

DONINGTONSHROPSHIRE

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

Diagram 1.1. Panel of fragments

Pieces of plain ruby, green and white glass. A fragment of a wing, painted in black lines on yellow stain.

2. Panel of fragments

XIV.C. Head of a man, facing threequarters left, painted in black lines on white glass, this head has been cut down at the sides, and is rather decayed.

XIV.C. Two fragments of a vine stem border, as below Number 7.
A large square piece of plain ochre glass, miscellaneous small scraps of glass.

3. Panel of fragments;

xv - xvi.

XIV.C. Head of a woman, facing three quarters right, wearing a pedimental head-dress. Painted in black lines on white glass, the head-dress in yellow stain. The features are decayed but intact.

XIV.C. Large number of very small scraps of glass, a fragment of a vine stem border, pieces of plain coloured glass.

4. XIV.C.

Shield:- Gules bezanty or, a chief ermine. ZOUCHE. The ruby field is plain, the bezants are separately leaded.

XIV.C. Set against a ground of fragmentary white quarries bearing a trail of maple leaves, painted in thin black lines.

XIV.C. A vine leaf, in yellow stain, another in green, fragments of a border.

5. XIV.C.

Shield:- Gules bezanty or (a bordure argent) ZOUCHE.

The ruby field is plain, the bezants are separately leaded. Only two small pieces of the bordure are original glass. The rest are modern, (the bordure is a modern invention).

Set against a ground of fragments:-

XV.C. A small piece of a white gable.

Part of a border piece - a yellow stain vine stem, see below number.

6:7: The Coronation of the Virgin.

6 XIV.C. The Virgin, below an arch.

Virgin seated on a bench facing threequarters right. Her hands in prayer.

On her head she wears a white coverchief and is crowned. Her cloak is white, her tunic green.

Head painted in black lines on white glass, the hair and crown in yellow stain. The cloak is powdered with small trefoil leaves, circles and squares, in yellow stain. The tunic has a band of cross-hatching around the neck. The bench is in yellow stain. Against a plain ruby ground under a depressed ogée arch, cusped trefoil with plain shafts in yellow stain.

The head of the Virgin is very decayed, the enamel lines of the features are very faint. The head is possibly an old restoration. The fold of drapery over the left knee, the left hand side of the bench and the lower parts of the side shafts are missing and have been replaced by fragments, pieces of white quarries, as Number 4, and border pieces.

Above the arch:-

XIV.C. A fragment of a border piece - a stem, in yellow stain and a bunch of white grapes, both on the same piece of glass, see below Number 7. .

XIV.C. A large vine leaf, white touched yellow stain, this has been inserted inside out.

To the left of the figure:-

XIV.C. Four border pieces:- a serpentine stem, with off-springing tendrils each bearing a trefoil leaf (Bryony?); in pot-metal yellow, set against pieces of plain ruby,

To the right of the figure:-

XIV.C. Fragments of ruby and green patterned bands, diagram

7. XIV.C.

Christ below an arch.

Seated facing threequarters left in benediction, an orb in his left hand.

Head painted in black lines on white glass, with smear shading. The crown is pot-metal yellow and is leaded separately. The orb is white.

Drapery identical with that of the Virgin, Number 6, the area below the waist is missing and has been patched with alien fragments.

Against a plain ruby ground under a trefoil arch with side shafts, the latter incomplete, identical with Number 6 above.

XIV.C. Above the arch a border piece; a vine leaf and bunch of grapes springing from a stem, all in white against a black ground. Adjacent to another stem, in yellow stain. Diagram . All on the same piece of glass.

XIV.C. To the right of the figure:- Four border pieces, a serpentine stem with off-springing trefoil leaves, as above Number 6.

8. XIV.C.

Christ in Majesty.

Seated frontal, in benediction holding an orb in his left hand. Wears a plain ochre cloak over a green tunic. Yellow pot-metal cross nimbus, the cross is green. Head painted in black lines on white glass, rather decayed. Drapery painted in thin black lines, no smear shading. A fragment of a white bench remains on the right.

The figure is incomplete. The hands and orb are missing.

Set against pieces of plain ruby and fragments of white quarries XV.C. each bearing a small quatrefoil leaf at the centre.

XIV.C. On either side of the figure are fragments of ruby and green patterned bands, diagram .

9. A made up panel incorporating two figures:- An angel censuring and a seated Virgin.

XIV.C.

Lefthand side of panel:- An angel censuring.

Stands full length facing threequarters right swinging a thurible. The nimbus is green, the head is painted in black lines on white glass. Wears a green cloak, over a ruby tunic, the latter is made up of pieces of plain ruby. The wings are painted in black lines on blue glass. The thurible is yellow pot metal, the chain, which is separately leaded, is white.

XIV.C.

Righthand side of panel:- Seated Virgin.

Seated facing threequarters left. Crowned and wearing an ochre cloak over a green tunic.

The crown is pot-metal yellow and is leaded separately. The head is painted in black lines on white glass. The figure is incomplete, the drapery is disarranged and has been patched with alien fragments. The Virgin's right arm has disappeared, possibly she originally held the Christ Child.

Both the figures are set against a ground work of fragments:- pieces of plain ruby, a border piece of a white stem with a vine leaf and grapes (XIV.C.), a serpentine stem with an off-springing trefoil leaf, as above Number 6 (XIV.C.), Two small fragments of a landscape, (XVI.C.)

North side of chancel. First window from the East

Diagram 2.

10. XVI.C.

A large diamond shaped piece of white glass bearing a fleur-de-lys surmounted by a crown, both in deep yellow stain.

11. XV.C.

A white 'shield' inscribed, in black letter. M'CY. The letters painted in black lines, touched yellow stain. This 'shield' has been inserted upside down, and has been cut down at the edges. Set against a ground of small fragments.

12. A Panel of fragments

XV.C. Head on an angel, facing threequarters right. Wears a white alb and amice. Painted in black lines on white glass, the hair in yellow stain and matt, the amice touched yellow stain.

XV.C. Head of an angel, facing threequarters left, identical with one just described.

XIV.C. A small piece of shafting, in yellow stain bearing a design of continuous circles, each cusped a quatrefoil. Reserved on a black enamel ground, with a plain hood molding, adjacent to a white column with a foliated capital. The column and shafting are both on the same piece of glass.

Antiquarian sources

Dugdale's Visitation of Shropshire, 1663.1

Two shields in the windows of the church.

1. Gules bezanty or.
2. Gules bezanty or, a chief ermine.

Society of Antiquaries, formerly MS. 477, p. 125. (Prints and drawings)
Salop XVIII.C. Collection.

"Donington in ye East window." Two shields, in trick.

1. Gules bezanty or.
2. Gules bezanty or, a chief ermine.

British Museum. Add. MS. 21237, p. 184 Rev. Williams notes, dated 1795.

Coloured drawings of two shields.

1. Gules bezanty or.
2. Gules bezanty or, a chief ermine.

Identification of the Armorial glass.

1. Gules bezanty or. ZOUCHE OF ASHBY.
Roll of Arms Henry III, ed. Nicolas, p. 9.
"Aleyne La Zouche, de goulès besantee de or."
Roll of Arms, Richard II ed. Willement. Number 85.
"Monsr. Hugh La Zouche" Gules ten bezants.

The male line of Zouche of Ashby terminated in 1314² William La Zouche a younger son of Robert de Mortimer of Richard's Castle (d.1287) by Joyce daughter and heir of William La Zouche, inherited some of the Zouche estates and also acquired Ashby de la Zouche, Leics. He took the name and arms of Zouche.³

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1. Printed by Eytton. Antiquities of Shropshire, Vol.II pp.184-85.
 2. G.E.C. Complete Peerage (Old Edition) Vol. VIII, p. 222.
 3. G.E.C. op.cit. p. 228.

2. Gules bezanty or, a chief ermine. ZOUCHE.
Thomas Jenyns Book. circa 1410, no. 1149.
 "Monsr. Thomas Zouche" Gules ten bezants, a chief ermine.

Roll Richard II. Number 85.

"Monsr. Richard La Zouche" Gules ten bezants, a chief ermine.

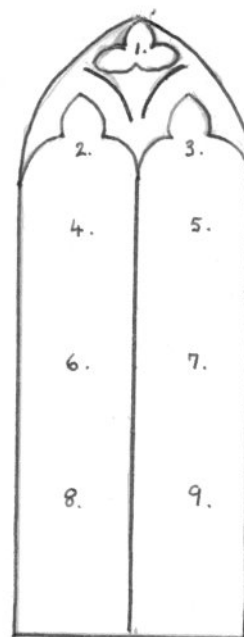
The manor of Donington.

The family of Beaumeys had a holding in the manor from the reign of Henry II.4. Walter de Beumes held one knight's fee of the Barony of Herbert Fitz Peter in 1242-43.5. John de Beumes held the same fee of Roger de la Zouche in 1284.6. After the death of Alan La Zouche in 1314 the overlordship passed to William de Mortimer, who assumed the surname of Zouche.7. The Beaumeys seem to have relinquished their holding before 1346 when Robert Corbet and Robert de Pembrugge were possessed of it.8.

Eyton identified the two remaining shields as the arms of "Belmeis, Lord of Tong as afterwards borne by his heir La Zouche. The second will perhaps be the coat of Belmeis of Donington."9. Eyton's pedigree of Belmeis, alias Beaumeys, and Zouche, states that Alan La Zouche, occurs 1172, 1186, married Adelia de Belmeis. The Belmeis of Donnington were a junior line of the family.10.

There is no evidence to support Eyton's identification.11.

4. see Eyton, op.cit. p. 173-174.
5. Book of Fees, II. p. 966. Eyton op.cit. p. 179, note a. considers that the overlordship is erroneous.
6. Feudal Aids, Vol. IV, p. 226.
7. Cal.Inq.Post Mortem Vol. V. 458 7.Edw.II; Eyton, op.cit. p. 180. Writ ad quod damnum. 1315 Hugh de Beaumeys grants land held of William de Mortimer, Lord of Ashby la Zouche to Prioress of Brewode.
8. Feudal Aids, p. 244, op.cit.
9. Eyton, op.cit. p. 185.
10. ibid. pedigree page 208-209.
11. The Parliamentary Roll (Roll.Edward II, ed. Nicolas) under Huntingdonshire gives the arms of a Sir (William?) de Beaumeys as 'Azure three garbs of barley or.' (Nicolas, p. 64). See also Moore Knights of Edward I. Harleian Soc., Vol. LXXX, p. 76.



DONNINGTON.

DIAGRAM I

DONNINGTON: SALOP:



DONNINGTON.
Salop.

n III



Donington Salop n III



DONNINGTON
Salop. n III



DONNINGTON.
Salop.

n III

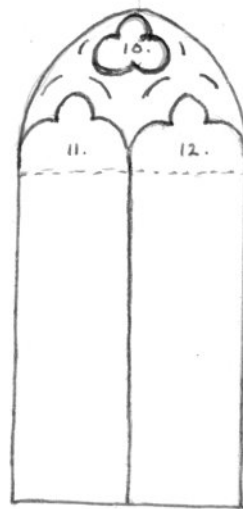


DONNINGTON.
Salop.

n III



DONNINGTON. Salop n III



DONNINGTON.

DIAGRAM 2

DONNINGTON: SALOP:



Dorington Salop nII

HOPESAYSHROPSHIRE

Fourth window from the east. South side of the chancel. nave.

In the tracery light of a modern window:-

1. 1390-1397

A shield:-

Party a. Quarterly 1 and 4. Argent a lion rampant. FITZALAN.
2 and 3. Chequy or and azure. WARREN.

Party b. dimidiated.

Barry of six argent and azure, a chief pale and the corners gyronny, overall an escutcheon argent. MORTIMER.

The shield is badly decayed. The azure parts of the Warren and Mortimer arms bear sprays of foliage, reserved on a ground of black enamel.

Set against a groundwork of modern quarries.

Identification of the arms:-

Party a. FITZALAN quartering WARREN.

Roll of arms, Richard II, ed. Willement. Number 32.

"Le Conte d'Arondell et de Warren."

Quarterly 1 and 4. Gules a lion rampant or.
2 and 3. Chequy or and azure.

Party 6. MORTIMER.

Roll of Arms, Richard II, Number 6.

Le Conte de Marche, Roger Mortimer.

Barry of six or and azure, or a chief of the first three pallets between two girones of the second, an escutcheon argent.

This coat can only have reference to RICHARD FITZALAN, EARL OF ARUNDEL and his second wife PHILIPPE, widow of John de Hastings and daughter of EDMUND MORTIMER, EARL OF MARCH. They were married in 1390. Richard Fitzalan was executed in 1397, leaving no issue by his second wife. In the following year she married Thomas, Lord St. John of Basing.1.

1. G.E.C. Complete Peerage, Vol. I, pp. 244-245.

The shield therefore can be dated 1390-1397.

It is to be noted that the artist has not given the correct tinctures of the Fitzalan and Mortimer coats. The Fitzalan 'gules a lion rampant or' is represented by a lion painted in black enamel on white glass. The 'or' parts of the Mortimer coat are represented by plain white glass.

The Fitzalans, Earl of Arundel were lords of the Manor of Hopesay.² and also held the advowson of the church.³

2. Feudal Aids, Vol. IV, p. 233. A.D. 1316.

3. For the full history of the manor and early incumbents of the church see Eyton, Antiquities of Shropshire Vol. XI. pp. 252-255.

LUDLOWSHROPSHIRE

East window of the chapel. South side of the chancel.

Glass all XIV.C.

Diagram 1.

1. Head of a King.

Facing threequarters left, crowned. White glass, the hair and beard in yellow stain.

Encircled by a vine stem with off-springing leaves and grapes, white with touches of yellow stain.

Set against a plain green ground.

Restoration: All original except for the crown and the border of the light.

2:3: Two identical foliage designs, both modern.

4. Head of a prophet.

Facing threequarters right, he wears a brown cap. Head in white glass. The hair and beard in yellow stain. Encircled by vine foliage on a plain green ground, as Number 1 above.

Restoration: Part of the vine stem, all its leaves and the border of the light are all modern.

5. Head of a prophet etc., All this panel is modern.

6. Head of a prophet, etc., All this panel is modern.

7. Head of a prophet.

Identical with No. 4 above but facing threequarters left. Encircled by vine foliage etc., on a green ground; as Number 2.

Restoration: Parts of the vine and green ground and the border are modern.

8. Head of a prophet.

Facing threequarters right, wearing a brown cap. Head in white glass, the hair and beard in yellow stain. Encircled by vine foliage. As No. 2. against a plain ruby ground.

Restoration: The lower part of the vine foliage and ruby ground, and the border are modern.

The head is badly cracked.

9. Head of a prophet.

Facing threequarters right, wearing a brown cap. White glass the hair and beard in yellow stain. The head is set against a blue diaper of circles, each enclosing a quatrefoil. Encircled by vine foliage, as Number 1 against a plain ruby ground.

Restoration: The lower part of the head, the mouth and beard, have been displaced slightly to the right. Part of the cap and the figure's neck, part of the ruby ground and border are modern.

10. Head of a King.

Crowned, facing threequarters right. White glass, the hair and beard in yellow stain. Encircled by vine foliage, as Number 1. against a plain ruby ground.

Restoration: The crown, parts of the foliage, ruby ground and border are modern.

11. Head of a prophet.

Facing threequarters left, wearing a brown cap. White glass. The hair and beard in yellow stain. Head set against pieces of plain blue. Encircled by vine foliage, as Number 1, against a plain ruby ground.

Restoration: The figure's cap and part of the ruby ground, and the border are modern.

12. Head of a prophet.

Facing threequarters left, wearing a brown cap. White glass, the hair and beard in yellow stain. Encircled by vine foliage, as Number 1. against a plain ruby ground.

Restoration: The lower part of the foliage and its ground, and all the border are modern.

13. Foliage design. Modern.

14. Head of a prophet.

Identical with Number 11 but facing threequarters right.

Restoration: The left side of the figure's cap, parts of the plain blue and ruby grounds and the border are modern.

15. Head of a prophet etc. The whole of this panel is modern.

16. Head of a prophet, etc. The whole of this panel is modern.

17. Head of a prophet.
Identical with Number 8 but slightly larger in size.
Facing threequarters right.
Restoration: Parts of the plain blue and ruby grounds and the border of the light are modern.

18. Foliage design. In situ.
At the centre, a ruby rosette encircled by a white stem with two off-springing tendrils bearing white roses and leaves. White glass, touched yellow stain against a plain ruby ground, the latter is modern.

Main lights of the window. Numbers 19-34. Tree of Jesse Restored.

19. A prophet, restored.
Stands on the vine full length facing threequarters right.
He wears a white cloak over a green tunic with brown shoes. In his hands is a scroll inscribed in Lombardic script (this is made up from ~~three~~ scrolls):-

|ICH| ALŦ| |OHE|.

- Head is painted in black lines on flesh coloured glass.
Restoration: The figure's left hand, green tunic and part of his cloak are modern.

20. The Virgin Mary.
The whole of this panel is modern.
21. Christ in Majesty, the Agnus Dei above.
The whole of this panel is modern.
22. St. Joseph.
The whole of this panel is modern.
23. The Prophet Malachi.
The whole of this panel is modern.
24. Prophet Jeremiah.
The whole of this panel is modern.

25. Manasseh Rex.

Represented seated, frontal, the head in profile facing right, looking upwards. Crowned, a sceptre in his right hand, in his left a scroll, inscribed in Lombardic script:-

MANAS SES : R EX

He wears a green cloak, the hem patterned, clasped at the neck with a ruby jewel, an ochre tunic with a ruby belt around his waist, white gloves and blue shoes. Painted in black lines, with smear shading, the head is white glass, the hair and beard in yellow stain.

Restoration: The whole figure is genuine except for:- his crown, left hand, the lower part of the drapery over his right knee.

26. Solomon Rex.

The whole figure is modern except for a small part of the plum coloured tunic at the waist.

27. Hezekiah Rex.

The whole of this panel is modern.

28. Prophet Daniel.

The whole of this panel is modern.

29. Prophet Isaiah.

The whole of this panel is modern.

30. Joram Rex.

Represented seated akimbo facing threequarters right. Crowned, a sceptre in his left hand, in his left is a scroll inscribed, in /nght Lombardic script:-

IO RAM: RE X.

He wears a ruby cloak with a white lining, a green tunic belted at the waist, the hems patterned, white gloves, blue diapered shoes and ochre hose. Head in white glass, the hair and beard in yellow stain. Seated on a white traceried bench.

Restoration: The whole figure is original except for a small patch on the left hand side of the neck and the left part of the ochre crown.

31. David Rex.

The whole of this panel is modern.

32. Asa Rex.

Seated facing threequarters left. In his right hand a scroll inscribed, in Lombardic script:-

ASA | REX (The 'Asa' is modern).

The whole figure is modern except for the head, white glass, the hair and beard in yellow stain. The bottom edge of the beard is modern.

33. Prophet Ezekiel.

The whole of this panel is modern.

34. Jesse.

The whole of the figure is modern.

The behaviour of the vine in the main lights.

The vine stems springing from Jesse are white and yellow with small trefoil leaves along their centres the vine leaves are green, the grapes yellow. In the two outer lights the prophets stand ~~xxx~~ with the vine curling around and behind them. The kings in the three centre lights are all seated and the stem forms a formal frame around them.

Most of the vine, like the figures, is modern. The most original panels are Numbers 19, 25 and 30. In Number 19, the prophet and the vine are set against a blue diaper of continuous circles, each enclosing a quatrefoil, reserved on a ground of black enamel. The two kings, Numbers 25 and 30, are set against an identical diaper, within the framework of the vine, the ground outside the frame is plain ruby.

The vine is inhabited with animals and birds, thirty-five figures, of which only four are original:-

35. A monkey, stands erect facing right. Incomplete, the upper half of the body and the left leg are missing. Painted in black lines on white, touched yellow stain.

36. A squirrel, seated in profile facing left, cracking a nut. White touched yellow stain.

37. A bird, perched, in profile facing right, the wings raised. White touched yellow stain.

38. An owl, perched in profile facing left, its head turned frontal. White touched yellow stain.

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

Diagram 2.

39. XIV.C.

A shield. Barry of six argent and azure, a chief paly, the corners gyronny, overall an escutcheon argent. MORTIMER.
Set against a white circular ground bearing a trail of foliage on a hatched ground, in a patterned border. Painted in black lines, the border is patterned with a row of dots separated one from the other by a wavy line.

Both the shield and its ground are decayed. The remaining glass in this light is modern.

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

(as Diagram 2, Panel 39)

40. XIV.C.

A shield. Or fretty gules. DE VERDON.

Set against a white circular ground, identical with Number 39 above. Both the shield and the ground are decayed.

The remaining glass in this light is modern.

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

(as Diagram 2 Panel 39).

41. XIV.C.

A shield. Or three chevrons gules. DE CLARE.

Set against a white circular ground, identical with Numbers 39 and 40 above. Both the shield and ground are decayed. The dexter part of the second chevron and the portion of the field above it and also the base point of the field are modern.

East window of the south transept.

Diagram

The tracery and part of the main lights of this window have been glazed with fragments of fourteenth and fifteenth century glass.

Of these only the fragments prior to 1430 and the more important of the later pieces will be given in detail.

42. XIV.C.

Coronation of the Virgin. Incomplete.

The Virgin seated facing threequarters left, in prayer. An angel flying downwards and placing the crown on her head.

Only the head, shoulders and hands of the Virgin, the head and hands of the angel and the crown remain intact. The virgin wears a yellow cloak, thrown up over her head, in yellow stain the hem patterned with a line of beads. Head in white glass, the hair in yellow stain. The head and hands of the angel and the crown and white and yellow stain. The hands and the crown are painted on a single piece of glass.

There are three disjointed pieces of the Virgin's cloak also remaining in this light.

Set against very fragmentary pieces of glass.

43. Panel of fragments.

Late XV.C. Head of a woman, facing threequarters right.

Late XV.C. Head of a man facing threequarters right, he wears an ermine hat.

Late XV.C. Head of a youth, threequarters left.

XV.C. A small figure of a prophet seated in a shafting.

Seated facing threequarters right, his left hand raised. His right hand placed on his hip. He wears a floppy hat, a white cloak over a yellow tunic powdered with cinquefoils. White shafting with the apexes of three spines below the figure.

Late XV.C. A hand holding a crozier, part of the head of the latter only remains.

Late XV.C. Head of a man, facing threequarters left.

Fragments of inscriptions, in black letter.

CELI / AG TIB POTESTATE.

44. Panel of fragments

XV.C.

Head of a Saint, facing threequarters left. Nimbed, white glass.
The hair and beard in matt, the nimbus touched yellow stain.

mid.XV.C.

Head of S. Lawrence?

Nimbed and tonsured. Facing threequarters left. White glass,
touched yellow stain.

Late XV.C. Fragment of the torso of an archangel holding a chalice.

Late XV.C. Hand of an archangel holding a rod of canes.

XV.C. Hand holding an open music book.

XV.C. Fragments of border pieces, crowns, in white and yellow stain.

Fragments of inscriptions. In black letter.

| | | |
|-------|-----|-----|
| PATRE | AVE | GRA |
| | | CIA |

| | |
|-----|------|
| TUE | RUIS |
|-----|------|

45. Panel of fragments

Late XV.C. Incomplete head of a man, bearded facing three-
quarters right.

Fragments of inscriptions. Black letter.

| |
|--------------|
| IE : UM'EIUS |
|--------------|

| | |
|--------------------|-----|
| THE M ^a | AMĪ |
|--------------------|-----|

46. XV.C.

Very broken fragments of canopy work, borders and scenes.

47. XV.C.

Panel of fragments. Head of a youth.

Late XV.C.

Head and hands of a man in prayer, facing threequarters right.

Late X.V.C. A hand holding a closed book.

48. Late XV.C.

Panel of fragments.

Head of a man, bearded, facing left in profile.

XV.C.

Fragments of six heads.

XV.C.

Figure of a prophet in a shafting, identical with Number above.

XV.C.

A piece of white drapery powdered with two wyverns which stand facing each other, chained and collared to a tree. White glass and yellow stain.

Miscellaneous fragments of canopy work, drapery, etc.

49. Panel of fragments.

XV.C. A dog seated on a tiled floor with the bases of two gold cups behind it.

Fragments of inscriptions, in black letter.

RDE | AM | RDETI |

XV.C.

Border pieces. Crowns, in white glass and yellow stain.

Very broken fragments of canopy work.

50. Panel of fragments.

XV.C. Figure of a Devil, incomplete. Half length facing threequarters right, the head turned left. Grotesque grinning head and a horned chest.

XV.C.

Head of a dove or eagle, nimbed, frontal. Incomplete.

Miscellaneous pieces of canopy work and crown borders, all very broken.

Antiquarian sources

College of Arms, MS. c.35. Visitation of Shropshire.

Copies. Bodleian Library MS. 1663, Ashmole. dated 1663.

British Museum, Add.MS. 30331.

"In the upper parte of the East window in the chancel."
Five shields in trick.

1. Quarterly 1 and 4. Azure three fleur-de-lis or.
2 and 3. Gules three lions passant guardant in pale or,
over all a label of five points ermine.
2. Barry of six or and azure, a chief paly, the corners gyronny,
over all an escutcheon argent.
3. Gules a saltire argent.
4. - two pastoral staffs in saltire azure, the crooks argent.

In the lower part of the same window. Azure a fess argent between
three birds heads erased argent.

"In the west window of the south Isle." Three shields in trick:-

5. Chequy or and azure, a fess gules fretty argent.
6. Quarterly 1 and 4. Barry of six or and azure, a chief paly, the
corners gyronny, overall an escutcheon argent.
2 and 3. Or a cross gules.
7. Argent on a bend gules cotised azure, three mullets or.
Sketch of a Knight, kneels in prayer facing left, plate armour, his
surcoat tricked:-
8. Chequy or and azure, a fess fretty, a label of three points gules.
9. "The like kneeling on the other side in the same surcoate with his
wife behind him in the utmost pane, having
10. the same arms on her mantel."

"In a window of the south aisle." Two shields in trick.

11. Or three chevrons gules, a fess azure.
12. Argent a lion rampant sable.

"In the south window of the south aisle."
Sketch of Knight, kneeling in prayer facing left.

13. Plate armour, his surcoat tricked:-
Chequy or and azure, a fess fretty "The fess fretty but no colours."

In another South window of the same aisle.

14. Chequy or and azure, a fess argent.

Society of Antiquaries, Prints and drawings, Shropshire, formerly

MS. 477, page 251.

Ludlow

"In the North windows of the church."

Drawing of four shields, each set on a circular ground, the latter bears a rough foliage design:-

1. Argent a lion rampant sable.
2. Or three chevrons gules.
3. Or fretty gules.
4. Barry of six or and azure, a chief paly, the corners gyronny, over all an escutcheon argent.

"In the West window of the south Isle."

Three shields in trick:-

5. Chequy or and azure, a fess gules fretty or.
6. Quarterly 1 and 4. Barry of six or and azure, a chief paly, the corners gyronny, overall an escutcheon argent.
2 and 3. Or a cross gules.
7. Argent on a bend gules cotised azure, three mullets or.

"In ye West window of ye South Isle."

Figure of a Knight, kneeling in prayer facing left.
Plate armour. His surcoat tricked:-

8. Chequy a fess fretty, a label of three points.
9. Chequy or and azure, a fess fretty.

"In the south windows of ye South Isle."

Four shields in trick.

10. Chequy or and azure.

11. Or three chevrons gules, a fess azure.

12. Argent a lion rampant gules.

13. Chequy or and azure a fess argent.

Armorial glass

The armorial glass was identified and analysed by H.T. Weyman in his account of the Ludlow glass published in 1905.1. However, there are some minor corrections necessary:-

Armorial glass in the north aisle.

Argent a lion rampant sable. DE LUDLOW

(Original lost. S.A. MS. No.1)

Or three chevrons gules. CLARE, EARL OF GLOUCESTER.

(Cat. No. 41. S.A. MS.No. 2.)

Or fretty gules, DE VERDON.

(Cat. No. 40. S.A. MS.No. 3).

Barry or and azure, a chief paly the corners gyronny, overall an escutcheon argent. MORTIMER.

(Cat. No. 39. S.A. MS. No.4).

Weyman² pointed out that Theobald de Verdon owned a moiety of Ludlow and married as his first wife Maud, daughter of Edmund Mortimer, Lord of Wigmore. After her death in 1315 he married secondly Elizabeth, de Clare, widow of Hohn de Burgh,³ in February third 1315/16. Verdon died in 1316 and his widow married, as her third husband, Sir Roger d'Amory in 1317. On this evidence Weyman concluded that the rebuilding of the aisle and the shields of Clare, Verdon and Mortimer were to be dated 1317. In considering this evidence Weyman did not include the Ludlow arms, which he states were removed in 1860.

The drawing of the four shields given in the Antiquaries MS. shows each shield on an identical foliage ground. It would appear, therefore, that the Ludlow arms, stylistically, were probably of the same date as the three other shields. The family of Ludlow held one knight's fee at Stokesay, near Ludlow, of Theobald de Verdon in chief.⁴ William de Ludlow was knight of the shire in 1307 and held the posts of Assessor and conservor of the Peace in Shropshire on several occasions between the years 1307-1316.⁵ He died in 1316 and was succeeded by his

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1. H.T. Weyman. "The Glass in Ludlow church." 1905.
 2. Ibid. pp. 4-5.
 3. Weyman calls him 'Earl of Ulster', this is incorrect as he pre-deceased his father Richard de B. Earl of Ulster who died in 1326.
 4. Feudal Aids, Vol. IV, p. 223. A.D. 1284/5; ibid. p.229 A.D. 1316. Cal.Inq.Post Mortem VI. 52. 10.Edw.II.
 5. See Eyton. Antiquities of Shropshire. X. pp.333-334.

son, Lawrence, (b.1301 d. 1353).6. The inclusion of the Ludlow arms in no way invalidates Weyman's hypothesis of a 1316-17 dating. It would seem possible, however, that the series may have a particular reference to William de Ludlow, d.1316 and that the Verdon arms commemorate his feudal overlord together with the latter's marriage alliances with Mortimer and Gloucester.

Verification of the arms in the North aisle.

LUDLOW (S.A. MS.No.1)

County Roll of Arms, temp. Richard II. Shropshire.8.
 "S' John de Ludlow" Argent a lion rampant sable.9.

CLARE, EARL OF GLOUCESTER (Cat.No.41 etc.)
 Roll of Arms. Henry III, ed. Nicolas, p. 4.
 "Le Conte de Gloster, d'or a trois cheverons de goulz."

DE VERDON. (Cat. No. 40, etc.)
 Roll of Arms. Edward II, ed. Nicolas, p. 3.
 "Sire Thebaud de Verdoun de or frette de goules."

MORTIMER. (Cat.No. 39, etc.)
 Roll Henry III, p. 5.
 "Roger de Mortimer, barre, a chief palee a corners gerone, d'or et d'azure, a ung escuchon d'argent."

6. I.P.M. VI. 52. op.cit.

7. The burial place of William de Ludlow is not know.

The inclusion of the Mortimer and Clare arms in association with Verdon precludes a date before February 1316, as Verdon died without issue such a display of these alliances seems unlikely to have been erected long after his death.

8. Soc.of Antiquaries MS. 664. Roll 16. No. 334. Hatton-Dugdale Facsimile, circa 1640.

9. See below for a discussion of the Ludlow arms.

Armorial glass in the south aisle.

West window.

Dugdale-Ashmole. Nos. 5-10. (Reference DA)

Soc. Antiq. MS. Nos. 5-9. (Reference SA)

D.A. 5. Chequy or and azure, a fess gules fretty argent. CHENEY.

Roll of Arms. Edward III, ed. Nicolas, p. 27.

Monsire Cheney port chequere d'or et d'asur, a une fes gules frette d'argent.

D.A. 6. Quarterly 1, 4. MORTIMER. 2,3. Or a cross gules, DE BURGH, EARL OF ULSTER.

Roll of Arms, Richard II, ed. Willement.

"Le Counte de la Marche et de Ulster. Quarterly 1, 4. Mortimer, 2,3. Or a cross gules. De Burgh.

D.A. 7. Argent on a bend gules cotised azure, two mullets or. HACKLUYT.(?).

Roll of Arms Edward II, ed. Nicolas, p. 85. Shropshire.

"Sire Edmon Hakelut, de argent a une bende de goules et iij moles de or, et ij coties daunce de goules.

Roll Richard II ed. Willement, Number 378.

Argent on a bend cotised gules three mullets or.

D.A. 8. A kneeling figure of a knight wearing a surcoat of the CHENEY ARMS, differenced with a label gules. (see Number 5 above.)

D.A. 9, 10: Figures of a Knight and a Lady wearing the CHENEY arms, differenced with a label gules.

Weyman identified all these coats without substantiating his identifications. He pointed out that the Cheney held the manor of Cheney Longville near Ludlow in the fourteenth and fifteenth century. Sir Hugh Cheney, ob. 1404, was King's esquire to Edward III and Yeoman of the Household under Edward III and Richard II. He was custodian of Wigmore castle in 1402 and of the town and castle of Ludlow in 1404.¹⁰

Weyman suggested that the arms of Mortimer and De Burgh quarterly were borne by Edmund de Mortimer, Earl of March about 1400 and that this fact associated with the death of Sir Hugh Cheney in 1404 "enables us to fix the date of this window in the opening years of the fifteenth century."¹¹

10. Weyman, op.cit. p. 24-26.

11. Ibid.

The evidence, however, is not quite so precise. The arms of Mortimer quartering De Burgh indicate a date after 1382 when Roger de Mortimer, Earl of March, succeeded his mother Philippa as Earl of Ulster. He died in 1398 and was succeeded by his son Edmund, who died without issue in 1425 and was succeeded in his honours by his nephew Richard, Duke of York.¹² The Mortimer/de Burgh arms, therefore, are dateable 1382-1425. We know that Sir Hugh Cheney was associated with the Mortimers from at least 1380 for in May of that year he witnessed the will of Edmund Mortimer, Earl of March, ob. 1382.¹³ The inclusion of the Hackhuyt arms in this window probably commemorates another personal contact. John de Hackhuyt was a member of Parliament for Herefordshire in 1388, the same year that Hugh Cheney was member for Shropshire.¹⁴

It appears therefore that Weyman's dating of the opening years of the fifteenth century is not substantiated by the evidence of the armorial glass. The window may have had particular reference to Sir Hugh Cheney ob. 1404 but there is no absolute proof of this. The inclusion of the Mortimer/DE Burgh arms and the Hackhuyt arms seems to indicate a date before 1425, but the evidence is not at all precise.

In the south window of the south aisle.

D.A. 13. A Knight wearing a surcoat of the CHENEY arms.

S.A. 9. This figure was moved to the west window of the south aisle, probably in the eighteenth century (S.A. 9). The Antiquaries manuscript does not give two figures listed in the Dugdale-Ashmole notes (D.A. 8,10), it seems that the glass had suffered some losses.

The Dugdale-Ashmole notes state that the fess of the figure's arms was "fretty but no colours." The charge was probably painted in black lines on white glass.

The original figure may have been the same date as the west window. As the latter window contained two cadet members of the Cheney family it seems not improbable that this figure, bearing the undifference arms of Cheney may have originally been part of the same window and, for some reason, had been moved before the Dugdale-Ashmole notes were taken.

12. G.E.C. Complete Peerage. [Old edition] VIII. p. 7.
G.E.C. Complete Peerage VIII. p 448-453.

13. Nicolas. 'Testamenta Vetusta. p. 110-111.

14. Weyman. op. cit.

In a window of the south aisle Two shields in trick.

D.A. 11. Or three chevrons gules a fess azure. MONMOUTH.
Roll of Arms. Henry III, ed. Nicolas, p. 10
"John de Monemue, d'or a trois cheverons de goules, a ung fece d'azurx."

D.A. 12. Argent a lion rampant sable. LUDLOW.
See above.

This coat is probably identical with S.A. 12.

S.A. 12. Argent a lion rampant gules, TURBEVILLE.
Charles' Roll circa 1285. Number 35.
Hue de Terberville. Argent a lion rampant gules.

Weyman noted that John de Monmouth ob. 1247 was a witness to two charters of the Hospital of St. John at Ludlow and suggested that the shield may have come from the hospital's church. The last male heir of the family was John, son of the above John, who died in 1274.16. The shield was quite probably of the thirteenth century, conjectures as to its provenance seem unwise without definite information. Weyman became rather muddled over the second shield D.A. 12. His confusion arose from the belief that the Ludlows bore argent a lion rampant sable, vulned over all gules.17. This coat is certainly given for Ludlow in the Visitation of 1623.18. The fourteenth century rolls, however, give the Ludlow arms as 'argent a lion rampant sable.'19 There is some evidence to suggest that the change in the Ludlow arms occurred circa 1410.20. Weyman's conjectures that 'argent a lion rampant sable' might be for Kynaston of Shropshire, or "more probably" for Richard Vaughn, solicitor of the council of the Marches in the reign of Elizabeth I, are therefore irrelevant.

D.A.14) In a south window
S.A.13)

Chequy or and azure, a fess argent. CHENEY.
County Roll of Arms. temp Richard II, No. 828.21.
Shropshire. "S' John Cheyne" Chequy or and azure a fess argent.
Weyman suggested that this coat was probably for Cheney but he did not know the County Roll.22.

15. ed. Perceval, Archaeologia XXXIX. 16. Weyman, op.cit. p. 27.

17. Weyman op.cit. p. 28 "The arms of Lawrence de Ludlow, who built Stokesay Castle in 1290, were 'argent a lion rampant sable vulyned all over gules.'"

18. Harleian Soc. Vol. XXIX. p. 342.

19. William Jenyns Ordinary c. 1380, No. 333; the County Roll of Arms. No. 334 and Willements Roll. temp. Richard II.

20. See Tong. Salop. West window of the Nave.

S.A. 10 In one of the south windows

Chequy or and azure. WARRENNE, EARL OF SURREY.

Roll of Arms, Henry III, ed. Nicolas, p. 3.

"Le Conte de Garenne, escheque d'or et d'azure.

This coat is not given in Dugdale-Ashmole. John de Warenne, Earl of Surrey died without issue in 1347 and was succeeded in his honours by his nephew Richard Fitzalan, Earl of Arundel. The Fitzalans had extensive holdings in Shropshire.

The east window of the chancel.

Dugdale-Ashmole. Numbers 1, 2, 3, 4.

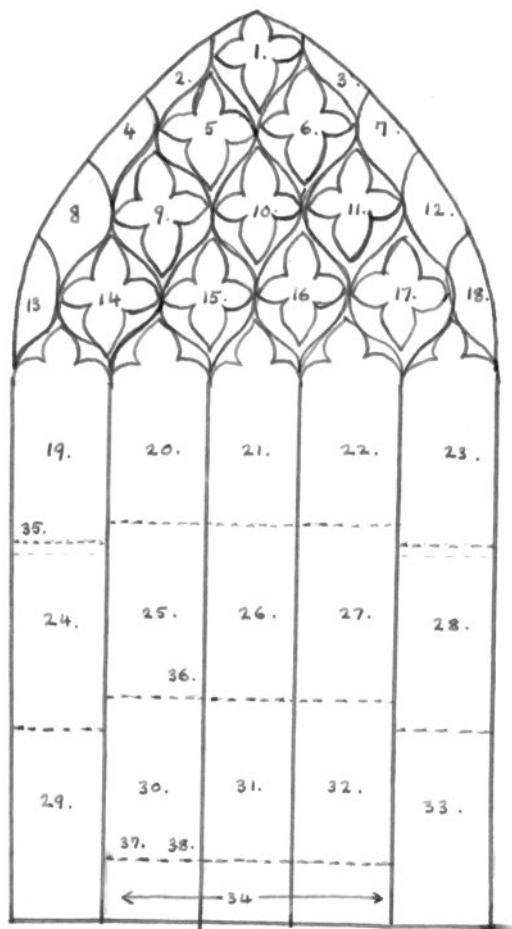
The shields are identified by Weyman.²³

The donor of the window was John Spofford, Bishop of Hereford 1421-1448 who is represented in one of the tracery lights. The date of the window appears to have been circa 1445, and is, therefore, outside the present scope of this paper. It should be noted, however, that the present glass in the window is a complete, and rather poor, nineteenth century copy of the original.²⁴ Some of the original glass is found amongst the fragments in the south transept window.

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21. Hatton-Dugdale facsimile, Soc. of Antiq. MS. 664, 16, p. 82.
 22. ~~Hayken~~ Weyman, op.cit, p. 28.
 23. Weyman op.cit.
 24. The window was repaired in 1720 and "restored" in 1832 by Evans of Shrewsbury.

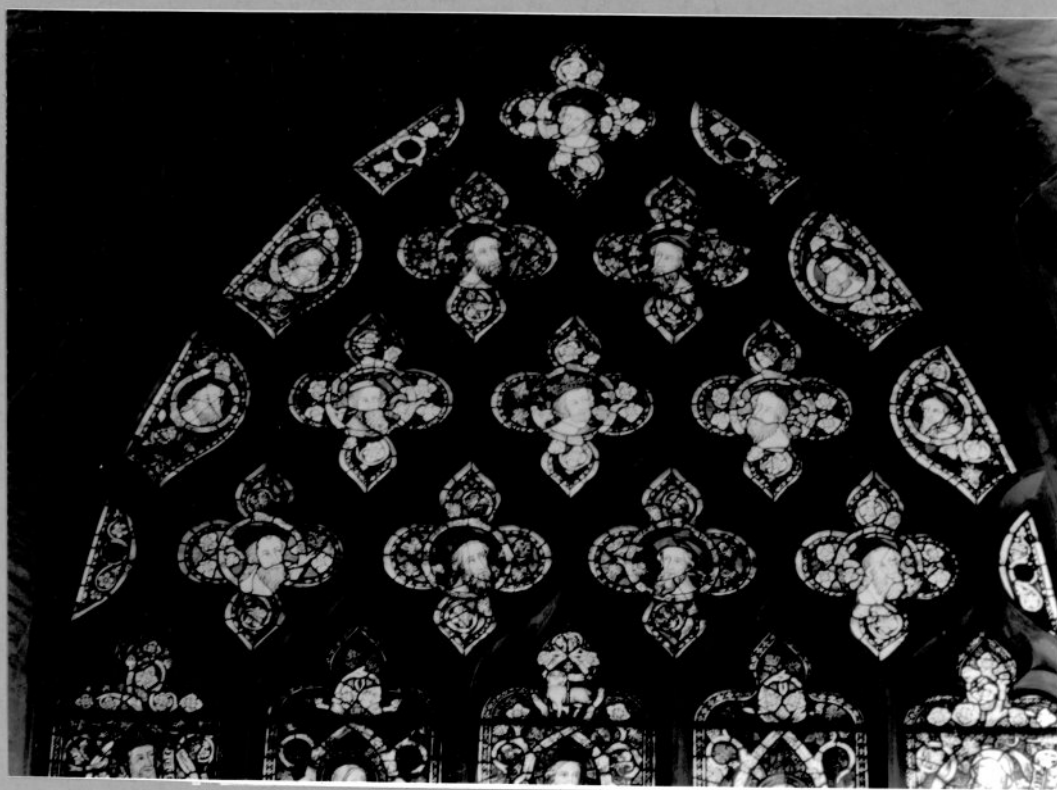
LONDON.

DIAGRAM. I.

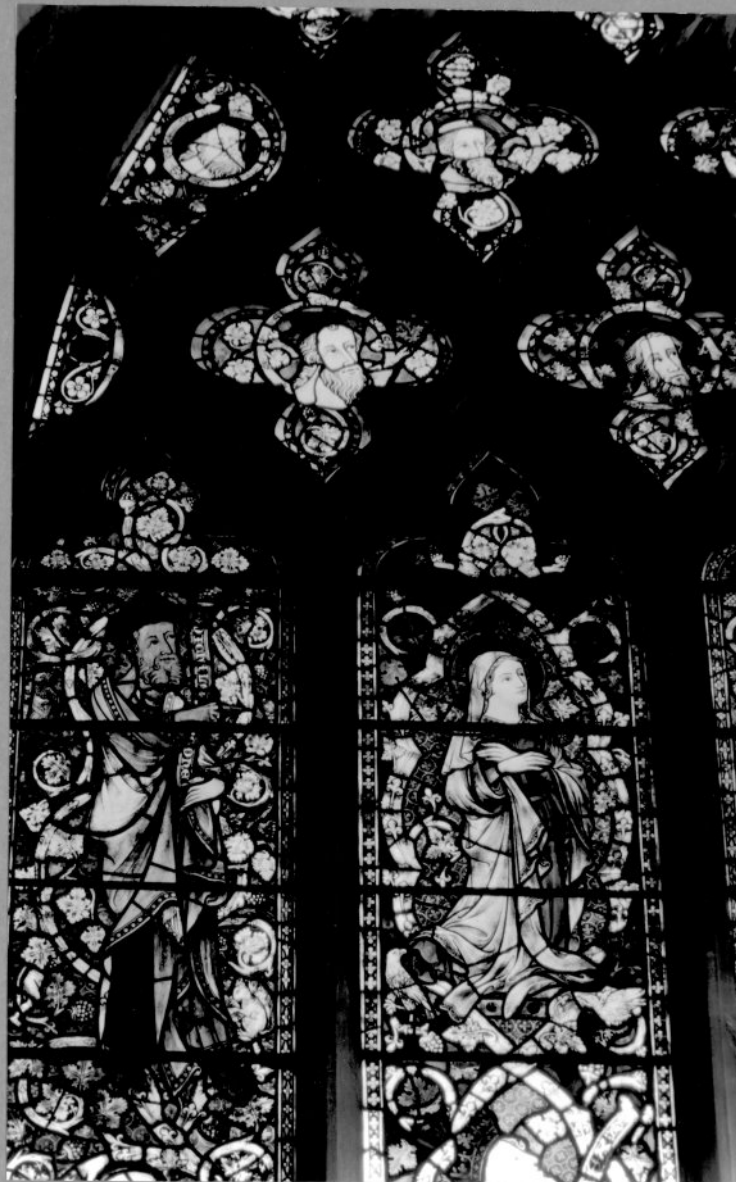




LUDLOW.



LUDLOW.
Salop.



LURLOW.



LUDLOW.
Salop.



10907.



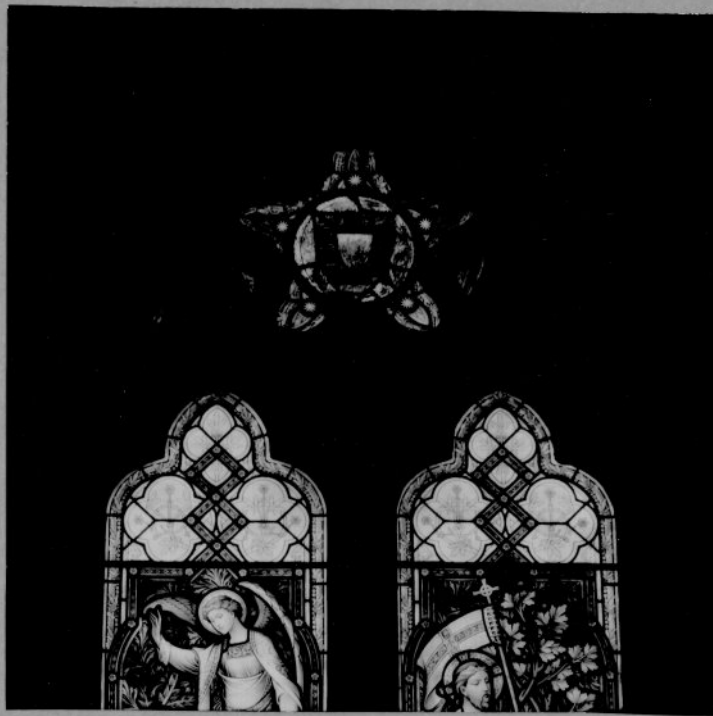
LURLOW.
Salop.



LUDLOW.

DIAGRAM. 2.

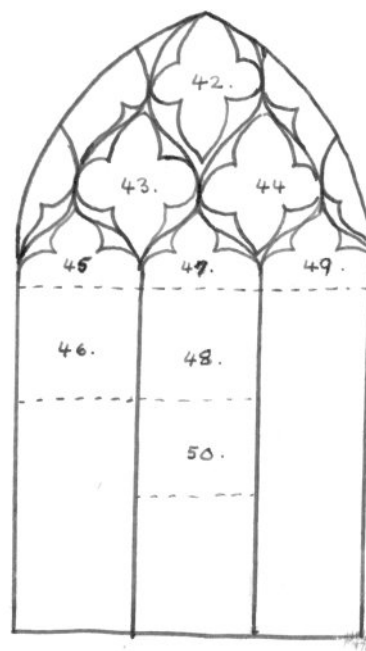
LUDLOW.



LURLOW. STALOP



LUDLOW.



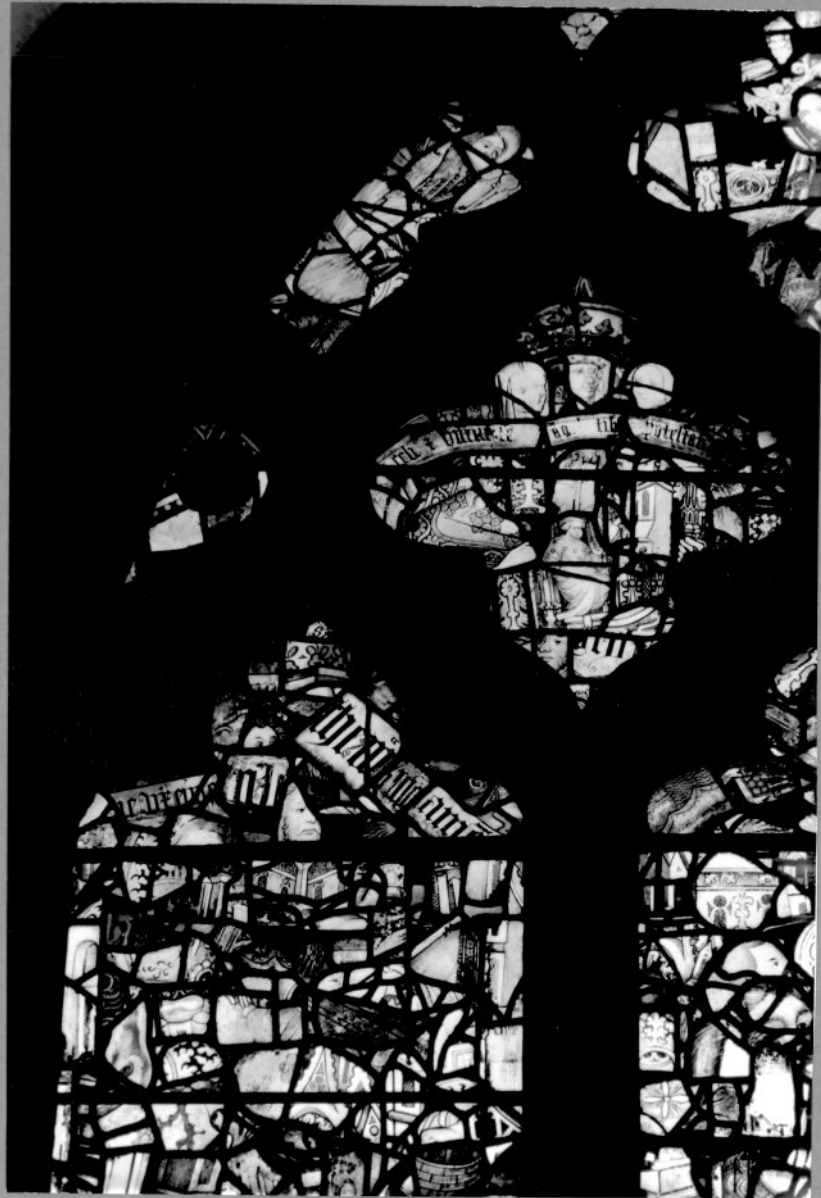
LUDLOW.

LUDLOW.

Satop.



LUBLOW.



LUBLOW.



LORLOW.
Salop.



LUDLOW.



LUDLOW.



LUDLOW