

Stained Glass from Notley Abbey¹

By ST. J. O. GAMLEN

IN the summer of 1937 the Oxford University Archaeological Society carried out excavations on the site of Notley Abbey on the borders of Buckinghamshire and Oxfordshire two or three miles NW. of Thame, in the parish of Long Crendon, Bucks. The main objective of the Society was to ascertain the plan of the abbey church. The abbot's house and part of the claustral buildings were the only structures above ground. The plan of the cloister itself and the entrance from it into the church were known. In 1932-3 the site of the chapter-house and slype had been excavated by Mr. C. Hohler. There was no further information on the site and practically no documentary evidence apart from the foundation charter. The work was restricted by shortage of time and workers. There was, however, a still greater handicap in the fact that about fifty years before, the farmer who then owned the site dug up nearly all the ashlar on the site to make foundations for a new road which he wished to construct. Instead, therefore, of a complete uncovering of the whole area, it was only possible to dig trenches at likely points at right angles to the expected line of wall or arcade in order to cut across the trenches which had been made to grub up the foundations for the road and then been filled in with material sufficiently different from the adjoining soil for the robber trench to be detected.

In spite of these difficulties, the plan of the church was ascertained and the chief aim of the work achieved. It was still most tantalizing to leave large areas of the site undug, particularly since fragments of stained glass were found in nearly every trench and the area must still retain more buried in it.

Similar fragments of mediaeval window-glass are frequently found on the sites of monastic churches, e.g. Melrose, Glastonbury and Binham, to take a few widely dispersed instances. Though the glass from Notley does not approach in extent the recent finds at Binham, there may well have been as much on the site before the foundations were robbed. Much glass also must have been lost from time to time owing to the use of the land as a garden or drive (in the case of the nave and west end) or for agricultural purposes (in the case of that part of the church east of the west arch of the central crossing). Both the farmer who now farms the eastern portion and the gardener who used to work on the remaining portion have stated that they and their men have

¹ These notes should be read as a supplement to the main account of the excavations by Mr. W. A. Pantin, in *Oxoniensia*, vi, 22 ff.

STAINED GLASS FROM NOTLEY ABBEY

often come across fragments of glass which they have turned over and thought nothing about; such fragments were doubtless reduced to splinters and powder.

Most of the fragments of glass turned up by the excavations were quite small, the largest single piece measuring only 3 inches by 2 inches. It has, however, been possible to put a number of small fragments together. The largest of these glass jig-saws measures about 4 inches by $4\frac{1}{2}$ inches, while those of 2 inches by 2 inches on an average comprise 20 fragments each. In spite of this, sufficient glass has been found to present an interesting addition to mediaeval glass in England. As most of the glass has probably been in the ground ever since a few years after the Dissolution, its condition is very poor, very little of it being transparent or even translucent. The greatest care had to be used in extracting the fragments. Experiments were tried by a well-known glass-manufacturing firm to clean the glass but it was too friable to yield to cleaning properly. Some interesting micro-photographs taken by this firm show that even the soundest looking fragment is pitted with tiny cracks. The bulk of the glass is white or 'grey' with black or purplish-black enamel, but there are some good pieces of ruby and some blue and green, mostly with diapered background. Some pieces bore silver-stain, though mostly, where the design or feel suggests its use, the glass is too opaque to prove this conclusively.

Being more frequently placed in the centre of a window, the chief subject is the most vulnerable to destruction or removal. This is especially true in the late 13th century and succeeding period when there was a tendency to concentrate the main subject or theme in a panel of colour under a series of canopies stretching across the main light of a window. At Notley there is also a tradition that certain stained glass, particularly heraldic subjects, at one time in the windows of the buildings adjoining the site of the church, was removed thence to Chicksands Priory in the county of Bedford. It is, therefore, not surprising that nearly all the glass that has been discovered represents borders some of which must clearly have come from upper lights, or consists of grisaille on white glass, and that no recognizable part of a head, hands or feet has come to light, though three small bits of purplish-brown may represent flesh tint. There is a little glass which evidently comes either from the larger upper lights or the main part of the windows. Such are two portions of inscriptions, one the letters 'E R' in Lombardic and another the letters 'A N D R E', presumably Andrew or its Latin equivalent, in Gothic, as well as one or two isolated letters. This Lombardic lettering alone is of interest as providing evidence of glass before 1340 and helping to date other fragments found with it and of the same thickness and feel of material. There are folds

of drapery, portions of pinnacles and canopies, wall or pedestal; some good, coloured, diapered background especially the thistle motif; some good oak-leaf and ivy grisaille (alas! all too fragmentary) and a number of later quarries with designs confined to one leaded compartment; finally in this brief résumé must be mentioned a fragment of green glass which suggests the headless torso of a 15th century figure (FIG. 45, *f*; see p. 123).

Perhaps the most interesting feature of all is the way in which neighbouring village churches contain fragments in many cases actually identical in pattern. Of these, Monks Risborough church in Bucks. (FIG. 45, *a-e*) contains the most noticeably similar glass, especially a double fleur-de-lys which is shaped to fit round corners, a curiously rough-hatched border, and others, but the presence of silver-stain and the method of treatment would suggest a somewhat later date than that at Notley. From its wealth of glass it is not surprising to find other parallels at Dorchester, but in Oxfordshire it is the chancel windows at Chinnor that have most resemblance in their details. APPENDIX II gives a list of the local churches where such resemblances have been noticed.

Probably the earliest fragment is that belonging to Mr. Reynolds, the present farmer of part of the land occupying the site of the church. It was found some years before the recent excavations and is likely to have come from the crossing or east of it, though its exact find-spot has been forgotten. It is a graceful tri-lobed leaf grisaille with a hatched background of the 13th century and compares with glass at Stanton St. John and Stanton Harcourt (cp. Winston, pl. vi; Nelson, pl. xii; Day, pl. cxi (Sens Cathedral); also Aston Sandford church). From the similarity of the lettering ' . . . OBUS ' on the scroll at Stanton Harcourt with the Lombardic ' E R ' inscription from the east end of the north choir aisle (FIG. 40, *d*), it is possible that the origin of this fragment of early grisaille is also the east end of the north choir aisle, and that some of the fragments of border from the same trench are of the same date. It may be noted that there is also a small Lombardic letter from an adjoining trench and possibly a second from the same trench, ' E V '.

The first group to be carefully examined was that from the chapter-house, slype and south transept which was dug up by Mr. C. Hohler in 1932 and 1933 (*Records of Buckinghamshire*, xii, 58 and 421). Some of this glass bore the oak-leaf and acorn design in grisaille (FIG. 36), which is a very popular theme amongst the artists of mediaeval stained glass (cp. Winston, pl. vi; Merton College chapel, Aston Rowant, Ellesborough, Dorchester, Ludgershall, Horsepath, Warborough). The actual treatment, including the broad strap or band to be observed in one particular instance at Notley, is so akin to the glass in Merton College chapel that it appears possible to date this as almost contemporary, that is to say belonging to the very end of the 13th century.

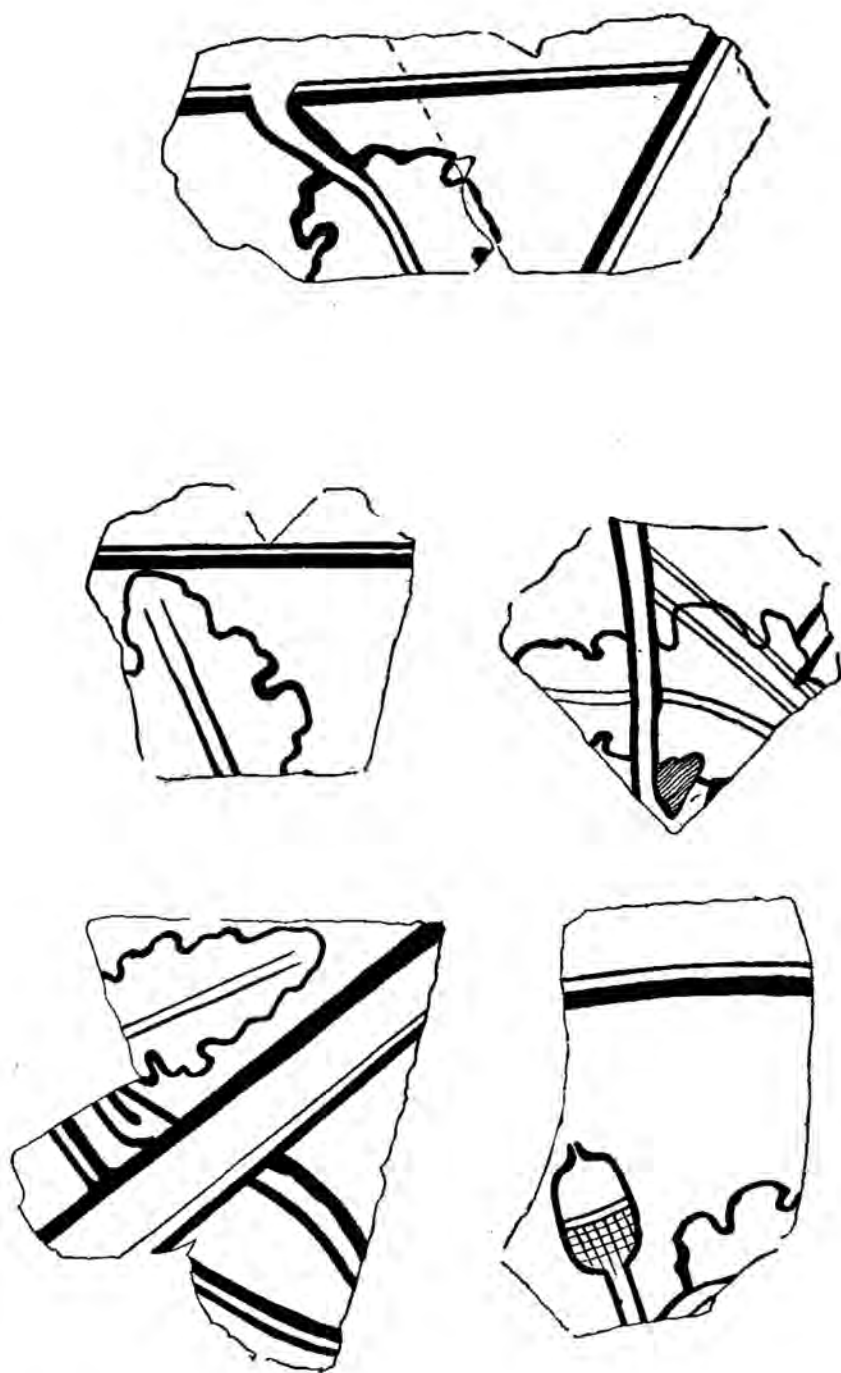


FIG. 36
 FRAGMENTS OF LATE 13TH CENTURY GLASS FROM THE SITE OF
 THE CHAPTER-HOUSE, SLYPE AND SOUTH TRANSEPT, NOTLEY
 (p. 114). Sc. $\frac{1}{2}$.

Similar treatment of this oak-leaf design is especially to be noted at Warborough in the easternmost window on the north side of the chancel and in a similar position at Lewknor, both these instances being black enamel on white glass without silver-stain, as well as in the eastern windows at Dorchester. Other examples in the neighbourhood, but with different treatment and usually with silver-stain, occur in fragmentary form at Chinnor, Aston Rowant, Monks Risborough, Ellesborough, Soulbury, Whitchurch and Ludgershall. The last named is entirely in silver-stain on white glass and is more flowing in treatment; it appears to be *in situ* in an upper light of the east window of the north aisle. The remainder of the glass from this area consists mainly of small fragments of 14th century foliage, one or two of green colour and one of blue; one fragment of window tracery, one of ivy leaf with berries, five or six with black enamel cross-hatching, one with the common pearl border and one possibly pavement.

The remainder of the glass was found during the excavations by the Oxford University Archaeological Society.

The east end of the church, which was the most obliterated part of the site, yielded very little. The nine fragments from the south-east extremity of the church have a different feeling from glass found elsewhere on the site, though the zig-zag motif, which is frequently found all over the site, appears three times. There is a fragment of leaf ornament and probably part of a canopy, which is rendered in a manner not found elsewhere, though the trefoils are somewhat reminiscent of work found at the west end. About in the centre of the lady chapel three fragments were found: two of wheel tracery (one having zig-zag ornament) and the third perhaps being drapery. To the south the next trench also produced three pieces: one with leaf ornament and two of borders, one of these having zig-zag. The adjoining trench was only responsible for a somewhat intricate drapery design or a poor rendering of a pinnacle.

Some of the best preserved glass came from the east end of the north choir aisle. The glass from here is mainly early and late 14th century. It included:

1. ARCHITECTURAL

- (a) Crocketed canopy (FIG. 38, a). Compare the canopy at Monks Risborough which is in silver-stain. Both are very roughly designed and the crockets on either side do not even balance.
- (b) Crocketed finial (FIG. 38, c). Compare Chinnor, though here this piece is more balanced and better finished. Observe the difference in Yorkshire treatment (Knowles, pl. LIV).

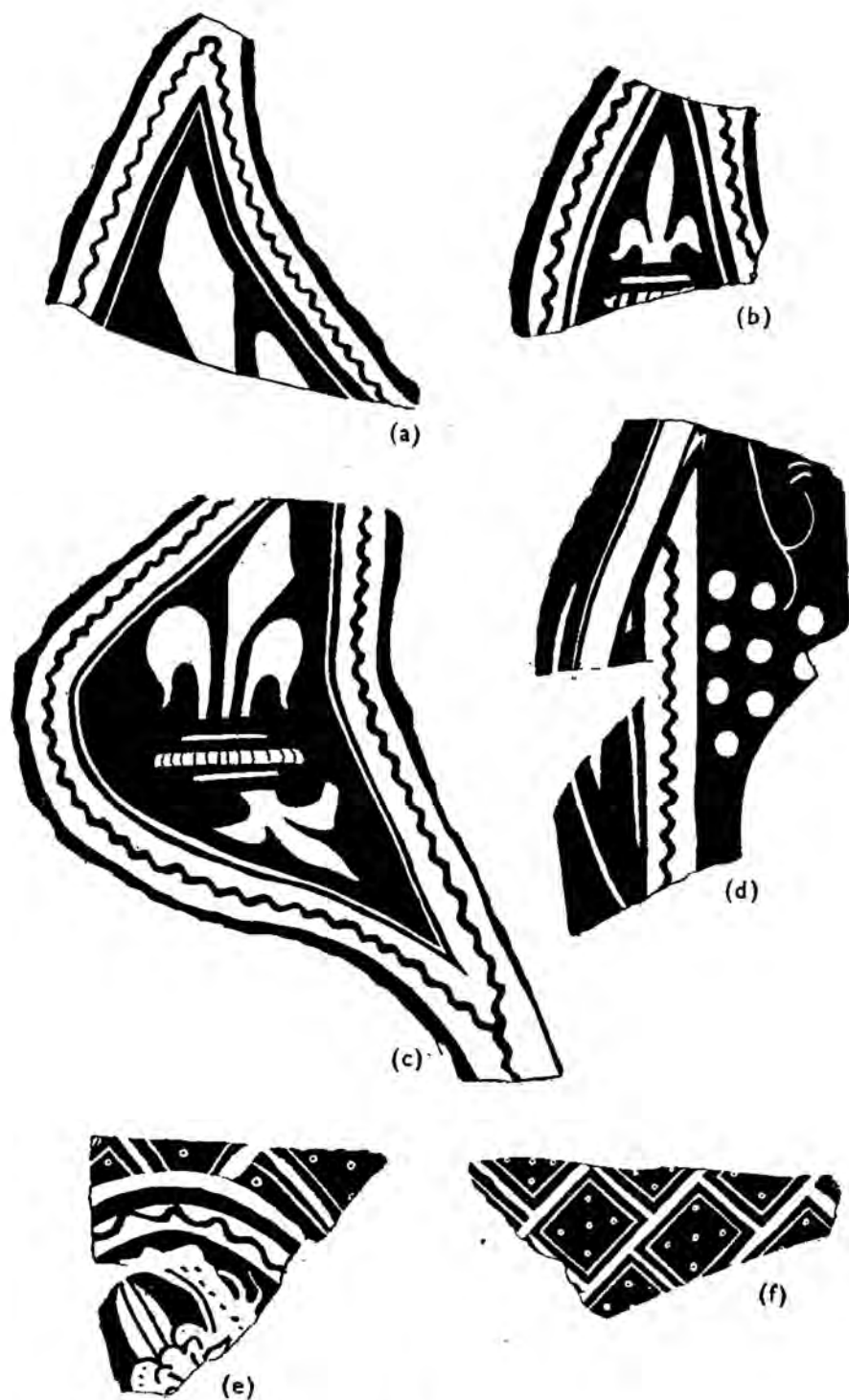


FIG. 37
 FRAGMENTS OF 14TH CENTURY GLASS FROM THE EAST END OF THE
 NORTH CHOIR AISLE, NOTLEY (p. 119 f.). Sc. $\frac{1}{4}$.

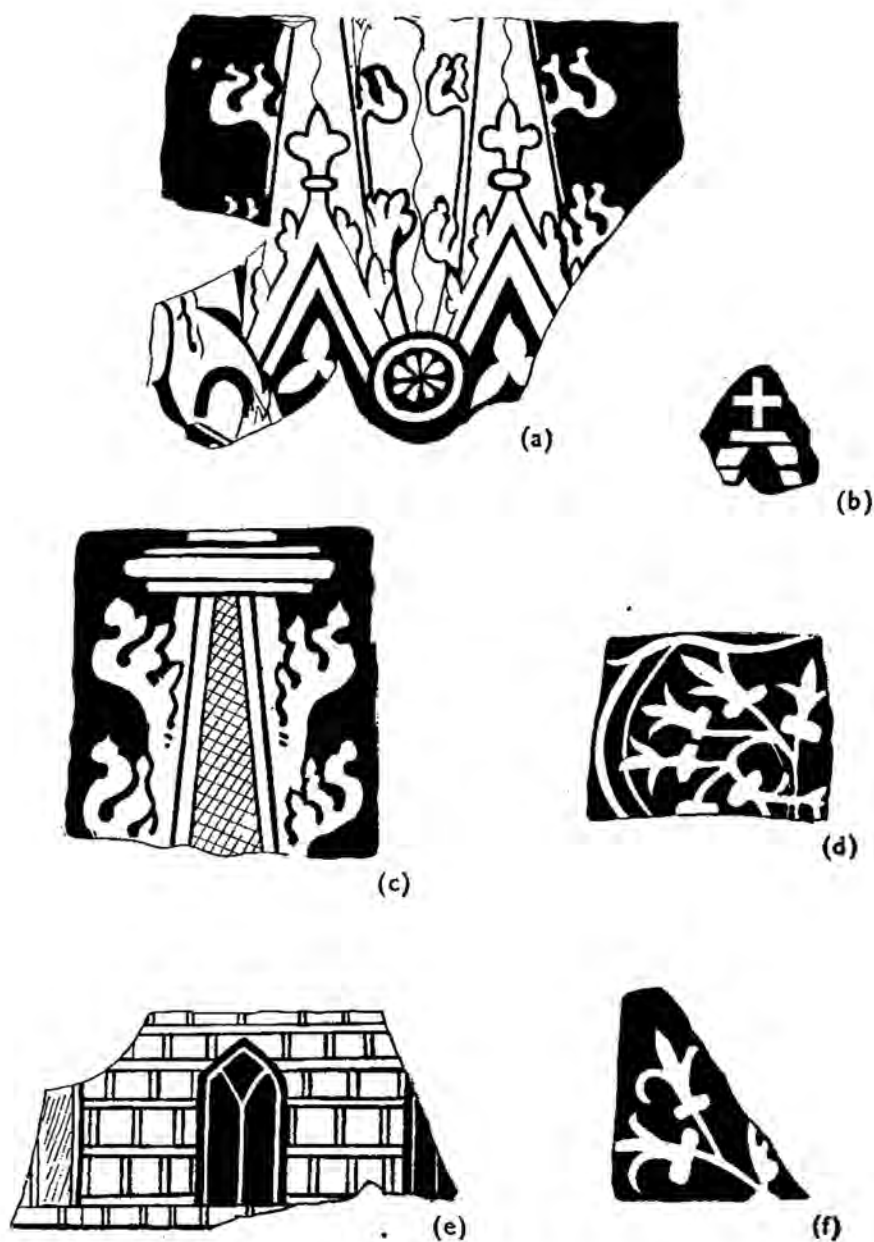


FIG. 38

FRAGMENTS OF 14TH CENTURY GLASS FROM THE EAST END OF
THE NORTH CHOIR AISLE, NOTLEY (pp. 116, 119). Sc. $\frac{1}{2}$.

STAINED GLASS FROM NOTLEY ABBEY

- (c) Wall with two-light window tracery (FIG. 38, e). This probably formed part of a pedestal. The uncusped two-light window should give it an early date.
- (d) Gable with small cross (FIG. 38, b). This is unusually small in scale for the top of a large pinnacle or canopy and may have been the top of a small reliquary in the centre of the picture.
- (e) Pavement in rectangles (FIG. 37, f). Possibly representation of masonry. One fragment has a zig-zag border in a semi-circle with a pomegranate underneath; another has with it what appears to be foliage (Lasteyrie, pl. xvii).

2. BORDERS

- (a) Pearl borders in various sizes. From $\frac{1}{4}$ to $\frac{3}{4}$ inch (FIG. 42, a). Almost without exception each pearl is separated from the next by an enamelled space pierced with two circles about a millimetre in diameter with a black dot of enamel in the middle. One circle in a line with the top of the pearl, the other in a line with the bottom (cp. Monks Risborough, Chinnor and Soulbury; V. & A. case 513 in ruby; Oidtmann, abb. 78; Westlake, II, pl. iv).
- (b) Quatrefoils large and small. The execution of much of this is very rough and uneven. As in the case of the pearl border there are two small circles between each quatrefoil (cp. Stanton St. John).
- (c) Quatrefoils in outline. These are in general better worked than the full quatrefoils (cp. Monks Risborough, Soulbury and North Moreton).
- (d) Parallel straight lines. Fragments with one, two or three lines, probably grisaille borders.
- (e) Large pearls with lobed trefoils inside (cp. Monks Risborough and Brightwell Baldwin).
- (f) Plain white narrow strips with grozing on all edges. These would appear to be the usual plain outer border of many 14th century windows.
- (g) Crosses pommée set sideways. This makes a pleasant variant of a basic theme.
- (h) Zig-zag (FIG. 37, a-c). This is a very frequent motif but in this case the small dotted circles found between pearls and quatrefoils seldom appear between the bends of the zig-zag, whereas they are a quite common occurrence elsewhere.
- (i) Hatching interspersed with lobed quatrefoils. This is very roughly executed and probably occupied the upper lights (cp. Monks Risborough (FIG. 45), where this design, apparently *in situ*, occupies the upper lights of a chancel window; Winston, pl. xiv & xv; V. & A., case 513).
- (j) Fleur-de-lys with zig-zag (FIG. 37, a-c). The shape of the glass and the curve of the design show this to have come from upper lights. Monks Risborough offers the same evidence here as mentioned at (i) (cp. *Journal*, iv, 134).

3. DIAPER

- (a) Several fragments of good thistle design (FIG. 38, d, f). This makes a very charming design (cp. V. & A., east bay 4c.881 of 1935).

ST. J. O. GAMLEN

- (b) Delicate pattern. This fragment represents an intricate design which must have been scratched out of the enamel with a very sharp point.
- (c) Semi-conventional leaf design.
- (d) Elongated quatrefoils. Two good examples in ruby (thick). This appears to be a common background to 14th century figures (cp. Chinnor in green, and North Moreton; and Oidtmann, abb. 76).
- (e) Trefoils (FIG. 40, c). One piece in ruby, each trefoil ending in a tadpole's tail (cp. Day, p. 338).

4. DRAPERY

- (a) Hems in folds (FIG. 40, a). Two or three pieces with small pearl borders to hems which hang in folds (cp. Winston, pl. xii; Westlake, II, pl. xviii and III, 18; Knowles, p. 126).
- (b) Half-moon design. Curious design of half-moon, round side up, with three wavy lines at intervals at right angles to the top, the whole between two bands of enamel. Possibly a design on the border of a garment.
- (c) Similar design to (b) but with lobed crosses.

5. FOLIAGE, ETC.

- (a) Semi-conventional (FIG. 39). Many varieties mostly early 14th century (cp. the glass recently found at Binham Priory; also Winston, pl. lii).
- (b) Rough seaweed (FIG. 39, d). This appears frequently elsewhere at Notley and is often found in small upper lights (cp. Beckley; Westlake, II, pl. xvi d).
- (c) Rough leaves. These are very rough indeed and are also probably from upper lights.
- (d) Small ivy leaf. This is well designed and may have formed part of a border or diaper.
- (e) Petals in a circle. Two fragments of petals set evenly in a circle. A smaller edition of this is seen in the crocketed canopy first mentioned under 1 above.
- (f) Grapes with vine tendril (FIG. 37, d). This also has a zig-zag border. The glass is better than that of the fleur-de-lys but appears to be of the same period of the 14th century.

6. GRISAILLE

- (a) Plain single and double line borders.
- (b) Rose and curling stalk. A comparatively large piece but much broken. A simple curling stalk with stiff rose in the centre and a double line border on two sides. This is earlier than, and should be compared with, the more flowing but similar design found at the west end (q.v.).

7. LETTERING

- (a) Lombardic (FIG. 40, d). Fragment with 'E R' and part of another letter. For the significance of this, see p. 114.
- (b) Fragments. Clearly parts of letters but too fragmentary to be identifiable. They are of the same type as the last-mentioned fragment and may form part of the same inscription.

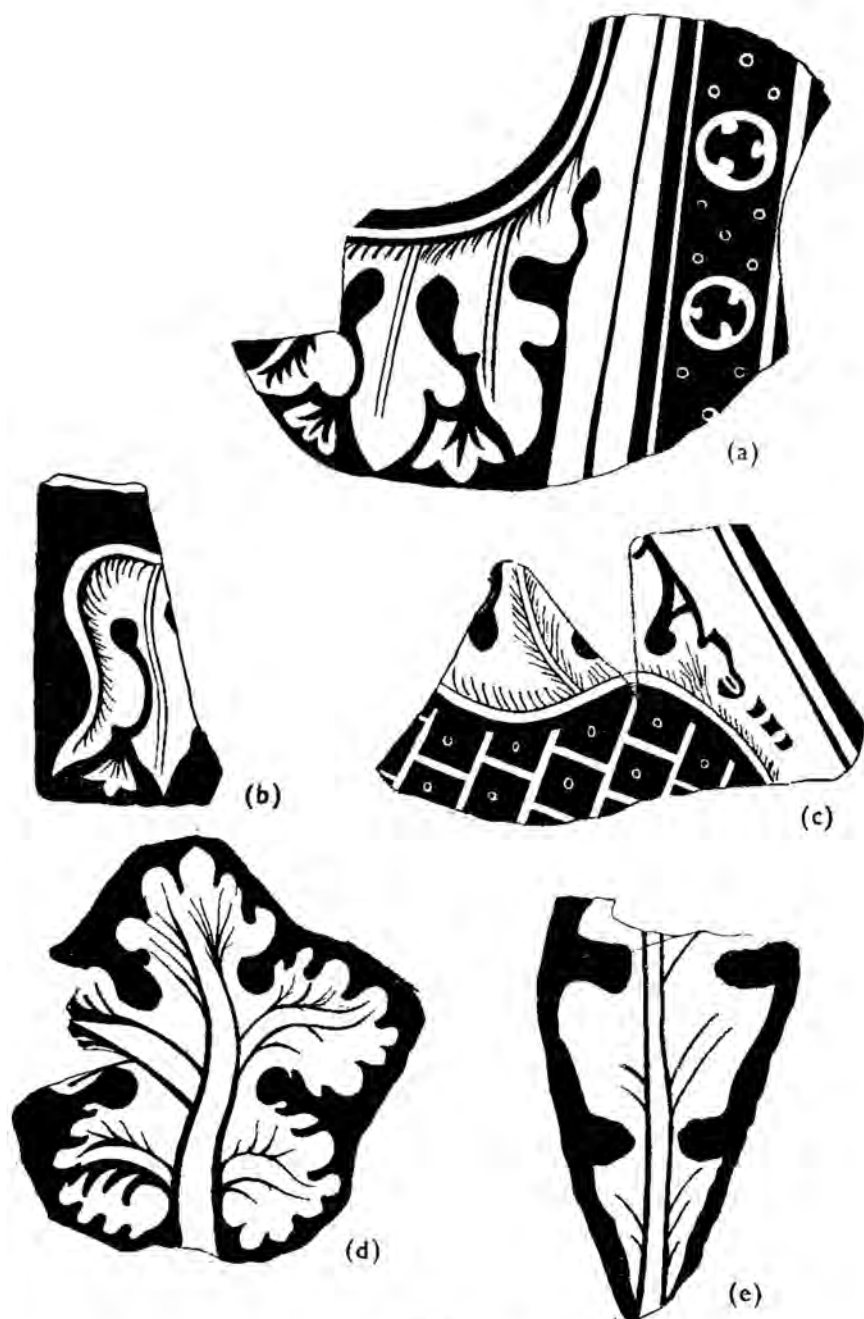


FIG. 39
 FRAGMENTS OF 14TH CENTURY GLASS FROM THE EAST END OF
 THE NORTH CHOIR AISLE, NOTLEY (p. 120). Sc. $\frac{1}{2}$.

8. MISCELLANEOUS

- (a) One fragment of thick glass with coarse design similar to pieces found at the west end (FIG. 43, c).
- (b) Large circle in black enamel with horizontal strokes at the sides. This is only found in this area and is hard to place.
- (c) A single small neat design on the reverse of the glass. This may perhaps

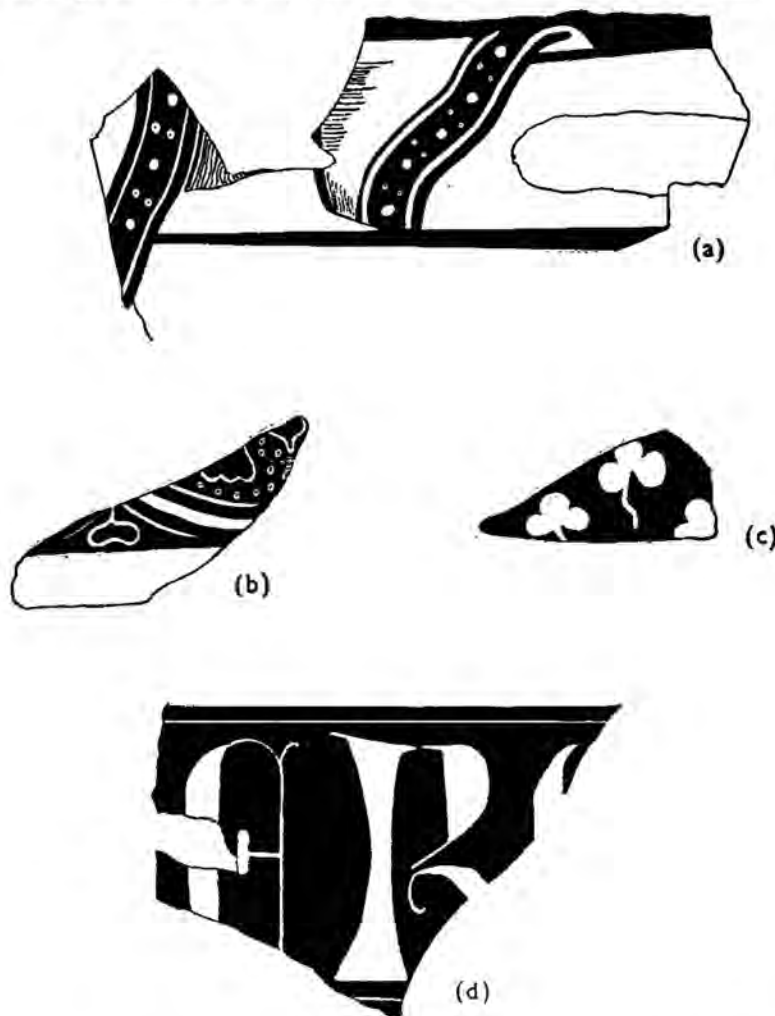


FIG. 40

FRAGMENTS OF 14TH CENTURY GLASS FROM THE EAST END OF
THE NORTH CHOIR AISLE, NOTLEY (pp. 114, 120). Sc. $\frac{1}{4}$.

STAINED GLASS FROM NOTLEY ABBEY

be a glazier's mark. The actual design is similar to that on the centre drapery in Saint, pl. xxix.

- (d) Some fragments of plain glass and numerous small pieces with enamel but hard to identify.

9. COLOUR

- (a) Ruby with patterns already mentioned.
- (b) A few fragments of ruby, some thick and early in date and some thin and later.
- (c) One fragment of green in poor condition.

From the south side of the choir, the glass falls into two if not three periods. There is some 14th century work with a lingering stiffness which has not yet emerged from the 13th century conventional treatment, more especially with regard to the foliage; there is later 14th century work in architectural details, foliage and lettering and probably a little 15th century detail in a piece of drapery and small fragments. It included:

1. ARCHITECTURAL

- (a) Part of canopy or pediment (FIG. 41, a). This is all one piece. As in other cases the drawing is rough and unbalanced, but is not unpleasing.
- (b) Finial with cross and part of crocket (FIG. 41, b). This is better rendered than the last piece.
- (c) Wheel window tracery. This may possibly be part of a formal rosette but the fragments are insufficient to determine and the execution is too rough. This also appears at the west end (cp. Ludgershall).

2. BORDERS

- (a) Numerous examples of large pearl (FIG. 42, a). See previous note on this type of border.
- (b) Large solid rough quatrefoils (FIG. 42, b). See last note.
- (c) Elongated quatrefoils in lozenges.
- (d) Large quatrefoils in outline. See note on similar glass from east end of north choir aisle (cp. Monks Risborough, Soulbury and North Moreton).
- (e) Zig-zag. As elsewhere.

3. DRAPERY

Torso with slashed sleeve (FIG. 45, f). This is in green glass. It is the only fragment of this kind found.

4. FOLIAGE

- (a) Stiff semi-conventional foliage. Only one fragment found here.
- (b) Central portion of large leaf.
- (c) Tendrils of vine and zig-zag border.
- (d) See also under grisaille.

ST. J. O. GAMLEN

5. GRISAILLE

- (a) Ivy leaves with large pearl border (FIG. 42, a). Made up from a number of fragments, this represents one of the largest pieces found and is practically the complete quarry between leading. The drawing of the two ivy leaves is good and naturalistic (cp. Ickford and Charlton-on-Otmoor; Winston, pl. XLIV).
- (b) Several ends of ivy leaves. These are sharper than at (a) and also well drawn.
- (c) Parts of ivy leaves with berries. See last remark.
- (d) Small pieces probably of oak-leaf grisaille.
- (e) Tulip with zig-zag. Here the design is scratched out of the enamel, including the zig-zag. The whole appears to be earlier than (a), (b) or (c).
- (f) Stiff single rosettes over rough quatrefoil border (FIG. 42, b). This is somewhat crudely executed and more akin in feel to (e) (cp. Kidlington; Franks, pl. xvii).

6. LETTERING

- (a) 'ANDRE' in Gothic (FIG. 41, c). For the date see p. 113. Well executed with a delightful border of open small quatrefoils, this is unfortunately in about twenty small bits.
- (b) One small bit, possibly a 'J'.

7. MISCELLANEOUS

- (a) Cluster of large pearls. These may form part of a bunch of grapes.
- (b) Number of fragments too small to identify.
- (c) About forty small pieces of white with no pattern, a few fairly transparent.

8. COLOUR

Two pieces of green with pattern as already mentioned.

The glass from the east end of the south choir aisle is much thicker, the designs differ from any others found and the glass seems to belong to three periods, namely late 13th century with two Lombardic letterings and some very rough drapery; early 14th century with fine diapering, a rough fragment of canopy and a small leaf design; and one later fragment with silver-stain. It included:

1. ARCHITECTURAL

- (a) Somewhat obscure piece with crockets.
- (b) One rough fragment with orange silver-stain. Too obscure to give a clue to its place in the design.

2. BORDERS

- (a) Large zig-zag with dots in each bend. This is a small fragment but this treatment is most unusual for Notley (cp. Lasteyrie, pl. ix, fig. 2; Oidtmann, taf. n).

STAINED GLASS FROM NOTLEY ABBEY

- (b) Pearl alternating with lozenge. One large example of pearl with centre alternating with lozenge or diamond. This is not found elsewhere on the site.
- (c) Several fragile plain border strips.

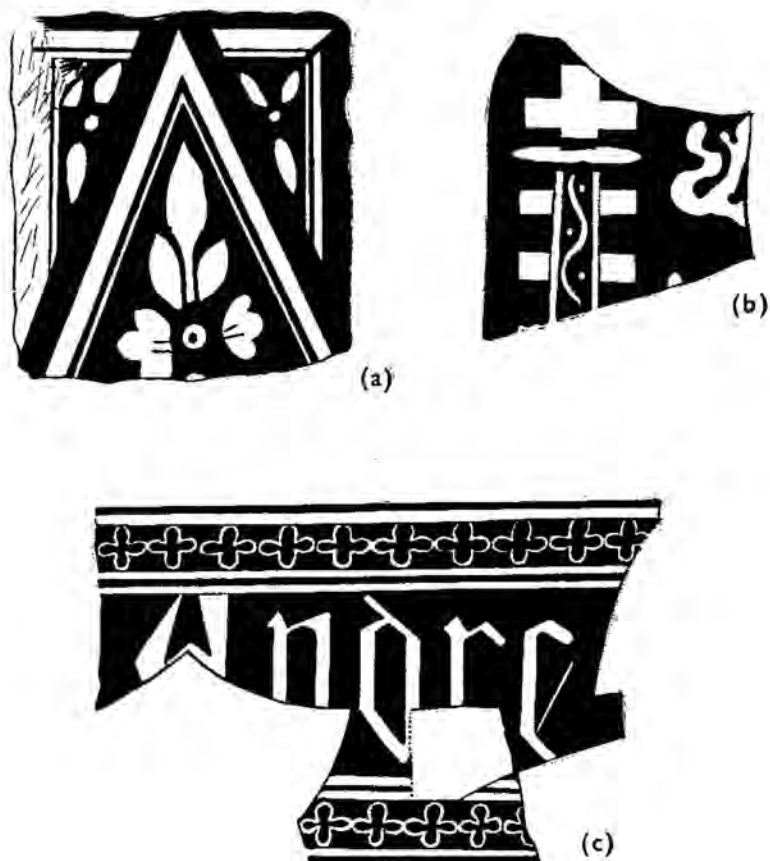


FIG. 41

FRAGMENTS OF 14TH CENTURY GLASS FROM THE SOUTH
SIDE OF THE CHOIR, NOTLEY (p. 123 f.). Sc. 2.

3. DIAPER

- (a) Leaf and stalk. One or two examples finely executed.
- (b) Roundels on ruby. One good example. This may be part of a bunch of grapes.

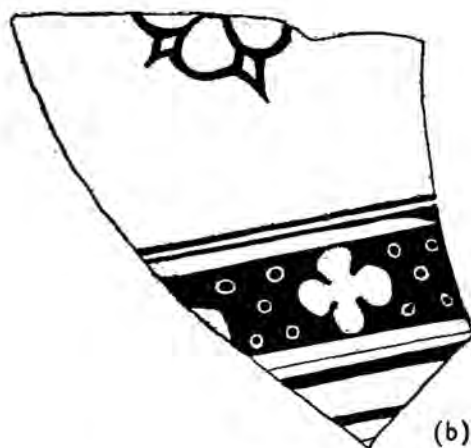
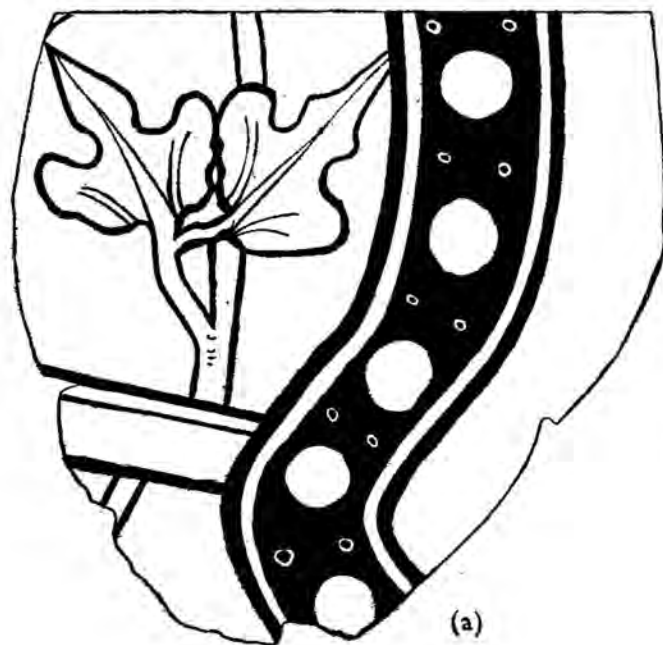


FIG. 42
FRAGMENTS OF 14TH CENTURY GLASS FROM THE SOUTH
SIDE OF THE CHOIR, NOTLEY (pp. 119, 123 f.). Sc. $\frac{1}{2}$.

STAINED GLASS FROM NOTLEY ABBEY

4. DRAPERY

Several large pieces of what appears to be very rough drapery without folds and two with small crosses pommée.

5. FOLIAGE

One example of small leaves on stalk, possibly a design on drapery.

6. LETTERING

Two Lombardic examples, 'E R' and 'R V' (cp. Stanton Harcourt).

7. MISCELLANEOUS

- (a) Several large fragments with large filled circle with stalk and broken lines round.
- (b) Several with obscure isolated lines.
- (c) About twelve pieces with obscure designs.

8. COLOUR

- (a) Ruby border as mentioned.
- (b) Four small pieces of plain ruby.
- (c) Two small pieces of blue with enamel but no clear design.
- (d) One fragment of green too small to classify.

The trench just east of the site of the north-east pier of the crossing yielded only a small quantity of glass, as follows :

1. BORDERS

- (a) Disfigured example of leaf border with very thin zig-zag.
- (b) Small border of thin and thick lines.

2. GRISAILLE

Three fairly good specimens of oak-leaf.

3. MISCELLANEOUS

Plain example of silver-stain and a few pieces of white.

The trench by the south-west pier of the crossing also produced very little :

1. BORDERS

- (a) One example of zig-zag.
- (b) One example of bar and dotted circle executed in enamel of a very pink-purple tinge, very thick glass.
- (c) A few fragments of grisaille border.

2. GRISAILLE

- (a) Borders as mentioned.
- (b) One piece of oak-leaf.

ST. J. O. GAMLEN

3. COLOUR

- (a) Three plain pieces of ruby.
- (b) Seven joined pieces of plain pinkish tint on thin glass.

The area round the south-east pier of the crossing was one of the least productive of all :

1. DRAPERY

A very rough specimen which may be foliage.

2. GRISAILLE

Seven fragments of banded border.

3. MISCELLANEOUS

- (a) Much worn piece with fine lined hatching.
- (b) Seven or eight fragments without pattern.

4. COLOUR

Much flaked fragment of ruby.

The west end was by far the most prolific in glass, mostly near the central west doorway. The individual fragments were in many cases much smaller than elsewhere on the site and much more worn, owing probably to the use of this portion of the site partly as a garden and partly as a drive. Unlike the glass found on other parts of the site, the glass here was found in a layer about two feet thick, but this may have been due to the different uses to which the upper soil has since been put. Apart from the actual quantity, there is here far greater representation of the 15th century with silver-stain quarries with design self-contained between the leading and some interesting flower and bud designs (alas! tantalizingly fragmentary). There is also an interesting development in later grisaille with a more living or natural rose-and-bud design than that found in the more formal example from the north choir aisle already noted, though the border and curving stem remain practically the same. There appear, too, a number of other patterns and designs with treatment of a distinctive character, though there are not lacking items found elsewhere on the site such as a wealth of thistle diaper, folded drapery and zig-zag borders. This glass included :

1. ARCHITECTURAL

- (a) Two pieces of wheel tracery. These may be part of a formal flower design and are similar to those from the south side of the choir.
- (b) Two items hard to diagnose but probably of the 15th century.
- (c) Part of a plain lined arch. This is not found elsewhere at Notley.
- (d) Very rough pinnacle.

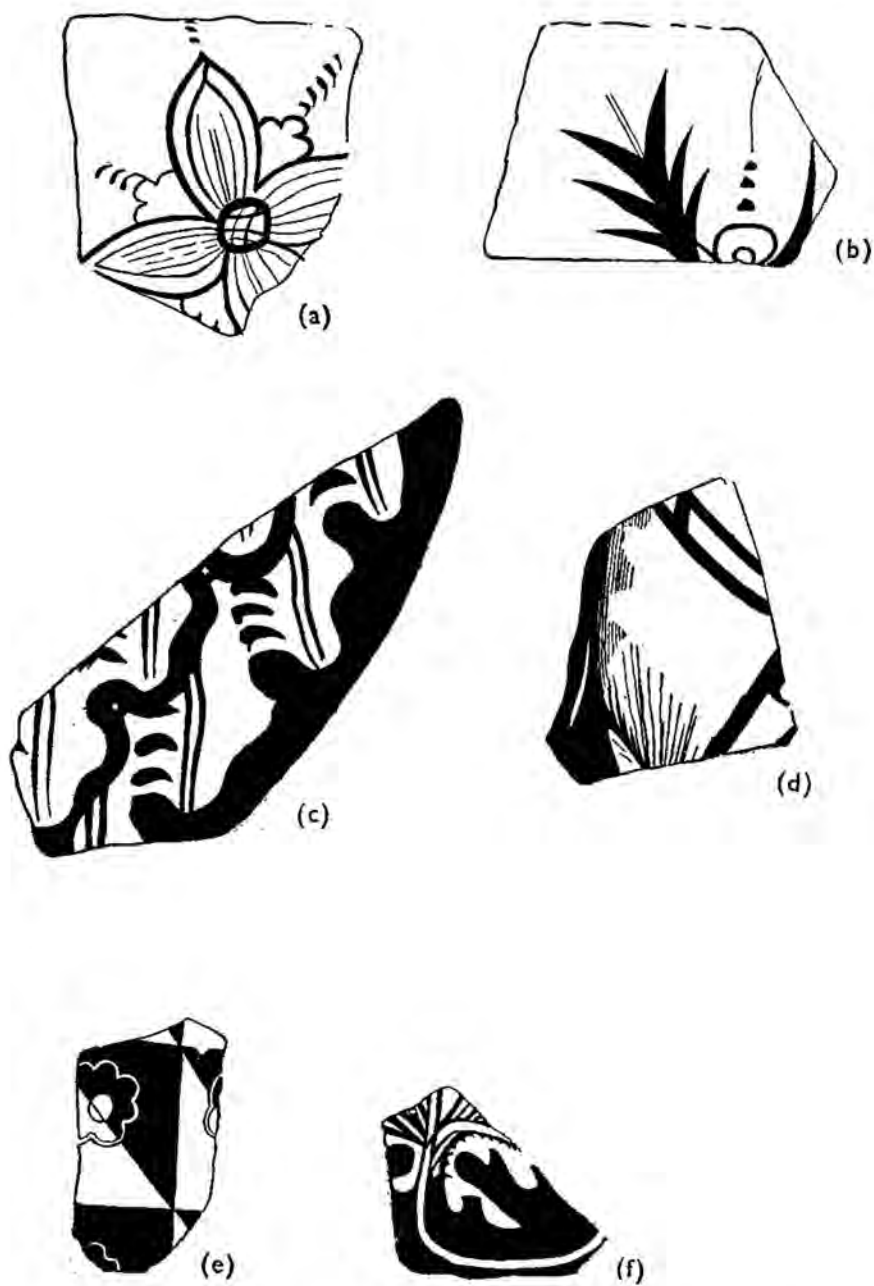


FIG. 43
FRAGMENTS OF GLASS, MAINLY 15TH CENTURY, FROM THE
WEST END OF THE NAVE, NOTLEY (pp. 122, 131 f.). Sc. $\frac{1}{2}$.

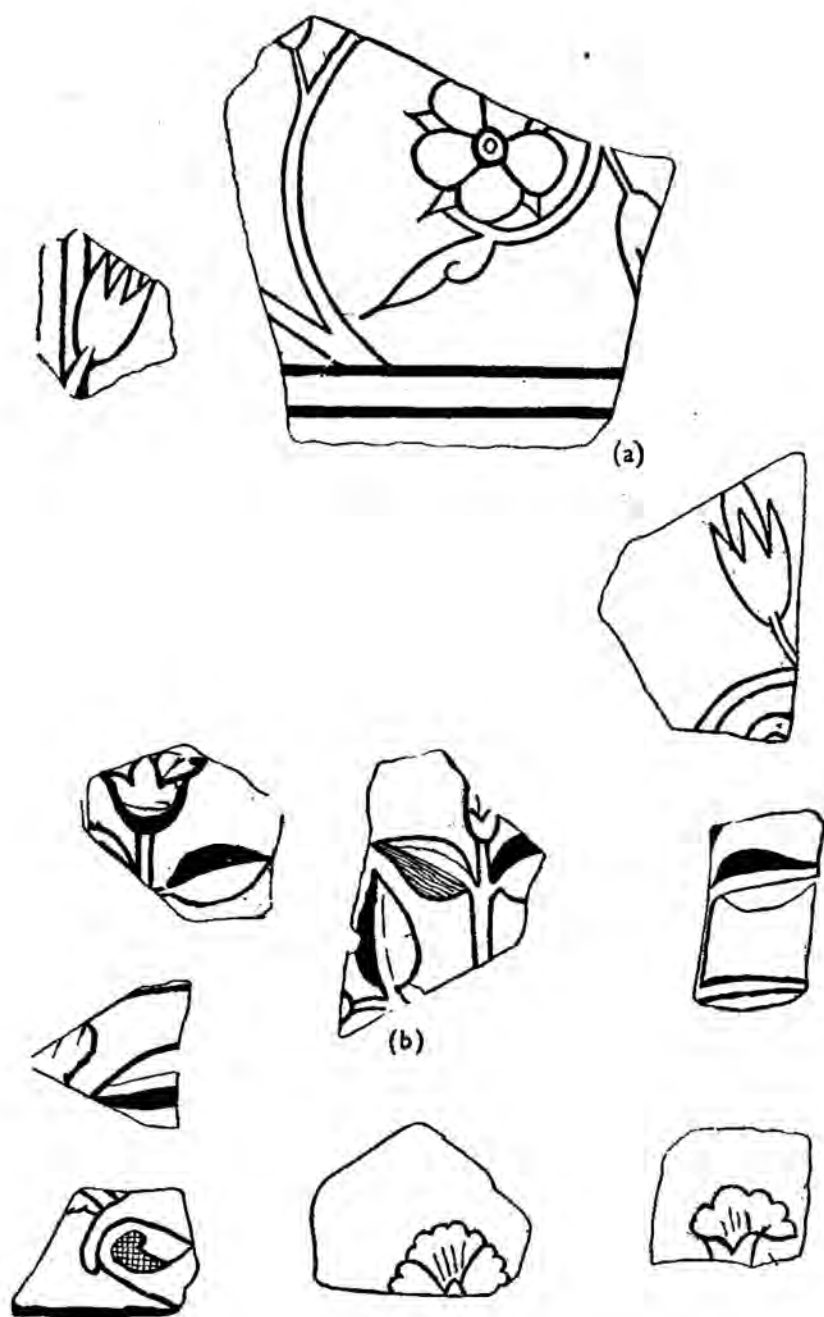


FIG. 44
FRAGMENTS OF GLASS, 15TH CENTURY, FROM THE WEST END
OF THE NAVE, NOTLEY (p. 132). Sc. $\frac{1}{2}$.

STAINED GLASS FROM NOTLEY ABBEY

- (e) Nine fragments with heavy lined trefoils and lines in part perspective. Probably parts of a string or set-off to buttresses in a 15th century canopy (cp. Bond, p. 50 ; Winston, pl. xvi, fig. 1).
- (f) Very deep border with hatching above. Possibly part of pavement in perspective.
- (g) Straight limbed cross on small pedestal and another with cross pommée (cp. *Journal*, v, 116).

2. BORDERS

- (a) Double, triple and multi-line borders mostly, probably, part of grisaille.
- (b) Three examples of zig-zag of the usual local pattern.
- (c) One example of larger zig-zag in white with spotted dots in each of the bends. See similar design from east end of south choir aisle, p. 124.
- (d) Two pieces with loop design in ruby.
- (e) Wide rough quatrefoil border (cp. Monks Risborough, Soulbury and North Moreton).
- (f) Pearl and St. Andrew's cross pommée. This is unusual and a pleasant design (cp. Westlake, II, pl. iv k).

3. DIAPER

- (a) Good specimen of thistle (cp. FIG. 38). This has already been noted from other parts of the site.
- (b) Two possible examples of monogram as powdered background (cp. Bond, p. 50).
- (c) Elongated quatrefoils (cp. Chinnor and North Moreton).
- (d) See also under 'foliage'.

4. DRAPERY

- (a) Possible rendering of heavy drapery (FIG. 43, c). This appears in several areas and although distinct is hard to define.
- (b) Possibly part of lady's bodice (FIG. 43, d). This has a suggestion of silver-stain about it and seems to be 15th century.
- (c) Good drapery folds. Compare FIG. 40, a, which comes from the east end of the north choir aisle.
- (d) Perhaps plain shading to garment.
- (e) Pot-hook pattern perhaps 'fur'. The design is identical with that on the fur collar of a figure illustrated in an article on Coventry glass in *The Times*, 17 December, 1939.

5. FOLIAGE

- (a) Fern leafage, possibly part of a border (FIG. 43, f) (cp. Merton College chapel ; Westlake, II, pl. vii).
- (b) A number of fragments making one largish area of 14th century character (cp. Binham).
- (c) 15th century semi-seaweed. This was probably used as background or diaper (cp. Westlake, III, 12 ; Winston, pls. vii & xvi).
- (d) Three 15th century examples with cruciform centres. These resemble powderings for a background.

ST. J. O. GAMLEN

6. GRISAILLE

- (a) Delightful design of curling stem, foliage and rose with buds (FIG. 44, a). This is similar in design to that already noticed from east end of north choir aisle. There are several small fragments of the same design but none giving a whole bud (cp. Westlake, II, 107; Saint, pl. xxxiii).
- (b) Examples of oak-leaf with one or two possible acorns. These are similar to those found in the chapter-house.
- (c) Simple and double line borders with or without portions of central design.

7. LETTERING

- (a) Possible monogram mentioned under diaper.
- (b) Perhaps foot of letter 'L' in heavy enamelled outline enclosed in fine hatching.
- (c) One or two fragments which might be portions of letters.

8. QUARRIES

- (a) Good 15th century specimen probably in silver-stain (FIG. 43, a). There is an exactly similar design at Aston Rowant, and compare Monks Risborough and Franks, pl. xi.
- (b) Similar type (FIG. 43, b) (cp. Whitchurch).
- (c) Flowers with open leaves, the stalks arranged in the form of a cross (FIG. 44, b) (cp. Drake, pl. ix, fig. 9; Franks, pls. LXV & LXXII).
- (d) Numerous small bits of heads of flowers, some partly closed, others wide open. These are mostly of the erigeron or daisy type. All appear to be of the 15th century (FIG. 44).

9. MISCELLANEOUS

- (a) Examples of heavy smear shading on the reverse side.
- (b) A number of heavily worn fragments with very fine hatching, some with heavy borders and one with possible foot of letter 'I'. See under 'lettering'.
- (c) Largish piece, probably part of a bell.
- (d) Piece with crosslets and heavy shading in the reverse (cp. Lewknor).
- (e) Large orange fragment of shoe heel or cushion.
- (f) Numerous small fragments with slight traces of enamel.
Very numerous fragments of all sizes with no enamel, some with traces of silver-stain and a few fairly transparent.
- (g) Small well counter-changed fragment (FIG. 43, e).

10. COLOUR

Only as mentioned with enamel fragment with designs.

CONCLUSIONS

Most writers on mediaeval glass, and particularly the earlier ones, have been chiefly concerned with recording designs and with comparisons between the glass of one country and another. Latterly many who are interested in the

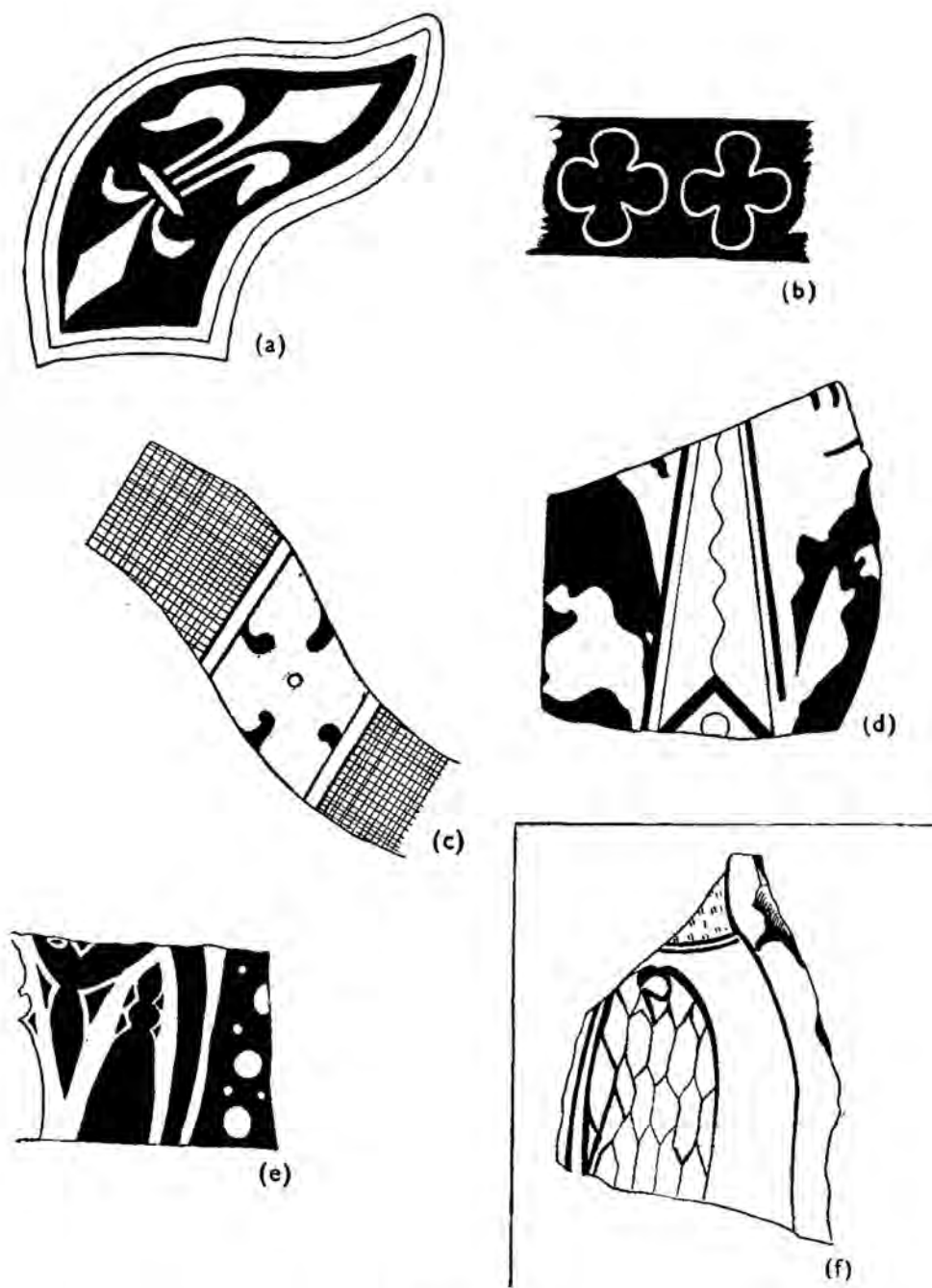


FIG. 45

- (a) (e). DRAWINGS OF GLASS FROM MONKS RISBOROUGH, BUCKS., FOR COMPARISON WITH THE GLASS FROM NOTLEY (pp. 114, 119).
 (f). FRAGMENT OF 14TH CENTURY GLASS FROM THE SOUTH SIDE OF THE CHOIR, NOTLEY (pp. 114, 123). Sc. $\frac{1}{4}$.

subject have come to realize that considerable differences arise in different parts of the same country. There appears to be a profitable field of enquiry as to the existence of local glass schools in England itself. The York school has indeed been established and its characteristics carefully studied by Knowles. The existence of other schools has been considered in print or discussion but not fully worked out.

There have, perhaps, been less marked differences between localities in England than abroad, because the amount of glass in existence is comparatively meagre and the distances between examples less than abroad. Moreover, the greater part of the coloured glass itself was in the first instance imported. Nevertheless, the planning of the space in the window was not done abroad, still less the design of each picture, figure or detail to fill that space. It is particularly in the rendering of detail, usually by the application of enamel or its erasure, that not only national but also local characteristics can be observed.

It is fortunate that detail does play such a large part in providing evidence for local variations. Though there are few English churches that can boast of large areas of ancient glass, there are also few of the older ones that cannot show one or two fragments usually remaining *in situ* in the upper lights of windows. Such fragments if carefully examined and the results collated should provide in the similarity of treatment of a particular motif sufficient data to establish the existence of local schools or at any rate local methods of treatment.

That Notley does not provide large areas of connected glass or complete figures or subjects is, of course, a pity, but what has been found on the site has considerable value on the lines indicated above and more than might at first sight appear. It has been observed that most of Notley's glass comes from the upper lights of windows and as this is the very source of most of the remaining village glass, the field for comparison and study has been widened in the very direction which is likely to yield the greatest return. This is almost startlingly brought out by the glass still available in a number of the neighbouring parish churches (APPENDIX II). The similarity of the glass at such places as Monks Risborough, Chinnor and Merton College chapel has already been alluded to but its significance has not been fully discussed. The similarity occurs not as a rule in the repetition of some exceptional motif but in the method of rendering a motif. The oak-leaf design is found all over England, but the treatment of it in the area under discussion is almost uniform. Notley, Merton College chapel and Warborough in particular are almost identical, whereas their rendering differs from say the oak-leaf of Guisborough Priory (Yorks.) almost as much as from their own ivy-leaf. The Lombardic lettering of Notley and Stanton Harcourt has the same detail; the almost universal fleur-de-lys has

STAINED GLASS FROM NOTLEY ABBEY

its own characteristic rendering common to Notley and Monks Risborough. The common pearl borders, seaweed foliage and zig-zag of the 14th century have a local feel in the area, and a century later the 15th century silver-stain quarries again provide kinship locally even to the extent of an identical design at Aston Rowant. Again, the 14th century design of pinnacles and crockets at Notley, Chinnor, Monks Risborough, etc., though rough, has not the same roughness as elsewhere, e.g. South Luffenham (Rutland).

With a more careful study of the details in the glass in Oxford Cathedral, Dorchester Abbey and villages on the north and west side of Oxford itself, it should, with what has already been said of the Notley area, be possible to establish that a definite school of Oxford glass existed in the 13th, 14th and 15th centuries and to define the limits of that school and its influences.¹

APPENDIX I

WORKS REFERRED TO :

Bond	F. Bond, <i>Dedications of English churches</i> . (Oxford, 1914.)
Day	Lewis F. Day, <i>Windows. A book about stained and painted glass</i> . (London, 1897.)
Drake	Maurice Drake, <i>A history of English painted glass</i> . (London, 1912.)
Eden	F. S. Eden, <i>Ancient stained and painted glass</i> . (Cambridge, 1933.)
Franks	A. W. Franks, <i>A book of ornamental glazing quarries</i> . (Oxford, 1849.)
Journal	<i>Journal of the British Society of Master Glass-Painters</i> . (1924 onwards.)
Knowles	J. A. Knowles, <i>Essays in the history of the York school of glass-painting</i> . (London, 1936.)
Lasteyrie	F. C. Du Saillant, Count Lasteyrie, <i>Histoire de la peinture sur verre d'après ses monuments en France</i> . (1857.)
Le Couteur	J. D. Le Couteur, <i>English medieval painted glass</i> . (London, 1926.)
Nelson	P. Nelson, <i>Ancient painted glass in England</i> . (London, 1913.)
Oidtmann	H. Oidtmann, <i>Die rheinischen Glasmalereien</i> . (1912.)
Saint	L. B. Saint and H. Arnold, <i>Stained glass of the middle ages in England and France</i> . (Edinburgh, 1913.)
V. & A.	Victoria and Albert Museum.
Westlake	N. H. J. Westlake, <i>A history of design in painted glass</i> . (Oxford, 1881.)
Winston	C. Winston, <i>An inquiry into the difference of style observable in ancient glass-painting, etc.</i> (Oxford, 1847.)

¹ The writer would have gladly attempted the further examination of the Oxford school of glass and would like to have made these notes thorough and of more value, but this article has been compiled largely during the war which he has spent almost entirely in the Army, so that extensive examination or re-examination of churches as new characteristics have come to light has not been possible.

ST. J. O. GAMLEN

APPENDIX II

LIST OF SOME LOCAL CHURCHES WITH GLASS HAVING AFFINITIES WITH THE NOTLEY ABBEY
GLASS

CHURCH	APPROX. DISTANCE IN MILES		EXAMPLES
	<i>By road</i>	<i>Direct</i>	
Aston Rowant (Oxon.)	8	6	Several
Aston Sandford (Bucks.)	3½	3	One
Beckley (Oxon.)	13	10	"
Brightwell Baldwin (Oxon.)	11	9	Several
Chinnor (Oxon.)	7	6	"
Charlton-on-Otmoor (Oxon.)	12	12	"
Cuddington (Bucks.)	2	2	"
Dorchester (Oxon.)	14	12	"
Ellesborough (Bucks.)	9	8	One
Fleet Marston (Bucks.)	7	6	"
Horsepath (Oxon.)	12	9	Several
Ickford (Bucks.)	5	4	One
Kidlington (Oxon.)	18	14	Several
Lewknor (Oxon.)	10	8	"
Ludgershall (Bucks.)	9	6	"
Marston (Oxon.)	15	11	One
Merton College (Oxon.)	15	13	Several
Monks Risborough (Bucks.)	8	7	" (FIG. 45)
North Moreton (Berks.)	21	16	"
Soulbury (Bucks.)	17	15	"
Stanton St. John (Oxon.)	10	8	"
Stanton Harcourt (Oxon.)	22	17	"
Warborough (Oxon.)	14	12	"
Whitchurch (Bucks.)	10	9	One

NOTE :

The churches that show the greatest or most frequent affinity are Monks Risborough and Chinnor (14th century designs) ; Merton College and Warborough (oak-leaf grisaille) ; Aston Rowant (one exact copy of a 15th century quarry).