

HALAMNOTTINGHAMSHIRE

North side of the chancel, second window from the East.

Diagram 1

Glass all XIV.C.

1. A Shield, in situ.

Or a chevron gules, a chief indented sable. BOSELINGTHORP. The or field is in very faint yellow stain on white glass, below the chevron an alien fragment of a quarry has been inserted. The chief bears a running foliage trail, with trefoil leaves, scratched out of the black enamel ground.

Set against white glass bearing sprays of oak leaves and acorns painted in black lines and yellow stain, in a plain border.

2. Saint Christopher bearing the Christ Child, below an arch.

The Saint is represented standing in the river, full-length facing threequarters right, a long staff in his right hand. The Christ child is seated on his left arm facing him in benediction, an orb in his left hand.

The Saint is nimbed and wears an ochre cloak over a blue tunic, the hems patterned, diagram 2. His feet and legs are bare, his hose rolled up and knotted below the knee. The foot of his white staff has two prongs, one of which has speared a fish, other fish swim around the Saint's feet. The Christ child wears a white tunic, patterned with parallel bands, each bearing a running foliage trail, the orb is gold. The flesh parts are painted in black lines on white glass. The Saint's hair and beard are in matt, the Christ's hair is touched yellow stain.

The figures are set against a green ground which bears a running foliage trail with trefoil leaves, reserved on a black enamel ground.

The figures stand below an arch cusped trefoil (incomplete) surmounted by a gable with crockets and a finial. The side shafts to the main arch are traceried and terminate in a crocketed arch, with a grotesque animal head label stop, set in front of a gable with crockets and finial.

Painted in black lines on white glass with matt shading and touched with yellow stain.

3. Saint Blaise, below an arch.

Vested as a bishop in benediction. Behind him is inscribed, in Lombardic script:-

S : BLA | SIUS | .

The Saint stands full length facing threequarters left in benediction holding a crosier in his left hand. A hog, holding a bone in its mouth, stands at his feet. He wears a low embroidered white mitre, a white amice and chasuble, both patterned, ~~diagram~~, and a blue stole with a ruby dalmatic and white tunicle and embroidered shoes. This crozier has a large crook formed by two vine leaves. The white parts are painted in black lines with very slight matt shading.

Set against a green foliage diaper, identical with Number 2 above.

The Saint stands under an arch cusped trefoil etc., identical in general design to Number 2 above except for the tracery of the lower part of the side shafts which is different.

4. Eve spinning below an arch.

She is seated on a traceried bench facing threequarters right, drawing the wool from her distaff on to the spindle. Naked except for a short hairy skirt around her loins. Painted in black lines on white glass, her hair touched yellow stain and matt, the skirt and bench in matt shading. Set against a plain ruby ground. Below an arch cusped trefoil surmounted by a gable with crockets and finial with a flat topped traceried arcade running behind the gable. The side shafts to the main arch are traceried and terminate in a crocketed arch, with a large grotesque animal head label stop, set before a gable with crockets and a finial. Painted in black lines on white glass with matt shading and touches of yellow stain.

5. Adam digging, below an arch.

He stands full length inclined to the left thrusting his spade into a grassy bank with his right foot. Naked except for a short hairy skirt around his loins. Painted in black lines on white glass, his hair and beard and the shaft of the spade in yellow stain.

Set against a plain ruby ground below an arch and gable, etc., identical with Number 4 above.

6. Borders of the main lights.

A vertical stem with off-springing branches upon each of which is perched an eagle, in profile, holding a small spray of foliage in its beak. Painted in black lines on white glass, with touches of yellow stain. Set against pieces of plain ruby glass.

The four birds at the top of each light are in situ, the others have been disarranged.

Armorial glass

Catalogue Number 1

Or a chevron gules, a chief indented sable. BOSELINGTHORP.
Roll of Arms. Edward II. ed. Nicolas, p. 58. Lincolnshire.

Sire Richard de Boselingthorp, de argent, od le chef endente de sable, e un cheveron de goules.

The Parliamentary role is the only source for the arms of Boselingthorp. The shield at Halam has an 'or' field instead of 'argent' as given in the roll. Presumably this change was made for difference.

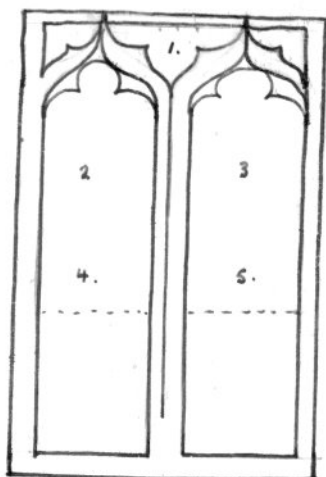
The family of Boselingthorp held various lands in Lincolnshire.¹ Their only holding in Nottinghamshire was the manor of Bothamsall. Sir Richard de Boselingthorp who died in 1326 held this manor of the inheritance of Isabel his wife. Their son John was then forty-nine years of age.² He appears to have been succeeded by another Richard who was holding one knight's fee in Boselingthorp of Sir William de Roos in 1343/44.³

There appears to be no recorded connection between this family and Halam.

Glass no longer remaining

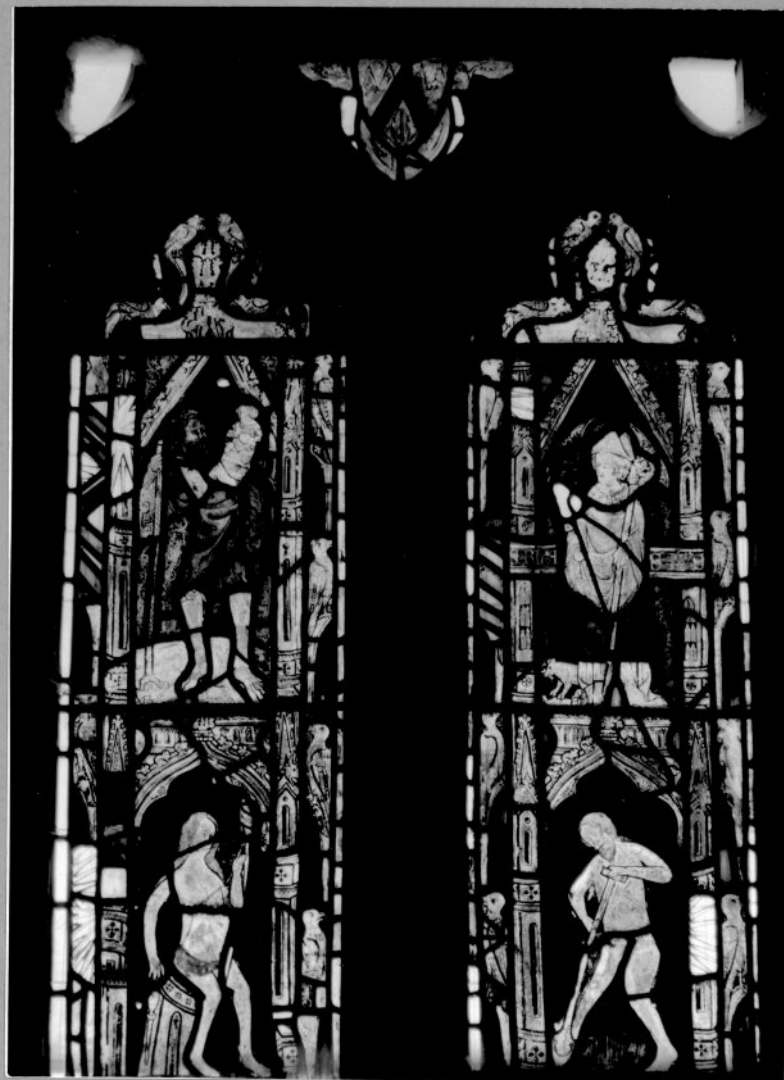
Thoroton in his 'History of Nottinghamshire' makes no mention of Halam under a particular heading.⁴ Throsby in his 'Additions to Thoroton'⁵ states that "In the church windows are some rude paintings on glass, sketched in the subjoined plate, which I took on my second visit to the church.⁶ The engraving shows a three light window. In the two outer lights are depicted the four figures, that still remain, their canopies however are not shown. In the centre light are two scenes now lost - a "Temptation of Adam" and a bust length frontal figure of "Christ in benediction" Throsby's drawing of the remaining figures is correct in the general outlines, the details, however, are roughly indicated.

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1. see C.I.P.M. Vol. II, 190, 4.Edw.I. Richard de B. holds one knight's fee at Wraweby, Lincs., of William de Bardolph; *ibid.* Vol.VI, 690. 19.Edw.II, Inq.of Richard de B. lands Boselingthorp, and Wellingoure, Lincs.
 2. C.I.P.M. VI. 690, *op.cit.*, see also *ibid.* Vol.V,423, 25.Edw.I.
 3. *Ibid*, Vol.VIII, 474. 17.Edw.III.
 4. Thoroton 'Antiquities of Nottinghamshire.' 1677.
 5. History of Nottinghamshire, republished with large additions by J. Throsby. Three Volumes, 1797.
 6. *Ibid*, Vol.III, p. 100.



HALAM.

DIAGRAM. I.



HALAM NOTS nIII



HALAM.
NOTES.

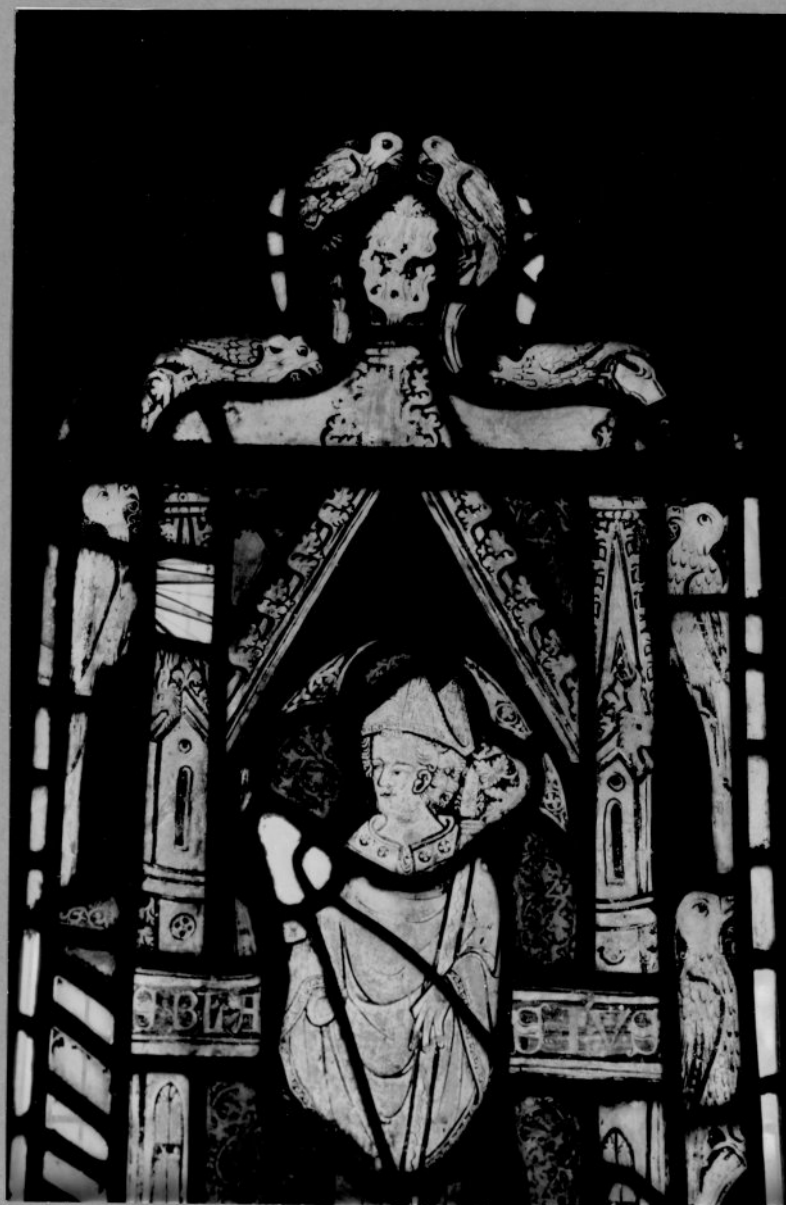
III



HALAM NOTS n III



LAALAM NOTAS III



1-3.

HALAM

NOTTS. n III



HALAM.
NOMS.

n III



HALAM.
NOMs.

n III



HALAM.
NOTS. nIII

LANEHAM

NOTTINGHAMSHIRE

First window from the East, south side of the Nave.

Diagram 1.

1. XIV.C.

The Virgin enthroned, part of a Coronation of the Virgin.

In situ.

The Virgin is represented seated, facing threequarters right, her hands held in prayer against her breast. Nimbed and crowned she wears a plain yellow cloak over a white tunic.

To the left of the Virgin is a censing Angel, represented kneeling facing threequarters right swinging a thurible and holding the boat in the right hand. Winged, no nimbus, wearing a white alb and amice.

The figures are painted in black lines and matt on white glass touched yellow stain.

Set against a plain ruby ground.

Border of the light. Repeated design of crowns, in white and yellow stain. In situ.

2. XIV.C.

The apex of a canopy.

The apex of a crocketed pinnacle and finial at the centre with the tops of a smaller pinnacle on each side. In yellow stain, set against pieces of plain ruby.

Second window from the east. (Tracery as First window.)

At the head of the centre main light:-

3. XIV.C.

A shield. Azure nine bezants or. ZOUCHE.
Set against modern white glass.

Identification of the Armorial Glass

3. Azure bezanty or. ZOUCHE.
Roll of Arms. Henry III, ed. Nicolas, p. 9.
"William la Zouche d'azure besante d'or."

Truman read this coat as "'Azure nine crosses crosslets or' for Pelmore or De Ridre."1.

Each of the nine charges appears to be plain coloured glass, somewhat decayed, I could not distinguish any crosslets.

The manor of Lareham.

The manor was held by the Archbishop of York from the Conquest until the Dissolution of the Monasteries under Henry VIII.2. According to Thoroton the archbishops sometimes resided here as Thomas de Corbridge, Archbishop of York, died here in 1303.3.

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1. Truman. 'Ancient Stained Glass in Nottinghamshire'. B.S.M.G.P. Journal IX p. 138 - citing a Mr. Dixon's authority. The Papworth Ordinary of British Armorial Vol. II p. 675 gives 'Azure nine crosses crosslets or. PELMORE. William de Ridre, K. Harl.MS. 6137 (in error)' The 'Siege of Carlaverock' (K) gives Azure three crescents or for Ridre. (ed. Nicolas, p. 38).
 2. Thoroton and Throsby, History of Nottinghamshire III, p. 238-9.
 3. Ibid.

NEWARKNOTTINGHAMSHIRE.

East window, south aisle of the chancel. Chapel of the Holy Spirits.

Diagram 1.1. A Panel of fragments.

XIV.C. The head of a man, bearded, facing threequarters right, painted in black lines on white glass. The top of the head, above the eyes is modern.

XIV.C. Fragments of murrey coloured and white drapery.

XV.C. A piece of white drapery with a larged linked chain running across it, in yellow stain. Fragments of plain blue glass. Three sun-bursts, in yellow stain.

2. A Panel of fragments.

XIV.C. An incomplete head of a man, facing threequarters left, in white glass.

This head has been attached to a later figure of Avrice, from a series of the Seven Deadly Sins. Avarice is

XV.C. represented facing left, holding up a gold coin, a large money bag at his waist, part of a large linked chain is bound around his waist; white glass with touches of yellow stain.

Three sun-bursts, in yellow stain.

3. A Panel of fragments.

XIV.C. The head of a woman, facing threequarters right, wearing a plain coverchief, white glass. Adjacent to the head is a raised white hand and, below it, pieces of murrey coloured drapery. A piece of a large linked chain, in yellow stain.

4. A Panel of fragments.

XIV.C. An incomplete figure of a woman facing threequarters right, her right hand raised, wearing a white coverchief and a white tunic, the area below the waist is missing.

The heads of four men, all facing threequarters right, in white glass. These heads are painted on a single piece of glass.

5. The Creation of the Birds, Animals and Fishes.

XIV.C. God the Father stands on the extreme left in benediction, before him are represented the animals, a dog, a camel, a sheep, a reindeer, all standing in a woody landscape, above the animals are two birds and an owl while in the stream in the foreground are three fishes and a duck.

The head of God is white, the nimbus is missing. He wears a pink cloak over a green tunic. The dog and the two birds are in yellow stain, the owl, sheep and reindeer are in white glass, the camel is blue. The fishes and duck are white. The landscape is green with small trefoil grasses, a white tree, its foliage in yellow stain, on the extreme right. At the top of the panel are blue shell-like clouds. The figures are set against a blue ground, patterned with continuous squares, each cusped a quatrefoil, reserved on a black enamel ground.

6. A Panel of fragments.

XIV.C. Left hand side.

A large crown, in yellow stain.

An incomplete head of a man, facing threequarters right, the area below the nose is missing, white glass.

An incomplete figure of a woman, facing threequarters left, her head turned to the right. She wears a plain white coverchief and a tunic. White glass, the tunic in yellow stain. The area below the waist is missing.

An incomplete figure of a naked woman (creation of Eve2 or part of a Resurrection?), facing threequarters left, her left arm extended. Part of the head and shoulders only remain. White glass.

Right hand side.

A large crown, in yellow stain.

The head and hands of a bearded man, facing threequarters left, gazing upwards, his hands clasped together. Flesh coloured glass. The head and hands are painted on the one piece of glass.

The head and neck of a bearded man, facing threequarters right, flesh coloured glass.

An incomplete figure of a naked man (Adam? or part of a Resurrection?), bearded facing threequarters left, his arms extended. Only the head, shoulders, arms and a small part of the body remain. Flesh coloured glass.

These figures are set against a ruby ground, patterned with continuous squares, each square bears a quatrefoil leaf design, reserved on a black enamel ground.

7. XIV.C. The expulsion of Adam and Eve from Paradise.

The angel stands on the left, thrusting out Adam and Eve who walk to the right, their heads turned back towards the angel, covering their nakedness with green leaves.

The angel is nimbed and wears an ochre coloured tunic. The face is flesh coloured, the wings white. Incomplete, the arms and feet are missing and the figure should be carrying a sword. Adam and Eve are in white glass. Set against a blue ground, identical with Number 5 above.

8. XIV.C.

Adam digging and Eve spinning.

Adam stands left, facing threequarters left, thrusting his spade into the earth. Eve is seated on the right, facing left, holding the distaff in her right hand. They both wear plain tunics. In white glass, the earth beneath their feet is green, with clumps of grass, painted in black lines. The figure of Eve is incomplete, her right arm and leg are missing. Set against a blue ground, identical with Number 5 above.

9. The Last Supper (?) incomplete.

XIV.C. Christ is on the left, His left hand raised, holding the bread (?) in His right hand, facing Him is one of the Apostles holding a chalice.

Christ's cross nimbus is ochre, His face is white. His drapery is confused and has been assembled from pieces of ochre and green drapery, the sleeve belonging to the right hand is blue.

The Apostle's head is flesh coloured, his nimbus is green, the chalice is in yellow stain. This figure's drapery is confused, pieces of ruby and white drapery.

Below the figures are pieces of a green grassy bank.
Set against a blue ground, identical with Number 5 above.

10. The Agony in the Garden.

XIV.C. Christ kneels in prayer on the right, facing threequarters right, the sleeping Apostles on the left.

Christ's cross nimbus is ochre, His face is white. He wears an ochre cloak over a green tunic.

The Apostle in the left foreground is represented seated, his head resting on his left hand, his head is white, he wears a white cloak over a ruby tunic. Behind him are the heads of two others, both awake and facing threequarters right. The upper one is bearded, his left hand held up by his face, white glass, the lower one is in flesh coloured glass. None of these three figures retains its nimbus. The latter two heads are probably alien insertions.

Behind the figures is a tree, its foliage white touched yellow stain.

Set against a blue ground, identical with Number 5 above.

11. XIV.C. The Adoration of the Magi.

The Virgin is seated on the right, the Christ Child standing on her knee, facing the three Magi, His hand raised in salutation. The first King kneels before them offering gold coins in a cup, the second King stands frontal at the centre pointing to the star and turning towards the third King, who stands on the extreme left.

The Virgin's crown is in yellow stain, her face is white. The hair touched yellow stain. She wears a murrey coloured cloak over a green tunic. Christ's head and nimbus are white. His hair touched yellow stain. He wears a plain ruby tunic. The kneeling King's face is flesh coloured, he wears a round cap, a white cloak, lined green and a white tunic. The cup is white, the coins touched yellow stain. The drapery has been disarranged. The second King's face is white, his crown in yellow stain. He wears a white cloak, with a dotted hem, and a plain tunic, in yellow stain. The third King's face is white, the crown in yellow stain. He wears a murrey coloured cloak and a green tunic.

These two Kings both carry their gifts in white covered cups. Set against a blue ground, identical with Number 5 above.

12. XIV.C. The Mocking of Christ.

Christ stands frontal at the centre, His hands bound together in front of Him, a scarf is bound around His head by two of the tormentors, one on either side of Him. A third tormentor stands on the left, his hand raised above Christ's head.

Christ wears a light murrey coloured tunic, the scarf over His head is white. He has no nimbus. The tormentor on the left wears a white tunic with yellow hose. The one on the right wears a white tunic also, with green hose and brown shoes. The heads of the three tormentors are in flesh coloured glass.

Against a blue ground identical with Number 5 above.

13. XIV.C. Subject uncertain.

This panel was reassembled by Miss Joan Howson to form "Christ carrying the cross."

The foreground figure is bending forward, his arms and hands raised in front of his body. Ruby cross-nimbus, the cross part in ochre.

White head, he wears a murrey coloured tunic, the tunic below the shoulders is missing and has been replaced by part of a white tunic. Behind the figure is a green cross. On the right of the panel is a Saint (St. John Evangelist?), beardless, facing threequarters left. His nimbus is ruby. White face. He wears a green cloak and a yellow tunic.

Set against a blue ground, identical with Number 5 above. The lower half of the panel on the left, contains, jumbled pieces of alien glass, mostly plain.

14. XIV.C. Jesus with the Doctors in the temple.

Jesus with hands raised in the gesture of argument is seated on the extreme left of the panel facing two Doctors, on the right Mary and Joseph are seen coming in.

Christ has an ochre cross nimbus, His face is white. He wears a murrey coloured tunic. The doctors are bearded, their faces white and wear murrey coloured tunic with green sleeves and murrey caps. (A female (?) head has been inserted above the figure of Christ.)

Below the figures is a green tomb, a ruby trefoil arch head at its centre, its left side in perspective.

The Virgin stands full length facing Joseph. The Virgin's head is white, her drapery has been disarranged, assembled from pieces of blue and murrey drapery. Joseph's head is white, no nimbus. He wears an ochre cloak over a ruby tunic, much disarranged.

Below them are pieces of a green grassy bank.

Set against a blue ground identical with Number 5 above.

15. XIV.C. The three Marys at the Sepulchre.

The angel is seated on the right showing the empty tomb and the loin cloth of Christ to the three Marys, who stand on the extreme left, their hands raised in astonishment and holding the pots of ointment.

The first Mary has a ruby nimbus. She wears a plain white coverchief, a white cloak and a ruby tunic. The second Mary wears a light pink cloak, thrown over her head, her nimbus is ruby. Only the face of the third Mary is seen, behind the others, she wears a white wimple, her nimbus is ochre. Their faces and the ointment pots are white. The angel's face is flesh coloured, the nimbus ruby, his cloak is ochre coloured, over a green tunic. His wings are green and ochre (one is alien). The white loin cloth lies in front of the figures on a speckled green ground. The centre of the panel is disarranged, the tomb is missing.

Set against a blue ground, identical with Number 5.

16. XIV.C. The appearance to Mary Magdalen.

Christ is seated on the extreme right, facing threequarters left, displaying His wounds to Mary Magdalen who kneels before Him in prayer.

Christ has a ruby nimbus, His face is white. He wears an ochre tunic, with a jewelled hem. Mary Magdalen has a ruby nimbus, her face is white, she wears a white coverchief, a murrey cloak and a light green tunic. The lower part of Christ's drapery appears to be assembled from another figure.

Set against a fragmentary blue ground, identical with Number 5 above.

17. XIV.C. A Panel of fragments. Diagram.

A,B,C,D. Four identical shields. The arms of Deincourt.

Azure a fess dancetty or between four billets in chief and six in base or.

The fess and billets are patterned with continuous squares, each cusped a quatrefoil, reserved on a black enamel ground.

The azure field is leaved up in small squares, and adjacent to the fess, in small triangular pieces. Each piece bears a flat palmate leaf, reserved on a black enamel ground.

E. A naked human figure, the head missing, stands facing threequarters left, white glass.

F. XV.C. The figure of a man, standing in a shafting. Incomplete.

He is represented standing full length facing threequarters left. His left hand held flat on his chest. He wears a close fitting short doublet with a high collar and baggy sleeves, a heavy bawdric and plain hose. White glass with touches of yellow stain. Part of the face, and the right half of the body are missing.

G. XIV.C. Head of a man, bearded, facing threequarters left, looking upwards. Flesh coloured glass.

H. XIV.C. Fragments of four inscriptions, in Lombardic script, in yellow stain on a black ground:-

+ IER	E	M	IA :	
+ AM	OS			
IM	U			
	I			

The remainder of the panel is made up of small fragments, including a white hand, part of a book, pieces of canopy work.

18. XIV.C. A Panel of fragments. Diagram.

A. Two border pieces, each a large fleur-de-lis, pot metal yellow.

B:C:D:E: Four identical shields. The arms of Deincourt.

Azure a fess dancetty of between four billets in chief and six in base or.

The shields are identical with those in Number 17 (A,B,C,D) above.

E:F: Two male heads, E. in profile, F. threequarters view facing left, both in white glass incomplete.

G: A large crown, in yellow stain.

H: A small figure of a woman, seated facing threequarters right, looking upwards, her left hand held against her face (pointing upward?), her right arm resting in her lap. She wears a mantel over her head and body and a plain tunic. The lower part of her legs are missing. White glass.

I: A kneeling youth holding a pair of pincers. (from a Deposition of Christ?). Represented kneeling, facing right. The head and hands are in flesh colour, his tunic is white. The lower part of the figure is missing.

J: Three scrolls, inscribed in Lombardic script:-

| IOHELIS |

| SAU NT^u |

| ' E |

At the end of this scroll are two similar letters:-

| SAUTA : MNNA |

At the end of this scroll is a larger E.

K: At the bottom of the panel, two letters in Lombardic script, much larger than those above:-

| AM | ? The top half is missing.

Numbers 19-40. Tracery lights.

19. A panel of fragments.

XIV.C. An incomplete figure of an Apostle (?) facing three-quarters right, only the lower part of a yellow tunic and two bare feet remain, standing on a grassy bank. White glass, the tunic and grass in yellow stain. The tunic has a patterned hem. Diagram.

XV.C. An incomplete head of Christ facing threequarters right. Only the cross nimbus and part of His forehead remain. White glass.

XV.C. An incomplete head of Saint, facing threequarters left, white glass, the hair and nimbus touched yellow stain. Pieces of plain ruby glass and small fragments of fourteenth and fifteenth century date.

XV.C.

20. XV.C. A Panel of fragments

An incomplete figure of a youth holding an axe. Complete down to the waist, stands facing right, his head turned to the left, holding a long axe against his shoulder, the blade behind his head. He wears a light grey tunic. White glass with touches of yellow stain.

XV.C. A head of Christ, facing threequarters right, cross-nimbed. The area below the nose is missing. White glass with touches of yellow stain. Part of a seated figure, headless, facing threequarters left, wearing a white cloak with ermine at the shoulders over a yellow tunic powdered with a leaf motif. White glass and yellow stain.

Small fragments of fourteenth and fifteenth century glass.

21. XV.C. A Panel of fragments

A shield of the Trinity. The field is plain blue, the legends are in black letter script on white bands. see Diagram.

Fragments of a y-shaped pall, white with large black crosses fitchy along its length. The pall is patterned with continuous circles, each enclosing a rosette, painted in black lines.

XIV.C. Three pieces of white glass each bearing a trail of oak leaves and acorns, painted in black lines. Two of these are irregular in shape and are incomplete. The third is triangular and has a plain border on each side; a tracery light ?

XIV.C. A border piece. A castle, in yellow stain.

A white hand and part of an open book, both painted on the same piece of glass. Fragments of plain blue glass.

22. A Panel of fragments

XV.C. A shield of the Passion

The shield bears the cross, crown of thorns and the three nails; the spear and vinegar rod and the flails of the Passion. The field is black, the instruments and white with touches of yellow stain.

Fragments of white glass painted with a trail of oak leaves, identical with Number 21 above.

A piece of white glass bearing a trail of roses, painted in black lines, the flowers in yellow stain, one edge has a patterned border of black circles.

Small fragments of fourteenth and fifteenth century glass.

23. XV.C. A Panel of fragments.

An incomplete figure of a cowed woman, facing threequarters left, her hands raised before her breast; running across the figure, and painted on the same glass as the drapery, is an incomplete inscription in black letter (III'ET to which has been added a further fragment, set upside down S E ? (this last incomplete). All white glass.

Broken fragments of drapery, a wing, white touched yellow stain.

An incomplete head of an angel, nimbed facing threequarters right, white glass, the hair and nimbus touched yellow stain. The lower part of the face below the nose is missing.

24. XIV.C. A Panel of fragments.

A piece of a head, facing threequarters left, very decayed. Fragments of a pattern diaper, continuous circles, each cusped a quatrefoil, in yellow stain.

Fragments of a foliage pattern, a trail of palmate leaves, in yellow stain, on a white stem, reserved on a black enamel ground.

Small scraps of plain coloured glass, murrey, blue, etc.

25. XV.C. Figure of Anger, part of a series of the Seven Deadly Sins. Anger is depicted as a large man about to thrust a dagger into his own chest. The figure is complete down to the waist. He wears a white jupon trimmed with fur. Facing threequarters right. White glass with touches of yellow stain. The head attached to this figure is alien to it, bearded facing threequarters right, white glass. Set against a blue 'seaweed' diaper ground, reserved on a black enamel ground, with a plain border. In situ. The lower half of the panel is made up of a medley of fragments.

26. XV.C. Figure of Gluttony, part of a series of the Seven Deadly Sins. Gluttony is depicted as a man holding a bowl, a drinking flask hangs on the belt around his waist. He stands facing threequarters right. He is bare-headed, his chaperon thrown back onto his shoulders, and wears a long tunic, belted at the waist. Also around his waist is part of a large linked chain. White glass with touches of yellow stain. The legs below the knees are missing. Set against a fragmentary blue seaweed diaper ground.

27. XV.C. Two figures of Lust, part of a series of the Seven Deadly Sins. Lust is depicted as a man and woman embracing. The man stands left, in threequarter back view, he is bareheaded and wears a loose white tunic, belted at the back, powdered with yellow flowers, a white undergarment with a high collar coming up to his chin, and a jewelled collar around his neck. The woman wears a white coverchief and a white tunic powdered with rosettes. Around their waists is a large linked chain. White glass with touches of yellow stain. Their feet are missing. Set against a blue 'seaweed' diaper ground, in situ.

28. XV.C. Figure of Sloth (?), part of a series of the Seven Deadly Sins. Sloth (?) is depicted as a man, his eyes closed, his hands clasped together on his chest. He stands facing threequarters right, bareheaded he wears a doublet, powdered with a foliage design, with baggy sleeves. A large linked chain is bound around his middle. The lower part of the figure shows a plain white tunic with part of a rosary hanging from the waist. This is alien to the upper part of the figure. Set against a blue seaweed diaper ground.

29. XV.C. Saint Thomas.

Full length facing threequarters left, a long spear in his left hand, a book in his veiled right hand. Nimbed, he wears a white cloak over a plain yellow tunic. White glass with touches of yellow stain.

Set against a trellis ground of white quarries. Two types:-

- A. At the centre, a white rose set on sunrays, yellow stain.
- B. At the centre, a star, in yellow stain.

30. XV.C. An incomplete figure of a Saint.

Nimbed head, bearded, facing threequarters right, right hand raised in front of his chest, the outline of a missing emblem in his left hand. The remainder of this figure is made up of fragments of drapery.

Set against a ground of quarries, identical with Number 29 above.

31. XV.C. An incomplete figure of a female saint.

Stands facing threequarters left, the head turned right. Nimbed, her hair is bound in a jewelled fillet. She wears a white cloak over a white tunic powdered with yellow continuous circles, each enclosing a rosette. No attributes. The face, below the nose, is modern. The lower part of the figure is incomplete, patched with alien glass. Set against a quarry ground, identical with Number 29 above, also some quarries have a pomegranate design on them.

32. XV.C. A made up figure.

The head and shoulders of a Saint, nimbed facing three-quarters left, white glass with touches of yellow stain. The figure is completed with part of a white alb. The amice in yellow stain, and scraps of other draperies.

Set against a white quarry ground, identical with Number 29 above.

33. XV.C. A piece of a broken inscription ON in yellow stain on white. Now leaded inside a white garter. Plain except for the fastening holes, touched yellow stain.

34. Panel of fragments.

A small lion passant guardant. Black line on yellow stain, part of a coat of arms ?

A fragment of a shield 'Argent a fess dancetty sable between - billets sable.

Another fragment of a shield:- Quarterly 1 and 4, Argent a bend sable. 2 and 3, Or fretty sable.

The first and second quarters are almost completely lacking.
A single fleur-de-lis or, leaded against blue pieces.
Fragments of quarries, etc., as Number 29 and 31 above.

35. XV.C. A Panel of fragments

The head of a man, bearded facing threequarters left, wearing a tall hat with a wide brim and a feather at the front. White glass.

Fragments of quarries and pieces of green drapery.

36. XV.C. A Panel of fragments.

A Rebus. A white barrel (tun) with a yellow pole, with a flat circular top, above it.

Small fragments of quarries etc.

37. XV.C. A Panel of fragments.

Fragments of a Deposition of Christ:- a hand grasping a pair of pincers adjacent to a part of the cross, all painted on one piece of glass, white with touches of yellow stain. Several other pieces of cross remain. A pair of clasped hands.

Part of a figure of God the Father (?), the arms only remain, outstretched, the right hand in benediction, obviously from a frontal figure, wearing a plain yellow tunic.

An incomplete bearded head, facing threequarters right, white glass.

38. A Panel of fragments

XIV.C. Fragments of quarries identical with Number 29 above.

A small piece of a crocketed gable, yellow stain.

XV.C. Two small fragments of heads, both facing threequarters left. White glass.

39. A Panel of fragments

XV.C. Quarries, rose on sun rays and pomegranate design, as Numbers 29 and 31 above.

XIV.C. A shield. Argent a fess dancetty sable between four billets in chief and six in base sable. The top edge of the argent field and the first billet in chief are missing.

The whole shield is painted on a single piece of glass, the field bears a trellis design enclosing quatrefoils, reserved on a black enamel ground.

40. XV.C. A white roundel with a crown, in yellow stain, at the centre.
Set on a ground of fragments of quarries, as No. 31 above.

Numbers 41-56. Main lights of the window.

41. XV.C. Panel of fragments

Lower part:- remains of four figures, left to right:-

Head of a patriarch, facing threequarters left, the head inclined forward, he has a long moustache and a large forked beard and wears a flat domed cap. (The High Priest from the Presentation of Christ in the Temple?).

The head and shoulders of a King, facing threequarters right. He wears a gold crown, (the circlet remains, the upper terminations are missing), a gold collar around his neck on top of an ermine cape around his shoulders. The remainder of this figure has been made up from fragments:- pieces of a ruby tunic and an ermine mantel, a hand holding a flowering branch. This last is probably the rod of Joseph flowering, originally forming part of a panel of the Suitors of the Virgin (see introduction).

The head and shoulders of a female Saint (the Virgin of the Annunciation?). Nimbed facing threequarters left. Her hands raised in a gesture of astonishment.

Head and shoulders of a patriarch, facing threequarters right, his right hand raised, the forefinger of his left hand pointed across his chest at his right hand. He has a large moustache and forked beard and wears a turban, his tunic is powdered with yellow rosettes.

These four figures are in white glass with touches of yellow stain.

Around the figures are leaded various fragments:- a gabled arch with a crocketed spire, in yellow stain.

A small figure of a Prophet (?) standing in a shafting. Incomplete, the head is missing. Stands facing threequarters right. Wearing a white tunic and holding a book in his right hand. A minute part of the shafting remains to the right, painted on the same glass. White with touches of yellow stain.

Fragments of drapery, see Number 50 below.

Small canopy fragments.

41.B. XV.C. Upper part of the panel.

Apex of light, border work of acanthus leaves wound around a pale.
Yellow stain and white, the plain border fits the cusps of the light.

Small head of God the Father, cross nimbed, frontal set on gold rays.
White glass and yellow stain.

Small head of Christ, cross nimbus, facing threequarters left.
White glass and yellow stain.

Some thirty pieces of canopy work, white glass and yellow stain.
Two pieces show a traceried window with an oculus cusped quatrefoil at its apex (the lower part missing) set below a crocketed gable.

42.A. XV.C. The Massacre of the Innocents (incomplete).

A great deal of this panel is missing, the narrative is somewhat confused.

In the left foreground and centre is a soldier taking a child from its mother who kneels before him. The soldier wears a bascinet with a plate gorget over camail, with roundels protecting the arm pits. The lower part of his body and thighs are missing. He has plate armour on his legs, with knee defences with plates above and below, and wears sollerets.

The woman wears a blue gown and a white coverchief, her face is incomplete, part of the chin only remains. Only the upper part of the child's legs and the buttocks remain.

Behind this group of another soldier (spitting a child on his spear?). This figure is incomplete. He wears a brown furry hat and a ruby surcoat over plate armour. His hands are clasped together, holding a spear, just above the level of his waist. The part of the spear, above his hands, is missing and a fragment of a child, being slashed by a sword, has been inserted.

Three heads of civilians, one wearing a broad brimmed hat with a jewel at its centre, and the head of a soldier, wearing a bascinet and carrying a halbert, occupy the upper left hand part of the panel.

On the right hand side is the head of a soldier, wearing a bascinet and camail and also two feet and part of another leg, all in plate armour.

The figures are all in white glass, touched yellow stain, unless otherwise stated.

Originally this scene appears to have been set in a landscape. Parts of a rocky ground and two small clumps of trees remain. The trees have gnarled trunks, split vertically into branches.

Fragments of a ruby seaweed diaper remain in the upper portion of this scene.

42.B. XV.C. Canopy work.

The original design is lost. The remains have been assembled to suggest an open two-tiered structure, the lower side wings continued upwards in gabled pinnacles linked to the central upper tier by flying buttresses. At the centre of the lower tier stands a small figure of a youth, playing a lute, half length facing threequarters left, wearing a white tunic.

All the canopy work is in white glass with touches of yellow stain, set against pieces of light purple coloured glass.

43.A. XV.C. The suitors of the Virgin in the Temple

Joseph stands at the centre facing threequarters left, his face turned back to the right looking at the High Priest who takes hold of his left arm.

Around them stand six men, each holding a rod and a young woman, her hands raised in surprise.

The figures stand on a tiled dais, with diagonally receding side pieces.

The priest wears a low jewelled mitre, a white alb with a gold amice and a plain green cope. Joseph wears a long blue tunic, belted at the waist, with a chaperon over his shoulders, yellow hose and shoes.

The figures behind them are, left to right:-

An ecclesiastic (?), profile facing right, tonsured, he wears a long ruby tunic with baggy sleeves and a high ermine collar, white hose and shoes, he holds a rod in his right hand.

The head and shoulders of a young woman, facing threequarters left, her hands raised in surprise. The upper part of her headdress is missing. She wears a plain tunic with a fur collar.

The head of a man, facing threequarters right, bearded, wearing a feathered chaplet with a circular jewelled brooch at its centre, holding a rod, the latter painted on the same piece of glass as the head. Below the head is a piece of drapery powdered with flowers.

The head of a man facing threequarters left, wearing a high pointed hat, a jewelled collar around his neck. To the left of his face is part of his rod, painted on the same glass as the head.

A man facing threequarters left, half length, his left hand raised in a gesture of surprise. He wears a large murrey coloured turban, a white robe powdered with flowers, with fur edging, open in front showing a tight, buttoned, undergarment. On the same piece of glass as his left sleeve is a rod carried by the man on the extreme right of the group. The latter stands full length facing threequarters left, bareheaded, holding the rod in his right hand, his left raised in surprise. He wears a long blue gown with a murrey coloured chaperon over his shoulders. Above him is a youth, half length facing threequarters left, bareheaded. He wears a ruby tunic with a high v-shaped collar edged with fur. His hands are not visible, but part of a rod is placed on the left of the figure.

All the heads are white glass with touches of yellow stain.
Set against a blue seaweed ground.

Down both of the vertical sides of the panel are inserted small fragments of canopy work.

43.B. XV.C. Remains of canopy work.

Substantial remains of two canopies. Each canopy has a three side central projection, flanked by lateral bays. Each face of the central projection has a depressed arch, cusped trefoil, opening on to a vaulted room at the centre, with a back wall pierced by a single lancet on either side. The central projection has a straight cornice along its top edge.

At the apex of the light is a confused jumble of canopy fragments. All in white glass with touches of yellow stain.

44.A. XV.C. Six incomplete figures of Angels playing musical instruments. The upper half of each of these figures is substantially complete. They are all nimbed and have wings, and wear white albs with yellow amices.

- a. Facing threequarters right, playing a harp. The head and shoulders and the harp, held in front of the chest, plucking the strings with the right hand, remain.
- b. Frontal, the head turned threequarters right, playing a lute. The head is too small for the body. The peg box of the lute is missing.
- c. Facing threequarters left, holding a small harp in the right hand, very complete.
- d. Facing threequarters left, the forehead and hair only remain of the head, the left arm remains holding a bow, the instrument and right arm are missing.
- e. Frontal, the head inclined right, playing a large lute. Part of this figure's wing is painted on the same piece of glass as the right hand and peg box of the lute.
- f. Facing threequarters left, playing a nebec at the shoulder. The angel's head is missing. The nebec is played with a curved bow, held in the left hand. The upper part of an angel's head, facing threequarters right has been inserted above the figure.

The figures are all in white glass with touches of yellow stain. Set against pieces of plain blue and blue seaweed diaper; three gold stars above the first three angels.

g. A small angel standing in a shafting. Full length facing threequarters right, the left hand raised. Nimbed wearing a white cloak over a white and yellow tunic. The lower part of the figure is missing, an alien piece of white drapery powdered with yellow foliage has been inserted in its place.

h. A similar figure facing threequarters left, the hands clasped together in front of the body. The head has been replaced by the head of another angel, facing threequarters right.

44.B. XV.C. Upper part of the panel.

Apex of light. Pieces of an acanthus border, identical with Number 41.B. above.

Small head and shoulders of God the Father. Frontal, cross nimbus, the hands raised in front of the chest, set against gold rays. White glass and yellow stain. A small head of Christ. Cross nimbus, facing threequarters left. White glass and yellow stain.

The remainder of this panel is made up of small fragments of canopy work.

45. A Panel of fragments

XV.C. Saint Sitha?

Stands full length facing threequarters right, nimbed, holding a rosary and two keys in her right hand. She wears an ermine mantel and a ruby tunic. Part of the mantel is painted on the same pieces of glass as the head and the hand holding the emblems. The ruby tunic has been made up from fragments. The original tunic was white with a yellow border, a small piece of this remains painted on the same glass as the mantel and emblems.

XV.C. A Saint

This is a composite figure. Bearded head of a saint (St. Peter?) nimbed, facing threequarters left. Pieces of a blue tunic, the torso with a chaperon over the shoulders, the hem of the chaperon is green. An arm and hand. Pieces of light blue drapery powdered with a foliage design.

Set against fragments of light blue, and light purple glass, with ten gold stars around the figures.

XV.C. At the head of the panel and broken fragments of canopy work. Left vertical side:- A saint standing in a shafting, incomplete. Represented standing facing threequarters right, the head in profile. Nimbed, the hands are held in a gesture of exposition - the left hand raised with the fore-finger of the right hand placed on the thumb.

446.

He wears a white cloak, with a yellow hem, and a white tunic. The figure below the waist is missing, made up with a small piece of patterned white drapery. All white glass touched yellow stain. A small fragment of a shaft with a hood molding remains behind the figure's right shoulder, painted on the same piece of glass.

XV.C. Right vertical side.

The head of a similar saint, nimbed facing threequarters right, part of a shaft, to the left, painted on the same piece of glass as the head.

Below the head is the body of another figure standing in a shafting, full length facing threequarters left, the right hand raised, holding a closed book in his left hand. He wears a white cloak with a yellow hem, a white tunic powdered with yellow rosettes.

Both these figures are in white glass with touches of yellow stain.

46. XV.C. The Visitation.

The Virgin stands on the left, her right hand raised in salutation and placing her left on the body of Elizabeth who stands facing her, her hands raised in astonishment. On either side stands a feathered angel, each playing a lute. The figures stand on a tiled floor, and there are clouds above their heads.

Above the Virgin is a scroll, in black letter script, incomplete

| ECCE | | I. FIAT : M | CHI : SCD | TUU |

A similar scroll above St. Elizabeth, in black letter script:-

| UT. FCA : EST U || ' | SALUTACO ' | S : TUE : IN : AURIB |

The Virgin is nimbed and wears a blue cloak, fastened at the neck with a jewelled brooch, and lined ermine, over a white tunic powdered with a yellow foliage design. Gold rays issue from her body. Saint Elizabeth is nimbed, a white coverchief on her head, she wears a blue cloak over a ruby tunic. The angels are nimbed, their feathers are yellow, they both pluck the strings of their instruments with a plectrum, held in the right hand. The tiled floor is white and black.

Set against a ruby seaweed ground. The clouds above the figures are white and are incomplete.

The figures were originally set in an architectural frame. Pieces of trecceried shafting are painted on the same piece of glass as parts of the angels' wings. The upper part of each vertical side has a detached column with an eagle erect and displayed standing on the capital. Above each bird in a twin gabled niche, set diagonally. White glass with touches of yellow stain.

47. A Panel of fragments

This is a composite panel, incorporating figures from at least two and possibly three or more scenes of Christ's Passion.

A. XV.C. Christ on the Cross

This is a composite figure with some restoration. The head nimbus and torso are from one figure, painted on a single piece of white glass. The arms are modern, except for His right hand. The loin cloth and legs come from a large figure of Christ being taken down from the cross; the nail is being withdrawn from his feet by a small man holding a large pair of pincers.

B. The man is represented leaning back, his right foot braced against the base of the cross. He wears a hat, a tight doublet, this very decayed, white hose and boots.

C. St. John the Evangelist (?). Stands facing threequarters right, the head inclined forward. Nimbed. He wears a murrey coloured cloak. Incomplete, the arms and the lower part of the body are missing. Possibly from an Entombment of Christ.

D. The Virgin (?), nimbed, full length facing threequarters left, her right hand held up against her face. She wears a white coverchief and a blue mantel, the latter somewhat disturbed.

The figures are set in a green landscape (?), mostly pieces of plain green glass, one piece painted with grass, the base of the cross, however, is set in white rocks. Above the figures are pieces of blue shell-like sky.

Fragments of canopy work have been inserted down each of the vertical sides of the panel.

Along the top edge are pieces of canopy:- three semi-circular niche heads, traceried with a pendant boss at the centre, a gabled corner piece, the underside of the niche vaulted with a pendant boss at the centre. All in white glass with touches of yellow stain.

48. XV.C. A Panel of fragments.

Two composite figures, left, the head of Christ, cross nimbus, facing threequarters right, white glass with touches of yellow stain. This head has been leaded on to a made-up body, fragments of ruby drapery and pieces of plain ruby and two raised hands.

Right: Head of an archangel, facing threequarters left, wearing a cross diadem, the nimbus in perspective. Very decayed, the enamel has almost completely peeled away. Fragments of drapery, white with a jewelled hem; a hand holding a white baton. To the left of this figure is a white wheel with knife blades attached to its circumference, from a figure of S. Catherine. Pieces of plain glass, a piece of a black and white tiled floor, canopy fragments, nine gold stars.

49. XV.C. A Panel of fragments

- a,b. Two seated priests, (from a panel of Jesus with the Doctors in the Temple ?). They sit facing each other, their hands raised in argument. The left one wears a brown flat cap, and a ruby gown with an ermine collar and cuffs. The right one wears identical dress except for his gown which is blue. The drapery of both of these figures is incomplete.
- c. The head and hand of a young King holding a chalice. Facing threequarters right, beardless, a large crown on his head, a chalice in his extended left hand. Behind the figure, and painted on the same pieces of glass, is part of a building with a battlemented parapet set in front of a pitched roof. White glass with touches of yellow stain.
- d. An incomplete figure of a Pope (or God the Father), the head and shoulders and left arm and hand, holding a sceptre, remain. He has a large moustache and forked beard, a triple crown tiara on his head. He wears a jewelled collar, with an ermine shoulder cape and ermine cuffs to his sleeves, white glass with touches of yellow stain.
- e. Pieces of blue seaweed diaper.
- f. Figure of a man standing in a side shafting. Full length facing threequarters right, bending forwards slightly, his left hand resting on his bawdric, his right hand laid flat on his chest. Bare-headed, he wears a tight doublet with baggy sleeves, white powdered with yellow foliage, with a high v-shaped collar. Around his waist is a heavy bawdric, with square links. He wears white hose and shoes combined. His right leg is restoration. He stands on a square base in front of a shallow niche. All in white glass with touches of yellow stain.
- g. Figure of a man standing in a side shafting. Identical with f. but the position reversed. The legs are incomplete. The outer side of the niche here is composed of a slender column with a plain band wound around it. The back of the niche is cross hatched with black lines.

50. XV.C. The Annunciation.

The Angel Gabriel kneels left, in salutation holding a scroll, inscribed in black letter AVE : GRACIA PEE/NA DN/ (T)ECUM/.

The Virgin kneels right at a prie dieu, turning towards the angel, her left hand raised. Between the figures on the tiled floor is a vase of lilies. Behind the Virgin is a curtained canopy. Above the figures is the Holy Ghost in the form of a dove, descending in rays from some clouds.

The angel is feathered. The head is an insertion and very broken (now plated on modern white glass). Part of the hair of the original head remains on the angel's right shoulder. In his left hand is a straight rod, terminating in what appears to be the base of a flower (a lily ? or a sceptre ?). A circular container for the scroll hangs on his right hip.

The Virgin is nimbed and wears a ruby mantel over a white tunic powdered with a yellow foliage design. She holds an open book in her right hand.

The prie dieu is white, with two steps in front, and is covered with a green cloth. The canopy has an elaborate cresting, the curtains are white, lined with a patterned cloth. The lilies and the pot are white and yellow. The dove is white, on gold rays, the clouds are white.

The figures are set against a blue seaweed diaper. Fragments of canopies have been inserted down each side and along the top of the panel.

51. XVIC. The Ascension of Christ

At the top of the scene are seen the pierced and bleeding feet of the ascending Christ, an angel flying downwards on either side. Below, around a red hill, on the top of which appears the print of the Saviour's feet, are grouped the Apostles with Mary in front on the left. Behind her is John with two of the Apostles. In front on the right is Peter with three of the Apostles.

The figures are all nimbed and bareheaded, their hands are raised in gestures of wonder. The Virgin wears a blue mantel, incomplete, her tunic missing. St. Peter wears a blue cloak over a white tunic powdered with yellow rosettes in a lattice framework. St. John wears a short white coat powdered with a yellow foliage design. The drapery of the other Apostles is broken and incomplete.

The heads of the figures are all white glass with touches of yellow stain.

Set against a blue seaweed diaper, around the feet of the ascending Christ are white clouds.

Small fragments of canopy work have been inserted along the top of the panel and down each vertical side.

52. XV.C. An incomplete panel of the Death of the Virgin.

- a-h. Fragmentary figures of eight of the Apostles holding lighted candles. They are all nimbed, represented facing right, two of them wear cowls over their heads. White glass with touches of yellow stain.
- i. Incomplete head of a Saint, nimbed, in profile facing right looking upwards.
- j. Fragmentary figure, part of a cowed head and drapery, the features and the adjacent candle are modern.
- k. St. Peter, stands facing threequarters. White beam over his right shoulder. At the top of this beam is a small cross piece, painted on the same glass as the saint's nimbus. The apex of this cross and the left cross-piece are modern. The saint's drapery is a composite, the left sleeve and hand are probably part of the original figure.
- l. Four men, the heads only, facing threequarters left. All incomplete. The uppermost head wears a round cap, below him, on the same piece of glass, part of a head wearing a feathered chaplet.

The figures are set against a ruby seaweed diaper, very incomplete, with five gold flaming stars.

Broken fragments of canopy work have been inserted along the top of the panel and down the two sides.

53. Panel of fragments of inscriptions:-

In black letter script

- a. | AVE GR̄A | PLENA | DÑS | TECN |
- b. ☼ REDII |
- c. | IAT : REGI |
- d. | 'IMU ☼ |
- e. | ☼ NE ☼ |
- f. | DONŪ |
- g. | PI |
- h. | ILRT : |

- i. /i ET : SI | S : ET |
 j. VET
 k. uri "
 l. 'litas duno
 m. | I : F l |
 n. | ADQI |
 o. | SICUT | : DEBIT |
 p. | : P | | IM' |
 q. | MAIC |
 r. | HER | ANGE | TACO | AII / N : \
 | BE | IHC : SAVE : | | BLESSY |
 | THROUG | ACON |
 s. | BUF | ACTORU | BEATE | NS |

XV-XVI

- t. Three men's heads, facing threequarters right.
 u. A man's head, facing threequarters left.
 v. Five heads of youths, facing threequarters left.
 w. Incomplete head of a youth, threequarters left.
 x. A small group of trees and a square well, white and yellow stain.

54. XV.C. The soldiers before Herod (?) Incomplete

On the right of the panel are the remains of a seated figure of a King, facing threequarters left, holding a sword in his left hand. A soldier kneels on the left, facing him, the remains of two more soldiers behind him. Between the kneeling soldier and the King is the head and shoulders of a saint, wearing an amice.

The figures are much disturbed. The kneeling soldier is the most complete. He wears a jewelled skull cap, full plate armour and a green overtunic, its edges dagged. A falchion hangs from his right hip. The left hand soldier behind him is very incomplete. The upper part of the head, wearing a bascinet, and the lower part of his right leg and foot, in plate armour, remain. The head only of the second soldier remains, he wears a jewelled cap, part of a thin pole over his right shoulder.

The figure of the King is very confused. The back part of his head is missing, pieces of an ermine mantel and alien (?) pieces of white drapery powdered with yellow foliage. Immediately to the right of his head is a fragment of a bearded head, facing threequarters left, and below, a hand holding the lower part of a baton or sceptre.

Broken fragments of canopy work have been inserted along the top of the panel and down the right hand side.

55. A Panel of fragments

XV-XVI.C. The figures of two women, kneeling, facing each other in prayer, a prie-dieu between them. They both wear black pedimental head-dresses. Their dresses are an alien composite, partly modern.

An incomplete figure of a Saint, bearded, facing threequarters left, a small church in his right hand. He wears a white tunic powdered with a very stylised foliage design. The area below the waist is missing. A small head of a King, facing threequarters left, the lower half missing.

The neck and shoulders of a woman, wearing a necklace, her hands held together in front of her chest, facing left.

Fragments of eagles in a shafting, see Number 46 above. Very broken pieces of canopy work.

56. XV-XVI.C. Coat of Arms: quarterly 1 and 4. Azure three fleurs-de-lis or.

2 and 3. Gules three lions passant, guardant in pale or.

King Henry VII. Supporters. a dragon gules and a greyhound argent. Crest, a crown.

XIV.C. A fragment of a suit of armour, chain mail, yellow stain, and a hilt of a sword.