

HOLDENBYNORTHAMPTONSHIRE.Westmost window, South side of the chancel.

A trefoil headed panel of late thirteenth century glass has been inserted in this window:-

The Coronation of the Virgin.

The Virgin is seated on the left, her hands raised in prayer, facing threequarters right, above her a half length angel, flying downwards, placed a crown on her head. Christ is seated on the right, facing the Virgin, His right hand raised in benediction, an orb surmounted by a cross in His left hand.

The Virgin wears a plain cloak, in yellow stain, over a light blue tunic, her head covered with a white coverchef. No Nimbus. The angel wears an ochre tunic. Christ's cloak and tunic are identical with the Virgin's drapery. His nimbus is blue, the cross part in yellow stain. The heads and hands of all three figures are painted in black lines on white glass. The angel's hands are leaded independently of the crown which is in yellow stain. The traceried bench upon which the figures are sitting is in white glass.

Set against pieces of plain ruby, the border of the panel is green.

The panel has been somewhat disarranged. The Virgin's head has been moved slightly to the right. The drapery over the legs of Christ has been replaced by fragments of alien glass. - a large piece of plain white glass, decayed and semi-opaque, a fragment of a white gable with crockets.

Between the Virgin and Christ has been inserted a large piece of white glass bearing two sprays of stiff leaf foliage on a cross-hatched ground.

The traceried bench is incomplete and disarranged.

Holdenby. Antiquarian sources.

British Museum. Harley MS. 2129, p. 99, Collections of R. Holme.

"These monamenta folloinge I had in the church of Holdingby 4 myles from Northampton w<sup>t</sup> in the co<sup>n</sup>ty of the same, the 7<sup>k</sup> day of february An<sup>o</sup> 1572."

Notes of shields and inscriptions from the tombs of Robert Holdynby ob. 1411 and of William Holdynby ob. 1490 and his wife Margaret ob. 1480.

"These Armes folowinge be in divars glasse wyndowes of the sayd church one the north side next y<sup>e</sup> steple."

Six shields in trick:-

1. Azure five cinquefoils argent pierced. "Holdenby."
2. Azure bezanty or.
3. Argent two bar gemelles sable.
4. Gules bezanty or. "Zouch".
5. Azure bezanty or. "Zouch of layeshorp."
6. Gules bezanty or, a quarter ermine. "Zouch."

"The wyndowe wherin these armes be ar bordured w<sup>t</sup> sartayne glasse S. charged with falkons or rarther egles seigant bordured A."

British Museum, Harley MS. 6763. Collections of W. Taylor. c.1700-1719.

f. 45 v. "Holmby"

"Window south side of church. Upper west window end in old Saxon characters.

NES : DE : IOHAM

DNBI : HALD.

(copy of original in Lombardic script)

ALIS : DE : HA

LDYNBY : ———

Identification of the Armorial glass listed in Holme's notes.

1. Azure five cinquefoils argent. HALDENBY.

Letter H. Roll. circa 1520, Number 538.

"Haldenby" Azure five cinquefoils in cross argent.

Seal of Robert Haldenby, dated 1411.1.

Five cinquefoils in cross. SIGILLU \* ROBERTI \* HALDENBY.

2. Azure bezanty or. ZOUCHE.

Roll of Arms, Henry III. p. 9, ed. Nicolas.

William La Zouche, d'azure besante d'or.

3. Argent two bars gemelles sable. GULDEFORD.

Roll of Arms, Edward II. ed. Nicolas, p. 85, Northumberland and Cumberland.

"Sire Johan de Guldeford, de argent a ij barres gymiles de sable.

4. Gules bezanty or. ZOUCHE.

Roll Henry III, p. 9.

Aleyn La Zouche, de goules besantee de or.

5. Azure bezanty or. ZOUCHE. See Number 2 above.

6. Gules bezanty or, a quarter ermine. ZOUCHE OF HARINGWORTH.

Roll Edward II, p. 4.

Sire Aleyn La Souche, de goules, besaunte de or.

Sire William La Souche, meme les armes a un quarter de ermyn.

1. Birch, Catalogue of Seals, 10373. Add.ch. 6050.

None of these five shields remain. Bridges<sup>2</sup> makes no mention of them in his accounts of Holdenby.<sup>3</sup>

The family of Holdenby (Shield 1) had a holding in the manor from the thirteenth to the sixteenth century.<sup>4</sup> Their fee was held of the Honour of Winchester.<sup>5</sup> This overlordship passed to Zouche of Ashby by the marriage of Alan La Zouche to Ellen daughter and co-heiress of Roger de Quincy, Earl of Winchester.<sup>6</sup> Their grandson Alan La Zouche died in 1314 leaving three daughters as co-heiresses.<sup>7</sup> (Shield 4). The Haringworth branch of the Zouche family (Shield 6) held lands in Northamptonshire until the seventeenth century.<sup>8</sup> The arms of Guldeford (Shield 3) seem to be an 'alien' element in this group. There is no recorded connection between this family and Holdenby. The inscription recorded by Taylor is repeated in Bridges as 'Johannes de Haldynby Alis de Haldynby. He states that it was in the east window of the south aisle, "in large gothic characters."

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2. Bridges. History and Antiquities of Northamptonshire.1. pp. 525.
  3. Baker's Northamptonshire does not include Holdenby.
  4. Bridges op.cit. Cal.Inq.Post Mortem 1. 732.54.Henry III.  
See also A. Hartshorne. "Holdenby, Northamptonshire".  
Archaeological Journal, LXV, pp. 89-95.
  5. 1.P.M. 1.732. op.cit. Feudal Aids, IV, p. 7. 1284.A.D.
  6. Bridges, op.cit. Cal.Inq.Post Mortem, V. 458, 7.Edw.II.
  7. 1.P.M. V. 458, op.cit.
  8. See G.E.C. Complete Peerage (old edit.) VIII, p.223-226.





HOLDENBY.  
Northants.

LOWICKNORTHAMPTONSHIRE

Fourth window from the east. North aisle of the Nave.

Diagram 1.

## 1. XIV.C.

Foliage design. In situ.

A large trefoil leaf, with serrated edges, completely fills the light. White glass, reserved on a ground of black enamel. Separated from the masonry by a thin strip of plain white glass.

## 2. XIV.C.

## S. John Baptist. [An insertion]

Represented standing full length facing left, the head turned right. He holds the Agnus Dei in his right hand and points to it with his left. He wears a short white tunic, the arms and legs bare.

Preservation: The flesh parts are extremely decayed, the details obscure.

Set against a groundwork of fragments - plain ruby and white glass, a fragment of a white quarry bearing part of a trail of oak leaves, painted in black lines.

## 3. XIV.C.

A Saint. [An insertion]

Represented standing full length facing threequarters left. He holds a white staff in his right hand, a closed book in his left. Nimbed, he wears mass vestments, a green dalmatic with an embroidered amice, a white alb with apparel and maniple.

Preservation: The flesh parts are extremely decayed.

Set against a ground of fragments - plain ruby and single green and white vine leaves.

## 4. A foliage design. In situ. Identical with Number 1.

Main lights

5. XIV.C.

King Rehoboam

Represented seated in the coils of the vine, akimbo facing threequarterxs right. Crowned, with his left hand he points to a sceptre in his right. Above him on the vine stem is inscribed:-

(black letter).

| ROB |

He wears a light blue cloak with a fur shoulder cape and lining, over an ochre tunic with pink hose and shoes, his gloves are white. His head is painted in black lines on white glass, the hair in matt, the crown in yellow stain. The drapery is painted in black lines with slight smear shading and matt.

Set against plain ruby glass.

Preservation: The figure is rather decayed, but is intact.

6. XIV.C.

King David

Represented seated in the coils of the vine, akimbo facing threequarters left. Crowned, and playing his harp. Above him on the vine is inscribed:- (black letter).

REX

He wears an ochre cloak, with a white fur lining over a ruby tunic, with white hose and black shoes.

His head is in white glass, the hair in matt, his crown in yellow stain. The harp, the frame of which is formed by a dragon swallowing its own tail, is white touched yellow stain. Drapery technique as Number 5 above.

Set against a blue ground diapered with a running foliage trail, reserved on a ground of black enamel.

7. XIV.C.

King Solomon

Represented seated in the coils of the vine, frontal, his hands on his knees, holding a pair of gloves in his left hand, a sword in his right.

Crowned, he wears a light green cloak, lined with white fur, over a faun tunic, with blue hose and shoes.

Head in white glass, the hair in matt, the crown in yellow stain. Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is intact, but there is extensive surface corrosion.

Below the figure is inscribed | :S|OLO|MON|REX|. Black letter script, the letters in yellow stain on a plain black ground.

#### 8. XIV.C.

##### King Asa

Represented seated in the coils of the vine, facing left in profile, he holds up a naked sword in his right hand and points to it with his right. On the vine stem above him is inscribed in Lombardic script:-

left

| REX | ASA |

Crowned he wears a light blue cloak lined with white fur over a fawn tunic, white hose and shoes and white gloves. Head in white glass, the hair in matt, the crown is yellow stain. The sword is white, flashed ruby near the hilt. Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The tunic is very decayed and may be alien. Extensive surface decay. A white hand holding the base of an object, has been inserted below the figure's right hand, replacing part of the cloak.

Third window from the East, north aisle.

Diagram 2.

9. XIV.C.

A foliage design, in situ.

Identical with Number 1 above.

10. XIV.C.

A deacon or sub-deacon. [an insertion]

Represented standing full-length facing threequarters right, holding an open book. No nimbus. He wears a blue amice, a green dalmatic, split at the sides with a fur trimming, and a white alb.

Preservation: The figure is decayed, the area of the dalmatic over the chest is a modern restoration.

Set against a plain ruby ground with inserted green and white vine leaves.

11. XIV.C.

A Saint [an insertion]

Represented standing full length facing threequarters right, his right hand raised. Blue nimbus, incomplete. He wears an ochre cloak over a white tunic.

Preservation: Extremely decayed. The figure's left hand and sleeve are from another figure.

Set against pieces of ruby, with inserted green and white vine leaves.

12. XIV.C.

A foliage design. In situ.

Identical with Number 1. Very decayed.



Main lights

## 13. XIV.C.

The patriarch Jacob.

Represented standing on the vine stem, full length frontal, his head turned threequarters right. He holds a scroll across his chest, the scroll inscribed, in black letter:-

IAC [OB : NON] [A ] UFERET[UR] [SEPTRUM:] [DE IUDEA]

He wears a white cloak over a light purple tunic, with a yellow cap and shoes.

His head is in white glass, the hair in matt, the cap and shoes in yellow stain. Drapery technique as Number 5 above.

Preservation: The figure is complete with only a slight surface decay.

## 14. XIV.C.

The prophet Isaiah

Represented standing on the vine stem, facing right, his head turned left. He points to a book, held in his veiled left hand, the book is inscribed in black letter:-

Y : IA  
:  
S : AS

Bareheaded, he wears an ochre cloak over a light blue tunic, with murrey coloured shoes. Head in white glass, the hair in matt, Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is complete but very decayed.

## 15. XIV.C.

The Prophet Elias

Represented standing on the vine, full length facing threequarters right. He points to a book in his right hand: the book is inscribed in black letter:-

ELI : PPH	[	ELI : P(RO)PH	]
AS : ETA		AS : ETA	



Bareheaded, he wears a white cloak over a murrey coloured tunic, with light blue shoes.

Head in white glass, slight matt on the hair. Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is complete, considerable corrosion on the drapery, the head wellpreserved. Below the figure is a fragment of an inscription, in black letter:-

| ITE:V | OU | S : | KI : PAR : |

The letters are in yellow stain against a plain black ground.

#### 16. XIV.C.

##### The Prophet Habakkuk

Represented standing on the vine, full length facing threequarters right, the head turned left. He points to a scroll in his left hand, inscribed in black letter:-

| ABAC | IUC | P(RO)PHE(TA |

He wears a cap on his head, an ochre cloak over a white tunic, with murrey coloured shoes.

Set against a plain ruby ground.

Preservation: the figure is complete, the surface / is extremely decayed, obscuring the details, particularly of the head.

Below the ~~xxx~~figure is a fragment of an inscription in black letter:-

| CRISTY:E | :DE:SA:DO | U | E |

The letters are in yellow stain against a plain black ground.

Second window from the east, north aisle of nave

Diagram 3

17. XIV.C.

A foliage design, in situ.

Identical with Number 1 above. Incomplete and decayed.

18. XIV.C.

St. Michael fighting the dragon [an insertion]

Represented standing, full length facing threequarters right, in his right hand a spear, which he thrusts into the dragon below his feet. A shield is in his left hand. White head, the hair in matt. He wears a white cloak and tunic, his wings are green. His shield bears a plain cross, painted in outline.

Preservation: The figure is very decayed, his feet and the dragon are missing.

Set against a ruby ground with inserted green and white vine leaves.

19. XIV.C.

A Benedictine Nun. [an insertion]

Represented standing, full length facing threequarters right, her left hand raised, holding a closed book in her right hand. She wears a black coverchief and mantel, with a white wimple.

Preservation: the drapery is very decayed, the white flesh parts have only a slight surface decay.

Set against a ruby ground, with inserted green and white vine leaves.

20. XIV.C.

A foliage design, in situ.

Identical with Number 1 above. The lower left lobe of the light is very decayed.

Main lights

21. XIV.C.

The prophet Daniel

Represented standing on the vine stem, full length facing threequarters right. He holds a scroll in his left hand, the scroll is inscribed, in black letter:-

[D|ANIET : ORIET[UR]:| STELLA|[EX JACOB]

He wears a white cloak, part of it covering the back of his head, a murrey tunic and yellow shoes.

Head on white glass. Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is complete with, however, extensive surface decay, particularly on the face.

22. XIV.C.

The prophet Ezechiel

Represented standing of the vine, full length, in threequarters back view facing left, his head in profile. His left hand is raised, as if in exposition, in his right hand is a scroll, inscribed in black letter:-

[EZ|ECHIAL|: P(RO)PHET[A]|

Bareheaded, he wears a white cloak over an ochre tunic with yellow hose and shoes.

Set against a plain ruby ground.

Preservation: The figure is complete with extensive surface decay, particularly on the face.

23. XIV.C.

The Prophet Jeremiah

Represented standing on the vine, full length facing three quarters right. In his hands he holds a scroll, inscribed in black letter |JER|EM|I|AS.

He wears an ochre cloak, part of it thrown over his head, over a blue tunic. Drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is complete, the head is very decayed, the details obscure.

24. XIV.C.

The Patriarch Isaac

Represented standing on the vine, full length facing three quarters left, his right hand raised and pointing, in his right hand is a scroll, inscribed in black letter:- / LOMBARDIC

| ISAIAC |

He wears a pointed cap, a long white mantel with pendant sleeves over an ochre tunic, and murrey coloured shoes. Head in white glass, the mantel white with touches of yellow stain.

Set against a plain ruby ground.

Preservation: the figure is complete, extensive surface decay, particularly on the head.

First window from the east, north aisle of Nave.

Diagram 4.

25. XIV.C.

Foliage design, in situ.

Identical with Number 1 above. Incomplete and decayed.

26. XIV.C.

St. Margaret [an insertion]

Represented standing, full length facing threequarters right holding a closed book in her left hand, in her right a spear which she thrusts into the dragon beneath her feet. Bareheaded she wears a green cloak, lined yellow, over a white tunic. Head in white glass, the hair in matt.

Preservation: The figure is in excellent condition, the feet, however, are missing. The dragon is also missing, except for a portion of its white tail, the original outline of the beast is retained in the leading.

Set against a plain ruby ground with inserted white and yellow vine leaves.

27. XIV.C.

St. Andrew (?) [an insertion]

Represented standing, full length facing threequarters left, his right hand raised beside his face, in his left hand the lower part of a small saltire cross (?incomplete). He wears a plain white cloak over a brown tunic.

Preservation: The head, nimbus and hands are very decayed. The head is also broken and obscured by the leading, the feet are missing.

Set against a plain ruby ground.

28. XIV.C.

A foliage design, in situ.

Identical with Number 1. Incomplete and decayed.

Main lights

29. XIV.C.

The Patriarch Joseph.

Represented standing on the vine stem, full length facing threequarters right. He holds a scroll in his hands, the scroll inscribed, in Lombardic script: ~~I-O-SEPH~~ I/O/S E PLHT:/ He wears a pointed cap, a green cloak and an ochre tunic, his shoes are light blue. His head is in white glass, drapery technique as Number 5 above.

Set against a plain ruby ground.

Preservation: The figure is complete with little decay.

## 30. XIV.C.

The Prophet Zacharias

Represented standing on the vine stem, full length facing threequarters right, holding a scroll across his body. The scroll inscribed, in black letter, |ZACHA|RIAS|  
He wears a blue chaperon, lined with white fur, an ochre cloak and white tunic, with yellow shoes. Head in white glass, drapery technique as Number 5.

Set against a plain ruby ground.

Preservation: The figure is complete and well preserved.  
At the middle of the left vertical side of this panel is an inserted border piece: A Castle, in yellow stain.

## 31. XIV.C.

The Prophet Micah

Represented standing on the vine stem, full length in near profile facing right. He holds a scroll in his hands, inscribed, in Lombardic script:-

|MICH|E|AS|

He wears a pointed cap, a white cloak, over a murrey coloured tunic with yellow hose and shoes.

Set against a plain ruby ground.

Preservation: The whole figure is well preserved except for the face which is very corroded.

32. A Donor figure

A Knight of the Drayton family. A knight, represented kneeling facing threequarters left, holding up a model church. His shield on his left upper arm bears:- Argent a cross engrailed gules.

He wears a complete suit of chain mail:- Hawberk, coif-de-mailles, chausses and gloves, with small plate defences, ailettes at the shoulder, cotes at the elbow and genouillières. He has a white surcoat, lined ochre, with a sword on his left hip and rowel spurs.



The chain mail is white on a black ground, the surcoat diapered with a faint foliage design, reserved on a black enamel ground, the sword hilt and scabbard in yellow stain, the pommel inscribed IHS.

Set against a ruby ground diapered with contiguous squares, each enclosing a cinquefoil, reserved on a black ground. This ruby ground is crossed by two parallel white bands patterned with circles, each enclosing a lion rampant and an eagle displayed alternatively, white on a black ground.

Preservation: the figure is complete, the face is extremely decayed, the details obscure.

Below the figure is a fragment of an inscription, in black letter:-

|IA|DRAYTONE : P|

The letters are in yellow stain on a plain black ground.

The glass contained in the four windows of the north aisle is not in situ. It falls into two groups, the large standing figures from a Tree of Jesse and a donor figure and, second, the smaller figures in the tracery lights. The glass is the product of a single workshop and is all of the same date, circa 1320-1330.(1) It was possibly moved to its present position, or incorporated elsewhere, in the rebuilding of the church in the late fourteenth and fifteenth century.

It has been suggested that the donor figure (Catalogue Number 32.) is later than the other glass and is to be identified as Sir Henry Green and dated circa 1370.(2)

The reasons advanced for this hypothesis are not very convincing. Poole repeats a tradition that the figure represents Sir Walter de Vere, lord of Drayton manor at Lowick in the twelfth century. Poole rejected this on the grounds that the figure holds a model of a Decorated church and not a Norman one. He then identified the figure as Sir Henry Greene, the rebuilder of the church and dated it circa 1370. No cogent reasons were advanced for this identification. Sackville was somewhat more precise. He accepted Poole's identification and produced two pieces of evidence to support it. First the ornamental band in the knight panel of lions rampant alternating with eagles displayed. These, according to Sackville, represent the quarterly arms of Anne of Bohemia, wife to Richard II, and were "put up as an expression of loyalty." It is to be noted, however, that the lions and eagles are not on shields but are in roundels. A precise heraldic identification seems unlikely: they are heraldic charges used for a decorative purpose.

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1. see chapter. "A Midland Group of Jesse Trees'.
  2. G. Poole 'The Stained Glass in Lowick Church.' in Association Architectural Societies. Reports and Papers. Volume VI (1861-2) p. 53 seq.  
Sackville 'Notes on Lowick church' in Ass.Arch.Soc. op.cit. Volume XVII, pp. 55-76.  
The Victoria County History, Northants. Vol.III p.241. suggests that this figure is earlier than the Jesse figures.

This suggestion is supported by other examples, of a similar nature, used for a decorative purpose. The gesso backgrounds of the early fourteenth century retable at Thornham Parva, Suffolk, are stamped with lions rampant, eagles displayed, fleurs-de-lis and addorsed birds.(3) In the east window of Okeover church, Staffordshire, is an almost identical patterned band,(4) and similar diapers are found as lineendings in manuscripts(5) in wall paintings.(6), and opus anglicarum.(7)

Sackville also notes a resemblance between the fragments of an inscription in Norman-French in the windows and the inscription on the tomb of Sir Nicholas Green at Exton Rutland.(8) The resemblance is interesting but seems of no value in arriving at the particular identification of the Lowick figure as representing Sir Henry Greene. There is also no proof that the inscription originally belonged to the same window as the Knight or Jesse figures. Sackville notes, however,

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3. Lillie. Burlington Mag. LXIII, p. 99 seq.
  4. see sub.Catalogue Okeover: Staffordshire. (Cat.No. 45 )  
circa 1318-1338
  5. e.g. Ormesby Psalter. Bodleian Library, Oxford (Cockerell S.C. and James M.R. "Two East Anglian Psalters at the Bodleian Library, Roxburgh Club, 1926).
  6. e.g. the sleeve of the kneeling King in the 'Adoration of the Magi' formerly at Stephen's Chapel, Westminster, mid.XIV.C. coloured copy of the original at the Society of Antiquaries.
  7. e.g. Christ in Majesty panel XIII-XIV.C. @ Victoria and Albert Museum (illustrated in Rickett 'Painting in England: The Middle Ages' plate 135) The neck band of Christ's tunic has eagles and lions rampant alternating, in roundels.
  8. The fragments in the window read:-  

PUR: LA L	EZ : KI	[Lost recorded by Poole op.cit.]
ITE : V	OU   S :	KI : PAR   [Cat.No.15]
CRIST : E	: DE : SA : DO	U   E [Cat.No. 16]
IA	DRAYTONE : P	[ Cat. No.32]

The Exton inscription reads:-

"Vous qui par ici ~~passes~~ passerez  
 Pour l'ame Nichol' Grene priez  
 Son corps git dessous cette pierre  
 Pour la morte ~~af~~taunt est fier  
 En la cinquantisme an mort lui prit  
 Mercy lui fate Jesu Christ. Amen."

a discrepancy between the style of armour worn by the knight and his proposed dating: "The artist who represented him (Sir Henry Green) in chain armour offering a Decorated church must have been of an antiquarian turn of mind, since in fact he wore, I suppose, plate armour and certainly built a perpendicular church. But this is not an uncommon anachronism."

As There is no reason, stylistically or technically, for separating this figure from those of the Prophets and Kings from the Jesse Tree. The knight bears a shield of the arms of Drayton 'Argent a cross engrailed gules'. It seems more likely that it represents Sir Simon de Drayton, (before 1302-1357). The Draytons (formerly De Veres) acquired Drayton manor at Lowick in the twelfth century (9)

The manor passed to Henry Green in 1362 through his mother Katherine, daughter of Sir Simon Drayton.

Sir Simon de Drayton (before 1302-1357) was an important figure. He served on a mission to Cluny in 1323 and represented Northampton in the Parliaments of 1322, 1329 and 1326.(10). It is possible that the remaining glass in the north windows may have been associated with the chantry chapel, called the chapel of St. Mary, in Lowick church that founded or endowed in 1317.(11). X he

9. V.C.H. Northants Vol.III p. 235-237 with references for the earlier history of the family. Either Walter (ob. 1210-11) or his son, Sir Henry (ob.1253) discarded the name de Vere and took that of Drayton.

10. V.C.H. op.cit. Halstead 'Succinct Genealogies' p.103 records a charter of 1348 bearing his seal with a shield, a cross engrailed, legend 'SIGILLUM DMI SIMONIS DE DRAYTONA' X 10

11. Licence at the request of Queen Isabel to alienate in mortmain 100s of land and rents in his manor Drayton to a priest Celebrate divine service there. (Cal.Patent Rolls. 1317-27 p.27). See also Dugdale Monasticon.Vol.VI,Pt.III,p.1460.

Identification of the Arms

Argent a cross engrailed gules. DRAYTON. Catalogue Number 32.  
Peterborough Roll.II, Number 20. circa 1321-1329.  
"Henr' de Draiton" Argent a cross engrailed gules.

Seal of Simon de Drayton, dated 1348 (22 Edward III)  
Shield. A cross engrailed, legend + SIGILLUM DNI SIMONIS DE DRAYTONA(12)

Seal of John de Drayton, dated 1362 (36 Edward III).  
Shield A cross engrailed, legend + SIGILLUM JOHANNIS DE DRAYTON MILITIS.

This seal is attached to a grant made by John de Drayton to Henry Grene "fitz de Monsieur Henry Grene mon Cousin" of the manor of Drayton with its appurtenances for a term of thirty years. The charter also stipulates: "Et mon dit Cousin potera mes armes et mon surnom come autrefois fust accordé entre son pere et moy".(13)

Roll of Arms Richard II, ed. Willement. No. 457.  
"Monsr. Henry Grene" Argent a cross engrailed gules.

The two charters cited above as recorded in Halstead's "Succinct Genealogies" are to be regarded with suspicion in the absence of the originals. A number of the early charters relating to the Mordaunt family and lands in Turvey, as given by Halstead, have been shown to be either falsifications of the originals or completely spurious.(14)

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(12) Engraved in Halstead, op.cit. p.103 with transcript of charter.

(13) ibid. p.109.

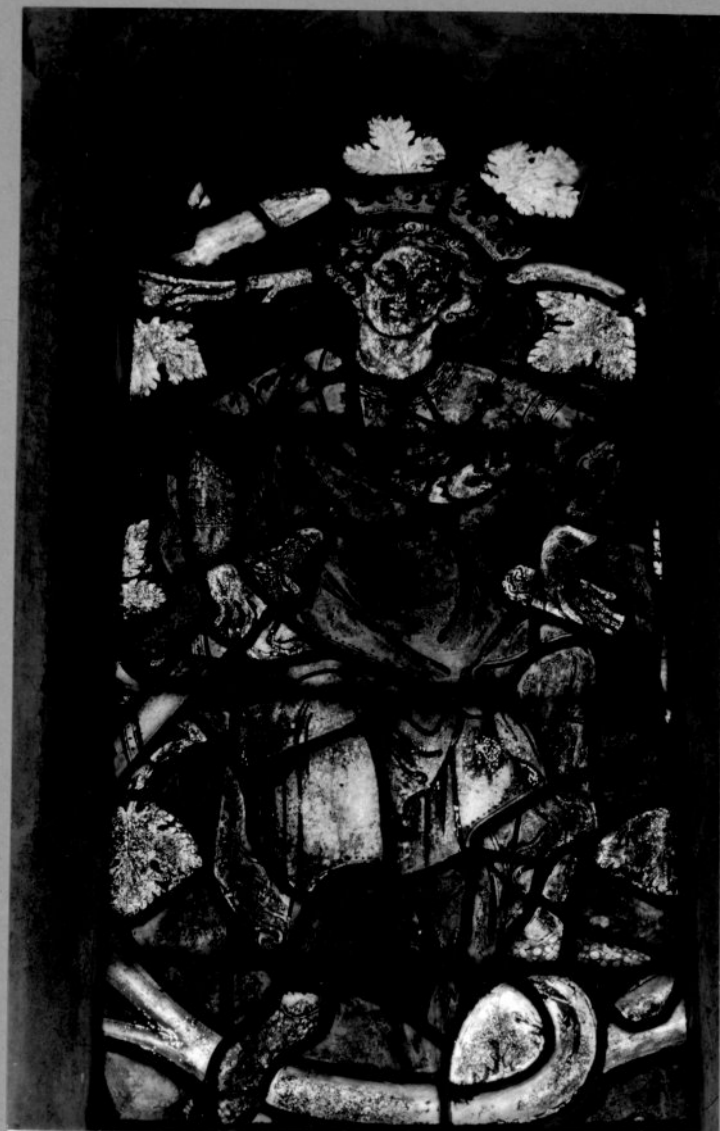
(14) G.H. Fowler "Early Records of Turvey and its neighbourhood, Appendix B. The Halstead Charters" in Transactions of the Bedfordshire Historical Record Society, Vol.XI, (1927) pp. 47-104 particularly pp. 84-104.





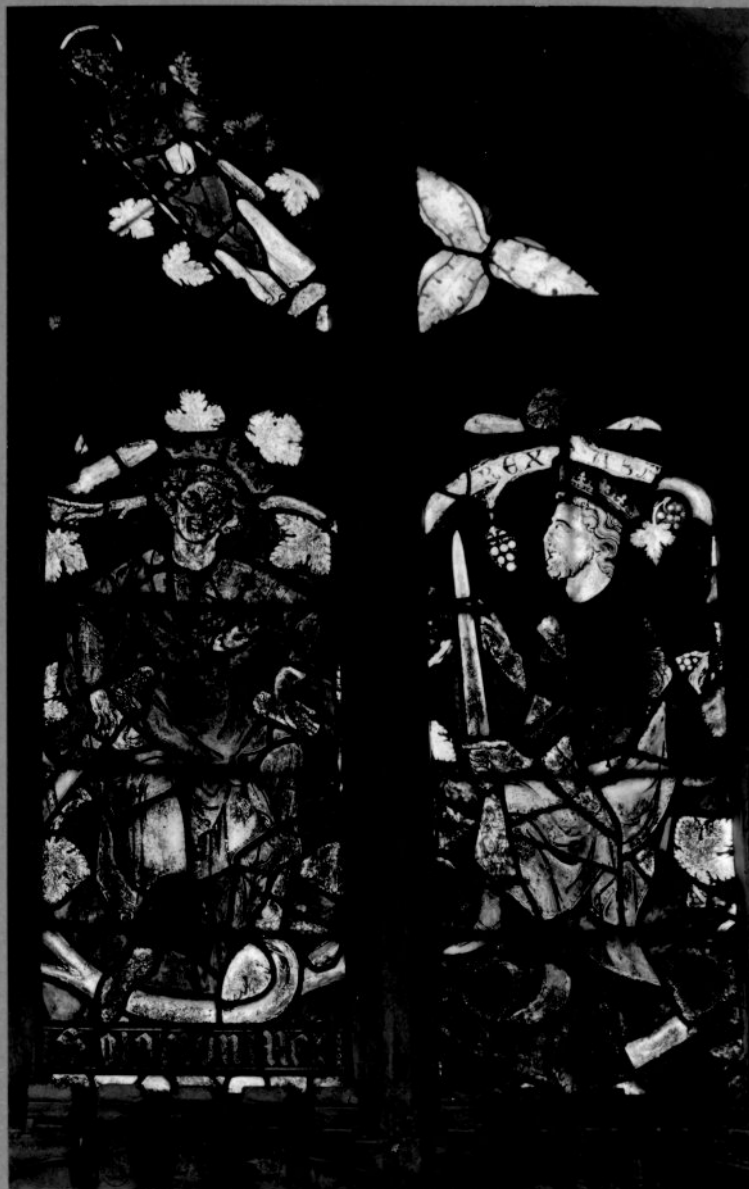
Louich Northants n VIII  
 18 - 1<sup>st</sup> easternmost window (N 8)





Lowick.  
Northants. nVIII

Lowick. 4<sup>th</sup> easternmost (n8)



Lowick - 4<sup>th</sup> easternmost window (no)

North wall n<sup>o</sup> VIII



LOWICK.  
Northants n VII



Lowick. - 3<sup>rd</sup> easternmost (N 7)

Northmoor nVII





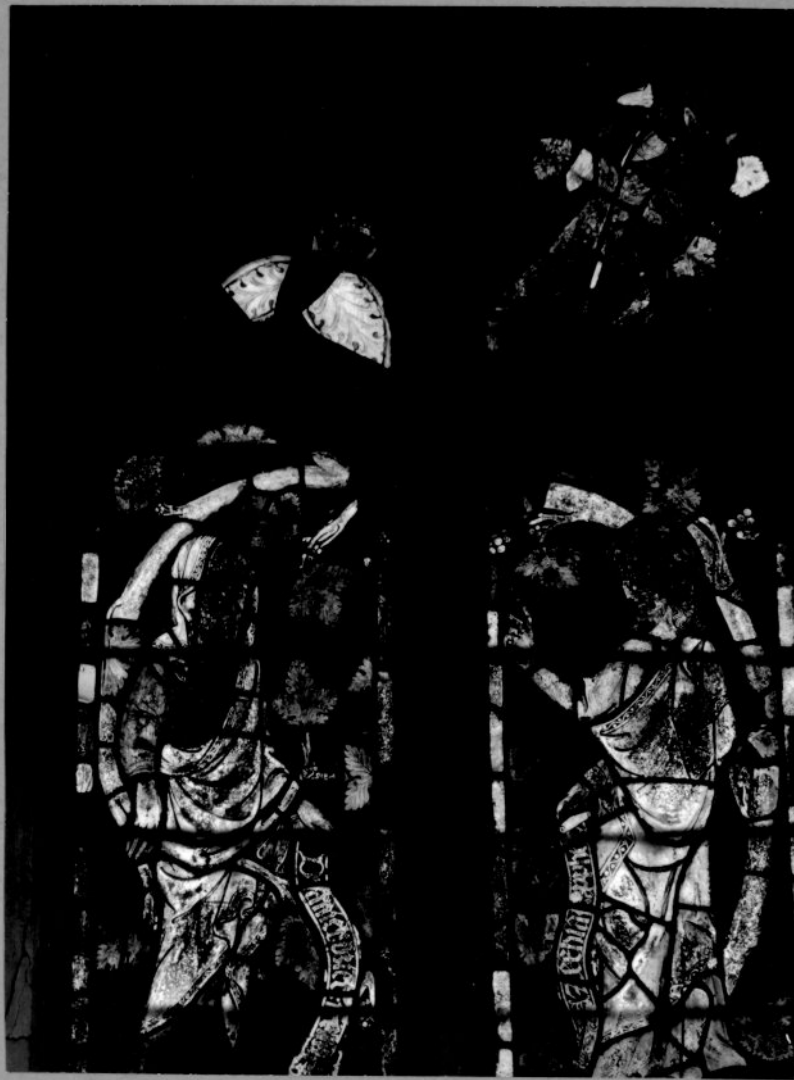
LOWREK Northants n VII



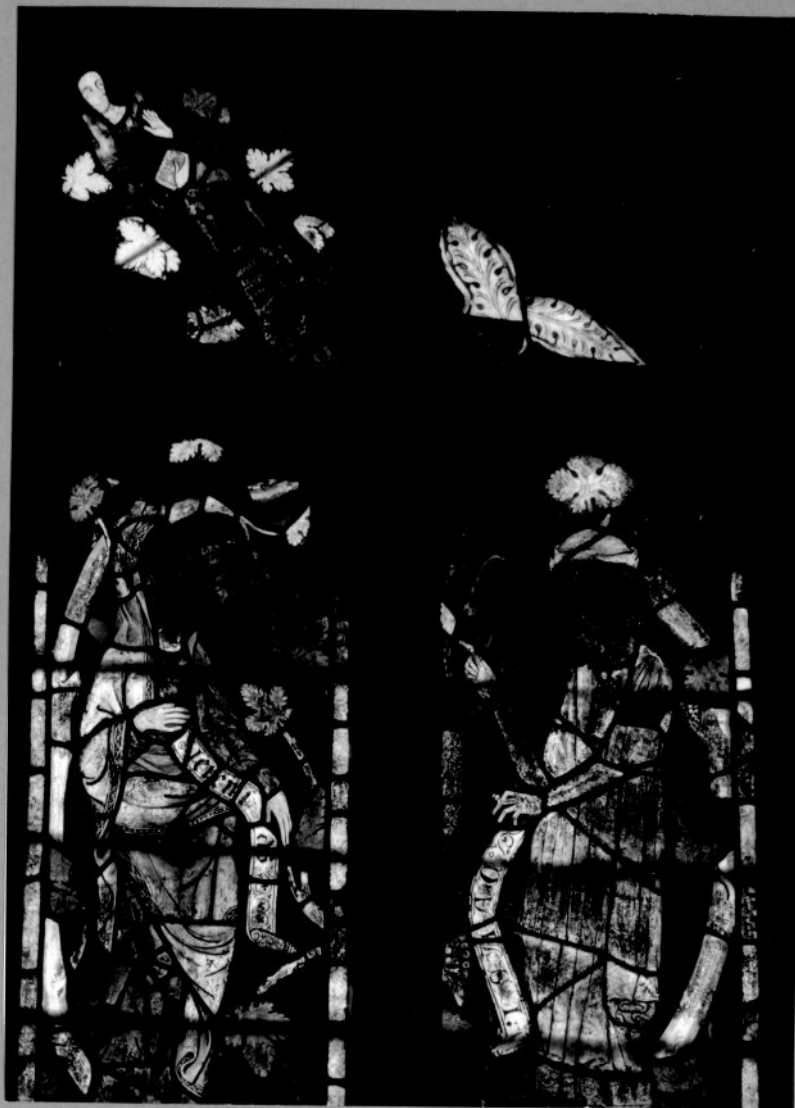


Lowick. - north 3<sup>d</sup> easternmost (N7.)

Northants n VII



LOWICK Northants nVI



Lolich Northants nV



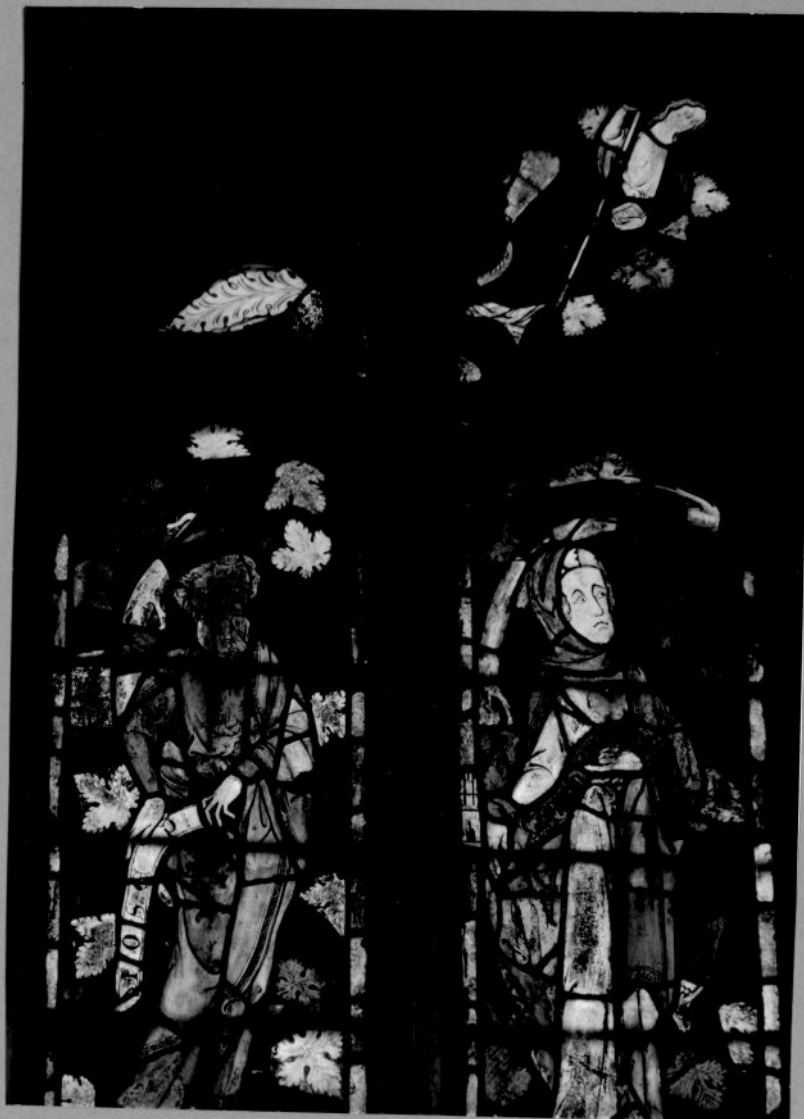
Lowick.  
Newlands. - 2<sup>nd</sup> easternmost (N6)  
n VI



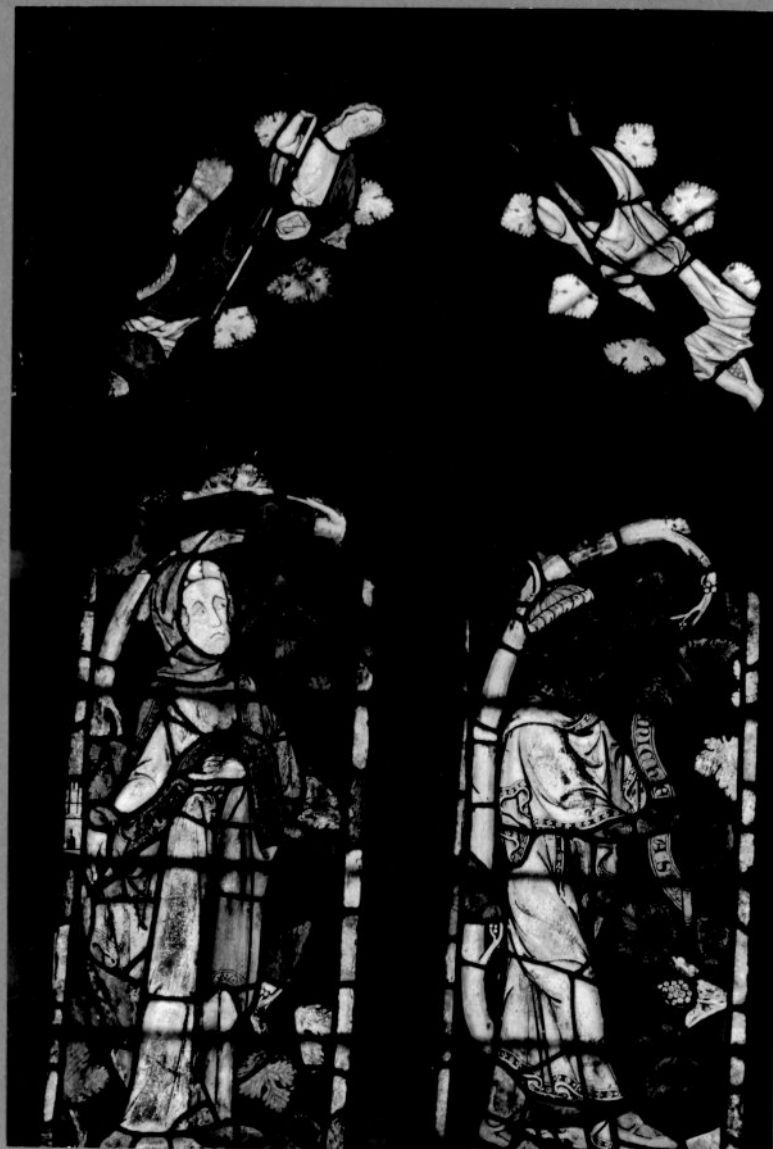


LOWICK Nothmants nV



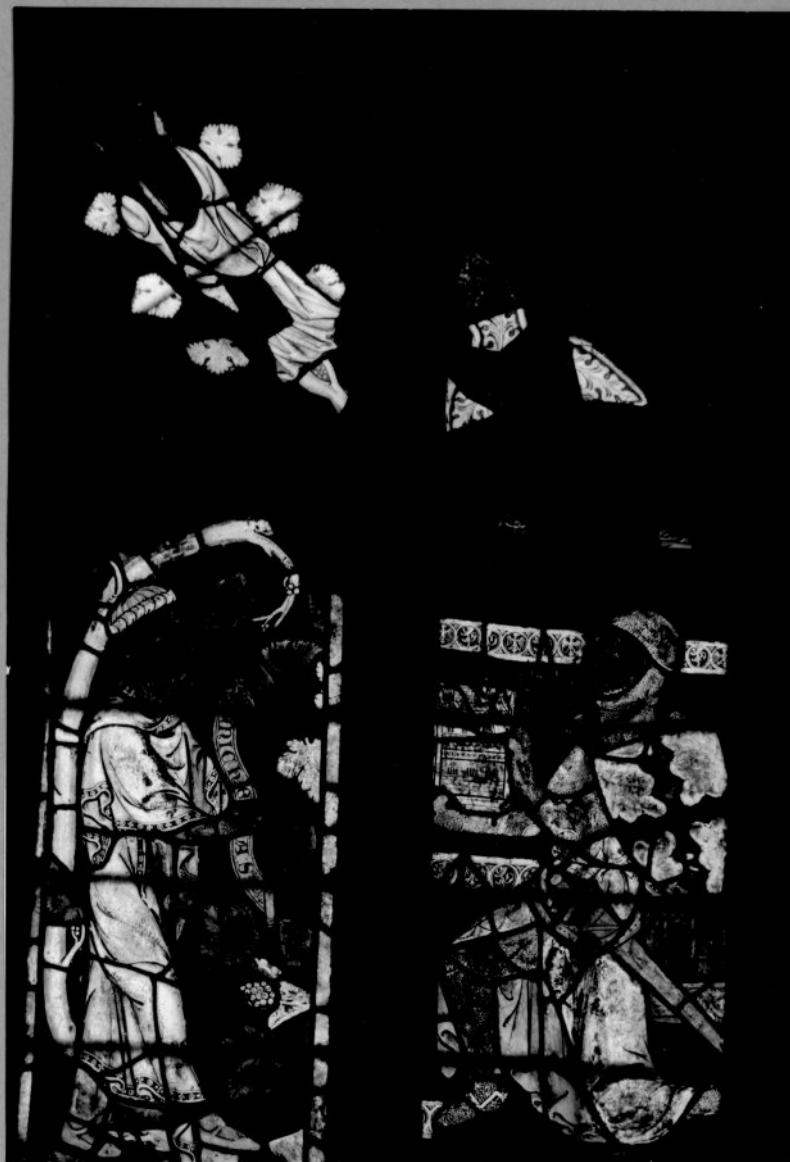


Lowick Northants nV



LOWICK.

Normans nV



LOWICK Northants n<sup>v</sup>  
 north-easternmost (N.S.)

NORTHAMPTONNORTHAMPTONSHIREAll Saints Church (1)

The church was burnt down in 1675(2); the armorial glass, however, was recorded by William Burton in 1608, copying the notes made by a W. Smith in 1597, and again by William Dugdale in 1640 for his Book of Draughts.

Antiquarian sources

British Museum, Egerton MS.3510, p.110. Church notes of William Burton, dated 1608, copying those of W. Smith made in 1597.

"Haec 5 in occidentali fenestra templi".

(These five in the west window of the church).

Drawings of five figures in armour, each holding a bird on their left hand. Their arms are embroidered on their surcoats, given in trick. The figures are not identified by Burton, the identifications are here added in brackets. The figures left to right are:-

1. (DE BOHUN, EARL OF HEREFORD).

Represented standing facing threequarters right, bareheaded, he wears plate (?) armour, a long spear in his right hand, a bird on his left hand, a misericord hangs on his left hip. His surcoat is tricked: Azure a bend argent cotised or between six lioncels rampant or.

2. (BEAUCHAMP, EARL OF WARWICK.)

Identical pose to Number 1, but lacks the misericord. His surcoat is tricked: Gules a fess or between six crosses crosslets or.

3. (KING EDWARD III).

Crowned, represented standing facing threequarters right, he holds up a sword in his right hand, the point against his shoulder, a bird on his left hand, and another sword hanging on his left hip. His surcoat is tricked:

Quarterly 1 and 4. Semy of fleur-de-lis. 2 and 3. Three lions passant guardant in pale.

(1) Burton gives the dedication of the church as 'Omnium Animarum' (All Souls) instead of All Saints.

(2) Bridges, The History and Antiquities of Northamptonshire, 1791, p. 441.

4. (PLANTAGENET EARL (OR DUKE) OF LANCASTER)

Bareheaded, represented standing facing threequarters left, holding a sword, the point downwards, in his right hand, a bird on his left hand. His surcoat is tricked:

Three lions passant guardant in pale, a label of three points, three fleur-de-lis or to each point.

5. (HASTINGS, EARL OF PEMBROKE).

Pose identical with Number 2 but facing left. His surcoat is tricked:

Quarterly 1 and 4. Barry, an orle of martlets (VALENCE, EARL OF PEMBROKE) 2 and 3. Or a maunche gules (HASTINGS).



Dugdale. Book of Draughts. 1640-1641.

Lord Middleton's MS. British Museum. Loan MS.38.

f. 146. Northampton.

In infima parte fenestre occidentalis eccl'ie omnium s̄ctorum

f.146v. Adhuc in eadem fenestra.

Paintings of five figures of knights, their surcoats painted, left to right:-

1. Azure a bend argent cotised or between six lioncels rampant or.
2. Gules a fess between six crosses crosslets or.
3. England and France quarterly.
4. England with a label of France (nine fleur-de-lis).
5. Quarterly 1 & 4 or.

2 & 3 Barry argent and azure, an orle of martlets gules.

Dugdale's copies of these figures are essentially the same as Burtons. There are two slight differences: the figure of Edward III (no.3) wears an arched crown, of post medieval form, and the coat of Hastings (No.5) is unfinished. The armour is shown as a mixture of mail and plate.

#### Identification of the Arms.

1. DE BOHUN, EARL OF HEREFORD.  
Roll of Arms, Henry III, ed. Nicolas, p.4.  
"Le Conte de Hereford, azure six lionceaux d'or, or ung bende d'argent a deux cotises d'or."
2. BEAUCHAMP, EARL OF WARWICK.  
Roll of Arms, Edward II, ed. Nicolas, p.1.  
Le Counte de Warwik, de goules, crusule de or, a une fesse de or.
3. EDWARD III. France and England quarterly.  
Powell's Roll. Circa 1350. Number 1.(3)

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(3) ed.Powell in The Reliquary N.S.III.1889,  
pp.145-52, 231-40, IV, pp.93-7.

"(R)ey dengleterre." Quarterly 1,4. Azure semy of fleur-de-lis or. 2,3. Gules, three lions passant guardant in pale or. Edward III assumed the arms of France and England quarterly in 1340.(4)

4. PLANTAGENET, EARL OF LANCASTER.

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

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

5. HASTINGS, EARL OF PEMBROKE.

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

Sire Johan de Hastings, de or od la mauche de goules. Ibid.p.1.

"Le Counte de Penbroc, burele de argent e de azure, od les merelos de goules.

The quarterly coat of Valence and Hastings was first borne by Laurence de Hastings, who was created Earl of Pembroke in 1339.(5) His seal shows a shield Quarterly 1 and 4. Hastings, 2 and 3.Valence(6); i.e. the position of the quarters is the reverse of that given in the Burton drawings of the Northampton figure, the Dugdale copy gives the correct positions, but is incomplete.

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(4) Wyon. The Great Seals of England. pp.31-33, first used on the third Seal of Presence, referred to in the Proclamation of February 21, 1340.

(5) G.E.C. Complete Peerage, Vol.X, p.388-91. created Earl of Pembroke as representative of his uncle Aymer de Valence, ob. 1324.

(6) Birch, Catalogue of Seals 10537.(XC.83) A.D.1345.

### The date of the window

The precise date of the window without the evidence of the actual glass must necessarily be a matter of conjecture. There is, however, some evidence to suggest that it was probably erected in the second half of the fourteenth century, possibly between the years circa 1340-1362.

The Royal arms (Number 3) and the arms of Valence quartering Hastings (Number 5) suggest a 'terminus post quem' of 1339-40. The quarterly coat of France and England was assumed by Edward III in 1340 and there is no evidence to show that the Hastings quartered the arms of Valence before Laurence de Hastings was created Earl of Pembroke in 1339.(7)

The male lines of the families of the Lancaster Plantagenet Earls of Lancaster (Number 4) Bohun's, Earls of Hereford (Number 1) and Hastings, Earls of Pembroke, (Number 5) all terminated in the second half of the fourteenth century. That of Lancaster terminated in 1360/61 on the death of Henry, Duke of Lancaster.(8) Humphrey de Bohun, Earl of Hereford, died in 1372-3 leaving two daughters as co-heiresses.(9) The male line of Hastings, Earls of Pembroke, terminated on the death, without issue, of John de Hastings, in 1389.(10)

- (7) The first recorded use of these arms is the seal of Laurence de Hastings already cited.
- (8) G.E.C. op.cit. Vol.VII, pp.401-410. He was created Duke of Lancaster in 1351, *ibid.*p.402.
- (9) G.E.C. op.cit. Vol. VI, pp. 473-4.
- (10) G.E.C. op.cit. Vol. X, pp. 394-96.

It seems fair to suggest that 1340 represents a precise 'Terminus post quem'. An equally precise 'post quem non' depends upon the nature of the original window and this is not known. There are two possible hypotheses. If all the persons represented were alive when the window was erected then a pre 1362 dating is necessary, i.e. before the death of Henry, Duke of Lancaster. If the window was erected between the years 1340-1362 it may have commemorated a particular occasion or event in which all the persons were associated together. It is possible that this period might be narrowed down to c.1340-1349. The Burton-Dugdale drawings show all the figures as grown men with beards. Laurence-de-Hastings, Earl of Pembroke, died in 1348 leaving a son and heir, John, aged one year.(11) Allowing for the latter's minority he can hardly have been represented as fully grown before c.1369.

However, it is equally possible that the window was not commemorative of a particular event but of something more general and not necessarily erected in the lifetimes of the persons represented therein.

A precise solution of these problems might be possible if the donor of the glass was known. It might have been one of the lords represented, it is equally possible that it was not, however.

The size of the original figures at Northampton is unknown. Speculation on this point is unwise. Similar figures, but very small in proportion to the whole, appear in the borders of the centre light of the Peter De Dene window at York, c.1306.(12), and in the shaftings of the Hastings brass at Elsing, Norfolk, 1349.(13) If the originals were life size they would be comparable with the eight figures of the Lords of Tewkesbury in the clearstorey windows of Tewkesbury Abbey, c.1344.(14)

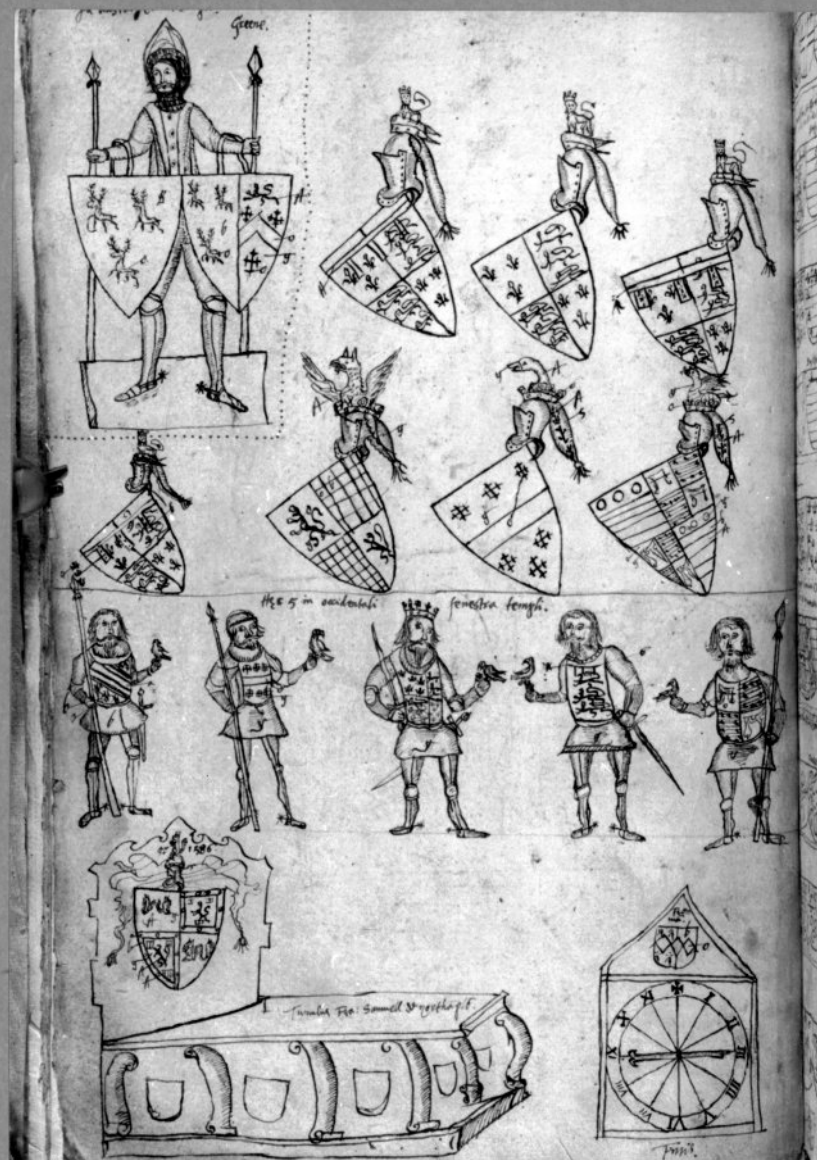
(11) G.E.C. op.cit. X, pp.390-91.

(12) C.Winston & W. Walford, 'On an heraldic window in the North aisle of York Cathedral', *Archaeological Journal*. Vol.XVII (1860), pp.22-34, particularly pp.28-30. Nos. 28-40.

(13) A. Hartshorne & W.St.John Hope. 'On the brass of Sir Hugh Hastings in Elsing Church, Norfolk.' *Archaeologia*, Vol.LX (1907), pp.25-42.

(14) J.McN. Rushforth 'The Glass in the Quire Clerestorey of Tewkesbury Abbey', *Transactions of the Bristol and Gloucester Archaeological Society*. Vol.XLVI (1924) pp.289-324, particularly pp.312-313.





NORTHAMPTON.





NORTHAMPTON.

Northampton.