

STANDARD--ON--AVON.East window of the chancel.Diagram 1.1. Bust length figure of a King.

Frontal view, crowned wearing a crimson cloak. Crown, hair and beard in yellow stain, the face is decayed. Against a plain green circular ground.

2:3. Fragments of plain coloured glass, fragments of XVII.C. glass.

4. A Bishop or Mitred Abbot.

Full length in benediction. In eucharistic vestments holding a pastoral staff. He wears an ochre chasuble, yellow amice and light blue dalmatic. Painted in black lines, the head in white glass.

The lower part of the figure below the knees is missing.

Against a green ground, diapered with a foliage trail of trefoil leaves, reserved on a black enamel ground.

Border of the light:- beaded design, the beads separated one from the other by a wavy line.

5. Christ in Majesty, exhibiting the wounds of the Passion.

Frontal, seated in benediction, He wears an ochre cloak, the flesh in white glass. Incomplete, the head and part of the right arm are missing.

Set against a ruby ground, diapered with a running foliage design. Border of light as Number 4 above.

6. A Bishop or Mitred Abbot.

Identical with Number 4 above. He wears a light blue chasuble, yellow amice, ruby dalmatic and white alb.

Against a green ground, diapered with a trail of ivy leaves, reserved on a black ground.

Border of the light as Number 4 above.

7. A Shield: Gules three lions passant guardant in pale or, a label of five points azure. (two fleur-de-lys or to each point).
EARL OF LANCASTER.

Set against a trellis of white quarries, bearing a trail of oak leaves and acorns, painted in black lines and yellow stain.

Border: yellow quatrefoil leaf plaques, alternating with pieces of plain ruby.

8. A Shield: Azure semy of fleur-de-lis or. FRANCE.
Each fleur-de-lis is separately leaved.
Set against a trellis of quarries and border as Number 7 above.
9. A Shield: Gules three lions passant guardant in pale or. ENGLAND.
Incomplete, the top lion broken and patched.
Against a quarry ground and border as Number 7 above.
10. A Shield: Gules three lions passant guardant in pale or, a label of three points argent, THOMAS OF BROTHERTON, EARL OF NORFOLK.
Against a quarry ground and border as Number 7 above.

11. A Shield: Or two bars gules in chief three torteaux gules. WAKE.
The lower part of the shield is missing.
The or field is diapered with a pattern of circles and crosses in a lattice framework, reserved on a ground of black enamel.
Set against a geometric grisaille ground. The leading forms a pattern of quatrefoils linked by diagonally turned squares. White glass painted with trails of oak leaves and acorns springing from a vertical stem. The quatrefoils each have beaded border design.

Border of light: A vertical stem with off-springing stalks, each terminating in a maple leaf, yellow stain set against pieces of plain blue glass.

12. A Shield: Chequy or and azure, WARENNE, EARL OF SURREY.
Each or chequer bears a pattern of a circle in a diamond frame.

Above the shield is a roundel, bearing two interlocked triangles, yellow glass, against a blue ground.

Set against a geometric grisaille ground, as Number 11 above.

Border of light: covered cups, in yellow stain set against pieces of plain blue glass.

13. Virgin and child.

Virgin seated on a traceried bench facing threequarters right, offering her breast to the Christ child, seated on her left knee.

The Virgin wears a white wimple, ochre cloak and a mauve tunic. The Child wears a light blue tunic. The faces are in white glass.

Set against a green ground, diapered with a trail of maple leaves, reserved on a black enamel ground.

Below the figures:- geometric grisaille as Number 11 and 12 above.

Border of light:- a serpentine trail of oak leaves, in yellow stain, set against pieces of plain blue glass.

14. A Shield: Azure a bend argent cotised or between six lioncels rampant or. BOHUN, EARL OF HEREFORD.
The field and the bend are diapered with trails of trefoil leaves. Set against geometric grisaille, as Number 12.
Border of light, covered cups, as Number 12.

15. Geometric Grisaille

Same design as Number 12, this glass, however, is narrower in width and was originally in one of the side windows of the chancel.

Two sets of borders complete this panel:-

Serpentine trail of oak leaves, as Number 13, a vertical stem with off-springing maple leaves, as Number 11.

16. A Panel of Fragments.

An incomplete figure of an Apostle. Represented standing facing threequarters left, his right arm raised, the hand extended. He wears an ochre cloak and a blue tunic. The head and nimbus are decayed. The area below the waist is missing.

Set against a blue foliage diaper of oak leaves. Above the figure an arch cusped trefoil surmounted by a gable with crockets and finial, white and yellow stain, see Number 29.

Border pieces: covered cups as Number 12.

17. A Panel of Fragments.

An incomplete arch and gable, white and yellow stain.

Border pieces: Covered cups as Number 12.

18. A Panel of Fragments.

A fragment of an arch and gable, as Number 17.

Border pieces: Covered cups as Number 12.

19. A Panel of Fragments.

A border piece. A Grotesque. A hybrid beast, a human head wearing a feathered helmet, set on two beast's legs, a human head in its stomach.

In profile facing right. White and yellow stain. A border piece: A Grotesque. A female head, her hair in a crispine net, an a beast's body, facing threequarters left. White and yellow stain.

20-24. Remains of canopies and grounds.

Each panel has the apex of a crocketed gable with the pinnacle of a crocketed buttress on either side. Gables, blue centres, the crockets in yellow stain, the buttresses in yellow stain. Each pinnacle is set against a trellis ground of coloured quarries.

20. Ruby quarries, each quarry has a blue beaded border.

21. Blue quarries, ruby borders.

22. Green quarries, white borders.

23. Blue quarries, ruby borders.

24. Ruby quarries, blue borders.

First window from the East: south side of the chancel, Diagram 2.

25. Roundel, a grotesque.

A hybrid human, with the hindquarters of a beast, stands facing threequarters right, the torso turned left, playing a viol.

White glass and yellow stain, on a white ground cross hatched in black lines, a plain border in yellow stain.

Set against modern white quarries.

26. Geometric grisaille and borders, in situ.

Grisaille identical with Number 11 above. Along the lower edge of the panel are three finials, in yellow stain.

Border:- serpentine trail of oak leaves, in yellow stain, set against pieces of plain ruby.

27. Geometric grisaille and borders, in situ.

Grisaille as Number 11 etc., above.

At the centre of the lower edge is a finial with a smaller finial, in the shape of a lion rampant, on either side, each in yellow stain.

Border:- covered cups, alternately white and yellow stain, set against plain blue pieces.

28. Geometric grisaille and borders, in situ.

Grisaille as Number 11 above. Along the lower edge are three finials as Number 26.

Border: covered cups as Number 27.

29. An Apostle.

Represented standing full length, facing threequarters right, holding a closed book in his hands. Ochre nimbus, he wears an ochre cloak and a blue tunic. The head and hands are very decayed.

The lower portion of the figure has been patched with alien pieces of plain glass.

Set against a ruby ground, diapered with a trail of oak leaves, reserved on a ground of black enamel.

The Apostle is represented standing below an arch and gable.

The arch, cusped trefoil is white, each spandrel is cusped. The gable, which is crocketed and has a finial, is in yellow stain. The side shafts to the main arch are white diapered with a pattern of continuous squares, each enclosing a quatrefoil. The base of each shaft has a blind arcade, in green glass, and the head of the shaft has a window tracery design, surmounted by a small arch and tall gable with crockets, in yellow stain. This arch and gable are alien and are later than the remainder of the panel.

Border of the panel:- covered cups, alternately white and yellow stain, set against pieces of plain blue glass, as Number 27.

30. An Apostle: St. John the Evangelist.

Represented standing full length facing threequarters left, holding a palm branch in his right hand. Below the Saint is an inscription, in Lombardic script:- + S: JOHANNES.

Green nimbus, he wears a light purple cloak and a green tunic. The head, hands and feet, in flesh coloured glass are very decayed; the head is beardless: the feet are bare.

Set against a blue ground, diapered with a trail of maple leaves, reserved on a black enamel ground.

He stands below an arch and gable, identical with Number 29 above, except that here the arch and gable of each side shaft is genuine. The traceried windows of the shafts have been replaced by alien pieces of wall arcading.

Border of the Panel:- a serpentine trail of oak leaves, in yellow stain, set against pieces of plain ruby glass.

31. An Apostle: St. Paul.

Represented standing full length facing threequarters left, looking upwards. He points to a sword in his left hand, which he holds up by the point.

Below the Saint is an inscription, in Lombardic script: + S: PAV(LUS). The bracketed portion is missing. Green nimbus. He wears a light green cloak and light purple tunic. The head, hands and feet are in flesh coloured glass, and are very decayed.

Set against a blue ground, diapered with a foliage trail as Number 30, below an arch and gable as Number 29, 30.

Border of panel:- oak trail as Number 30.

32. Fragments of geometric grisaille, as Number 11.

33. Roundel.

At the centre a white rose, encircled by a stem with off-springing flat leaves, alternately red and green, radiating outwards.

34. Roundel.

Two interlocked triangles, as Number 12. above.

35. Roundel.

Identical with Number 33.

Second window from the East. South side of chancel.

Diagram 3.

36. Roundel. An angel playing a symphony.

Represented seated frontal, holding the instrument on the knees. Painted in black lines on white glass, the figure's hair, cloak and wings in yellow stain. Set against a white ground, cross-hatched with black lines, border in plain yellow stain.

37. Roundel. An Evangelist symbol. The Bull of St. Luke.

The winged bull stands in profile facing left, a scroll between its feet is inscribed in Lombardic script:- S: (LUCAS). The bracketed portion is decayed and obscured by a tie-bar. The bull is a light purple-brown colour, very decayed. The wings in yellow stain. Set against a green ground diapered with a foliage trail, reserved on a black enamel ground.

38. Geometric grisaille and borders, in situ.

Geometric grisaille identical with Number 11 above. Along the bottom edge of the panel are three finials, in yellow stain.

Border:- a straight stem with long off-springing stalks, each terminating in a maple leaf, in yellow stain. Set against pieces of plain blue glass.

39. Geometric grisaille and borders, in situ.

Geometric grisaille identical with Number 11 above. The centre one of the three finials along the lower edge has been replaced by a fragment of a gable.

Border:- identical with Number 38 above.

40. Geometric grisaille and borders, in situ.

Grisaille identical with Number 11 above.

Along the bottom edge of the panel are three finials in yellow stain.

Border:- covered cups, identical with Number 27.

41. An Apostle.

Represented standing full length facing threequarters left holding a book (2) in his left hand, his right arm raised, he is looking upwards. Ochre nimbus, he wears a blue cloak and a green tunic. The head and hands are in flesh coloured glass and are very decayed. The figure is incomplete, most of the drapery has been replaced by alien fragments.

Set against a ruby ground, diapered with a trail of oak leaves, as Number 29.

The ~~saahh~~ stands below an arch and gable, identical with Number 29 ec. Border of panel: foliage trail, identical with Number 38.

42. An Apostle: St. Andrew

Represented standing, full length facing threequarters left, pointing to a small saltire cross in his left hand.

Below the figure is inscribed, in Lombardic script:- + S'AN(DREAS) The bracketed portion is missing. Ochre nimbus, he wears an ochre cloak and a light blue tunic. The head, hands and feet, in flesh coloured glass, are very decayed. Set against a ruby ground below an arch and gable identical with Number 29 and 41.

43. An Apostle, St. Mathias.

Represented standing, full length facing threequarters left, looking upwards, a book in his left hand, his right arm and hand raised. Below the figure is inscribed, in Lombardic script;- + S'MATHIAS.

Ochre nimbus, he wears a light purple cloak over a light green tunic. The head and hands, in flesh coloured glass, are decayed. The lower part of the figure below the knees is missing, replaced by a large piece of alien drapery.

Set against a blue ground, diapered with a trail of maple leaves, as Number 30, below an arch and gable, as Number 29.

Border of panel: serpentine trail of oak leaves as Number 30 above.

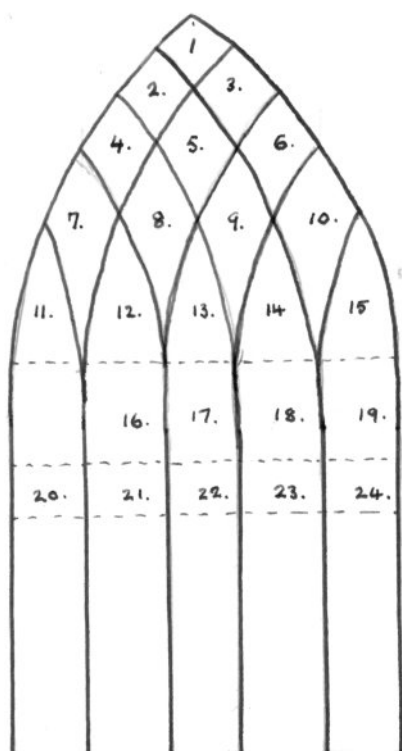
44. Fragments of geometric grisaille as Number 11.

45. Roundel. Identical with Number 33 above.

46. Roundel. Identical with Numbers 12. and 34.

47. Roundel. Identical with Numbers 33 and 45 above.

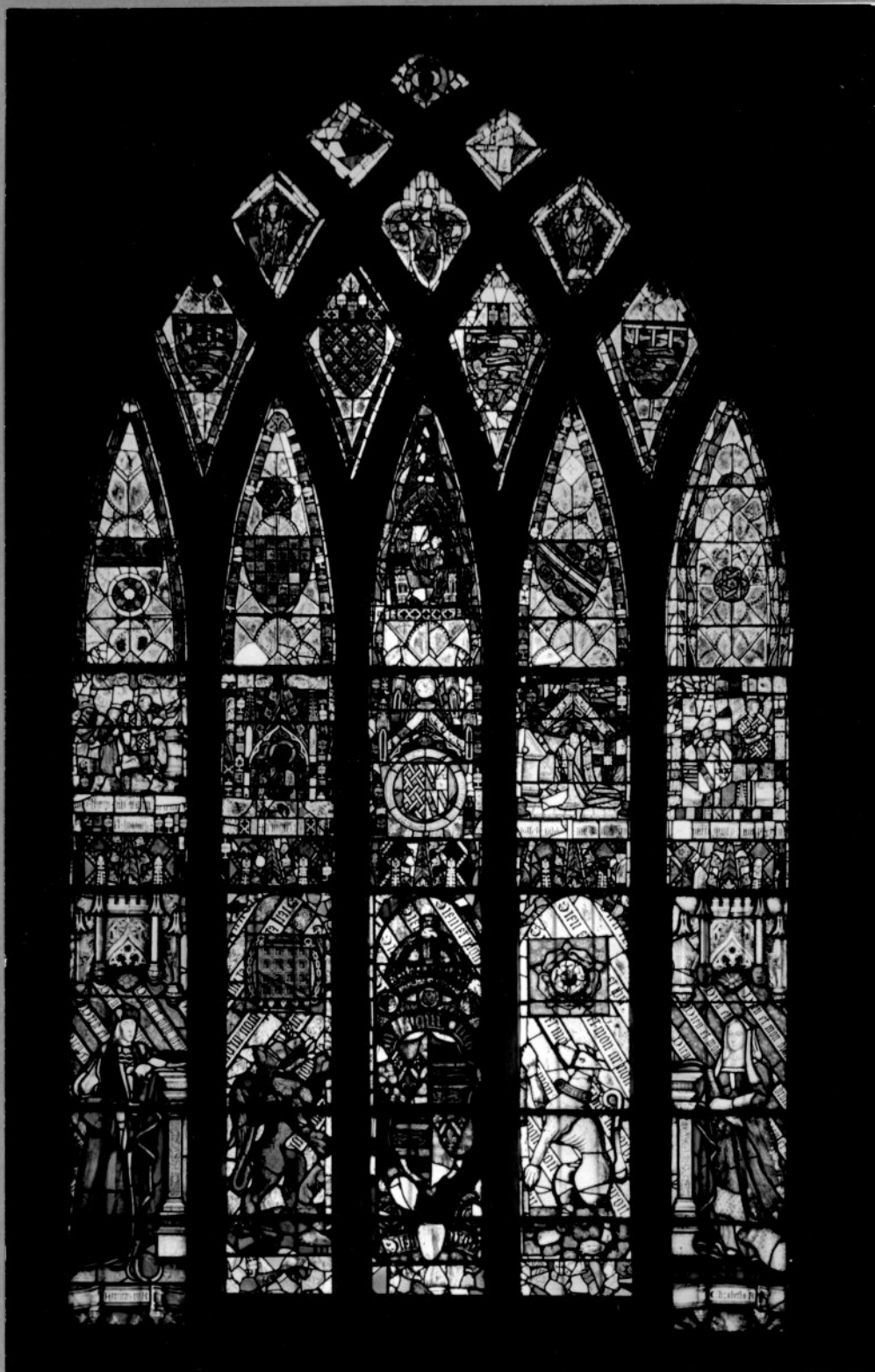
48. Fragments of geometric grisaille as Number 11.



STANFORD-ON-AVON.

DIAGRAM. 1.

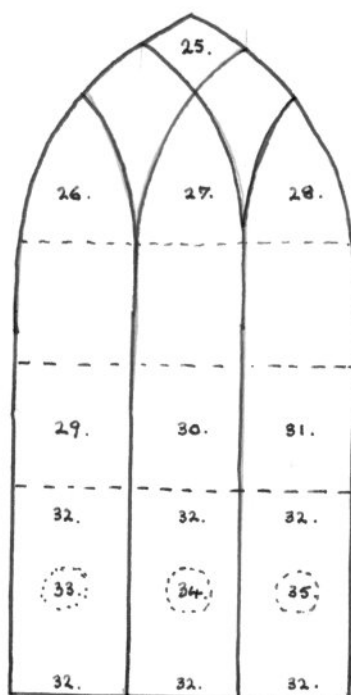
STANFORD-ON-AVON : NORTHANTS:



STANFORD ON AVON. [E. window]
Northants.



STANFORD
STANFORD-ON-AVON. I



STANFORD.

DIAGRAM. 2 .



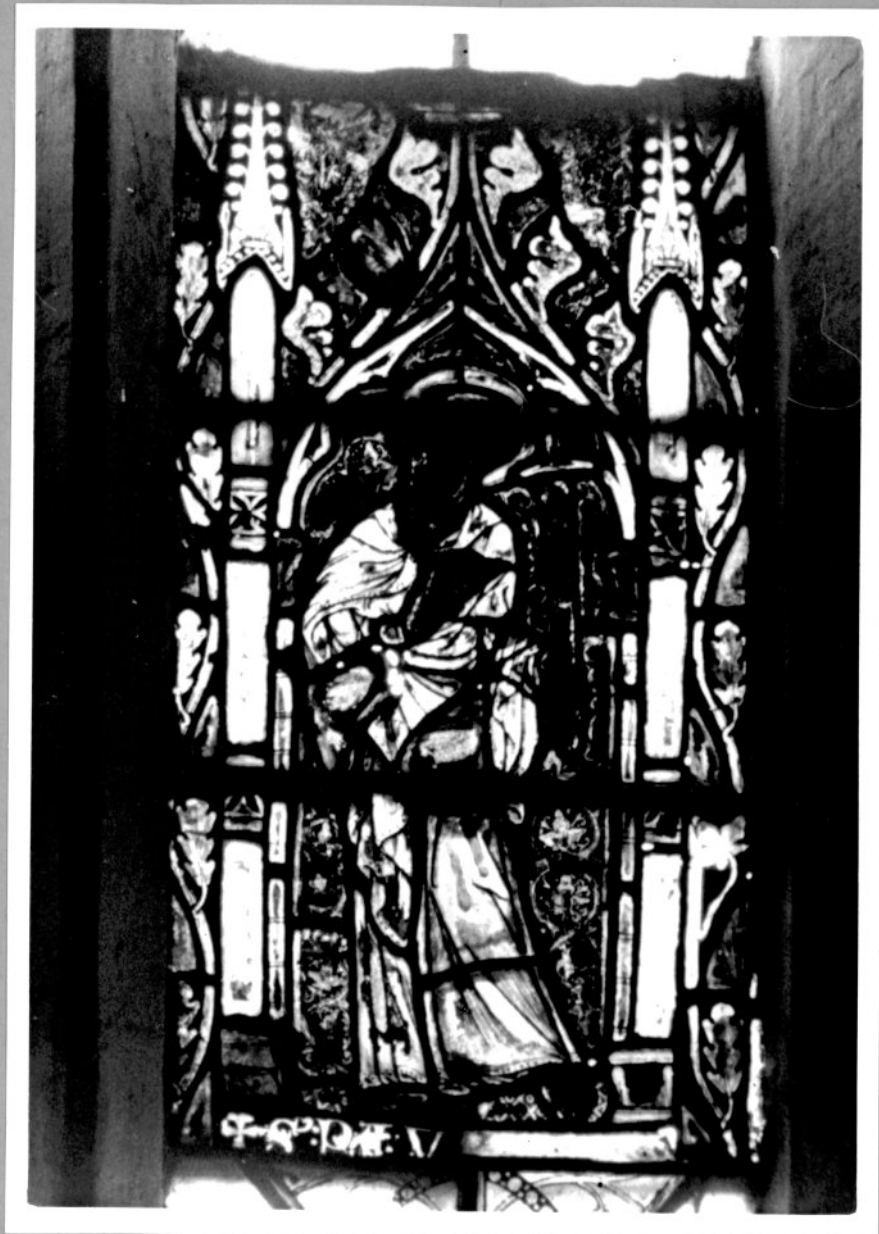
STANFORD-ON-AVON. (Chancel s. side ~~W. 52~~ 52)



STANFORD-ON-AVON (Church r. side S. 2)



STANFORD ON AVON (Church s. side S. 2)



STANFORD-ON-AVON Church s. side 52)

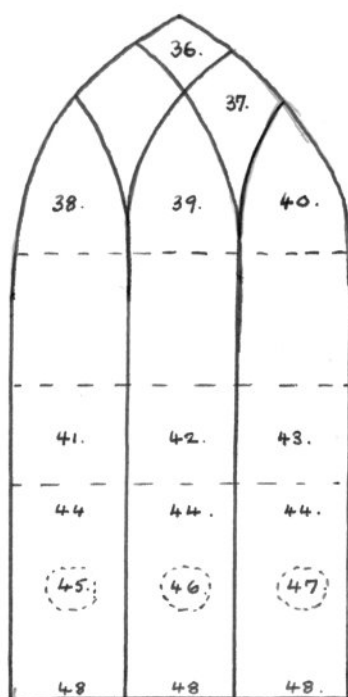
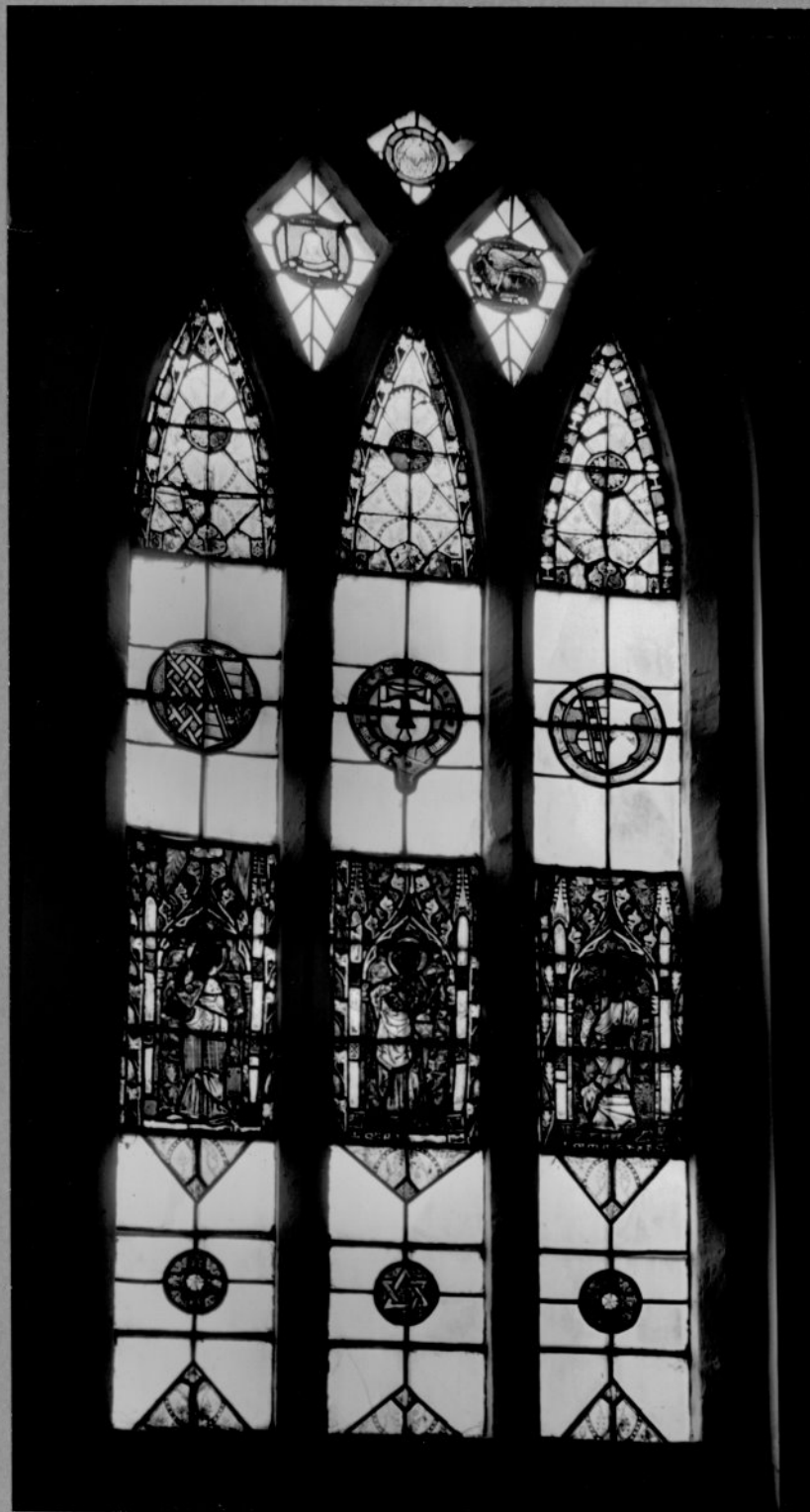


DIAGRAM. 3.



STANFORD-ON-AVON. Chancel S. side 53



STANFORD ON AVON Choral s. side. S.3.



STAFFORD ON AVON choir s. side S. 3.

First window from the East: north side of the chancel.

Diagram 4.

49. Unidentified subject.

Bust length figures of three women menaced L by a small green devil and R a small blue devil.

Two of the women wear white nebulee head-dresses, the one of the right wears a white ^{simple} and carries a large rosary.

The women's heads are painted in black lines on white glass.

50. Apex of the light: glass in situ.

The head of a large green spire, with large yellow stain crockets, set against a white ground diapered with trails of rounded trefoil leaves, reserved on a black enamel ground.

Border: two types:- L. straight stem with off-springing stalks each bearing a rose and a bud, white and yellow stain, set against pieces of plain ruby. R. a serpentine trail of oak leaves as Number .

The lower part of each border area contains the apex of a crocketed spire, in yellow stain.

Above the finial of the main spire is an alien insertion:- A seated figure of a woman, playing a psaltery, frontal, holding the instrument on her knees. White glass and yellow stain, set against a black ground speckled white.

51. A tracery light. Christ in benediction: from a Coronation of Virgin .

Christ seated, facing threequarters left, a book in his left hand, his right raised in benediction. He wears an ochre cloak and a light blue tunic. Incomplete: the head and feet are missing.

Set against a white ground diapered with a trail of palmate leaves, reserved on a black enamel ground, in a plain border. The traceried throne is painted on the same piece of glass as the adjacent foliage diaper.

52. Apex of the light: Glass in situ.

The top of a large spine with crockets and finial, in yellow stain, set against a white diaper of trefoil leaves, as Number 50. The spire is similar in proportions to Number 50, the crockets differ, being large leaves.

Border of light: white roses as Number 50 L.

53. An Apostle. St. Peter.

Represented standing, full length facing threequarters right, holding up the two keys in his left hand and pointing to them with his right. Below the figure is inscribed, in Lombardic script:- + S'PETRUS:

Ochre nimbus, he wears an ochre cloak and light blue tunic, the keys are in yellow stain. The head and hands, in flesh coloured glass, are very decayed.

Set against a ruby ground, diapered with oak leaves, as Number 29. He stands below an arch and gable, identical with Number 29.

Border of panel: trail of maple leaves, as Number 38. The leaves alternately green and yellow.

54. St. Margaret, incomplete.

Represented standing full length facing threequarters left, a book in her left hand, thrusting a spear (into the head of a dragon which she tramples below her feet.)

The Saint's head and the lower part of her figure and the dragon have been replaced by alien pieces of glass.

Ochre nimbus, she wears a brown cloak.

Set against a blue foliage diaper, very decayed, the details obscure.

The Saint stands below a canopy:-

An arch cusped cinquefoil, surmounted by a crocketed gable. Behind the gable is the battlemented base of a super structure. The side-shafts of the main arch have a patterned diaper of continuous circles, each enclosing a cinquefoil. Each shaft terminates in a traceried window and gable with a diagonally turned shaft, with a hood moulding, rising behind the window and gable. All the canopy is in white glass and yellow stain, the head of the main arch is diapered with continuous squares, each enclosing a crosslet. The side shafts are incomplete.

55. A Saint, incomplete.

Represented standing full length facing threequarters left.

Murrey coloured nimbus, a pink cloak and a light green tunic. Head in flesh coloured glass, very decayed. The Saint's hands and the lower part of the figure have been replaced by alien glass.

Set against a blue ground, below a canopy. The ground and canopy are identical with Number 54 except for the pattern diaper of the side-shafts: continuous diamonds, each enclosing a fleur-de-lis.

56. Fragments of geometric grisaille, as Number 11.

57. Three identical quatrefoil medallions.

At the centre a square plaque bearing a quatrefoil leaf. Each lobe of the medallion bears a flat trefoil leaf.

58. Fragments of geometric grisaille, as Number 11.

Second window from the east. North side of Chancel.

Diagram 5.

59. Roundel: An Evangelist's symbol: Angel of St. Matthew.

The angel is seated facing threequarters left, holding a scroll, inscribed in Lombardic script:- M T A H E V. White nimbus and face, the hair and wings in yellow stain, wearing a deep blue tunic, set against a green foliage diaper, the details obscure.

The roundel is very decayed.

60. A tracery light: 6A6A6Abbot.

Represented standing full length frontal, a pastoral staff in his right hand, a book in his left. Bareheaded, he wears an ochre chasuble, the amice in yellow stain, and a light blue dalmatic.

Set against a ruby ground, diapered with a trail of rounded trefoil leaves, reserved on a black enamel ground.

Border of light: repeated pattern of two concentric circles, yellow stain on a black ground.

61. A tracery light: the Virgin, from a Coronation of the Virgin.

Represented seated, facing threequarters right in prayer. Nimbed and crowned, she wears a light blue cloak and an ochre tunic. The head and nimbus are in white glass, the crown and hair touched yellow stain. Incomplete, a piece of alien drapery has been inserted below the Virgin's knees.

Set against a white foliage diaper, identical to Number 51.

This is the companion figure to the Christ in Benediction Number 51. The background diapers and the traceried thrones are identical.

62. A tracery light. An Abbot.

Represented standing full length frontal, a book in his left hand and a pastoral staff in his right. Bareheaded, his face turned right in near profile, the hair tonsured. He wears a blue chasuble, the amice in yellow stain, an ochre dalmatic and a white alb. The head is in white glass, the hair in yellow stain.

Set against a ruby ground, diapered with a trail of oak leaves, reserved on a black enamel ground.

Border of light:- repeated pattern of circles alternating with saltire crosses, yellow stain on a black ground.

63. An Apostle, St. Barnabas.

Represented standing full length facing threequarters right, holding up a book in his left hand. Pointing to it with his right. Below the figure is inscribed, in Lombardic script:- + S'BARNAB(AS). The bracketed portion is missing.

Ochre nimbus, he wears an ochre cloak and a blue tunic. Head, hands and feet in flesh coloured glass, very decayed.

Set against a ruby ground, diapered with a trail of oak leaves, as Number 29.

He stands below an arch and gable, as Number 29.

Border of panel: foliage trail as Number 38

64. An Apostle. St. James Major.

Represented standing, full length facing three quarters right, holding a pilgrim's staff in his right hand and a book in his left. He wears a pilgrim's hat and has a wallet hanging from his shoulder, both bear a scallop ornament.

Below the figure is inscribed, in Lombardic script: + S'JACOBUS.

He wears an ochre cloak and light blue tunic. The head and nimbus are missing. His hat is blue, the wallet white touched yellow stain.

Set against a ruby foliage diaper as Number 30, below an arch and gable, as Number 29.

Border of panel: covered cups, as Number 27.

65. An Apostle. St. Philip.

Represented standing full length facing threequarters right, his head turned left. He points upwards with his right hand, a book in his left.

Below the figure is inscribed, in Lombardic script (+S'PHILI)PPUS. The bracketed portion is missing.

Ochre nimbus, he wears a blue cloak and a green tunic. Head, hands and feet, in flesh coloured glass, are very decayed.

Set against ruby oak foliage diaper, identical with Number 29, below an arch and gable, as Number 29.

The ruby foliage diaper is incomplete: an alien piece of drapery has been inserted on the left of the figure.

Border of the light: covered cups, as Number 27.

66. Fragments of geometric grisaille, as Number 11.

67. Roundel, at the centre a white rose encircled by a stem with off-springing leaves radiating outwards, alternately red and green.

68. Fragments of geometric grisaille, as Number 11.

East window, North aisle of the Nave.

Diagram 6.

69. Panel of fragments.

Small figure of Christ in Majesty, frontal, in benediction, the head and shoulders and raised right arm only remain; white and yellow stain. Fragments of plain white and coloured glass.

The two lateral lobes of this light remain:- the foliated terminals of a bench set against a blue foliage diaper, palmate leaves.

Border: repeated pattern of circles, in yellow stain on a black ground.

70. An angel blowing a trumpet. In situ.

Full length facing threequarters right, winged wearing a white alb. Painted in black lines on white glass, touched yellow stain. The panel is very decayed and dirty, but is complete.

71. An angel blowing a trumpet. In situ.

Identical with Number 70 but facing left. Complete but very decayed and dirty.

72. Resurrection of the Dead. In situ.

Four half-length naked figures emerging from the ground. They all face threequarters right, the foreground figure crosses his arms on his chest, the one behind him, right, raised his left arm and hand in a gesture of amazement. White glass, very decayed, the details obscure.

73. Resurrection of the Dead. In situ.

Similar to Number 71, very decayed, the details obscure, the panel, however, appears to be substantially complete.

74. Angel holding the Instruments of Christ's Passion. In situ.

Represented standing full length facing threequarters right holding the cross and nails of the Passion. Nimbed, wearing a light green cloak over a blue tunic, the wings are green. The head is white, touched yellow stain.

Set against a plain ruby ground, partly modern. Border of light: repeated pattern of circles separated one from the other by two dots, yellow stain on black. The inner edge of the lateral borders cusped a trefoil.

The figure has been disarranged; the head moved slightly to the left.

75. Angel holding the Instruments of Christ's Passion. In situ.

Identical with Number 74 but facing left and holding the Crown of Thorns and the spear of the Passion.

Ground and border as Number 74.

76. Foliage design. In situ.

A twist of palmate leaves radiating from the centre. Yellow stain on a black ground.

77,78,79. Crucifixion of Christ. in situ.

77. The Virgin.

Represented standing, full length facing threequarters right, her hands raised in prayer. Nimbed, she wears a white wimple, a purple cloak and a green tunic. Face and hands in white glass.

Set against a blue foliage diaper.
Border of light, as Number 73.

78. Christ crucified.

Christ crucified, inclined left, nude except for a loin cloth, a plain fillet around His forehead. White glass, the loin cloth is opaque, the cross is green.

Set against a blue foliage diaper.

Border of light, as Number 73.

79. St. John Evangelist.

Represented standing, full length inclined left, he buries his face in his raised hands. Nimbed, he wears an ochre cloak over a green tunic. Head hands and feet in white glass.

Set against a blue foliage diaper.

Border of light, as Number 73.

80. Foliage design. in situ.

Identical with Number 76.

81. A Grotesque, in situ:-

A torso of a man set on two beast's legs, stands facing right holding a sword and buckler, wearing a chaperon and tunic. White glass touched yellow stain on a black ground with white cross-hatching.

82. A Grotesque: in situ:-

A youth playing a pair of pipes, frontal, wearing a white tunic, the lower part of the body obscured by leading. White touched yellow stain on a white cross-hatched ground.

83. A Grotesque: in situ:-

A hybrid monster - a human head wearing a chaperon and cowl set on two large beast's legs. Stands facing right in profile. White and yellow stain, on a white cross-hatching.

84. A Grotesque in situ.

A hybrid human-monster holding a buckler and a sword, behind its back, facing left in profile. Human torso wearing a tunic. White and yellow stain on a white cross-hatching. The details obscured by decay and the leading, the latter probably partly an old repair.

85,86,87. Three identical canopies, grounds and borders in situ.

Canopies:

At the centre a small figure enclosed by an arch and a tall gable with crockets, with traceried side shafts terminating in an arch and gable with crockets. On either side are two flying buttresses, each terminating in traceried heads with an arch and gable.

The buttresses and shafts are each diagonally placed with plain faces below the window tracery heads.

All executed in white glass and yellow stain with strong smear shading.

Each canopy top is set against a plain ruby (85) or green (86,87) ground, the upper edge of this is cusped a trefoil, banded by a white frame. The area between the upper edge of this coloured ground and the top of the light is filled by a trellis of white quarries painted with trails of oak leaves and acorns.

At the centre of each canopy is a figure:-

85. A Seraphim. Represented standing on a wheel, full length frontal, a scarf around its neck. White glass with touches of yellow stain, against a black ground with white cross-hatching. This figure is rather decayed.

86. St. Paul. Represented standing full length facing threequarters right, a book in his raised right hand, a sword, the point held downwards, in his left. White touched yellow stain, on a white cross-hatched ground.

87. St. Peter. Incomplete. Represented standing full length, holding the two keys.

This figure is very decayed and has been inserted inside out. The lower part of the figure has been patched with an alien piece of drapery.

85,86,87. Borders of the lights.

85. Lions statant, in yellow stain. Alternating with pieces of plain ruby.

86. Grotesques, L.-R. A hybrid monkey with a human head in its stomach. Seated facing right, white and yellow stain.

Two confronted grotesque dragons, white and yellow stain.

A fragment of an inscription, in black letter ORA, replacing a lost grotesque figure of a naked woman.

These alternate with plain coloured glass.

87. Grotesques L.-R.

A hybrid dragon with a crowned human head, stands upright, facing right in profile. Two confronted dragons, as Number 85.

A lion-like beast, seated on its hind legs facing threequarters left.

All in white glass with touches of yellow stain, alternating with plain coloured glass.

88. Canopy top and borders.

Canopy design:- At the centre a large traceried window surmounted by an arch and gable with crockets. The window is enclosed by two diagonally placed side-shafts, recessed in two stages and terminating in a traceried head with crocketed arch and gable. On either side of the centre is a flying buttress springing from the head of a traceried and gabled shaft.

This superstructure was originally set above a gable, the finial of which remains at the base of the centre window.

All in white glass, with yellow stain and matt shading.

Set against a white foliage diaper: this arrangement is probably modern, the glass is disarranged.

Border: Lions rampant, in yellow stain, alternating with pieces of plain ruby.

89. St. Anne teaching the Virgin to read.

St. Anne stands full length facing threequarters right, her left hand on the shoulder of the Virgin who stands before her. The Virgin is holding a psalter, open at the Psalm "Dñe labia mea aperies" written in Lombardic script:- [DNE LABIA : MEA : A | PERIES : ET OS |

St. Anne has a light purple nimbus, she wears a white veil and wimple, an ochre cloak and a green tunic. The Virgin's nimbus is green, she wears a light purple cloak and a green tunic. The lower part of her drapery has been replaced by alien fragments. Their heads are in white glass.

Set against a ruby foliage diaper.

They stand below an arch and gable, surmounted by the base of a canopy, identical with Number 54 .

90. A canonised bishop. St. Germanus, Patron Saint of Selby Abbey?

Incomplete. Represented standing full length facing threequarters left, in benediction, a pastoral staff in his left hand. In pontificals.

Only the mitre, amice and hands remain of the figure, the outline however, is retained in the leading.

The body area is patched with fragments, parts of an Evangelist's symbol, the eagle of St. John. Painted in black lines on yellow stain (see below, Addenda. C. Winston's notes). Set against a white foliage diaper, rounded trefoil leaves, reserved on a black enamel ground.

The Saint stands below an arch cusped trefoil surmounted by a large crocketed gable, white and yellow stain.

East window, south aisle of the nave.

Diagram 7.

91. St. Denis?

Represented full length frontal, his head inclined right, holding a tonsured head in front of his chest. He wears pontificals, ochre chasuble and amice: the area below the chasuble replaced by alien fragments. Both heads in white glass, the mitre of the full figure replaced by a piece of plain ruby glass.

Set against a ruby foliage diaper, ivy leaves, reserved on a black enamel ground.

Border of light: repeated pattern of circles, yellow stain on black.

92. A Crane. In situ.

Represented standing erect, facing right, the wings half raised. White glass and matt, touched yellow stain, set against a foliage diaper, trefoil leaves, in yellow stain on a black ground.

93. A Crane. In situ.

Identical with Number 92, but facing left.

94. Panel of fragments.

Small bird, in profile facing right, white and yellow stain.

95. Censing angel. In situ. Incomplete.

Represented kneeling facing threequarters right swinging a censer, wearing a white alb, the wings in yellow stain.

The upper half of the figure is missing.

Set against a ruby foliage diaper, leaves, reserved on a black enamel ground.

Border of light: continuous serpentine tendril with small leaves, yellow stain on a black ground.

96. Censing Angel. In situ. Incomplete.

Figure and ground identical with Number 95. The upper half of the figure is missing.

Border of light:- circles alternating with saltire crosses, yellow stain on a black ground.

97. A falcon. In situ.

Perched on a spray of foliage, in profile facing left. White and matt, touched yellow stain, on a black ground.

98. A fish. In situ.

In profile view, swimming in water. White and matt on a black ground.

99,100,101. Crucifixion of Christ. In situ.

99. The Virgin. Incomplete.

Represented standing full length facing threequarters right, a book in her right hand. She wears an ochre cloak over a light blue tunic. The original head has been replaced by a larger fifteenth century head.

Set against a ruby foliage diaper.

Border: repeated pattern of circles separated one from the other by two dots. Yellow stain on black.

100. Christ crucified. Incomplete.

Christ crucified, inclined left, naked except for an ochre loin cloth. Body in white glass. The original head and shoulders have been replaced by the head and torso of a smaller contemporary Christ crucified.

Set against a ruby foliage diaper.

Border: repeated pattern as Number 99.

101. St. John Evangelist.

Represented full length facing threequarters left, his head resting on his raised righthand, a book in his left. Nimbed, he wears an ochre cloak over a light blue tunic. Head and hands in white glass.

Set against a ruby foliage diaper.

Border: repeated pattern of circles, yellow stain on black.

102. A fish, in situ.

Identical with Number 98 but facing left.

103. A Grotesque, in situ?

A hybrid man-beast, a human head and torso set on two beasts' legs, stands facing left, the head in profile, playing a lute. White and yellow stain, on a black ground.

104,105,106.

Each a bird, standing erect, the wings displayed, set against vine foliage and grapes. Each bird is in semi-profile, facing alternately left, right left. White and yellow stain, on a black ground.

107,108,109,110.

Each panel contains a canopy top and borders. In situ. The four canopy tops are almost identical:-

At the centre a large traceried window, surmounted by an arch and large gable with crockets and finial, on either side a flying buttress springing from a pinnacle which bears a two light traceried window below an arch and crocketed gable. The main window and side pinnacles are set on an embattled parapet, at the centre of which is the finial of a large gable. All in white and yellow stain with matt shading.

Numbers 109,110: patched with alien fragments.

Set against a trellis of white quarries, each with a plain yellow stain border: at the centre of each quarry is a single yellow stain rose.

107-110 Borders of the lights:-

107,109. Crowned human heads, three types:-

An elderly King, with long hair, ending in a roll below his ears, with a moustache and large beard: A young Prince, beardless, A Queen wearing a veil and wimple, her hair in crispine net cawls on either side of the face. They all face inwards, either in threequarters view or profile. In white glass and yellow stain on a black ground.

Panel 107 also includes, lower left, a grotesque figure:- A woman's head, her hair in a crispine net, a shawl around her shoulders, set on two beast's legs. White and yellow stain.

108,110: Borders

A white diamond shaped frame enclosing a rosette in a circle, the upper and lower corners each cusped a trefoil. This pattern alternates with pieces of plain blue glass.

111. A female Saint

Represented standing full length facing three quarters right, a palm branch in her right hand, her left arm raised, the hand extended. Purple nimbus, she wears a white wimple, an ochre cloak and a damask green tunic. Head in white glass, the hair in yellow stain. The figure below the waist is missing, patched with alien fragments of later glass.

Set against a blue foliage diaper.

She stands below an arch and gable surmounted by the base of a canopy - identical with Number 54 . Incomplete. There are fragments of two types of diapered side-shafts:- fleur-de-lys enclosed in a lattice frame; continuous squares each enclosing a lion statant. Both types are white, reserved on a black enamel ground.

112. A female Saint.

Identical in design with Number 111 but facing left and smaller in scale. The figure below the waist has been replaced by alien fragments. Set against a made-up ground of fragments, below the remains of a canopy, as Number 110, but very incomplete and decayed.

At the bottom of this panel is an inscription in Lombardic script:- | TA : AGNES\$|

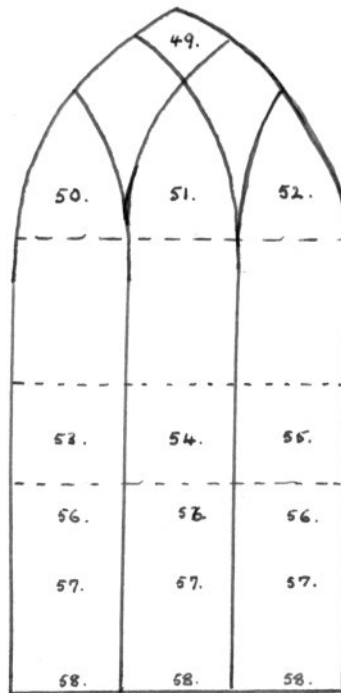
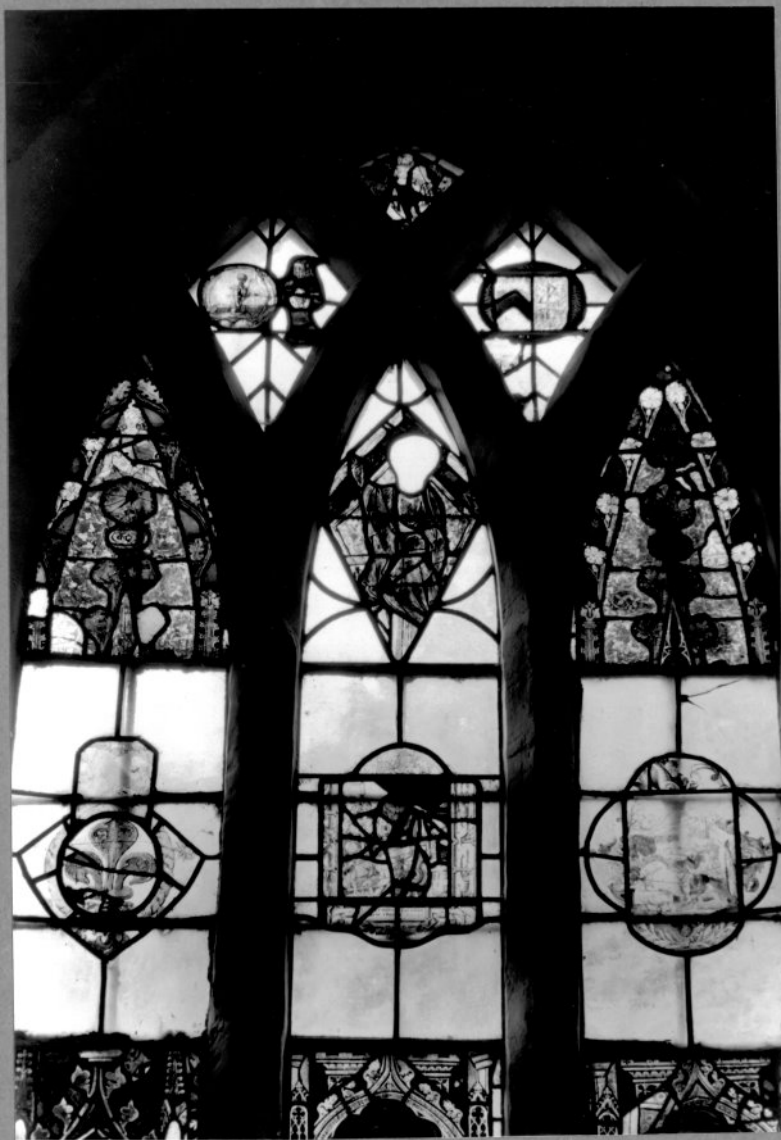


DIAGRAM. 4.

54. DETAIL.



STANFORD-ON-AVON. Chancel N.E. (e-west on N. side).



STANFORD-ON-AVON. choir n. side ~~east~~ n.2 e. most.



STANFORD ON AVON Church inside N.2 e-most.



STANFORD-ON-AVON.

choir n. side N. 2. e-mast



STANFORD-ON-AVON. Chancel N. side N.2 e-moist. centre light canopy.

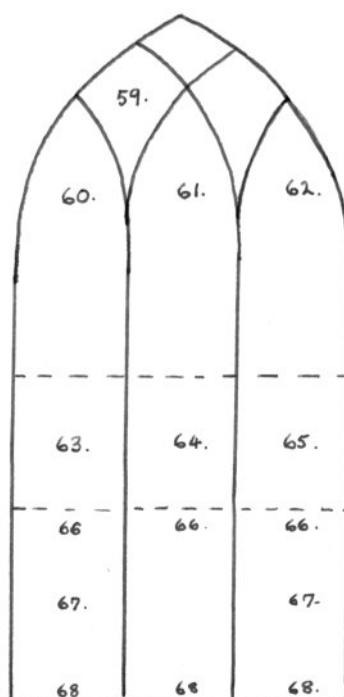


DIAGRAM. 5.



STANFORD ON AVON
Northants.

Chancel inside N. 3.



STANFORD-ON-AVON
Northants.

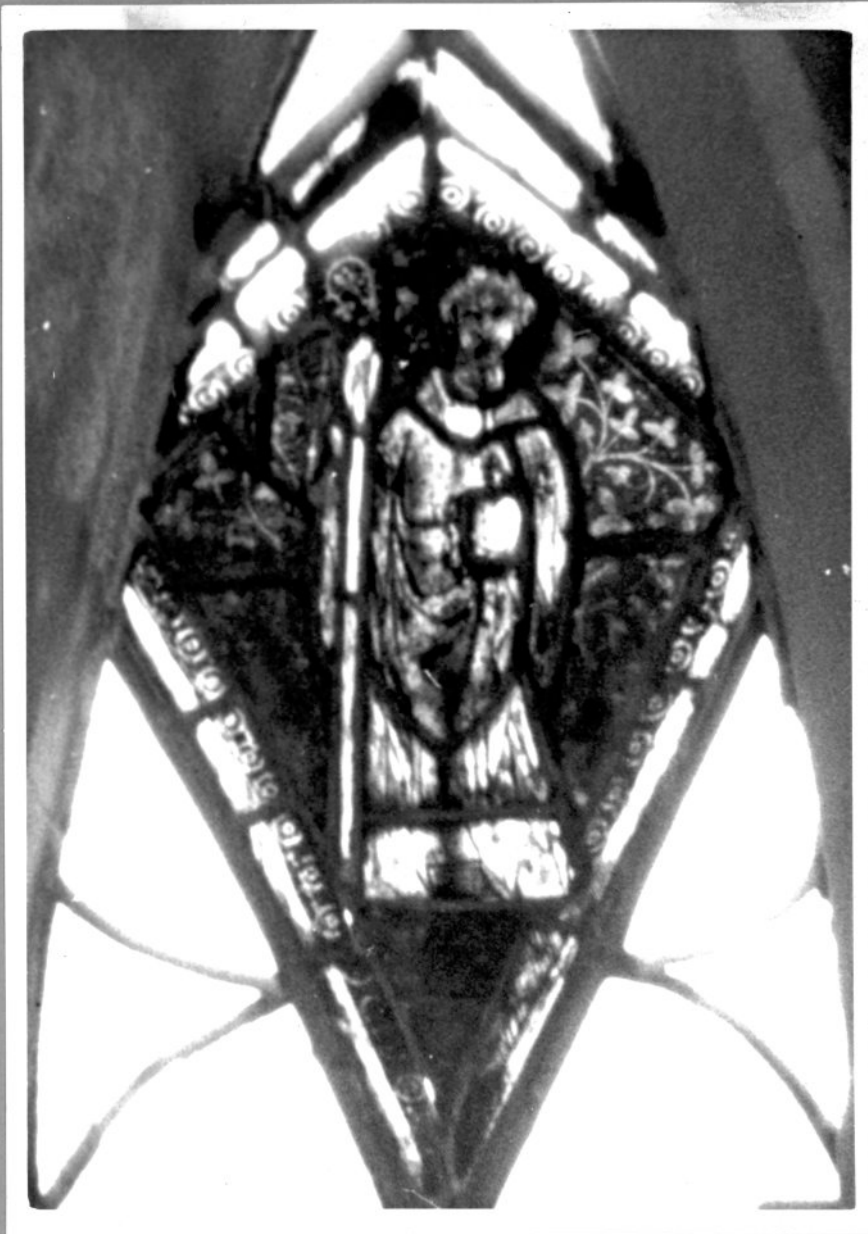
Chancel n. side n. 3.



Stanford-on-Avon. Chancel N. side N. 3.
Netherlands.



Stanford-on-Avon. Church N. side N. 3.
Northants.



Stamford-on-Avon. Chancel N. side N. 3.
Northants.



STANFORD ON AVON Church n. side N. 3.

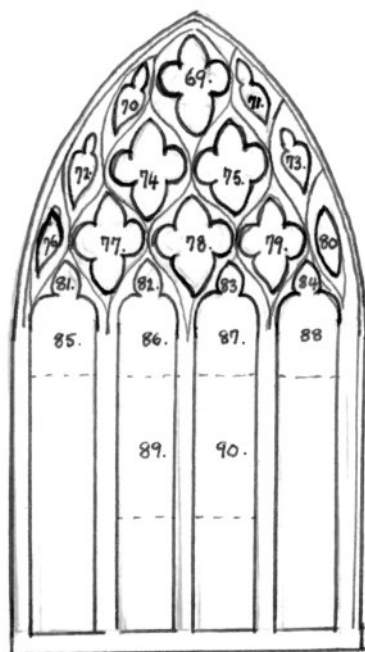
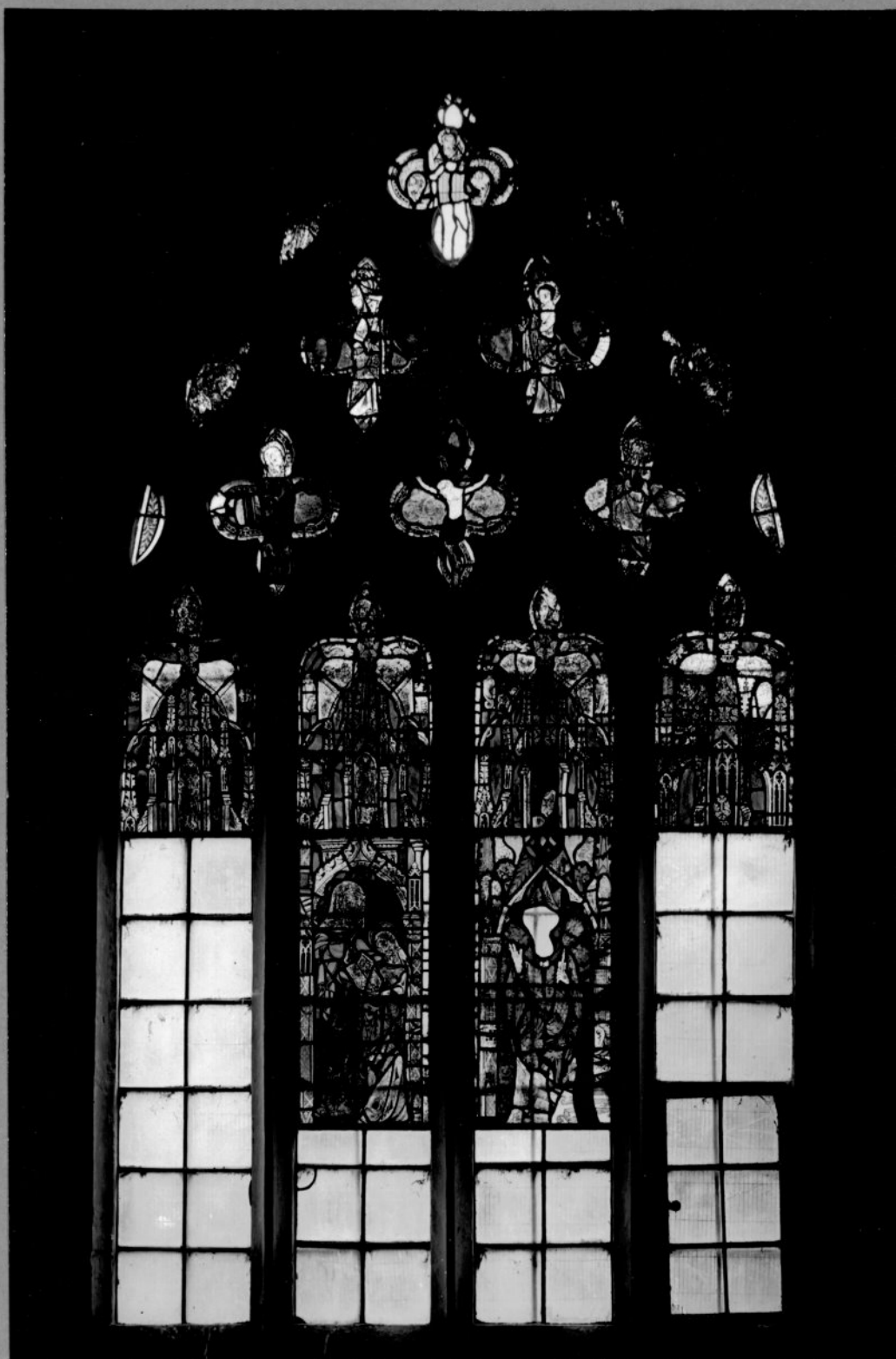


DIAGRAM .6.

STANFORD ON AVON

NORTHANTS N aisle E window

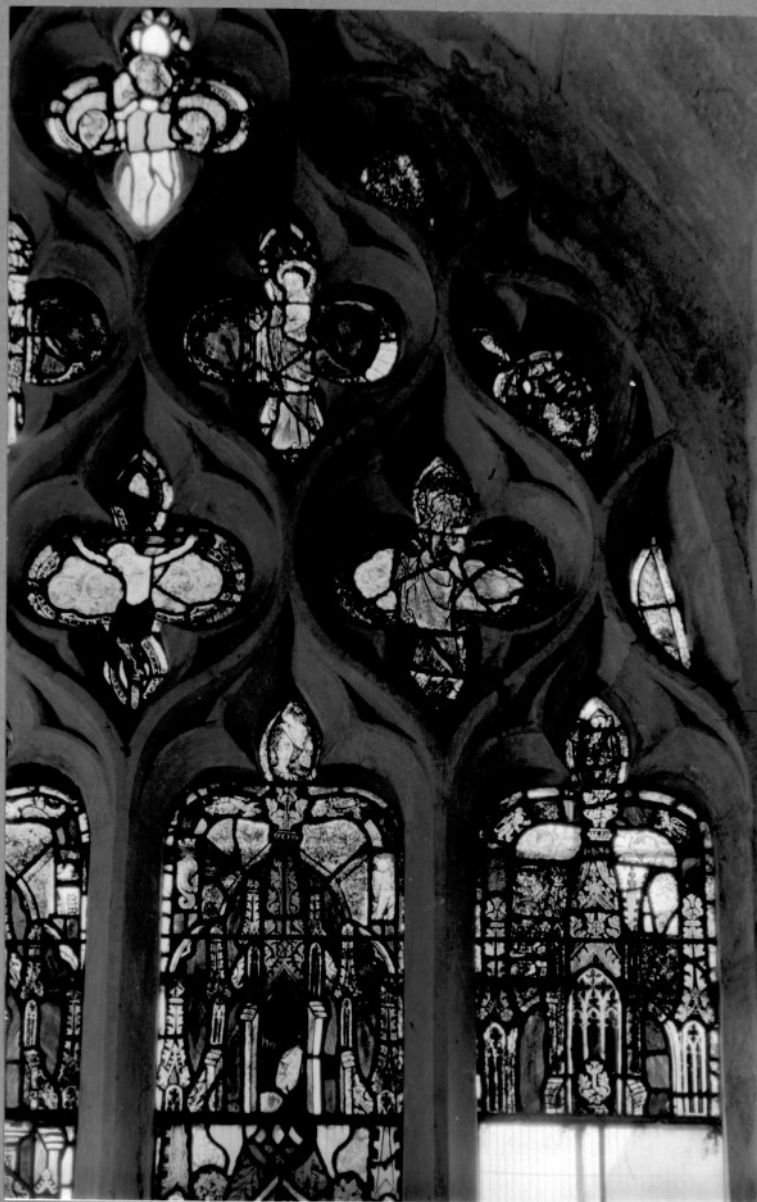


STANFORD ON AVON.
Normants.

N aisle E window



STANFORD-ON-AVON. North aisle N aisle E window



STANFORD-ON-AVON.

Norman. S aisle E window



STANFORD ON AVON E window N aisle



STANFORD-ON-AVON.

North aisle N aisle E window



STANFORD ON AVON
NORTHANTS

E window N aisle



STANFORD-ON-AVON.
Northants.

E end of N side

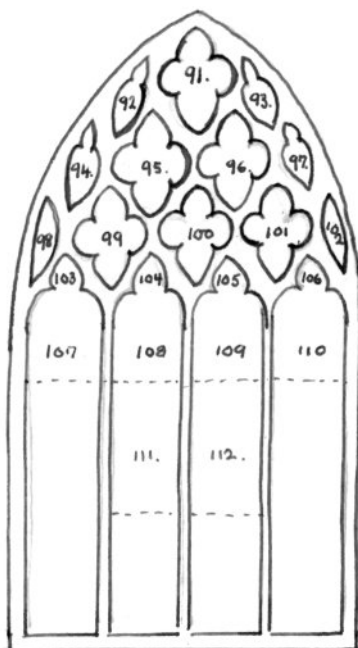


DIAGRAM. 7.

Stanford on Avon
Northants

S aisle E window



STANFORD-ON-AVON.
Northants.

S WSE E WNW



STANFORD-ON-AVON.

Northmarts S aisle E window



STANFORD ON AVON Northants

S aisle E window



STANFORD-ON-AVON -
Northants.

S side E window



STANFORD ON AVON.
NORTHCHURCH.

S aisle E window



STANFORD-ON-AVON
No-things



STAMFORD-ON-AVON · S aisle E window
 Northants



STANFORD-ON-AVON
Notants.

S 1250 E 1250