sepals between; six inner incurved white petals, yellow pseudo-sepals between; centre of small yellow roundels, ray extends into each petal. Right: plain glass where previously flower.

Inner tympanum. Left: on narrow black ground, cinquefoil flower; edges and middles of petals orange-red, rest of petals dark; white sepals; centre of small white roundels, shaded to look round. Right: white cinquefoil flower, edges of petals irregularly stained yellow; white cinquefoil centre, from centre petals, pseudo-sepals extend beyond junctions of outer petals, tips yellow.

E. Shields in 1.a and 3.a. Pot metal, yellow and red stain. Early C.XIX (both blue pot metal with charges

CHURCHES

led in and blue enamel are used, unlikely earlier or later). Not by Evans (no diaper) but might be by Betton.

1.a. *Quarterly of six, 1, Puleston; 2, ermine, on a saltire gu., a crescent ar.* (probably Yale, Plas-yn-Yale, Co. Denbigh); 3, *az., a lion rampant or* (many); 4, *az., a garb or* (Grosvenor); 5, *ar., two lions passant guardant az.* (Hanmer); 6, *or, three palets gu.* (several); ensigned with an Esquire's helmet, grey, dec. gold; above this the Puleston crest; there is a broad white border with vague grey mantling.

3.a. *Quarterly of six, 1, Puleston; 2, paly of eight ar. and gu., a lion rampant sa.* (Griffith Maelor); 3, *ar., a cross flory az.* (probably Malpas); 4, *or, a lion rampant gu.* (several); 5, *az., three boars passant in pale az.* (Philip Pichdan); 6, *barry of eight or and az., a bend gu.* (possibly Gaunt); helmet and crest as 1.a, but neither border nor mantling. I have been unable to trace the owners of either of these coats of Arms. At top of tympanum, crest similar to those over shields, reversed and covered with orange glass.

F. Various heraldic.

Outer tympanum. Centre: shield on frosted glass ground with reticular pattern: Puleston Arms; some enamel degeneration. Lower right: crest, white elephant, yellow castle and tusks, yellow and red saddle on wreath *or and az.*

2.a. In oblong green frame, green ellipse on white ground, enclosing shield with Puleston Arms on orange ground.

Remaining heraldic fragments, very small.

3.a. Minute oblong: *ar., a cross flory raguly between four ravens sa.* (Edwin of Tegeingl).

1.d. Irregular: *Edwin of Tegeingl.* Vertical oblong: *or, a lion rampant gu.* (many).

2.d. Irregular, horizontal: *ar. a lion passant gu.* (many).

G. Other C.XIX glass, probably not Betton and Evans.

Inner tympanum, centre. Grisaille armoured knight.

Fragments brightly coloured pot metal, some plain, some simply diapered.

tympanum, used as filling.

Main lights, a-c. Small fragments used as filling.

1.d, 2.d, 3.d. Made into geometrical patterns, similar in 1 and 3.

This window is unique and should be preserved at all costs.

WREXHAM. SJ 336502. Denbighshire.

Chancel N., four-light. Yellow stain, blue enamel. Thomas,¹ writing in 1913, said: "The East window of five lights is filled with stained glass of a geometrical pattern with fifteen small medallions of the life of Our Lord and on either side of it are figures of St. Peter and St. Paul. The glass of these windows is by Evans of Shrewsbury and they were set up in the year 1841 to commemorate the coming of age of Sir W. W. Wynne, Bart. at a cost of £240." There is a rather rough picture of windows²; Peter and Paul resemble those at Llansantffraid-Glyn-Ceiriog and Bangor. Windows have been demolished but medallions from E. have been retained. Windows resembling the destroyed central one may be seen at Cressage and West Felton in Shropshire where similar medallions are set in geometrical glass of great beauty. An old photograph shows this to be original state at Wrexham. In each church, nine medallions are identical with ones at Wrexham. Medallions resemble Flemish ones c.1500; Evans was probably inspired by those at St. Mary's Shrewsbury.

Tracery lights: b, woman taken in adultery; d, pool of Siloam; e, Last Supper.

1.a. Christ taken in Garden; b, Christ carrying Cross; c, marriage at Cana.

2.a. John Baptist; b, Agony in Garden; c, Nativity.

3.a. Transfiguration (after Raffael); b, woman of Samaria; c, Baptism.

4.a. Christ before Pilate; b, descent from Cross (after Rubens); c, healing of Bartimeus.

YSCEIFIOG. SJ 153715. Flintshire.

E., three lancets. Pot metal only; bad degeneration of dark enamel, especially in faces and memorial inscription. Last memorial date (deleted) 1845 but looks later. Hardman.³ Borders, yellow-brown quatrefoil flowers,

¹ Thomas, vol. 3, p. 301.

² Thomas, vol. 3, p. 300.

³ Thomas, vol. 2, p. 210.

STAINED GLASS IN NORTH WALES

alternating blue strips, diapered black. Centre each light, panel, straight sides, three-lobed end; above and below, a quatrefoil; lights and quatrefoils have thin border, small white roundels on black. Between straight borders of panels and outer border, inner border of white-on-black quatrefoil flowers, alternating red oblongs. Ground, outside panels and quatrefoils, red; inside, blue. From lower corners, white creeper bends to middle of quatrefoil and then out again, blue, red, green and white leaves; similar at top of lancet. Blue ground of panels of varying shades; set in it, in 1 and 3, number of yellow-brown cinquefoil flowers; in 2, one only.

1. Mary, sister of Martha; head-dress pale blue; garment green, orange and black patterned trimmings; mantle purple-brown, lined white; shoes scarlet. Stands on green curve with herbage. Below, curved white band inscribed, orange fancy capitals: SANCT MARIA.

2. Christ; green cruciform halo, diapered light-on-dark leafy sprigs, red arms, dark-washed except edges and centre, halo border, brown roundels on black; garment; mantle red, lined yellow-brown, bordered patterned dull blue; dexter hand in blessing, sinister holds yellow-brown processional cross. Over Christ's head, curved inscription, white on black, white border, fancy capitals: I AM THE RESURRECTION AND THE LIFE. Stands on coiled serpent, red head, deep pink tongue; body has alternate red and green scaly segments.

3. Martha; pink-brown head-dress and shoes; red dress; yellow-brown mantle, diapered cinquefoil flowers in black roundels; holds bunch grey-brown grapes with green leaves on a plate. Inscription as in 1: SANCTA MARTHA.

At base, degenerated remains of memorial inscription, white on black, Roman capitals, some modified: 1, HENRIETTA --- // WEPRE HALL; 2, WM. WILLIAMS, M.A. RECT.

Houses

Houses

BANGOR, OLD BISHOP'S PALACE. SH 580720. Caernarvonshire.

Now, City Hall. Panel over South door of Council Chamber. Gold and orange-red silver stain and blue enamel. c.1783. An ellipse encloses a shield: dexter, *gu.*, a bend or gutty de poix between two mullets *ar.* (Bishopric of Bangor); sinister, *gu.*, a lion rampant *ar.*, a. and l. or; a chief chequy *az.* and or (Warren). Ensigned with a golden mitre decorated with pearls, with orange-red ribbons. On left palm leaf; on right olive branch with green fruit. Below on white scroll, in black Roman minuscules with some capitals: IOHANNES WARREN S.T.P. / EPISCOPUS MENEVIENSIS MDCCLXXIX / BANGORIENSIS MDCCLXXXIII.

THE BELVEDERE, PORT MEIRION. SH 590372. Merioneth.

Privately rented house. Heraldic panel said to come from nearby Deudraeth Castle, may be seen through window right of front door. Yellow and orange-red silver stain; blue and strong pink enamels. No diapers. Probably c.1835. Transverse lines of shading on motto ribbon resembles David Evans; blue ribbon and no diapers indicate not by him. Quarterly, 1, *gu.*, a lion passant or (many); 2, *az.*, a lance in bend *ppr.* (unid.); 3, *az.*, a Saracen's head couped *ppr.* (unid.); 4, *gu.* (silver stain), a lamb carrying a banner *ar.*, charged with a cross of the first (pink enamel) (unid.). Crest: on a wreath *ar.* and *gu.*, a griffin segreant per fess *sa.* and or. (Unidentified but Williams of Deudraeth is: a griffin segreant *sa.*, holding between the forepaws a stag's head cabossed or.) Motto; in yellow Roman capitals on blue: NID DA ONID DUW (Williams of Deudraeth). The Arms are ensigned with a pale blue and gold Esquire's helmet on which are an eye and a nose. The mantling is white, deep pink and ermine on a pale brown wash. These Arms are very odd as none of the quarters except the first can be found in Papworth. Perhaps they are bogus.

BODELWYDDEN HALL. SJ 004752. Denbighshire.

Early nineteenth-century imitation castle. Formerly seat of Williams family, now girl's school. Three windows in hall, four upper four lower lights. Yellow and orange-red silver stain and a little and pink enamel. Probably c.1830. Probably David Evans (pink motto ribbon).

Left. Top lower lights, three tracery lights orange-red, yellow border.

Centre. Tops centre lights, two orange-red triangles yellow foliated design. Two triangular tracery lights, blue roundel surrounded yellow leaves.

Right. Triangular tracery light. On pale grey, at top, Evans-type pink ribbon, motto: Y CADARN A'R CYFRWYS (Williams). Below, two crests both presumably for Williams, though Burke gives an eagle displayed or. 1. On a wreath *ar.* and *gu.*, a fox's head erased *ppr.* 2. Out of a Ducal coronet or, a fox salient *ppr.* Tracery lights in lower half as in left window.

BRYNKINALT, CHIRK. SJ 304380. Denbighshire.

Seat of Lord Trevor. Ancestor, Tudor Trevor. Arms: *per bend sinister ermine and ermines, a lion rampant or* Crest: on a chapeau *gu.* upturned ermine, a wyvern *sa.* Built 1619 by Sir Edward Trevor who bought estate in Co. Down. Much of glass refers to Lords Deputy and Lieutenant of Ireland. 1690, heiress married Michael Hill. Second son, Arthur Hill-Trevor, inherited Brynkinalt. Became first Viscount Dungannon. Second Viscount, grandson of first, was given heraldic panel over porch by his cousin Marquis Wellesley, brother of Duke of Wellington. Last Viscount married Sophia Irvine 1821. Patron of David Evans for work here, Llansantffraid-Glyn-Ceiriog (1839) and St. Martin's Salop (1841).

Drawing room. Upper lights of two three light windows, North end. Yellow stain, blue enamel (flaking), red enamel (degeneration). Early C.XVII. Left 1 and 3, right 2. Shields in garlands of orange-midribbed

STAINED GLASS IN NORTH WALES

leaves, red ribbon and gold metal. Left 1 and 3. Top, gold and blue urn with golden leaves; either side, infant angel sits. At base, old man's face. Left 2, right 1 and 3. Blue and gold Garter round shield, Roman capitals.

Left. 1. Dexter: *quarterly of twelve*, 1, Trevor; 2, az., a lion rampant *per fess or and ar. within a bordure of the last* (Caradoc); 3, sa., a chevron between three spear heads *embrued gu.* (Caradoc Vreichvras); 4, or, two palets sa. (Harley?); 5, or, a lion rampant *guardant gu.* (Roberts?); 6, az., a lion rampant *ermine, a. and l. gu.* (several) 7, ar., four chevrons *gu.* (several); 8, sa., three nags' heads *erased ar.* (Brochwel Ysgrithiog); 9, ar., a chevron sa. between three ravens *ppr.* (Elidur); 10, ar., a cross *flory between four choughs sa., limbed gu.* (Edwyn of Tegeingl); 11, ar., a wyvern sa., *langued gu.* (several Somerset); 12, *ermine, a lion rampant az., langued gu.* (Elidur ap Rhys Sais?); sinister: *quarterly*, 1, and 4, az., a chevron *ermine between three billets or*; 2 and 3, ar., three lions' gambes sa. (both Usher). Sir Edward Trevor married, as second wife, Rose, daughter of Henry Usher, Archbishop of Armagh.

2. In Garter, ensigned Earl's coronet. *Quarterly*, 1, gu., a bend between six crosses-crosslet *fitchy ar.* (Howard, Earl of Northampton); 2, gu., three lions *passant guardant or*; in chief a label *ar.* (Thomas de Brotherton, son of Edward I); 3, *chequy or and az.* (quartered by Howard); 4, gu., a lion rampant *ar.* (Mowbray). Henry Howard, Earl of Northampton; Earl 1604, K.G. 1605, d. 1614. Scheming politician under Elizabeth and James I. Differs from rest in having no association with Ireland.

3. Dexter: Trevor; sinister: ar., on a fess az. between two chevrons *gu. three escallopes or* (Trevanion). No record in Peerage of Trevor marrying Trevanion. Perhaps brother of Sir Edward. Arms also in landing window.

Right. 1. In Garter, ensigned Earl's coronet. *Quarterly of six*, 1, or, two bars *nebully sa.* (Blount, should be: *barry nebully of six or and sa.*); 2, or, two wolves *passant in pale sa., within a bordure gu. charged with eight saltires of the field* (Ayala, Spain, field should be ar.); 3, or, a tower *triple-towered az.* (Castille, should be: or, a four-towered castle az.); 4, *vair simple* (Beauchamp of Hache, Co. Somerset); 5, ar. three fleurs-de-lis sa. (unid.); 6, ar., a fess and in chief three covered cups *gu.* (Westcote). Below Garter, on gold-bordered, white divided cartouche inscription Roman capitals: SIR CHARLES / BLUNT LORD // MOUNTJOY EARL / OF DEVON // LORD LIEFTENANT / OF IRLAND. Charles Blount: Lord Lieutenant 1600; Earl of Devonshire and Garter 1603. An ancestress was a Spanish heiress.

2. In wreath like those in left 1 and 3; ensigned Viscount's coronet: *quarterly*, 1 and 4, ar., on a chief *gu. two mullets or* (St. John); 2 and 3, *paly of six ar. and az., on a bend gu. three eagles displayed or* (Grandison). At base, small gold shield inscribed, Roman capitals and minuscules: THE RIGHT HONOR // ABLE SIR OLIVER ST. JOHN // KNIGHT VISCOUNT GRAN // DESON LORD DEPUTY // OF IRELAND. Oliver St. John; Lord Deputy 1616; Viscount Grandison 1625.

3. In Garter, ensigned Royal crown: *per pale az. and gu., out of a Ducal coronet the Prince of Wales's feathers ppr. over rays or.* At base of feathers, on curved band, Roman capitals: ICH DIEN.

Window on landing; five lights each of five panels. Yellow and orange stain: red and blue enamels. Early C.XVII.

1.a. White vine on orange. Date uncertain.

5.a. Brown bird on a branch, on orange.

2-4.a. Panels of Faith, Hope and Charity. As associated with British early C.XVII heraldry, these probably British of that date. Such glass is rare. Inscriptions Roman capitals.

2.a. Faith. Background trees. Standing woman; hair yellow; clothing green, yellow and some red. Holds cross with broken top. Inscription: FIDES.

3.a. Hope. Background blue mountains; middle distance houses and trees; foreground water; blue sky with clouds. Standing woman, yellow hair, blue and yellow clothing. Holds blue falcon, red hood. Inscription probably degenerated.

4.a. Charity. At top, blueish cloud. Background, palatial building and tree. Standing woman; yellow hair, orange-red and white clothing. In sinister hand, holds naked infant. Dexter rests on standing, partly naked infant, some blue clothing. Below, to right, infant partly clad in green embraces a nude one. Inscription: CHARITAS.

3.c and 5.c. Large coats of Arms. Surround has broad ellipse, blue 3, purple 5. Scroll work, gold, white and some red with leaves and fruit. At base transverse strip, scrolled border, inscribed 5, plain 3.

3.c. Reversed. *Quarterly of twelve*, 1, az., three fleurs-de-lis *ermine* (Burgh); 2, *paly of six sa. and or* (Strabolgi); 3, or, a lion rampant *az.* (Percy); 4, az., five fusils *in fess or* (Percy); 5, gu., three garbs *or* (several, none given as ancestors); 6, *barry of ten ar. and sa., nine martlets gu. three, two, two and two* (unid.); 7, *paly of six or and sa.* (Strabolgi); 8, Percy; 9, or, three escutcheons each sa. two bars and, in chief, three bells *ar.* (unid.); 10, gu., three fusils *in bend or*

HOUSES

(Sir William Mareschal); 11, *ar.*, on a chief *az.* three crosses formy-fitchy of the field (Fitz-Osbert); 12, *gu.*, on a chevron or three estoiles *sa.* (Cobham). Thomas Burgh, sixth Baron Burgh of Gainsborough, Co. Lincs. Lord Lieutenant 1597, died shortly afterwards.

5.c. Quarterly of fifteen, 1, *chequy* or and *gu.*; a chief *vair* (Chichester); 2, *gu.*, a bend *vair* between six crosses-crosslet or (Raleigh, crosses should be *ar.*); 3, *ar.*, five martlets two, two and one; a canton *gu.* (unid.); 4, *az.*, three garbs *ar.*; a chief or (Peverell, Co. Devon); 5, *ermine*, a fess between three cinquefoils *gu.* (Wotton Co. Devon); 6, *gu.*, three garbs or (Comyn); 7, *ar.*, two bars *gu.* and in chief, three torteaux (Moels Co. Devon?); 8, *sa.*, three lions rampant *ar.* (Prous); 9, *ar.*, three Negroes' heads coupé in profile *ppr.* (Cardiffe); 10, *sa.*, a fess between three mullets or (unid.); 11, or, an eagle displayed *az.* (Peverell Co. Devon?); 12, *vair*, two bars *gu.* (Ingheram or Walkingham); 13, *gu.*, a saltire *vair* (several); 14, *per pale* indented or and *sa.*, a chief *gu.* (unid.); 15, *sa.*, three chevrons *ermine* (Wise, Co. Devon?). Inscription in Roman capitals with long front legs to "R"s: ARTHUR CHICHESTER // LATE LORD DEPUTY AND NOW // LORD TREASURER OF IRLAND. Arthur Chichester, Lord Lieutenant 1604, Lord Treasurer 1614. Lord Chichester 1613.

Remaining panels contain small quarries with coats of Arms of two types. **A.** Shield in lozenge with gold border; between shield and border, gold, white and red scroll work on blue ground; no crest. **B.** Also in lozenge. Gold border broken into by mantling. Shield smaller; has crest on helmet of Nobility with red, brown and white mantling.

Type A. 1.b. Reversed. Trevor. 2.b. Reversed: Trevor impaling Trevanion, as in drawing-room. 3.b. Dexter: Trevor; sinister: *sa.*, three mullets two and one *ar.* (Puleston). Might refer to marriage of Sir Richard Trevor of Trevalyn to a Puleston. A monument in Gresford says that he was eighty in 1638. 4.b. Dexter: *gu.*, a chevron between three stags' heads cabossed *ar.*, attired or (Coetmor); sinister: *gu.*, a chevron between three lions rampant or (Hwfa). 5.b. Trevor. 1.c. Dexter: *ermine*, a fess and base or; over all a lion rampant *gu.* (unid.); sinister: Trevor. 1.d. Trevor. 3.d. Dexter: Trevor; sinister: *gu.*, a chevron *ermine* between three dolphins embowed *ar.*, finned and tailed or (Blennerhasset). 4.d. Trevor crest. 5.d. Reversed. Dexter: Trevor; sinister: Coetmor. 5.e. Trevor.

Type B. 5.c. Trevor. 2.d. Quarterly, 1, Coetmor; 2, *ar.*, a chevron *sa.* between three ravens *ppr.* (Elidur); 3, *ermine*, three bars or (Norrington); 4, *vert*, three eagles displayed in fess or (Owen Gwynedd). Crest: on a wreath *ar.* and *gu.*, a stag's head *ar.* attired or (Coetmor). 1.e. Reversed. Trevor 2.e. Trevor. 4.e. As 2.d.

I have not been able to find any record of a Trevor marrying a Coetmor nor a Blennerhasset. The glass on landing is slightly earlier than in drawing-room. Must be before death of Chichester in 1625; drawing-room after that date when St. John became Viscount Grandison.

Over inner door of porch, transverse panel. Bad light, difficult to examine. Yellow and red silver stain; blue and pink enamels; nature of purple difficult to ascertain. Date probably 1832-34 but might be 1820-28. Given by Richard, Marquis Wellesley, brother Duke of Wellington, to his cousin second Viscount Dungannon. Marquess was Governor-General, India and destroyed Mysore empire of Tippoo Sahib; this celebrated in his heraldic achievement. Was Lord Lieutenant of Ireland 1820-28 and 1832-34.

In the centre, a shield in a Garter: quarterly, 1 and 4, *gu.*, a cross *ar.* between five plates saltirewise in each quarter (Wellesley); 2 and 3, or, a lion rampant *gu.* (should be Ducally gorged of the field) (Colley); over all an inescutcheon purpure charged with an estoile radiated wavy or between eight stripes of the Royal Tiger (these are in pairs, looking like voided orange pips) the banner of Tippoo. Crests, on helmets of Nobility: 1, out of a Ducal coronet, a lion rampant *gu.* holding in its paws the banner of Tippoo Sahib surmounted by a pennant *ar.* charged with the cross of St. George; 2, a cubit arm erect vested *gu.*, holding in the hand a Union flag below which is the banner of Tippoo Sahib. Mottoes, 2 and 3 on pink ribbon. Roman capitals. 1. Above crest 1, a motto on a white ribbon, in Urdu script. 2. Above crest 2; VERTUTIS FORTUNA COMES (Colley). 3. At the base: PORRO UNUM NECCESSARIUM (Wellesley). Supporters. Dexter: a lion rampant holding in its dexter paw a pole draped with the French Tricolor; sinister: a tiger rampant guardant *ar.* (this looks like a horse, it should be *vert*; a little green suggests possible degeneration), charged with stripes or in pairs, holding in its off paw the banner of Tippoo Sahib. Both supporters are: Ducally gorged and chained or.

Vertical-oblong side panels. In square in middle, left: Star of the Garter; right: Star of Order of St. Patrick. Above and below Stars, two rows lettering: gold Roman minuscules with fancy capitals on red-brown: left, RICHARD / MARQUIS WELLESLEY // LORD LIEUTENANT / OF IRELAND; right, TO HIS DEAR FRIEND / AND RELATIVE // ARTHUR LORD VISCOUNT / DUNGANNON.

Library alcove. Upper lights of four-light window. Pot metal, yellow and red silver stain; blue enamel. Date c.1840. David Evans. Strongly resemble his work at Llansantffraid-Glyn-Ceiriog and St. Martin's. In

STAINED GLASS IN NORTH WALES

each light, elliptical garland of deep green leaves, bound top and sides white orange and yellow clasps, between these yellow and orange straps. Corners red, including yellow knot round orange or red flower.

1 and 4. On fern-diapered frosted white: Trevor crest; below this monogram A S D (Arthur Sophia Dungannon) in large orange fancy letters. Similar crest and monogram at St. Martin's.

2 and 3. Shaped shields.

2. Dexter: *quarterly, 1 and 4, Trevor; 2 and 3, sa., on a fess between three lions* (should be leopards spotted of the field) *passant guardant or, as many escallopes gu.* (Hill); sinister: *quarterly, 1 and 4, ar., three holly leaves vert* (Irvine); 2 and 3, *az., semy of crosses-crosslet three cinquefoils ar.* (D'Arcy). Third Viscount Dungannon impaling his wife.

3. Ensigned with a Viscount's coronet. *Trevor quartering Hill* (as in 2 dexter).

CHIRK CASTLE. SJ 268380. Denbighshire.

Home of Lt.-Col. Ririd Myddleton. Heraldic, more in storage, Mediocre. Pot metal and yellow stain; a little red enamel for Baronet's hands. Said to be by Hardman, 1846.¹ Shields in roundels, rest of window filled with floriated quarries of various types, brown-yellow on frosted. Dexter of all shields is Myddleton: *ar., on a bend vert three wolves' heads erased of the field* and, except for the anteroom and the right window in corridor: *on a canton ar., a Baronet's hand gu.*

Anteroom. Single-light windows. Roundel borders blue. Grounds red, diapered "seaweed". *Ar.* of dexter diapered with rosettes.

Left. Sinister: *or, a bend between two eagles displayed sa.* (Saltonstall; Sir Thomas Myddleton, d. 1631, married Hester Saltonstall as first wife.)

Right. Sinister: *quarterly, 1 and 4, gu., a chevron sa. between three mullets ar.* (Davies; Burke gives: *ar. on a bend gu. three mullets or*); 2 and 3, *ar., on a bend gu. three martlets or.* Elizabeth Davies was Sir Thomas's second wife.

Corridor. Three-light windows. **Left.** 1, quarries only; 2, plain.

3. Red border, blue ground "seaweed" diaper; dexter: *ar. diapered grey-brown, trifid-leaved trail with minute crescents.* Sinister: *gu., two helmets in profile ar. and a garb or* (Cholmondeley; Mary Cholmondeley was first wife of Sir Thomas Myddleton, first Baronet, 1624-63, grandson of above Thomas).

Centre. Borders blue, grounds red.

1. Same diaper as last on both sides. Sinister: *ar., three bends wavy az.* (Wilbraham; Thomas, second Baronet, 1651-84, married Elizabeth Wilbraham as first wife).

2. Same diaper dexter. Sinister: *sa., ten plates; in a chief ar. a lion passant of the first* (Bridgeman; second Baronet married Charlotte Bridgeman as second wife).

3. *Ar.* same diaper. *Myddleton; over all an escutcheon of pretence vert, a fret or* (Whitmore; Richard, third Baronet, 1654-1716, married Frances Whitmore, co-heir to Sir Thomas Whitmore).

Right. 1 and 3, blue borders, red grounds; 2, colours reversed.

1. Dexter *ar. diapered white "seaweed" on grey*; sinister *az. light-on-dark "seaweed"*. Sinister: *az., three crescents; in chief a trefoil slipped or* (Ryder, Burke: no trefoil. Richard Myddleton, 1631-1700, third son of Sir Thomas, married Elizabeth Ryder).

2. Diapered as 1. Sinister: *gu., a saltire between four garbs or* (Reade; Richard's son Robert married Anne Reade).

3. Dexter has trifid-leaved trail diaper. Sinister: *fretty ar. and gu.: in a chief of the second three leopards' faces or* (Lyddell; Richard's brother John married Mary Lyddell).

DOLMELYNLLYN, GANLLWYD. SH 725240.

Country house, near Dolgellau. Now hotel, closed winter.

Lounge S. In four upper lights, outer square, inner vertical oblong. Collection various dates and sources. Probably made by Charles Reynolds Williams who installed heraldic glass late C.XIX.

A. Yellow stain. Probably c.1500.

1. Lower part bird quarry.

2. Part yellow-on-white fleur-de-lis quarry.

3. Canopy pinnacles. Fragment crown on Tudor rose.

4. Fragment oak quarry with acorn.

¹ I am grateful to Lt.-Col. John Hills, M.C., for information on the heraldry.

HOUSES

B. Pot metal, abraded flash and yellow stain. Probably mid-C.XVI. Heraldic.

2. Centre. Shaped shield: dexter: *quarterly, 1 and 4, painting yellow stain on red flash, probably meaningless; 2 and 3, barry of six or and az., on a bend gu. three lozenges ar.* (Penbrigg); sinister: *quarterly, 1 and 4, ermine, a bend chequy ar. and sa.* (Curson); 2 and 3, *ar., on a bend engrailed sa. three rams' heads cabossed of the first, attired or' Lampeth).*

3. Centre. Shaped shield: *quarterly, 1 and 4, ar., a man's heart gu. ensigned with an Imperial crown ppr.; on a chief az. three estoiles of the first* (Douglas); 2 and 3, *az., a bend between six crosses crosslet or* (Marr). Probably Sir James Douglas, eighth Baron of Drumlanrig, d. 1578.

C. Coloured enamels and yellow stain. Early C.XVII. Bird quarries, British or Dutch.

1. Centre. Macaw, looking back left, sitting on branch with leafy branchlets. Head pink, back dark green, belly light green, wing tips blue and yellow, tail blue, brown and black.

4. Centre. Kingfisher, facing left, green back, yellow-green wing, white head, pink belly, sits on low curved bridge; right, yellow iris; left, two others in distance; below, yellow-green grass. Identical with one at Llannerch Hall, probably British.

D. Coloured enamels and yellow stain. Probably late C.XVIII. Domestic. Fragments with pattern: central octofoil blue flower surrounded by light brown wreath on which are four large blue petals. 1. Three. 3. Four. 4. Seven.

E. Pot metal and yellow stain. Probably early C.XIX. Domestic fragments, many foliated or floriated. All lights.

F. Side borders of lions and top and bottom ones of crowns are probably after 1850.

ERDDIG HALL, WREXHAM. SJ 327482. Denbighshire.

Home of Mr. Philip Yorke. For details of family, see Marchwiel.

Chapel S. Three windows, single-light; side ones vertical-oblong, centre round-headed. Inscription states windows removed from Wimpole, Cambs., seat Earls of Hardwicke, senior branch of family, in 1901 and erected here 1909. **S.1.** St. Simon, probably erected here 1909; definitely C.XX Simon is name in Erddig, not Wimpole branch. Probably to match S.3.

S.3. St. Catherine, Pot metal, yellow stain. Eyes indicate early C.XVI; some later glass. Background. At neck level, orange strip dec. black and white ellipsoids and white roundels. Above this, interior with two partial round-headed, diamond-paned windows and two yellow bosses with white roof groins. Below, to waist level, yellow-green, large foliated diaper. Either side, white buttress, stippled grey. Figure. Halo normal; crown, cinquefoil and small stalked roundel projections; face shaded brown stipple; well drawn, except eyes, curved slits almost closed, resembling "triangular" type; eyelids large; lips full; hair gold, apparently in two plaits to waist; tight-laced red bodice, broad yellow borders and large brooch, skirt red, full, part, probably late, has large foliated diaper, lower part of skirt, joined by indented edge, fur resembling ermine, grey with white spots, yellow girdle, sleeves blue with fur cuffs; cloak grey fur, lined purple-pink (probably late). Dexter hand rests on large yellow wheel with only two large knives; most of this may be late; sinister hand holds sword with gold and white hilt, most of blade probably late.

S.2. Pot metal, yellow and red stain, blue, pink and red enamel; white frosted. Heraldry indicates date between 1755 and 1764.

Top. Blue, orange, brown-grey and white floriated-geometrical ground. In gold frame, foliated in parts, curved above and below, King David. Above frame, roundel with yellow rays on orange; on either side, red flower. David sits on gold throne in front of grey-brown wall; Eastern crown, decorated blue enamel jewels; ugly with glum expression; thick pink enamel lips, slightly open showing undershot teeth; shoulder-length hair and thick beard, light brown; garment and sleeves blue; large ermine collar; cloak deep red, lined ermine; plays Celtic harp.

Lower part. Ground small quatrefoil flowers joined by gold strips on green. Three upper and three lower white ellipses. Corner ellipses contain Arms relating to children of first Earl of Hardwicke, b. 1690, Baron 1733, Earl 1754, d. 1764. Arms of Wimpole Yorkes: *ar., on a saltire az. a bezant; crest: on a wreath or and az., a lion's head erased ppr., collared gu.; on the collar a bezant; supporters: dexter: a lion rampant guardant or collared gu., the collar charged with a bezant; sinister: a stag ppr. collared gu., attired and unguled or, collared as the lion; motto: NEC CUIAS NEC METUAS.* The two central ellipses refer to one of the Yorke families of Yorkshire (not Yorke of Halton Place) which are only remotely related to the Yorkes of Wimpole and Erddig. Arms of

STAINED GLASS IN NORTH WALES

Yorkshire Yorkes: *ar.*, a saltire *az.* Crest: *on a wreath ar. and az.*, a monkey's head erased *ppr.*, referring to legend that a Yorke first brought a monkey to England. Motto in glass: NEC TEMERE NEC TIMIDE; this is not given in Burke for any Yorke family. At the base of each ellipse there is a gold-bordered cartouche with the family names, above which are the mottoes on white ribbons; Roman capitals. All shields except top centre are shaped; lower have elaborate gold and blue scroll work on either side; crests of upper ones on blue cushions.

Top left. YORKE / GREY. Yorke ensigned with a Viscount's coronet; over all an escutcheon of pretence quarterly, 1 and 4, *ar.*, three bars *az.* (Grey); 2, *ar.*, a fess between six annulets *gu.* (Lucas); 3, *az.* a lion rampant *ar.* (Crew); ensigned with a Marquess's coronet. Crest: Yorke. Motto: Yorke. 1750. Viscount Royston, later second Earl, m. Lady Jemima Campbell, dr. of Earl of Breadalbane, who inherited title Marchioness Grey and Baroness Lucas through mother. Viscount's coronet indicates first Earl alive, he d. 1764 so glass before then.

Top right. ANSON / YORKE. Dexter: quarterly, 1 and 4, *ar.*, three bends engrailed *gu.* (Anson); 2 and 3, *sa.*, a bend or between three spear heads *ar.* (Carrier); sinister: Yorke. Crest: out of a Ducal coronet a spear head *ppr.* (Anson). Supporters: dexter: a sea horse *ppr.* gorged with a collar gemel or; sinister: Yorke dexter reversed. Motto: NIL DESPERANDUM (Anson). Lord Anson m. Elizabeth Yorke 1748.

Lower left. YORKE / FREEMAN. Yorke; in chief a crescent or for cadency; over all an escutcheon of pretence quarterly, 1 and 4, *az.*, three lozenges *ar.* (Freeman); 2 and 3, *ar.*, two lions passant *sa.* (several). Crest: on a mural coronet *az.*, a pomeis charged with a cross or between two wings displayed ermine (Freeman). Motto: Yorke. Charles, second son of first Earl m. Catherine Freeman 1755. This, the latest date for a marriage, indicates date of glass between 1755 and death of first Earl in 1764.

Lower right. HEATHCOTE / YORKE. Dexter: quarterly, 1 and 4, ermine, three pomeis each charged with a cross or (Heathcote); 2 and 3, *az.*, a saltire engrailed ermine (Rayner); sinister: Yorke. Crest: Yorke (Why?). Ribbons but no motto. Sir Gilbert Heathcote, Bart., m. Margaret Yorke 1749.

Top centre. Inside ellipse, oblong panel enclosing gold frame with elliptical opening enclosing shield. Dexter: quarterly, 1, *ar.*, a saltire *az.*; in chief a crescent *sa.* charged with a crescent *ar.* for cadency (Yorke of Co. York); 2 and 3, *gu.*, a fess vair between three unicorns' heads or (Savery or Savory); 4, *az.*, a saltire *ar.* (quartered by Yorke); sinister: quarterly, 1 and 4, *sa.*, a fess ermine between three horses courant *ar.* (Stamp); 2 and 3, *ar.* fretty *gu.*; a chief of the first (Cuneon). No crest or motto. Owner unidentified.

Lower centre. Similar panel to last; in middle round-arched, pale brown Classical alcove at top of which is white scallop shell; at the base, crest of Yorke, Co. York (monkey's head). Below, on white ribbon: NEC TEMERE NEC TIMIDE. Three small shields on either side and one at top; each has orange ribbon bow on top. Top and left shields dexter and right shields sinister: Yorke of Co. York. Sinister sides. Top: Stamp. Top left: *sa.*, a cross formy *ar.* (unid.). Middle left: *sa.*, a lion passant or between three saltires coupé *ar.*; in chief a mullet of the second (Thompson). Lower left: *gu.*, a chevron between three mullets or, the chevron charged with a crescent *sa.* for cadency (several). Dexter sides. Top right: *gu.*, three garbs within a bordure engrailed or; in chief an annulet *ar.* for cadency (Kemp). Middle right: *ar.*, on a chevron between three sinister hands coupé *sa.* as many spear heads of the first the hands bendwise sinister (Brinde). Lower right: blank; shield probably put in for balance.

GLASFRYN, LLANGYBI. SH 402426. Caernarvonshire. Plate 62. p. 14.

Home of Mr. R. Williams-Ellis, descendant of Richard Clough who erected glass which is said to come from Bachygraig in Vale of Clwyd.

Clough was wealthy Elizabethan merchant; Sir Thomas Gresham's Continental agent. In youth made pilgrimage to Jerusalem, becoming Knight of Holy Sepulchre. 1567, then living in Antwerp where glass was probably made, returned to Wales and m. Catherine of Berain, four times married and ancestress of several County families.

Window over stairs. Four square upper and four oblong lower lights. Three shades yellow—orange-yellow stain; drawing very delicate. 1567. Includes Arms of Clough's principal patrons; the augmentation of a Knight of the Holy Sepulchre: the Jerusalem cross between four crosses (the crosses should be crosslet and there should be a sword on either side); for convenience I will refer to this as "Jerusalem"; it is in Clough's somewhat peculiar Arms and his merchant's mark: "Jerusalem" over a heart with his initials and the date 1567 (plate 62B). He also used an emblem resembling but not identical with the Arms of the Order of St. Catherine. It is not known whether he collected that Order as well as the Holy Sepulchre in Jerusalem but the emblem may refer to his wife Catherine of Berain; I will refer to this emblem as "St. Catherine". As it is hard to describe, I would

HOUSES

refer the reader to the illustration (plate 62A). Arms are on large roundels; "Jerusalem", "St. Catherine" and the merchant's mark are on small oblong panes. As only silver stain is used, heraldry will be described in terms of *ar.*, or and *sa.*, the correct blazoning will, if possible, follow in brackets; *or* is usually orange-yellow which will be termed "gold". Inscriptions are in Roman capitals.

Top lights. 1. *Or, three lions passant guardant in pale ar. (az., -- crowned ppr. -- semy of hearts gu.); ensigned with a crown* (King of Denmark). Base on white strip with broad, scrolled gold border: REX DANIAE. Either side shield, swags of fruit and leaves.

2. *Ar. (az.), three fleurs-de-lis or* (France). Arms ensigned with a crown from which gold chain hangs with medallion at base. On curved white scroll, right side: FRANCE.

3 (plate 62C). *Quarterly, 1 and 4, or, a chief indented ar. (az.)* (Butler); 2, *ar. (gu.), three covered cups or.* (Butler); 3, *ermine, a saltire engrailed ar. (gu.)* (Fitzgerald) ensigned with an Earl's coronet. Thomas Butler, tenth Earl of Ormonde; mother Fitzgerald. Rounded projections each side, each with bifid projection, joining halves of olive garland.

4. *Or, a lion rampant ar. (gu.), crowned of the field (uncrowned); within a treasure flory counterflory of the first (gu.)* (Scotland); ensigned with a crown. At base strip as in top 1, but yellow: REX SCHOTORV. Swags as top 1.

Lower lights. 1. Upper (plate 62B) made-up roundel, same size as others. Left, pane with gold "Jerusalem" surrounded garland trifid leaves and stalked fruits. Right, similar pane with merchant's mark and date on yellow on gold-bordered shield. Above panes, fragments of similar roundels are joined to look like one. At the base is the base of a gold-bordered lozenge, to left of which is part of white, gold-bordered ribbon with indec. Gothic inscription. The whole assembled in roundel, surrounded by a garland.

Lower lights. 1. Lower (plate 62A). Four oblong panes joined: 1 and 4, "Jerusalem" with white crosses, surrounded by a garland; 2 and 3, "St. Catherine" on white, gold-bordered shield; wheel and hilt of sword gold.

2. Upper. *Quarterly, 1 and 4, ar., a lion rampant of the first? crowned or?* (some enamel degeneration, lion may be *sa.*; or of crown is very faint); 2 and 3, *quarterly, i, or, a pig or an ox statant sa.; ii, ar., three bars sa.; iii, sa., seven bars ar.* (bars very wide with only lines between them); *iv, ar., in chief a label or; over all* (i.e. over quarter 2 and quarter 3) *an escutcheon of pretence ar., a lion rampant crowned or.* Crest, on an esquire's helmet: *out of a crown or, a lion's head ar.* Supporters: *two lions rampant guardant queued fourchy or, each bearing a banner charged with a lion rampant ar., crowned of the first.* Sir Anthony Wagner thought Arms were Dudley; Mr. W. J. G. Verco, however, considers that the inescutcheons on quarters 2 and 3 indicate a foreign origin.

Lower lights. 2. Lower (plate 62D). Shield: *quarterly of six, 1 and 6, ar., two masles ar.; 2 and 5, ar.; the Jerusalem cross between four crosses and on the sinister side a sword point upwards or; 3 and 4, or, a lion passant queued fourchy ar., crowned of the first.* These very peculiar Arms are those of Clough; perhaps designed by someone in Jerusalem when he became Knight of the Holy Sepulchre. (Burke gives first two quarterings of Clough: 1, *az., a greyhound's head couped between three masles ar.; 2, or, a lion passant crowned az.; on a chief ar. the Jerusalem cross between four crosses crosslet gu. and on either side a sword ppr. handled gold*). Shield has gold decorative border with a little yellow; surrounded by garland.

Between upper and lower roundels, two small "St. Catherine" panes.

3. Upper. *Ar. (az.), on a fess between three fleurs-de-lis or, three griffins' heads of the field (az.).* Crest: on an esquire's helmet, *a fox's head or.* Arms of Sir Nicholas Bacon, Keeper of the Great Seal; only used for few years before 1568.¹ His son m. Gresham's daughter.

3. Lower (plate 62E). *Quarterly, 1, barry of ten ar. (ar. and az.), six escutcheons sa., each charged with a lion rampant of the first* (Cecil); 2, *sa., a plate between three towers triple towered ar.* (Carleon); 3, *ar., a chevron between three chessrooks ermines* (Walcot). Motto, on gold-bordered yellow strip: COR UNUM VIA UNA (Cecil). Arms of William Cecil, Lord Burleigh. Shield has gold decorative surround, on either side small face somewhat between a man's and a lion's.

Between roundels, small panes. Left: "Jerusalem". Right: merchant's mark and date on white shield, bordered yellow.

4. Upper (plate 62F): *quarterly, 1, ar. (az.), three open crowns or* (Sweden); 2, *ar. (az.), three bends sinister (wavy) or; over all a lion rampant queue fourchy or (gu.) crowned with an open crown gold.* (Gothland); 3, *ar. (gu.), a lion rampant crowned or holding a long handled Danish axe or (ar.)* (axe blade invisible, probably *ar.*); 4, *or, semy of hearts of the field (gu.) three lions passant guardant in pale ar. (az.), crowned of the first* (Denmark); *over all a cross throughout or; thereon an inescutcheon ar. tierced in bend (az., ar. and gu.) a garb banded or* (Vasa). Arms of King of Sweden. I am

¹ Wagner, *Historic Heraldry of Britain*, p. 77.

STAINED GLASS IN NORTH WALES

most grateful to Mr. W. J. G. Verco for their correct blazoning. Shield has no border; at base on gold-bordered white strip: REX SVECORUM. On either side of shield, lion's face with ring in mouth from which swags of leaves and fruits hang to base of shield.

4. Lower. As lower light 1 lower.

GLODDAETH HALL, LLANRHOS. SH 803807. Caernarvonshire.

Formerly belonging to Mostyn family; now boys' school (St. David's College).

Hall, S.I. Pot metal, orange stain and coloured enamels. Between 1564 and 1585. Shield in Garter. Garter blue with orange border and Roman capitals; part on left missing; *ensigned with a Ducal coronet*. Between Garter and shield dark blue. Shield: *quarterly of eight, 1, ar., a lion rampant gu.; on a chief sa. three escallopes of the first* (Russell); 2, 3, 4, missing; 5, *sa., a griffin segreant between four crosses fitchy ar.* (Froxmere); 6, *sa., three chevrons ermine; a crescent or for difference* (Wise); 7, *sa., three doves ar.; a mullet or for difference* (Sapcote); 8, *ar., on a cross gu. five mullets or* (Seamark). Second Earl of Bedford, K.G. 1564, d. 1585. In 1576 was President of Wales. Arms of third Earl are in Mostyn Hall.

GLYNLLIFON, LLANDWROG. SH 456554. Caernarvonshire.

Now a college of further education. Originally belonged to Glynn family. Sir Thomas Wynn of Bodvean m. heiress. Sir John Wynn, second Bart., m. heiress Wynn of Melai; his grandson Thomas created Baron Newborough 1776. Newborough's second wife was child actress, Petronilla, reputed daughter of village policeman near Florence. She claimed she was changed in infancy for policeman's son who became Louis Phillipe, King of the French. Petronilla was mother of second and third Barons; third rebuilt house between 1836 and 1848.¹ Glass probably c. 1848.

Hall, window on stairs; three oblong lights, central one broad. Largest heraldic window in North Wales. Fern diaper in shields indicate probably by David Evans. Blue pot metal in two shields, otherwise yellow, orange and red stain and blue and pink enamel, white frosted. Grounds. 1 and 3. Hexagonal, orange-edged brown pseudo-oblongs with a white swag with flower in middle; between pseudo-oblongs, squares of blue enamel. 2. Large oblong panes, brown with geometrical design of gold strips enclosing four-pointed star-like geometrical figures on white. Three shields in each side light and large coat of Arms in central light.

1. a, *Az., three fleurs-de-lis or* (France modern for Petronilla); b, *Ar., three broken lances in fess ppr.* (unid., Continental?); c, *Gu., three boars' heads couped in pale or, langued az.* (Wynn of Melai; heads should be erased and ar.).

3. a, *Or, a double-headed eagle displayed sa., collared of the first* (quartering of Cilmyrn Troed Du for Glynn of Glynllifon); b, *Az., two fishes in pale ar.* (unid., Continental?); c, *Gu., three lions passant guardant in pale or* (King of England, why?).

2. *Over an eagle double-headed displayed sa. ensigned with a baron's coronet, a shield with gold scrolled borders: quarterly, 1, France modern; 2, Glynn; 3, Wynn of Melai; 4, King of England; over all on an inescutcheon ar., a human leg couped a-la-cuisse sa.* (inescutcheon on Arms of Cilmyrn Troed Du); *in chief, on an inescutcheon ar. a Baronet's hand gu.* Supporters: *lions rampant gu., the dexter gorged with a collar ar. charged with three fleurs-de-lis sa.; the sinister gorged with a collar ar. charged with three crosses patty gu.* Motto on three-part pink ribbon, Roman capitals: SUAVITER / IN MODO / FORTITER IN RE (Wynn).

Oblong window on landing of small staircase, leading from corridor on first floor. Fern diaper indicates probably Evans. More pot metal than first window: very little blue enamel. Left side: a, Crest: *on a wreath ar. and sa., a boar's head erased gu.* (Probably Wynn of Melai); b, Glynn; c, *Or, three lions passant guardant gu.* (Kings of Wales, why?); d, *Baronet's badge*. Right side: a, Crest: *on a wreath ar. and sa., an armoured arm embowed ppr., in the hand a fleur-de-lis or* (Wynn, Baron Newborough); b, *France modern*; c, *Cilmyrn Troed Du's inescutcheon*; d, *Lord Newborough's dexter supporter*.

First floor; over junction of passages and over door leading from passage to conservatory; two semicircular panels with attractive Italianate scenes. Technique unascertainable.

First-mentioned. Distance: hills. Middle distance: left: trees and small castle on hill; centre: river with bridge and waterfall; right: castle on hill. Foreground: left: path with stone bridge; right: ruined temple; centre: group six young women, standing and reclining, costume c.1840; to right woman with tambourine and one

¹ R.C.A.M.W., Caernarvonshire, vol. 2, p. 186.

HOUSES

with cymbals; further right, a man plays a flute; by him, a boy and young woman sit; to left of flautist, large and small copper pots.

Second mentioned. Distance: mountains and lake with island village and white-sailed boats. Right foreground: terrace with figures. Glass in door below panel after 1850.

GWRYCH CASTLE, ABERGELE. SH 930775. Denbighshire.

Open from Easter through summer. Built 1815 by Lloyd H. B. Hesketh of Lancashire, mother a Lloyd of Gwrych from vicinity. Heraldic glass earlier than 1825 when Hesketh m. daughter of Earl Beauchamp to whom no reference in heraldry. Heraldic glass, yellow and red stain, a little blue enamel in chapel room; all *sa.* is grey; white frosted.

Hall. Either side entrance (in West wall), three-light window, two rows Arms in lozenges.

WS. Royal tribes. 1.b, missing.

1.a. *Gu., a lion rampant within a bordure engrailed or.* (Rhys ap Griffith).

2.a. *Gu., three lions passant in pale ar.* (Griffith ap Cynan).

2.b. *Quarterly, 1 and 4, ar., three boars' heads cabossed sa.; 2 and 3, gu., a lion rampant or* (Elystan Glodrydd, lions should be *reguardant*).

3.a. *Or, a lion rampant gu.* (Bleddyn ap Cynfyn).

3.b. *Gu., three chevrons ar.* (Iestyn ap Gwrgant).

WN. 1.b, 3.a and b, missing.

1.a. *Gu., three lions passant in pale or* (England).

2.a. *Or, a lion rampant within a double tressure flory counterflory gu.* (Scotland).

2.b. *Quarterly, gu. and or, four lions passant guardant counterchanged* (Llywelyn ap Griffith).

N., four-light. Noble Tribes. Shields. 1.b, c, d, 2.d, 3.a, c, d, 4.a, c, d, missing.

1.a. *Gu., a chevron between three lions rampant or* (Hwfa).

2.a. *Gu., a lion rampant ar.* (Marchweithian).

2.b. *Reversed. Ar., a chevron between three crows sa., each holding in its bill an ermine spot* (Llywarch ap Bran).

2.c. *Sa., a chevron between three fleurs-de-lis ar.* (Collwyn ap Tagno).

3.a. *Ar., on a chevron sa., three angels or* (Maelor Crwm).

3.b. *Reversed. Ar., a cross flory engrailed between four Cornish choughs sa.* (Edwyn of Tegeingl).

3.c. *Damaged. Gu., three snakes nowed in a triangular knot ar.* (Edwyn ap Bradwen).

3.d. *Reversed. Per bend sinister, ermine and ermines, a lion rampant or* (Tudor Trevor).

4.b. *Reversed. Quarterly, 1 and 4, ar., an eagle displayed with two heads sa.; 2 and 3, ar., three ragged staffs gu. fired ppr.; over all an escutcheon of pretence ar., a man's leg couped a-la-cuisse sa.* (Cilmyn Troed Du).

Chapel room, used as souvenir shop.

In **W.,** shield: *quarterly, 1, or, on a bend sa. between two torteaux, three garbs of the field* (Hesketh); 2, *ar., a fess engrailed gu.; on a canton sa. a garb or* (Bamford); 3, *ermineois, a cross gu.; on a chief az. three suns in splendour ppr.* (unid.); 4, *pean, three cinquefoil flowers ar.* (Lloyd of Gwrych, *pean* should be *sa.*). Arms of Mr. Hesketh.

Music room. Shield: *Lloyd of Gwrych.*

Library. Two windows long wall, eight tracery lights; one each of six tracery lights on side walls. In each tracery light; orange ground, at top white hexafoil rose; below, white swag, curving leaves and tendrils. Date probably same as heraldic glass.

Hall S. Six upper and lower lights and small tracery lights. Pot metal, yellow stain, etched red flashed glass. Probably before 1850. As *sa.* in Arms is grey, might be same date as heraldic but looks later. Red grounds, trail diaper with willow leaves and bell flowers; blue, ivy trail diaper. At top, hexafoil of six lights, on central parts of these shield: *sa. three cinquefoils ar.* (Lloyd of Gwrych). In top, T over LL; in lower side sections: 16 / 11, both white on black. Tracery lights a, f, g, i, sacred heraldry on red shields (etched flash); above each, diademed male head on blue ground. Rest of blue grounds: b, Matthew's symbol; c, Matthew; d, Mark; e, Mark's symbol; h, Luke's symbol; i, Luke; j, John; k, John's symbol. Symbols hold scrolls with Evangelist's name, yellow on black.

Main lights: Acts of Mercy. Grounds red or blue.

Upper 1. Hooded figure, holding hand of child, gives cup to pilgrim with cockle shell in hat.

2. Pilgrim shakes hands with a woman; on right boy with dish.

3. Woman gives alms to a cripple.

STAINED GLASS IN NORTH WALES

4. On left, youth puts jacket on partly naked man. Woman stands on right, holding more clothes
 5. On left, gaoler with keys. Man takes hand of chained, partly naked prisoner.
 6. A man takes a pilgrim into his house.
- Lower lights. Much broken. 2, 3, 4, missing.
1. On right, gaoler stands. Man reads to chained prisoner.
 5. Behind, man with mallet sits, youth with hammer stands. In front, man holds spade in one hand and holds other out as if asking for money from man holding pan and book. Meaning obscure.
 6. Figure holds spade, two men lower coffin into grave.
- This most unusual series of Acts of Mercy might give a clue to the artist.

LLANFAIRYNGHORNWY OLD RECTORY. SH 326909. Anglesey.

Now private house. **Window on stairs.** Gold and red stain; blue and purple-pink enamel. 1821 and 1830. Two panels, Arms George IV and of Bishop Majendie of Bangor. Well painted.

George IV said to have visited Rectory, presenting panel to Rector. Living was in royal patronage, Rector petitioned King to allow his son to succeed him. This was successful, son appointed 1830; to commemorate which, Rector added Bishop's Arms.

Left. Almost circular-shaped shield, surrounded by Garter: *quarterly, 1 and 4, England; 2 Scotland; 3 Ireland; over all, on an inescutcheon ensigned with a Royal crown, the Arms of Hanover*. Garter, Roman lettering. Crest: *on a Royal helmet, ensigned with a Royal crown, a lion statant guardant crowned ppr.* (lion's crown minute). Crown over helmet has cap of purple-pink enamel. Mantling, white and gold and foliated. Supporters: dexter: *a lion rampant guardant Royally crowned ppr.* (crown absurdly small); sinister: *an unicorn ar., armed, crined, Ducally collared and chained or*. Below shield, gold foliated scroll work, on which are two curved ribbons with Royal motto in Roman capitals. On each ribbon, Rose, Thistle and Shamrock; flowers purple-pink. Above Arms, blue fancy lettering: G II R, below: AUG (fancy) VIII MDCCCXXI (Roman capitals).

Right. Shaped shield over *two croziers in saltire or*; dexter: *gu., a bend az. gutty d'eau* (should be *gu., a bend or gutty de poix*) *between two mullets ar.* (See of Bangor, *mullets* should be *pierced*); sinister: *or, on a mount in base, a tree vert between a serpent erect on the dexter and a dove close on the sinister* (Majendie, yellow stain of green has vanished and blue has faded). Error in Bangor Arms suggests that painter was not local. Shield ensigned with a blue and gold mitre, blue nearly all disappeared; gold dec. small blue roundels, blue with two marigolds; ribbons blue; gold foliated scrolled border with wing-like projections either side, bell-like projection below. Above shield, blue fancy lettering: H. B. W.; below: MARCH (fancy) X. MDCCCXXX (Roman capitals).

LLANNERCH HALL, TREFNANT. SJ 054724. Denbighshire. p. 15.

Country house, at present centre of pleasure grounds. Open summer, from Easter.

On first flight stairs, set in c. 1860 quarries, five earlier ones.

Top. No colour. Date doubtful. Crest: *on a wreath sa. and ar., a bull statant of the first* (unid.).

Centre. White Prince of Wales's feathers on frosted orange stain, border clear. Probably late C.XVIII.

Middle row, sides. Yellow stain, blue and red enamels. Probably early C.XVII. Probably British or Dutch.

Left. Green parrot, orange-red belly, on brown branch, three green leaves. Similar, Plas Newydd.

Right. Kingfisher, green back, light red belly, sitting on low hooped bridge; to right, yellow iris; to left, in distance, three more; below, grass and colourless water. Identical, Dolmelynlyn.

Bottom. Yellow stain. Probably C.XVII or XVIII. Woman stands, holds yellow cloth, on head a tub; left, cursive script: WHAT WASHING STUFF HAVE YOU MAIDES.

Window top stairs. Borders and quarries. Pot metal, yellow stain, frosted white. Probably c.1850 (colour in later Evans usually strong, another window is dated 1855). David Evans (typical quarries). Border, strong colour; oblongs, diagonal white vine stem, from base, undulating thin yellow stem curls round it; main stem, yellow bud near base, brilliant green leaf on top; grounds black dorsally, strong red ventrally. Quarries, slightly frosted white, sheaf three gold seed heads, very typical of Evans.

Heraldry and bird and figure quarries. Yellow and orange stain, blue and red enamel, red showing some degeneration except C.XVIII ellipse. Pot metal round and between quarries and Arms. One early C.XVIII, rest early C.XVII.

HOUSES

A. Top, middle. Four quarries, divided green and bordered blue by strips pot metal, red roundel at centre. Borders yellow or orange stain.

Top. Although same family as side quarries, by different hand; no surround to shield and ermine spots smaller. Dexter: *ermine, a lion rampant sa., langued gu.* (probably Jones, Llwyn Onn, Co. Denbigh); sinister: *ar., a chevron between three ploughshares sa.* (Leversedge, Co. Chester).

Left. Slightly cut down; surround gold scroll work. Dexter: *Jones*; sinister: *quarterly, 1 and 4, ar., two bars sa., on the upper bar a crescent or for cadency* (Brereton, Malpas, Co. Chester); 2 and 3, *ar., a chevron between three crescents gu.* (several).

Right. Decorative non-scrolled gold surround on blue. Dexter: *Jones*; sinister: *sa., three mullets, two and one, ar.* (Puleston). A John Jones of Llwyn Onn (living 1576) married dr. of Edward Puleston of Trefalyn.

Bottom. Top, bottom and sides, green leaf-like projections, based and tipped yellow. *Sa., an estoile or between two flaunches ermine* (Hobart).

Rather lower than centre. Four quarries, three heraldic, one bird, joined as previous group. All same size with thin yellow borders; shields have similar scrolled surround, differing from any in other group. Dexter: *Jones* as in other group, resembling side shields. Sinister, Top: *gu., a chevron between three esquires' helmets ar.* (Owen ap Meredith ap Tudor). Left: *az., a lion rampant or, a. and l. gu.* (unid.). Right: *ermine, a lion rampant az.* (Elidyr ap Rhys Sais). Bottom. Quail, faces right, pale grey body, grey-brown wings. On grass with stones. To right, green shrub. Quarries of this type usually considered Continental but this must be British as it is associated with British heraldry, as may be the Stork and, perhaps, other non-heraldic quarries in collection.

B. Either side window, little lower than top group quarries, large blue pot metal ellipses enclosing Arms; orange-brown and white mantling and orange ribbons; no scroll work; crests on blue Esquires' helmets, dec. gold. Arms of Lee of Darnhall and Wincham Halls, Co. Chester: *ar., a fess between three leopards' heads cabossed sa.* Crest: *out of a Ducal coronet, a leopard's face sa., langued gu.*

Top left. Dexter: *quarterly, 1 and 4, Lee; 2 and 3, barry of six ar. and sa., on a canton of the last, a garb of the first* (quartered by Sir William Stanley); sinister: *quarterly, 1, bendy of six ar. and gu., over all a fess az. charged with three plates* (Copinger); 2, *ar., two bendlets sa.* (several); 3, *ar., a fess between three boars' heads erased sa.* (Alphen); 4, *ar., a chevron engrailed gu. between three bugle horns sa., tipped and chained or* (Wyrley, Co. Leicester). Crests: 1, *Lee*; 2, *a ram's head pean armed or* (Copinger, *pean should be sa.*). Sir Richard Lee of Darnhall, knighted 1613, m. Elizabeth Copinger, d. 1627.

Top right. Dexter: *Lee quartered as dexter above; sinister: quarterly of twelve, 1, ar., on a bend az. three stags' heads cabossed or* (Stanley); 2, *gu., a fret or* (several); 3, *or, on a chief gu., three trefoils slipped of the first* (Bamfield); 4, *ar., a tree ppr.* (unid.); 5, *or, on a chief indented az., three plates* (Lathom); 6, *gu., three legs conjoined at the fess point in armour ppr., garnished and spurred or* (Man); 7, *ar., fretty sa.* (several); 8, *barry of six or and gu., a canton ermine* (Goushill); 9, *barry of eight, or and gu.* (Warren); 10, *chequy or and az.* (Warren); 11, *barry of six ar. and sa.; on a canton of the last a garb of the first* (quartered Sir William Stanley); 12, *gu., a chief or; over all three lozenges in bend ar.* (unid.). Crests: 1, *Lee*; 2, *on a wreath or and az., an eagle wings extended of the first, preying on an infant in its cradle ppr. swaddled gu., the cradle laced gold* (Stanley, acorns round cradle). Henry Lee, son of Sir Richard, m. Mary (living 1594), dr. of Randle Stanley of Alderley.

Lower left. Dexter: *quarterly of six, 1, Lee; 2, ar., a fess between three crescents sa.* (several); 3, *sa., a scythe ar., the blade upward* (if tincture and metal reversed, Lee); 4, *as 2 and 3 of dexter of upper coats*; 5, *per fess or and gu., a wyvern counterchanged* (Toovey, Co. Oxford); 6, *az., a chevron between three hanks of cotton ar.* (Cotton); sinister: *quarterly of six, 1, ar., on a fess sa. three mullets or* (Clive); 2, *ermine, on a bend cotised gu. three crescents or* (Huxley, Co. Chester); 3, *sa., three garbs or* (several); 4, *az., three lozenges in bend, cotised or* (unid.); 5, *sa., a lion rampant or between three crosses patty fitchy ar.* (unid.); 6, *quarterly ar. and sa., four cocks counterchanged, wattled and armed gu.* (unid.). Crests: 1, *Lee*; 2, *on a wreath ar. and sa., a griffin passant of the first* (Clive). Sinister side, Clive of Huxley; since dexter differs from others in quarterings, may refer to rather distant relative.

C. Lower right of window. Same blue ellipse as previous encloses elliptical panel, early C.XVIII. Thin orange border; thick inner elongated quatrefoil border, orange, edged black; inscribed in Roman capitals with a few minuscules: ANNE MARRY'D 1st.: Sr. RICHARD EDGCUMBE Kt. of the BATH & 2dly: CHRISTOPHER MONTAGU. Anne, dr. of Edward Montagu, first Earl of Sandwich, d. 1729. Encloses shield, red enamel good condition; between shield and inner border, light brown; outside border, frosted white. Shield: dexter: *in chief half, gu., on a bend ermine, cotised or, three boars' heads coupé ar.* (Edgcumbe, bend should be *ermine*); *in base half, quarterly, 1 and 4, ar., three lozenges conjoined in fess gu., within a bordure sa.* (Montagu);

STAINED GLASS IN NORTH WALES

2 and 3, or, an eagle displayed vert, beaked and membered gu. (Monthermer); sinister: quarterly, 1 and 4, Montagu; 2 and 3, Monthermer. This heraldry is most peculiar. Arms should be on lozenge; first husband should not, I think, be shown.

D. Either side of window, between upper and lower large ellipses; group small green pot metal ellipses, each enclosing shield. Shields have grey and white scroll work, edged gold; in a notch at the top, curves at side of top and notches at sides, there is an orange, at sides of top also grapes; shoots with leaves grow upward, some leaves also sides and near base.

Left group. Top left. Dexter: az., a cross patty or (probably Ward of Capesthorpe, Co. Chester); sinister: sa. fretty ar., over all, a label of three points or (Harrington, Co. Lancaster).

Top right. Dexter: Ward; sinister: chequy ar. and sa. (several).

Lower. Quarterly, 1 and 4, Ward; 2, ar., a chevron sa. between three ravens ppr. (probably Elidur); 3, gu., on a bend ar. a lion passant regardant sa. (several).

Right group. Top left. Dexter: Ward; sinister: Elidur.

Top right. Dexter: Ward, in canton a crescent or for cadency; sinister: ar., two bars gu., a crescent sa. for cadency (Mainwaring).

Lower. Dexter: as dexter top right; sinister: gu., on a bend ar. a lion passant regardant sa. (several). Base of shield missing, replaced by inverted top of another similar. None identified.

E. Individual quarries. Top left and lower centre identical with Lee crest in all early C.XVII large ellipses and Stanley crest in upper right; upper left cut down, parts yellow border.

Top right. Fragmentary. Part yellow border. Naked, seated female holding gold cornucopia. Other fragments.

Centre. Yellow border. Stork, white with some yellow on wings. On grass. Clearly related to quail, i.e. British.

Upper quarries are framed with, orange strips; centre ones, inner frame red, outer blue.

LLWYN EGLWYS, GRESFORD. SJ 347550. Denbighshire.

Home of Mr. J. G. Jones.

Small collection c.1500, early C.XVII and first half C.XIX in windows either side of front door.

A., c.1500. Top corners both windows. Red pot metal. Left window and left corner right, diapered drawn rosettes in circles; little circles between larger ones; not local. Right corner right window. Diapered circles, probably grapes from Jesse.

B., early C.XVII. Yellow stain, blue enamel, frosted white. Right window, right. Lozenge-shaped quarry, yellow borders; shield, black and yellow scrolled surround, touches of blue: *per bend sinister ermine and ermines*, a lion rampant or (Tudor Trevor); similar quarries at Brynkinalt.

C., probably early C.XIX. Orange-yellow and red stain; blue enamel; frosted white. Left window, left. Cut-down shield (reversed): ar., a lion rampant gu., a. and l. az., within a bordure engrailed or (probably Steward, Norfolk). Right. Cut-down shield: or, four lions passant guardant gu. (unid.). Right window, left. (Reversed) cut-down shield, similar left window, left but larger scale, bordure cut off.

MAESFRON, TREWERN. SJ 287117. Montgomeryshire.

Home of Mr. J. D. Howard.

Turret-shaped summer house, probably c. 1870; damaged glass in two windows. Mostly probably early C.XIX, a few fragments probably medieval, said to come from Strata Marcella Abbey, excavated about time of building. Fragments.

A., probably medieval.

South. Pot metal, yellow stain. Fragment canopy work, yellow on black, curved lines. Two fragments blue leaf on black.

B., C.XIX, probably first half except vine. Yellow, orange, orange-red and red stain; probably blue enamel in green.

East. Orange coiled swag. Indeterminate foliated red and yellow pattern on green, two fragments. Purple.

South. Naturalistic vine with grapes, yellow on orange-red, probably late. Part Evans-type triangular leaf,

HOUSES

orange on orange-red Ellipsoid flower, orange, white centre. Orange irregular flower. Two Evans-type quatre-foils, pale yellow on light yellow-brown.

Panel in outhouse, detached. Tracery pattern, gold with red spaces and gold-on-red flower. Red forms on orange. End of motto, Gothic lettering on blue ribbon, bordered white: TIMEO, on orange. Roundel, white fancy S on orange-red. Remainder, geometrical pattern white and coloured plain glass.

MAES Y BRYNNER, LLANFACHRETH. SH 739220.

Home of Brigadier C. H. V. Vaughan. Formerly lived at nearby Nannau where heraldic panel by David Evans, now here, hung on window over stairs. Identical with S.2, 1, at Meifod, q.v.

MOSTYN HALL, MOSTYN. SJ 147807. Flintshire.

Seat of Lord Mostyn. Mostyn family derived from Tudor Trevor: *per bend sinister, ermine and ermines, a lion rampant or*. Last male member, Sir Thomas Mostyn, Bart., d. 1831; sister and co-heir m. Sir Edward Price Lloyd who assumed name of Mostyn and became first Lord Mostyn. Lloyds claimed descent from Marchudd ap Cynan: *gu., a Saracen's head erased at the neck ppr., wreathed about the temples sa. and ar.*

In a box. Technique not noted. Roughly elliptical panel, enclosing shield with broad gold border; in border, left: T, top: M, Roman capitals; base, on round-ended white strip: 1583. *Quarterly of six, 1, Tudor Trevor; 2, gu., a chevron ermine between three helmets ar. decorated or (Owen ap Meredydd); 3, ar., a cross flory sa. between four Cornish choughs ppr. (Edwin of Tegeingl); 4, az., a lion rampant ar., langued gu. (unid.); 5, gu., a chevron ermine between three plates (Madoc Gloddaeth); 6, gu., a chevron ermines; a chief ermine (perhaps Sir Griffith Lloyd: gu., a chevron or; a chief ermine).* Sir Thomas Mostyn (1535-1618).

In drawing room, date on fireplace 1632, probably completion this part of house, including dining-room below; possible date for most of glass in these rooms. Armorial glass in drawing-room (then dining-room) described by Thomas Pennant in *The History of the Parishes of Whiteford and Holywell*, London, 1796, pp. 70 and 71; he is not always correct. Both rooms, yellow and orange stain; red and blue enamels; considerable degeneration of red. With one exception, helmets are Esquire's; strange since owners were Knights; however, differentiation of helmets was not complete in C.XVII; visors gold.

Dining room. Central window, central light. Elliptical panel; gold border, trifid downward projection at top. Two white facing helmets; brown and grey mantling. At base, on blue strip, scrolled gold and blue border, Roman capitals and minuscules: GWIN & DARCY. Shield: dexter: *quarterly, 1 and 4, three eagles displayed in fess or (Owen Gwynedd for Wynn of Gwidyr); 2 and 3, gu., three lions passant in pale ar. (Griffith ap Cynan); sinister: az., semy of crosses crosslet ar., three cinquefoils of the second (Darcy); over all, in an inescutcheon ar., a Baronet's hand gu. Crests: 1, on a wreath az. and or, an eagle displayed of the second (Wynn); 2, on a chapeau gu., upturned ermine, a bull passant sa. (Darcy).* Sir Richard Wynn, second Baronet of Gwidyr (succeeded 1637, d. 1649) who, in 1618, m. Ann, dr. of Sir Francis Darcy of Isleworth. Sir Roger Mostyn m. his sister.

Drawing room. First window left, upper central light. Ellipse, in middle a small shield; scrolled surround, white with blue flecks, gold borders and some blue edges; most of surround missing. Base, half a strip, white-on-blue fern diaper, broad gold edge, no inscription. Shield: *sa., ten plates four, three, two and one; on a chief ar., a lion passant ermines (Bridgeman).* Pennant says Sir Orlando Bridgeman (1609-74).

Middle window. Bay of nine upper and nine lower lights; glass in upper.

1. Ellipse with shield, surround as in last-mentioned window. *Quarterly of five, 1, gu., three scaling ladders ar. (Cadifod ap Dyfnwal) below this object like pump, probably non-heraldic; 2, ar., a lion rampant az. (several); 3, or, a lion rampant regardant sa. (Cadifor ap Gwaethfoed); 4, missing; 5, per pale az. and sa., a fleurs-de-lis or; in chief sinister, an eagle displayed, tincture doubtful (unid.).* Pennant says: "Cadifod ap Dyfnwal, quartered with several coats of great men in South Wales."

2. Reversed, resulting in very bad degeneration of blue enamel; shield in Garter. Garter blue, orange borders and Roman capitals; between shield and Garter, white-on-grey curled fern diaper. Shape piece glass indicates lost coronet. Shield: *quarterly of eleven, 1, ar., on a bend az., three stags' heads cabossed or (Stanley); 2, or, on a chief indented az., three plates (Lathom); 3, gu., three legs conjoined at the fess point in armour ppr., garnished and spurred or*

(Isle of Man); 4, *chequy or and az.* (Warren); 5, *gu., two lions passant ar.* (Strange); 6, *ar., a fess gu.; a canton of the last* (Wydeville); 7, *or, a cross engrailed sa.* (Mohun); 8, *ar., a lion rampant sa.* (many); 9, *barry of ten ar. and gu., a lion rampant or, Ducally crowned of the second* (Brandon, Duke of Suffolk); 10, *sa.?* (nearly all enamel gone) *a cross moline or* (probably Tadington, Co. Suffolk); 11, *lozengy ermine and gu.* (several). Pennant wrong in stating "the Arms are those of James Earl of Derby, quartered with his gallant Charlotte de la Tremouille"; a man's Arms are not quartered with his wife's. Arms not impaled, all identifiable quarters can be attributed to Stanley. Probably sixth Earl of Derby; K.G. 1601, d. 1642.

3. Ellipse, thin gold border, enclosing Arms; top section missing, therefore no crest; helmet of Nobility, dark grey with gold bars, on Viscount's coronet; mantling white on gold ground. Shield, no scroll work; top and central rows of quarterings transposed: quarterly of fifteen, 1, *ar., six lions rampant, three, two and one sa. on an inescutcheon ar., a Baronet's hand gu.* (Savage); 2, enamel degenerated?, *a chevron? between three Cornish choughs?* (unid.); 4, *gu., degenerated a fess indented ar.* (Barton Nevill, Co. Leicester); 5, *ar. a cross flory sa.* (many); 6, *or, a cross ermine* (probably Camac); 7, *or, on a fess az. three garbs of the first* (probably Vernon); 8, *or simple* (several Continental, but enamel probably degenerated); 9, *sa. a fess ar.* (several); 10, *ar., three bars az.* (several); 11, *quarterly ar. and or; in the second and third quarters a fret gu.* (unid.); 12, *az., a crescent ar.; in chief, an estoile of the second* (unid.); 13, *sa., a bend engrailed between six billets ar.* (Alington); 14, *gu., three covered cups ar.* (Argent); 15, *az., four martlets or; a canton ermine* (unid.). Supporters: dexter: *an unicorn ar., crined and unguled or*; sinister: *a falcon or*; should be other way round. Below shield, gold-edged ribbon; diaper undulating trail, white on blue, but no motto. Sir Thomas Savage, Viscount Savage 1626, d. 1639; grand-daughter m. Sir Thomas Mostyn, Bart. (1651-1700) but glass much earlier than this; probably friend of family.

4, 5 and 6. Similar ellipses with Arms. Helmets, blue, visors gold; copious brown and white foliated mantling, on orange ground; shield has no scroll work. Dexter sides of 4 and 5, and sinister of 6, are same.

4. Dexter: *quarterly of twelve*, 1, *Tudor Trevor*; 2, *az., a lion rampant per fess or and ar., within a bordure of the last* (Caradoc); 3, *ermine, a lion rampant az.* (Elidyr ap Rhys Sais); 4, *gu., three chevrons ar.* (many); 5, *sa., three wolves' heads erased ar.* (Yscitheor, Prince of Powis); 6, *ar., a cross engrailed sa. between four Cornish choughs ppr.* (Edwin of Tegeingl); 7, *gu., a chevron between three Esquires' helmets ar.* (Owen ap Meredydd); 8, *az., a lion rampant or* (many); 9, *gu., a chevron ar. between three plates* (Madoc Gloddaeth); 10, *gu., a chevron or; a chief ermine* (Sir Griffith Lloyd); 11, *gyronny of eight sa. and ermine, an eagle displayed with two heads or* (Goodman, I think he had no right to this as Miss Goodman was not, I believe, an heir); 12, *ar., a chevron between three crosses crosslet sa.; over all, a crescent or* (unid.); sinister: *quarterly*, 1 and 4, *vert, three eagles displayed in fess or* (Owen Gwynedd); 2 and 3, *gu., three lions passant in pale ar.* (Wynn of Gwidyrr). Crests, on helmets: 1, *on a wreath or and sa., a lion rampant or on grass ppr.* (Mostyn); 2, *on a wreath vert and or, an eagle displayed of the second* (Wynn). Sir Roger Mostyn who m. Mary Wynn of Gwidyrr in 1596; d. 1642.

5. Dexter as 4; sinister: *quarterly*, 1 and 4, *az., a chevron engrailed between three eaglets close or* (Whitlock); 2 and 3, *ar., on a bend gu. three stags' heads* (probably Beche). Crest: on dexter side, no helmet: *on a castle ar., a bird wings displayed or* (Whitlock, presumably displaced); only feet of bird remain; sinister side: helmet but no crest. Sir Thomas Mostyn m. Elizabeth Whitlock 1623, d. 1641.

6. Dexter: *quarterly of thirteen*, 1, *az. a garb or; on a canton ar., a Baronet's hand gu.* (Grosvenor); 2, *sa., a cross patonce ar.* (Pulford); 3, *az., three eaglets close or* (unid.); 4, *quarterly ar. and sa., a cross patonce counterchanged* (Eaton); 5, *vert, three tree stumps erased ar.* (Stockton, Co. Suffolk); 6, *ar., a bend sa. between three pellets* (Cotton); 7, *az., an eagle displayed ar.* (Cotton); 8, *gu., three daggers point upwards ppr.* (probably Pale); 9, *or, five eagles displayed sa., two, two and one; a canton ermine* (Basing); 10, *ar., three martlets gu.* (several); 11, *sa., three owls or* (Thurcaston); 12, *az., two bars ar.* (several Cheshire); 13, *or, a fess az.* (Eton); sinister: as dexter 4. Crests, on helmets: 1, *a talbot or, collared gu.* (Grosvenor); 2, as dexter 4. Sir Richard Grosvenor, Bart., m. Sydney, dr. of Sir Roger Mostyn, 1628, d. 1664.

These Arms must date between 1628 and 1641.

7. Only crest and part of shield remain: dexter: *quarterly*, 1 and 2 missing; 3, *sa., a griffin segreant ar.; in base, a cross crosslet fitchy of the second* (Froxmere, should be: *sa., a griffin segreant between four crosses fitchy ar.*); 4, *sa., three chevronels ermine; in canton, a crescent or* (Wise); sinister: *quarterly*, 1, enamel gone, lines indicate three bars; probably: *ar., three bars gu.* (de Multon); 2, *gu., three lucies (pike) haurient ar.* (Lucie); 3 and 4 missing. Crest: *on a wreath ar. and or, a goat trippant armed and unguled of the second* (Russell). Edward Russell, third Earl of Bedford (1572-1627); wife heir to Lord Harington who quartered de Multon and Lucie. Pennant wrong in attributing to fourth Earl, a nephew unconnected with those families.

HOUSES

8. Ellipse enclosing Arms. Mantling apparently gold and ermine. Shield: *quarterly, 1 and 4, ar., in a bordure engrailed sa., a lion rampant gu.* (looks or but red enamel gone) *between three pheons of the second* (Egerton); 2 and 3, enamel gone, lines indicate three piles, canton indicates: *or, three piles meeting in the base of the escutcheon gu.; a canton ar., charged with a griffin segreant sa.* (Bassett, Langley, Co. Derby). Crest, head except ear, missing: *on a wreath ar and gu.* (faded), *a lion rampant of the second* (faded), *supporting an arrow erect or, headed and feathered of the first* (Egerton). Motto, on blue ribbon, bordered gold, white Roman capitals: SIC D(O)NEC (Egerton). Dexter supporter, upper half missing: *a horse ar.* (Egerton). Unidentified Egerton; Pennant wrong in attributing to Sir Thomas Egerton, Viscount Brackley (1540-1616), a bastard who presumably would not have quarterings, also no Bassett in father's family; died well before the building of that part of house.

9. Ellipse, similar to that in first window on left; most of sinister scroll work lost. Shield *ensigned with a mitre or.* Arms of John Williams (1582-1650); Dean of Westminster 1620, Bishop of Lincoln 1621, retaining Westminster; Archbishop of York, 1641. As no reference to this in heraldry, glass must date between 1621 and 1641. Arms somewhat of a jumble; original state presumably: centre (Williams's Arms): *quarterly, 1 and 4, a chevron ermine between three Saracens' heads in profile coupé ar.* (Ednyfed Fychan); 2 and 3, *gu., a chevron or between three stags' heads cabossed ar., attired of the second* (Williams); dexter side: *gu., two lions passant guardant or; on a chief az., the Virgin Ducally crowned sitting on a throne, issuant from the chief on her dexter arm, the infant Jesus and in her sinister hand, a sceptre or* (See of Lincoln); sinister side: *az., a cross patonce between martlets, one in each corner and one in base all or; with a chief or (should be ar.) bearing France and England quarterly between two roses gu.* (See of Westminster). Present state: all red enamel gone, so that *gu.* looks like *or.* Arms look *quarterly of eight*, third, fourth, sixth and seventh quarters (John Williams) being half width of others. 1. Chief of Westminster See; on the English quarters only two lions, apparently cut down. 2. Chief of Arms of Lincoln See (Virgin). 3 and 4. Lower part, quartered Arms of Williams; only two heads in each quarter, lowest being in original position below quarters 6 and 7. 5. Main part (lions) Lincoln See. 6 and 7. Upper part Arms of Williams. 8. Main part Arms of Westminster See (cross).

Library, landing outside library and adjacent staircase. Heraldic glass. Pot metal, yellow stain, etched flash; diapered (only on white on landing) with a delicate leafy trail and other patterns. Before 1854, since Arms of first Lord, who d. then, shown beside those of son, still "Hon.". Good, but not outstanding. Some inscriptions do not agree with Burke; most are named. Too much for detailed description.

Landing. Window, three upper, three lower lights. Upper lights, decorative circles enclosing: 1. *A lion rampant or* (Mostyn crest). 2. *Marchudd ap Cynan* (for Lloyd). 3. *Marchudd ap Cynan and a stag trippant ar.* (Lloyd crest). In 1 and 3, on strip bordered pale brown, fancy capitals, motto: AUXILIUM MEUM A DOMINO.

Lower lights. Large shields, decorative scrolled borders, orange with some green and purple. Below each, white strip with name in black Roman capitals and minuscules. 1. *Tudor Trevor and forty-one other quarterings; SIR THOMAS MOSTYN BART.* 2. Dexter: *Tudor Trevor quartering Marchudd ap Cynan; fifteen other quarterings; sinister: Scott, Earl of Clonmel, quartering Ormesby and Lawless; HON. E. M. LLOYD MOSTYN.* 3. *Marchudd ap Cynan and eight other quarterings; on an escutcheon of pretence, Tudor Trevor and eleven other quarterings; SIR EDWARD PRICE LLOYD BT. FIRST LD. MOSTYN.*

Staircase and library. Staircase and upper and lower lights of library right North window. No helmets nor mantling; shield has purple-pink border and gold and yellow scrolled surround; name in black Gothic on white oblong at base. Rest of library: shields surrounded by blue ellipses; helmets and mantling of various colours; name as before. I will note as "wrong" any coats which differ from Burke's blazoning.

Staircase window. Upper: 1, Griffith Lord of Maelor; 2, Salusbury of Llewenev (wrong); 3, Ednyfed Fychan (wrong); 4, Einion Efell (wrong). Lower: 1, Owen Gwynedd; 2, Whitelock; 3, Bulkeley; 4, Finch.

Library East window. 1, Tudor Trevor; 2, Lludoch ap Karadoc; 3, Edwin of Tegeingl; 4, Tudor ap Grono (wrong).

Left North window. 1, Ithel Vychan; 2, Madoc Gloddaeth; 3, Sir Griffith Lloyd.

Centre North window. 1, Goodman; 2, Savage; 3, Leighton (wrong).

Right North window. Upper: 1, Tudor Trevor; 2, Owen Gwynedd; 3, Osborn Gwyddel; 4, Owen Brogyntyn (wrong). Middle: 1, Western; 2, Shirley (wrong); 3, Owen Gwynedd; 4, Griffith ap Cynan. Lower: 1, Griffith Lord of Maelor; 2, Sir Griffith Lloyd; 3, Vaughan of Plas Hen; 4, Lloyd of Bodidris.

It is not altogether clear on what grounds these Arms were selected. Most are probably ancestors but some names have been duplicated while some ancestors have been omitted.

STAINED GLASS IN NORTH WALES

NERQUIS HALL, NERQUIS. SJ 241600. Flintshire.

Home of Mr. and Mrs. A. W. Furse, who have recently restored house. Heraldic glass in hall and porch formerly in tympanum of Tudor-type entrance. Gold and orange-red stain, blue enamel. Between 1805 (Elizabeth Giffard succeeded) and 1842 (d.); probably 1811 when alterations were made. Miss Giffard's father, John, of a junior branch of Giffard of Chillington; mother, Elizabeth Hyde heiress to Hall. A number of small shields, two rather larger and a larger lozenge.

Hall. **Alcove N.**, three-light upper lights.

1. Shield on orange-red: *ar.*, six palets *sa.* (several, probably Griffith of Garn, Co. Denbigh). This and 3 larger than other shields.

2. Lozenge: *quarterly of sixteen*, 1, *az.*, three stirrups or, two and one (Giffard); 2, *gu.*, three lions passant *ar.* (Giffard); 3, *gu.*, on a chevron *ar.* six bars *sa.* (Throckmorton); 4, *sa.*, a chief embattled and, in base, a fess or (unid.); 5, *ar.*, on a fess embattled between six crosses crosslet fitchy *gu.* three crescents of the fields (Olney); 6 *az.*, a fess between six crosses *ar.* (Olney, crosses should be crosslet); 7, *sa.*, a chevron *ar.* between three crescents or (Spyne); 8, *ar.*, on a fess embattled between six crosses formy fitchy *gu.*, three plates (unid.); 9, *gu.*, three feathers *ar.* (probably Griggs); 10, *gu.*, a fess or between six pears? *ar.* (unid.); 11, *ar.*, a chevron *gu.* between three Cornish choughs *ppr.* within a bordure *az.* charged with fourteen annulets of the field (with bezants in bordure, Papworth gives Whight of Essex; there is a White in Giffard pedigree); 12, too degenerate; 13, *az.*, a lion rampant *ar.*, langued or, depressed by a bend *gu.* charged with three escallopes of the third (probably Taylor, escallopes should be *ar.*); 14, *gu.*, on a bend *ar.* a lion passant *sa.* (Cynric Efell); 15, *az.*, a chevron between three lozenges or (Hyde); 16, *ar.*, a chevron engrailed between three bulls' heads cabossed *sa.* (Bulkeley, bad degeneration).

3. Shield on orange-red: *ar.*, a cross flory engrailed *sa.* between four Cornish choughs *ppr.* (Edwin of Tegeingl).

Alcove E., two-light, upper lights.

1. *Sa.*, three nags' heads erased *ar.* (Brochwel Ysgythrog).

2. Degenerated: dexter: *gu.*, a lion rampant *ar.* (unid.); sinister: *ar.*, six palets *sa.* (probably Griffith of Garn).

Hall, main window N., four-light, upper lights.

1. *Az.*, a cross patty fitchy between four Eastern crowns or (Roderic Molwnog or Conan Tyndarthwy, quartered by Mainwaring through Eyton).

2. *Az.*, three stirrups or, two and one; in chief a crescent *ar.* for cadency (Giffard); over all, an escutcheon of pretence *az.*, a chevron between three lozenges *ar.* (Hyde). Arms of Miss Giffard's father.

3. *Ar.*, three lions passant in pale reguardant *gu.* (Rhodri Mawr).

4. Hyde; over all an escutcheon of pretence, *gu.*, a lion rampant *ar.* (unid.). Probably Arms of Miss Giffard's maternal grandfather.

Porch, upper lights.

1. *Sa.*, a chevron between three goats' heads or (probably Madoc ap Bleddyn, Leeswood).

2. *Az.*, a chevron between three lions' heads erased *ar.* Ducally crowned or; over all, an escutcheon of pretence, probably Griffith of Garn (unid.).

OLD CLOISTERS, RUTHIN. SJ 123584. Denbighshire.

Building adjoining church, used as church house. Apply to Warden (Incumbent). Glass in Gothic Revival room, probably c.1830. Includes two roundels, probably Flemish, early C.XVI.

EN. and **ES.** Ground. Orange stain. Probably c.1830. Quarries made by intersection of curved lines; lower ones large and vertically elongated; upper, smaller and squarer. Lowest roughly triangular, dec. orange rosette surrounded by three leaves, white with orange midribs, and five tendrils. Other quarries, orange pierced roundel surrounded by four white pointed leaves, orange midribs; between these, small orange three-lobed leaves, central lobe bearing spiral tendril. Roundels. Greenish yellow, orange-yellow and orange stain. Drawing excellent.

EN. Roundel. Border, varies deep blue to purple-blue, probably modern; old narrow orange inner border. Centre, abbess, probably Dominican, stands; halo orange, shaded inside clear border with light-on-shading lobes; face white, heavily modelled; veil black, white edge; habit white, shaded; dexter hand holds white open book, orange page edges; sinister holds white-shafted, orange-headed crozier, head enclosing seated, nimbed figure. Behind her, gold screen on which crossed diagonal lines form squares enclosing square octofoils; top and sides edged pearls, white and orange fringe on lower border. Floor of tiles, chequered dull yellow and

HOUSES

white roundel on brown, in perspective. Lower right, pale grey shield fern diaper, with two notches on sinister side, charged with orange ciborium over a crozier *in bend*. Left background, farmhouse in landscape with trees and hills. Right background, gate, behind which are winding river, trees and distant peaks.

ES. Roundel. Purple outer border probably c.1830; orange inner border. Centre, Matthew stands; halo shaded orange, thin yellow outer, orange engrailed inner border; hair and beard white and curly; mouth red enamel; wears white mantle, bordered orange; holds open book; feet bare. Floor white. Left, shield as EN. but mirror image. Right, seated angel (symbol); orange curly hair and sash; white and orange wings; white garment. Behind Matthew, orange screen, inner border of small roundels, base as EN.; foliated diaper; upper border carries orange-on-black inscription: SANCTUS MATHEUS. -. Behind screen, grey wall; on either side a white wall with dark arch on left and half arch right. Left background, landscape with farmhouse and man chopping wood, to left of which is a wheel on a stick. Right background, through arch, large house or castle on a river, smaller house in background; man and dog cross wooden bridge to castle. Trees in distance.

WN. and **WS.** Roundels in pointed tympana. Probably c.1830. Style like David Evans.

WN. Yellow stain. On narrow grey ground, yellow flower with many fimbriated petals; centre white shaded roundel enclosing four small yellow roundels in a square.

WS. Orange and orange-red stain. On narrow orange-red ground, semi-double orange flower with a number of lobed petals behind four broad five-lobed ones; centre, white quatrefoil.

PENRHYN CASTLE, LLANDEGAI. SH 603720. Caernarvonshire. p. 18.

National Trust. April–October, opening times should be ascertained. Early C.XVIII, belonged to Sir R. Williams, Bart., of Cochwillan, Anglesey. His dr. and heiress, Anne, m. Thomas Warburton whose co-heiress, Anne Susannah, m. Richard Pennant (later Baron Penrhyn), son of John Pennant, Jamaica planter. John's dr. Elizabeth m. H. Dawkins, also of Jamaica. When R. Pennant d. childless, property went to Dawkins's son, George Hay Dawkins who assumed name and Arms of Pennant. His second wife was Elizabeth Bouverie, he m. her 1814 and d. 1840. Built present castle between 1827 and 1837 when last stained glass windows were inserted.¹

Great hall, N. wall, two large, round-headed windows. Pot metal, yellow stain, frosted white. 1835 (on window). Thomas Willement (signed). At base each window, inscription, yellow fancy lettering on frosted white, N.2: WILLEMENT FECIT HOC OPUS; N.1: ANNO AB INCARNATIONE DNI MCviii Xiii V. Each window has six pairs of roundels of months and Signs of Zodiac, excellent imitations of C.XIII. Borders of roundels red, dec. yellow and black roundels; grounds blue pot metal, only other colour yellow. Ground of window decorative of orange and white leaves on deep green with monstrous orange camel-like heads. Roundels enclosed in two yellow and white arches, springing from column in centre and two half-columns at sides. Column dec. double orange ribbons making alternate parallelograms and Celtic-type knots; dec. half-columns same, halved; columns and halves have yellow foliated capitals. Tympanum, top of window. Ground, crossed red lines, blue roundels at intersections; in interstices, small quarries, dec. orange cross. Border. lilac, blue, red and yellow foliated. Above column, foliated decorative roundel, various colours. Towards sides of windows, broad pilasters with multicolour foliated capitals; in pilaster, central stem of various colours, green and white leaves; also intersecting blue lines on which are six white doves. Base of pilaster, two white greyhound-like monsters, above which multicoloured leaves.

Remaining glass in hall and entrance lobby probably Willement since style fairly similar.

Hall, South wall, three upper, two lower windows. **Upper, high**, two-light, decorative of pleasant colouring. Borders, yellow and white. Ground, divided into squares by interlacing of double green lines; at intersections, two small orange arcs; centre of squares, blue roundel.

Lower, large, round-headed. In large tracery lights, pair of knights, mounted on white horses, standing on green; each left knight carries a lance and each right one a shield charged: S.1, *az.*, a saltire *or*; S.2, *az.*, a cross *ar*; probably of no significance. Ground red on which are C.XII-style twisted leafy branches. In main lights, decorative roundels dissected by broad transoms; each has yellow cat's face at top.

In ceiling, decorative windows, straight sides, rounded ends (fourth filled in), pleasant colour. Ground of squares, made by linking of white-edged, zig-zag red lines; in squares, white leaf on yellow. Large decorative roundel in middle and smaller ones at ends; large roundels have dark red ground and small ones dark blue.

¹ *Guide book to Penrhyn Castle*, first edn., pp. 3, 8, 9.

STAINED GLASS IN NORTH WALES

Entrance lobby, three-light. Pot metal, yellow stain. Tracery lights. Conventional designs incorporating monstrous birds on red and blue. Main lights. In tympana, white and yellow strap work on blue in 1 and 3, and on red in 2. As there are monsters in signed window, this probably by Willament.

Staircase. Two one-light windows. Ground, yellow-on-pale-brown quarries of various designs. Arch and two half-arches Norman blind arcading, columns dec. spirally yellow and white with blue lines. Under main and side arches, red and green.

Small turret room off library. Three small single-light windows, upper part of each. Pot metal, Yellow and red stain, blue enamel. Probably David Evans.

Left. Inscribed: TUDOR TREVER LLWYTH Y MARC. Knight, standing in front of a castle; coat and shield: *per bend sinister ermine and ermines, a lion rampant or* (Tudor Trevor); holds banner: *quarterly or and gu., four lions passant guardant counterchanged* (Llywelyn ap Griffith). An anachronism, Trevor lived C.X and Llywelyn C.XIII. Tudor Trevor was ancestor of Pennants. Probably confusion with Tudor Hen ap Goronwy, d. 1311, a descendant of Trevor, who probably started building old castle; could have carried Llywelyn's banner.

Middle. Inscribed: HERVEUS EPISCOP BANGOR. Mitred and bearded, stands in front of a Norman cloister; wears red cope over blue (pot metal) garment; holds crozier. Herve was Bishop of Bangor 1092-1190. Overbearing Breton, expelled by a revolt. Difficult to say why here, possibly confusion with C.XIV Abbot of Basinwerk who retired, married and founded Pennant family.

Right. Inscribed: DOM ANGHARAD UX. TUDOR TREVOR. Stands, long hair covered by head-dress; holds glove; dress yellow, cloak brown-red, bordered gold. Left, Norman window showing clouds and blue sky; white and gold bed, purple-red cover; right, table with white and yellow embroidered cloth on which is a C.XII casket.

Drawing room, semicircular tympana of three single-light windows; shields with decorative surrounds. Pot metal, yellow and red stain, blue, pink and red enamel; some green made with blue pot metal, some with enamel; most blue is pot metal; red in left and right windows apparently enamel (unusual); in middle one, stain. David Evans ("fern" diaper, pink motto ribbons). Surrounds of seven decorative semicircular bands; inside these, ground of crossed brown straps, bordered light brown, enclosing red squares, enclosing yellow quatrefoil flowers on brown. Much "fern" diaper in shields.

Left. Shield: *quarterly of twenty*; 1, *per bend sinister ermine and ermines, a lion rampant or*; in chief a crescent of the last for cadency (Tudor Trevor for Pennant); 2, *sa., three crowns, two and one, or* (Lee, Co. York); 3, *az., a lion rampant per fess or and ar., within a bordure of the last semy of hurts* (probably Caradoc Vreichvras); 4, *sa., three roses ar.* (Cynedda Wledig); 5, *sa., a chevron between three spear heads ar., embued gu.* (several Welsh); 6, *ar., a dragon's head and neck erased vert, holding in the mouth a bloody hand* (Rhys Goch, Ystradyw, South Wales); 7, *gu., a lion rampant regardant or* (quarter of Elystan Glodrydd); 8, *ar., on three bars wavy az. three martlets in fess of the field* (Sir Samuel Pennant, Lord Mayor of London, 1749); 9, *az., three boars passant in pale ar.* (Philip Pichdan); 10, *ar., on a bend az. three fleurs-de-lis of the first* (probably Gruffydd Lloyd); 11, *az., a butterfly palewise or between three roses ar.; in the centre chief, a crown of the second* (unid., Papworth gives same coat, different metals and tinctures, as Madocks, Vron Yw, from Sir Robert Penderling); 12, *Tudor Trevor*; 13, *or, a lion rampant gu.* (probably Bleddyn ap Cynfyn); 14, *gu., a lion rampant within a bordure engrailed or* (Rhys ap Tewdwr Mawr); 15, *gu., a lion rampant within a bordure engrailed or* (Rhys ap Griffith); 16, *or, a lion rampant within a bordure gu.* (Talbot); 17, *az., a lion rampant or* (many); 18, *ermine, a lion rampant sa.* (many); 19, *ermine, a lion rampant within a bordure az.* (unid.); 20, *ar., four palets sa.* (unid.). Presumably Richard Pennant. Distantly related to Pennant of Downing, otherwise nothing seems to be known of his ancestry. Mother an heiress but not, apparently, armigerous. Most quarterings probably bogus.

Central. Dexter: *quarterly of six*, 1, *quarterly, i and iv, Tudor Trevor*; ii and iii, *gu., a lion passant guardant or between two roses in pale ar.; as many flaunces of the second each charged with a lion rampant sa.* (Dawkins); 2, *Tudor Trevor*; 3, *ar., three bars wavy az.* (Sandford); 4, *Philip Pichdan*; 5, *Gruffydd Lloyd*; 6, *Tud or Trevor quartering Dawkins*; sinister: *per fess or and az., an eagle displayed with two heads sa.; on the breast an escutcheon gu., charged with a bend vair* (Bouverie). Crests: 1, *Out of a Ducal crown, an antelope's head ar., tufted, horned and crined or* (Pennant); 2, *On a wreath or and gu., a dexter arm embowed ppr., charged with a crescent of the second for difference, holding a battle-axe bendwise ppr., blade ar., charged with a rose of the second* (Dawkins). Motto, on a pink ribbon, Roman capitals: AEQUO ANIMO (Pennant). George Hay Dawkins Pennant, impaling Elizabeth Bouverie.

Right. Quarterly of twenty, 1, *ar., a chevron between three crows sa.* (Elidur, should be *ar., a chevron between three cormorants sa.*, Warburton); 2, *quarterly, ar. and gu., in the first and fourth quarters a fret of the last* (Dutton, quarters should be other way round); 3, *ar., two chevrons gu.; on a canton of the last a mullet or* (Warburton) 4, *ar.,*

HOUSES

an escutcheon between crows in orle sa. (unid.); 5, ar. a bend between six lozenges sa. (Wenington); 6, ar., three squirrels sejant cracking nuts gu. (Martheby); 7, az., a lion rampant guardant between eight fleurs-de-lis ar. (Holland); 8, ar., three bulls' heads erased sa. (several); 9, sa., three garbs within a bordure or (Berkhead, Co. Chester); 10, ar., on a bend az. three ploughshares of the first; in canton sinister, a mullet of the second (unid.); 11, az., a garb or between two bezants (Grosvenour); 12, ar., two chevrons gu.; in a canton of the last, a cross bottonny fitchy or (probably Moberley); 13, az., a stag couchant ar. (Downes, Co. Chester); 14, sa., a cross flory ar. (several); 15, ar., three pheasants sa. (unid.); 16, gu., a chevron ermine between three bearded heads couped in profile, wreathed or (Ednyfed Fychan for Williams of Cochwillan); 17, ermine, a lion rampant sa. (many); 18, vert, a lion rampant per fess or and ar. within a bordure of the last (unid., if field were az., Caradoc); 19, gu., three lions passant in pale ar. (Geffry or Giffard); 20, gu., a chevron ermine between three stags' heads cabossed ar., attired or (Frend). Anne Susannah Warburton who m. Richard Pennant; Arms should be on lozenge but this would disrupt decorative scheme.

More heraldic glass in storage, inferior in quality and probably not by Evans. May be erected some day. Arms of Noble and some Royal Tribes.

Chapel, gallery S., single-light, round headed. Pot metal, yellow and red stain, blue and pink enamels. Probably c.1833 (almost identical, dated, Llangollen). David Evans (almost identical by him St. Giles's, Shrewsbury). Colour good, better than others mentioned. Drawing good but rather self-consciously naïve.

Upper part. Adoration of Magi. Centre, Virgin sits; halo yellow; head covered white cloth; dress purple, cloak strong blue. Left of her, sitting on her knee, rather plain, naked Child; halo yellow. Left of Virgin, King kneels on one knee; in profile, hatless; thick locks and long beard yellow; garment white, cloak red; leg bare, gold boot; holds open box containing gold coins; crown, with white plumes, on ground. Behind him, another King, standing, leaning forward; yellow beard; with dexter hand removes broad-brimmed gold and white crown-hat; garment yellow and white, cloak purple; in sinister hand holds peculiarly-shaped gold vessel. Third King, beardless, stands right of Virgin in profile; tunic of golden armour below which white shirt projects; cloak and hat red; muscular legs bare, except for what look like yellow spats from which toes project; sinister foot has six toes; in sinister hand holds sceptre; in dexter gold vessel shaped like snail shell. Joseph stands behind Virgin to right; white hair and beard, yellow garment, green cloak. Left background, wooden-roofed stable, part of roof removed to show rafters in form of a cross. Left, front of stable, soldier and page who holds train of a King. Right of stable, stall with ox and ass. Right background, two attendants and heads two camels, against cloudy blue sky (enamel).

Lower part. *Nunc dimittis* freely copied from right panel of Rubens's Descent from the Cross triptych at Antwerp. Simeon stands left centre at top of three steps; white beard; gold-rimmed blue horned head-dress; purple vestment, blue under-vestment; holds Baby dressed in white. Right of him, Virgin, in profile; yellow halo, two white ribbons behind her head; red dress, blue cloak; holds hands out towards Simeon. Right of Virgin, woman in white carries naked child, another woman in brown. In front of Virgin, slightly left, Joseph kneels; yellow hair and beard; dressed yellow-brown; holds two white pigeons. Left foreground, figure in white stands top of steps; behind it, in shadow, either side of Simeon, old man and woman, both hooded. Background, Roman interior; cloudy blue sky shows through a window.

Chapel, S.1 and S.2. Evangelists. Pot metal, yellow, orange and red stain. Probably David Evans, not typical except for John's face. Drawing good but rather ponderous. Ground, crossed diagonal blue lines enclosing white squares with heart-shaped projecting corners on brown, with square red centre. Each figure stands on pedestal blue and white top, main part of white and orange blind Norman arcading on red; on either side column dec. blue and orange alternating spirally; in middle of arcading, Evangelist's symbol in white and gold, in orange-bordered quatrefoil. Name on pale grey strip, top of pedestal, Gothic (unusual for Evans) lettering preceded by SCS. S.1, haloes dark brown, yellow border, thin grey inner border; gold-edged lobes extend from head to border. S.2, haloes dark brown, yellow border, white-bordered lobes as in a York-type cruciform halo but more lobes, small inward projections to lobe borders. All bearded except John, hair and beards yellow. All wear white toga, bordered yellow; garments: Matthew, dark red; Mark, strong blue; Luke, light purple; John, strong green. Matthew holds spear; Mark, open book; Luke, gold and white closed book and pen; John, yellow cup with white, gold-winged dragon.

PLAS NEWYDD, LLANGOLLEN. SJ 217420. Denbighshire.

Belongs to Llangollen U.D.C. Open in summer from Easter. Home of Lady Eleanor Butler and Miss Sarah

STAINED GLASS IN NORTH WALES

Ponsonby, the "Ladies of Llangollen", c.1778-1829, who expected present of object of art from guests. Fine collection of fragments, mainly C.XVII. Liable to damage from vandals.

Over front door. Damaged roundel, probably C.XVII, Continental. Mermaid, orange hair, yellow tail, holds mirror on which are Arms: *per fess or and ar.; in base, a wheel of the second; in chief, two six-pointed estoiles sa.* (unid).

Oak room. Garden window, two panes. Upper corners of panes. Yellow and orange stain; blue enamel; Continental C.XVII or XVIII.

1. Left corner. Bearded man, orange cloak, holds long orange staff. Leg. Hand.

Right corner. Lower part small Crucifixion; fat Magdalene, yellow hair; blue dress, orange cloak; holds Christ's feet. Two heads. Scissors, tied orange bow.

2. Left corner. Two heads. Fragmentary inscription, -AT, in a peculiar script.

Right corner. Head and hand of Christ; orange Crown of Thorns; carries Cross. Two yellow fragments, date doubtful, curved rayed edge. perhaps sun.

Anteroom. Garden window, two-light. 2. Continental, yellow stain, coloured enamels; some British, c.1500.

Left corner. Monochrome panel; old bearded man apparently being exhumed by three men on right; left, two women; C.XVII. Bone on grass, from British early C.XVI Crucifixion. Two indec. inscriptions. Part female head, date uncertain.

Right corner. Fragmentary bearded figure, probably Christ; probably C.XVII. Orange curved border, inside is a trail of green leaves and pink berries; stain and coloured enamels; probably C.XVII. Finely painted Circumcision, probably C.XVIII; yellow stain, coloured enamels; Baby in middle on red cushion; left, priest with horned head-dress and bearded man, head covered purple cloth, holding knife; background, beardless man in white habit. Merchant's mark: S.W., C.XVII or XVIII, probably Dutch. Yellow rosette on white, British, c.1500.

Back window. Large panels, Emperor Charles V and Bayard, horsed, charging; Arms; human-headed monsters; children on winged sea horses; signed: F. STRUIS ANTWERP; probably c.1870.

Library, back wall, left window, single light. Fragments, yellow stain, eroded; c.1500; said to have been dug up by Ladies at Valle Crucis Abbey. Indec. inscription, reversed. Medieval hand. Fragments British c.1500, covered with red glass, including indec. inscription, pierced roundels and canopy work. Blue peacock's feathers, date doubtful. Two British heraldic fragments; orange stain, abraded blue flash, both: *az., three garbs or* (several Chester); C.XVII or XVIII.

Library. Back wall. Central window, two-light. Tracery lights and top 1; in each, group four small heraldic quarries, yellow stain, coloured enamels. Except two lower quarries in 1, which are later; upper 1, cut down same size as others and left quarry of b, similar size but different surround, all similar. In corners, leaf-like decorations various colours. Heraldry refers mainly to family descended from Llywelyn Aurdorchog, probably Lloyd of Llangollen Fechan; Eyton; Evans of Oswestry and Wattstay; (now Wynnstay); Bromfield. Evans impaling Eyton refers to marriage of Eyton Evans to Elizabeth Eyton, 1623, recorded in Ruabon church register; this earliest date for glass; as it looks rather earlier, probably of or shortly after this date. Elizabeth's mother was a Bromfield; perhaps Lloyd impaling Bromfield and Bromfield escutcheon of pretence may refer to her maternal relations.

Left tracery light group. Top. Dexter: *az., a lion passant guardant or* (Llywelyn Aurdorchog); sinister: *ar., a fess between three fleurs-de-lis sa.* (Evans). Left. Dexter: *ar., a lion rampant sa.* (possibly ap Meredith); sinister: *per bend sinister ermine and ermines, a lion rampant or* (Tudor Trevor). Right. Dexter: *Llywelyn Aurdorchog*; sinister: *or, three lions' heads erased gu. within a bordure engrailed az.* (Allo ap Rhiwallon). Bottom. Dexter: *Evans*; sinister: *ermine, a lion rampant az.* (Eyton).

Right tracery light group. Top. *Llywelyn Aurdorchog quartering Evans.* Motto: NEMO ME IMPUNE LACESSIT; does not appear to belong to any local family. Left. *Per pale gu. and or, two lions combattant counter-changed* (unid., *gu.* a washed-out pink); on either side of shield: E and W, might possibly be Evans of Wattstay, perhaps a new bogus coat of a member of that family; shield has orange decorative surround. Right. *Llywelyn Aurdorchog quartering Evans; over all, an escutcheon of pretence ar., a cross flory sa. between four Cornish choughs ppr.; on a chief az., a boar's head couped of the first* (Bromfield). Motto: TEG IW HEDDWCH, which Burke gives as Gilbert. Bottom. Dexter: *Llywelyn Aurdorchog*; sinister: *Ap Meredith?*

1. Group. Top, cut down does not belong to others; dexter: *gu., a chevron vair between three mullets or* (Turvill);

HOUSES

sinister: *ar.*, on a chief *gu.*, three cinquefoils of the field (Bellot, Co. Chester, *gu.* is washed-out pink). Left: dexter, *Llywelyn Aurdorchog*; sinister, *Bromfield*. Right: dexter, *ar.*, a dexter hand couped *sa.*; in canton, a martlet of the second for cadency (Manley of Chester and Erbistock); sinister, *Eyton* (Elizabeth Eyton's sister, Dorothy, m. Francis Manley). Bottom, two shields; as the *gu.* is stain and not enamel, these are late C.XVIII or C.XIX. Left shield: *ar.*, two lions passant in pale *az.*; in chief a label of three points *gu.* (Hanmer). Right shield: *ar.*, two chevrons between three stags' heads cabossed *sa.*; in a canton or, a lion passant of the second (unid.). Crest: on a chapeau *az.* turned up ermine, a lion sejant guardant *ar.* (Hanmer). Motto, Gothic lettering: GARDEZ L'HONNEUR (Hanmer).

Besides these quarries, coats of Arms and a crest, yellow stain and coloured enamels, probably C.XVII.

a. Square fragment: gyronny of eight, ermine and *sa.*, an eagle displayed double headed or (Goodman of Golborne, Co. Chester).

1. Shield, *gu.* orange-pink: ermine, a crescent *gu.*; in base, on a chief dancetty of the second three crowns or (unid.). Part shield, upside down: dexter, barry of six or and *ar.*, on a canton ermine a rose *gu.* (Holme, Tranmere, Co. Chester); sinister, *ar.*, on a fess *gu.*, between three scythes *sa.* an escalloped or (unid.). Crest, unconnected with above: on a chapeau *gu.*, a wyvern *sa.*, collared or (Trevor).

Library, back wall, centre window, non-heraldic.

Top tracery light. Two fragments covered with orange, c.1500. Beardless nimbed and mitred head, wearing fur garment. Inscription: --OSTIS IN / TURBAT. Two fragments covered blue. Quarry dec. branch and an IHS monogram c.1500. A rose ensoleillée, c. 1470.

Lower tracery light, a. Covered with orange, helmet with mantling. Covered red, merchant's mark with T and D, C.XVII or XVIII. Wild boar, probably early C.XVIII. Feathers, c. 1500. Building with one and a half windows, bones in foreground, c.1500. Etc.

Lower tracery light, b. Quarry, orange leaves round compound fruit (c.1500). Child's face and leaves, C.XVII or XVIII. Quarry, three white lilies on yellow stem, probably c. XVII. Yellow grass with stones, c.1500.

1. Two mulberry sprig quarries, as at Llanrhydd, c.1500; one covered red, the other blue. Quarry, leaves round compound fruit, as before, c.1500, covered orange-red. Carefully painted man and woman in costume c.1600, a lamb on a gold ellipse between them. Until recently, delightfully vulgar fragment of man with trousers down, telling off two others, one sitting on basket (all that remains), probably Flemish early C.XVII; now destroyed, whether by stone of naughty child or by umbrella of prude, I do not know.

2. Panel, yellow stain, blue enamel (for green), C.XVII, possibly XVIII; plump young woman, orange hair; white jacket, spotted black; combs hair in front of mirror on green cloth; Inscribed, Roman capitals and minuscules: above: MORNING; below: FAYRE NYMPH WHOSE CHAST AND FRAGRANT BEAUTIES RUNNE // A COURSE YT HONOURS AND PREVENTS THE SUNE // TIS THOU YT BREAKING THROUGH YE LIGHTENED AYRE // COMST FIRST AHEAD AND SHAKST DAY FROM THY HAYRE. Fragments, beautifully painted in yellow stain and coloured enamels, probably Dutch, early C.XVII. Parrot, green with red head, eating cherry, on perch from which two cherries hang. Face from which leaves grow, branch with leaves and round fruit rises from base. Tulips, columbine and other flowers. Part of decorative surround of a shield on which are fruits, root vegetables and a butterfly (two fragments). Robin standing on green with very naturalistic fly. Also, three fragments with yellow star on abraded red flash, c.1500.

Back wall. Right window, single-light. Fragments, yellow stain, much eroded; c.1500; said to have been dug up at Valle Crucis by Ladies. Head; halo yellow, white engrailed inner border; long hair; bearded. Fragments clothing and canopy. York-type canopy work in good condition, probably c.1460, pinnacles and finials dec. yellow trefoils. Blue feathers.

Garden window. Outer top corners have three curved red forms on orange, in green border. Inner corners have red (stain) quatrefoil in orange roundel on blue. Both probably mid-C.XIX.

Landing, three-light. Corners David Evans style; pot metal, yellow and red stain; probably mid-C.XIX. 1 (damaged) and 3. Yellow quatrefoil flowers with three green leaves on red ground. 2. Red quatrefoil on orange roundel, surrounded by blue with a diaper of three leaves in two corners.

2. Armorial shield, probably bogus and C.XX.

3. Frosted panel with heraldic lozenge; orange stain (not frosted) and blue enamel; c.1800: or, a chief indented *az.* (Butler); surrounded by necklace of orange beads and four orange quatrefoil flowers in corners. Arms of Lady Eleanor Butler.

Entrance Miss Ponsonby's bedroom. Roundel, Adoration of Shepherds, c.1870.

STAINED GLASS IN NORTH WALES

Miss Ponsonby's bedroom. Garden window, three-light. At top, floral and geometrical designs, mainly orange but some green, blue and purple, probably c.1840. In 1 and 2, C.XX heraldic shields.

Lady Butler's bedroom. Garden window, four-light. Top, designs as in Miss Ponsonby's. Top 2 and 3. Panels, brown enamel, a little yellow stain; probably C.XVII Flemish.

2. Virgin stands, crowned; yellow halo; holds sceptre; foot on a crescent; at top, Roman capitals and minuscules: REGINA COELI.

3. Flagellation. Christ is tied to a pillar; beaten by man with birch rod and another with a flail; a third is making a birch rod; another holds a torch; in background, tall buildings and an arch; turbaned High Priest sits with other figures.

1 and 4. Modern heraldic shields. Coloured glass. Floral roundels; pot metal, yellow and orange stain; blue enamel; probably mid-C.XIX; two red, one orange and yellow, one orange, yellow and blue.

State room. Garden window. Tracery light. Yellow stain, blue enamel; probably C.XVII and Continental. Armed Greek warrior, mounted on large white horse, watches girl bathing; probably cut down as lower right section does not fit in with rest; long-haired, white-clad woman with tree on right; expressions of woman and horse somewhat comical. Fragment, similar in style, has large scorpion and monstrous head on two legs.

Attic. Window of C.XIX fragments. In storage, decorative corners of red roses surrounded by green leaves may be by David Evans; mid-C.XIX.

INDEX

Index of Places

CHURCHES IN NORTH WALES

Aberdovey, 18, 25
Aberffraw, 21, 25
Abergele, 10, 26, 50
Aberhafesp, 16, 26

Bangor Cathedral, 17, 18, 26, 27, 76, 97
Bangor Isycoed, 27
Basinwerk Abbey, 12
Beaumaris, 11, 15, 28
Bettws Cedewain, 14, 16, 28, 29
Bettws-y-Coed (old church), 29, 72
Bettws-yn-Rhos, 22, 29, 30
Bodedern, 17, 30
Buttington, 11, 14, 30, 31

Caerwys, 3, 5, 9, 31, 32, 34, 35, 57
Castle Caereinion, 17, 32
Cilcain, 12, 32, 52, 84
Clocenog, 13, 32, 33, 59, 60
Cwm, 33

Denbigh (Whitchurch), 9, 33, 34, 57
Dolwyddelan, 11, 34
Dyserth, 5, 6, 8, 9, 13, 31, 33-36, 57

Gresford, 5-8, 10, 11, 21, 26, 36-50, 55, 68
Gwernaffield, 48
Gwyddelwern, 11, 12, 26, 48

Heneglwys, 18, 48, 49
Holyhead (St. Cybi), 49
Hope, 6, 8, 10, 11, 26, 49-52

Llanasa, 11, 12, 52, 53, 73
Llanbedrog, 11, 53
Llanbryn-mair, 18, 53, 77
Llanddoget, 53, 54

INDEX

- Llandegfan, 18, 54
Llandegla, 16, 27, 54, 55, 88
Llandudno, 22, 55
Llandyrnog, 6, 9-12, 34, 50, 51, 55-58, 63, 85
Llanedwen, 20, 58, 59
Llanelidan, 9, 12, 59, 60
Llanfaes, 22, 60
Llanfair D. C., 9, 12, 13, 30, 60, 61
Llanfairynghornwy, 17, 61, 62
Llanfechell, 5, 62
Llanferres, 20, 62, 63, 74
Llangadwaladr, 9, 11, 63, 64, 90
Llangernyw, 20, 54, 65
Llangollen, 18, 21, 47, 65, 66, 119
Llangwnadl, 66
Llangwstenin, 11, 66, 67
Llangwyfan, 67
Llanllechid, 20, 21, 67, 68
Llanllugan, 7, 11, 39, 68, 69
Llanefydd, 5, 69
Llanrhaeadr-Dyffryn-Clwyd, 12, 13, 34, 36, 69-72
Llanrhychwyn, 4, 5, 11, 29, 62, 72, 73, 93
Llanrhydd, 12, 52, 73
Llanrwst (Parish), 22, 73
Llanrwst (St. Mary), 18, 73
Llansantffraid-Glan-Conway, 19, 20, 63, 64, 73-76
Llansantffraid-Glyn-Ceiriog, 17, 18, 19, 53, 76, 78, 97, 101, 103
Llansantffraid-ym-Mechain, 17, 76
Llantysilio, 7, 77
Llanwenllwyfo, 14, 77
Llanwnog, 11, 14, 53, 77, 78
Llanwrin, 5, 78

Manafon, 11, 79
Marchwiel, 16, 19, 79, 80, 105
Meifod, 18, 19, 80-82, 112
Mold, 3, 5, 12-14, 83-85, 94

Nannerch, 12, 85
Nerquis, 5, 12, 13, 85
Nortnop, 20, 21, 59, 75, 86, 87

Penmon Priory, 87
Penmorfa, 87
Pentrobin, 21, 88

INDEX

St. Asaph Cathedral, 16, 54, 88-90
Strata Marcella Abbey, 112

Trefdraeth, 90
Tremeirchion, xv, 4, 9, 12, 15, 31, 93, 94
Treuddyn, 3, 4, 84, 90-92
Trevor Hall Chapel, 5, 9, 92, 93

Valle Crucis Abbey, 93, 120, 121

Welshpool, Christ Church, 18, 94, 95
Worthenbury, 3, 4, 16, 17, 91, 95-97
Wrexham, 18, 97

Ysceifiog, 21, 97, 98

CHURCHES OUTSIDE NORTH WALES

Bardwell, Suffolk, 17, 96

Cressage, Salop, 18, 97

Durham Cathedral, 17, 96

Grappenhall, Cheshire, 3, 10, 26, 90

Holme-by-Newark, Notts., 13

Malvern Priory, Worcs., 86
Merton College Chapel, Oxford, 3, 4, 90, 91, 96

North Tuddenham, Norfolk, 11, 66

Old Radnor, Radnor, 5, 78
Over Peover, Cheshire, 4, 93

St. Martin's, Salop, 17, 32, 76, 101, 103
Shrewsbury, St. Giles, 18, 66, 118
Shrewsbury, St. Julian, 95
Shrewsbury, St. Mary, 18

West Felton, Salop, 17, 18

INDEX

Winchester College Chapel, 3, 4, 16, 17, 31, 91, 92, 95, 96

York, All Saints, North Street, 4, 93

HOUSES IN NORTH WALES

Bachygraig, 94, 106

Bangor, Old Palace, 16, 101

Belvedere, Port Meirion, 22, 101

Bodelwydden, 101

Brynkinalt, 15, 19, 101-104, 112

Chirk Castle, 21, 104

Deudraeth Castle, 22, 101

Dolmelynlyn, 14, 15, 104, 105

Emral Hall, 95

Erddig, 79, 105, 106

Glasfryn, 14, 106-108

Gloddaeth, 14, 108

Glynllifon, 19, 108

Gwyrch Castle, 22, 109, 110

Llanfairynghornwy Old Rectory, 110

Llannerch Hall, 15, 16, 105, 110-112

Llwyn Eglwys, 22, 112

Maesfron, 112

Maes-y-Brynnier, 19, 81, 113

Mostyn Hall, 14, 15, 113-115

Nannau, 19, 81, 113

Nerquis Hall, 22, 116

Old Cloisters, Ruthin, 13, 14, 116, 117

Penrhyn Castle, 17-19, 21, 66, 117-119

Plas Newydd, 15, 16, 48, 119-122

INDEX

HOUSES OUTSIDE NORTH WALES

Bramhall Hall, Cheshire, 11, 72
Durham, Prebendal House, 17, 96
Wimpole, Cambs. 105

TOWNS OUTSIDE NORTH WALES

Antwerp, 14, 66, 106, 119
Chester, 4
York, 4, 93

Subject Index

Figures normally forming part of a subject or series are not listed separately, e.g. John in a Crucifixion or Anne in the birth and life of the Virgin. Parts are listed as wholes, e.g. fragment of Cross as Crucifixion

- Agnus Dei* (also John the Baptist), 18, 22, 30, 65, 67, 73
- Alpha and Omega*, 18, 22, 48, 49, 59, 65, 67, 73
- Animals, 31, 33, 41, 50, 51, 52
 - Antelope (heraldic), 50
 - Boar, 5, 86, 121
 - Cat, 117
 - Dog, 10, 14, 50
 - Dragon (also Michael, George and John Apostle), 8, 31, 44, 45
 - Horse (also George), 117, 122
 - Lion (also Evangelists), 5, 31, 44, 51, 62, 86
 - Monster, 21, 83, 85, 117
 - Ox (also Evangelists), 92
 - Pig, 8, 46
 - Sheep, 10, 50
 - Stag, 68
 - Unicorn, 51
- Apostles (also Ascension, Transfiguration, Virgin's funeral, Last Supper, Washing feet), 17, 26, 44
 - With Christ, 22, 55
 - With sections of the Creed, 5, 8, 9, 31, 33-36, 55, 57-61, 93, 94
- Andrew, 41
- James, Greater, 5, 12, 52, 57
- John (also Evangelists and Crucifixion), 8, 17, 27, 38, 39, 45, 68
- Matthew (also Evangelists), 14, 117
- Paul, 17, 18, 20, 27, 62, 63, 74, 76, 78, 86, 97
- Peter, 11, 12, 17, 18, 22, 27, 32, 38, 60, 66, 76, 87, 97
- Thomas, 85
- Bardwell, Sir William, 17, 91, 96

INDEX

- Birds, 10, 14, 15, 49, 51
 - Dove (also Annunciation and Baptism), 26, 30, 65, 66, 73, 76
 - Eagle (also Evangelists), 85, 95, 96
 - Kingfisher, 105, 110
 - Macaw, 105
 - Monstrous, 117
 - Parrot, 110, 129
 - Pelican in Piety, 70
 - Phoenix and Peacock, 20, 59
 - Quail, 111
 - Robin 121
 - Stork, 111, 112

- Censer, 31, 78
- Chalice, 32, 33, 56, 73
- Christ (also Virgin, Coronation), 21, 25, 41, 47, 51, 119
 - Agony in Garden, 65, 97
 - As Gardener, 14, 77
 - As Shepherd, 64
 - Ascension, 22, 29, 32, 47, 59, 65, 95
 - Baptism, 21, 22, 29, 59, 65, 67
 - Before Pilate, 65, 97
 - Blessing bread and wine, 17, 62
 - Boy (also with Doctors), 73
 - Carrying Cross, 17, 62, 97, 120
 - Child (also Virgin and Child; Christopher; *Nunc Dimittis*; Circumcision; Nativity; Magi), 34, 73
 - Circumcision, 120
 - Crucifixion, 9-12, 17, 20-22, 28-34, 48, 52, 55, 57, 58, 60, 61, 63, 65, 68, 72, 74, 78, 84, 85, 87, 90, 93, 119
 - Descent from Cross, 17, 66, 97
 - Flagellation, 47, 122
 - Jairus's daughter, 47
 - Last Supper, 21, 59, 65, 68, 97
 - Lazarus, raising of, 59, 77, 86
 - Magi, 18, 20, 65, 75, 119
 - Nativity, 22, 28, 29, 98
 - Nunc Dimittis*, 18, 66, 119
 - Passion, 21, 88
 - Resurrection, 10, 11, 21, 22, 29, 47, 59, 63, 66, 67, 87, 95
 - Transfiguration, 18, 94, 97
 - Washing feet, 48
 - With Centurion, 47
 - With Children, 17, 62
 - With Doctors, 66

INDEX

Christ (*continued*)

- With Magdalene in Garden, 47
- Young, vision of future, 16, 54, 55, 88
- Continental, 13-16, 18, 19, 28, 29, 37, 38, 41, 69, 77, 105-108, 110, 116, 117, 120-122
- Crown of Thorns (decorative), 30

Decorative, 17, 18, 25, 32, 48, 49, 53, 101, 117, 121, 122

Donors, 7, 43, 64, 71

Doom and Resurrection 4, 33, 64, 93, 95

Evangelists, including symbols, 6, 8-10, 17, 21, 22, 37, 38, 42, 44, 46, 50, 55, 58, 59, 71, 87, 92, 109, 119

Faith, Hope and Charity, 15, 21, 25, 102

Fishermen, 46

Flowers, decorative, 18, 25, 30, 40, 42, 48, 49, 53, 54, 59, 61, 62, 64, 65, 74-76, 80, 85, 96-98, 105, 113, 117, 121

Flowers, natural, 14, 15, 21, 25, 38, 42, 43, 62, 95, 105, 121

Graffito, 50, 51, 91, 92

Heraldry, xiv

C.XIV, 3, 90, 92

C.XV, 5, 78, 86, 121

c.1500, 7, 37, 38, 44, 47, 64, 83, 85

C.XVI, 13, 14, 29, 30, 35, 69, 83, 85, 105-108, 113, 117

C.XVII, 15, 22, 28, 101-103, 111-114, 120, 121

C.XVIII, 29, 79, 80, 101, 105, 106, 111, 112, 119-121

C.XIX, 17-23, 27, 29, 32, 54, 64-66, 74-76, 80-83, 97, 101, 103, 104, 108-110, 112, 113, 115, 116, 118, 119, 121

Doubtful date, 31, 47, 110

Sacred, 22, 52, 59, 60, 109

Hervey, Bishop, 118

High Priest (*see* Virgin, birth and life).

Insects, etc.

Butterfly, 121

Fly, 121

Scorpion, 122

Jesse, Tree of, 4, 7, 13, 31, 34-36, 38, 39, 44, 45, 69-71, 95

Joachim (*see* Virgin, birth and life of), 133

INDEX

- Kings, Biblical (*see* Jesse, Tree of)
Herod, feast of and hat, 8, 45
- Kings, British
Cadwaladr, 11, 63, 64
Charles I, xv, 15, 94
Edward, 16, 96
James I, 15, 94
- Landscape, 14, 16, 19, 26, 28, 32, 108, 109, 117
- Mercy, Acts of, 22, 64, 109, 110
- Mermaid, 120
- Monogram,
Chi-Rho, 22, 73
IHS, 18, 30, 41, 48, 49, 56, 59, 61, 67, 73
MR, 41, 56
- Monster, human, 121
- Musical instruments, 7
Bagpipe, 44
Brass instrument, 52
Harp (also King David), 8, 45, 51, 64
Keyboard, 27
Lute, 39, 45, 84
Recorder, 45
Trumpet, 39, 53, 64
Zither, 52
- Old Testament characters
Aaron, 17, 27
David (also Jesse, Tree of), 17, 27, 105
Elijah, 59
Isaac, 37, 40
Moses (also Jesse, Tree of), 17, 27
Prophets (*see* Jesse, Tree of)
- Pope, 51
- Puleston, Sir Roger, 16, 17, 91, 96
- Puleston, Lady, 16, 96
- Quarries, 4, 5, 11–13, 18, 19, 21, 22, 29–32, 36, 37, 48, 49, 52, 53, 55, 58–61, 69, 71–73, 75, 76, 78, 83, 85, 86, 88, 91, 93, 94, 104, 110–112, 116, 120
- Sacraments, Seven, 9, 10, 55, 57, 58

INDEX

Saints

- Anne (also Virgin, birth and life of), 4, 93
- Anthony, 8, 45, 46
- Apollonia, 5, 6, 37, 42, 46
- Asaph, 9, 56
- Barbara, 38, 39
- Cadwaladr (*see* Kings, British)
- Catherine, 5, 9, 11, 12, 39, 52, 56, 66, 67, 74, 78, 93, 94, 105
- Christopher, 34, 46, 49, 52, 87, 92
- David, 72, 86
- Deiniol, 9, 56
- Dorothy, 39
- Fridiswide, 9, 56
- Gabriel (*see* Annunciation)
- George, 11, 47, 66, 67
- John the Baptist (also Baptism), 47, 74, 88, 97
- John the Baptist, beheading, 8, 45
- Laurence, 12, 53
- Leonard, 16, 17, 96
- Magdaline, 29, 47, 68, 120
- Marcella, 9, 56
- Mary and Martha, 21, 59, 98
- Michael, 12, 32, 46
- Nicholas, 11, 45, 66, 67
- Simon, 105
- Stephen, 50
- Sytha, 46, 47
- Thomas of Canterbury, 50
- Winifred, 9, 12, 52, 56
- Samaritan, 21, 25
- Shield of David, 18, 30, 59, 67, 73
- Te Deum*, 8, 10, 39, 50
- Trinity, 4, 5, 41, 63, 72
- Trinity with Virgin, 39
- Tudor Trevor and wife, 118
- Vesica, 8, 38, 67
- Virgin (also Crucifixion; *Nunc Dimittis*; Descent from Cross; Nativity; Magi), 8, 38, 47, 122
 - And Child, 7, 26, 38, 78, 85
 - Annunciation, 4, 9, 39, 56, 71, 72, 84, 92
 - Assumption, 7, 41
 - Birth and life of, 6, 10, 11, 42, 43, 49, 50

INDEX

Virgin (*continued*)

Coronation, 9, 10, 34, 41, 50, 56

Funeral, 7, 41

Young (also birth and life of), 10, 11, 26, 48

Williams, Bishop John, 15, 94

X-ray, 9, 11, 56, 63

York-type (*see* Index of Artists)

Zodiac and months, 21, 117

Index of Artists

- Betton, Sir John, 16, 17, 96, 97
Betton and Evans, 4, 16, 91, 95, 96
Clayton and Bell, 7, 38, 41
Clutterbuck, Charles, 20, 21, 58, 59, 62, 64, 67, 74, 75, 86
Cox, E. W., 65
Eginton, Francis, 16, 27, 54, 65, 79, 80, 88-90
Evans, David, XVI, 3, 16-19, 22, 25, 27, 30-32, 48, 49, 53, 54, 61, 62, 66,
73, 75-78, 80-82, 88, 95-97, 101, 103, 104, 108, 112, 117-119, 121
Fowler, W., 16, 91, 96
Gibbs, C. A., 21, 25, 67
Hardman, John, 21, 97, 98, 104
Kempe, 10, 55
O'Connor, Brothers, 21, 86, 87
Raffael, 18, 94, 97
Rowland of Warwick, 20, 21, 47, 63, 65, 66, 68
Rubens, 18, 66, 97, 119
Troughton, Rev., J. E., 21, 88
Willement, T., 21, 117, 118
York-type, 4-6, 12, 18, 31, 50, 56, 62, 69, 72, 73, 77, 83, 85, 86, 93-121

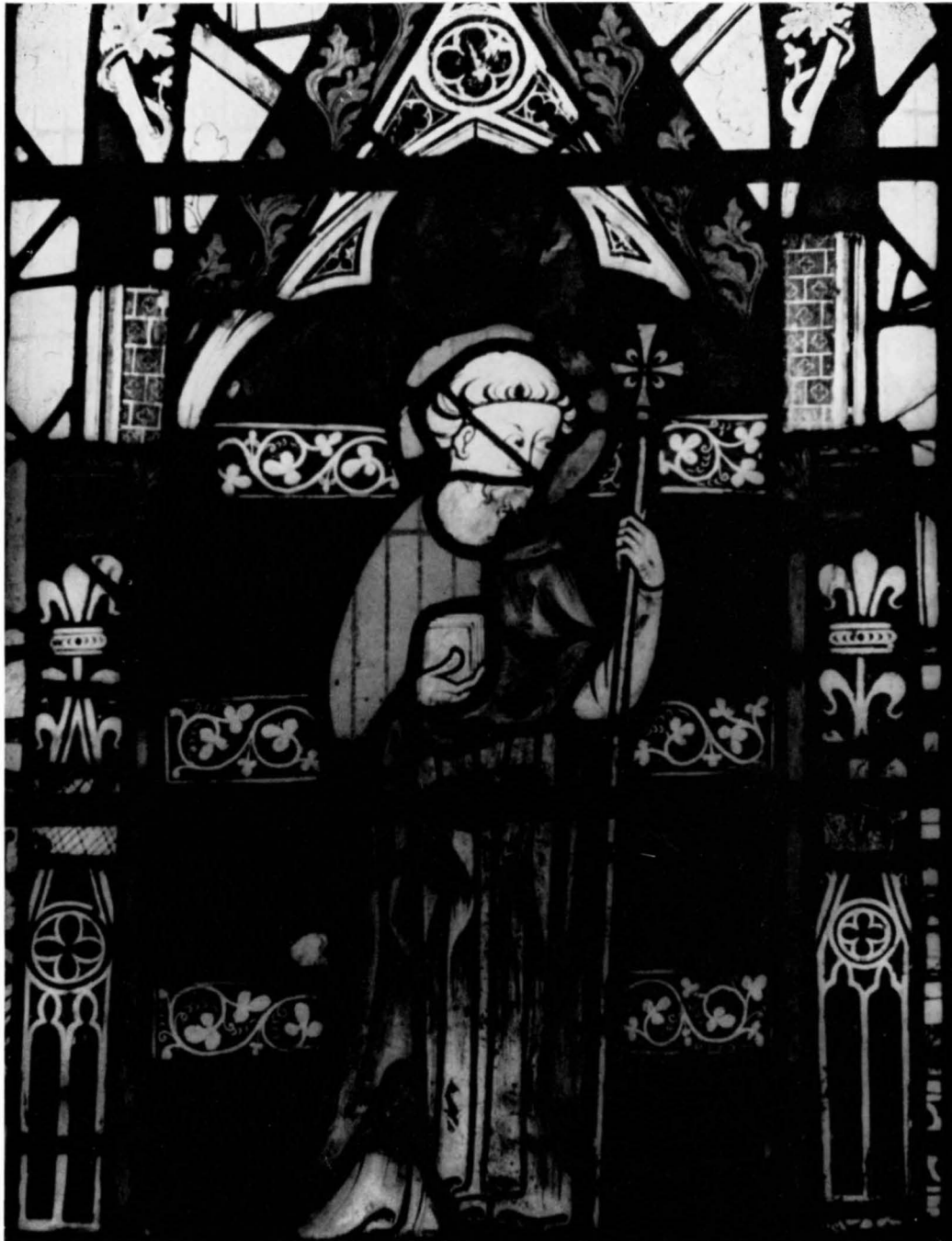


Plate 1

(× 0.3)

TREUDDYN

Probably c.1305

The earliest stained glass in North Wales. It resembles glass in Merton College, Oxford.



Plate 2

($\times 0.6$)

TREUDDYN

c.1330

The small displaced hairs indicate that this is by the same artist as the glass at Grappenhall, Cheshire.



Plate 3

($\times 0.7$)

TREUDDYN

c.1330

This also resembles the Grappenhall glass in the diaper of trifid leaves and small circles. The Arms of Baron Montalt, the last member of which family died in 1329.



Plate 4

($\times 0.7$)

TREUDDYN

Late fourteenth century.

This differs completely from the earlier fourteenth-century glass at Treuddyn in being very sophisticated. The date is indicated by the pronged border of the cloak which may be compared with the halo borders in plate 5, B and C, which are late fourteenth-century glass from Winchester College.

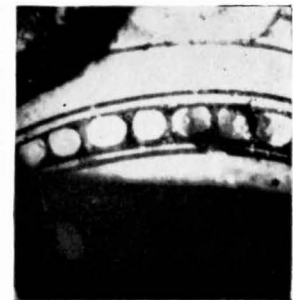
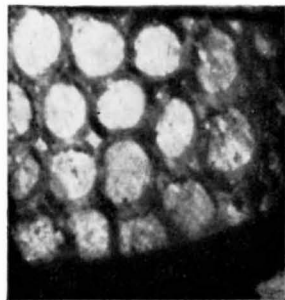
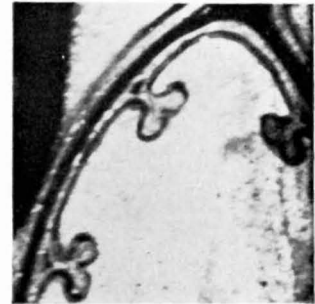
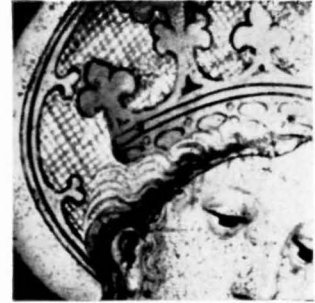


Plate 5

WORTHENBURY

Late fourteenth century

In 1822, Betton and Evans of Shrewsbury copied the late-fourteenth-century Tree of Jesse at Winchester College, keeping the old glass, some of which they used at Worthenbury.

(A) A panel of original Winchester glass.

(B, D) Haloes from Winchester. To compare with c and H from Worthenbury.

(E, F, G) Glass from Worthenbury to compare with similar features in A from Winchester.



Plate 6

ALL SAINTS, NORTH STREET, YORK

c.1440

There is some glass in North Wales of the fifteenth century which strongly resembles that of York of the middle of the century. This St. Anne is included for comparison with plate 7.



Plate 7

($\times 0.5$)

TREMEIRCHION

Probably c.1460

This must have been made from the same cartoon as St. Anne in plate 6. It is, however, less sophisticated and was probably made locally by York craftsmen using local assistants. The characteristics of the style are: large, wide-open eyes with a curved line at the outer corner; a typical nose and a halo, the inner border of which has trefoil inward projections on a pronged base.



Plate 8

($\times 1.4$)

TREMEIRCHION

Probably c.1460

This is too badly drawn to have been made at York.



Plate 9

($\times 0.7$)

LLANRHYCHWYN

Probably c.1460

The Trinity. The most beautifully-drawn York-type glass in North Wales.



Plate 10

(× 0.6)

LLANTYSILIO

Probably c.1460

St. James the Greater. The fine drawing of the head contrasts with the clumsy treatment of the hands.

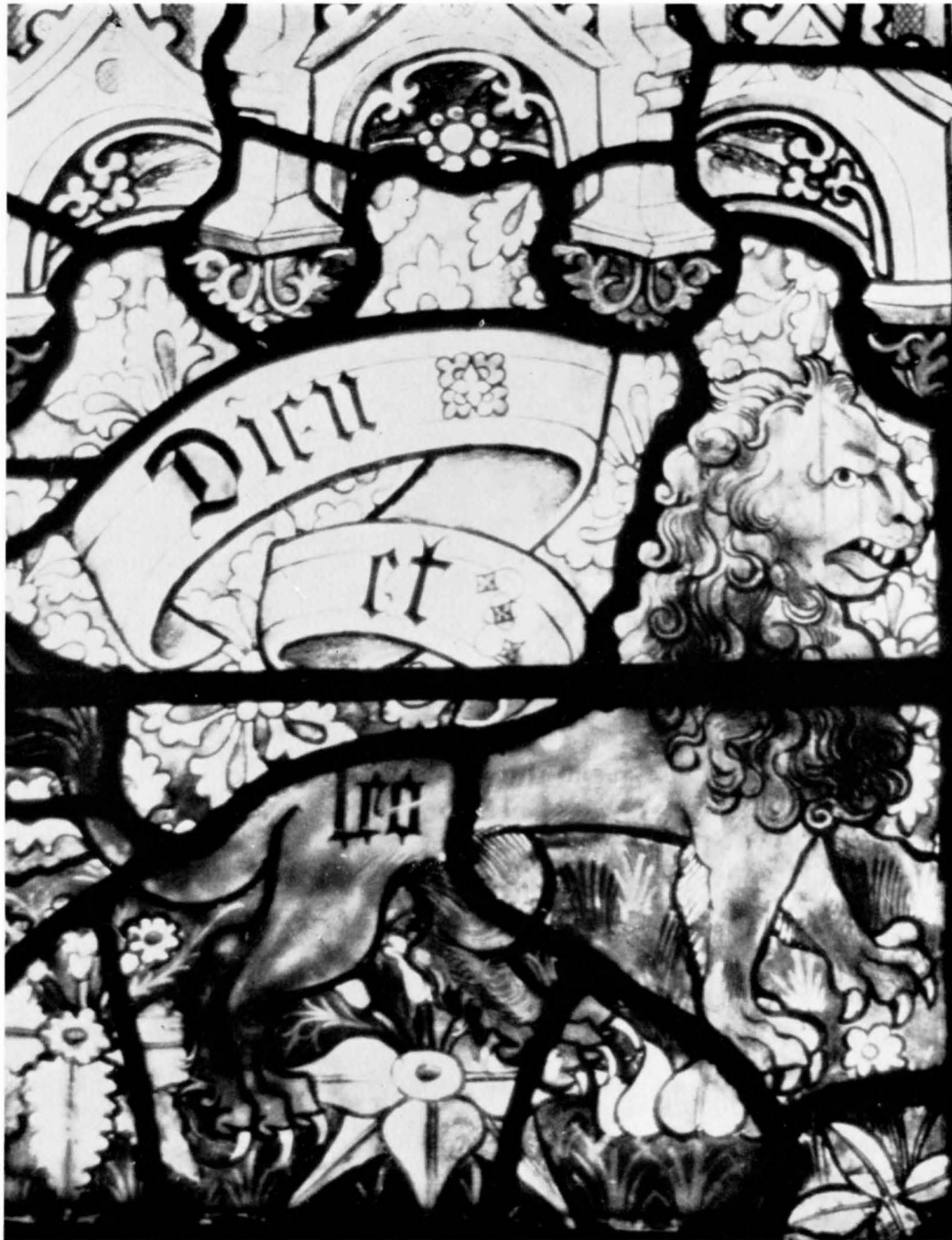


Plate 11

(× 0.5)

NERQUIS

1483-85

The lion is accompanied by a boar: the badge of Richard III, hence the date. The latest example of the York style in North Wales, the lion having the typical curved line at the eye corner.



Plate 12

($\times 0.3$)

LLANWRIN

1461-83

The "rose ensoleilée" indicates the reign of Edward IV. The rather wild emotion is only found elsewhere at Old Radnor.

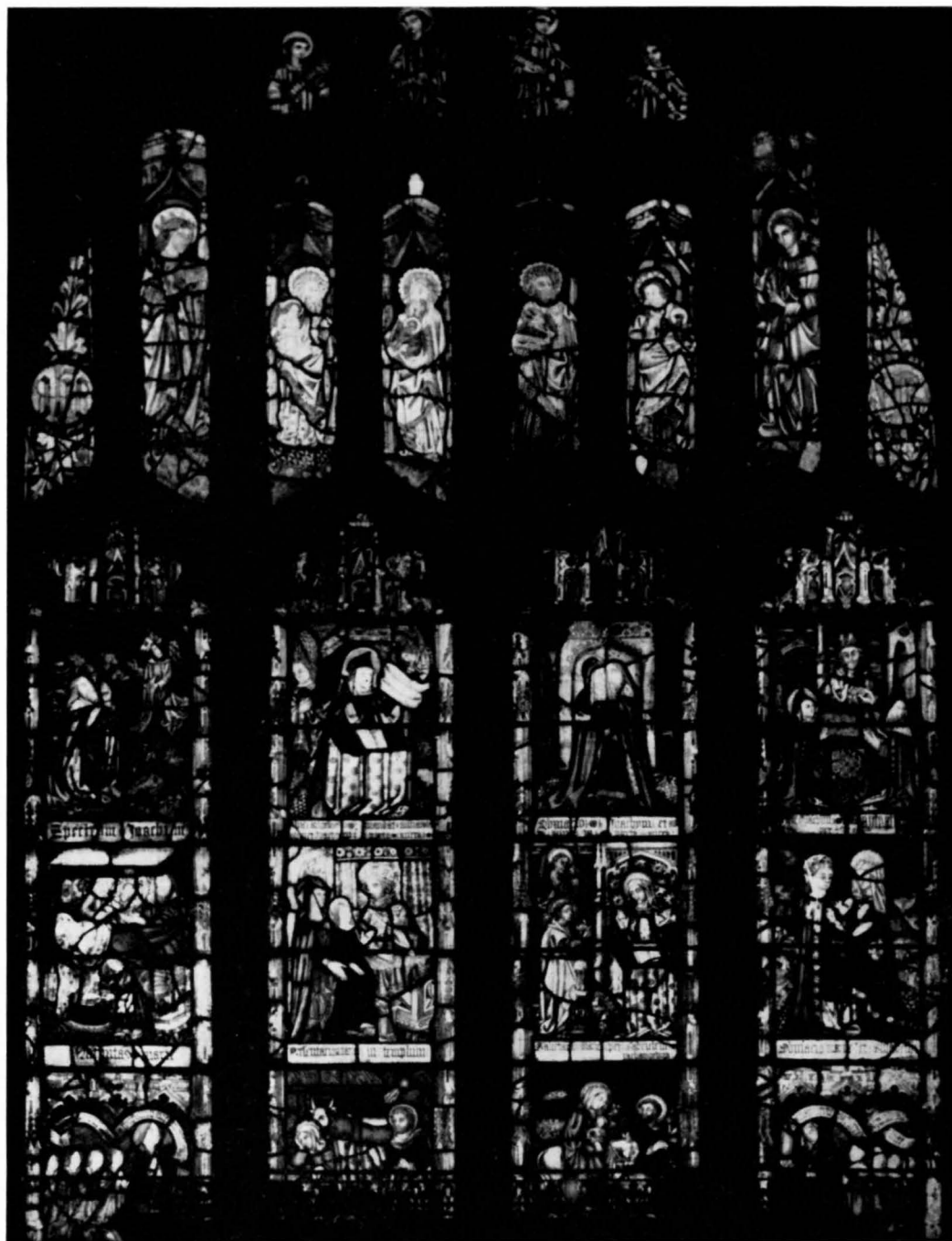


Plate 13

($\times 0.05$)

GRESFORD
Lady chapel, East window
1498

In the tracery lights, are St. Apollonia and the Evangelists. The main lights show the birth and life of the Virgin, partly from an apocryphal gospel.



Plate 14

(× 0.3)

GRESFORD
Lady chapel, East window
1498

Matthew and Mark with their symbols. Each symbol subtly reflects the face of its owner.



Plate 15

($\times 0.3$)

GRESFORD
Lady chapel, East window
1498
Luke and John



Plate 16

($\times 0.5$)

GRESFORD

Lady chapel, East window

1498

St. Apollonia, patron of sufferers from toothache. Her position next to the Evangelists shows her importance. Her image may have been an object of pilgrimage.



Plate 17

($\times 0.4$)

GRESFORD

Trevor chapel, East window

c.1498

St. Apollonia. Her presence twice in the windows shows her importance.



Plate 18

(× 0.3)

GRESFORD
Lady chapel, East window
1498

St. Anne praying in her garden. An angel tells her to go to the Golden Gate of Jerusalem.



Plate 19

(× 0.4)

GRESFORD
Lady chapel, East window
1498
Joachim and Anne meet at the Golden Gate.



Plate 20

(× 0.3)

GRESFORD

Lady chapel, East window

1498

Anne takes the Virgin to the Temple. Note the ship above Anne's head.



Plate 21

($\times 0.3$)

GRESFORD
 Lady chapel, East window
 c.1498 and 1500

The Visitation. Both the heads are replacements with medieval glass.



Plate 22

(× 0.3)

GRESFORD
Lady chapel, North side
c.1500

The wicked Jew at the Virgin's funeral. Touching the coffin, his hands
stuck there until he repented.



Plate 23

($\times 0.6$)

GRESFORD
Lady chapel, North side
c.1500

A type of tracery light, also seen at Llanllugan, Montgomeryshire.



Plate 24

($\times 0.5$)

GRESFORD
Nave, North side
1508

One of a group of large-nosed heraldic angels in tracery
lights.



Plate 25

($\times 0.8$)

GRESFORD
Trevor chapel, East window
c.1500
Angel playing a lute-like instrument.

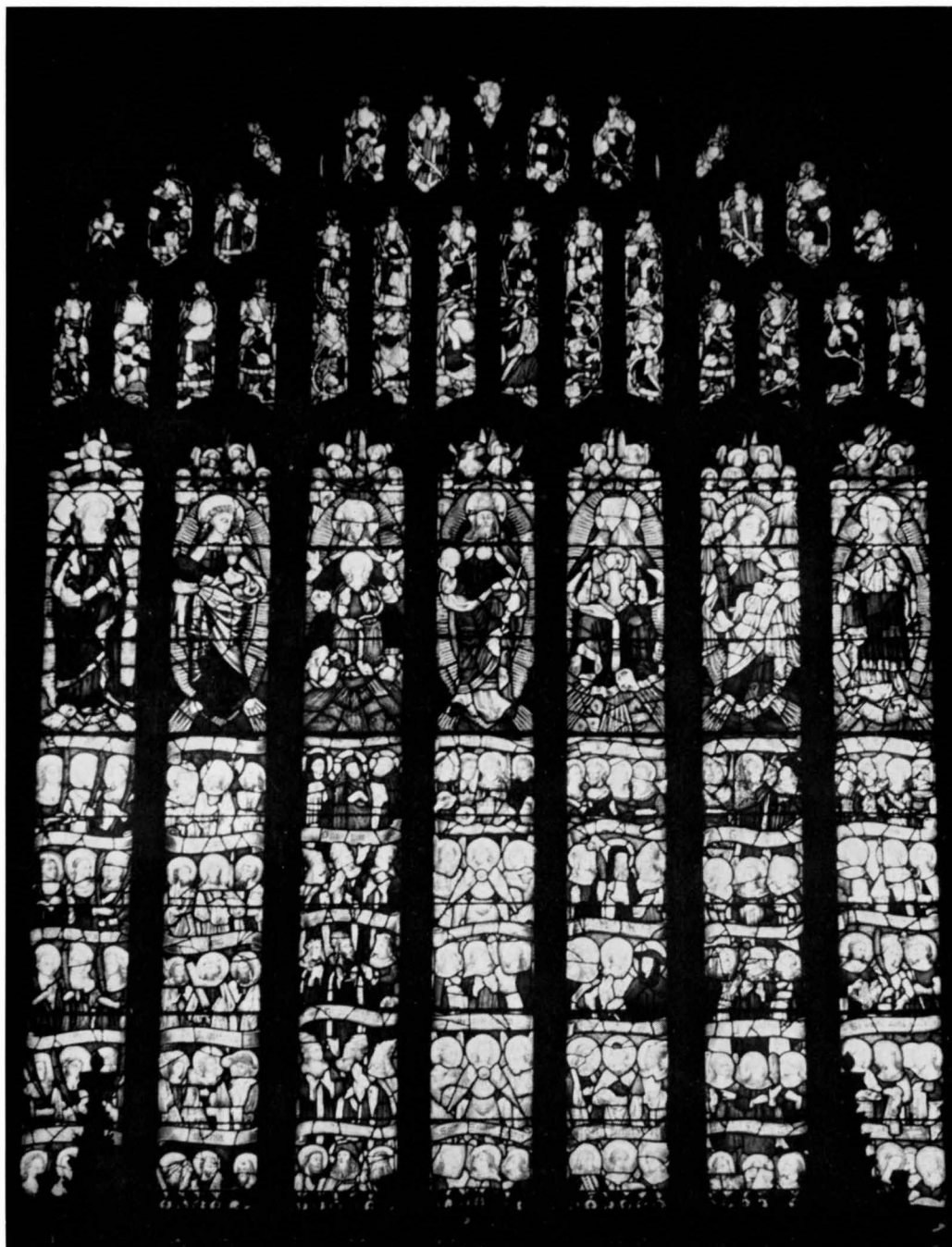


Plate 26

($\times 0.03$)

GRESFORD
East window
1500 and 1867

Only a quarter of the glass is medieval. The rest is by Clayton and Bell.



Plate 27

(\times 0.1)

GRESFORD

East window

1500

The Virgin. The only one of the great figures which is entirely medieval.



Plate 28

($\times 0.5$)

GRESFORD

East window

1500

A pope and a bishop. Note the puffy eyelids which are typical of this window.



Plate 29

($\times 0.4$)

GRESFORD

East window

1500

A Principality and a Throne, specialized angels. The figure on the right was wrongly thought to be the donor, the Earl of Derby.

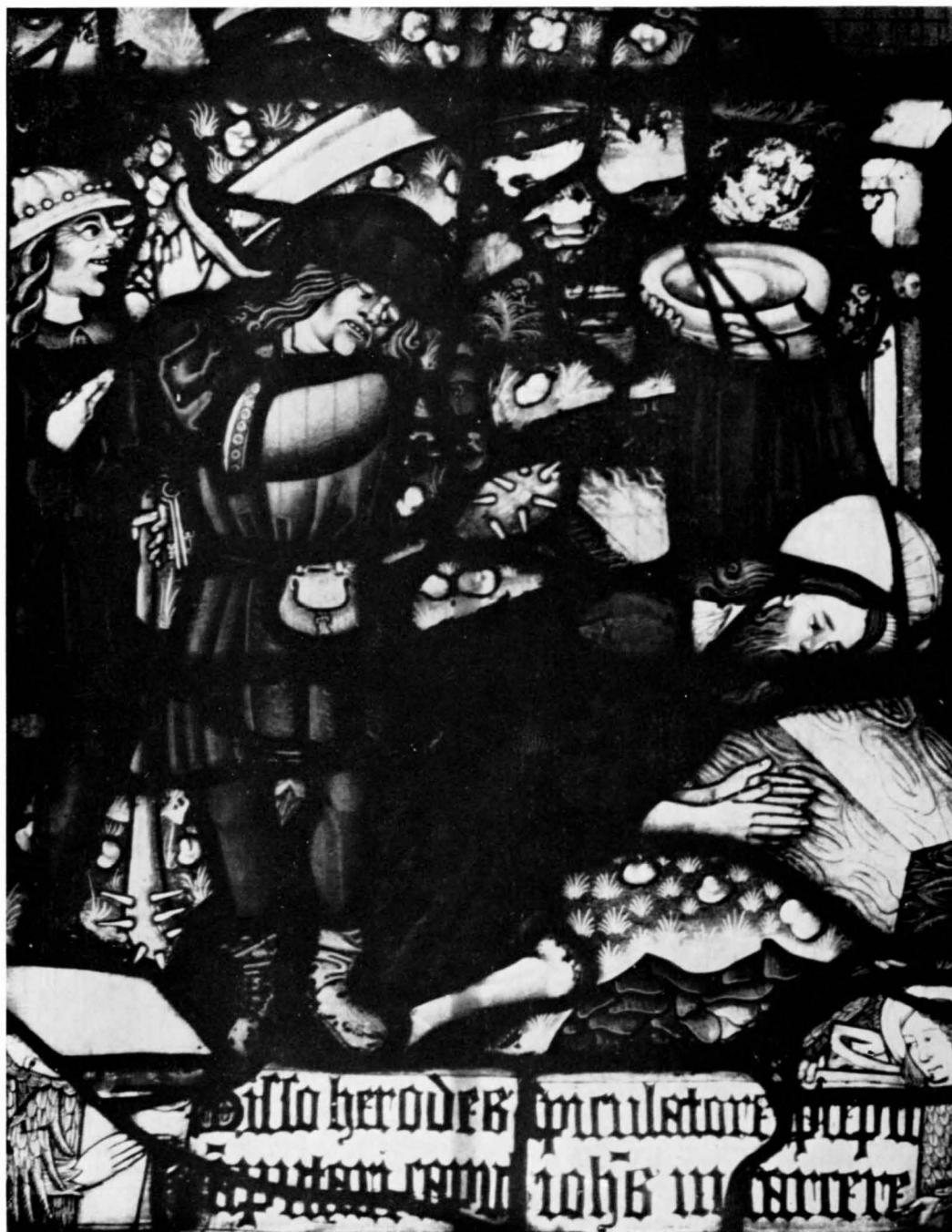


Plate 30

(× 0.3)

GRESFORD
Trevor chapel, East window
1506
The beheading of John the Baptist.

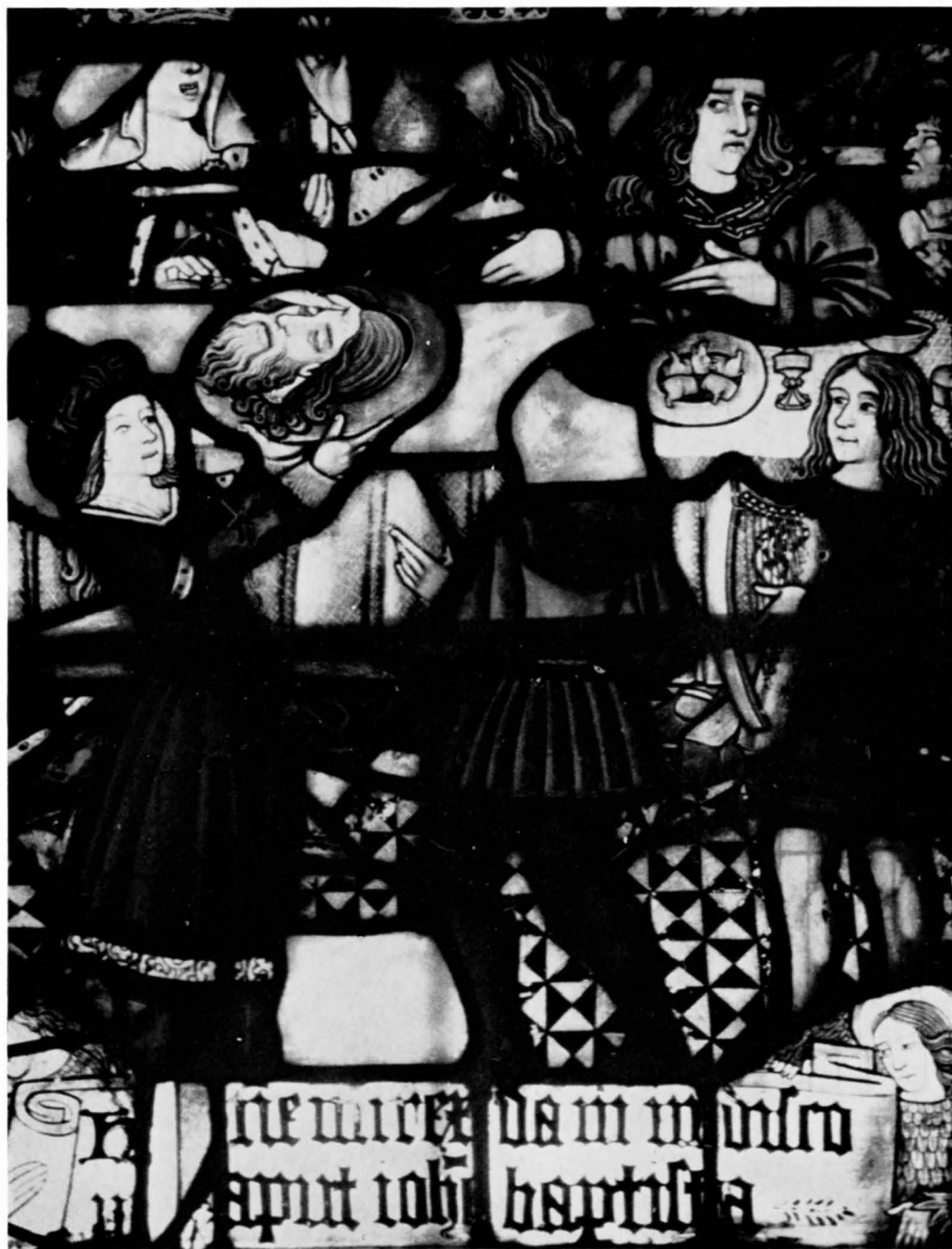


Plate 31

(× 0.3)

GRESFORD
Trevor chapel, East window
1506

Salome brings John's head which Herodias prods with her knife. Note
Herod's dish of sucking pig.

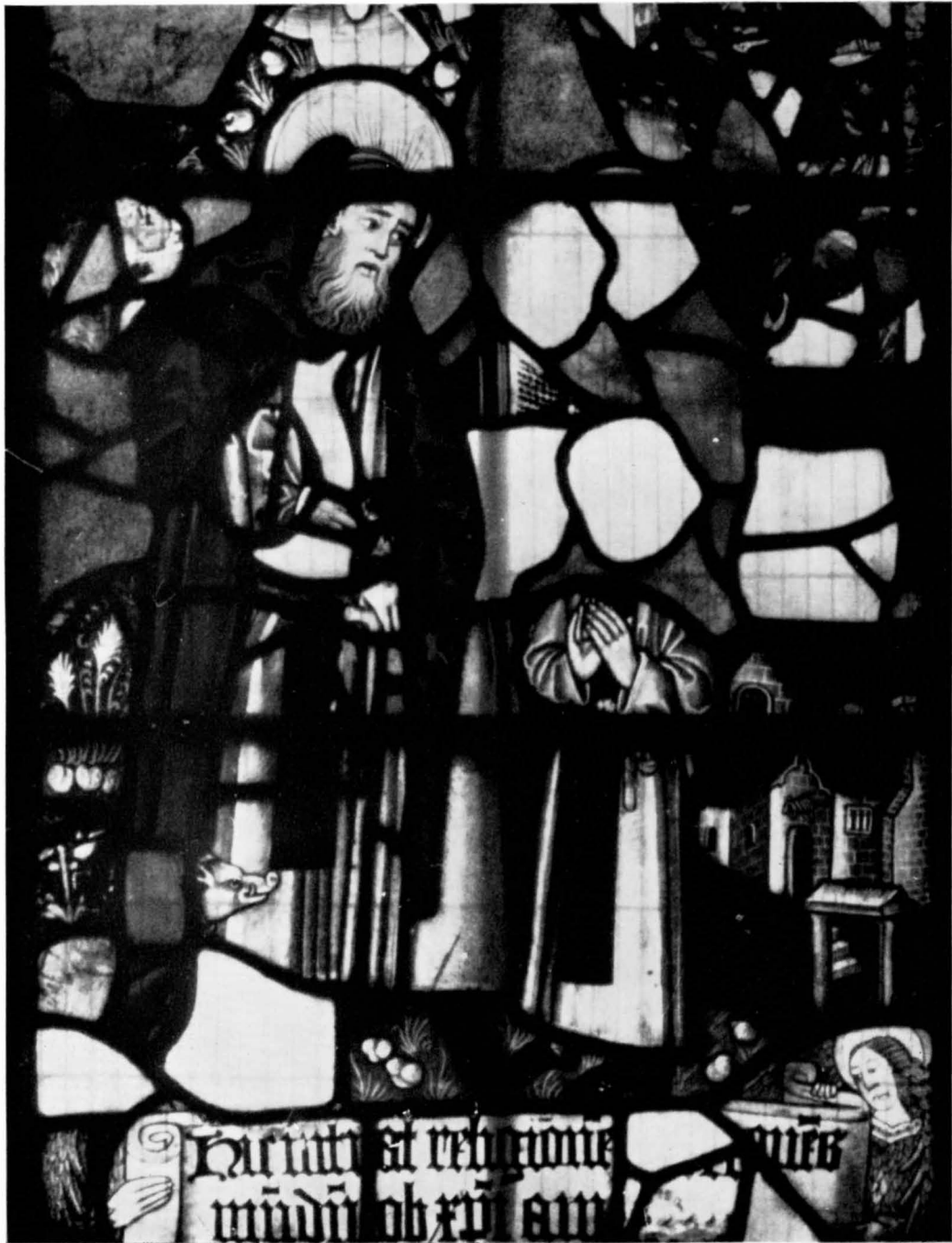


Plate 32

(× 0.3)

GRESFORD
Trevor chapel, East window

1510

St. Anthony enters the religious life. Note his pig peeping from under his habit.

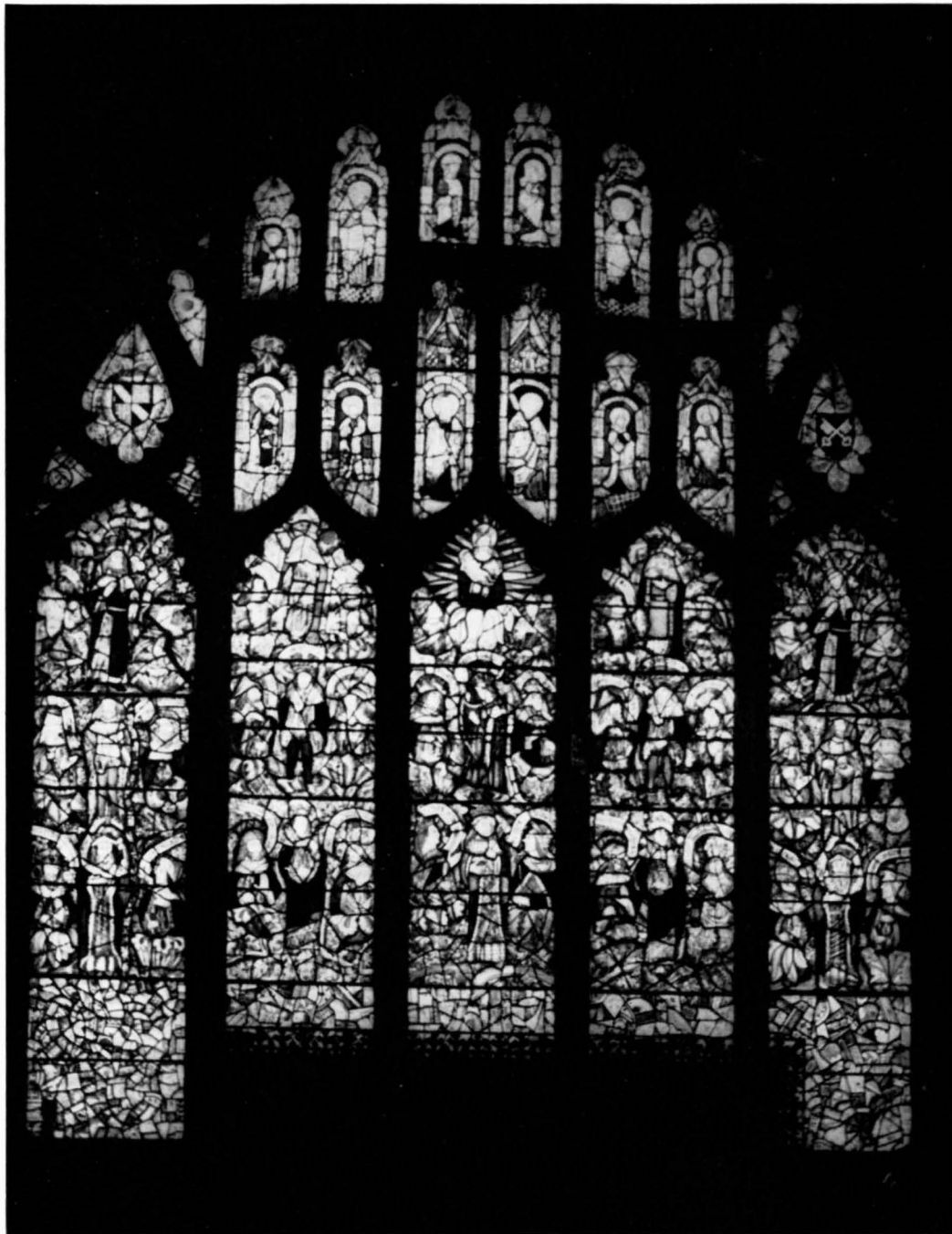


Plate 33

($\times 0.03$)

DYSERTH

East window

c.1498 and 1533

The tracery lights are a set of Apostles, c.1498; the main lights are a Tree of Jesse, probably 1533.



Plate 34

(× 0.2)

DYSERTH
East window
c.1498

The central Apostles of the lower row: Thadeus and Simon Zelotes. Each is surrounded by a sentence from the Creed. The halo of the right figure resembles that of John the Evangelist at Gresford.

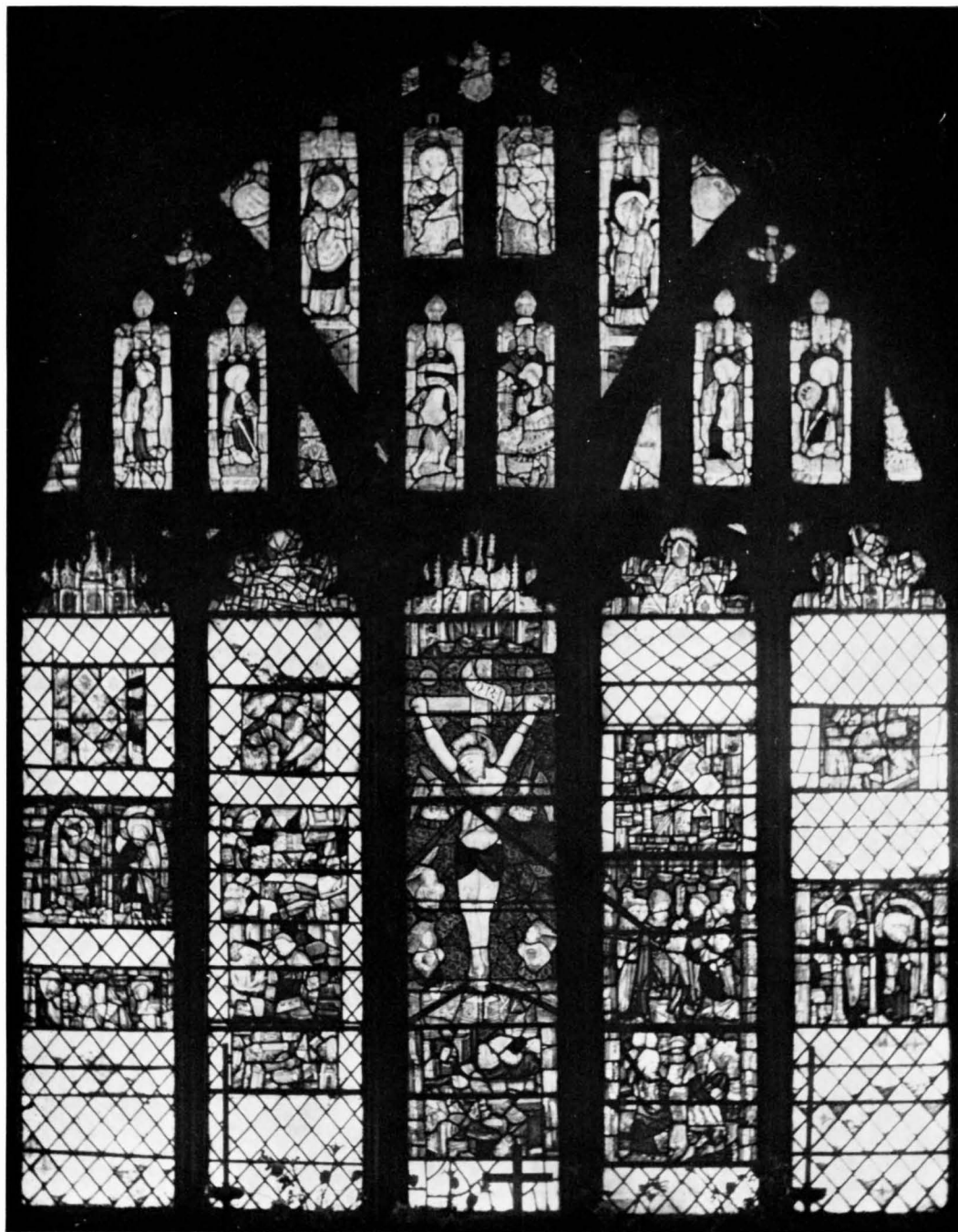


Plate 35

($\times 0.04$)

LLANDYRNOG

East window

c.1500

The central part is the remains of a "Seven Sacrament" window.



Plate 36

(× 0.3)

LLANDYRNOG

East window

c.1500

James the Greater and John, each with a sentence of the Creed.



Plate 37

($\times 0.9$)

LLANDYRNOG

East window

c.1500

St. Mark. His lion symbol is of an unusual type.



Plate 38

($\times 0.4$)

LLANDYRNOG

East window

c.1500

Annunciation Virgin in the tracery lights.

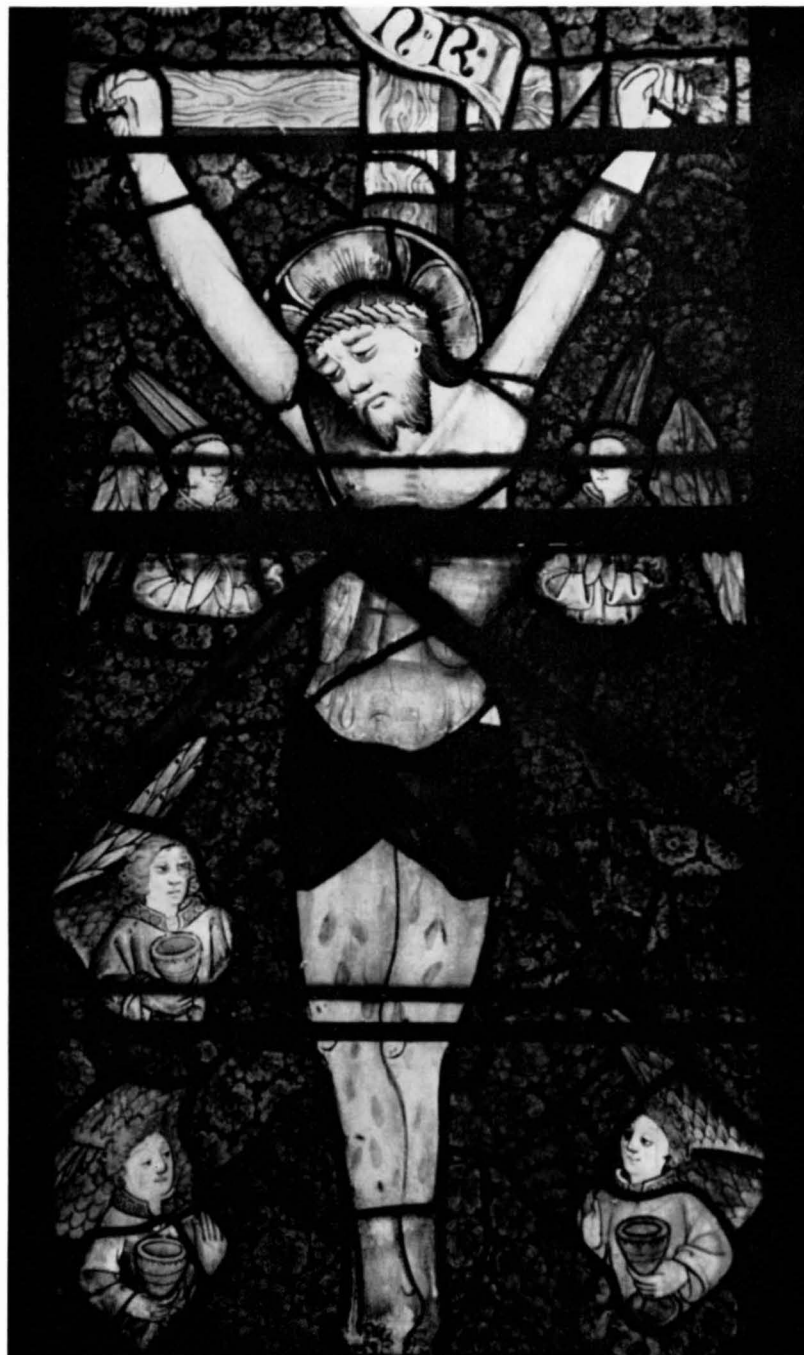


Plate 39

(× 0.2)

LLANDYRNOG

East window

c.1500

The central Crucifixion from which red rays lead to panels of the Sacraments.



Plate 40

($\times 0.3$)

LLANDYRNOG

East window

c.1500

The Sacrament of Holy Orders. Note the similarity of all the heads.

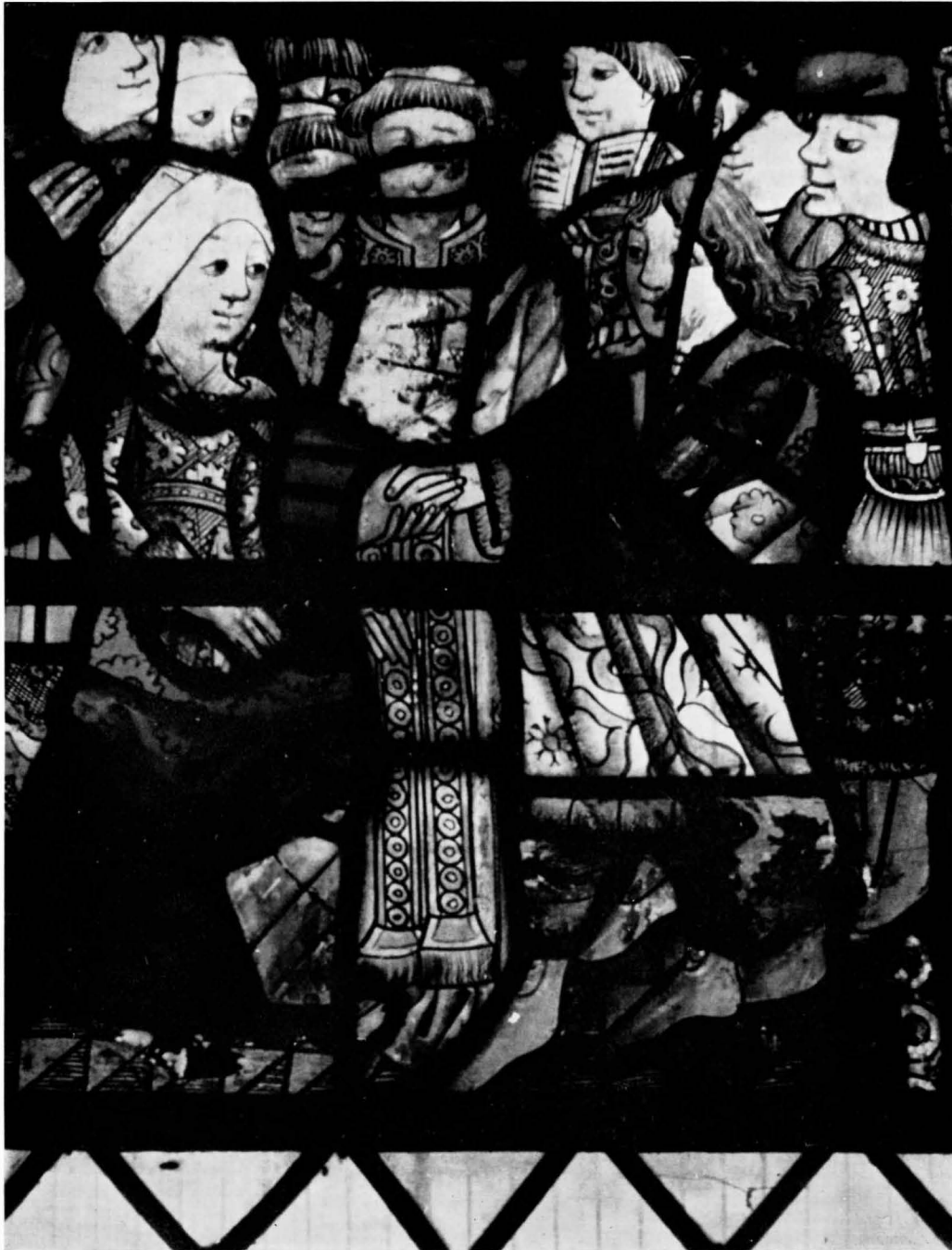


Plate 41

($\times 0.3$)

LLANDYRNOG

East window

c.1500

The Sacrament of Holy Matrimony.



Plate 42

($\times 0.5$)

LLANDYRNOG

East window

c.1500

The Sacrament of Extreme Unction. Note the badly-drawn eyes, typical of c.1500.



Plate 43

($\times 1.4$)

ABERGELE
Vestry
c.1500

A beautifully-drawn head, wearing a cap of maintenance.



Plate 44

(× 1.4)

ABERGELE

Vestry

c.1500

Probably the young Virgin. There is an almost identical head at Grappenhall.



Plate 45

($\times 0.7$)

HOPE

East window

Probably c.1500

The "crows' feet" at the eye corners and the large eye centres resemble those at Abergele. The features, though coarser, closely resemble those in plate 44.



Plate 46

($\times 1.2$)

HOPE
East window
Probably c.1500
Note the large eye centres.



Plate 47

($\times 0.3$)

LLANGADWALADR

East window

c.1500

The bones show through as in an x-ray.

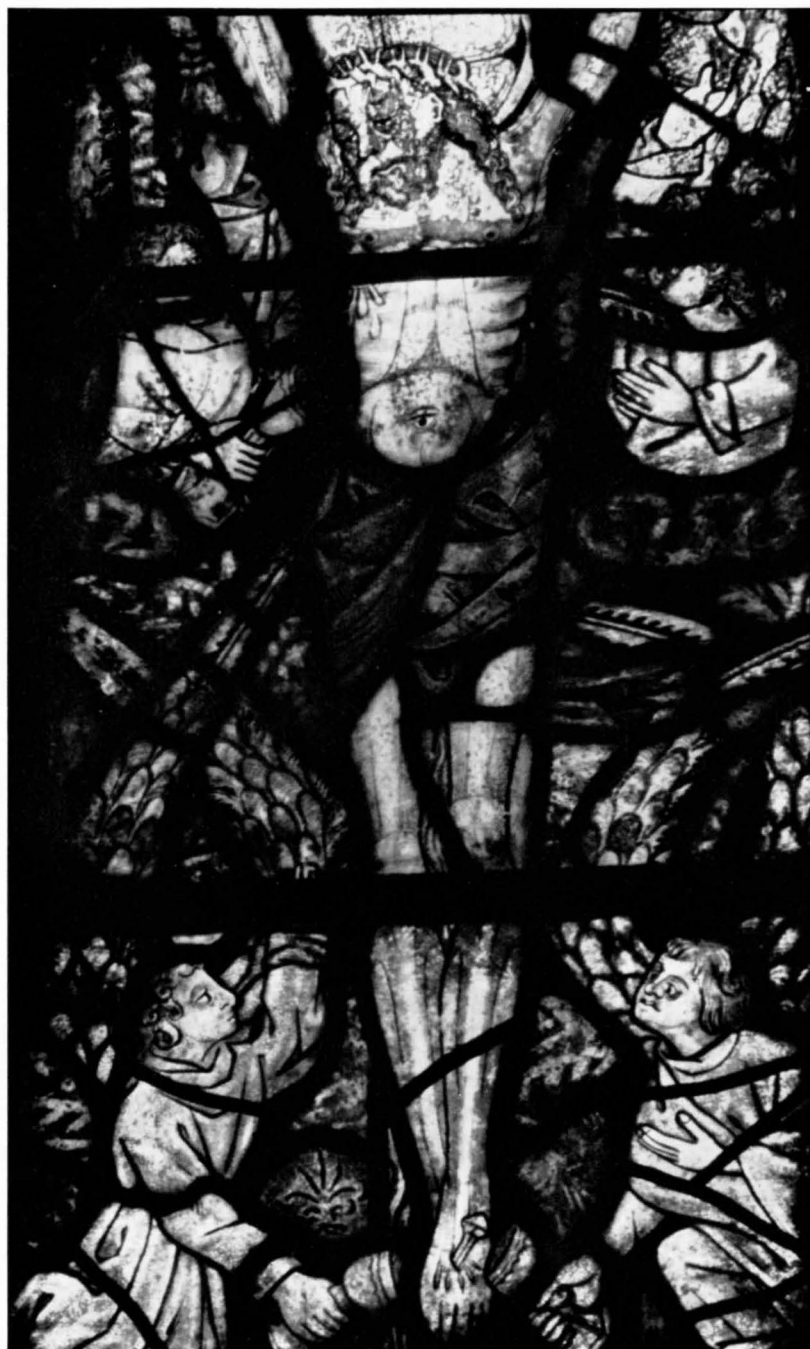


Plate 48

($\times 0.3$)

LLANGADWALADR

East window

c.1500

Again the bones show through. The vertical elliptical eye centres, as in a cat, are probably unique.

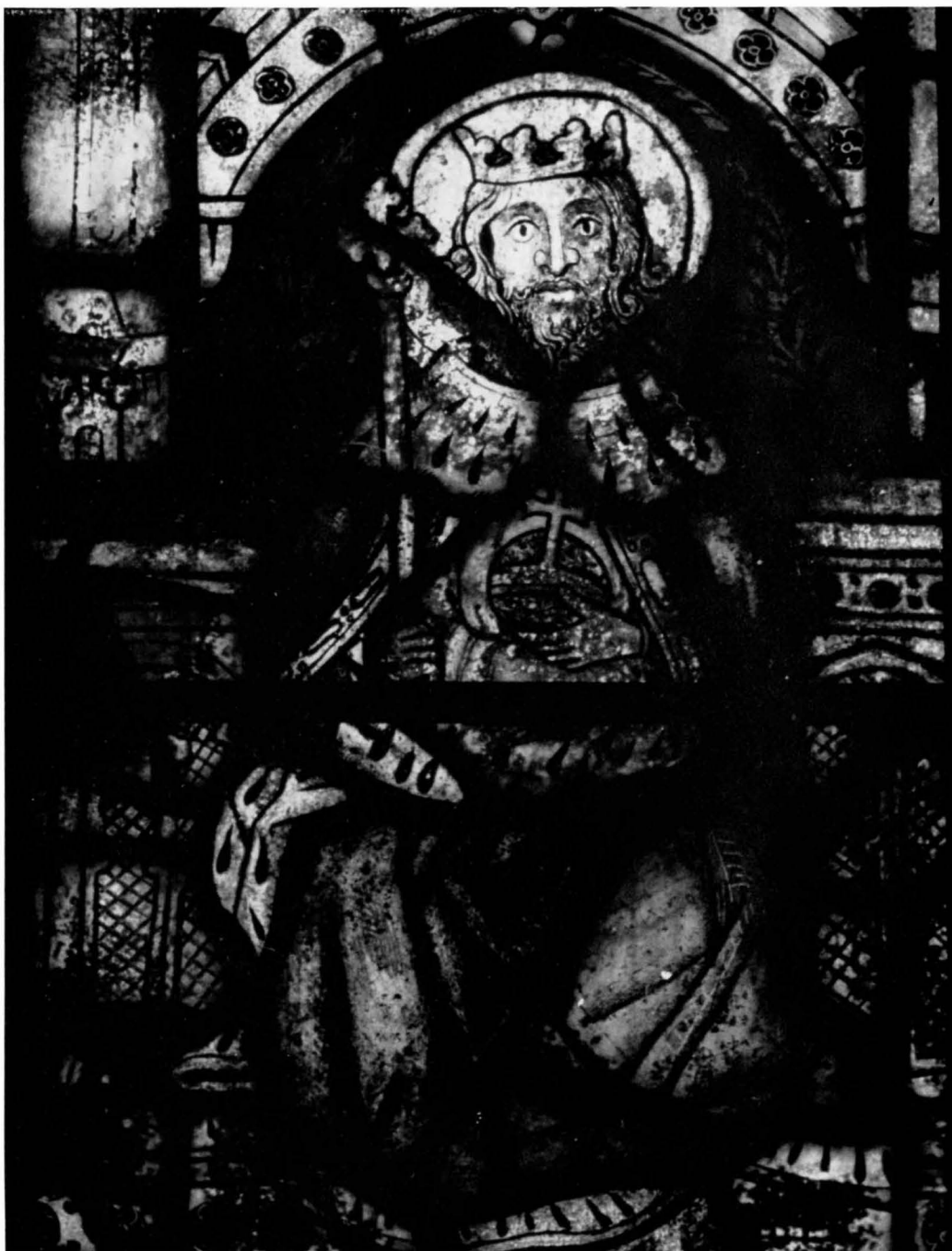


Plate 49

($\times 0.4$)

LLANGADWALADR

East window

c.1500

The sainted King Cadwaladr. Again note the vertical elliptical eye centres.



Plate 50

(× c.3)

LLANGWSTENIN

c.1500

The horse's face resembles one at East Harling, Norfolk.



Plate 51

($\times 0.8$)

GWYDDELWERN

Porch

c.1500

The only medieval glass in Merioneth. The fine drawing is reminiscent of German prints.



A



B

Plate 52

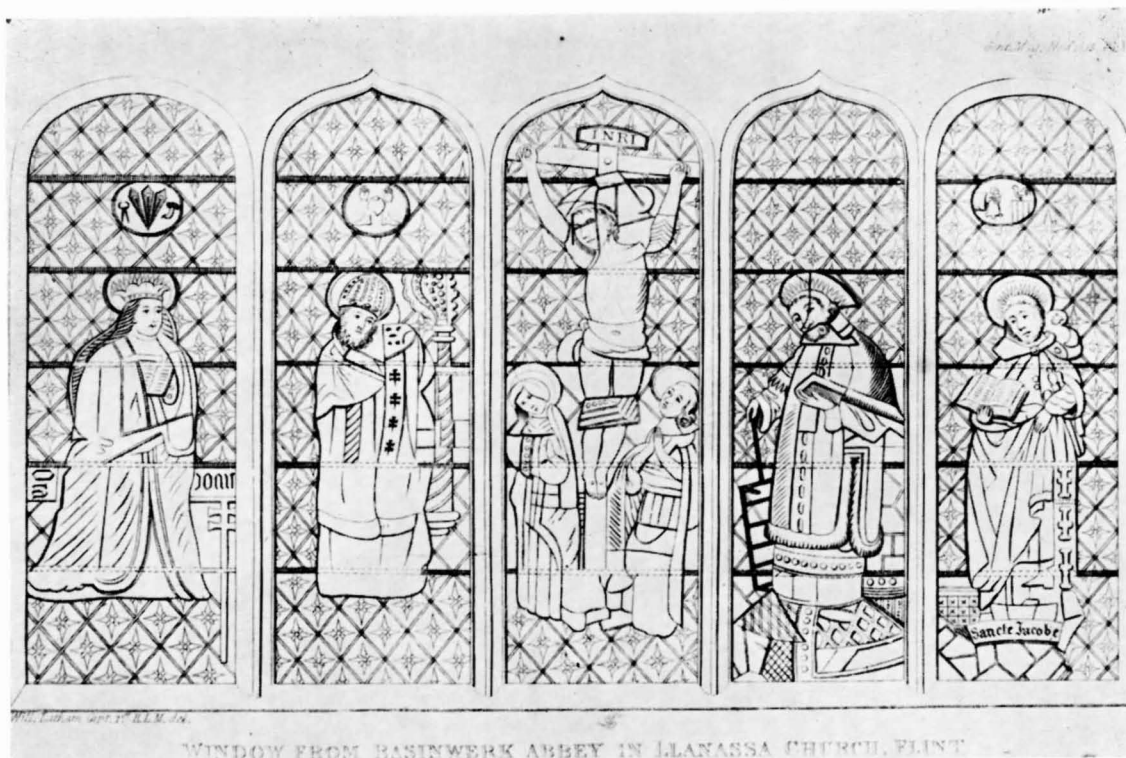
(A \times 0.2)—(B \times 0.05)

(A) LLANRHYCHWYN
East window of North aisle
Probably 1533

(B) CILCAIN
East window

Early sixteenth century

Two typical early-sixteenth-century Crucifixions.



A



B

Plate 53

(B \times 0.06)

LLANASSA

Originally East window of South nave; now divided between the East windows of both naves.

Early sixteenth century

(A) Drawing of the window as it was in 1825.

(B) Present North nave window.

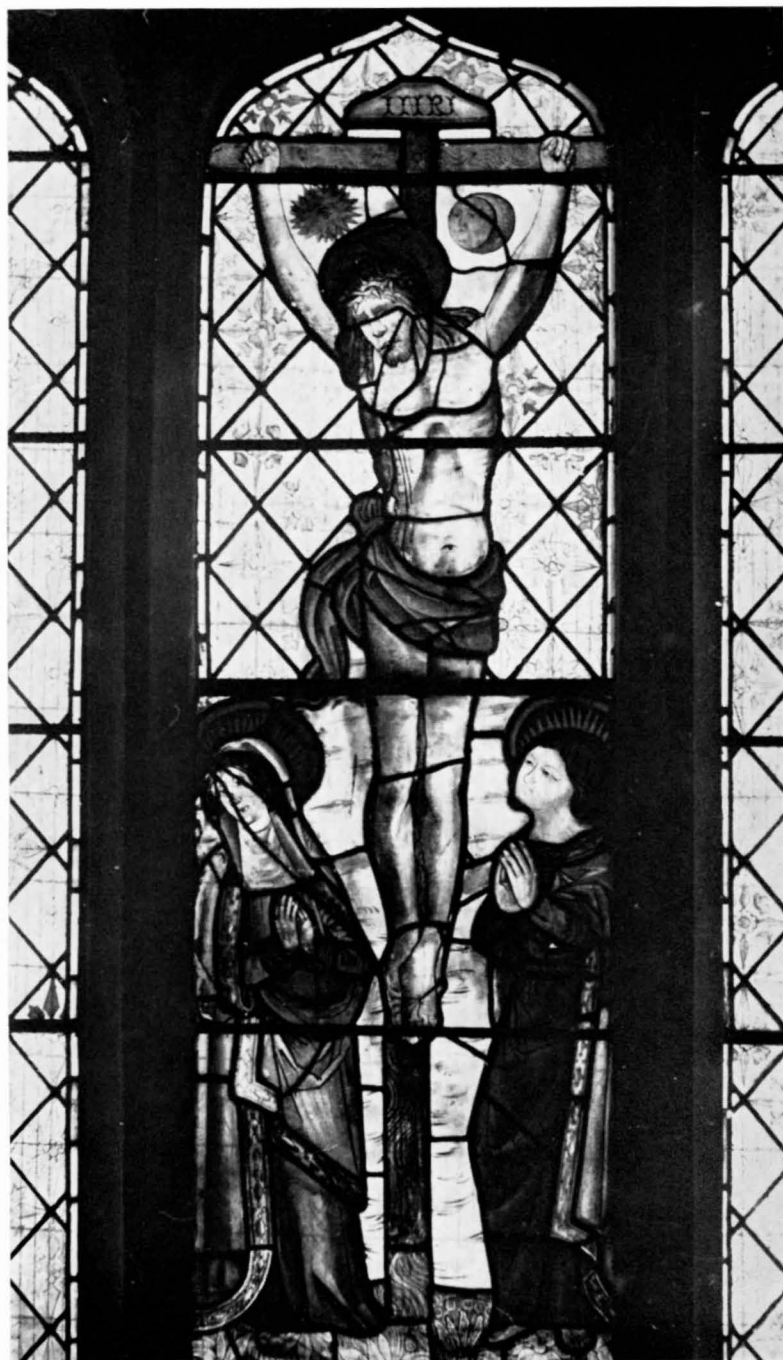


Plate 54

($\times 0.08$)

LLANASA

East window of South nave, centre light

Early sixteenth century and 1877.



Plate 55

(× 0.3)

LLANASA

East window of North nave

Early sixteenth century

St. James the Greater. Note the quarries, intermediate between the oak and mulberry ones at Llanrhydd.



Plate 56

($\times 0.7$)

CILCAIN
Early sixteenth century
The Virgin.

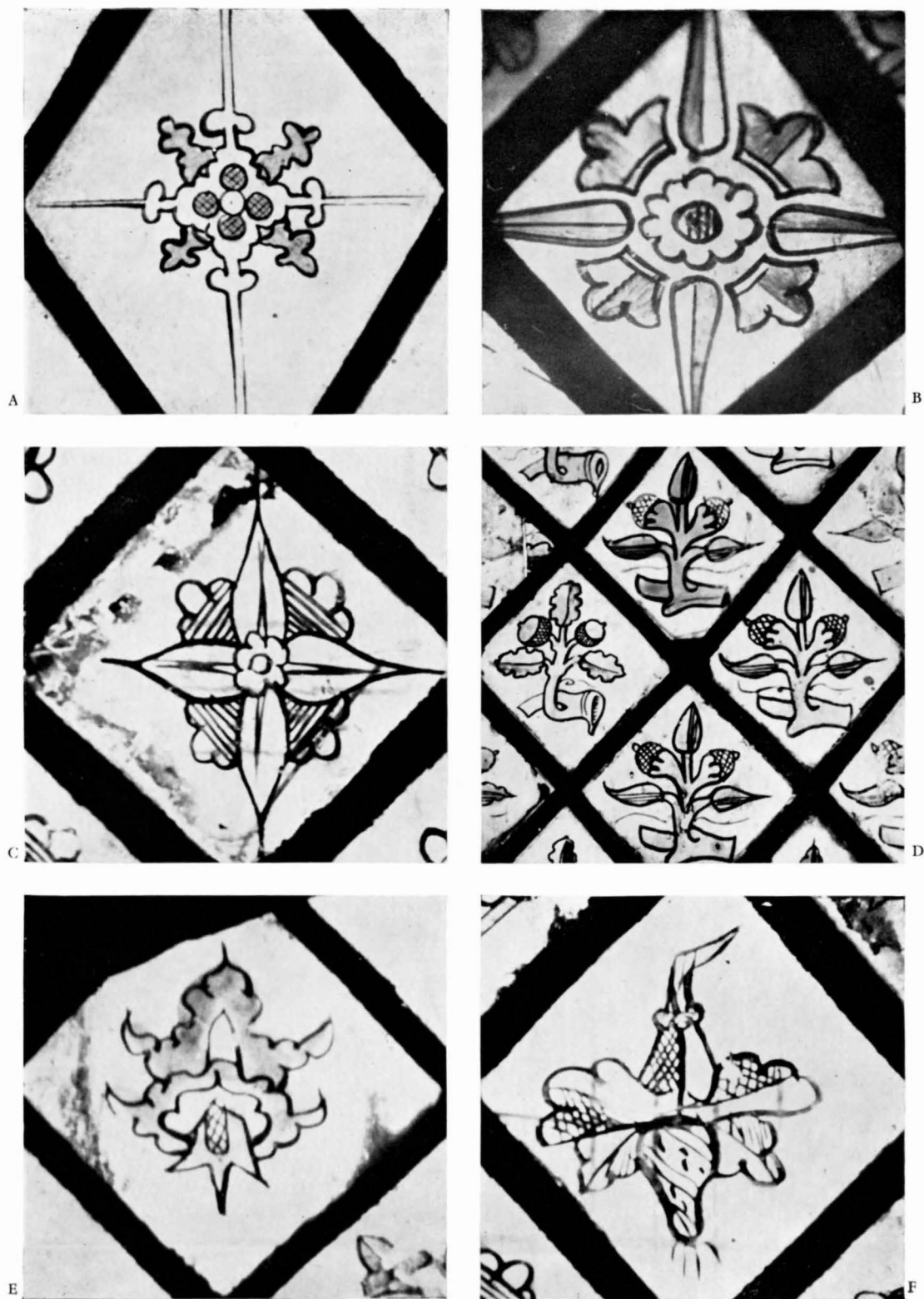


Plate 57

($\times 0.4$)—($D \times 0.3$)

QUARRIES

(A) CYFYLLIOG

"York-type"; modern copy; original c.1450–c.1500

(B) NANNERCH

"Leafy star"; probably c.1485–1510

(C) LLANFAIR-DYFFRYN-CLWYD

Variant of "leafy star"; c.1500

(D) LLANRHYDD

Oak and mulberry sprigs; probably c.1510

(E) LLANELIDAN

"Bell flower"; probably c.1500

(F) LLANFAIR-DYFFRYN-CLWYD

"Large ovary flower"; probably c.1483–c.1510

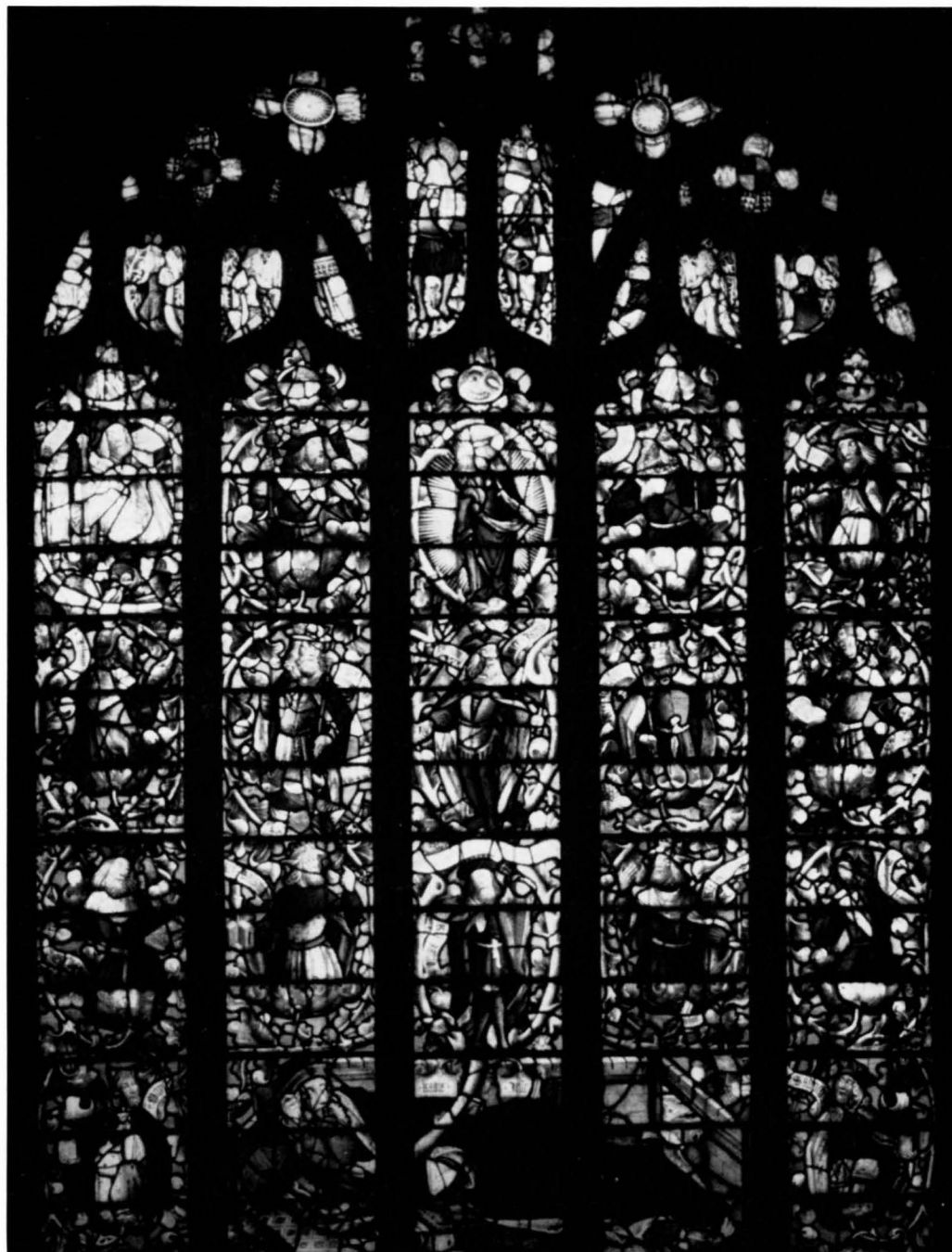


Plate 58

($\times 0.04$)

LLANRHAEADR
East window of North nave

1533

A Tree of Jesse. The most beautiful window in North Wales.



Plate 59

(× 0.2)

LLANRHAEADR
East window of North nave
1533
King Ezechias.



Plate 60

($\times 0.1$)

DYSERTH

East window, main lights

1533

An incomplete Tree of Jesse. The grouping of the figures in threes is unique.

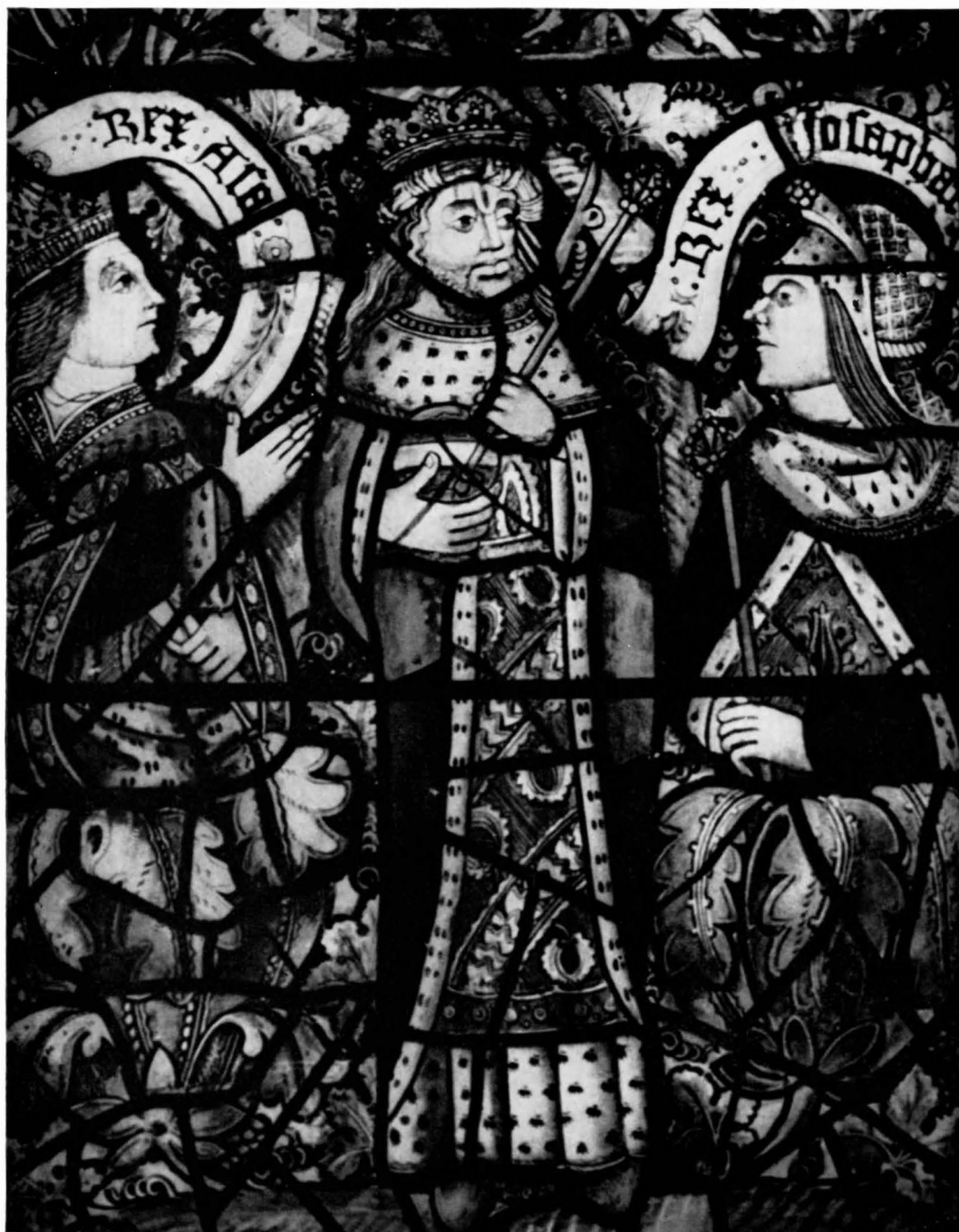


Plate 61

(× 0.2)

DYSERTH

East window, main lights

1533

Three kings. The strong but grim drawing differs from that in any other stained glass.

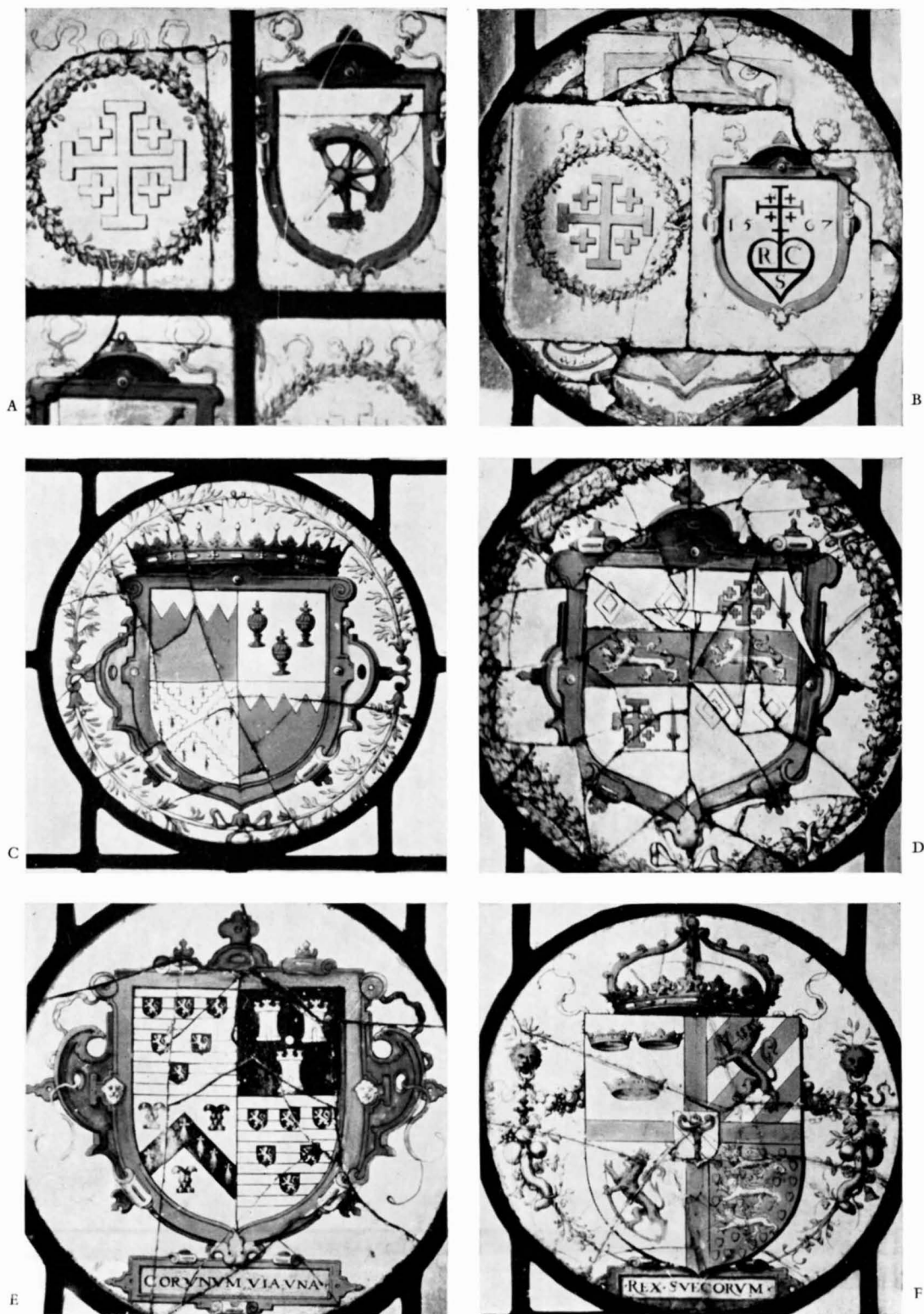


Plate 62

(A $\times 0.3$)—($\times 0.2$)

GLASFRYN
Window over stairs
1567

Heraldic glass, probably Flemish, coloured only in yellow stain. Originally erected in the Vale of Clwyd by Richard Clough, a rich Elizabethan merchant. It includes the Arms of his principal patrons. (A) Clough's augmentation as a Knight of the Holy Sepulchre and a symbol of St. Catherine which he used. (B) The augmentation and Clough's merchant's mark. (C) The Earl of Ormonde. (D) Clough's Arms. (E) Lord Burleigh. (F) The King of Sweden.



Plate 63

($\times 1.8$)

TREMEIRCHION
Panel in window on South side
c.1630

King Charles I. A beautiful example of the technique of painting glass
in coloured enamels and yellow stain.



Plate 64

($\times 0.1$)

MARCHWIEL
Window on South side
1788

Francis Eginton

Heraldic glass relating to the two branches of the Yorke family and to
Erddig Hall. Beautifully Painted in coloured enamel and silver stain.



Plate 65

($\times 0.8$)

LLANDEGLA

East window

1800

Francis Eginton

The young Christ has a vision of His future. Originally the central part of an East window of St. Asaph Cathedral. The subject is rather repulsive but the technique excellent.

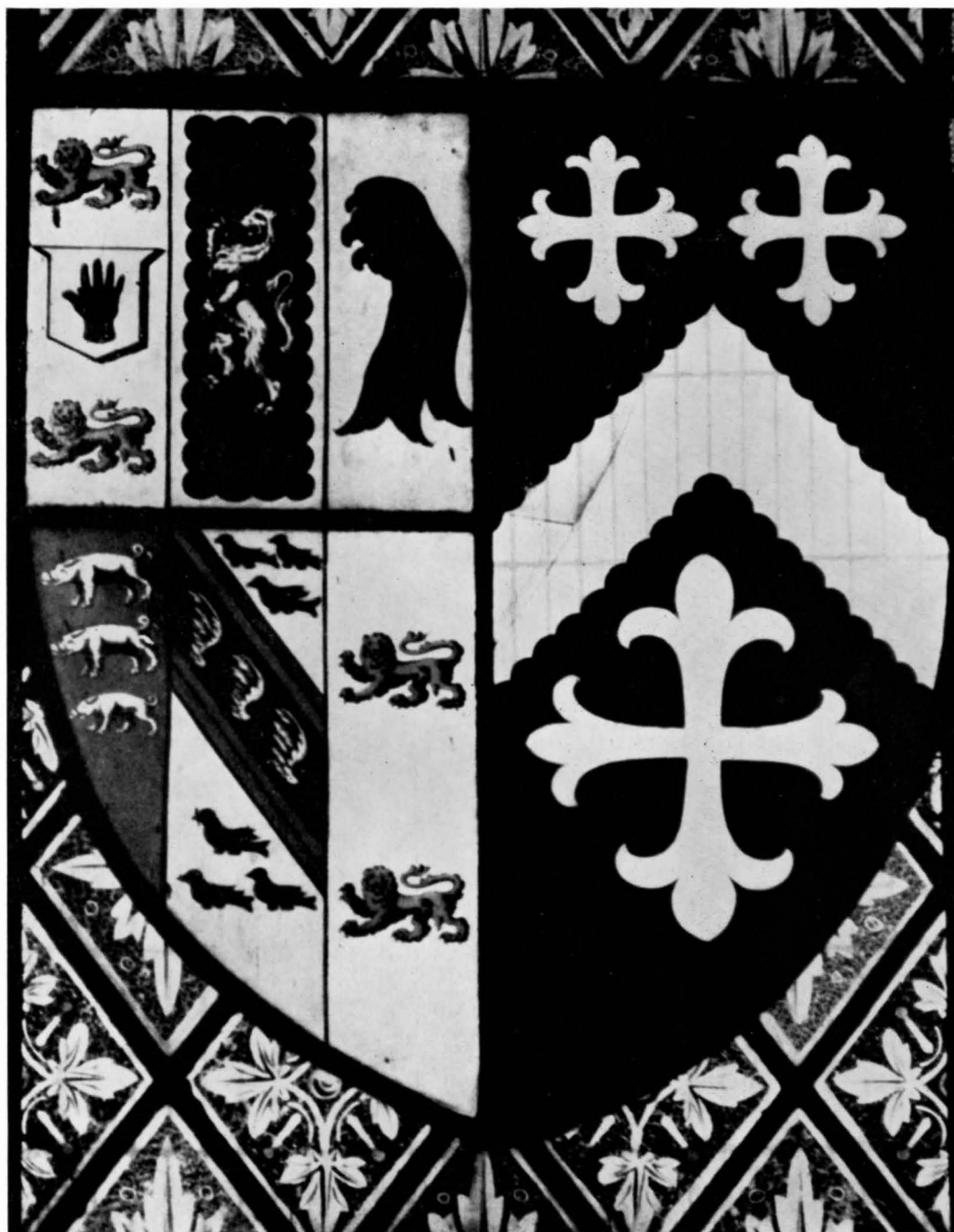


Plate 66

(× 0.4)

ST. ASAPH CATHEDRAL

South transept

1800

Francis Eginton

Some of the Arms of the donors of the former East window remain.
The Arms of Sir Thomas Hanmer, Bart.

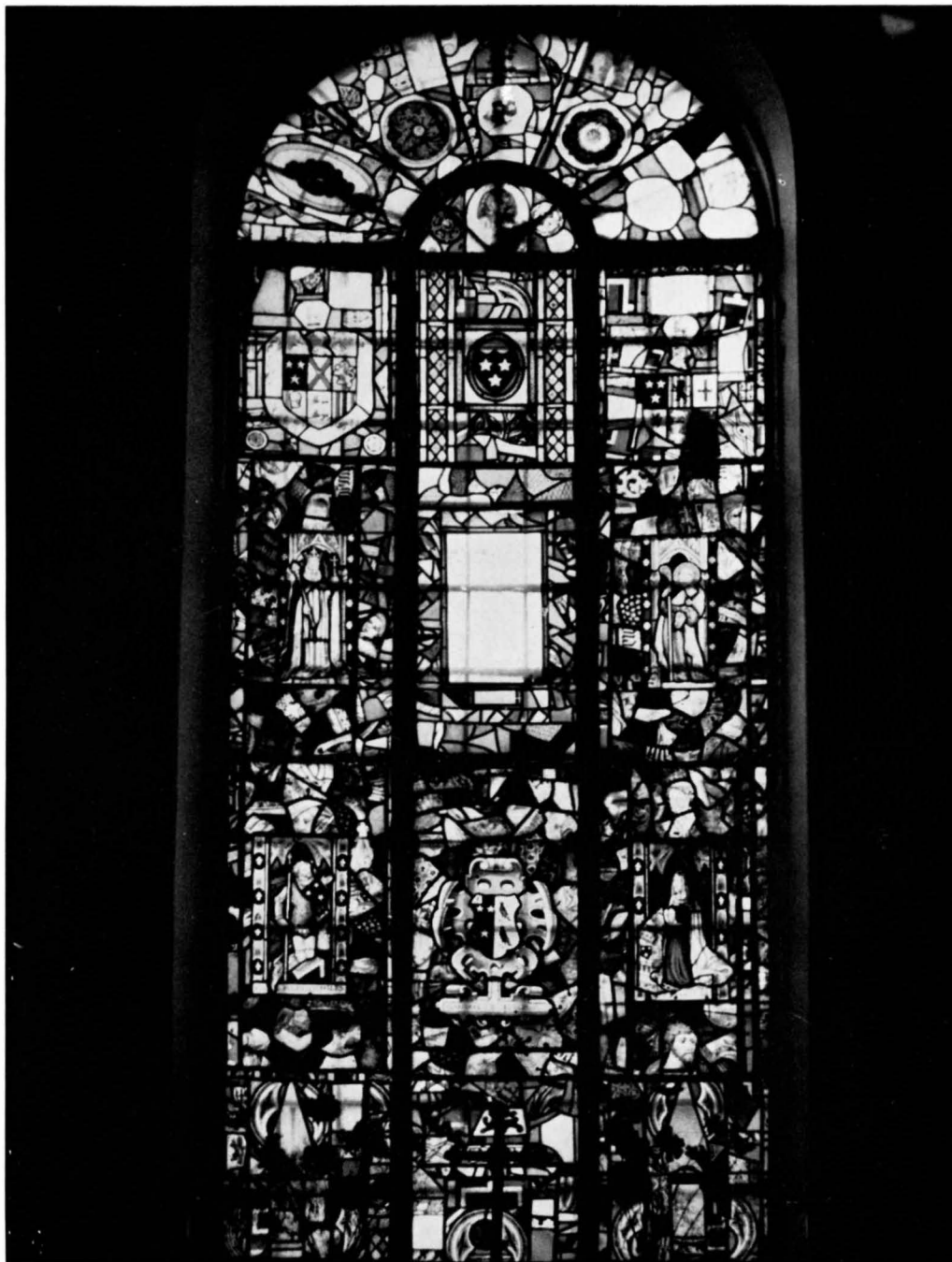


Plate 67

($\times 0.05$)

WORTHENBURY

East window

Late fourteenth century and, probably c.1823, Betton and Evans. In 1822, Betton and Evans of Shrewsbury replaced the East window of Winchester College with a copy, retaining the old glass. Some of this was used in this window.



A



C



B



D

Plate 68

(A \times 0.3)—(C \times 0.2)

WORTHENBURY

East window

Probably c.1823

Probably Sir John Betton

Two of the panels in the window have been copied from prints of other windows, made by William Fowler. (A) Sir Roger Puleston copied from (B) Sir William de Bardwell at Bardwell, Suffolk. (C) St. Leonard copied from a panel (D) at Durham.

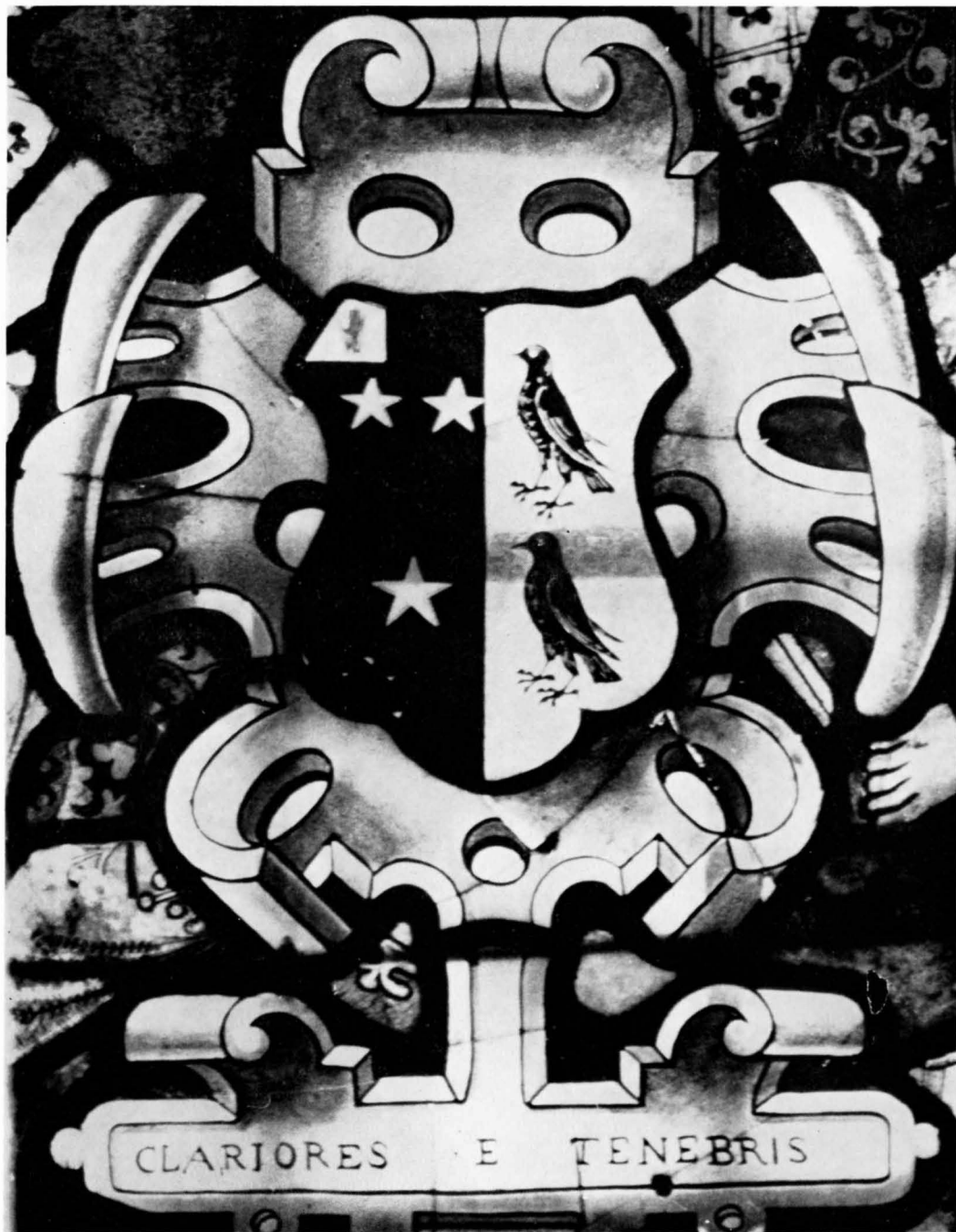


Plate 69

(× 0.4)

WORTHENBURY

East window

Probably c. 1823

David Evans

The Arms of Sir Richard Price Puleston, Bart.



Plate 70

($\times 0.07$)

BANGOR CATHEDRAL

South side of West end

1838

David Evans

Apostles or saints, originally in the East window.



Plate 71

(× 0.1)

LLANSANTFFRAID-GLYN-CEIRIOG

South side

1837

David Evans

St. Peter and St. Paul. Note the "seaweed" diaper on the background which is typical of Evans.

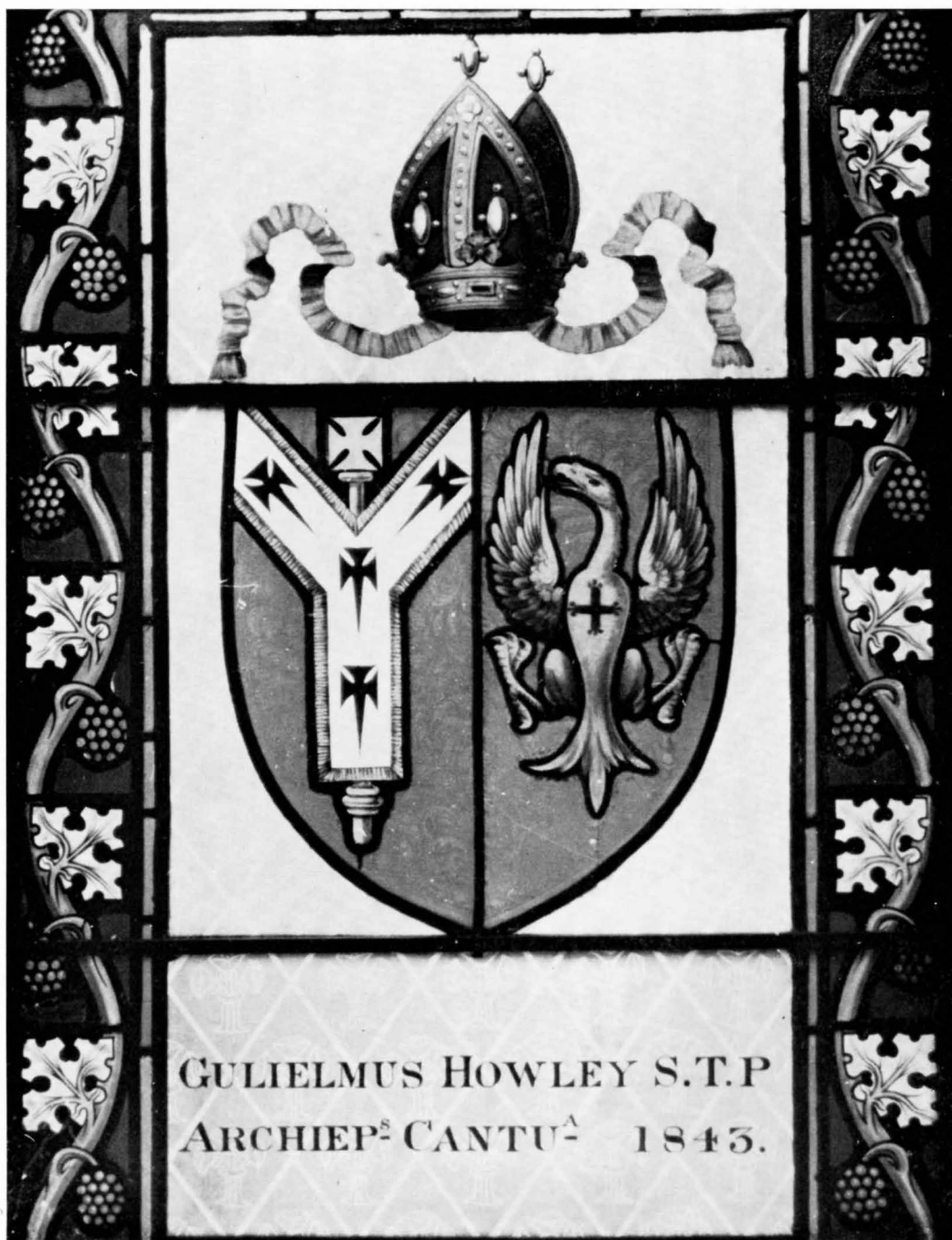


Plate 72

(× 0.2)

LLANSANTFFRAID-GLYN-CEIRIOG

Window West of the door

1843

David Evans

The Arms of Archbishop Howley. Note the diaper of sheaves of seed heads, typical of Evans.