

TOPOGRAPHICAL SURVEY

CATALOGUE - NORTHAMPTONSHIRE

ALDWINKLE ST. PETERSNORTHAMPTONSHIREGlass is all XIV.C.South side of the Chancel: third window from the EastDiagram 1.

1. Plain glass
2. Seraphim, holding the Nails of Christ's Passion, in situ.

Stands full length frontal, the right arm held across the body and three large blue nails held in the right hand.

Head painted in black lines on light puce coloured glass, the wings in yellow stain.

Against a grey ground patterned with a repeated design of squares, each enclosing a quatrefoil, reserved on a ground of black enamel.

Border, repeated design of square rosettes, in yellow stain, on a plain black ground, and separated from the stonework by a thin strip of plain white glass.

Restoration

The wings covering the seraphim's body, the centre part of the wing to the left of the figure, the arm and feet are all modern. All the other glass is genuine.

3. Plain glass
4. St. Christopher, bearing the Christ Child

Full length, facing threequarters right, standing in the river. He wears an ochre mantel over a ruby tunic, a pointed cap, in streaky ruby. The head and flesh are painted in black lines on white glass and are very decayed. He holds a long staff in his right hand, the knob at the top bears a small crosslet, the base widens out into an oblong foot. He carries the Child on his right arm. The Child faces him in benediction. He is clad in a white tunic, has short curling hair, and a cross nimbus, painted in black lines on white. Five fish swim in the river about the saint's feet.

The figures are set against a blue ground, which bears a running foliage trail, with plain quatrefoil leaves, set in tight regular loops, reserved on a ground of black enamel, and under a gables arch and canopy work.

The main arch is cusped a trefoil, supported by a thin column and a capital at each side, and flanked by flat side shafts. Above the arch is a gable with crockets. Behind the arch and gable is a traceried arcade, above the centre of which is a traceried window, set under a plain arch and gable with crockets, with a traceried pinnacle at either side of the window. The side shafts of the main arch are continued upwards adjacent to the canopy work and both have a traceried head set under a plain arch with crockets, and are joined to the main canopy by flying buttresses.

Details of the arch and gable and canopy work.

Main arch:- the head bears a pattern of trefoils separated one from the other by two dots, in white on a black ground, the cusps of the arch are pierced with a trefoil. The side columns bear a repeated design of white quatrefoils and have a white foliated capital. The gable and crockets are in yellow stain. The side shafts are in yellow stain and bear an elaborate pattern reserved on a black enamel ground. The traceried heads of the shafts are white, on a black ground, the arch, with animal head label stops, and crocketed gable are in yellow stain.

The arcade behind the main arch and gable is puce coloured and carries a blind tracery composed of lancets, cusped trefoil, the spandrels between the heads of the lancets, are also cusped trefoil, below a plain cornice. The window at the centre of the arcade has three main lights and curvilinear tracery. The plain arch and gable, with crockets and finial, above the window are in white on a black ground, with flying buttresses in yellow stain. The ground below the latter is plain ruby: above, grey patterned with quatrefoils in squares reserved on a ground of black enamel.

5. Border design:- Hounds chasing hares. All represented in profile. The hounds are painted in black lines on white glass, the hares are in yellow stain. Separated one from the other by pieces of plain ruby and green glass. The border is separated from the stonework by a strip of plain white glass.

Restoration

The upper half of the Christ child is modern. The blue ground immediately above the figures' heads, the right hand side of the blind arcade, and the centre part of the right sideshaft to the main arch are modern. The flying buttresses are suspicious. Four of the border pieces, two hares and two hounds, are modern. All the other glass is genuine.

6. Saint George

Below his feet in Lombardic script:- SCE / GEORGE /

Stands full length facing threequarters left looking upwards. He has no nimbus, wears banded chain mail, hawberk, coif de mailles, chausses and gloves, ~~ai~~llettes, prick spurs and a white surcoat. He holds a long white spur in his left hand, a small shield in his right, a sword on his left hip. His ~~ai~~llettes, surcoat and shield bear argent a cross gules. Face and surcoat painted in thin black lines on white glass, the armour in yellow stain on a black ground. Scabbard in yellow stain, the hilt of the sword is white and the pommel bears a black crosslet. The argent field of the shield bears a fretwork pattern, each fret enclosing a small circle, reserved on a ground of black enamel; the cross bears a reserved pattern of circles separated one from the other by a wavy line.

Against a blue ground, under an arch and canopy, which, with the border, are identical to those in Number 4 above.

Restoration

The figures' face is modern.

The lower part of the surcoat, covering the legs, is modern.

All the canopy work, with the exception of the lower halves of the side shafts to the main arch, is modern. All the border pieces are modern except for the two in the top foil of the light and the front half of the hare at the left shoulder of the light.

South side of Chancel: second window from the East

Diagram 2

7. Seraphim holding the Spear of Christ's Passion

Stands full length frontal, the right arm held across the body holding the spear. Wears a green tunic, the wings painted in black lines on yellow stain. The shaft of the spear is green, the point blue. Border design, identical with Number 2 above.

Restoration

The head and feet of the figure and the grisaille background are modern.

- 8.) At the centre - a plain ruby roundel. Each lobe of the light
9.) is filled with white glass bearing a foliage design painted in black lines(?). The glass is very decayed and virtually opaque. The details of the design are not clear.

South side of Chancel: first window from the East

Diagram 3

10. Seraphim, holding the Vinegar sponge of Christ's Passion

Full length frontal holding the sponge on a wand. Against a grey ground which bears a running trail of oak leaves, reserved on a ground of black enamel. Border design, identical with Number 2 above.

Restoration

The figure is all modern except for the vinegar sponge. The grisaille ground and border are ancient.

11. A Grotesque beast, in situ.

A biped, small round head with a large sharp beak, squat body with two large furry legs and clawed feet and a long tail, in profile to right. Painted in black lines on white glass, the beak in yellow stain, against a black ground. No restoration. Border design - see below.

12. A Grotesque beast, in situ.

Identical with Number II above, but facing left in profile.
Border design - see below. No restoration.

13. A large varigated rose, in situ.

Painted in black lines on white glass, touched yellow stain, on a plain black ground. Border design - see below. No restoration.

14. A large varigated rose, in situ

Identical with Number 13 above, but is a modern copy.
Border design - see below.

15. A small foliage design, small trefoil leaves on stalks radiating from a point at the centre, in white on a plain black ground.
No restoration. Border design - see below.

Border designs. Numbers 11-16.

A broad band of white glass studded with roundels, each roundel has a plain yellow stain border enclosing three monchettes, in white scratched out of a plain black ground.

The right hand border, and the upper part of the left hand border of Number 12, and the upper part of Number 16 are modern.

17.) Grisaille foliage design. In situ. Three stems, each
18.) carrying clusters of trefoil leaves, radiating from a point at the centre, enclosed in a white triangular frame, each side cusped twice and the cusps pierced trefoil, separated from the stone-work by a strip of plain white glass.

The whole design executed on a single piece of glass.

East window of the ChancelXIV.C. GlassDiagram 419. William de Luffwik. In situ.

Kneels facing threequarters right in prayer. His hair is tonsured. He wears a brown cassock with a fur lined tippet around the shoulders, a row of buttons on the underside of the sleeves, black shoes edged with white. Head painted in black lines on white glass, the hair in yellow stain, with strong smear shading around the eyes and under the chin. Against a blue ground which bears a free-running trail of ivy leaves, reserved on a ground of black enamel.

The border of the three upper lobes of the light is inscribed, in Lombardic script:-

/ORATE/PRO VIT/ A WI/LI LUFFWYK.R/ECTOR/I/S ISTIUS/ECCL/[ES]/IE

The letters within the square brackets are modern. The finial E of the inscription is joined to a running trail of trefoil leaves, in white on a black ground speckled white.

The border of the lower lobe of this light is identical with Numbers 11-16 above, and encloses, on the same piece of glass, a small rosette, in yellow stain.

The border of the whole light separated from the stonework by a thin strip of plain white glass.

Restoration

In addition to the parts of the inscription mentioned above the right lobe of the blue foliage ground is modern.

20. An angel blowing a trumpet, in situ.

Full length facing three-quarters right. Plain white nimbus, wears a white alb, painted in black lines on white glass, the hair and wings in yellow stain.

Border - repeated design of circles on a plain yellow stain ground.

Only the head and shoulders and the upper part of the wings, and the right hand border, below the top cusp, are original.

21. Each of these small triangular lights is glazed with a piece of white glass which bears a small rosette, in yellow stain, at its centre, in a plain border. All original and in situ.

22. An angel censuring. In situ.

Kneels facing threequarters right swinging thurible. Wears a white alb embroidered with parallel bands, each a line of cusps under a single line; painted in thin black lines on white glass, the wings in yellow stain.

Against a purple ground, this is very decayed and opaque.

Figure set under an arch and gable:-

A semi-circular arch, pierced with small quatrefoils, surmounted by a crocketed gable against a wall pierced with small oculi cusped quatrefoil. Painted in thin black lines on white glass, with slight touches of yellow stain.

Border:- strip of plain white glass.

Restoration

The head and upper part of the body and the left hand of the figure and the left wing are modern. The centre part of the arch and gable are also modern.

23, 24, 25, 26.

Modern figures and canopy work

At the bottom of each of these lights are fragments of square white quarries, at the centre of each a small rosette, in yellow stain, each quarry has a plain border in yellow stain.

Light Number 24 originally held a seated figure of the Virgin, which formed part of a Coronation of the Virgin. See below under 'Lost glass'.

27. An angel censuring

The figure, ground and canopy are all modern. The ground is purple and bears a running trail of furry trefoil leaves, probably copying the original ground of Number 22 above.

28. An angel blowing a trumpet. In situ

Identical in design to Number 20 above but facing three-quarters left.

Restoration:- The head and shoulders are modern.

29. Roger de Travers, in situ.

Kneels facing threequarters left in prayer. Identical in design to the figure of William de Luffwyk. Number 19, above, obviously drawn from the same cartoon reversed.

Wears a light blue cassock, against a purple ground which bears a free running trail of ivy leaves, reserved on a ground of black enamel. The border of the three upper lobes of the light is inscribed in Lombardic script:-

~~EC~~ ORATE P[RO] AIA[RO] [GER] [ES] [TRA] [VERS] [GON] [DAM] [RE] [CTO] [RIS] [IST] [US].

The letters in square brackets are modern.

The lower lobe of the light is identical with Number 19 above.

Restoration

The far lined tippet around the figures shoulders is modern. The purple ground is very decayed but is all ancient.

30. Each light is glazed with a single piece of white glass which bears a running trail of five roses, in a plain border. The stem is painted in thin black lines, the flowers are in yellow stain. In situ, all very decayed.

31. Remains of canopy work

Very similar in design to Number 4 above. The main difference being an additional pair of traceried buttresses, supporting the flying buttresses, instead of the latter springing from the heads of the side shafts. This difference is probably the result of the greater width of this light. The traceried pinnacles either side of the window, behind the main gable also differ in design, each having two lights cusped cinquefoil, supporting a quatrefoil, and a transom cusped trefoil.

Against a white ground which bears a design of squares, each enclosing a quatrefoil, reserved on a ground of black enamel. Border design:- lions statant or against a ruby ground alternating with fleurs-de-lis or, against a blue ground. These have been disarranged.

32. Remains of canopy work

Identical with Number 31 above. Against a white ground which bears a design of contiguous circles each enclosing a quatrefoil, reserved on a ground of black enamel.

Border, as Number 30 above.

The main lights of the window were inserted in 1897.

Panel of glass from the East window of the chancel: The Virgin, now lost

Tracing made by C. Winston in 1852. B.M. Additional MS. 35211, Vol.III, p. 20, P.2

When Winston made his drawing this panel was Number 24 in the East window.

The Virgin seated facing three-quarters right, her hands, raised in prayer. No nimbus. Head painted in thin black lines on white glass, the hair and crown in yellow stain, with pronounced use of smear shading. She wears a plain cloak, the hem embroidered with a simple line of cusps, in deep yellow stain, a green tunic which bears a design of contiguous circles, each enclosing a quatrefoil, reserved on a ground of black enamel. Seated on a bench, a traceried arcade, oculi cusped quatrefoil alternating with small lancets, below her feet. The bench and arcade are white with slight touches of yellow stain.

Against a murrey ground which bears a running foliage design reserved on a ground of black enamel.

Above the figure a vaulted canopy:- a trefoil arch set before a vaulted compartment, seen in 'perspective', in white, with slight touches of yellow stain. Below the figure:- five square quarries, each bearing a rose, in yellow stain, at the centre, each edge of the quarry has a plain border, in yellow stain, and a small foliage motif at each corner.

The modelling of the draperies and the architectural parts of this design show a very pronounced use of smear shading.

Originally this figure formed the left half of a Virgin and Christ in Glory, the figure of Christ occupying light 25, no vestige of the latter remains.

Lost glass

Bridges, in 1791, noted the figures of Roger Travers and William de Luffwyk and "a King crowned" in the East window, and also "in the other windows are different portraits of Saints and Bishops." (1) Of the latter only the SS. Christopher and George remained in 1847 when Winston made his notes. (2) These two figures were then in the eastermost window on the North side of the chancel. (3)

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- (1) Bridges. Northants. Vol. II, p. 213 The 'King crowned' was probably a misreading of the figure of the Virgin.
- (2) B.M. Add. MS. 33346. f. 184. dated Sept. 1847. These two figures are dismissed in very general terms.

The figure of the Virgin probably disappeared when the glass was taken out in 1850.(4) This restoration seems to have been undertaken by Sir George Robinson:- "who wants to know how to clean it." Later in the same year the glass was in the hands of the Northampton Archaeological Soc.(4) Ward writing in 1865 does not mention the figure of the Virgin.(5)

Note on the Border design. Number 5

Ward suggested that the design of hounds and hares alternately had reference to the Lovel family:- "The dog seems to suggest that this window was the gift of one of the Lords Lovell In heraldry a white dog is called a lovell."(6) The manor of Aldwinkle belonged to the Holands of Upholld, co.Lancs and in 1373 passed to Maud, suo jure Baroness Holand, who married John, Lord Lovel of Tichmarsh.(7) The Lovel crest was a silver dog with a gold crown and chain around its neck.(8)

The motif of dogs chasing hares is found elsewhere as a border decoration, other XIV.C. examples are at Averham, Notts., Helpston, Northants., and Gaddesby, Leics. Similar examples are found in manuscript decoration of the XIII and XIV.C.(9) The Aldwinkle example is a purely decorative form and has no reference to the Lovels.

(3) B.M. Add.mss. 35211. Vol.III, pp.21-22. Winston's tracings of these figures, dated 1852, and inscribed "originally in the easternmost window on the north of the chancel."

(4) B.M. Add.33846.f.184 op.cit. - appended note, in Winston's hand, dated 1850, the information appears to have been communicated by G.A. Poole.

(5) Assoc.Arch.Soc.Reports and Papers, Vol.VII, p. 243.

(6) Ward, op.cit.

(7) G.E.C. Complete Peerage, Vol.VI, p.532 and Cal.Inq.Post Mortem, Vol.XIII, 263, 47.Edw.III.

(8) See the Garter Stall Plate of Sir Francis Lovel.K.G. 1483-1487. Hope. Garter Stall Plates LXXXV. The seal of William Lord Lovel, ob.1455 has a dog as a crest, but is indistinct.Cast.Soc.of Antiq.

(9) see the Gensis Page.Bible of William of Devon.B.M.Roy.I.D.1 mid. XIII.C. and the Ormesby Psalter, Bodleian Library. M.S. Donce 366. line endings ff.16b, 34b, 76, early XIV.C. There are numerous other examples in mss.



ALDWINKLE ST PETERS.

Northants.

S IV



ALDWINKLE-ST. PETERS.

Normants

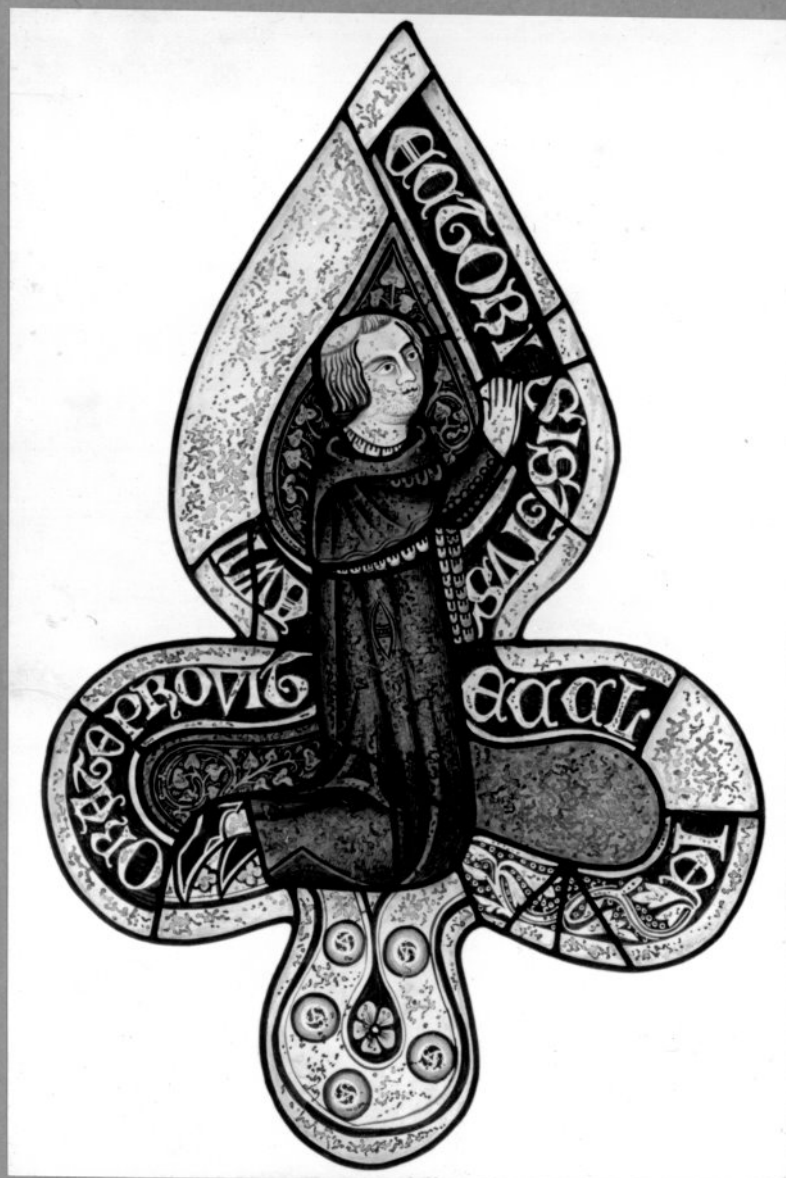
S III



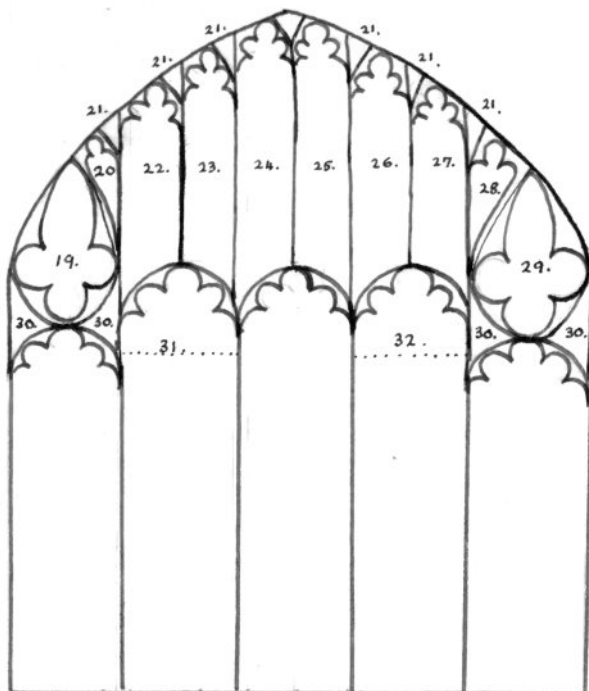
ALDWINKLE ST PETERS.

Northants.

S II



ALDWINKLE ST PETERS.
Newman's.



ALDWINKLE ST. PETERS.
EAST WINDOW OF THE CHANCEL.

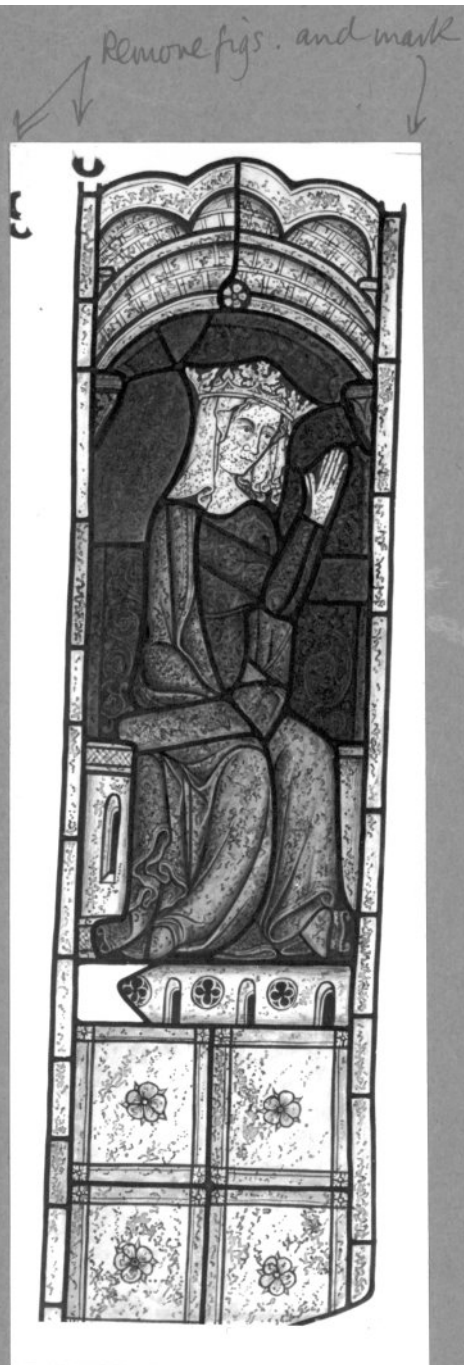


ALDWINKLE ST PETER.

Nordhants I



ALDWINKLE ST. PETERS.
Northants.



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ALDWINKLE-ST. PETERS. Formerly in E window, Now lost.

Drawing by Charles Winston BL Add Ms 35211 vol 3 p 20 p 2.

CRANFORD ST. JOHNNORTHAMPTONSHIRE.East window of the chancel.Diagram 1.

1. Head of Christ.

Frontal, cross-nimbus. Head painted in black lines on white glass. Very decayed. Set against pieces of plain ruby.

2. Fragments.

Two pieces of white quarries, see Number 3 below.

A strip of diaper pattern, continuous quatrefoil in yellow stain reserved on a black enamel ground.

3. Fragments of canopy work, a finial, in yellow stain, small pieces of shafting, white and yellow stain. Set against pieces of plain ruby.

4. The apex of a light:- A shield set on white quarries, in a patterned border.

Shield:- Gyronny of twelve pieces argent and gules. BASSINGBOURNE. Each white gyron bears a small spray of trefoil leaves radiating from a small boss at its centre, a plain border along each edge of the gyron. Reserved on a ground of black enamel.

Set against a trellis of white quarries, bearing a trail of maple leaves and oak leaves, painted in black lines. The two upper edges of each quarry have a plain border, in yellow stain, with a quatrefoil boss in the upper corner.

Border:- White rosettes alternating with escallops, in pot metal yellow, set against pieces of plain ruby.

This border is shaped to fit the apex of a trefoil light, the top cusp is missing.

5. A Shield:- Gules three lions passant guardant in pale or. ENGLAND. The lions are in yellow stain, the field is plain.

Fragments of a patterned diaper:- a line of continuous squares, each enclosing a quatrefoil, reserved on a black enamel ground.

Set against fragments of Flemish sixteenth century glass.

6. A Shield: Gyronny of twelve pieces argent and gules, a label of three points azure. BASSINGBOURNE.

Each white gyron has a foliage diaper, identical with Number 4 above.

Set against fragments:- two large serrated leaves, white glass, pieces of pattern diaper, as Number 5 above. Two escallop border pieces, incomplete and two sixteenth century armorial roundels, Flemish.

Identification and date of the Armorial glass.

Catalogue Number 4.+6.

Gyronny of twelve pieces, argent and gules. BASSINGBOURNE.
Gyronny of twelve pieces, argent and gules, a label of three points azure.
BASSINGBOURNE, with a label for difference.

Roll of Arms, Edward III, ed. Nicolas, p. 46.

Monsire Humphrie de Basingbourne port gerone de vj peces argent et gules.
Monsire Giles Bassingbourne son filz port les armes Monsire Humfrie son pere a une bastone d'asure.

Catalogue Number 5.

Gules three lions passant guardant in pale or, ENGLAND.
The Royal arms of England before 1340 when Edward III assumed France and England quarterly.

The family of Bassingbourne held no lands in Cranford. However, they did hold various lands in the county. Sir Humphrey de Bassingbourne, ob.1280 held the manor of Benefield as four knights' fees, and the manors of Abingdon as one third of a Knight's fee.¹ His son and heir, Sir Humphrey de Bassingbourne, died in 1298 siezed of the same holdings.² He was succeeded by his son, also named Humphrey de Bassingbourne, who was knighted in 1306.³ In 1331 he had licence to enfeoff Richard de Medbourne of the manor of Abingdon and for him to ~~regrant~~ grant it to the said Humphrey and Alice his wife for life, with successive remainders, in tail, to Giles their son and Alice his wife, to Hugh, Giles' brother, to Humphrey, Hugh's brother, and to the right heirs of Giles.⁴ This Sir Humphrey de Bassingbourne died in 1348, all his three sons evidently predeceased him as his heiress was Margaret, daughter of his son Giles, and her husband Walter to Collevyle.⁵ This Giles de Bassingbourne was dead before 1344 when the manor of Abingdon was resettled.⁶

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1. Cal.Inq. Post Mortem Vol.II, 350; also Moor 'Knights of Edward I.' Harleian Society LXXX, p. 55.
 2. Moor, op.cit., Cal.Inq. Post Mortem III, 468.
 3. Shaw, Knights of England, Vol. I, p. 112. Moor, op.cit.
 4. Cal.Patent Rolls, 1330-1334, p. 71. Feb.3, 1331.
 5. Cal.Inq. Post Mortem, Vol. IX, 114.
 6. Cal.Patent Rolls, 1343-1345, p. 326-327.

The shields at Cranford of Bassingbourne probably commemorate Sir Humphrey de Bassingbourne and his eldest son Giles. The style of the shields indicates a dating in the second quarter of the century. A dating before 1344 is suggested as we know that Giles died before this date. Cotgraves Ordinary is the only authority for the arms of Giles, namely 'Bassingbourne' with a blue bend.⁷ This does not invalidate the identification of Cranford shield with a blue label as being his arms, at this date there were no rigid rules of differencing. If these two shields, (Catalogue Numbers 4 and 6) originally formed part of the same series as the royal arms (Catalogue Number 5) a further terminus post quem non of 1340 is probable.

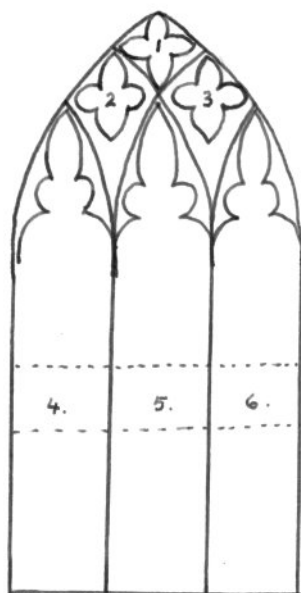
The commemoration of the Bassingbournes at Cranford may be connected with the fact that they held the manor of Benefield of the Abbot of Peterborough⁸ who held one and a half knights' fees in Cranford.⁹

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7. ed. Nicolas, Roll of Arms temp. Edw. III see above.
 8. Cal.Inq. Post Mortem IX, 114.
 9. Bridges, History of Northamptonshire, Vol. II, p. 225 gives a full account of all the holdings in Cranford.

Bodleian MS Top. Northants c. 30. p 49.

In the said chancel this

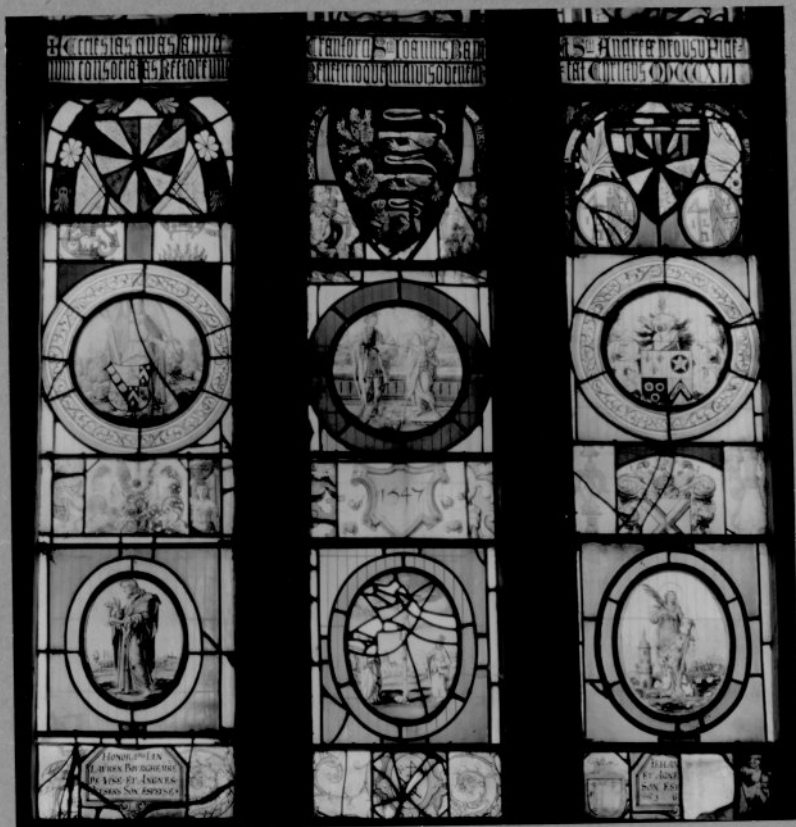
Grate pro anima Richardi De
Hete qui fecit cancellum cuius
auxilio fuit ecclesia tacta
Anno Domini Mcccxx quinto.



CRANFORD.

DIAGRAM. I.

CRANFORD ST JOHN: NORTHANTS:



CRANFORD. ST. JOHN.

Northam

I



CRANFORD ST. JOHN.
Northants.

I

HARLESTONNORTHAMPTONSHIRENorth aisle of nave. Three identical windows.XIV.C.Diagram 1.

The small outer traceries of each window each retain an identical foliage design, in situ. These are in varying stages of completeness. Each design shows two trails of palmate leaves, radiating from a small roundel cusped trefoil at the centre of the light. Executed in white glass and yellow stain, with black smear shading, against a plain black ground, in a plain yellow stain border.

Date of the glass.

The rebuilding of Harleston church is firmly documented. The Estate Book of Henry Bray, a local landowner, states that the chancel was rebuilt by Ricard Het, parson of the church, in 1320:- "Magister Ricardus de Het institutus ad presentationem prioris de Lenton anno domini millesimo cc nonaginta secundo incipiente, et ipse de novo fecit cancellam anno domini millesimo cccxx^o" (1) The nave was rebuilt in the following five years. Henry de Bray supplied the stone and timber, Roger de Lumley the iron and smithy work and John Dyve the carpentry: "Tota ecclesia facta fuit de novo tempore dicti rectoris anno domini millesimo ccc xxv. Rogerus de Lomeleye invenit ferramentum et ferruram, Henricus de Bray petram et meremium, Johannes Dyve carpentarium." (2)

(1) 'The Estate Book of Henry de Bray of Harleston, Co. Northants, (c.1289-1340)' edited D. Willis. The Camden Society. 3rd Series Vol. XXVII (1916). p.42.

(2) *ibid.* p.43.

HELMEDON.NORTHAMPTONSHIRE.First window from the East, North aisle of the Nave.Diagram 1.

1.

- XIV.C. A calendar scene, an occupation of the month December, killing the pig ?

A man standing erect facing left in near profile view, and wielding an axe. Bareheaded, he wears a plain yellow tunic, blue hose and shoes.

The head is painted in black lines on flesh coloured glass, very decayed, the tunic is in yellow stain, the axe is white.

Set against pieces of plain ruby.

- XIV.C. Fragments of an inscription, in Lombardic script:-

WILLSCAMPIC--|

| F....IT
| ODNI M

Both very decayed

A white quarry bearing a lion statant, painted in black lines with a patterned border. Incomplete.

Second window from the east, North aisle of the Nave.

(As diagram 1, Panel 1)

2.

- XIV.C. A Shield: Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lis or to each point. EARL OF LANCASTER.

The centre lion is incomplete and has been patched with a piece of oak leaf and acorn foliage diaper, white reserved on a black enamel ground.

Set against pieces of plain yellow glass.

The west window of the north aisle of the Nave.

(As Diagram 1, Panel 1)

3.

- XIV.C. Two white quarries, the upper one bears a lion statant regardant, the lower a lion statant, see Number 1 above.

- XV.C. A border piece: a crown, in yellow stain on a black enamel ground.
Fragments of a foliage diaper, green oak leaves.

East window, south aisle of the Nave, Diagram 2.

4.

- XIV.C. A Roundel bearing a foliage design - a square trellis with attenuated corners, each ending in a small leaf, superimposed on four stems radiating from the centre of the trellis, each terminating in a large vine leaf, white glass and yellow stain on a plain black ground.

Set on fragments of a foliage diaper:- oak leaves and acorns, white on a black ground.

5.

- XIV.C. A Panel of fragments.

Two small tracery lights - each bearing a stalk with two off-springing oak leaves and an acorn, white on a black ground, with a plain border.

A roundel bearing a foliage design - at the centre two inter-linked trellises, the corners of one terminate in a large ivy leaf, of the other, in two oak leaves yellow stain on a black enamel ground.

Fragments of border pieces - a stem with off-springing vine leaves and grape clusters, white and yellow stain, inserted inside out.

Fragments of patterned borders.

6.

- XIV.C. A Panel of fragments.

The head and arms of an angel censing. Nimbed facing threequarters left, the chain and thurible are incomplete and disarranged. White glass, inserted inside out. Two fragments of green wings.

A tracery light - oak leaf diaper, see Number 5 above.

Fragments of patterned borders.

Second window from the East. South aisle of the Nave. (as Diagram 1, Pan.1)

7.

- XIV.C. A Shield: Chequy or and azure. WARREN, EARL OF SURREY.
Incomplete - a piece of modern white glass has been inserted.

Set against modern white glass.

South side of the chancel, First window from the east.

Diagram 3.

8.

XIV.C. The apex of a pinnacle with crockets and finial, in yellow stain. Set against a white ground diapered with a foliage design on a black enamel ground. The foliage diaper is enclosed within a patterned border, circles separated one from the other by two dots, this border is shaped to fit the shoulder of the light. Border of the light:- a serpentine stem with off-springing roses and buds, white on a black enamel ground.

These three panels are incomplete and slightly disarranged, they are also rather decayed.

Identification of the Armorial glass.

Catalogue Number 2. The Earl of Lancaster.

Catalogue Number 7. Warren, Earl of Surrey.

Roll of Arms, Edward II, ed. Nicolas, p.1.

Le counte de Lancastre, les armes de Engleterre, od le label de France.

Le counte de Garene, chekere de or e de azure.

One of the manors in Helmdon was held of the Earl of Lancaster in chief as part of the Honour of Leicester.1. The Warren's, Earls of Surrey had no holdings in the manor.

1. Baker, Northants. Volume I, p. 627, gives an accurate account of the manor and of the undertenants, the Turvilles and Lovets, with pedigrees.

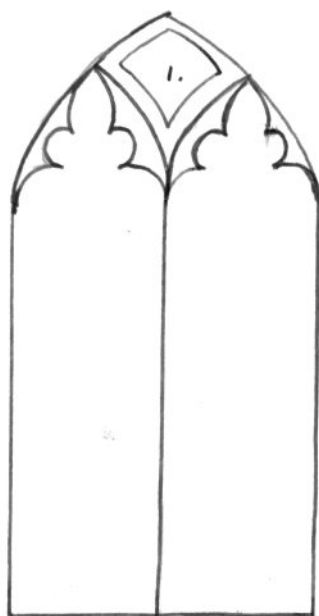
See also Feudal Aids, Volume IV, pp. 4, 19, 41.

Helmdon

The glass has been discussed in an anonymous article in Notes and queries (1). The shield of the Lancaster arms (Catalogue Number) was identified as the arms of Thomas, Earl of Lancaster, ob.1322, the following note is added:- "In another window a man in chain mail with a golden surcoat striking with an axe, probably represents his (i.e. Thomas, Earl of Lancaster) executioner or one of the murderers of his namesake, St. Thomas of Canterbury." (2) This figure (Catalogue Number) is not represented in armour, there is no evidence to support the reading cited above. The figure is more probably part of a Calendar scene (for December: Pig killing?)

(1) Notes and Queries Volume 184, 1943, p. 311.

(2) *ibid.*



HELMRON.

DIAGRAM. 1.

HELMRON



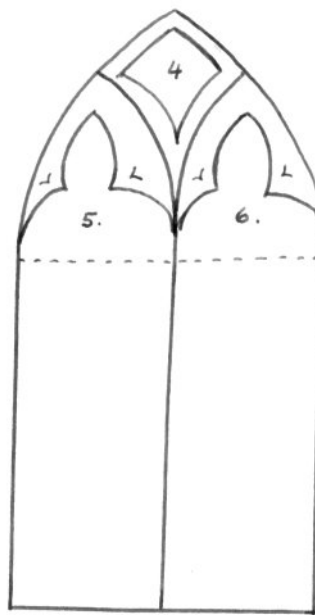
HELMEDON Normans nII



NORTHANTS.

HELMDON

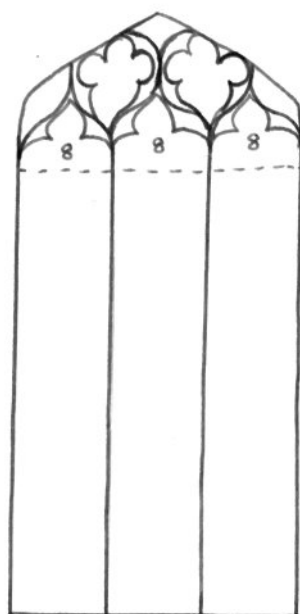
nIII



HELMDON.

DIAGRAM. 2.

HELMDON.



HELMDON.

DIAGRAM. 3.

HELMDON.



WELMDON
~~HEPSTON~~
Northants.

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