

THORNTONLEICESTERSHIREEastwindow. South aisle of the Nave.Diagram 2.

1. XIV.C.

A Panel of fragments.

An incomplete border piece:- a castle, in pot-metal yellow.

A white quarry bearing a part of a trail of foliage - a stem terminating in a vine leaf, painted in black lines. Pieces of plain ruby glass and very small pieces of white quarries.

2. XIV.C.

A roundel.

A plain ochre border enclosing a quatrefoil foliage design set against plain ruby glass. Each lobe of the quatrefoil bears a flat trefoil leaf, pot-metal yellow reserved on a black enamel ground. At the centre of the quatrefoil is a white rosette in a plain square border, reserved on a black enamel ground.

Set against modern white glass.

Border of the light:- Castles alternating with escallops, set against pieces of plain ruby. The castles are painted in black lines on pot-metal yellow, the escallops are white.

3. XIV.C.

A roundel.

Identical with Number 2 above except for the plain ground, which is blue.

Set against modern white glass.

Border of the light:- identical with Number 2, above.

4. XIV.C.

The Adoration of the Magi. Incomplete and disarranged.

The first King represented kneeling, on the extreme right of the panel, holding his crown in his left hand and a ring in his right. The two other Kings stand behind him holding their gifts, the one on the right pointing upwards at the star.

The kneeling King wears a light green cloak over a yellow tunic, the left hand King behind him is crowned and wears a ruby cloak over a yellow tunic, the third King has a yellow cloak over a ruby tunic.

Set against a plain blue ground.

Above the figures is an arch cusped trefoil, surmounted by a gable with crockets and finial, behind the gable is an incomplete brick wall. Painted in black lines on white glass, the wall in matt.

Preservation.

The figures are badly decayed and their drapery has been patched with alien fragments. The heads are painted in black lines on white glass, extensively corroded, the details obscure. The crowns are in yellow stain. The cloak of the extreme left King has been mostly replaced by fragments of white quarries bear a trail of vine leaves. The head of the kneeling King is too large for his body and is alien to this figure.

XIV.C.

Border of the Light: Disarranged.

Castles and escallops, as No. 2 above, also four large white fleur-de-lis, set against pieces of plain ruby.

5. XIV.C.

The Virgin and child.

The Virgin seated on a throne, facing threequarters right, the Christ child standing on her left knee and embracing her.

The Virgin is crowned, no nimbus. She wears a yellow cloak over a light green dress. The Christ child wears a white (?) tunic. The white traceried throne and its green cushion are incomplete and disarranged.

Set against a plain blue ground crossed by two parallel bands of pattern diaper, a trellis design enclosing quatrefoils, white reserved on a black enamel ground.

Above the figures is an arch cusped trefoil surmounted by a gable, etc., identical with No. 4 above, the arch head here is more complete, patterned with dots and a wavy line, white reserved on a black ground.

Preservation.

The Virgin's head and hands and the Christ child are extensively corroded, the lower part of the Virgin's left leg has been replaced by a fragment of a white quarry.

Border of the light: a serpentine stem with off-springing oak leaves and acorns, green glass, the acorns, in groups of two, in yellow stain, and leaded separately.

Set against pieces of plain ruby.

6. XIV.C.

The Flight into Egypt. Incomplete and disarranged.

The Virgin, holding the Christ child, seated on an ^{ass} which is being led by Joseph.

The ^{ass} is shown in profile facing right, Joseph stands behind its head, turning towards the Virgin. The horse is in white glass, standing on a grassy ground, painted in black lines on white glass.

Preservation.

The heads of the figures are intact, the details almost invisible owing to the extensive corrosion. Joseph wears a flat ruby cap, his drapery has been replaced by fragments of quarries, the original leading destroyed, and two pieces of drapery which might belong to the original figures.

Set against a blue ground crossed by two patterned bands, below an arch and gable etc., identical with No. 5 above.

XIV.C.

Border of the light: Castles alternating with escallops, set against plain ruby pieces, identical with No. 2 above.

Burton in his 'Description of Leicestershire' states that there were no arms or monuments in the church.¹ Nichols, however, states that "Burton in his manuscript has entered two coats, viz.

1. Argent a plain cross gules.
2. Argent a cross formy azure."³

The first shield is probably the arms of Saint George. The second shield is problematic. There is no record of any family bearing this precise coat. It is possible that this coat might be the arms of the Priory of Saint George at Gresley, near Burton on Trent. The conventual seal affixed to a document of 1281 shows a shield bearing a cross formy.³ However, there is no evidence of the tinctures, and there appears to be no recorded connection between the Priory and Thornton.

Nichols makes a brief mention of the glass now remaining and also adds a shield, no longer extant, of "Sable a chevron between three spears' heads argent." for Armston of Thornton." This shield was probably of the seventeenth century for Nichols records a grave slab of Pess Armston, ob. 1673 as being in the church.⁴

1. Burton, 1st Ed. p. 284. This statement was repeated in the enlarged second edition of 1777.
2. Nichols Leicestershire. Vol. IV. part ii, p. 983. The original manuscript of Burton has not been traced.
3. Transcript by Burton. Book of Seals. Bowditch MS. XXXII. 23. ex. inf. T. Tremlett, Esq.
4. Nichols, op.cit. p. 983.

The manor and the advowson of the church.

The manor was held by the Earl of Leicester, of the King in chief, until the rebellion of Simon de Montfort in 1265 when it was forfeited to the crown. Henry III afterwards granted it to his son Edmund, Earl of Lancaster.⁵ Anthony de Bek, Bishop of Durham died seized of it, together with the manor of Bagworth, in 1311. He held the two manors of the Earl of Lancaster by the service of a rose yearly.⁶ ~~His kinsman John de Harecourt and Robert de Willoughby and their heirs continued to hold the manors until 1419.~~⁷

The advowson of the church of Thornton and its chapels of Bagworth and Stanton were held by the Abbot and convent of Leicester.⁸

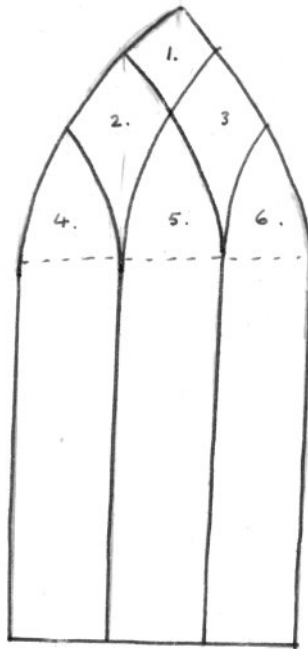
5. Nichols, Leics. op.cit. p. 979-984.

6. Farnham, Leicestershire Medieval Village Notes, Vol.V. p 401-402.

6. Farnham, ibid. Cal.Inq.Post Mortem V. 274, p.150.

7. _____

8. Hamilton-Thompson "Leicester Abbey". p. 194-195.



THORNTON .

DIAGRAM . I

THORNTON .



THORNTON.
Leics.



THORNTON.
Leics.

THURCASTONLEICESTERSHIRE.East window of the chancel

Fragments of glass, collected together in the centre light.

Reading from the top to the bottom:-

1. XV.C. Fragment of a canopy:-

A lancet in a plain wall, surmounted by a plain string course. White and yellow stain.

2. XV.C. Fragment of a ruby seaweed foliage diaper, reserved on a black enamel ground.

3. XV.C. A border piece: A crown, white jewelled circlet, the finials in yellow stain, on a black ground.

4. XV.C. A white quarry, with a conventionalised foliage design at the centre. Diagram 1, in edges of the quarry have cusped borders. White and yellow stain.

5. XV.C. Fragment of a canopy:-

The head of a depressed arch, cusped trefoil, surmounted by a crocketed gable, the tympanum traceried, with diagonally placed side shafts.

6. XV.C. Three crocketed pinnacles, the centre one terminates in a flat plinth on a foliated capital. Both 5 and 6. White glass, touched yellow stain.

7. XV.C. Fragment of a cross (from a Crucifixion of Christ) yellow stain.

8. XV.C. Fragments of ruby seaweed foliage diaper

9. XV.C. Fragments of white crocketed pinnacles.

10. XV.C. Fragment of a tympanum (?):- an oculus cusped quatrefoil, each cusp has a trefoil terminal, white and yellow stain.
11. XV.C. Fragments of canopy work, as Nos. 5,6.
12. XV.C. Head of a Saint. Nimbed, facing threequarters left, bearded. White glass, the nimbus in yellow stain, the hair and beard in matt.
13. XV.C. Set against white quarries, each has a conventionalised foliage design at the centre. Diagram 2. One identical with Number 4.
14. XV.C. Fragmentary head of a woman, facing right, the left hand side of the head only remains. White glass.
15. XV.C. Fragments of canopy work: a wall containing a traceried window, two lancets, each cusped trefoil, supporting a quatrefoil, all enclosed in a semicircular head. Above the window is a beaded string course. White and yellow stain. Two identical pieces of this design remain.
16. XV.C. Part of a crenellated parapet, corner view, below the parapet, a brick wall pierced with a quatrefoil containing a bust length figure of a woman, facing three quarters right. White and yellow stain, with matt shading.
17. XV.C. Head of a prophet (?), bearded facing threequarters left, he wears a floppy hat. White glass, the hair in yellow stain and matt.
18. XV.C. Three canopy fragments, as Number 16.
19. XV.C. Fragment of a canopy, an oblong six sided structure the top crenellated the three front walls each contain a square headed window recess. White and yellow stain and matt shading.

~~21xxxXVx2xxxxRoundelxxxxxxExxxxxxixxxxxxymhst.~~

20. XV.C. A small roundel: an eight pointed star rayonnant. The star in yellow stain, the rays in slight cross hatching. On a black ground.
21. XV.C. A Roundel. An Evangelist's symbol. The Angel of St. Matthew. Half length, facing threequarters right, emerging from clouds, holding a scroll, inscribed in black letter, "Matheas." Nimbed, wearing a white ~~hka~~ alb, the amice and wings in yellow stain. Set against white ground, patterned with an irregular pebble design, painted in black lines. Border of the roundel is plain white.
- 22:23. XIV.C. Two identical ^{en toile} ~~mouchette~~ tracery lights. Each light contains a thick serpentine stem with off-springing leaves, white and yellow stain. Border: repeated pattern of circles, each cusped a quatrefoil, in white on a yellow stain ground.
- (Originally in the small window to the west of the south door).
24. XV.C. Fragments of quarries, as Number 13. Part of an inscription: in black letter 'pp.'
25. XV.C. Fragments of white drapery.
26. XV.C. A demi-Angel, collecting the blood of Christ: from a Crucifixion of Christ. The Angel emerges from clouds, half length facing threequarters right, holding a chalice to collect Christ's blood, wearing a white alb and amice, winged. White glass, touched yellow stain.
27. XV.C. Incomplete head of a Man. Facing threequarters left, bearded, his head thrust forward, the neck bare. White glass, the beard in yellow stain and matt. His hair and the centre part of the beard missing.
28. XV.C. A demi-angel, from a Crucifixion of Christ. Incomplete. The head and shoulders and arms remain, in profile facing left, holding a chalice to collect Christ's Blood. White and yellow stain. Alien fragments of wings, in yellow stain.

29. XV.C. Fragment of white drapery, powdered with a foliage pattern in yellow stain.
30. XV.C. Fragments of ruby seaweed diaper.
31. XV.C. Fragments of a Christ Crucified (?). Parts of two legs, including the ankles, against the cross, white and yellow stain.
32. XV.C. Another fragment of the cross, yellow stain.
33. XV.C. Part of the leg of another crucified figure (Christ or one of the thieves ?).
34. XV.C. Fragments of white shaftings.
35. XV.C. Incomplete head of a Saint:- The nimbus and part of the hair, in yellow stain, only remain.
36. XV.C. Head of a prophet. (?). Incomplete. Facing threequarters left, wearing a floppy cap. Complete down to the end of the nose. White glass, the hair in yellow stain. (This head is obscured by the tie bar behind the glass).
37. XV.C. Two fragments of white architectural shafts.
38. XIII.C. Jumble of fragments, pieces of white stiff leaf foliage on a white ground cross hatched in black lines. Very incomplete.
39. XV.C. A donor figure. John Mersden, rector of Thurstaston.
 Represented kneeling in prayer, facing threequarters left. Bareheaded, his hair tonsured, he wears a ruby mantel. Above his head is a scroll, inscribed in black letter 'XPI FILII DEI'.
 The head is in white glass, the hair in yellow stain. The ruby mantel is incomplete: the area of the shoulders and chest has been patched with an alien piece of light blue drapery.

40. XV.C. Fragments of blue seaweed foliage diaper.
41. XV.C. Fragment of a canopy (?), the base of a square tower (?).
White and yellow stain.
42. XIII.C. Fragments of a foliage design, as Number 38 above.
43. XV.C. Fragments of white sideshafts and crocketed pinnacles.
44. XV.C. A Roundel. The Bohun Swan.

The swan stands erect, a crown around its neck, the wings displayed.

The swan stands facing right, on a small hillock powdered with plants.

White glass, touched yellow stain, the ground is a light yellow stain patterned with an irregular pebble design, painted in black lines. In a plain white border.

45. XV.C. A Roundel. A Hart lodged, the badge^{ge} of Richard II.

The hart is represented on a small hillock, facing left. White glass, the antlers in yellow stain. Ground and border as Number 44.

46. XV.C. Fragments of white quarries, as Numbers 4: 13. Small architectural fragments.
47. XV.C. A fragment of an inscription, in black letter:- | QUI | ME.
This has been inserted upside down.
48. XIV.C. A fragment of an inscription in Lombardic script | A : F | MARG |
49. XV.C.? Pieces of blue glass patterned with continuous squares, each enclosing a quatrefoil, reserved on a ground of black enamel.

THURCASTONLEICESTERSHIRE

All the remaining ancient glass has been inserted in the centre light of the East window of the chancel. The glass falls into three groups:-

1. Fragments of grisaille foliage. XIII.C. Catalogue Numbers 38 and 42.
2. Two complete tracery lights. XIV.C. Catalogue Numbers 22 and 23.
3. Early XV.C. Glass.

The date of the XV.C. glass.

Nichols, 1, records an inscription in the east window of the chancel:- "Orate ꝑ a'i'a Johis Mersden, quo'dam (rectoris) istius ecclesie qui me fieri fecit anno domini (MCCCC ---)" A small fragment of this inscription remains Catalogue Number 43. John Mersden rector of Thurcaston and Canon of Windsor died on the twenty-seventh of January 1425. His brass effigy with an inscription recording the date of his death remains on the floor of the chancel. There can be little doubt that the figure of the tonsured priest (Number 39) the East window represents this John Mersden and that the glass was his gift. He was appointed a Canon of Windsor in 1413. A previous appointment to the seventh stall in 1397 clearly fell through and the presentation became void.² In the glass at Thurcaston he is represented wearing a red gown. As the shoulder has been replaced by a piece of alien glass it is impossible to say if this is the "murrey mantel ... with the arms of St. George arched within a rundel on their right shoulder."³, as worn by the canons of Windsor.

The glass was probably inserted before Mersden's death in 1425; at the very latest it is unlikely to have been inserted after 1430.

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1. Nichols. History of Leicestershire Volume III, p.1058.
 2. Cal.Pat.Rolls 1413-1416, p. 101. Ollard Deans and Canons of Windsor p.57.
 3. Ashmole, Order of the Garter, p. 92.

THE BOHUN SWAN

Catalogue Number 44

A Swan ducally gorged, the wings displayed. Here identified as the Swan badge of the DE BOHUNS, EARLS OF HEREFORD.

J.S. Walter states,¹ that "the origin of the Bohun badge has been traced to Adam Fitzswanne, whose father had large estates in the North of England in the time of William the Conqueror. Thence it passed through the Mandevilles, Earls of Essex, by the marriage of Maud Fitzpiers --- to Humphrey de Bohun." Maud Fitzpiers, Countess of Essex, ob. 1236 married Humphrey de Bohun, Earl of Hereford, ob. 1220.²

The badge is found in a number of forms, firstly as a simple swan, and later as a Swan argent ducally gorged and chained or.

On the counter seal of Humphrey de Bohun attached to the Baron's letter of 1301,³ the shield of Bohun hangs by a loop enclosing a swan. The seal of Oliver de Bohun, 1334, shows his coat of arms between three swans.⁴ Neither of these examples have the crown and chain.

On the tomb of Margaret de Bohun ob. 1391, Exeter Cathedral, two swans are represented beneath the feet of the effigy. She married Hugh De Courtenay, Earl of Devon, ob.1399,^{4*} The Bohun swans, ducally gorged, their wings displayed appear as supporters on the seals of her grandson Edward de Courtenay,⁵ and her great-grandson Hugh.⁶ They occur again as supporters on the mantel-shelf of Bishop Peter de Courtenay, 1478-87, in the Bishop's Palace at Exeter.⁷

Two seals,⁸ of Joan Fitzalan, ob.1419, daughter of Richard, Earl of Arundel and wife of Humphrey de Bohun, ob.1372,⁹ show swans as supporters, neither have the crown and chain.

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1. J.S. Walter. On the roof of the Church of St. Andrew Mildenhall, ~~in~~ Suffolk, Archaeologia LIV.p.264. Walter does not state sources.
 2. G.E.C. Complete Peerage, Volume VI, p. 457-459.
 3. H. De Walden. Some Feudal Lords and their seals, pp. 11-12.
 4. Birch Cat.of Seals, No. 7553.
 - 4* G.E.C. Complete Peerage Vol.IV, pp.324-25.
 5. B.M.Add.Chart.13922. A.D. 1396. Birch Catalogue 9007. and see Complete Peerage IV, pp. 325-26
 6. B.N. Add.Chart 13923.A.D.1422. Birch Cat.9017; Comp.Peer.IV, p.326.
 7. Reproduced in W.St.John Hope. Heraldry for Craftsmen, fig.94.

Eleanor de Bohun eldest daughter and co-heiress of Humphrey de Bohun (ob.1372, see above) married Thomas of Woodstock, youngest son of Edward III, created Duke of Gloucester in 1384.¹⁰ The first and second seals of the Collegiate Church of Pleshy,¹¹ which was their foundation, both incorporate in their design the Bohun swan. These representations are very small in scale and the crown and chain appear to have been omitted. The inventory of goods at Pleshy Castle belonging to Thomas of Woodstock and siezed 21. Ric.II 1397. includes: "Item un blanc sale de tapicerie --- oer'ez de les armes de Roy Edward et de ses filtz ovesgn, bordurez de rouge et noir paley et poudrez de signes et les armes de Hereford."¹²

The swan ducally gorged and chained the wings displayed is represented in the canopy of Eleanor's tomb in Westminster Abbey.¹³ She died in 1399.¹⁴ Mention is made in her will,¹⁵ of a psalter with gold clasps."enamailes ove cignes blank et les armes de monsgr."

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8. B.M. Harley Chart, 46. F.6, A.D. 1389. Birch 7539.
B.M. Add Chart 15602, A.D. 1393. Birch 7540.
 9. of Complete Peerage Vol. VI. pp.473-4.
 10. Complete Peerage, Vol. VI, p. 474-477.
 11. Birch Catalogue 3844 and 3845. Both engraved in Gough's History of Pleshy, page 184.
 12. Viscount Dillon and W.St. John Hope in Archaeological Journal, Vol. LIV, p. 239.
 13. Rubbing in the Society of Antiquaries.
 14. Complete Peerage, Volume VI. p. 477.
 15. J.G. Nichols, Royal Wills, pp. 178-183.

Mary de Bohun, youngest daughter and co-heiress of Humphrey de Bohun (ob. 1372/3) and sister of Eleanor, married Henry Earl of Derby, who ascended the throne in 1399 as Henry IV. Mary, his first wife died in 1394.16. He bore the Bohun badge in the right of his wife:- Halls 'Chronicle' states that Henry while Duke of Hereford, in expectation of combat with the Duke of Norfolk "came to the barriers of the lystes mounted on a white corser, barbed with ~~XXXXXX~~ blewe and grene velvet embrodered sumptuouslie with swannes and antelopes of goldsmiths' work."17.

A seal of his son Henry Prince of Wales, later Henry V, shows his arms supported by two swans, both ducally gorged and chained, each holdings in their beaks, an ostrich feather and a scroll.18.

The frieze of Henry V's chantry chapel in Westminster Abbey shows the swan with an antelope chained to a fiery beacon, and also the swan ducally gorged and chained the wings displayed.

From the above evidence it is clear that the Swan badge was widely used by the Bohun family and their descendents.

The Swan badge at Thurcaston is possibly intended as a Royal Badge for either Henry IV or Henry V, this hypothesis is suggested by the fact that John de Mersden was Canon of Windsor from 1413 until his death in 1425.

The Thurcaston example omits the chain but this, if the evidence of the seals can be relied upon, appears to be of no significance.

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- 16. Complete Peerage Volume VI, page 477.
 - 17. Hall's Chronicle, page 4, edit. 1809.
 - 18. Sandford Genealogical History, page 277 and engraving
page 239. Ex Registro Westmonast.

Catalogue Number 45: 'A Hart lodged'. Here identified as the
BADGE OF RICHARD II.

The white hart was used as a device early in Richard's reign and it appears to derive from the cognisance of his mother, Joan Holland the Fair Maid of Kent, which was a white hind.¹⁹

Three brooches in the form of a white hart set with rubies ~~and are~~ mentioned in the crown jewels pawned to the city of London in the sixth year of Richard's reign.²⁰ It appears that the white hart was not used as a badge of livery until late in the reign.²¹ On the occasion of the jousts held at Smithfield in 1390 Richard distributed to the competitors his badge of a white hart pendent from a collar of golden broomscods.²²

The Household book of Henry Earl of Derby (later Henry IV) for the same year records the expense of forty shillings for the embroidering of two sleeves of red velvet and a pair of plates of the same suit "cum cervis de liberata Regis."²³

The white hart collared and chained appears on the tomb of Richard II in Westminster Abbey and on the Wilton Diptych. The contract for the tomb is dated 1395, it was probably finished in 1399.²⁴ There are good reasons for believing that the diptych was painted after 1400.²⁵

After Richard's death in 1400 rumours circulated that he was alive,²⁶ and, in 1404, the Countess of Oxford, to substantiate such a rumour, "had made many silver gilt parts even the badges which King Richard was wont to confer on his Knights squires and friends."²⁷

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19. M.V. Clarke 'The Wilton Diptych, Burlington Magazine, Volume LVIII, page 287.
 20. Rymer Foedra 1709. Vol. III, p. 359. Clarke op.cit.p.287.
 21. Clarke op.cit. p. 287, with references.
 22. Vita Ricardi Secundi, quoted by Clarke.
 23. Anstis Order of the Garter, Vol. I, pp.113-114.
 24. Rymer Foedra. Vol.VII. pp.797-98. Illustrated in F. Wormald The Wilton Diptych Warburg and Courtauld Journ. Vol.17, plate 33, figs. b,c,d.
 25. Wormald, op.cit., particularly pp.196-202.
 26. Stell. Rich.II, p.287. 27. Walsingham Hist.Ang.(Rolls Series)ii, page 262.

The Thurcaston hart is represented without collar and chain. A similar hart appears on the conbel between the arches of the canopy on the brass of Sir Simon Fellrig and his first wife Margaret, in Fellrigg Church, Norfolk.²⁸ This tomb was erected after the death of Margaret Fellrig in 1413. Fellrige is represented holding the Royal standard of Richard II, he was standard bearer to the King,²⁹ and the arms of Richard II and those of his first wife Anne of Bohemia appear on the brass.

The evidence of the Felbrig tomb justifies the recognition of the Thurcaston hart as the Royal Hart of Richard II.

Henry Earl of Derby, later Henry IV, appears to have used a similar badge. Lovenay's household accounts for 1391-1392 record payments for the embroidering of one of Henry's slops with "cervis intra garters", and for "a gold hind with white enamel in a garter, with a collar round its neck given to the Countess of Derby."³⁰ The Inventory of St. Pauls London, of 1402, lists two copes "de panno aureo rubei coloris, quarum una de velveto rubeo cum leonibus aureis et aurifrigiis de colerilis Domini Ducis Lancastriae et servo in medio cuffasibet collerii facente."³¹ It is just possible that the Thurcaston hart was intended to represent this badge of Henry IV, but the absence of the garter and the strong similarity with the hart on the Fellrig tomb are more suggestive of the hart of Richard II.

Interest in Richard II was revived in 1413 when his body was moved at the order of Henry V from King's Langley in Buckinghamshire to the tomb in Westminster Abbey. Walsingham states that Henry V "now confessed that he owed to him (Richard) the same veneration as to his own father."³²

If the Thurcaston hart is identified as the hart of Richard II it appears possible that it would not have been erected until after the reburial of Richard when no stigma would be attached to a commemoration of his memory.

28. Cotmans Norfolk Brasses. 1819. p. xxvii and engraving.

29. Cal. Patent Rolls, Richard II. 1391-96. page 563.

30. J.H. Wylie. Henry IV, Vol. II, p. 29 citing Account Roll, Duchy of Lancaster Records.

31. Archaeologia Vol. L, p. 502.

32. Walsingham. Historia Anglicana. R.S. 1864. Vol. II. p. 297.

Antiquarian sources, Lost glass.

British Museum. Egerton MS. 3510. page 83. Church notes of William Burton. dated 1609.

"In orientali boreali fenestra."

Sketch of a kneeling figure of a man, in civilian dress, inscribed 'WILLIMUS FALCONER' Against him a shield, in trick, Argent three falcons gules."

A description of this figure is given in the first edition of Burton's Leicestershire.³³ The family of Falconer held the manor of Thurcaston from the reign of Henry II until the reign of Henry V. No trace remains of this figure.³⁴

The glass appears to have suffered some losses and rearrangement since Nichols made his notes, circa 1800. He records:- "In the east window of the north aisle are some fragments of an old castle, over which is 'Margareta fi.'"³⁵ "In the (east) window are ... two little figures sitting (one in a cap) holding book upon their knees."³⁶

33. Burton. A Description of Leicestershire. 1622. p. 287.

34. Burton, *ibid.* Nichols, History and Antiquities of Leicestershire. Vol. III, p. 1058.

35. Nichols, *op.cit.* p. 1058. A fragment of the inscription remains. Cat. Number 48.

36. Nichols. *ibid.* the heads of these figures remain. Cat. Nos. 17 and 36.

WANLIPLEICESTERSHIRE

Antiquarian sources. British Museum. Egerton MS.3510, p.82

Church notes of William Burton, dated 1609.

"In templo de Wanlip com.Leic. per W.W.(William Wyrley) et me W.B. (W. Burton).

In orientali fenestra."

1. A shield in trick:- Quarterly 1, 4. Gules three lions passant guardant in pale or, 2.3. Azure semy of fleur-de-lis or." Inscribed 'Hoc stat in sumo fen'
2. A rough drawing of Sir Thomas Welsh, Katherine his wife and their daughter. Thomas Welsh is represented left, kneeling in prayer, his surcoat is tricked 'Gules two bars gemelles and a bend argent.' His wife kneels opposite facing him, her tunic is tricked with the same arms and her mantel is powdered with 'S's. Before her, on a prayer desk, is an open book inscribed with the opening words of the office 'Domine labia mea aperies'. Her daughter kneels behind her. Below the figures is written 'Orate pro anima Thome Welsh militis MCCCLXXXIII et pro anima Katherine uxoris eius.'

Burton also gives a transcript of the inscription on the Welsh tomb:- "Here lyeth Thomas Welsh Knight, Lord of Wanlip, and Dame Katherine his wife who in their tyme made the Kyrke of Wanlip and hallowed it and the churchyard to the worship of God and St.Nicolas: 1393.(17.Ric.2)."

Burton's description of the east window as printed in his Description of Leicestershire(1) is slightly different to the entry in the Egerton MS:- (A picture of a Knight armed kneeling, on whose surcoat is Gules two bars gemewes a bend argent. Over against whom kneelth his lady, on whose surcoat is the same arms and under whom is written "Orate pro anima Thomae Welsh militis qui hoc templum fieri fecit MCCCLXXXIII et pro anima Katherine uxoris eius."

(1) W.Burton. Description of Leicestershire, 1622.
p. 298.

The printed version of the inscription adds 'qui hoc templum fieri fecit'. This may be a reconstruction by Burton based on the legend of the Welsh tomb.(2)

Nothing remains of the above glass described by Burton.

Identification of the Arms.

1. ROYAL ARMS OF ENGLAND. 1340-1408.

Edward III assumed the quarterly coat of France ancient and England in 1340(3). In c.1408 the number of fleur-de-lis in the arms of France were reduced to three.(4)

2. Arms of WELSH

Roll of Arms, Richard II, ed. Willement, Number 276.

"Monsr. Thomas Walshe"

Gules two bars gemelles argent, surmounted by a bendlet of the same.

The manor.

The family of Welsh held lands in the manor from the thirteenth century until the end of the fifteenth century(5).

(2) The remaining inscription differs slightly from Burton's version:- "whiche in her tyme made the kirke of Anlep and halud the kirkyerd in wurchip of god and oure lady and seynt Nicholas" 1393. M.Stephenson. List of Monumental Brasses in the British Isles, 1926, p.278.

(3) Wyon. The Great Seals of England, pp.31-32.

(4) ibid. pp. 43-4. Second seal of Henry IV.

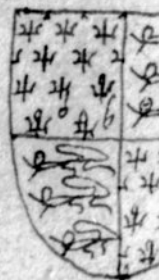
(5) The manorial history is found in Nichols History of Leicestershire. Vol.III, pp. 1095-1096.

In templo de wanlip com: Leic: p n

in orient fen: Chaceki.



Hoc stat in fu



ate graia. Tha. weffh. mil: M:ccc. lxxxiii et pro aia Katharine uxoris eius.

WANLIP.
laics.

WITHERLEYLEICESTERSHIRE

South side of Nave: Second window from the East.

Diagram 1.

1. XIV.C.

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

2. XIV.C.

Border pieces and grisaille foliage:-

Border pieces:- patterned with a design of blobs separated one from the other by two dots, in yellow stain reserved on a ground of black enamel, and separated from the stonework by a thin strip of plain white glass. The latter and the border are on the same pieces of glass. Foliage:- a free-running trail of buttercup leaves, in white reserved on a black enamel ground, within a plain white cusped border.

3. XIV.C.

Grisaille foliage:- identical with Number 2 above except for the cusped border which is in yellow stain.

4. XIV.C.

A small piece of grisaille foliage and patterned border identical with Number 2 above - but here the foliage, cusped border, and patterned border are all on the same piece of glass.

5. XIV.C.

A large piece of grisaille foliage identical with Number 2 but without the border.

6. XIV.C.

Incomplete figure:-

A Grotesque figure of a dragon with a woman's head, the head and neck only remain. Woman wears a small round hat with her hair in cylindrical side cauls in a crispine net and a narrow barrette. Painted in black lines on yellow stain.

7. XIV.C.

Grisaille foliage

From a small tracery light. Incomplete.

Plain white border enclosing a small spray of foliage, in white reserved on a black enamel ground. The foliage stem twists itself into a small circular knot at the centre of the design.

8. XIV.C.

Grisaille foliage

From a smaller tracery light. Incomplete. Larger in scale than Number 7.

A plain white border enclosing a foliage design radiating from a small rosette at the centre, in white*.

A fragment of this design inserted below Number 7.
(* reserved on a black enamel ground).

9. Fragments

Plain ruby glass and some small scraps of foliage.

10. Fragments

Plain coloured glass.

11. XIV.C.

Foliage design, in situ.

At the centre a small circular ruby rosette, with a trail of oak leaves, painted in black lines on white glass with yellow stain, radiating outwards on two sides.

12. XIV.C.

A Roundel

Figure of a centaur holding a pair of bag-pipes.

The figure faces right, the upper part of its body turned in profile to the left. The head and body are white, the drapery in yellow stain, painted in thin black lines. Against a black ground speckled white; the border is plain yellow stain.

13, 14, 15, 16.

XIV.C. Border pieces and grisaille foliage

Foliage: trail of large vine leaves and grapes, in yellow stain, springing from a white stem, reserved on a black enamel ground.

Border pieces: plain yellow stain strip studded with small circles, each enclosing a white crosslet on a black ground, and separated from the stonework by a thin strip of plain white glass.

All this glass has been much disturbed and appears to have been cut down to fit the light.

17. XIV.C.

A Roundel: A large ochre rosette. Painted in black lines and reserved on a black enamel ground, in a plain border.

18, 19, 20, 21.

XIV.C. Border pieces and grisaille foliage.

As Above Numbers 13-16. Number 18, very fragmentary, and a patterned border, identical with Number 2 above, from the apex of a light has been inserted.

Number 19, a small crocketed spire, in yellow stain, and a small fragment of a white quarry have been inserted.

22. XIV.C. Foliage design, in situ - identical with Number 11.23. XV.C. The Virgin and Child. Incomplete.

The Virgin faces threequarters left holding up the Christ child.

The head and neck of the Virgin remain:- Plain white nimbus and face, the crown and hair in yellow stain. Only the upper half of the Christ child remains - holding an orb and in benediction. Below the figures are scraps of brown and blue drapery.

Antiquarian sources

British Museum, Egerton MS. 3510, p. 62. Church notes of W. Burton.

"In templo de Witherley Co. Leic. per W. Wirley et me W. Burton 1605". Three shields in trick.

Egerton MS.Identifications in
Burton 2nd EditionIn australi fenestra templiIn a south window of the church

- | | |
|--|-----------------------|
| 1. Gules three lions passant guardant in pale or, a label of three points azure three fleur-de-lis or to each point. | LANCASTER |
| 2. Gules three lions passant guardant in pale or. | ENGLAND |
| 3. Sable a lion rampant argent crowned or. | SEGRAVE. ¹ |

Identification of the Arms.

1. Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lis or to each point. LANCASTER.
Roll of Arms. Edward II, ed. Nicolas, p.1:-
Le counte de Lancastre, les armes de Engleterre, od le label de France.
2. Gules three lions passant guardant in pale or. ENGLAND.
Roll of Arms Henry III, ed. Nicolas, p. 3:-
Le Roy d'Angleterre, porte goules trois lupards d'or.
3. Sable a lion rampant argent crowned or. SEGRAVE.
Roll of Arms, Henry III, p.15:-
Gilbert de Segrave, noir trois gerbes d'argent.

In the latter part of the XIII.C. the family abandoned this coat and assumed the lion rampant crowned.

Siege of Carlaverock, A.D. 1300, ed. Nicolas, p.13:-

"Nicholas de Segrave ... he had a valient father who wholly abandoned the garbs and assumed the lion ... Nicholas used his father's banner with a red label; by his brother John, who was the eldest, it

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1. Nichols Vol.IV, p.1008 gives this coat as "Sable a lion rampant argent gironny or". This is obviously an error.

was borne entire ... The banner of the eldest ... was sable with a silver lion rampant, crowned with fine gold.":-

"O un lyon de argent en sable
Rampant et de or fin coronne."²

The seal of John, Lord Segrave, who died in 1325, attached to the Barons Letter to the Pope shows a lion rampant crowned, and, on either side of the shield a garb in allusion to the earlier coat.³

The family of Segrave held lands at Witherley in the XIII.C. and XIV.C. Nicholas de Segrave, taken prisoner at the Battle of Evesham in 1265, held nineteen and a half virgates of land in Witherley worth seven pounds and twelve shillings.⁴ The Segrave Chartulary has a grant of Nicholas de Segrave to John de Somery of all his land in Witherley.⁵ An inquisition of 1279, cited by Nichols, states that the Segrave lands in Witherley were held of Baldwin de Wake who held them of the Earl of Leicester and the Earl of the King.⁶

Two inquisitions of 1349 and 1352 show that John de Segrave held a Knights fee there of Thomas Wake de Lydell and his heir.⁷ This John died in 1353 and his inquisition states that "he lately held certain lands ... in Wytherdeleye" which he had granted "to Robert de Kegworth for the said Robert's life."⁸

2. see also (Roll of Arms Edw.II, ed. Nicolas, p.4.
(Roll of Arms Edw.III, ed. Nicolas, p.7.

3. H.de Walden 'Some Feudal Lords and their seals'. p.111 + illust.
For a note on the earlier Segrave coat, derived from the arms of the Earl of Chester, see G.E.C. Complete Peerage, Vol. XI, p.596 note a.

4. Calendar of Inquisitions Miscellaneous Vol.I, 772.

5. Nichols. Appendix to Volume II, p.119.

6. Nichols. Volume IV, p.1007.

7. Calendar of Inquisitions Post Mortem, Volume IX, 219,
ibid. Volume X, 46.

8. ibid. Volume M, 116, p.108.

The Segraves also held lands and rents of the King and the Earl of Lancaster in Leicestershire, Derbyshire and Huntingdonshire.⁹

Elizabeth daughter and heiress of John de Segrave, suo jure Baroness Segrave married John de Mowbray who, in 1361, became Lord Mowbray and the Barony of Segrave was subsequently held in conjunction with the barony of Mowbray and the Earldom of Norfolk.¹⁰

The date of the heraldic glass

The arms of England are those used before 1340 when Edward III changed the Royal arms to 'France and England quarterly' on his adoption of the title King of France.¹¹

We may infer that the glass was erected before this date.

There is no evidence to suggest that this glass was erected by a member of the Segrave family.

The style of the remaining glass, including the arms of Lancaster, is consistent with a date in the second quarter of the XIV.C.

9. *ibid.* Vol.III,297, 24.Edw.I; *ibid.*Vol.VI,699.19.Edw.II.
ibid. Vol.X,116.27.Edw.III.

10. G.E.C. Complete Peerage, Vol.XI, p.610.

11. The quartered coat first came into use on the Third Seal of Presence which is referred to in the Proclamation of February 21st, 1340. See Wyon, *The Great Seals of England*.pp.31-33.



WITHERLEY, LEICS