

PAINTED GLASS AT CRANBROOK AND LULLINGSTONE

By C. R. COUNCER, F.S.A.

INTRODUCTION

THESE two parishes on opposite sides of the county, one large, urban, and prosperous, the other little more than a great house and park, with a small church often mistaken for a private chapel, might seem at first sight to have little in common. They are considered together here because both churches retain a considerable quantity of old painted glass, a substantial proportion of which clearly had a common origin: an atelier, probably in Southwark, of what was once called the Westminster, but now usually the Southwark, school of glaziers. The full story of this school has yet to be written, but it owed its first establishment to King Henry VII, who encouraged foreign glaziers—mostly Flemings—to work for him in England, where they were, of course, also patronized by members of the Court. The hostility of the Londoners kept them out of the City, but numbers of them settled in Southwark, and the office of King's Glazier at Westminster was filled first by Barnard Flower, who came from 'Almain'—Flanders or Germany—and then by another foreigner, Galyon Hone.

Wrightly think of the windows of King's College Chapel, Cambridge, and Fairford as the most notable surviving works of this school, but a number of other important examples exist in the southern half of England: York no doubt retained its supremacy in the North. In Kent the new style appears first at West Wickham at the end of the fifteenth century, where the patron, significantly, was a Court official, Sir Henry Heydon, Comptroller of the Household of Cicely, Duchess of York. We shall see that his successors in that office are associated with the glass at Cranbrook and Lullingstone.

CRANBROOK: ST. DUNSTAN

Here the surviving glass, evidently from several windows, has been collected together, in an unfortunate nineteenth century setting, in the second window from the east in the north aisle of nave (Fig. 1).

(1) White lipped rose.

(2) Plain heater-shaped shield, fifteenth century:

Quarterly, 1 and 4: Quarterly, i and iv, *Ar. a cross engrailed gu. between four bougets sa.*, BOURCHIER;
ii and iii, *Gu. billety or, a fesse ar.*, LOVAINE

2 and 3: *Quarterly or and vert*, BERNERS.

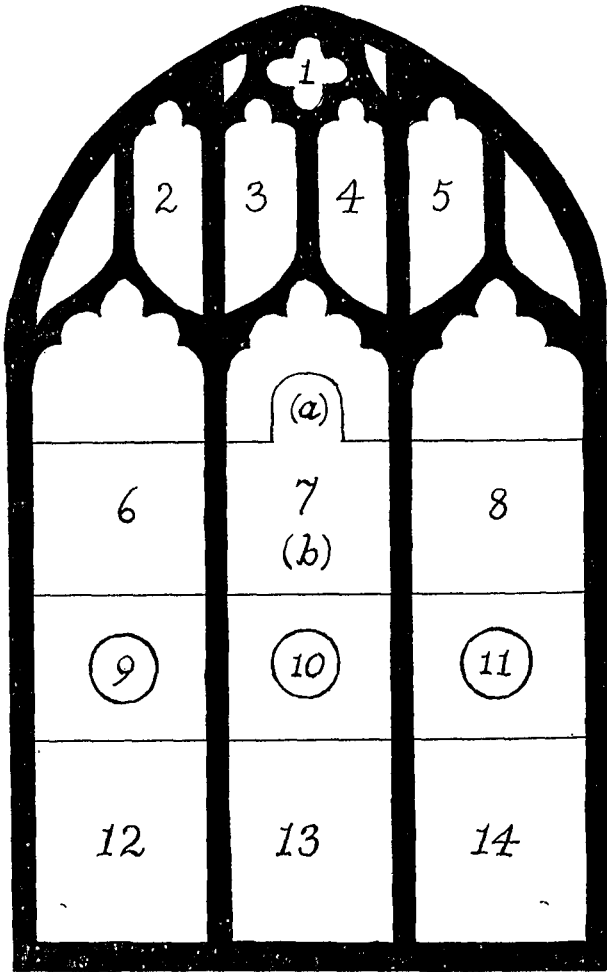


FIG. 1.

- (3) Upper part of figure of a female nimbed saint wearing very shallow coronet and with hands raised; no attributes. The figure is in white and yellow stain except for a mantle of manganese pink, fastened at neck by a circular brooch; fifteenth century.
- (4) Upper part of figure of St. Catherine, style similar to (3). She is crowned, wears manganese pink mantle over tightly fitting undergarment, and holds the hilt of a sword in her left hand. On left at the bottom of the light, fragment of a broken wheel.



B



A



- (5) Shield, shaped as in Fig. 2, early sixteenth century: *Gu. a chevron engrailed between 3 leopards' heads ar.*, WILSFORD, impaling *Vert a bend erm.*, WHETENHALL.

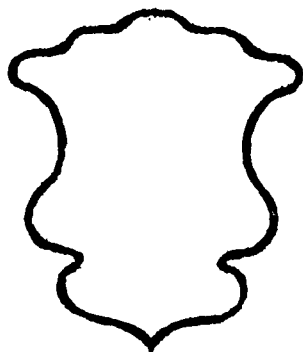


FIG. 2.

- (6) St. George, wearing bluish-grey plate armour of the beginning of the sixteenth century, with red cross on breast and plumed helmet, mounted on a horse of brownish-white having purple trappings with gold furniture. The saint's raised right hand wields a sword, and he is evidently engaged in killing the dragon, but the monster is missing. The background is partly of green, with herbage painted upon it (Plate I (a)).
- (7) (a) Upper part of a standing figure of St. George, dressed as in (6): blue-grey armour with yellow stained skirt of taces. His sword is undrawn at his side, and he holds a tilting spear pointing upwards. The head has been, absurdly, replaced by one with long hair, moustache, and beard like that of a Cavalier. (b) A scene from the martyrdom of St. George, of whose figure the upper part alone remains. Beardless, with long golden hair and ruby nimbus, he is naked and his hands are joined in prayer. On left a man, wearing a loose purple tunic belted at the waist and with puffed sleeves over blue-grey armour, leans on a spear or long rod and looks upwards. His legs from just below the knee have been 'restored' with seventeenth-century jackboots having enormous spurs. On right is another man, whose evil character the artist has tried, with considerable success, to indicate by his facial expression. His armour is almost concealed by a long blue surcoat; he wears a green cap with a long peak like a forester's cap. His right arm and hand are missing, and above him is a confusion of yellow-stained fragments including a full-face head. Above the figure of St. George a fifteenth-century lily-pot in white and yellow stain has been obtruded (Plate I (b)).

- (8) St. James Major, wearing pilgrim's hat and a red toga-like cloak over a robe of white and stain. His left hand holds a book, and his right a staff to which is attached a flask. The background, and the whole composition except for the cloak, are in white and stain.
- (9) Small medallion containing a full-face devil's head in yellow stain.
- (10) Slightly larger medallion, with green background, containing a grotesque full-face human head placed on an ornament like a fluted stemless cup in yellow stain.
- (11) Medallion as (9); a cross of yellow stain between two six-petalled flowers; green background.
- (12) Shield, shaped as in Fig. 3, early sixteenth century:
Quarterly, i and iv, *Or a saltire between 4 birds sa.*, GUILDEFORD: ii and iii, *Ar. a chief sa.*, over all a bend engrailed gu., HALDEN
impaling
Barry gu. and ar., a chief vair, PYMPE.

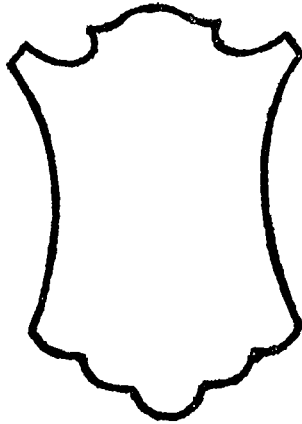


FIG. 3.

- (13) Within the Garter, shield shaped as (12); GUILDEFORD quartering HALDEN.
- (14) Shield, shaped as (12); arms of PYMPE.

The shields (12)–(14) are enclosed in medallions made up of fourteenth-century grisaille fragments—pieces of quarries with leaves drawn upon them in brown enamel, etc.—which are themselves set in square panels of fragments, white and stain and colour; some fifteenth century but mostly in the style of (6)–(7).

According to a notice in the church, all this glass was removed from the east window of the chancel in 1861 to make way for a modern memorial window (!), and was placed where we now see it in 1874.

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If this notice is correct, it must follow, in view of the varying dates of the remaining glass, that in 1861 the east window already contained the débris of other windows. Its original glazing, however, was of the early sixteenth century, and was, it is said, a memorial to Sir Richard Guildeford, K.G., of Hemsted in Benenden, Master Armourer to Henry VII and the successor of Sir Henry Heydon as Comptroller of the Household of Cicely, Duchess of York. In April, 1506, Sir Richard, accompanied by his chaplain (whose name has not survived), and others, set out on a pilgrimage to the Holy Land, from which he never returned. A most interesting account of his journey, and of his death at Jerusalem in September of the same year, written by the anonymous chaplain, was printed by Richard Pynson in 1511 and reprinted in a Camden Society volume (No. 51, 1851).

In the window before us the following can be distinguished as having formed part of the Guildeford glass:

The arms of Sir Richard and of his first wife Anne, daughter of John (II) Pympe of Nettlestead (12), (13), (14). The Guildefords were heirs to the Halden property in Rolvenden, and quartered their arms. Streatfeild (Add. MS. 33883, fol. 365) gives a drawing of (12), showing that it was held 'by two purple-winged boys, of which only fragments now remain' (note dated 1823).

Scenes from the life of St. George (6), (7).

Ornament with pronounced Renaissance feeling (10).

Fragments in the square panels (12), (13), (14).

(9) and (11) may possibly be included, but there is less certainty about (8). As Sir Richard Guildeford died on pilgrimage the subject, St. James, seems significant, but the figure is certainly by a different hand from the rest of the glass. All this is of the Southwark school, and comparison of the mounted figure of St. George with the same subject at Lullingstone, associated with the name of another Court official, Sir John Peche, shows convincingly not only that the work in both churches is by the same hand, but that almost identical cartoons were used for the two figures.

The most likely person to have given this glass is Sir Edward Guildeford, who succeeded his father Sir Richard as Master Armourer to the King. In 1514 he commissioned Paul van Vrelant, a goldsmith and armour-decorator of Brussels who had come to England to work for Henry VIII, to decorate the bard of a new suit of armour bought for the royal collection. This decoration took the form of engraved scenes from the passions of St. Barbara and St. George. The bard still exists, and is fully described and illustrated by Mr. Claude Blair in *Archæologia*, xcix (1965). Pl. 23 (*ibid.*) shows St. George being boiled in a brazen bull, a subject popular at the time in Flanders but not included in the contemporary English legend. Comparison of the figure of St. George in the

engraving with the naked figure at Cranbrook shows that they are almost identical, and suggests that the brazen bull episode was represented in the glass. Both figures would seem to derive from a common original, probably a Flemish woodcut.

Two coats of arms not associated with the Guildeford glass require elucidation. The fifteenth-century shield (2) is for John, fourth son of William Bouchier, Earl of Essex, and youngest brother of the Archbishop. He married (as her second husband) Margery, daughter and heir of Sir Richard Berners of West Horsley, Surrey, and was created Lord Bouchier of Berners, *vulgo* Lord Berners, K.G. He died s.p., 21 Henry VI. Shield (5) is for Thomas Wilsford of Hartridge in Cranbrook, who married, early in the sixteenth century, Rose, daughter of William Whetenhall of East Peckham. This shield was in the east window in Hasted's time.

A good deal of information about painted glass formerly in the church and now lost—and also about how some of it came to be lost—can be collected from records. A quotation from Hasted (*Hist. of Kent* (8vo.), vii, 110) will serve to introduce one example:

In this church was a chantry, founded by the will of J. Roberts, esq., of Glassenbury, in 1460, for a priest to say mass here for ever. And he ordered twenty pounds to be laid out to remove the rood-loft, and setting it on the high chancel. And being so considerable a benefactor to this church, his figure was painted in the windows of the north isle, kneeling, in armour, with his helmet lying by him, before a desk, with a book on it, and an inscription, to pray for him and his wife, and his son Walter, and his three wives.

In the library of the Society of Antiquaries (press-mark 12 f.) is an offprint of the late General Fane Lambarde's *Roberts of Kent* (originally published in *Misc. Gen. et Her.*, 1927), bound up with which is a series of photographs of an original pedigree of the Roberts family dated 1629 (in 1927 in private hands) used by General Lambarde in compiling his work. The second of these photographs shows a drawing of a man, with shaggy hair and beard, wearing plate armour, kneeling on a cushion at a prie-dieu on which is an open book. Behind him is a plumed helmet, and above, four shields of arms:

- (1) *Az. on a chevron ar. 3 molets sa.*, ROBERTS, impaling *Ar.*, an ox-wain with tilt complete.
- (2) The same impaling *Az. on a bend ar. a rose-branch*, PENN.
- (3) The same impaling *Ar. a bend between 3 covered cups sa.*, NAYLOR.
- (4) The same impaling *Ar. a bend engrailed gu.*, CULPEPER.

Below the figure is written:

THIS FIGURE AND THE ARMES IMPALED ABOVE THE SAME ARE EX: | tant in a Windowe at the vpper end of the North Ile in Cranbrooke Church and this in | scription vnder neath w^{ch} shewes it was made and founded at their charges. | Orate pro animabus Johannis

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Roberts et Agnetis uxoris eius et pro Wal | tero Robertes Armigero et
pro animabus Margaretæ Izabellæ et Aliciæ ux | orum suarum.

We learn from the pedigree that John Roberts married Agnes [—] (perhaps a foreigner), whose arms are given as No. 1. His son Walter, who died about 1522, was thrice married: (1) to Margaret (d. 1480), daughter and heir of John Penn, Esq.; (2) to Isabel, daughter of Sir John Culpeper; and (3) to Alice, daughter of Richard Naylor, Esq. It may be convenient to note here that Walter's son by Alice Naylor, Thomas Roberts (1494-1557) married Elizabeth, daughter of Sir James Framlingham, son of John de Framlingham by Agnes, daughter of Sir Robert Wingfield (shields (g) and (h) *infra*).

Also in the Antiquaries' library is an important MS. book of church notes compiled by Sir Edward Dering (d. 1644) of Surrenden Dering in Pluckley. The following are his notes of glass at Cranbrook:

[Fol. 69]

In y^e South Isle neere y^e church doore

[Drawing of an angel wearing cross-diadem and ermine-trimmed cape, holding a shield: THE SEE impaling BOURCHIER and LOVAINE quarterly, for ARCHBISHOP BOURCHIER (d. 1486).]

Such an Angel hath held this

St. George (Tricked: *Ar. a cross gu.*)

Such an Angel hath held these armes

[Fig. 4]

In y^e north window of y^e Nave of y^e church, these sixe, beginning from y^e chancell downward in two severall windowes.

In y^e first window these three

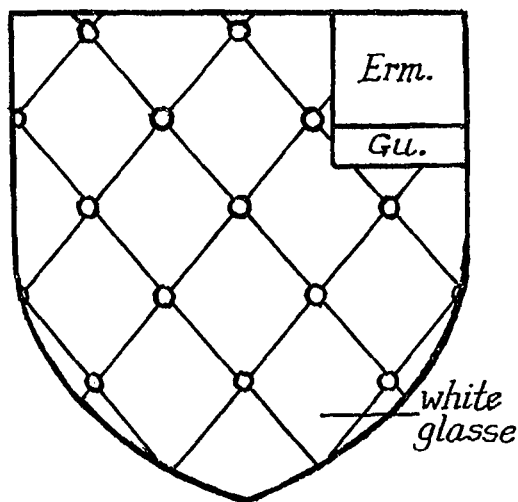


FIG. 4.

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- (Tricked) (a) As No. 13 above.
 (b) As No. 12.
 (c) As No. 14.

Wilsford

y^e chevron engr^d

- (Tricked) (d) *Gu. a chevron between 3 leopards' faces or impaling WHETENHALL as No. 5 above.*
 (e) The same impaling: Per fesse, i. *Ar a bend gu.*; ii. *Sa. a fesse between 2 chevrons or.*
 (f) The same impaling: *Ar. a saltire engrailed between 4 bears' heads erased sa., BETENHAM.*

If this chevron were engrayled, it were Wilsford who hath married Whetenhall Culpeper and Betenham. I suppose y^e bend should be engr^d.

[fol. 70]

- In y^e South window of y^e Naue of y^e Church these three coates
 (Tricked) (g) *Ar. a fesse gu. between 3 choughs, FRAMLINGHAM, impaling 'Wingfield': Ar. on a bend gu. cotised sa. 3 pairs of wings ar.*
 (h) *Az. on a chevron ar. 3 molets sa., ROBERTS, impaling FRAMLINGHAM.*
 (i) FRAMLINGHAM impaling *Sa. 3 garbs or.*

In y^e north window of y^e chancell

S^r Stephen de Pencester [word illegible] Stephen Cobham

(Tricked) *Gu. a cross ar.*

Clare Earle Gloucester

(Tricked) *Or 3 chevrons gu.*

Bennet Colyar, widow, by her will, 1526, left 3s. 4d. 'to the making of a glass window in the clerestory . . . and if the widows of the parish take upon them to make a hole window, then my said portion to be with them.' (*Testamenta Cantiana* (East Kent), 1907, 91.)

When in 1573 the 'images' in the windows of Cranbrook church were ordered to be removed, the churchwardens, like their brethren at Wye, responded by painting them over. This did not satisfy the Archdeacon, and after a second admonition a glazier was paid 15s. 4d. in 1583 for 'mending the windows and taking down of pictures in the said windows' (Churchwardens' accounts, quoted by C. C. R. Pile, *Hist. of Cranbrook*, 1955, 73, 83). The figure of John Roberts must, however, have been spared, or it could not have been described as 'extant' in the pedigree of 1629.

LULLINGSTONE: ST. BOTOLPH

The glass in this small building is perhaps the most remarkable in any parish church in the county, offering examples of the work of every century from the fourteenth to the eighteenth. Not all the panels are in the positions they occupied before their removal for safety during the second World War, so that those who may have tried since 1946 to study them with the aid, for example, of Canon Scott Robertson's

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paper in *Arch Cant.*, xvi (1886), will have found themselves in some confusion. I shall try to indicate in the course of the description where the changes have been made.

It is clear that the families who occupied Lullingstone Castle maintained an abiding interest in the church (which is still often mistaken for their private chapel) for a period of at least five centuries; and much of the glass can be attributed with considerable precision to different individual members of these families.

The earliest glass is of the fourteenth century (F 1, 4(a) and (b)), and no doubt formed part of the original glazing of the church as remodelled by John de Rokesle (d. 1361), whose brass is at the entrance to the chancel. A fifteenth-century shield of arms of Peche (F 6) may be attributed to Sir William Peche (d. 1488) to whom also there is a brass in the church. Sir William's son Sir John Peche, whose elaborate monument is one of the features of Lullingstone, was a prominent figure at the court of Henry VIII, Lord Deputy of Calais, and administrator (from 1509) of the estates of the now deceased Cicely, Duchess of York. He built the chapel on the north side of the chancel, which was unfinished at his death in 1522, erected the present rood-screen, and gave much of the existing glass: notably the three panels in window C, three figures in the east window of the chancel, and coats of arms in window G—all in the style of the Anglo-Flemish Southwark school.

Sir John Peche died without a son to succeed him, and his nephew, Sir Percyval Hart, obtained possession of Lullingstone on the death of Lady Peche, taking up residence here about 1560. He not only quartered the Peche arms, but assumed the crowned lion's head crest of Peche, and their motto *Prest à faire*. His arms are numbered C4 and 5 in my description, and he no doubt also gave the little panels, dated 1563, in window F, and the roundels in window B. In his time (1574) the family obtained a new grant of arms, *Per chevron ar. and gu. 3 harts trippant or.*

Sir Percyval's son and heir, Sir George Hart, reigned for only seven years at Lullingstone, and I do not find any work of his among the glass. His successor, however, Sir Percyval II, was a notable contributor to the collection, adding the enamel cartouches in window C, and doubtless the curious pictures in window G. A little quarry in window F records that he 're-edified' either the window or, as usually thought, the whole north chapel, in 1614.

The next, and as far as is known the final, donor of glass was Sir Thomas Dyke (d. 1756), who acquired Lullingstone through his marriage to Ann, heiress of the Hart family. He was responsible for the 'drawing-room' ceiling of the nave and other eighteenth century details, and for his windows employed the York glass-painter William Peckitt (1731-1795), whose work here is immature and mediocre.

A pedigree showing the descent of the manor will be found in *Arch. Cant.*, xvi (1886), 227-40.

A. *East window of chancel: three lights trefoiled, three quatrefoils in tracery, two over the mullions and one in apex: fourteenth century.*

In top quatrefoil of tracery: ihx monogram in circular pane with border of roses and leaves on twisted stem, $10\frac{3}{4}$ in. diameter over all; white and stain with a good deal of dark brown enamel. This looks more like the work of Peckitt than anything else, but is more precise in detail than most of his glass here.

Left hand quatrefoil: Roundel made up of fragments, including part of an early seventeenth-century cartouche in coloured enamels and 'REWARDE' in panel (from a motto). Incomplete guilloche border in white and brown enamel.

Right hand quatrefoil: In similar guilloche border, roundel containing shield *en soleil* (in white, brown enamel, and stain only) of Arthur, Prince of Wales (d. 1502):

Quarterly, 1, FRANCE MODERN and ENGLAND quarterly, over all a label of three points:

2 and 3, DE BURGH (ULSTER);

4, MORTIMER.

The shield shows the descent of Arthur, through his mother, Elizabeth of York, from Edmund Mortimer, Earl of March, and his wife Philippa, daughter and heir of Lionel, Duke of Clarence, third son of Edward III, by Elizabeth, daughter and heir of William, son and heir of John de Burgh, Earl of Ulster.

In main lights: left:

St. Agnes, crowned, with long golden hair, in green gown with elaborate gold girdle under a gold-edged red mantle lined with white. She holds a book in right hand, and her left rests on a large two-handed sword, immediately below which is a lamb. The figures stand on a pedestal paved with ornamental tiles and with simple foliage decoration on sides and front, where the name of the saint appears. In the bottom corners beneath the pedestal are, rather roughly drawn, on left a crowned head in a medallion and on right a cherub's head with one wing showing. These details are partly hidden by the altarpiece, and so are apt to be overlooked: they are, however, important, for their classical feeling helps to date the glass, which must be a good deal later than the arms of Arthur—perhaps not far from the date of Sir John Peche's death in 1522.

Centre:

St. Anne teaching the Virgin to read. St. Anne wears white veil edged with gold, crimson gown with ruched white cuffs, and gold-edged blue mantle lined with white. Her right hand rests on the shoulder of

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the Virgin, who is represented as a young girl with long golden hair, holds an open book to which St. Anne points with her left hand, and wears a purple gown, edged with a broad band of black and white and with a distinct 'bustle', over a green under-skirt. The face of St. Anne with its melancholy expression closely resembles that of a 'Mater dolorosa' formerly in the east window of Holy Ghost chapel, Basingstoke, illustrated by Westlake. In the corners at the base of the pedestal on which the figures stand is nondescript foliage in yellow stain.

Right:

St. Elizabeth of Hungary, wearing crown, white veil, red gown, and white-lined violet mantle having a broad gold edging studded with jewels. Her left hand supports a closed book, on which are two crowns. The corners of the pedestal show small curved sprigs of classical type.

B. South window of chancel: two lights trefoiled, central quatrefoil tracery light and two angle-lights; fourteenth century.

This window contains five sixteenth-century pictures in stain and brown enamel on roundels of white glass, each with a border, $12\frac{3}{4}$ in. diameter over all. The borders of the four lower roundels are nearly alike in their simple scrollwork design, but differ in tone as a result of variations in firing. The style is Netherlandish, but the English inscription in one roundel seems to indicate that they were done by foreigners working in England.

Tracery light:

This roundel, which has a border of leaves and looks very slightly smaller than the others, is in poor condition, much of the enamel having perished. It shows a circular table spread with a feast, and on right a serving-maid entering with dishes. At the table four persons are seated. Two men nearest the spectator wear garments resembling togas, leaving their well-muscled bodies partly bare; the one on right reaches for a wine-jar which stands on the floor. The other two diners face the spectator from across the table, and are much less distinct: they appear to be an elderly man (on right), with a nasty expression on his face, holding out his hand to a female(?) who turns to him as though for protection.

It is at first sight a puzzling subject, as there is no severed head, or writing on the wall, to assist identification. If, however, we assume, as I think we may, that the vague indications behind the female are those of a figure of Death summoning her from the feast, the difficulty is resolved. The *Exercitium super Pater Noster*, a fifteenth-century block-book in the Bibliothèque Nationale at Paris described by Sotheby (*Principia Typographica*, London, 1858, ii, 137 ff.) shows how the different clauses of the Lord's Prayer were illustrated by allegorical

pictures. 'Lead us not into temptation' is illustrated by a group of sinners, personifying the disobedient, proud, gluttonous, and avaricious, feasting, and one of them being carried off by Death.

Left hand main light:

- (1) St. Nicholas of Myra, in cope and mitre, with crozier, facing the three naked boys in a tub. Pretty landscape background, with houses, etc.
- (2) An interior, in which stands a bearded man, his head surrounded by rays of light, wearing wide-sleeved robe with voluminous mantle and holding a large cross: ? the Apostle Philip. Border incomplete.

Right hand light:

- (1) In a landscape, a man wearing broad-brimmed hat and ample cloak over plate armour: in his right hand a sword, and in his left an object which might be a box or a book. On right a lion. Probably St. Adrian, patron of soldiers and of Flanders and Germany. Border incomplete.
- (2) The Mystical Fountain of Life, given in the *Exercitium (supra)* as an illustration of 'Forgive us our trespasses'. Our Lord crucified in a vine, which stands in a square stone-rimmed pool. A number of figures, some looking on, some drinking, and others, including a monk, engaged in agricultural tasks, are grouped around in a landscape setting. On right is an angel declaiming and gesturing towards the central Figure, and a cardinal, also pointing in the same direction, appears among the spectators. Inscription round the upper half of the roundel: IF ANI MAN THIRST COME TO [ME] AND DRINCK. Border almost complete. This roundel was formerly in window F.

C. *South window of nave (Fig. 5); fourteenth century*

- (1) A crown, white and stain, sixteenth century, set in a kind of yellowish grisaille, of Peckitt's work, eighteenth century.
- (2) Arms in oval: *Or 3 cinquefoils sa., DYKE, differenced by an escutcheon ar. in chief; an escutcheon of pretence, Per fesse az. and ar. a pale counterchanged and 3 pheons or, NUTT.* The oval is set in scrollwork in yellow stain and grisaille, the whole by Peckitt. Formerly in window D.

Sir Thomas Dyke (d. 1725) married Philadelphia (d. 1720), eldest daughter and co-heir of Sir Thomas Nutt, Kt., of Selmeston, Sussex (Add. MS. 5711, fol. 79). They were the parents of Sir Thomas Dyke (d. 1756), who married Ann Hart and so came into possession of the Lullingstone property.

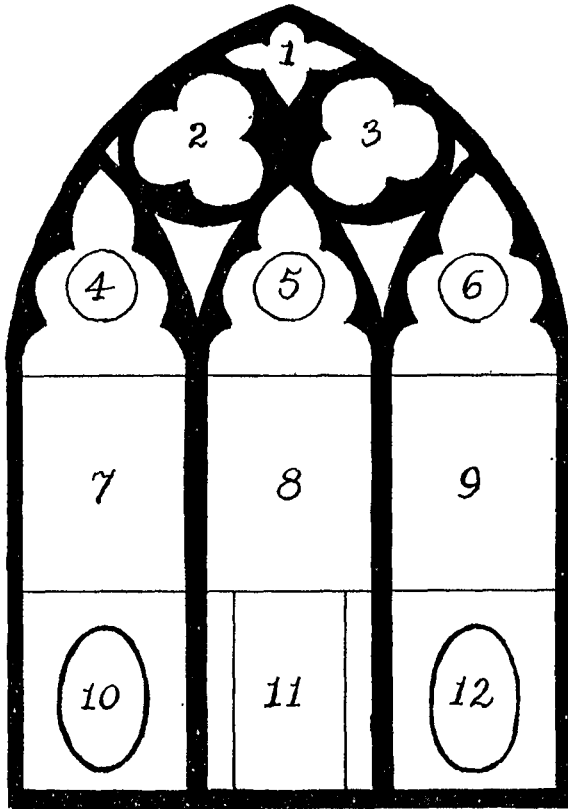


FIG. 5.

- (3) In similar setting, arms in oval: *Per chevron az. and gu., 3 harts trippant or, HART*; in pretence, *Or a cross patty between 4 eagles sa., DIXON*. By Peckitt; formerly in window E.

Percyval Hart, Esq. (d. 1738) married Sarah, daughter of Edward Dixon of Tonbridge.

- (4) Arms, sixteenth century, set in what has been a circular wreath, now made up of fragments, including a Renaissance torso, yellow stain on white, and two pieces of good blue mantling: *Quarterly, i and iv, Per chevron az. and gu., in chief 2 harts or drinking from a well in base ar., HART* (before 1574); *ii and iii, Az. a lion double queued erm., crowned or, PECHE*. Crest, *A lion's head erased erm., crowned or*.
- (5) The same arms, but the harts represented as *vert*, and the shield of different shape; set in purple wreath with clasps of white and

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yellow stained foliage and two pieces of ruby. In the middle clasp on left, the word 'PREST'. On right the corresponding piece is not original: it should complete the motto with 'À FAIRE'.

(6) Achievement, quarterly of 14:

- i. *Per chevron az. and gu. 3 harts trippant or*, HART.
- ii. *Az. a lion rampant erm., double queued, crowned or*, PECHE.
- iii. *Ar. a fesse and a chevron sa.*, WAUTON (KEMSING).
- iv. *Gu. 3 unicorns' heads coupé ar., armed or*, SHELLEY.
- v. *Bendy vair and gu.*, BRAY (LOVAINE).
- vi. *Ar. a chevron between 3 eagles' legs sa.*, BRAY.
- vii. *Or on a bend gu. 3 goats passant ar.*, HALLIWELL.
- viii. *Sa. a chevron between 3 bulls' heads cabossed ar.*, NORBURY.
- ix. *Gu. a fesse chequy ar. and sa. between 6 crosses formy fitchy or*, BOTELEER.
- x. *Gu. 2 bars erm.*, PANTULF.
- xi. *Or 2 bends gu.*, SUDELEY.
- xii. *Bendy or and az.*, MONTFORT.
- xiii. *Sa. a cross between 4 bees or*, CROSIER.
- xiv. *Az. a chevron or*, D'ABERNON
impaling

Quarterly:

- i. *Quarterly erm. and gu.*, STANHOPE.
- ii. *Vert 3 wolves passant or*, MAULOVEL.
- iii. *Sa. a bend between 6 crosslets fitchy ar.*, LONGVILLERS.
- iv. *Ar. 3 saltires engrailed sa., 2 and 1; a crescent or at fesse point*, MARKHAM.

Crests, on blue esquires' helmets: dexter, lion's head as in (4), mutilated; sinister, *A demi-lion rampant or issuing from a castle az.* The achievement is set in a coloured oval cartouche which has suffered some damage. It retains pieces of mantling in *argent* and *gules*, and at the bottom, in a panel, 'HART & STANHOPE'.

Sir Percyval Hart II (d. 1642) married (2) Jane, daughter of Sir Edward Stanhope. On the dexter side, iii and iv are Peche quarterings. For the others, brought in by the marriage of Sir P. Hart I (d. 1580) to Frideswide, d. and h. of Sir Edmund Bray, see *Harl. Soc.*, xliiii (1899), 220-1, and *Berks. Arch. Journ.*, xlv (1940), 123. The Stanhope quarterings are elucidated in an elaborate pedigree in Harl. MS. 2094, ff. 57-60, and Collins' *Peerage* (Ed. 1712), ii, 257-60.

(7), (8) and (9) are three extremely fine panels, 39 by 20 in., of the Southwark school. They show, on left the martyrdom of St. Erasmus (formerly in left hand main light of window D); in centre St. John Baptist (formerly in right hand main light of E); and on right St. George and the dragon (formerly in right hand light of D).

- (7) St. Erasmus, unclothed save for a scanty loin-cloth, is shown lying on a narrow platform, to which he is secured by a metal band round the neck and chains at the ankles. The platform forms the base of a large windlass, on which the saint's intestines are being wound out of him by an executioner, clad in loose white shirt and red hose, who turns the handle on right. This horrific scene is represented as taking place on a greensward, whereon rests the saint's mitre (he is said to have been Bishop of Campania), and upon which descends a considerable effusion of blood. The background is crowded with the figures of persons witnessing the execution, many of them gaily and fashionably dressed: red, purple, green, blue, white, and gold are used for the garments. The central figure, richly dressed like a nobleman and wearing a kind of turban, is presumably the saint's principal persecutor, the Emperor Maximian, while a heathen priest, wearing a mitre with the points turned to the sides, appears towards the back of the throng. Above the figures the sky is represented in plain blue glass.

Thorpe (*Registrum Roffense*, 1046) is incorrect in calling this scene the martyrdom of St. Amphibalus: that saint was believed to have been killed in a similar way, but the technique employed was somewhat different (cf. *Golden Legend*, iii, 251-2 and vii, 252).

- (8) St. John Baptist, wearing yellow-stained camel-skin and over it an ample crimson mantle lined with white and edged with gold. In his left hand he holds an open book, on which is the *Agnus Dei*. At his feet are a unicorn (on left) and a lion (on right). The head of St. John is modern, replacing one of Peckitt's making removed in 1946. The figure is placed in a landscape setting of extreme interest recalling the work of some of the Flemish miniature painters, showing trees, houses, a windmill, and a stream. Yellow stain is here used on blue glass with striking effect.
- (9) St. George, mounted on a white horse, spearing the dragon, which is of incompletely flashed ruby with orange spots. St. George wears pale blue armour with gold lines upon it, and a helmet with splendid plumes of pale blue, white, green, and red. The trappings of the horse are of red, and yellow stain. The encounter is taking place on a green hillside, with a mass of purple rocks on left. Further up the hill a lamb is grazing, and near it is the princess whom St. George is rescuing; in the right background her parents, the king and queen, are watching the combat from the battlements of their castle.

Careful comparison of this figure of St. George with the less complete one at Cranbrook shows the striking similarity of the

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two to which I have already alluded. The only real difference is in the choice of weapon—at Cranbrook a sword and here a spear.

- (10) Achievement as (6) dexter, but with the fifth and sixth quarterings transposed; crest, on blue esquire's helm, lion's head as in (4). The achievement is set in an oval cartouche showing mantling in *argent* and *gules* spread over a design of Baroque architecture, fruit, and foliage, in bright enamel colours and stain. In panel in lower part of cartouche, 'PREST À FAIRE'. Early seventeenth century.
- (11) A sundial, with hole for gnomon, surmounted by a broken pediment in the centre of which stands Father Time; at top corners two nude boys holding festoons of ribbon. Below the dial, a square panel with painting in enamel of a four-masted ship, having two tiers of guns, in a stormy sea. This is a domestic piece, from the Castle; seventeenth century.
- (12) Achievement as (10) but with no helm, crest, or mantling: cartouche with Baroque architectural design, fruit, and two parrots, in yellow stain and brilliant coloured enamels which, especially the blue, have shown a tendency to flake.

Cartouches from the same workshop as (10) and (12) are at Knowlton Court in East Kent.

D. *Western of two windows, north side of nave: somewhat larger than B, but stonework otherwise identical; fourteenth century.*

In centre quatrefoil of tracery, a knight's helm and crest, *A cubit arm in armour proper, garnished or, holding a cinquefoil slipped sa.*, DYKE. Below this, in the place normally occupied by a shield, a circular picture of doubtful subject: a man with bag and staff in landscape setting; in background a row of tombs; the whole in brown enamel and stain on white glass. Setting of scrollwork in stain and enamel, some of the latter dark red and nearly all flaked. In the angle-lights, yellow stained scrollwork.

In left hand main light, St. Luke, standing at desk with book. Pot-metal yellow mantle over blue robe, and heavily painted face. Below, arms of Dyke, with Hand of Ulster and escutcheon of pretence of Hart, impaling what has been Hart of 42 quarterings as in the adjacent light, but the upper part of the sinister coat is lost. Knight's helm, crest missing; mantling in yellow stain. On left at bottom, 'Dy[ke]'; under shield, '1754'. Formerly in left hand main light of C.

In right hand main light, St. Botolph, mostly in brown enamel on white, but with pot-metal purple gown; head almost obliterated. Stands at desk with book, facing left. The bottom panel resembles that in the adjacent light, but the crest, a crowned lion's head, is present, the dexter coat of Dyke is much damaged, and the impaled coat of Hart is

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complete with 42 quarterings roughly painted in coloured enamels, many discoloured and some flaked. The enthusiastic genealogist may be tempted to work these out: I must confess that I shrink from the task. On scroll below shield, 'PREST A F . . .'; and below on right 'Hart^s'. '17 . . .' remains from the date. Much of the enamel has perished. Formerly in right hand main light of C.

The whole of the glass in this window is by Peckitt.

E. *Second window, north side of nave: stonework identical with D.*

The whole of this window is also by Peckitt. The tracery lights resemble those of D, but in the circle in the quatrefoil are the arms of Hart, very pale and worn, with esquire's helm and lion crest.

In left hand main light, the Ascension, painted in dull enamel colours and stain. Our Lord ascends towards a bright light lettered with the Name of God in Hebrew, Greek and Latin, surrounded by clouds; angels blowing trumpets, etc. At bottom, the Apostles grouped in a landscape; two angels speaking to them. Formerly in centre light of C.

In right hand light, nimbed figure regarded as Elijah; bearded, purple robe and yellow stained mantle; right hand rests on square ? stone, left points upwards. Attempt at landscape background. Formerly in the left hand light of this same window. At bottom, in oval surrounded by yellow stained scrollwork, arms of Dyke with escutcheon of pretence of Hart; helm, mantling, and lion's head crest. Most of the dark red enamel has flaked. Motto on scroll below, 'PREST A FAIRE 3IT'; on left, 'Dyke'; on right, 'Hart', and 'W. Peckitt . . . n^o Domi^e . . . 754.'

F. *North window of north chapel: three lights cinquefoiled, segmental head, without tracery; early sixteenth century (Fig. 6).*

- (1) Beardless male figure with curly hair and red nimbus, wearing brown robe and green mantle, incomplete at bottom, looking to right. His left hand holds a book and his right is half raised, with first

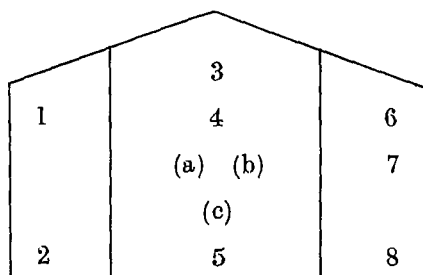


FIG. 6.

finger raised. Perhaps St. Matthew, to whom the lettering below (4)(a) and (b) should be appropriated.

- (2) Small rectangular picture, 10 by 8 in., in brown enamel and stain on white glass, in framework of white and stain having figures at sides, pediment with scrollwork at top and date, 1563, and at base a panel with inscription, now almost obliterated, in black-letter:


§[σ]lomonx p yuō | ison
wysdome~ | HA

The framework is similar in style to some important glass, dated 1562, at Mereworth (*Arch. Cant.*, lxxvii (1962), 48–9). The scene, identified by Canon Scott Robertson as King Solomon praying for and receiving the gift of wisdom, shows the King, with long golden hair, crown, and royal robes, kneeling before an altar on which is a seven-branched candlestick. From over the altar rays of light proceed towards the King. In a doorway in the background is a group of figures.

- (3) Feather badge of the Prince of Wales, with motto, ICH DIEN, white and stain, on blue background repaired with purple, enclosed in enamelled Garter 12 in. in diameter, surmounted by an imperial crown, not quite complete, in yellow stain. Formerly in A. The crown is sixteenth century, but the badge is of later date and must be for Henry (c. 1610–1612) or Charles (c. 1616–1625).
- (4) (a) Bishop, wearing mitre of white and stain, brown chasuble, purple amice, green dalmatic, white alb appareled in yellow stain, and yellow shoes. He blesses with right hand, and holds a crozier in left. (b) Archbishop: similar mitre, yellow amice, green chasuble with white pall, brown dalmatic; alb as in (a). Blesses with right hand and holds his cross-staff in left.

Immediately below these figures, which are of the fourteenth century, is some Lombardic lettering of the same date, very much cut up by leading: SA SMATH[EUS], perhaps referring to the figure (1) above.

- (c) A little quarry, not quite complete, with a shield of arms of HART in coloured enamels, accompanied by an inscription:

Re
 edefied by
 S^r Percyual
 Harte Knight
 Año  dñi
 1614

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- (5) A companion panel to (2), in similar dated frame, the inscription completely perished: Consecration of King Solomon, who kneels before an altar and is anointed from a horn by Zadok the Priest, behind whom is Nathan the Prophet holding a crown. In the background are other priests, in headgear like mitres turned sideways, and figures blowing brass instruments including trumpets and a clarion shaped rather like a modern trombone.
- (6) Fine shield of arms of PECHE, $12\frac{1}{2}$ by $9\frac{3}{4}$ in., probably for Sir William Peche (d. 1488).
- (7) The letters NON, in large Lombardic, yellow stain on brown enamel, fourteenth century.
- (8) Panel as (2) and (5) but in much poorer condition, most of the enamel in the picture having perished; a winged cherub's head replaces the inscription at the bottom of the panel. The scene is perhaps the Judgment of Solomon: a seated regal figure, with sceptre, can be distinguished on right; before him another figure, or figures, and a lion in foreground.

G. *East window of north chapel: stonework identical with F.*

Left hand light:

- (1) In a wreath of green foliage studded with yellow peaches, a shield of PECHE impaling Quarterly, i and iv, *Az. a bend or, SCROPE*; ii, *Ar. a saltire engrailed gu.*, TIPTOFT; iv blank. A crescent at fesse point of the impaled coat. Sixteenth century, for Sir John Peche and his wife Elizabeth Scrope.
- (2) Quarry in white and stain, showing a peach tree between the letters J and E joined by a true lover's knot. For the same persons.
- (3) Rectangular panel, 8 by 14 in., with a landscape in enamels, mostly green and brown, seventeenth century: forest, a castle on a hill, river, etc. Above and below this are curved panels of seventeenth century strapwork in yellow stain on a background of (flaking) blue enamel.

Centre light:

- (1) Large red rose, yellow centre abraded and stained, sixteenth century.
- (2) In 'peach' wreath as in left hand light, shield of PECHE alone.
- (3) Large shield, *A cross between 12 crosslets fitchy or* (otherwise uncoloured) set in fragments including a motto, REST MY DESERT, scraps of cartouches and quarterings from Renaissance shields (remains of eagles' legs from BRAY and bulls' heads from NORBURY) and at bottom the mutilated remains of the lower half of a 'waisted' shield with quarterings of BOTELEER, SUDELEY, and BRAY (LOVAINE).

Right hand light:

- (1) Identical with (1) in left hand light.
- (2) Identical with (2) in that light.
- (3) A landscape like that in the left hand light, but slightly smaller: a palace with water-stairs to a river, trees in centre, ruins, a town in the distance. Strapwork like that previously described, but the design slightly different.

In Add. MS. 35,211, ii, are full-size drawings by Winston of the following subjects:

- No. 262. Mystical Fountain from window B.
263. PECHE impaling SCROPE in 'peach' wreath (window G).
264. Figures of bishop and archbishop (F(4) (a) and (b)).
265. Shield of a cross between 12 crosslets fitchy (window G.)
266. Remains of quartered shield, *ibid*.
267. Quarry with peach tree and initials J and E, *ibid*.