

The documental history.

The documents relating to the building history of the parish church were exhaustively examined by the Reverend J.F. Dimock in 1856.¹

A few years before the Norman conquest the Countess Godiva, wife of Leofric, Earl of Mercia, gave Newark with other possessions, to the church of Stow, near Gainsborough, Lincs. Robert Bloet, Bishop of Lincoln, circa 1109 removed the monks of Stow to Eynsham, Oxon., and annexed Stow and Newark to his bishopric. Robert, Bishop of Lincoln 1147-1167, bestowed the church of Newark upon the Ghilbertine Priory of S. Catherine near Lincoln that he founded. The lordship of Newark remained part of the Lincoln episcopal estates until the reign of Henry VIII.

The first document extant refers to the chapel of St. Catherine and St. Martha in the churchyard of St. Mary Magdalen's. In 1293 Master Henry de Newark, Dean of St. Peter's York had licence "to alienate two acres of land in Northorp and the advowson of the church there, to the Prior and Convent of St. Catherine, Lincoln, to find two chaplains to celebrate divine service in the chapel of St. Catherine and St. Martha, recently rebuilt by the said Henry in the churchyard of St. Mary Magdalens Newark.²

This chapel was demolished in 1313. Archbishop Greenfield of York by an inquisition found that the chapel had no endowment and had long been destitute granted licence to the parishioners to remove the chapel and "to convert the stones, timber, lead and glass ... to the use of the church and to the fabric of a certain aisle which it was proposed to construct anew". The licence is dated February 24, 1313.³ In 1315 the same archbishop issued a commission to the Archbishop of Armagh authorising him to dedicate one altar in the parish church of Newark in honour of St. Mary and also six portable super altars in the same church.⁴ Dimmock concluded from this that the aisle mentioned in 1313 "must have been, in August 1315, nearly, if not quite complete."⁵ Brown, however, rejects Dimmock's dating of the south aisle which, he says "cannot have been completed within twenty or thirty years of 1315."⁶

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1. Dimock. Newark church. Its documental history. Assoc.Archit. Soc. Reports and Papers, Vol. III.A. p.1-13.
 2. c. Brown, History of Newark, p. 264. Cal.Patent Rolls 1292-1301, p. 43.
 3. Dimmock, op.cit.^{p.13.} citing Archbishop Greenfields Register, part ii, fol.150.
 4. ibid.Register, part ii, f. 214.
 5. Dimmock, op.cit. p.3-4.
 6. Brown, op.cit. p. 264.

The remaining documents all date from the second half of the fifteenth and early part of the sixteenth century and relate to the rebuilding of the nave and chancel. Dickinson states that there was a deed in the town archives dated 1437 of an agreement for the erection of the chancel at the joint expense of the Prior and Convent of St. Catherine, near Lincoln and certain individuals of the town of Newark. The time stipulated for the building was fourteen years, the church itself is mentioned as having been lately rebuilt.⁷ Dimmock was unable to find the original deed. However, he did find an indenture of 1460 recording payments of 36s. 13s. 4d. to John Leycett, carver, and 34 l. 13s. 4d. to Robert the Carver, which he suggested were payments for the roof of the nave and north aisle and that they must have been near completion.⁸ Money for the rebuilding of the chancel was being solicited by 1483 when Nicholas Cayser of Newark bequeathed 26s. 8d. to the new building of the chancel "in case it shall be built anew."⁹ The work appears to have proceeded swiftly. The glass for the east window was ready in 1490, although it may have been inserted later.¹⁰

The chancel was being furnished in 1493 when ^{Henry} Dawson bequeathed 10s. for the fabric of the reredos behind the High altar and 6s. 8d. for the fabric of the stalls.¹¹ Thomas Meryng in his will dated August 1500 directed that his body was to be buried on the north side of the choir, between the two pillars next to the altar.¹² Although the liturgical furnishings were presumably complete by this date, the glazing appears to have been more intermittent. In 1506 Sir Thomas Tempest of Bracewell made provision for a window:- "I wyll yt XIIIIs. iiid. be gyffn to ye making of one glasse wyndow in a chapel of Saynt Saveyour in Newarke."¹³ Thoroton records an inscription from a window given by William Philpott in 1539:- "Orate pro bano statu Willielmi Phelypot et Johanne uxoris eius et omnium ... sororum .. et benefactorum ... nunciatonis beat. Marie virginis qui istam fenestram fecerunt. Anno Domini. M.CCCC.tricesimo nono."¹⁴

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7. Dickinson. History of Newark. p. 260.
 8. Dimmock, op.cit.p.7 Newark Corporation Records, No. 213.
 9. Dimmock, op.cit.p.8 citing York Register of Wills.
 10. Erected by Thomas Meryng, inscription with date 1490 recorded by Dugdale, see below p.454.
 11. Dimmock, op.cit.p.8 citing Archbishop Rotheram's Register, p. 366.
 12. Dimmock, op.cit.p.8 citing Reg.of Wills tem.Archb. Rotheram at the end of Archbishop Scrope's register.
 13. Dimmock, op.cit. citing Newark Corporation Records No. 263.
 14. Brown op.cit. p. 237, citing Test. Ebor.IV, 249. (Brown's transcript prints the thorn signs as 'y's.').
 15. Thoroton.Notts.Vol.I.392-3. Then in the s.transept window, probably an insertion as the early XIV.C. shields of Deincourt are mentioned by Thoroton as being in the same window.

Summary of the documentary evidence.

- XIII.C. 1293. Rebuilding of the Chapel of SS. Catherine and Martha in the churchyard recently finished.
- XIV.C. 1313. License for the removal of the chapel and the re-use of the fabric and glass in the proposed rebuilding of a certain aisle.
1315. Dedication of an altar to S. Mary and six portable altars.
- XV.C. 1460. Payments to woodworkers for roof of nave and north aisle.
1483. Bequest for rebuilding of chancel, not yet commenced.
1487. Contract for erection of chancel.
1490. East window ready.
1498. ~~East window ready.~~ Bequest for reredos and stalls in chancel.
- XVI.C. 1500. Thomas Meryng buried north side of High altar.
1506. Bequest for window in the chapel of St. Saviour.
1508. Reredos finished.
1539. Philpot window glazed.

The Restoration of the Glass

The window was rearranged and releaded by Miss Joan Howson in 1957.¹⁶ There is no detailed photographic record of the window prior to the rearrangement.¹⁷ Miss Howson in her account of the window gives an impression of considerable confusion and the few details she cites are of little assistance.¹⁸ The head of the kneeling Magi in the Adoration of the Magi (Catalogue Number 11) and the upper disciple, part of Christ's robe and part of the trees in the Agony in the Garden (Catalogue Number 10) were "in another part of the window." The Three Maries at the Sepulchre (Catalogue Number 15) "was confused by a great many wrong pieces of glass." Generally speaking, Miss Howson's rearrangement is quite fair, however, the wanton destruction of two scenes deserves the strictest censure. The panel (Catalogue Number 13) was reconstructed by her as "Christ with the cross behind him".¹⁹ To judge from the poor photograph prior to rearrangement this, originally, was either a Crucifixion or Deposition of Christ. Adjacent to this panel were the remains of an Entombment of Christ. This has now been broken up and scattered. The tomb has been inserted below the figures of Christ and the Doctors in the Temple (Catalogue Number 14). The remains of what appear to be figures bending over the body of Christ have been dispersed. Miss Howson's account makes no mention of this panel. It is unfortunate that the locations of the fragments of inscriptions before the rearrangement were not recorded (see now Catalogue Number 53.)

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16. Recorded at the base of pane, Catalogue Number 53.
 17. A blown up photograph gives the leading design, but not the details of the actual glass, possession of Miss Howson.
 18. Howson. 'East Window of the South choir, Newark Parish Church. Journal British Society of Master Glass Painters XII, No. 4, pp. 264-70.
 19. *ibid.* Miss Howson in conversation called this 'Christ carrying the Cross.'

Antiquarian sourcesB.M. Loan MS. 38 (Lord Winchelsea's MS).Dugdale Book of Draughts.

p. 872 "In ecclesia parochiali de Newark super Trent in Com. Notingh. IX, Sept. Ao 1641."

"In quadam Magna fenestra austrum aspiciens."

Painted copies of figures from the window:-

Kneeling figure of a Knight, facing R, wears chain mail.

1. With a gold surcoat, the ailettes Argent a daunce between ten billets (four and six) sable, with both hands he holds up a shield:-
 2. Azure a daunce between ten billets or.
Two other shields as last, and a third as ailettes.
Adhuc in eadem fenestrâ
A Lady and a Knight, they kneel facing each other, each holds in both hands a shield as a above.
 3. His ailette : Gules a cross sable fimbriated or.
Between them is:-
 4. Gules a mauche argent.
Adhuc in eadem fenestrâ
Three figures, a lady and two men, all kneeling facing R, each holding a shield as 1 above.
Between the first and second figures:-
 5. Paly of six or and gules, a bend sable.
- 87 v. Adhuc Newark super Trent in eadem fenestrâ
A Lady and a man, kneeling facing L. they each hold a shield, as 2 above, beside the Lady is:-
6. Lozenge argent and gules.
In eadem fenestra
A lady, a man and a Knight, kneeling facing R. They each hold a shield, as 2 above. Between the first two figures:-
 7. Gules a crown moline argent.
In eadem fenestra.
A lady and two men, kneeling facing L., they each hold a shield, as 2 above.

Dugdale, Book of Draughtsf.88 "In orientali fenestra chori."

Kneeling figures of a Knight, his wife and daughter.
The Knight wears plate armour and a tabard:-

8. Argent on a chevron sable three escallops or.
His wife wears a sleeveless tunic with the same arms.
Above the figures is a shield:-

9. Argent on a chevron sable three escallops or impaling Gules a saltire ermine.

Written below the figures:-

"THOMAS MERYNG ARMIGER ET ELIZABETHA UXOR EIUS HANC FENESTRAM
ORIGI ANNO DNI MCCCC NONAGESIMO.

"In eaden Fenestra

A kneeling Lady, on her tunic.

10. Gules a saltire ermine.

In australi fenestra.

A kneeling Lady, on her mantel:-

11. Argent on a saltire engrailed sable nine annulets or.

88v. In magna australi fenestra eiusdem ecclesie.
Four shields.

12. Quarterly 1. Azure three garbs or in a bordure gules charged with eight fleur-de-lis or.
 2. Azure a lion rampant, a bordure or.
 3. Barry argent and azure an orle of martlets gules.
 4. Gules a lion rampant, a bordure engrailed or.
 5. Or a fret gules, a chief indented azure.
 6. Argent a bend between six martlets gules.
13. Quarterly 1 and 4. Azure three fleur-de-lis or.
 2 and 3. Gules three lions passant guardant in pale or.
14. Quarterly 1 and 4. Argent a fess double cotised gules.
 2 and 3. Gules three water bougets argent.
15. Party a. Q. 1 and 4. Argent a bend (Plain), a bordure engrailed sable.
 Q. 2 and 3. ~~XXXXXX~~ Or three (?quatrefoils) gules. ✦
 b. Argent on a fess sable, three crosses crosslets or.

In quadam boreali fenestra eiusdem Ecclesie.

16. Couché shield. Q. 1 and 4. Argent a lion rampant, an orle of cinquefoils sable.
 2 and 3. Argent six annulets sable (2.2.2)

Uncoloured mantel with a crest on a torse argent and sable, a wolf (?) statant proper. Supporters. Two wolves (?) proper.

17. Couché shield. Argent on a saltire engrailed sable, nine annulets or.
 Mantel helm and torse, no crest.

In magna boreali fenestram eiusdem ecclesiae.

Six shields:-

18. Argent ten roundels gules, a label azure.
19. Gules ten bezants and a quarter ermine.
20. Quarterly 1 and 4. Argent a chief gules overall a bend azure.
 2 and 3. Chequy gules and or a chief ermine.
21. Party a. Azure a pallium charged with four crosses potence fitchée
 b. Gules three garbs, a bordure engrailed or.

22. Argent a chevron between three cinquefoils sable.
23. Quarterly 1 and 4. Argent an escutcheon in an orle of cinquefoils sable.
2 and 3. Azure two chevrons or.
- f.89 Adhuc in eadem magna boreali fenestra.
24. Argent three bosouns gules.
25. Argent on a saltine engrailed sable nine amulets or, all in a plainbordure sable semy of crosses crosslets or.
26. Argent two bars vert impaling 25.
27. As 25 without the bordure.
28. Quarterly 1 and 4. Azure a fess of cinquefoils or.
2 and 3. Or a bend gules.

In boreali fenestra chori.

29. Quarterly 1 and 4. Sable three fleur-de-lis argent.
2 and 3. Q.1 and IV, Argent a lion rampant sable.
II and III, Argent three fleur-de-lis sable.
30. Quarterly 1 and 4. Azure three fleur-de-lis argent.
2 and 3. (Blank)
impaling Q.1 and 4. Gules three water bougets argent.
2 and 3. Argent a fess double cotised gules.
31. A. Azure three chevrons interlaced and a chief or.
impaling
B. Q. 1 and 4. Sable three fleur-de-lis argent.
2 and 3. Q.1 and iv. Argent a lion rampant sable.
ii and iii. Argent three pales sable.
32. As 31, party B. impaling Gules on a chevron or three estoiles argent.
33. Quarterly, the whole in a bordure gules.
1 and 4. Azure three fleur-de-lis argent.
2 and 3. Q.1 and iv Or three pales sable.
ii and iii Or a lion rampant gules.

In suprema australi fenestra dicti chori.

34. Or a lion rampant gules.
35. Q. 1 and 4. Azure a chief argent.
2 and 3. Argent on a saltire engrailed sable, nine annulets or.

IDENTIFICATION OF THE ARMS

A Great South window. (South window of the transept).

Dugdale 1-7.

A precise solution of the heraldry and the identities of the persons represented in this window is not as yet possible. The figures and heraldry as recorded by Dugdale are quite straightforward. However Symond's description of the window, written some four years after Dugdale's visit, differs in important details.

"In the south window, the crosse yle, church, in very old glasse, towards the bottome, these following, and in this manner fairely depicted in six severall panes: the shield of Deyncourt four times in every pane. The man supports one, the woman another, and two saints or angells two more. Neare the picture of the woman is an escocheon single, most probable 'twas the shield of her family. For in that age impaleing of coates was not used. The men differ in shields below, but the four above in every pane were all alike.

Men's.

Argent, a fess dancetty between ten billets sable (DEYN COURT). The same, with the addition of a label of three points argent Azure a fess dancetty between ten billets or, over all a bend gobony argent and gules.

Women's coates.

Gules a maunche argent

Lozengy argent and gules (FITZWILLIAM)

(Blank)

Azure a fess dancetty between ten billets or

Three similar shields

Twenty-four more shields bearing the field azure and the charges or. Kneeling effigy of a knight in chain mail, his hands raised, on his right shoulder an atlette or charged with a cross gules, in front of him a shield bearing the coat of (DEYN COURT.) (20).

Symond's account, admitably not very precise, seems to infer eleven figures whereas Dugdale copied fourteen.

Despite the confusion due to these two differing accounts it seems reasonably clear that the window was the gift of members of the Deincourt family of Blakney and Branston, Lincs and Granby, Notts. (21)

(20) British Museum Harley MS.944. ed. C.E.Long. Diary of Richard Symonds. Camden Society LXXIV (1859) pp.229-30.

(21) G.E.C. Complete Peerage. Vol.IV. p.118 seq.

Identification of the Arms.

(D2) Azure a daunce between ten billets or DEINCOURT

(D1) Argent a daunce between ten billets sable DEINCOURT

Roll of Arms. Edward II. ed. Nicolas. pp. 9. 62.

"Sire Johan Deygcourt, de azure, billette de or, a une daunce de or
Sire William Deyncourt, de argent, billette de sable, e un daunce
de sable

Symonds, as noted, adds two coats of Deincourt, differenced with
a label and bend gobony respectively.

D.4. Gules a maunche argent. DE LA MARE

Roll Edward II. p.7.

"Sire Johan de la Mare, de goules, a une maunche de argent.

(D.5). Paly of six or and gules, a bend sable. (? NOT FOUND)

This coat is not given by Symonds. Possibly the original was
indistinct or broken?

(D.6.). Lozengy argent and gules. FITZWILLIAM OF ELMELEYE

Roll of Arms Richard II. ed. Willement. 241.

"Monsr. William Fitzwilliam" Lozengy argent and gules. (22)

(D.7.) Gules a cross moline argent. BEK, for WILLOUGHBY OF ERESBY.

Roll Edward II. p.10.

Sire Robert de Wylebi, de goules, a un fer de molin de argent.

Robert, Lord Willoughby (c.1250/60-1317) sometimes bore the arms
of Bek by the right of his mother Alice, daughter and co-heiress
of John, Lord Bek of Eresby. (23) The proper arms of Willoughby
were 'or fretty azure'. (24)

This window seems to have been the gift of members of the Deincourt
family of Blankney and Branston, Lincs., and Granby, Notts. (25)
The pedigree and heraldry of the senior and junior branches of
the family await clarification. (26) The evidence, incomplete

(22) Roll. Edw. II. p.88 gives "Mascle de argent e de goulz" for
Fitzwilliam. Little differentiation is made between the two
in early rolls of arms.

(23) G.E.C. op. cit. Vol. XII. pt. ii. pp. 657-8.

(24) N.H. Nicolas. Siege of Carlaverock (1828) pp. 68, 327.

(25) G.E.C. op. cit. Vol. IV. p. 118 seq.

(26) A pedigree is given below. See also: T. Blare 'The History and
Antiquities of the County of Rutland (1811) Vol. 1. pt. ii.
pp. 150-151. Nicolas Carlaverock op. cit. pp. 303-306.

though it is, suggests that the heraldry represents the family of Deincourt and their alliances by marriage.

There is evidence to show that the Deincourt's Lords Deincourt of Blankney, bore the arms 'Azure a daunce between ten billets or' (D.2.etc.).(27) The precise attribution of the other Deincourt coat 'Argent a daunce between ten billets sable' is obscure (D.1.)

Margaret, daughter of Edmund, Lord Deincourt, was the wife of Robert, Lord Willoughby of Eresby. They were married circa 1303. He died in 1317 and his widow in 1333.(28) This accounts for the inclusion of the Willoughby arms (D.7.) The Fitzwilliam arms probably represent another marriage (D.6.). Sir William Fitzwilliam (ob.1342) married, as his second wife, a lady named Isabel. This marriage took place before 1324.(29) It has been inferred that she is to be identified as Isabel, daughter of Edmund, son of John, first son and heir apparant of Edmund Lord Deincourt.(30) This Isabel, however, predeceased her great-

(27) See particularly Nicolas. *Carlaverock op.cit.* p.57 and p.303.

(28) G.E.C. *op.cit.* Vol.XII pt.ii p.657-658 citing, for proof of marriage, *Cal. Patent Rolls*. 1307-13 p.375. *Cal. Close Rolls* 1327-30 p.115 and *Cal. Fine Rolls*. IV. p.376.

(29) W.P.Baildon. *Baildon and the Baidons*. (1914) Vol.I. p.363 citing *Inq. ad quod dampnum*. file 175. No. 13.

(30) *ibid.* p.353-4:- June 1317. Edmund, Lord Deyncourt had licence to enfeoff William Fitzwilliam of Elmeleya in messuage and lands, for Fitzwilliam to regrant the same to the said Edmund for life, with remainders in succession to Hamo de Masey and Joan his wife, and upon her death to Isabel, daughter of Edmund, son of John Deincourt and her heirs male. (*Feet of Fines Yorks.* case 268 file 76. n^o.31). In 1324 William Fitzwilliam had licence to settle these lands on himself and Isabel his wife and the heirs of their bodies. (*I.A.Q.D.* file 175 No.13). Baildon: "Isabel, daughter of Edmund there (licence of 1317) mentioned may be identical with Sir William's wife". No evidence has been found to support Bloues suggestion that Fitzwilliam married Maud daughter of Edmund, Lord Deincourt (ob. 1326/7).

grandfather who died in 1326/7. (31) Isabel Fitzwilliam on the other hand, died in 1348. (32) Her will includes bequests to William, Lord Deincourt and his brother Sir John who was her godson. The precise relationship, therefore, between Isabel Fitzwilliam and the Deincourts is uncertain. (33) No connection has been found to explain the inclusion of the De La Mare arms (D.4.) and one coat has not been traced (D.5.)

The eight remaining shields of Deincourt, each azure a daunce between ten billets or, probably gave from this window (see sub. cat. Nos. 18.17,19). As did the other shield of Deincourt: Argent a daunce between ten billets sable (see Sub. Cat. No. 39). /came

(31) G.E.C. op. cit. XII. pt.ii. p.119.

(32) Baildon op. cit. p.355. Will in Testamenta Eboracensia. Surtees Soc. Vol.II (1836). pp.50-52.

(33) In the Deincourt pedigree below she is tentatively placed in the generation previous to her godson.

PEDIGREE OF DEINCOURT *

Sir Geoffrey de Neville of Raby =

SIR JOHN DEINCOURT = Agnes
ob. pre 1257

Sir Reynold de Mohun =

SIR EDMUND DEINCOURT = Isabel
LORD DEINCOURT
ob. 1326/7

ROBERT DEINCOURT =

(c. 1303)

JOHN DEINCOURT =
ob. v. p.

MARGARET = Robert, Lord Willoughby
ob. 1333

ISABEL = Sir William
Fitzwilliam
ob. 1342

EDMUND DEINCOURT = Joan = 2. Hamo de Masey
ob. pre 1317 ob. 1327-8

WILLIAM, LORD DEINCOURT =
ob. 1364

SIR JOHN DEINCOURT =

ISABEL DEINCOURT
ob. c. 1327

issue

issue

* This is a tentative pedigree and is offered with reservations for errors.

Identification of the Armorial Glass.

East window of the chancel.

- D.8. Argent on a chevron sable three escallops or. MERYNG.
- D.9. As D.8 impaling Gules a saltire ermine. NEVILLE.
- D.10. Gules a saltire ermine. NEVILLE.
 Peter Le Neve's Book. c. 1480-1500 ed. Foster. pp. 316, 276.1.
 "S. Welye Meryng. Argent on a chevron sable three escallops or.
 "Nevill ("of Holt, Leic:" in another hand). Gules a saltire ermine.

The inscription recorded by Dugdale identifies the figures as Thomas Meryng and Elizabeth, his wife, and the date 1490. The Visitation of Notts. states that William Mering married Elizabeth, daughter of Thomas Nevell of Rolston.2.

D.11. In a south window

Argent on a saltire engrailed sable nine annulets or. LEEKE.
 Roll of Arms. Richard II, ed. Willement. 241.
 Monsr. John de Leyke. Argent on a saltire engrailed sable nine annulets or.

The Dugdale drawing of a woman wearing these arms on her mantel shows identical costume and headdress to the figure of Elizabeth Meryng in the East window, the original figure was probably the same date as the east window, circa 1490.

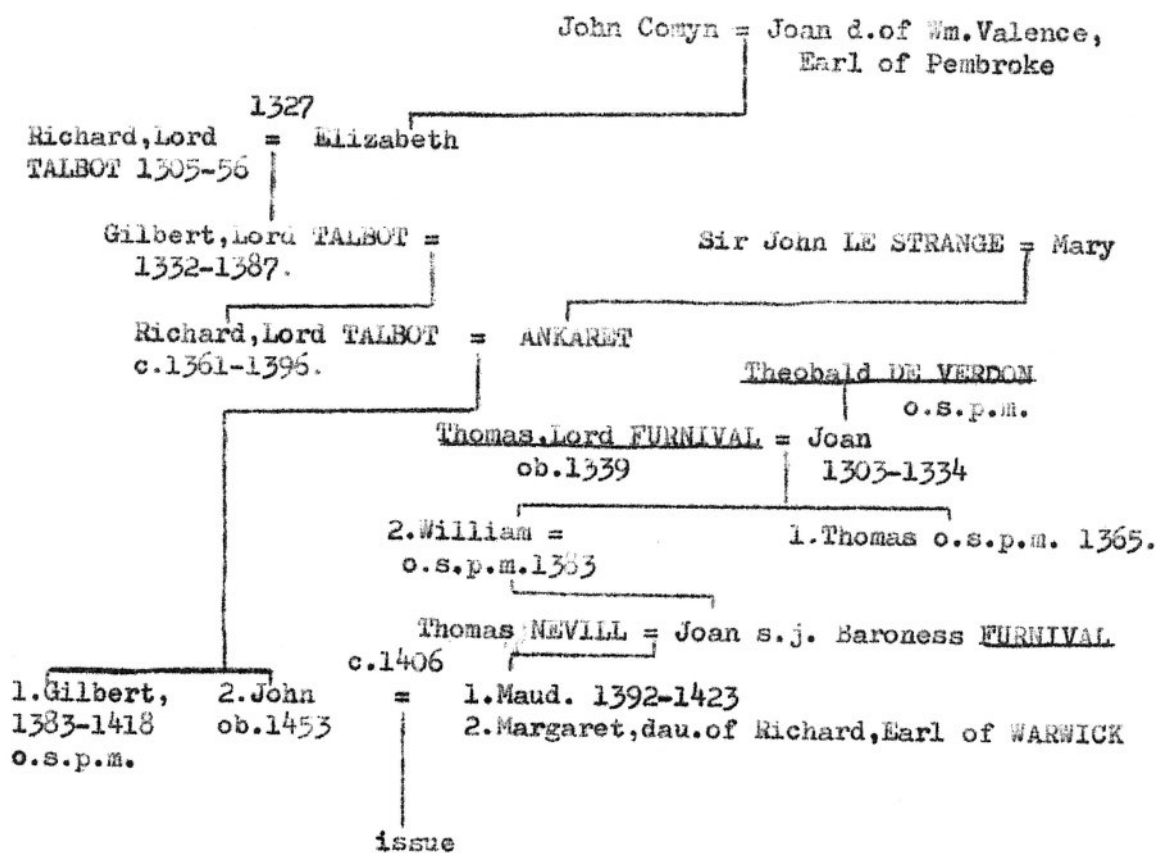
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1. B.M. Harley 6163, ed. Foster. Two Tudor Books of Arms. De Walden Library. 1904.
 2. Harleian Society, Volume IV, pp. 12-13.

In a south window

D.12. A quarterly coat of six quarters. TALBOT, EARLS OF SHREWSBURY.
Dugdale's trick of the first and fifth quarters is incorrect.
The correct coat is here given in blazon:-

- Q.1 Gules three garbs in a bordure double tressure counter flory or. COMYN.
2. Azure a lion rampant or, a bordure or. TALBOT.
- 3 Barry argent and azure an orle of martlets gules. VALENCE.
- 4 Gules a lion rampant or, a bordure engrailed or. TALBOT.
- 5 Argent a fret gules. VERNON.
- 6 Argent a band between six martlets gules. FURNIVAL.

The following pedigree explains the quarterings:-¹.



The Newark coat must be after c.1406 when John, Lord Talbot, married Maud, the heiress of Furnival and Verdon.

1. Pedigree compiled from G.E.C. Complete Peerage XI, pp. 698-703. V. p. 583.

- D.13. Q. 1 and 4. Azure three fleur-de-lys or. FRANCE.
 2 and 3. Gules three lions passant guardant in pale or.
 ENGLAND.

The Royal Arms of England, as first borne by Henry IV.

- D.14. Q. 1 and 4. Argent a fess double cotised gules. BADLESMERE.
 2 and 3. Gules three water bougets argent. ROOS.
 Roll of Arms, Richard II, ed. Willement 43.
 Le Sr. le Roos et le Badlesmere Q.1 & 4. Gules three water
 bougets argent.
 2 & 3. Argent a fess double
 cotised gules.

The family of Roos of Hamlake and Badlesmere quartered the arms of Badlesmere by the right of the marriage of William de Ros, ob.1342/3 to Margery, eldest of the four daughters and co-heiresses of Bartholomew de Badlesmere. The last male heir of Roos was Edmund, Lord Roos who died without issue in 1464.

The quartered coat of Roos and Badlesmere was not used until temp. Richard II,1, and also appears on the seals of William de Roos,2, eighth baron dated 1412, and of Thomas, tenth baron, dated 1431.3.

1. Roll of Arms. Ric.II, cited above. The earlier Rolls give the single coat only 'Gules three water-bougets argent'. see Rolls of Arms, Henry III, ed. Nicolas p. 8; Edward II, p.3; and Edward III, p. 36; also seals of 1312, Birch 13093; 1322, Birch 13099, and 1362-84. Birch 13088.

2. Birch, 13101, Harl.Ch.III, c. 61.

3. Birch 13091. LXXXIX, 83. Cast.

- D.16. Couché shield Q. 1 and 4. Argent a lion rampant sable
an orle of cinquefoils sable.
2 and 3. Argent six annulets sable.


The arms of PIERPOINT quartering MANVERS.

Dugdale's trick of the first and fourth quarters is incorrect, the cinquefoils should be 'gules.'


Roll of Arms. Edward III, p. 7. ed. Nicolas.

Monsire de Pierpoint, port dargent, a une Lyon de sable rampant et une orle de cinqfoils gules.

The quarterly coat was used by the Pierpoints throughout the fifteenth century.¹

The Visitations of Nottinghamshire, of 1569 and 1617, give the Pierpoint's supporters as lions, with a  for the crest, an alternative crest of a wolf passant was also allowed.² The Dugdale trick of the supporters and crest appears to be wolves, but the drawing is not precise.

- D.17. Couché shield. Arms of Leeke. see above D. 11.

 lion rampant between two wings.

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1. Sir Henry Pierpoint ob. circa 20. Edw.I, married Annora sister and heiress of Lionel de Manvers. The seal of Henry Pierpoint Kt., dated 1440/1 shows a shield A. 1, 4. Manvers, 2,3. Pierpoint, (engraved in Visitation Notts. 1569, 1617. Harleian Soc.IV. (p. 47)).

Peter le Neve's Book, c. 1480-1500. ed. Foster, op.cit. p.254. "Pyrpoynt" Q. 1, 4. Argent semy of mullets gules a lion rampant sable. 2,3. Argent six annulets sable.

2. Harleian Soc. IV, op.cit.

In a great North window

- D.18. Argent ten roundels gules, a label azure. BABINGTON.
 Portington's Roll, temp. Henry VI, No. 266.
 Argent ten roundels gules, a label azure.
 Seal of William Babington, dated 1424. Ten roundels, a label
 of three points.1.
- D.19. Gules ten bezants and a quarter ermine. ZOUCHE OF HARINGWORTH.
 Roll of Arms, Richard II, ed. Willement, 49.
 Le Sr. la Zouche, Gules besantée a canton ermine.
- D.20. Q. 1 and 4. Argent a chief gules over all a bend azure. GROMWELL.
 2 and 3. Chequy gules and or a chief ermine. TATESHALE.
 Roll of Arms, Richard II, 110.
 Monsr. Rauf Cromwell le Sr. de Titissale.
 Q. 1 and 4. Chequy or and gules a chief ermine.
 2 and 3. Argent a chief gules, over all a bend sable.
 Ralph, Lord Cromwell ob. 1398, married before 1366, Maud, Sister
 and heiress of William and daughter of John Bernake, and eventually heiress
 of Robert Baron Tateshale ob. 1305.2. The male line of Cromwell became
 extinct on the death of their grandson Ralph Cromwell, ob. 1454-5.3.
- D.21. Party a. Azure a pallium charged with four crosses potence
 fitchée SEE OF CANTERBURY, impaling
 Party b. Gules three garbs a bordure engrailed or. KEMP.
 The arms of JOHN KEMP, ARCHBISHOP OF CANTERBURY, 1452-1454.4.
 His seal bears two shields L.Canterbury R.Kemp. as above.5.

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1. Birch 7056. cast
 2. G.B.C. Complete Peerage, Vol. III, pp. 553-3;
 Marquis Curzon and Tipping. Tattershill Castle
 pp. 28-45.
 3. ibid. buried at Tattershill.
 4. Le Neve Fasti. i.p. 23.
 5. Cast of seal, Society of Antiquaries. Original not found.

D.22. Argent a chevron between three cinquefoils sable ?
 These arms were borne by three families, those of
 Chamberlain, 1, Kartone, 2, and Lockwood. 3.

D.23. Quarterly 1 & 4. Argent an escutcheon in an orle of
 cinquefoils sable.

2 & 3. Azure two chevrons or.

CALTOFFE quartering CHAWORTH.

Cheswick's Roll c. 1445/6. No. 1052. "Sir Thomas Chaworth."

Q. 1 and 4. Argent an escutcheon in an orle of cinquefoils sable.
 2 and 3. Azure two chevrons or.

Sir William Chaworth married Alice daughter and heiress of
 Sir John Caltoffe. Their son Sir Thomas Chaworth, ob. 1458, used
 the quartered coat of Caltofte and Chaworth on his seal of 1419.⁴

1. William Jenyns. Ordinary. c. 1380. No. 1293. "Monsr.
 W. Chamberlain."

2. ibid. Nos. 1279, 1280 (Kartone ?); K(artone).

3. Cheswicks Roll, c. 1445/6. No. 620. R. Lockwood.

4. Birch, 8515. Birch mistakes the Caltofte quarters
 for "Darcy (?)." The arms of Caltofte are given in the
 Domville Roll p. 596. Shield 2264, as Argent an escutcheon with an
 orle of martlets sable.

An extensive pedigree of Chaworth is given in Visitation
 of Nottinghamshire 1569 and 1617. Harleian Soc. IV, p. 124 seg.

On the same great North window

- D.24. Argent three bosouns gules. BOZOME.
 Roll of Arms, Edward II, ed. Nicolas, p. 47.
 Sire Peres Bosoun, de argent a iij bosons de goules.
 Thoroton mentions a grave-stone in the choir of William
 Boshom died 1469.1.
- D.25. Argent on a saltine engrailed sable, nine annulets or, a
 bordure sable semy of crosses crosslets or. LEEKE with a
 bordure for difference. See above Number D.11.
- D.26. Argent two bars vert HERTHILL impaling LEEKE. as D.25.2.
 Roll of Arms Edward II. p. 53, ed. Nicolas. Nottinghamshire.
 Sire Richard de Herthulle, de argent a ij bares de vert.
- D.27. Arms of LEEKE, identical with above Number D.11.
- D.28. Quarterly 1 and 4. Azure a fess of cinquefoils or.
 2 and 3. Or a bend gules.
 Not traced. Dugdale's trick is possibly an erroneous version
 of the coat seen in one of the windows by Thoroton. viz. Q 1 & 4. Azure
 five fusils in fess or, each charged with an escallop gules.
 PLUMPTON, 3. 2, 3. Sa a bend between six escallops or FOLIJAMB. 4.
 Robert Plumpton married Alice daughter and heiress of Geoffry
 Folijamb. Their son William Plumpton died in 1431.5.

1. Thoroton. Notts. 1. 382 "Hic iacet Willielmus Boshom.
 Armig, qui obiit Anno.Dom. 1469. Sept.21.die. Cuius anime
 propietietur Deus, Amen."

2. I have been unable to trace this marriage.

3. Roll of Arms, Ric.II, ed. Willement, 473.

4. ibid.

5. Thoroton, Notts. Volume I, p. 153.

In a North window of the choir

The five shields in this window date from the second half of the fifteenth century and represent the family of BURGH, LORDS BURGH OF GAINSBOROUGH, and their alliances by marriage. The arms were erected after 1477, see D.32. The tinctures as given by Dugdale are incorrect, the proper tinctures are given here, the incorrect ones are given in brackets.

- D.29. Q. 1 and 4. Azure (sable) three fleur-de-lis ermine (argent) BURGH.
 2 and 3. Q.i and iv Or (argent) a lion rampant azure (sable) PERCY.
 ii and iii. Or (argent) three pales sable (fleur-de-lis sable) STRABOLGI.

The quarters ii and iii of the second and third main quarters as given by Dugdale are not, otherwise found, it may be that the shield was broken and patched.

- D.30. Q. 1, 4. Azure three fleur-de-lis ermine (argent) BURGH.
 2, 3. Blank, impaling
 Q. 1, 4. Gules three water bougets argent)
 2, 3. Argent a fess double cotised gules) ROOS OF HAMLAKE.
 For Roos, see above D.14.

Sir Thomas Burgh K.G. was the son of Sir Thomas Burgh and Elizabeth daughter and co-heiress of Sir Henry Percy of Athol, son of Sir Thomas Percy and Elizabeth, daughter and co-heiress of David, Lord Strabolgi. He was made a Knight of the Garter in 1483. He married, between 1462-1464, Margaret daughter of Lord Roos of Hamlake.1. His Garter Stall plate shows a shield Q. 1 & 4. Burgh, 2,3. Q. 1 & 1V Percy, II and III Strabolgi, as blazoned above D.29.2

1. G.E.C. Complete Peerage. ii, p. 422.

2. Hope, Garter Stall Plates. LXXXVII.

- D.31. Azure three chevrons interlaced and a chief or. FITZHUGH.
 impaling Q. 1 and 4. Azure (sable) three fleur-de-lis
 ermine (argent) BURGH.
 2 and 3. i and iv. Or (argent) a lion rampant
 azure (sable) PERCY.
 ii and iii. Or (argent) three pales sable.
 STRABOLGI.

Roll of Arms, Richard II, 138.

Monsr. Henry Fitzhugh, Azure three chevrons interlaced and
 a chief or.

Richard Fitzhugh, c.1458-1487. married Elizabeth daughter of
 Sir Thomas Burgh. He was a minor, aged fourteen years and more, at
 his father's death in 1471.1.

- D.32. Quartered coat of Burgh, as D.31, above, party B, impaling
 Gules on a chevron or three estoiles sable (argent) COBHAM.
 Roll of Arms, Richard II. 93.
 Monsr. Raynold de Cobham, Gules on a chevron or three estoiles
 sable.

Sir Edward Burgh, son and heir of Sir Thomas Burgh K.G. married
 Anne daughter of Lord Cobham, 2, in 1477.2.

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1. Burke, Dormant and Extinct Baronage II, p1200.
 G.E.C. Complete Peerage, Vol. V. pp. 429-30.
 2. Visitation Lincolnshire, 1592, ed. Metcalf 1882, p.18.
 G.E.C. op.cit. 11, pp. 422-3. He died in 1528, his
 wife in 1526.

- D.33. Q. 1 and 4. Azure three fleur-de-lis ermine (argent) BURGH.
 2 and 3. i and iv. Or three pales sable. STRABOLGI.
 ii and iii. Or a lion rampant azure (gules) PERCY.
 all in a bordure gules for difference.

In a high south window of the choir

- D.34. Or a lion rampant gules. CHARLETON.
 Roll of Arms, Richard II.
 Le Sr. de Charleton, or a lion rampant gules.

- D.35. Q. 1 and 4. Azure a chief argent. HASSELWALL.
 2 and 3. Argent on a saltire engrailed sable, nine
 annulets or. LEEKE.

There is no other record of Haselwall quartering Leeke.
 County Roll, temp, Richard II, Cheshire.1.

S' William de Haselwall, Azure a chief argent.

For Leeke see above D.11.

Thoroton records a coat of Leeke quartered by Markham, viz., Azure on a chief or a demi-lion gules.2. The Dugdale trick may be an erroneous version of this coat. Sir John Markham, temp. Edward IV, married Margaret, daughter of Simon Leeke of Cotham.3. The mortuary chapel on the south side of the High Altar at Newark belonged to a member of the Markham family. Thoroton records the inscription which states that a Robert Markham and Elizabeth his wife were buried there. This chapel was erected circa 1505 when a Robert Markham of Newark made his will, dated May 16th, 1505, directing his body to be buried on the south side of the High Altar.4.

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1. Soc.Antiq. MS. 604, iv. 16. p. 10.
 2. Basynges's Roll No. 459, circa 1395.
 3. Dickinson, Newark, p. 328.
 4. Thoroton op.cit.^{p392} and Dimock. A.A.S.R.P. III.

SOUTHWELL MINSTERNOTTINGHAMSHIREThe Chapter HouseWindow 1Diagrams 1 and 2

1. XV.C.

The heads and shoulders of two angels, facing each other - white and matt, the hair in yellow stain. Fragments of crocketed pinnacles, white and yellow stain.

2. XIII-XIV.C.

A Panel of fragments.

A woman kneeling in prayer, facing threequarters right Nimbed (2), she wears a white coverchief and a blue tunic, the latter appears to be alien.

Fragments of foliage diapers, trail of buttercup leaves, reserved on a black enamel ground.

Fragments of quarries, a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines.

3. XIII-XIV.C.

Circular medallion, centre missing, border powdered with eight lions' faces affronte, facing outwards, in pot metal yellow.

4. XIII-XIV.C.

A panel of fragments of canopy work.

Large crockets, in pot-metal yellow. Part of an arcade pierced with contiguous quatrefoils, white on black. Traceried windows - each of two lancets supporting an oculus cusped quatrefoil, the head of each lancet has an oculus cusped trefoil at its apex. White on black.

5. XIII-XIV.C.

Circular medallion.

At the centre a lions' face affronte, border of eight similar lions' heads radiating outwards. Pot-metal yellow.

6. XIII-XIV.C.

A yellow finial, inserted upside down.

7. XIII-XIV.C.

Scraps of foliage diaper and other pieces, indistinct.
Fragments of an inscription, in Lombardic script /QUODN i F /.

8. XIII-XIV.C.

A fragment of an inscription, Lombardic script:- /SUSCIPE/.
Inserted inside out.

Two border pieces, from the apex of a light:-

Two eagles both perched in profile facing outwards, their heads turned back and resting on their wings. Pot-metal yellow. Between them is a green plant.

9. XIII-XIV.C.

A panel of fragments. Left to Right.

The Visitation?

The Virgin stands left embracing S. Elisabeth. The Virgin wears a white coverchief and an ochre cloak. S. Elisabeth has her hair bound by a fillet with side cauls, she wears a white cloak over a light green tunic. The heads are in white glass. The lower parts of the figures, below the knees, are missing, the upper part is obscured by an iron tie bar. A small head (of the Christ Child?) facing three quarters right, nimbed. White glass, the hair in matt; the nimbus has been cut down. A small head of a monk. Tonsured facing threequarters left, his hands raised in prayer. White glass, the hair in matt.

Fragments of canopy work, a tall white spire with simple rounded crockets, Two fragments of gables, with identical crockets, backed by a crocketed pinnacle.

10. XIII-XIV.C.

A circular medallion, identical with Number 5 above.

11. XV.C.

Head of an angel, nimbed facing threequarters left, white glass touched yellow stain. Incomplete.

12. XIII-XIV.C.

Small fragments of canopy work.

13. XIV.C.?

A shield. Quarterly 1 and 4. Lost.

2 and 3. Gules fretty or.

The first and fourth quarters have been patched with alien fragments. In the first quarter is a lion passant guardant or in yellow stain.

14. XIII-XIV.C.

The Adoration of the Magi.

The Virgin enthroned right, holding the Christ Child on her knee, both facing threequarters left, the three Magi kneel before them.

The Virgin wears a white coverchef, her crown is missing, a yellow cloak over a green tunic. Christ wears a plain ruby tunic, cross nimbed. The Virgin's head is in white glass. The Magi are very incomplete - two of their heads remain, both crowned. (These and the head of Christ are obscured by an iron tie-bar. Their bodies have been replaced with alien fragments including a small lion rampant argent. Incomplete.

Above the figures is a fragment of a white trefoil arch with crockets.

15. XIII-XIV.C.

A circular medallion, identical with Number 5.

Window 2Diagrams 1 and 2

16. XIII-XIV.C.

A fragment of a nativity:-

The heads of an ass, in profile facing right and the head of an ox, facing threequarters left. The ass is white, the ox in streaky ruby.

17. XV.C.

A Panel of fragments.

Head of a man, facing threequarters right, white glass, the hair in yellow stain and matt. A fragment of an inscription in black letter:- /SCUS/

18. XIII-XIV.C.

A circular medallion, made up of fragments of yellow foliage diaper, buttercup leaves and flowers.

19. XV.C.

A small angel, kneeling in profile facing right, nimbed wearing a white alb and amice. White glass, the hair and wings in yellow stain.

Window 3Diagrams 1 and 4

20. XIII-XIV.C.

A Border piece. A bird perched on a spray of foliage, in profile facing right. Painted in black lines on yellow stain.

21. XIII-XIV.C.

A border piece. A bird, identical with Number 20 but facing left.

22. XIII-XIV.C.

A border piece? A small lion passant queue forche argent. White on a black speckled white ground.

23. Identical with Number 22.

24-28 XIII-XIV.C.

Border pieces. A bird, identical with Numbers 20 and 21.

29. XIII-XIV.C.

A large panel. The Betrayal of Christ? Incomplete. The head of Christ, at the centre, is missing, replaced by modern plain glass. The heads of six men are grouped around the centre, all in threequarters view, in white glass and matt. Below the heads is a ruby sleeve and a hand holding two large white keys - from a figure of S. Peter.

30,31. XIII-XIV.C.

Border pieces? Identical with Number 22 above.

32,33. XIII-XIV.C.

Two fragments of a gable, on each side, at the springing, is perched a small white bird, in profile, looking upwards.

34,35. XIII-XIV.C.

Border pieces? Identical with Number 22 above.

36. XIII-XIV.C.

Fragments. A lion as Number 22, but on a circular ground.
A fragment of a crocketed gable.
A quatrefoil in a diamond shaped field, blue glass.

37. XIII-XIV.C.

Fragments. Pieces of blue foliage diaper.
A small lion passant guardant or, yellow stain.
A base of a finial. Opaque fragments.

38. XIII-XIV.C.

Fragments including two border pieces:- a fleur-de-lis and a triple towered castle.

39. XIII-XIV.C.

A panel of fragments.
Two border pieces: each a lion rampant queue fourché argent, white on a black ground speckled white.
The remains of a figure scene:- two persons seated in a boat.
The original glass of the figures has been replaced by alien fragments, their outlines are retained in the leading. The boat is white. Between the figures is a large pair of white keys, from a figure of S. Peter.

40. XIII-XIV.C.

A complete panel:- An oak tree eradicated argent and sprouting or between six hogs argent.
The oak tree is white and yellow stain, the hogs are white. The three hogs on the left are smaller and thinner than those on the right.

41. A shield.
 Quarterly 1 - a fleur-de-lis or.
 2, 3. Azure two lions passant guardant or.
 4 - lost.

Window 4

Diagrams 1 and 5

42. XIII-XIV.C.

A circular medallion. A foliage design.

At the centre is a small ruby rosette with eight interwoven stems radiating outwards each terminating in a small oak leaves, the stems are white and ruby alternately.

43. XIII-XIV.C.

Three white quarries, two have part of a trail of oak leaves painted in black lines, the upper edges of each quarry bear a beaded pattern.

44. XIII-XIV.C.

A Panel of fragments.

Pieces of ruby and blue foliage diaper, decayed. A small lion passant guardant or. Yellow stain. A border piece? - A hare in flight, in profile facing right, a piece of foliage in its mouth. In yellow stain on a black ground speckled yellow, in a plain yellow border.

A small roundel: a hare in flight, in profile facing left, yellow stain on a plain black ground, in a plain yellow border.

45. XV.C.

A medallion. IHS in black letter script, in an acanthus leaf border. White touched yellow stain. Incomplete.

46. XIV.C.

A shield. Quarterly 1, 4. Azure three fleur-de-lis or. 2, 3. Gules three lions passant guardant in pale or. ENGLAND.

47.4 XIII.C.

Panel of geometric grisaille.

48. XIII-XIV.C.?

A human head, facing threequarters left.
Indistinct, obscured by the iron tie bar.

49. XIII-XIV.C.

Circular medallion, identical with Number 42 above.

50. XIII-XIV.C.

A small angel blowing a trumpet. Represented standing, full length facing threequarters left. Nimbed, wearing a white cloak and tunic, painted in black lines on white glass on a light yellow stain ground.

Small fragments of crocketed pinnacles, yellow stain.

51. XIII-XIV.C.

Panel of fragments. Four large white oak leaves, and a fragments of a crocketed pinnacle.

Window 5Diagrams 1 and 6

52,53,54. XIII-XIV.C.

A circular medallion. A foliage design.

At the centre a small ruby rosette superimposed on four large ochre lobes, each bearing a flat serrated leaf, with small white trefoil leaf between each lobe. Set on a plain blue ground.

55. XIII-XIV.C.

A circular medallion. Identical with Number 5 above.

56. XIII-XIV.C.

A Panel of fragments.

A white arch cusped trefoil and crocketed, the spandrels cusped trefoil.

An incomplete figure of a woman, half length facing threequarters right and wearing a tight white bodice. The arms and part of the head are missing. A large raised left arm, the hand clasped, unclothed, white glass. Small fragments of crocketed pinnacles.

57. Fragments of blue foliage diaper.

XIII-XIV.C.

58. A Hell scene. Incomplete.

Two small red devils accosting a naked man:- Left a small red devil kneeling facing threequarters left, at the centre a similar devil, turned threequarters right, facing a half length figure of a naked man, the latter in white glass. Pieces of pattern diaper - contiguous squares each enclosing a quatsefoil.

59. XIII-XIV.C.

Fragments of crocketed spires.

Two border pieces, each a bird, identical with Number 20 above, both inserted upside down.

60. XIII-XIV.C.

Panel of fragments.

Five fishes swimming in a river, painted in black lines on white glass. Fragments of white shaftings.

Window 6

Diagrams 1 and 7

61. XV.C.

Incomplete figure of a King. Half length facing threequarters left, crowned holding a sceptre. He wears a white cloak over a white jerkin powdered with yellow flowers. White and yellow stain.

Fragments of pinnacles and shaftings.

62. Fragments.

XIII-XIV.C. A complete lobe from a tracery light, a flat white leaf in a wide beaded border.

63. XIII-XIV.C.

At the centre a green and ochre rosette. The glass in the lobes of the light may be intact, extremely decayed and opaque.

64. XIII-XIV.C.

Panel of fragments.

An equestrian figure of a knight.

In profile facing left, he wears banded chain mail, a surcoat and a plumed helm, he leans back slightly originally holding a lance. The lance and the horse's head are missing. Painted in black lines on white glass.

Number 62 and 64. The original glass of these lights is missing. The leading, however, retains the outline of a cherubim standing on a wheel. In number 64 the right foot of the figure remains.

65,66,67: XIII-XIV.C.

Canopy and grisaille in situ.

At the centre of each light is the apex of a crocketed pinnacle. Grisaille - trellis work of white glass. The trellis itself is ruby with a small rosette at each junction. The white glass bears running trails of buttercup leaves painted in black lines.

These panels are incomplete and contain the following alien fragments:-

65. Pieces of white canopy work. A border piece, a bird, identical with Number 20.
66. A large white crocket and fragments of foliage diaper.
67. Fragments of canopy work and foliage diaper.
68. Head of an angel, facing threequarters left, nimbed wearing a white cloak powdered with yellow rosettes.
69. Fragments of a figure of an archbishop, a gloved hand and a cross pallium, the head decayed and indistinct.
70. Fragments of vine foliage, in yellow stain on a black ground.
71. A roundel, a foliage design.
A quatrefoil is enclosed by the roundel, at the centre of the quatrefoil is a small square cusped quatrefoil in ochre, each lobe of the main quatrefoil is white diapered with a stiff leaf design painted in black lines on a cross-hatched ground.

72. Head of a female saint.
Nimbed, facing three-quarters left, white glass, the nimbus in yellow stain.
73. Border piece. A bird, identical with Number 8 above.
74. Vine foliage, as Number 70.
75. A roundel, inscribed in black letter, IHC, yellow stain on matt.
76. A similar roundel but smaller in size.
77. A roundel, identical with Number 75.

Antiquarian sources

Sir William Dugdale's Book of Draughts, Lord Winchelsea's MS.

British Museum. Loan MS. 38. f 82-84v. dated 1640-1641.

"Ecclesia Collegiata de Suthwell in comitatu Nottinghamie"

Dugdale gives paintings of heraldic glass, the shields etc. are not identified. The identifications are here added to the blazon of the arms.

In prima fenestra Australi orientem versus.

(In the first window at the south east end.)

Twelve shields

1. Gules on a saltire argent a crescent sable.
ALEXANDER NEVILLE, BISHOP OF YORK, 1374-1379.
(Birch Catalogue of Seals No. 2322)
2. Azure a daunce between ten billets or. DEINCOURT.
(Roll of Arms. Henry III p.10).
3. Gules a lion rampant argent. MOWBRAY
(Roll of Arms. Henry III p. 8)
4. Argent a lion rampant sable, an orle of roundels gules. PIERPOINT?
(Roll of Arms. Edward III. p.7)
Probably an erroneous copy of the Pierpoint arms: 'roundels'
being a mistake for cinquefoils.
5. Paly azure and argent, a bend gules. ANNESLEYE OF ANNESLEYE
(Roll of Arms Richard II. No.182)
6. Argent a chief gules, overall a bend azure CROMWELL.
(Roll of Arms Richard II. No.112)
7. Argent a bend azure semy of crosses crosslets or. LOUDHAM.
(Roll of Arms Edward III. p.54)
8. Argent five fusils in fess gules. MONTAGUE, EARL OF SALISBURY.
(Roll Henry III, p.6. Roll Edward II, p.16)
9. Gules a saltire ermine. NEVILLE.
(P. la Neues Book ed. Foster. p.276 "of Holt. Leic.)

10. Quarterly 1 & 4. Azure three fleur-de-lis or. FRANCE MODERN.
2 & 3. Gules three lions passant guardant in pale or. ENGLAND.
Royal Arms of ENGLAND after 1408.
11. Quarterly 1, 4. France ancient.
2, 3. England.
Royal Arms of ENGLAND 1340-1408.
12. Quarterly 1, 4. France modern.
2, 3. England.

The shields as painted fall into three groups of different sizes. Numbers 1-3 medium size, 4-9 small, 10-12 large. It seems quite possible that these three groups were of different dates. The date of the first group was probably post 1374 on the evidence of the Neville arms. (No.1). The Royal arms, however, must be post 1408 (Shields 10, 12), and they occur with the earlier royal arms of England, in use 1340-1408 (Shield 11).

Shields 4-9 may be a single series as the Pierpoints (4), Annesleyes (5) Cromwells (6) Londhams (7) and Nevilles (9) held lands in Nottinghamshire, the Montagues (8), however, did not.

In secunda australi fenestrâ

(In the second south window)

Twelve shields: blazon:-

13. Gules three water bougets argent. ROS OF HAMLAK
(Walford's Roll. No.145).
14. Azure a bend or. SCROPE OF BOLTON.
(Roll Richard II. No.99).
15. Azure a bend or, a label argent. SCROPE OF MASHAM
(Roll Richard II. No. 82).
16. Lozengy gules and argent. FITZWILLIAM.
(Ashmolean Roll. No.256).
17. Quarterly (? argent and sable ?).
The third quarter is painted black, the other quarters are hatched diagonally: the original was probably broken or obscure.
18. Argent on a saltire engrailed sable, nine annulets or. LEAKE.
(Roll Richard II. No.241).

19. Argent two chevrons sable, a bordure engrailed sable. STAUNTON.
(Roll Richard II. No. 546).
20. Paly or and gules, on a bend sable three water bougets argent. BURTON.
(Roll Richard II. No. 222).
21. Paly argent and azure, a bend gules. ANNESLEYE.
(Roll Richard II. No. 182).
22. Quarterly 1,4. France ancient. 2,3. England, a label of three points argent, three roundels gules to each point. EDMUND OF LANGLEY, DUKE OF YORK (ob. 1402) or EDWARD, DUKE OF YORK (ob. 1415).
(Roll Richard II No. 27)
23. Quarterly 1,4. France ancient, 2,3. England, a bordure argent. THOMAS WOODSTOCK, DUKE OF GLOUCESTER (ob. 1397).
24. Quarterly 1,4. France ancient. 2,3. England, a label of three points azure. The tincture of the label is incorrect, probably a mistake for a label 'argent' for the heir to the English throne, in use 1340-1408.

These twelve shields are ~~diff~~ again divided into three groups of different sizes: Shields 1-3 medium, 4-9 small and 10-12 large.

The first three shields were possibly a single series. The Ros family with their extensive holdings in the Vale of Belvoir were of local prominence. (Shield 13). William de Ros, ob. 1352 married Margaret, daughter of Ralph de Neville of Raby. (1) Her sister, Eleanor, married Geoffrey Le Scrope of Masham, ob. 1362, (Shield 15)(2), a junior branch of the Scropes of Bolton. (3) (Shield 2) The Scropes of Masham held lands in Nottinghamshire. (4) Richard Le Scrope, of the Masham branch, was Archbishop of York 1398-1405. (5), without precise evidence there is no reason to connect him with the Scrope arms in this window.

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- (1) G.E.C. Complete Peerage, Vol. XI, p. 100.
 - (2) *ibid.* Vol. XI, p. 563. He predeceased his father Henry ob. 1392.
 - (3) *ibid.* Vol. XI. sub. Scrope of Bolton and Scrope of Masham respectively.
 - (4) Cal. Charter Rolls. IV, p. 91.
 - (5) Le Neve 'Fasti Ecclesiae Anglicane' ed Hardy, Vol. III, p. 108-9.

f.82 v.

Adhuc Southwell

In terciâ australi fenestrâ (in the third south window)

Four shields blazon

25. Chequy or and azure, a fess gules. CLIFFORD.
(Walford's Roll. No.147)
26. Gules three lions passant guardant in pale or, a bordure argent.
EDMUND OF WOODSTOCK, EARL OF KENT.
(Powell's Roll. No.6).
OR HOLLAND, EARL OF KENT
(Roll Richard II. No.34).
27. Quarterly 1, 4. Gules a lion rampant or. (FITZALAN).
2, 3. Chequy or and azure (WARENNE) FITZALAN, EARL
OF ARUNDEL AND SURREY.
(Roll Richard II, No. 32).
28. Barry or and azure, a chief paly, the corners gyronny, overall
an escutcheon argent. MORTIMER, EARL OF MARCH.
(Walford's Roll, No. 42).

In quarta Australi fenestra (in the fourth south window)

Four shields: blazon

29. Azure a rose argent, an orle of six crosses crosslets argent.
30. Argent three fusils in fess gules. MONTAGUE, EARL OF SALISBURY.
(Roll Henry III. p.6).
31. Or three torteaux gules. COURTENAY, EARL OF DEVON.
(Povey's Roll. No.51).
The usual arms of Courtenay were Or three torteaux gules, a label
azure (Rolls Edward II. p.4, Richard II, p.6)
32. Quarterly argent and gules fretty or, overall a bend sable.
DESPENSER.
(Roll Henry III. p.11).

In quinta australi fenestra (in the fifth south window.)

A shield. blazon.

33. Quarterly 1, 4. Gules a lion rampant or (FITZALAN)
 2, 3. Cheque or and azure (WARENNE), a bordure engrailed
 argent. THOMAS ARUNDEL, ARCHBISHOP OF YORK. 1388-96. (6)
 (Birch Catalogue No. 2325.)

In tercia Boreali fenestra (In the third north window)

Three shields.

34. Gules a cross moline argent. BEK OR WILLOUGHBY (7)
 (Bek: Charles Roll No. 392).
 (Willoughby: Roll Edward II. p.10).
35. Azure a lion rampant guardant or, an orle of crosses crosslets
 fitchy or. (?)
 Possibly an erroneous copy of the arms of DALTON:- Azure semy
 of crosses crosslets argent a lion rampant guardant argent.
 (Powell's Roll, No. 520).
36. Gules three water bougets argent. ROS OF HAMLAKE.
 (Walford's Roll. No. 145).

In quarta boreali fenestra (in the fourth north window)

37. Argent a chief gules, overall a bend azure. CROMWELL.
 (Roll Richard II, No. 112).
38. Barry of six argent and azure. GREY OF CODNOR.
 (Roll Edward II, p. 4).
39. Or a lion rampant azure. PERCY.
 (Roll Edward II, p. 3).
 Also borne by De RIVERS, Earls of Devon.
 (Roll Henry III, p. 4) The last male heir,
 Baldwin de Rivers, died in 1262.

(6) Le Neve. op.cit. Vol. III, p. 108.

(7) The Willoughbys of Eresby, Lincs., bore the Bek coat by the right
 of the marriage of Sir William Willoughby to Alice, daughter and
 heiress of John Beke ob. 1304 (G.E.C. Complete Peerage Vol. II, p. 89).

In quinta boreali fenestra (in the fifth north window)

Four shields: blazon

- 40. Per chevron - and sable, a chevron ermine, in base a cross formy argent (UNKNOWN).
- 41. Shield left blank.
- 42. Gules a saltire argent. NEVILLE
(Walford's Roll, No. 107).
- 43. Shield left blank.

In sexta boreali fenestra (In the sixth north window)

Three shields, blazon.

- 44. Or a chevron gules. STAFFORD, EARL OF STAFFORD.
(Roll Edward II, p. 12).
- 45. Gules three lions passant guardant in pale or, a label of three points argent. THOMAS OF BROTHERTON, EARL OF NORFOLK, ob. 1338.
(Ashmolean Roll, No. 26). (8)
- 46. Or a lion rampant azure, a label gules. PERCY with a label for difference?
- 84v. "In quadam capella vocatur Booths Chapell" (in Booth's chapel).
- f. 85 "In australi fenestra eiusdem capellae"
(In a south window of the same chapel).
Painting of a Knight and his wife:-
The Knight's tabard of arms bears:-
- 47. Quarterly 1,4. Sable semy of cinquefoils, a lion rampant argent, armed and langued gules. 2,3. Argent a lion rampant sable armed gules. CLIFTON. The sleeve of his tabard bears:-

(8) This coat was later assumed by Thomas de Mowbray, created Duke of Norfolk in 1397 as representative of Thomas de Brotherton
(G.E.C. op.cit. IX p. 333-35; ibid. p. 601-604; see also Birch.
Catalogue No. 12007.

48. Gules a saltire ermine. NEVILLE.

Below the figure is written:- 'G: CLIFTON'

His wife's mantel bears the same quarterly coat as her husband's tabard, her tunic bears the saltire coat. Below her is written "UX EIUS".

Between the figures is an impaled coat: CLIFTON (as 47) impaling NEVILLE (as 48).

"In alterea Australi Fenestra" (in another south window)

Paintings of a Knight and his wife:-
the Knight's tabard is painted:

49. Bendy argent and gules BYRON.

Below him is written "JOHES BYRON MILES".

His wife's mantel bears the same arms, her tunic is:-

50. Argent two boars' heads erect and erased sable. BOTHE.

Below her is written "MARGERIA UX EIUS".

51. Above the figures is an impaled coat of BYRON (as No.49) impaling Argent three boars' heads erect and erased sable. BOTHE.

"In orientali fenestra eiusdem capellae" (in the east window of the same chapel).

Paintings of two kneeling ecclesiastics:-

Left; inscribed:- "ROBERTUS BOTHE EBORACENSIS ARCHIEPISCOPUS"

Above him is a shield of arms:-

52. Azure an episcopal staff in pale ensigned with a cross formy or, surmounted by a pall argent semy of crosses fitchy sable. SEE OF YORK impaling Argent three boars' heads erect and erased sable, a bordure engrailed sable BOTHE.

Right inscribed "JOHANNES BOTHE EPISCOPUS EXONENSIS".

Above him a shield of arms:-

53. Gules three mitres or (see of Exeter2) impaling Argent three boars' heads erected and erased sable. BOTHE.

The windows in Bothe's chapel were probably erected in the second half of the fifteenth century.

John Bothe (number 53) was Bishop of Exeter 1465-1478.(9) The label below the figure of the Archbishop of York states that he is Robert Bothe (Number 52). The Christian name is erroneous. William Bothe was archbishop of York 1452-1464.(10) His seal shows his arms as 'three boars' heads erect and erased, a plain bordure.'(11) Lawrence Bothe was archbishop of York 1476-1480(12), no seal of his is known. It is impossible without more information to make a precise identification, particularly as they were both buried at Southwell.(13)

The two other windows in this chapel are related to the east window, their donors being relations by marriage of the Bothes. Gervase Clifton (Number 47) was the son of Robert de Clifton (ob.1478/9) by Alice daughter of John Bothe and a sister of William and Lawrence Bothe, Archbishops of York(14). Their sister Margery married Sir John Byron of Clayton (No.49)(15). The date of the windows is not precisely known, the elevation of John Bothe to the bishopric of Exeter in 1465 must, however, represent a "terminus ante quem non."

(9) Le Neve "Fasti Ecclesiae Anglicanae" ed. Hardy. Vol.I, p. 376.

The episcopal seal of John Bothe shows "A sword in pale surmounted by two keys in saltire SEE OF EXETER impaling Three Boars' heads erased and erected, a label of three points BOTHE (Birch Catalogue 1567).

(10) Le Neve op.cit. Vol.III, p. 111.

(11) Thus given by A.S. Porter in Proceedings of the Society of Antiquaries 2nd Series, XIII (1890), p. 45. Birch op.cit. No.2333 makes no reference to the bordure.

(12) Le Neve op.cit. Vol.III, p. 111.

(13) ibid., monuments drawn in the Book of Draughts, op.cit.

(14) Thoroton R and Throsby J. Nottinghamshire (1797), Vol. I, p.104.

(15) Visitations of Nottinghamshire 1569 and 1614, Harleian Society, Vol. IV, p. 9.

WOODBOROUGHNOTTINGHAMSHIRE

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

Diagram 1.

Glass all XIV.C.

1. The Agony in the Garden.

Christ represented kneeling in prayer, on a grassy bank, facing threequarters right. Blue nimbus with a yellow cross. He wears a light puce-coloured tunic; His head and hands are in light flesh coloured glass.

Set against a pink ground, diapered with a thick fern-like trail of foliage, small trefoil leaves, reserved on a ground of black enamel, in a plain border.

2. The sleeping disciples.

Extreme right: S. James Major, represented seated and asleep, his head resting on his left hand, holding a staff, with a pilgrim's wallet attached, in his right hand. No nimbus, he wears a white cloak and tunic, his hat and wallet each bear an escallop badge, white glass touched yellow stain.

Left: the upper half of a sleeping disciple, facing threequarters left, resting his head on his raised right hand. Very decayed, the details indistinct.

This panel is incomplete and contains some insertions:- At the centre S. Peter, seated facing threequarters right, holding two large keys against his right shoulder. He wears a white cloak over a plain yellow tunic. White touched yellow stain. The head is modern.

Below the sleeping disciple on the left is inserted the lower half of a seated figure, facing threequarters left, wearing a white robe, the hem patterned with a repeated line of circles. Set against a light purple-blue ground diapered with a running foliage trail, small trefoil leaves, reserved on a black enamel ground, in a plain border.

3. Identical foliage designs. In situ.

At the centre of each cusp is a small rosette with two off-springing stems, each bearing a single oak leaf. Painted in black lines on white glass, touched yellow stain, in a plain yellow stain border.

The apex tracery light and the main lights of this window contain nineteenth century figures.

Second window from the east, south side of the chancel.

Diagram 2.

4. Noli Me Tangere. In Situ.

Christ stands left, facing threequarters right, in benediction and holding a cross staff, with a pennant attached, in His left hand. Mary Magdalene kneels facing Him in prayer. In the background are two trees. Christ wears a ruby tunic, his arms and legs bare. The flesh parts are very decayed and indistinct. The Magdalene wears a white coverchef and a yellow tunic, belted at the waist, the hem patterned with a line of circles. The trees are green.

Set against a light purple-blue ground diapered with a running foliage design, tight kidney shaped leaves, reserved on a black enamel ground, in a plain border.

5. The Doubting Thomas. In situ.

Christ stands right, facing threequarters left, grasping the hand of S. Thomas, who kneels facing Him, and places it in the wound in His side. Christ, blue nimbus, the cross yellow, He wears a puce-coloured tunic; His arms, legs and side bare. The flesh parts are very decayed. S. Thomas wears a light green cloak over a puce coloured tunic, His head and cap are in white glass. The figures stand on a green grassy bank. Set against a light purple-blue ground diapered with a running trail of fern foliage, reserved on a black enamel ground, in a plain border.

6. Identical foliage designs in situ.

A running trail of foliage, serrated trefoil leaves. White reserved on a black ground.

First window from the East. North side of the chancel.

as Diagram 1, Nos. 1-3.

7. St. Catherine.

Represented full length facing threequarters right, standing on a small figure of a King and holding a sword in her right hand. She wears a plain yellow tunic.

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

Restoration: The figure of the Saint is modern except for the right arm and hand and her sword. The foliage diaper is mostly modern, except for the area between the Saint's body and the sword.

8. St. Margaret. In situ.

Represented full length facing threequarters left holding a cross-staff and a book and trampling on a dragon. Nimbed and crowned she wears a white and yellow cloak and tunic. The dragon is white touched yellow stain.

Set against a foliage diaper ground, identical with Number 4 above, part of this is a modern copy.

9. Foliage design, in situ.

Identical with Number 3 above.

East window of the chancel.

Tracery light, in situ.

10. A Cherubim.

Represented full-length frontal, standing on a wheel. Winged, the body feathered, the hands raised in front of the chest, a white scarf around his neck. White glass, the wings red and blue.

Restoration: The left hand is modern. Set against a modern groundwork of white quarries.

Antiquarian sources. Thoroton and Throsby. 'History of Nottinghamshire'

[1797] Volume III. p.34-5.

"The chancel windows were once rich with painted glass, but they are now so filthy, broken and patched that little can be made out to please by description. ---

Upon the top of the outside of the chancel in the stone, and in the windows are:-

Arms of Strelley,

Paly of six argent and azure, and that with a great cinquefoil gules for Strelley of Woodborough. Argent a chief gules and a bendlet azure. Crumwell.

In the church, in a north window

Gules on a bend argent, three crosses flory sable. Revesty.

In the south side of the chancel.

Quarterly sable and argent. Gules a cross flory argent. Paly of six argent and azure, a quarter gules.

In the north of the chancel.

Gules a fess counter company or and azure between six crossecrosetts argent. Gules a lion rampant. Vairy a file of three labells or. Everingham. Gules a bend between six martlets or. Montenev."

Identification of the Armorial glass listed in Thoroton.

1. Paly of six argent and azure. STRELLEY.
Roll of Arms, Edward III, ed. Nicolas, p. 44.
"Monsire de Strelle, palee de vj, d'argent et d'azure."
2. Paly of six argent and azure, over all a cinquefoil gules.
STRELLEY OF WOODBOROUGH (?).
This coat remains carved on the exterior of the east wall of the chancel. It does not occur in any of the medieval rolls of arms.
3. Argent a chief gules, over all a bend azure. CROMWELL.
Ashmolean Roll, Number 261, circa 1335.
"Monsr. Cromwell de Lummeley" Argent, a chief gules over all a bend azure.

In a north window of the church.

4. Gules on a bend argent three crosses flory sable. RERESBY.
Cooke's Ordinary, circa 1340. Number 220.
"Sr. de Reresby" Gules on a bend argent three crosses formy sable.
Thomas Jenyn's Book, circa 1410, Number 267.
"William de Reresby port de goules une bende de argent et croices partees de sable en la bende."

In a south window of the chancel.

5. Quarterly sable and argent. HOO.
Roll Richard II, ed. Willement, Number 468.
"William de Hoo" Quarterly sable and argent.1.
6. Gules a cross flory argent. (?)
This coat appears in three fifteenth century compilations for Willoughby,2, Aton,3, and Walsham,4, respectively. Possibly the original was 'Gules a cross moline argent.' The arms of Bek of Eresby, Lincs., terminated 1304.5.

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1. In the printed edition the tinctures are reversed by mistake, the original is as given above.
 2. Wrythe's Book III p.79v. No. 3. 3. Gentry A.No.2, c. 1480.
 4. Friar Brackley's Book, No. 52, 53, circa 1450.
 5. St. George's Roll, circa 1285, ed. Perceval, Archaeologia XXXIX, pp. 418-440. The Bek arms were quartered by Willoughby; Sir William W. married Alice, co-h. of John Bek, ob. 1304. See Coll.Top. et Gen.IV, pp. 331-345.

7. Paly argent and azure, a quarter gules. SAMSON or STRELLEY.
 Roll Edward III, p. 45.
 "Monsire Samson, pale de vj d'argent et d'asure a une quarter de gules."
 Peter Le Neve's Book, circa 1480-1500. 264.
 Nottinghamshire. "Sir John Strelley." Paly argent and azure a quarter gules.

North side of the chancel.

8. Gules a fess chequy or and azure between six crosses crosslets argent. BUTLER ?
 Roll of Arms. Richard II, 288.
 "Monsr. Edward Boteler" Gules a fess chequy argent and sable between six crosses crosslets argent.
9. Gules a lion rampant vairy, a label of three points or. EVERINGHAM OF LAXTON, NOTTS.
Roll of Arms, Edward II, p. 10.

Sine Adam de Everingham. de gules, a un lion rampant de vair.

The Woodborough coat has a label for difference.

10. Gules a bend between six martlets or. MOUNTENEY.
Roll Richard II, 216.
 "Monsr. John Mounceneye" Gules a bend between six martlets or.

It is perhaps important to repeat that Throsey states that the chancel windows were "filthy, broken and patched." It seems possible that the originals of shields 4, 6, and 8 may have been slightly different to Throsey's blazon.

Explanation of the armorial glass.

A junior branch of the family of Strelley of Strelley, Notts., had a holding in Woodborough by 1316⁶. The same holding had belonged to the family of Woodborough in the thirteenth century⁷ and it seems possible that the Robert de Strelley, who is recorded in 1316, may have married one of the heiresses of Radulph de Woodborough.⁸ In 1336 Paganus de Vilors of Kynalton, Knight, conveyed two parts of the manor of Woodburgh to Richard de Strelley and Elena his wife.⁹ He granted the third part of the manor, part of the inheritance of Clementior his mother, to the same Richard and Elena in 1338.¹⁰ The Strelleys retained their holdings throughout the fourteenth and fifteenth centuries.

It has been stated that the chancel of Woodborough church was built by Richard de Strelley in 1356.¹² This is erroneous, the document in question refers to Sampson de Strelley of Strelley and the rebuilding of Strelley church.¹³

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6. Feudal Aids, Vol. IV, page 105. 1316.
 7. Feudal Aids, *ibid.* p. 113, 1346 'De Ricardo de Strelleye pro di f. in Wodbrugh quod Henricus de Wodeburgh quondam tenuit.'
 8. Book of Fees. II, p. 1320. 1293 A.D. Henricus de Wodebour et filie et heredes Radulfi de Wodebour' participes sui tenent in Wodebour dimidium feodum militis.
Book Fees I, p. 532 1235/36 A.D. 'Radulphus de Wdebore' holds half a knight's fee in Woodborough.
 9. Thoroton and Throsby, *op.cit.* III, p. 32.
 10. *Ibid.*
 11. *Ibid.*, see also Feudal Aids, *op.cit.*, p. 124, 1428 A.D.
 12. Truman, Survey of Stained Glass in Nottinghamshire. B.S.M.G.P. Journal VII, p. 138-139. Truman has mis-read the article by H. Gill in Trans.Thoroton Soc. Vol.XII, p. 7 seq.
 13. Thoroton and Throsby, *op.cit.*, Vol.II, p. 219, citing Licence 30 Edward III, ex.Coll.Thoresby Reg.

One of the shields of arms listed by Throsby is of particular interest. Shield 7 "Paly argent and azure, a quarter gules." This coat occurs in only one early Roll, namely Cotgraves temp. Edward III, for a Monsr. Samson.¹⁴ A Thomas Samson held three and a half knight's fees in Eperston and Woodborough in 1235/6.¹⁵ A William Samson is recorded holding one knight's fee in 1243, 16, and again in 1302-3.¹⁷ Thoroton cites a document of 1291 whereby William Sampson of Eperston gave to the lady Clementia de Wodehouse his mother, for her life, all his arable land in Woodborough.¹⁸ Before 1346, however, the Sampson holding in Eperston had passed to John de Tibtoft and Adam del Crouche.¹⁹

The appearance of the arms of Samson, as given in Cotgrave's Ordinary, at Woodborough church and the known connection with Woodborough of a family named Samson suggests that the arms listed in Cotgrave are in fact the arms of Samson or Sampson of Eperston and Woodborough.²⁰ The similarity of this coat to that of the Strelleys of Strelley, and the knowledge that this coat is given as the arms of Sir John Strelley in the late fifteenth century,²¹ suggest that the two families were related by marriage.

14. see above.

15. Book of Fees p. 532.

16. Ibid., p. 985.

17. Feudal Aids. IV, p. 95.

18. Thoroton and Throsby op.cit.III, p. 32 auto-penes.Car.Lacock gen.

19. Feudal Aids, op.cit. p. 113.

20. So far as I am aware this identification has not previously been made.

21. see above. Peter Le Neve's Book, circa 1480-1500.