

## THE WINDOW GLASS by J. Kerr

### 13th Century Glass

1. Fragment with a cross-hatched background. Geometric design and edge strip (with related fragments). Corroded before burial. Mid to late 13th century. SF22, U/S.
2. Fragment of originally white glass, 4 mm. thick. Formal geometric design, paint very decayed. Design picked out of matt wash. Exterior pitted with erosion. Two grozed edges. 13th century. SF47, F170, Phase 3, Group 7.

### ?13th Century Glass

3. Decayed fragments, similar to No.1. Possibly 13th century. SF215, F1002, Phase 4/2, Group 20.

### 14th/15th Century Glass

4. Fragment of devitrified crown glass, 4 mm. thick. No paint visible. Poorly durable. One grozed edge. Probably later than 14th century. SF235, F748, Phase 5, Group 23.
5. Fragment showing edge of architectural design and serpentine trail, with dots in the interstices. No back-painting; design picked out of matt wash. One grozed edge, with no lead shadow. Colour not discernible. 14th/15th century. SF105, F?, Phase?.
6. Fragment showing possible architectural design, in fragmentary paint. Very poorly durable. Corroded on exterior before burial. Late 14th/early 15th century. SF164, F140, Phase 4/2, Group 18.
7. Fragment of white glass with Angel's wing picked out in ?matt wash. One grozed edge. ?14th/15th century. SF20, U/S.

### 15th Century Glass

8. Fragment showing quarry design combining elements of quarry types 5 and 9. Both designs occur in a mid-15th century window at Marsh Baldon Parish church, not far from Chalgrove (window J, As & 1a, 1b, 1c, 2a, 2c, 3a, 3c). SF102, F556, Phase 5, Group 23.
9. Two fragments of poorly durable quarry glazing. 15th century. SF96, F547, Phase 5, Group 23.

### Glass of Uncertain Date

10. A small fragment of coloured glass (not red) cemented into an H-section lead came with a round head. Pre-16th century. SF203, F666, Phase 5, Group 23.
11. One fragment of white glass with remains of paint, too fragmentary to discern design. SF103, F549/1, Phase 5, Group 23.

12. Fragment of originally green pot metal glass (ie. not flashed onto surface). Three grozed edges. No paint visible. SF86, F518, Phase 5, Group 23.
  13. Fragment of poorly durable, originally white glass with line painting showing architecture or drapery. SF87, F525, Phase 5, Group 23.
  14. Tiny fragment with one painted line and one partly grozed edge. SF118, F590, Phase 5, Group 23.
  15. Fragment of white unpainted glass (possibly edge of quarry glass). Not early. SF202, F665, Phase 5, Group 23.
  16. Fragments of painted glass, very perished and decayed. SF532, F44, Phase 4/2, Group 10.
  17. Fragment of painted glass, with stripes. SF533, F44, Phase 4/2, Group 10.
  18. Fragments of plain glazing. SF535, F186, Phase 5, Group 23.
  19. Fragments of painted glass, very perished or decayed. SF536, F189, Phase 5, Group 23.
  20. Fragments of very thin plain glazing. SF537, F554, Phase 4-5.
  21. Fragment of plain white glazing. SF538, F584, Phase 5, Group 23.
  22. Fragment of plain white glazing. SF540, U/S.
  23. Fragment of plain white glazing. SF330, F573, Phase 4/2, Group 21.
- One fragment of plain white quarry glass. SF103, F549, Phase 5, Group 23.

THE WINDOW LEAD by B. Knight, Ancient Monuments Laboratory.

### Typology

Type A has thick diamond-shaped flanges and a prominent casting flash along the outside edge. It was cast in a hinged two-piece mould about 50 cm. long, as described by Theophilus in Book II, Chapters 24-25.1 No.9 is particularly interesting because it appears to come from the bottom of the mould and has been discarded unused. Type B (not represented here) and Type C have been made from cast came as type A by scraping off the casting flash. This process is described by Theophilus in the last paragraph of Book II Chapter 26.2 The only difference between them is in the amount of lead removed from the flange.

### Chronology

Types A and C occur throughout the middle ages and do not therefore provide much chronological information. The absence of milled lead, introduced perhaps in

the late 15th-early 16th centuries, accords with the documentary evidence for the abandonment of the site by this time.

### Catalogue

1. Small decayed fragments of Type C, split in the web. Remains of two rectangular quarries approximately 35 mm. by ?mm. and 23 mm. by ?mm. See No. 22, 'Objects of Lead and Pewter' (Fig. 32).1 SF66, F520/1, Phase 5, Group 23.
2. Twisted fragments of Type C. Seems to be the remains of two triangular quarries, one approximately 50 mm. x 45 mm. x 70 mm. SF198, F673, Phase 4/2, Group 21.
3. Part of rectangular quarry of Type C, with remains of glass, approximately 22 mm. x 45 mm. SF203, F666/1, Phase 5, Group 23.
4. Two tiny fragments of Type C soldered together and split in the web. Possibly used to tie a glazed panel to a window bar. SF243, U/S.
5. Soldered joint split in the web; probably Type C. SF253, F900, U/S.
6. One piece Type A, with casting flaws (bubbles) in web. Length 7 cm. SF517, F26, Phase 5, Group 23.
7. Decayed fragments of Type C. SF518, F124/1, Phase 5, Group 23.
8. Two tiny fragments split in the web, possibly Type C. SF519, F125/1, Group 5, Group 23.
9. Two joining fragments of Type A, total length 21 cm. This piece appears to be unused; one end comes from the bottom of the mould and the other has been cut off. SF520, F186/1, Phase 5, Group 23.
10. Three small fragments, Type C. SF521, F221/1, Phase 5, Group 23.
11. One small fragment of Type C, split in the web. SF522, F520/1, Phase 5, Group 23.
12. One small fragment of Type A, split in the web. SF523, F542/1, Phase 5, Group 23.
13. One small fragment of Type C, split in the web. SF524, F549/1, Phase 5, Group 23.
14. One fragment, Type C. SF525, F550/1, Phase 5, Group 23.
15. One fragment, Type C. SF526, F561/1, Phase 4/2, Group 21.
16. One fragment of Type A, split in the web, plus a flat piece apparently melted. SF527, F590/1, Phase 5, Group 21.

17. One small fragment of Type C, split in the web. SF528, F666/2, Phase 5, Group 23.

18. Two twisted fragments, Type C. SF529, U/S.

#### Notes

1. J.G. Hawthorne and C.S. Smith, *Theophilus' On Divers Arts*, (Chicago University Press 1963), 67-69.

2. *Ibid.* 70.