

HADDON HALLDERBYSHIRETHE CHAPELThe East window of the chancel.

Dated 1427.

Diagram 1.1. The Virgin. From a Coronation of the Virgin.

Incomplete. The torso only remains. Represented seated, facing threequarters right, her hands held in prayer against her breast. She wears a white cloak over a white tunic powdered with yellow quatrefoils. Painted in black lines on white glass, touched yellow stain.

Against a groundwork of white quarries, each bearing a foliage design, in black lines and yellow stain.

Diagram 2.

2. Foliage design, in situ.

At the centre a patterned roundel with two off-springing sprays of seaweed foliage, in white glass against a black ground with yellow stain line cross-hatching, in a plain yellow stain and white border.

3. Saint Helen.

Represented standing full length facing threequarters right, nimbed, supporting the cross with her right hand and holding a book in her left hand. Drapery identical with Number 1 above. White glass with touches of yellow stain. Against a groundwork of quarries, identical with Number 1 above.

4:5: The Annunciation4. The Angel Gabriel. Incomplete

Represented kneeling facing threequarters right, holding a scroll, inscribed, in black letter:- /AVE : GRACIA :/ PLENA : DñS. / pointing to it with the right hand. Nimbed, the hair bound in a narrow fillet, and winged, wearing a plain white alb and amice. White glass with touches of yellow stain. Against a groundwork of white quarries, identical with Number 1 above.

The lower part of the figure, below the waist, is partly missing and has been patched with modern white glass.

5. The Virgin

Represented standing facing threequarters left, her left hand raised and an open book in her right. Nimbed, the Holy Spirit in the form of a Dove descending by her head. The pot of lilies stands on the floor to the left of the Virgin. The Virgin wears a cloak, clasped at the neck with a circular jewelled brooch, and a tunic, identical with Number 1 above. White glass with touches of yellow stain.

Against a groundwork of white quarries, identical with Number 1 above.

6:7: Foliage design, in situ

At the centre a variegated rose in a plain circular border with two off-springing sprays of 'seaweed' foliage, in white glass touched yellow stain against a black ground with a yellow stain cross-hatching, in a plain yellow stain and white border.

8. A shield: Quarterly 1 and 4. Azure three fleur-de-lis or.

2 and 3. Gules three lions passant guardant in pale or. King of England.

The azure field of quarters one and four has a faint foliage design, reserved on a ground of black enamel. The shield is not in situ.

The area above the shield is patched with broken alien fragments.

9. Foliage design in situ

Two sprays of 'seaweed' foliage radiating from the centre of the light. Foliage type and technique identical with Number 3, 6 and 7 above.

10. The Virgin and Child, incomplete.

The Virgin stands full length facing threequarters left holding the Christ Child on her right arm and a sceptre in her left hand. The Virgin is nimbed and crowned, her cloak and tunic identical with Number 1. The Christ Child has a cross-nimbus and is represented naked, holding a sceptre (?) in His left hand.

White glass with touches of yellow stain.

Against a groundwork of white quarries, identical with Number 1 above.

Much of the Virgin's body, between the waist and the knees, is missing and has been patched with modern white glass.

SITHA

11. Saint Edith (?). Incomplete

Represented standing full length facing threequarters left, the emblem in her right hand is obscured by the tie-bar of the light, a bunch of keys hangs on a cord from her waist. Nimbed, wearing a white tunic powdered with yellow flowers. White glass with touches of yellow stain.

Against a ground-work of white quarries, identical with Number 1 above.

The drapery has been broken and disarranged and patched with pieces of modern white glass.

12. Fragment of a figure

Full length facing threequarters left, the upper half of the figure, above the waist, is missing. The cloak and tunic are identical with Number 1 above

Against a groundwork of white quarries, identical with Number 1 above.

13: Symbols of the Evangelists: Roundels.

13. The Angel of Saint Matthew. Incomplete.

Represented seated, on a grassy bank, facing threequarters right holding a scroll, pointing to it with the right hand. Nimbed and winged, wearing a white alb.

In white glass with touches of yellow stain, the background white with black line crosshatching. Border in yellow stain with a beaded pattern in black lines.

The left half of the roundel is missing and has been patched with modern white glass. The scroll is broken and the legend, if extant, is hidden by the iron tie-bar.

14. Lion of Saint Mark.

Represented standing, on a grassy bank, in profile facing right, a scroll under its feet, inscribed, in black letter SCS MARCUS. Winged and nimbed. In white glass with touches of yellow stain, background and border identical with Number 13 above.

15. Two alien white quarries, each bearing a sun in rays, yellow stain.

16:17:18 The Crucifixion.

16. The Virgin, incomplete.

Full length facing threequarters right, holding a closed book in her right hand against her waist, her left hand clutching her cloak held against her face. Nimbed, wearing a white cloak with an ermine collar and lining over a blue tunic with a blue hem. The face is missing and has been patched with modern white glass, the feet also are missing.

17. Christ crucified, incomplete.

Christ hangs on the cross, full length facing threequarters left; three demi-angels, issuing from clouds, each holding a chalice receive the blood of Christ, another laments on the right. Christ has a cross nimbus, the crown of thorns on His head and a ruby loin-cloth.

A scroll bearing the legend, in black letter I : N : R : I : is attached to the cross above Christ's head.

The demi-angels are winged and nimbed and wear plain white albs. In white glass with touches of yellow stain.

Part of the legs and the left hand of Christ are missing and have been patched with modern white glass. The lamenting angel, to the right of Christ, is broken, only part of the face, the right arm and wings remain.

18. Saint John the Baptist. Incomplete.

Stands full length facing three quarters left, pointing to the Agnus Dei in his left hand. Nimbed, wearing a white cloak over a yellow camel's tunic, his feet and legs bare. He is represented standing in a grassy landscape. The Agnus Dei has a cross-nimbus and stands on a book holding a large cross pennant in one of its fore-feet.

White glass with touches of yellow stain.

19. Three angels supporting a shield: Argent a lion rampant gules collared or. STACPOLE. Incomplete.

The shield is held by two angels seated on a tiled floor, the third angel stands frontal behind the shield emerging from clouds and holding a scroll. They wear white albs, the frontal angel has a patterned stole. White glass with touches of yellow stain. The argent field of the shield is patterned with continuous rosettes reserved on a black enamel ground.

The left seated angel is completely missing except for the right hand, the one on the right lacks the head and much of the body, the head of the frontal angel is also missing. The legs of the lion rampant are incomplete. The missing parts have been made up with plain white glass.

The scroll held by the frontal angel is extremely decayed and the legend is indistinct.

20. Three angels supporting a shield: Argent fretty sable a quarter (gules) VERNON. Incomplete.

The general design is identical with Number 19 above. The frontal angel wears a cross diadem on its head, the scroll is inscribed, in black letter / RICARDUS / VERNON MILE/[9]

White glass with touches of yellow stain.

The angels are complete except for the two seated ones who lack the heads and wings. The argent field of the shield is patterned with continuous rosettes, reserved on a black enamel ground. The lower part of the field and the quarter are missing and have been replaced by modern white glass.

21. Three angels supporting a shield. Incomplete.

The general design is identical with Numbers 19 and 20 above. The two seated angels are completely missing; the head and part of the body of the frontal angel, the scroll and the shield have also gone. The missing parts have been replaced by modern white glass.

Numbers 13-21 are set against a trellis ground of white quarries, each quarry has a stylised foliage design at its centre, in black line and yellow stain. Diagram 2. This disposition is original. - the wings and chalices of the two demi-angels to the left of the crucified Christ (Number 17), and part of the nimbus and cross of Christ are all painted on the same pieces of glass as the adjacent quarries. In these areas the trellis lead pattern of the quarries is replaced by painted lines.

22. Sir Richard Vernon. Incomplete.

Represented kneeling in prayer, at a prie-dieu, facing threequarters right. He wears plate armour and a jupon embroidered with his arms: Argent fretty sable (a quarter gules, this last is missing). A large sword hangs from his bawdric on his right hip. His gauntlets are steel, cuisses and jambs on his legs, with circular genouillères and overlapping plates above and below the knee.

White glass with touches of yellow stain. The argent field of the jupon has a design of continuous circles in a plain border, reserved on black enamel. The white cover of the prie-dieu is powdered with a foliage design, in yellow stain, diagram.

The head, arms, and feet of the figure and the scabbard of the sword are missing.

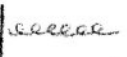

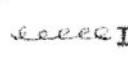
23. To the left of the figure three white quarries, each bearing a pomegranate flower, and two quarries bearing a small flowering plant, have been inserted.

24. A Bishop (?). Incomplete.

The lower part of a white chasuble and jewelled pall, both with fringed edges, a white alb and yellow apparel, only remain. White glass and yellow stain, the fringed edges of the chasuble are blue and green (i.e. yellow stain on blue glass). The figure originally faced threequarters left.

25: 26: 27: 28: 29.

An inscription, in black letter.

25. ORATE | PRO * ANIMABUS |  |
 26. RICARDI * | VERNON  |
 27. ET * | BENEDICTE | * UXORIS * |
 28. EIUS * | QUE * | * FECERUNT | ANNO * |
 29. DNI * | MILLESIMO | CCCC^{mo} | XX^{mo} VII^{mo} |  ISTAM | .

( - represents a small trail of leaves.)

ORATE | PRO • ANIMABUS | RICARDI • | VERNON | ET • | BENEDICTE | • UXORIS • | EIUS • |
 | QUE • | • FECERUNT | ANNO • | DOMINI • | MILLESIMO | CCCC^{mo} | XX^{mo} VII^{mo} | ISTAM |

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

Circa 1427.

Diagram.

30. An Apostle. Saint Simon or S. Jude, incomplete.

The apostle stands fulllength facing threequarters right, a halbert in his right hand, a book in his veiled left hand. Nimbed. He wears a white cloak over a yellow tunic powdered with quatrefoils. Painted in black lines on white glass and yellow stain.

The lower half of the figure below the waist is missing and has been replaced by plain white glass.

Against a fragmentary ground of white quarries, identical with Number 1 above.

31. An apostle. Saint Bartholomew.

The apostle stands full length facing threequarters left, a small knife in his left hand, carrying his own flayed skin over the right arm. Nimbed. He wears a white cloak over a white tunic powdered with yellow rosettes. Painted in black lines on white glass and yellow stain. Against a fragmentary ground of white quarries, identical with Number 1 above.

32. An Apostle. Saint Jude ? Incomplete.

The apostle stands full length facing threequarters right, holding a fal^{ch}con, point downwards, in his right hand. Nimbed. He wears a white cloak, clasped at the neck with a circular jewelled brooch, a yellow tunic powdered with quatrefoils. White glass and yellow stain. The left forearm and hand are missing, replaced with plain white glass.

Against a fragmentary ground of white quarries, identical with Number 1 above.

33. An Apostle. Saint ^{Matthias} Matthew, incomplete.

The apostle stands full length facing threequarters left, holding a falⁿcon, the point downwards, in his left hand, a book in his right. Nimbed, he wears a white cloak over a white tunic powdered with yellow foliage. White glass and yellow stain. The feet and the lower parts of the legs are missing, replaced with plain white glass.

Against a fragmentary ground of white quarries, identical with Number 1 above.

34. An Apostle, Saint James Minor.

The apostle stands full length facing threequarters right, holding a fuller's bat in his right hand, a book in his veiled left hand. Nimbed. He wears a white cloak over a white tunic powdered with yellow rosettes.

White glass and yellow stain.

Against a fragmentary ground of white quarries, identical with Number 1 above.

35. An Apostle. Saint Matthew.

The apostle stands full length facing threequarters left, holding in his right hand a chain from which is suspended a cylindrical money box, his left hand resting on his chest. Nimbed. He wears a white cloak over a white tunic powdered with yellow foliage. White glass and yellow stain. Against a fragmentary ground of white quarries, identical with Number 1 above.

36. Saint Michael fighting the devil.

The archangel stands full length facing threequarters left turning to the right, and trampling on the devil. He holds a shield in his right hand, a sword in his left which he thrusts into the devil's mouth. The Saint is feathered and nimbed with a cross diadem on his head, and wears a white cloak lined ermine, with a piece of ruby drapery around his waist. The devil is in the form of a blue dragon with a large bi-partite tail, one of which is severed, the others terminate in six small beasts' heads biting the Saint's shield.

The head of the dragon is missing.

The Saint stands on a shallow tiled dias with diagonal corner pieces. Against a background of white quarries, identical with Number 1 above.

37. Saint Anne teaching the Virgin to read.

Saint Anne stands full length facing threequarters right turning the leaves of a book held by the Virgin standing in front of her. Saint Anne is nimbed and wears a large blue hood, lined ermine, a white coverchief, falling over her shoulders and clasped at the throat, a wimple, and a white cloak over a green tunic. The Virgin is nimbed, her hair is confined in a chaplet, studded with pearls and a large circular jewel. She wears a green jupon with ermine trimming and an ermine fall depends from her neck ornamented with jewels, over a blue skirt. They stand on a shallow dias, identical with Number 37 above, against a background of white quarries, identical with Number 1 above.

38. Saint George and the dragon.

The Saint stands full length facing threequarters right thrusting his spear into the dragon's mouth while trampling in under his feet. He is nimbed and wears a vizored bascinet, with a neck guard behind, the vizor raised, and a camail below the bascinet. His jupon bears his arms,

'argent a cross gules'. His body armour is of plate mail with a jewelled bawdric and a sword on his left hip. Over his shoulders he wears an elaborate short mantel with dagged edges.

The dragon is green, part of its body, between the Saint's feet, has been replaced with plain white glass. The Saint stands on a shallow dais, identical with Numbers 37 and 38, much of this is missing.

Against a ground of white quarries, identical with Number 1 above.

39. A shield. Argent fretty gules on each joint a bezant (argent) TRUSSELL.

Each piece of the field bears a pattern of continuous circles, in a plain border, painted in black lines. Parts of the field have been replaced with modern white glass, the glass of the bezants is also modern.

Against a ground of modern white quarries.

40. A shield. Argent a fretty sable a quarter gules. VERNON.
Above the shield is an inscription, in black letter:-

| RICARD' VERNON * | . (RICARDUS VERNON).

The argent field of the shield is patterned with continuous circles, as Number 40 above, in fret is painted in black enamel.

The shield has been broken, and is plated on both sides. The quarter is modern.

41-44, after 1466.

Set against a ground of white quarries:-

41. A white quarry painted with the badge of the Vernon family:-
a boar's head erased (sable, snout, tusks and ears or, earholes gules) in yellow stain.
42. A white quarry painted with the badge of the Staffords:- a knot (argent), in yellow stain.
43. Eight quarries each painted with the badge of the Talbots:-
a talbot (argent) in yellow stain.
44. A white quarry painted with a badge (for Talbot?):- a talbot, the tail erect and nose painted to the ground, in yellow stain.

46. A made up shield. Diagram.
 a. - 'on a duncce argent three martlets sable' part of the arms
 of GRIFFITH.
 The remainder of the shield is made up of fragments of old coloured
 glass and modern white glass.

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

Diagram.

46. Modern white glass and twelve white quarries each bearing a
 pomegranate flower, white glass and yellow stain.
47. An Apostle. S. Andrew; incomplete.
 The apostle stands full length facing threequarters left holding
 a small saltire cross in his left hand. He wears a white cloak over
 a white tunic powdered with yellow rosettes.
 White glass and yellow stain.
 The upper half of the figure above the waist has been replaced
 by plain white glass.
 Against a fragmentary ground of white quarries, identical with
 Number 1 above.
48. An Apostle. S. James Major; incomplete.
 The apostle stands full length facing threequarters right, a wallet,
 with a white scallop on the front hangs against his right hip; he holds
 a book in his right hand and in his left a pilgrim's staff to which a
 slender rod is strapped by a band. He wears a white cloak over a
 yellow hair tunic. The upper half of the figure above the chest has
 been replaced by plain white glass.
 Against a fragmentary ground of white quarries, identical with
 Number 1 above.
49. An Apostle. S. John the Evangelist. Incomplete.
 The Apostle stands full length facing threequarters left, in bene-
 diction, in his left hand a small gold cup from which a dragon emerges.
 He wears a white cloak over a white tunic powdered with a yellow foliage
 design. White glass and yellow stain. His head has been replaced by
 modern white glass.
 Against a fragmentary white quarries identical with Number 1 above.

50. An Apostle. S. Philip; incomplete.

The apostle stands full length facing right, holding a book in his left hand, veiled in his cloak, and a cross-staff (?) in his right hand. He wears a white cloak over a white tunic powdered with quatrefoils. His head has been replaced by modern white glass. White glass and yellow stain. Against fragmentary white quarries identical with Number 1 above.

51. An Apostle. S. Thomas; incomplete.

The apostle stands full length facing threequarters left holding a spear (?) in his right hand. He wears a white cloak over a white tunic powdered with yellow rosettes.

The upper half of the figure above the waist has been replaced by modern white glass. White glass and yellow stain. Set against fragments of white glass.

52: 53: 54: White quarries, identical with Number 1 above.

55. A shield. Azure semy of crosses crosslets or two organ pipes erect or. PYPE.

Above the shield is an inscription, in black letter:-

[MERCARETA | PYPE :UX : EI] (MERGARETA PYPE UXOR eius).

The azure field is patterned with continuous rosettes, painted in black lines.

The shield is incomplete, six of the ten crosslets are original, the four others have been replaced by modern white glass, parts of the field have been patched with alien pieces of old glass.

Antiquarian sources. Schnebbelie's Original water-colour drawings, dated 1791. Society of Antiquaries. Red Book. Derbyshire, pp. 20 and 21.

Page 20. East window of the chancel.

The drawing shows the window substantially as it is now. The following differences are to be noted:- the figure of St. John Baptist, Catalogue Number 18 was then in the fifth main light and had been inserted inside out. The Vernon and Stackpole arms were also inserted inside out, Catalogue Numbers 19 and 20, and their positions were reversed. Above the kneeling figure of Sir Richard Vernon, Catalogue Number 22, was inserted the lower half of a figure standing on a tiled floor, set upside down. This fragment no longer remains. The figure of Christ crucified was more complete, two angels are shown kneeling by the feet of Christ collecting His blood in chalices, no vestige of these now remains, Catalogue Number 17.

Page 21. North window of the chancel.

- A. The figures in the tracery and the main lights are shown as now. The shield of Vernon is shown as 'Argent fretty sable, a quarter gules.' and written above the shield is RICARD VERNON. Catalogue Number 41. The quarries and shield of Griffith, Catalogue Numbers 42-46, are not shown in this window.
- B. General view of the nave looking towards the font. In a window behind the font is depicted a shield 'Or a lion rampant queue forche sable.' The shield is set on plain quarries. This shield no longer exists.
- C. Nave window. A square headed window of two lights, the right light is shown glazed with plain quarries; in the left light is depicted a canonised Ecclesiastic. Represented nimbed and bareheaded, full length facing threequarters right holding a cross-staff and a book. He wears a blue mantel over a white tunic. Set against a ground of white quarries.
This figure no longer exists.

D.

1. The artist responsible for these drawings was previously identified. The drawings are signed on the reverse, but are stuck down on larger sheets. The signatures were read by shining a strong light on the back of each drawing and examining the front.

D.1. Three shields 1 Argent fretty gules on each joint a bezant.
Above this shield is written, in black letter WILL'MS TRUSSEL.
This remains except for the inscription. Catalogue Number 40.

2. Argent fretty sable, a quarter gules, the fret charged with an annulet at the centre. Above the shield is written in black letter 'WILLMS VERN .

3. Or a lion rampant queue forché sable.

The second and third shields no longer remain.

D.2. Three shields.

1. Azure semy of crosses crosslets or, two organ pipes erect or.
Above is written in black letter. MERGERETA PIPE UX.EI.
This remains, Catalogue Number 55.

2. Quarterly) 1. On a daunce argent three martlets sable (the
Cat.No.46.) field is shown as broken and patched.)

2. Azure three eagles displayed in fess or.

2.4. Missing, shown as plain.

3. Argent fretty sable, a canton (argent i.e. missing).

E. A panel of quarries, including Numbers 42-45 of the Catalogue.

Identification of the Armorial Glass

Catalogue Number 8. Q. 1 and 4. Azure three fleur-de-lis 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. The second great seal of Henry IV, dated 1411 is the first example of the Royal arms showing France modern (the fleur-de-lys reduced to three instead of semy) and England quarterly.² The East window is dated 1427 so this shield probably honours Henry VI, who succeeded to the throne in 1422.

Catalogue Number 19.

Argent a lion rampant gules collared or. STACPOLE.

Roll of Arms. Edward II, ed. Nicolas, p. 77.

Sire Richard de Stakepole, de argent a un lion de gules od le coler de or.

Catalogue Numbers 20 and 41.

Argent fretty sable a quarter gules. VERNON.

Roll of Arms, Richard II, ed. Willement 535.

'Monsr. Richard Vernon' Argent fretty sable, a quarter gules.

Catalogue Number 40.

Argent fretty gules, on each joint a bezant (or³) TRUSSELL.

Roll of Arms Edward III, ed. Nicolas, p. 18.

Monsire Trussell le Cousin, port d'argent fret gules les ioyntures pomelles d'or.

2. Birch. Catalogue 259. Add.Ch.II, 153. A.D. 1411.

3. The bezants are in modern white glass.

Catalogue Number 46.

Originally Q. 1 and 4. Gules on a daunce argent three martlets sable.
2 and 3. Azure three eagles displayed in fess or.

The arms of GRIFFITH quartering SOMERVILLE.

Only a fragment of the First quarter now remains. The third and fourth quarters were missing in 1791 when Schnebbellie made his drawing.

Joan, daughter and heiress of Philip Somerville Kt., married Sir Rhys ap Griffith. Her seal of 1371 shows three eagles (Somerville) impaling three martlets on a daunce between six lions rampant.⁴ The Griffiths quartered this arms with Somerville and varied their arms suppressing either the lioncels or the martlets, or both.⁵

Catalogue Number 56.

Azure semy of crosses crosslets or two organ pipes erect or. PIPE.

Peter Le Neves Book, circa 1480-1500.

Vernon with a bordure engrailed 'Welye Vernon' impaling Azure crusily and two pipes chevronwise or, "Pyne of Derby".⁶

Missing shield given in Schnebbellie drawings:-

Schnebbelli D' Shield 2. Vernon (see above Number 20) with an annulet for difference. Above the shield Willms. Vern (on). For Sir William Vernon son and heir of Richard Vernon ~~ob. 1453~~, before his father's death. in 1451/2.

Schnebbelli D1. Shield 3. Or a lion rampant queue forché sable. WELLES.
Roll of Arms, Edward II. ed. Nicolas, p. 8

Sire Adam de Welles, de or a un lion rampaund de sable, od la couwe forchees.

4. Blair. Northumberland and Durham Seals, 337.
5. A full discussion is given under Wychnor, Staffs.
6. See below, p. 49-50

The date of the glass

Along the bottom of the east window is an incomplete inscription
ORATE PRO RICHARDI VERNON ET BENEDICTE UXORIS EIVS QUE ISTAM
(FENESTRAM FIERI) FECERUNT. ANO DNI MILLESIMO. CCCCmo XXmo VII mo.

Translation "Pray for the souls of Richard Vernon and Benedicta his wife who (caused) this (window) to be made. A.D. 1427."

The missing words are supplied in brackets.

The window, therefore, is securely dated 1427. Sir Richard Vernon was born in 1391 and died in 1451. He had an auspicious career being Speaker of the Parliament held at Leicester in 1426, Treasurer of Calais and Captain of Rouen.⁷ His wife, Benedicta, was a daughter of Sir John Ludlow of Hodnet, Shropshire.⁸ He is represented in the extreme left hand light (Number 22) adoring the crucified Christ in the centre light (Number 17). His wife was probably represented in the extreme right hand light, now occupied by the figure of a Bishop (Number 24).

The armorial glass in the east window and the two side windows of the chancel represents the Vernons and their alliances by marriage. At the base of the middle light of the east window are the arms of Sir Richard Vernon with his name displayed on a scroll held by an angel standing behind the shield (Number 20). To the left (Number 19) are the arms of Stackpole for his mother Joan, ob. 1439, who was the daughter of Sir Rhys ap Griffith II and Isabel daughter and heiress of Sir Richard Stackpole.⁹ The shield on the right (Number 21) is now plain, originally the arms of Ludlow, for the family of Sir Richard Vernon's wife, were probably represented here.¹⁰ These three shields are in situ.

Sir Richard Vernon's arms are repeated in the north window of the chancel (Number 41), inscribed Ricard' Vernon. As his arms were already represented in the east window this shield may represent his father Richard Vernon, ob. 1400.¹¹ The now fragmentary shield of Griffith and Somerville quarterly represent Sir Rhys ap Griffith II, grandfather of Sir Richard Vernon who gave the east window.¹²

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7. Carrington "On the Record History and Family of Haddon." Brit.Arch.Ass.N.S.VI, p. 149.
 8. ibid. and Auden, Shropshire, Arch.Soc. 3Ser. VIII, 173. Pedigree.
 9. H.S. London, Pedigree of Griffith. East Riding Arch.Soc. XXIX. see Wichnor, Staffs.
 10. 'Or a lion rampant sable' Roll of Arms. Ric. II, ed. Willemet 445.
 11. Carrington op.cit. p. 148. Auden, op.cit. p. 172. 12. ibid.

The Trussell family arms (Number 40) were originally inscribed 'William Trussell' for William Trussell whose daughter and heiress Margaret was the first wife of Sir Fulke Pembrugge ob. 1409 who was the great uncle of Sir Richard Vernon.¹³ The arms of Pembrugge were probably included in this series originally as Sir Richard Vernon was the heir of his great uncle.¹⁴

The south window of the chancel contains the arms of Pipe (Number 56). Above the shield is written MARGARETA PYPE UX(OR) EI(US). Margaret Pipe married Sir William Vernon, ob. 1467, son and heir of Sir Richard Vernon, ob. 1451/2.¹⁵ This shield originally must have been placed next to the arms of William Vernon (lost, Screebbellie D' Shield 2) making the inscription above each shield continuous -

/WILLMS' VERNON / MARGARETA PYPE UX(OR) EI(US).

Margaret Pipe was the daughter and heiress of William Swinfern, alias Pipe, son and heir of Robert Swinfern and Agnes, daughter and heiress of Sir Robert de Pipe.¹⁶ Her father William Swinfern assumed the surname of Pipe and was dead in 1419 when Margaret is styled daughter and heiress of William de Pipe in an inquisition.¹⁷

The date of Margaret de Pipe's marriage to Sir William Vernon is not documented. It evidently took place before 1435 when they had a moiety of her grandfather's lands in the manor of Netherseale, Leics.¹⁸ There is some reason to believe the marriage occurred before 1428 however. Sir Robert de Pipe, great grandfather of Margaret married Alice who, after his death, married secondly James de Stafford, who died in 1397 seized of the manor of Netherseale, which he held in her right.¹⁹

13. *ibid.*

14. Auden, *op.cit.* p. 180. Transcript of Royal Licence for the foundation of the College of Tong, November 1410. These relationships are tabulated in the Pedigree attached.

15. Auden, *op.cit.* p. 173 and Carrington *op.cit.* p. 149.

16. Nichols, *Leicestershire*, Vol. III, Pt. ii, p. 985, Shaw, *Staffs.* 1, 83. 165.

17. Nichols, *op.cit.* citing l.p.m. 1419. of Edmund Stafford.

18. Shaw, *op.cit.* 1, p. 404, citing Harley MS. 506.

19. Nichols, *op.cit.* citing Esch. 21, Richard II.

In 1411 this Alice conveyed the manor to Robert Swinfern and his son William.²⁰ Now in 1428 Richard Vernon was assessed three shillings and fourpence for one half of a knight's fee in Netherseale "Quam Jacobus Stafford quondam tenuit."²¹ This Stafford holding is identical to the Pipe inheritance which descended to Margaret Pipe, this suggests that William Vernon had married Margaret Pipe before 1428, when he was a minor.²² If this is so the arms of Pipe and Vernon with an ~~annulet~~ for difference could be part of the glazing scheme of 1427.²³ This suggestion is not contradicted by the stylistic and technical evidence of the Pipe coat. The blue field is patterned with continuous rosettes, identical to the field of the Stackpole arms in the east window. This is, therefore, the earliest dated example of the Pipe arms. It would appear that William Swinfern alias Pipe adopted this canting coat in preference to the arms of Pipe of Staffordshire who bore 'azure crusily and a fess or'.²⁴

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20. Nichols. op.cit. citing Lord Vernon's original deed.
 21. Feudal Aids, Vol. IV. p. 120.
 22. His father Richard was born in 1391. Carrington, op.cit.
 23. Cox.Derbys. Vol.II. p.87-94, dated this shield c.1455. However, the arms of William Vernon cannot have been erected after his father's death, 1451/2 as they have a ~~mullet~~ for difference. /annulet
 24. Roll of Arms, Edward II. ed. Nicolas, p. 85.

The Vernon, Stafford and Talbot badges

Catalogue Number 42.

A white quarry painted with the badge of the Vernons, a boars head erased.

Seal of Sir Richard Vernon, dated 1447.25.

Shield. Fretty a canton, Vernon. Crest on a helmet with ornamental lambrequins, a boar's head erased.

College of Arms MS. 1,2. Early XVI.C.26

Crest of Sir Henry Vernon. On a wreath argent and azure a boar's head erased sable, snout, tusks and ears or. earholes gules.

Catalogue Number 43.

A white quarry painted with the badge of the Staffords, a knot.

Seal of Anne de Stafford, wife of Edmund Stafford. 5th Earl of Stafford, dated 1428.27.

Shield: Per pale dex. Stafford.sin. Q.1.France ancient. 2 and 3.England, 4. Bohun. The shield upheld by a swan rising with open wings above it. Between the lobes on the dexter side a Stafford knot.

Catalogue Number 44.

Eight quarries, each painted with the badge of the Talbots, a hound (talbot).

College of Arms MS. 1,2.28

Earl of Shrewsbury, Crest. a running hound (talbot) argent.

25. Birch Catalogue 14156. Woll.ch.X, 30.

26. ed. Foster. 'Banners, Standards and badges from a Tudor Manuscript in the College of Arms, De Walden Library p. 272.

27. Birch.13622. Add. ch. 19858.

28. Forster, op.cit. p. 66.

Seal of John Talbot, Earl of Shrewsbury, dated 1437. 29.

Shield: Talbot quartering Furnival. Supporters. Two talbots each mounted on herbage.

These quarries are probably to be dated after 1466. This date is suggested by the marriage of Sir Henry Vernon to Anne daughter of John Talbot, Earl of Shrewsbury, in 1466.³⁰ The great window of the Dining Hall at Haddon contains a shield of Vernon impaling Talbot, this is very damaged, originally it was in the chapel.³¹

29. Birch. 13836. Add.ch. 1472.

30. Carrington, op.cit.

31. The impaled party of Talbot is missing except for a part of the engrailed border. The two other shields in this window are contemporary, i.e. after 1466 and are very decayed and incomplete. Kerry, Derby.Arch.Journal. XXII, op.cit. refers to a shield of "Vernon impaling a lost coat" in the south window of the chapel.

Identification of the figures in the tracery lights of the North and South windows and a reconstruction of their original order.

Eleven figures of Saints remain in the twelve tracery lights of the North and South windows of the chancel. They are nimbed and carry attributes (Catalogue Numbers 30-35 and 48-51). Cox dismissed these figures as "various Apostles and Saints."⁽³²⁾ The Reverend Kerry identified the six figures in the north window as S. Matthew (30), S. Bartholomew (31), S. James Major (32), S. Paul (33) and S. James Minor (34).⁽³³⁾ Kerry made little attempt to substantiate his identifications and only two are correct, SS. Bartholomew and James Minor. The five figures in the south window are not discussed by either Cox or Kerry, the latter makes a passing reference to them as "a few fragments in the tracery."⁽³⁴⁾

The figures, beyond all question of doubt, are an incomplete series of the Apostles. Six of them can be identified immediately by the attribute they each carry. The six are S. Andrew, holding the saltire cross of his martyrdom (47), S. James Major habited as a pilgrim (48), S. John the Evangelist blessing the poisoned cup (49),

(32) Cox Churches of Derbyshire. Volume II, p.92.

(33) Kerry "The Painted windows in the Chapel of St. Nicholas, Haddon Hall." Derbyshire. Arch. Journal, Vol.XXII, pp.30-39, see p.33-4.

(34) *ibid.* p.30.

cf. X.V.C. glan WILDEN. Bedfs.
St. John Ev. as pilgrim.
cf. Pilgrim
Grandson. Peasbex.

token of pilgrimage. (38)

The early fourteenth century wall painting at Faversham, Kent, of the Legend of S. Edward the Confessor, depicting the incident where the King gives his ring to S. John Evangelist, in the dress of a pilgrim, shows the latter with an identical staff with a rod strapped to it. (39) A slightly later panel painting of the same subject at Forthampton Court, Glos.* also includes this detail. (40) These two paintings rather suggest that the rod and staff are not necessarily peculiar to S. James Major alone. The Haddon example is important as it is the earliest example of this type of S. James. (41)

(38) It was also suggested by Rushforth that it might be a symbol of indulgence gained by the pilgrim at the Saints shrine. op. cit. p.96.

(39) Willement in Archaeologia Cantiana Volume 1. 1853, p.151-153. The engraving shows a straight rod bound to the Staff. Willement's original drawing. (Society of Antiquaries. Prints and Drawings, Kent. Red portfolio f.16) has a serrated edge, explaining Willement's description of it as a 'Palm branch'.

(40) Second half of the fourteenth century. Reproduced Tristram, * 'English Wall Painting of the Fourteenth Century' plate 25, and pp.173-4.

(41) Rushforth op. cit. p.96, lists eight examples, six in glass, two in alabaster, all fifteenth century. This type is not found on the continent. The figure of S. James on the tomb of Sir Richard Vernon, ob. 1451/2, at Tong is shown holding a staff with two rods strapped to it.

* Exhib. Chaucer's World. London Museum. 1972
property of a Private Collector.

The figure of S. Matthew is showing holding a cylindrical money box suspended on a chain (36). Kerry wrongly identified this figure as S. Leonard, describing the money box as a fetter lock at the end of a chain.⁽⁴²⁾ The money box recalls the fact that Matthew once sat "at the receipt of custom" (Matthew IX. 9. etc.) Three other examples of this iconography are known, in the east window of Great Malvern Priory church,⁽⁴³⁾ in a window at Eastington (Glos.)⁽⁴⁴⁾ and on a screen at Cawston (Norfolk)⁽⁴⁵⁾ These examples are all later than the Haddon one.

Of the five remaining Saints two carry a falchion each (32 and 33), one has a halbert (30) and two hold a long staff, the upper terminations of which are missing (50 and 51). S. Peter is obviously the missing Apostle. These five apostles are

(42) Kerry. op. cit.

(43) Rushforth op. cit. p.104, figure 37. Tracery of the East window circa 1430-40.

(44) Reproduced in Pitcher. Stained glass in Gloucestershire Churches. Glos. & Bristol Archaeological Soc. Transactions, Volume 47. p.310. plate XIV. fig. 32. Late XV.c.

(45) Rushforth op. cit. p.104. Williamson "Saints on Norfolk Rood Screens and Pulpits", Norfolk Archaeology. Volume XXXI. p.302, suggests that the object is the 'ape's clog' badge of William de la Pole, Duke of Suffolk, ob. 1450. This is not so. The money box does not occur outside England, Rushforth op. cit.

57.

SS. Thomas, Philip, Simon, Jude and either Paul or Matthias. Owing to his importance as the Apostle of the Gentiles Paul was generally preferred to Matthias as a substitute for Judas in Medieval representations of the Twelve. However as none of these five remaining figures have the long straight sword which is, without exception so far as I know, the emblem of S. Paul's martyrdom, it appears that the Haddon series rejects Paul in favour of Matthias. The evidence of the emblems of martyrdom that these figures each carry is not sufficient, by itself, to identify each figure conclusively. The fifteenth century representations of these five saints show very little consistency in the choice of emblem given to each saint. For example, S. Simon at New College, Oxford,⁽⁴⁶⁾ and Melbury Bubb, Dorset,⁽⁴⁷⁾ has a halbert, whereas at Malvern he holds a falchion.⁽⁴⁸⁾ However by considering the iconographic programme in conjunction with the architectural setting of the glass it is possible to arrive at a precise solution of the problem.

(46) New College, East window of South aisle. c.1380-86.
C. Woodforde, The Stained Glass of New College, Oxford.
pp.81-82.

(47) After 1466? J. and C. Buchler, St. Mary's church. Melbury Bubb. Archaeological Journal XLV. pp.369-70.

(48) Rushforth. op. cit. p.101. East window. Light 28.
circa 1430-1440.

The six tracery lights of each window are divided by the main jambs into three groups of two lights each. Each figure occupies a single light, so that there is an architectural division into six groups each of two figures. All the figures are represented in three quarter view, suggesting that in each group they turn to face each other.

Representations of the Apostles generally follow the sequence of the order of the Canon of the Mass.⁽⁴⁹⁾ Any stylistic order which does not follow this sequence is invalid. If, however, we find that the iconographic sequence and the stylistic order conform it seems reasonably certain that any identifications dependent upon this double sequence will be valid.

The sequence could either run along the top of each window in turn, or go, in the order of the Mass, from window to window. The S. Peter is missing. We will assume that his original place was at A in the North window (see diagram). The S. Andrew (47) who follows him, could come either at C or at B. The former can be rejected as his back would be turned to the S. Peter. Placing S. Andrew at B. SS. James Major and John Evangelist follow at C and D. In this order the latter two follow in sequence and

(49) see e.g. E. Male. L'Art Religieux du XIII^{me}. siecle en France, p.313.

satisfy the architectural and stylistic sequence by turning to face SS. Peter and Andrew respectively.

S. Thomas comes next at E and to preserve the continuity of the stylistic order must face three quarters left. His usual emblem of martyrdom is a spear. (50) One of two of the Haddon / of figures could be this saint, either 50 or 52. Only the latter, however, fits the sequence, so this figure can be identified as S. Thomas. S. James Minor follows at F. This figure is Number 34 of the catalogue and conforms with the double sequence at F, his rullers bat precludes any other identification. S. Philip follows at G. His usual emblem is a processional cross (51) Number 50 of the catalogue satisfies this requirement and follows the stylistic order by facing three quarters right, making a pair with S. Thomas at E. S. Bartholomew (31), with his particular emblems of a knife and his flayed skin, comes after at H. facing S. James Minor at F. Light I will be occupied by S. Matthew (35), his money box prevents confusion with any of the other Apostles, followed by S. Simon at J. His emblem of martyrdom is variously

(50) e.g. Malvern, East window. Light 19. Rushforth, op.cit. p.93.

(51) His (legendary) martyrdom was by crucifixion, see Golden Legend ed. Ellis (Temple Classics) III, 157. The long cross staff as here is repeated at Malvern, Rushforth op.cit. p.99-100. A shorter form of decorative cross occurs at All Souls, Oxford, c.1440. F. Hutchinson. Medieval Glass of All Souls College. p.24.

given as either a halbert or a falchion,⁽⁵²⁾ Numbers 30, 32, and 33 of the catalogue satisfy this requirement, the latter, however, is excluded as he would be facing in the wrong direction.

Similarly S. Jude at K must be either 30 or 32, holding either a halbert or a falchion.⁽⁵³⁾ The halbert and falchion are appropriate emblems for SS. Simon and Jude: the Golden Legend says they were both hewed to death by heathen priests.⁽⁵⁴⁾ At Melbury Bubb, Dorset, S. Simon holds a halbert and S. Jude (Thaddeus) a club, illustrating the inconsistency of the emblems in the fifteenth century.⁽⁵⁵⁾ The final Apostle in light L is S. Matthias, this must be Number 33 of the catalogue as neither 30 or 32 would face in the right direction. This figure holds a falchion, this emblem is also attributed to him at Melbury Bubb.⁽⁵⁶⁾

This reconstruction of the original order is consistent and satisfies the decorative unity within each window and the iconographic unity over the two windows.

(52) e.g. New College. East window, South aisle. Woodforde op. cit. p.81. Malvern, East window. Rushforth, op. cit. p.101. Halbert and falchion respectively.

(53) He holds a club in the Winchester glass. His most common emblem is a boat or ship, see Rushforth op. cit. pp.191-2.

(54) Golden Legend (ed. F.S.Ellis. Temple Classics) VI. p.80.

(55) Buchler. op. cit.

(56) *ibid.*

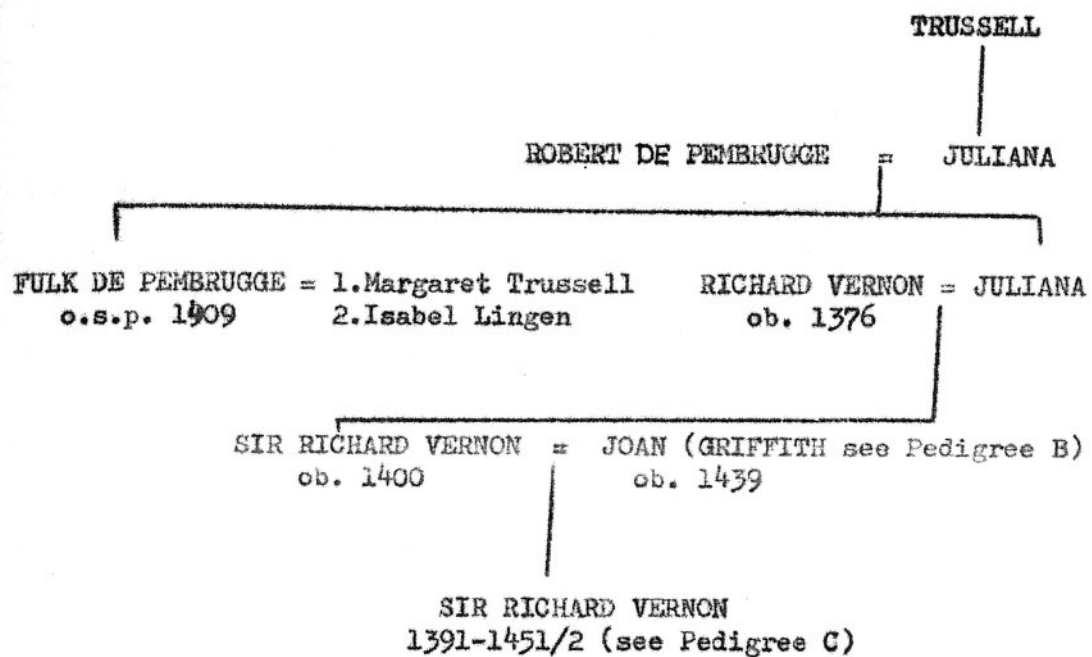
ADDENDA.

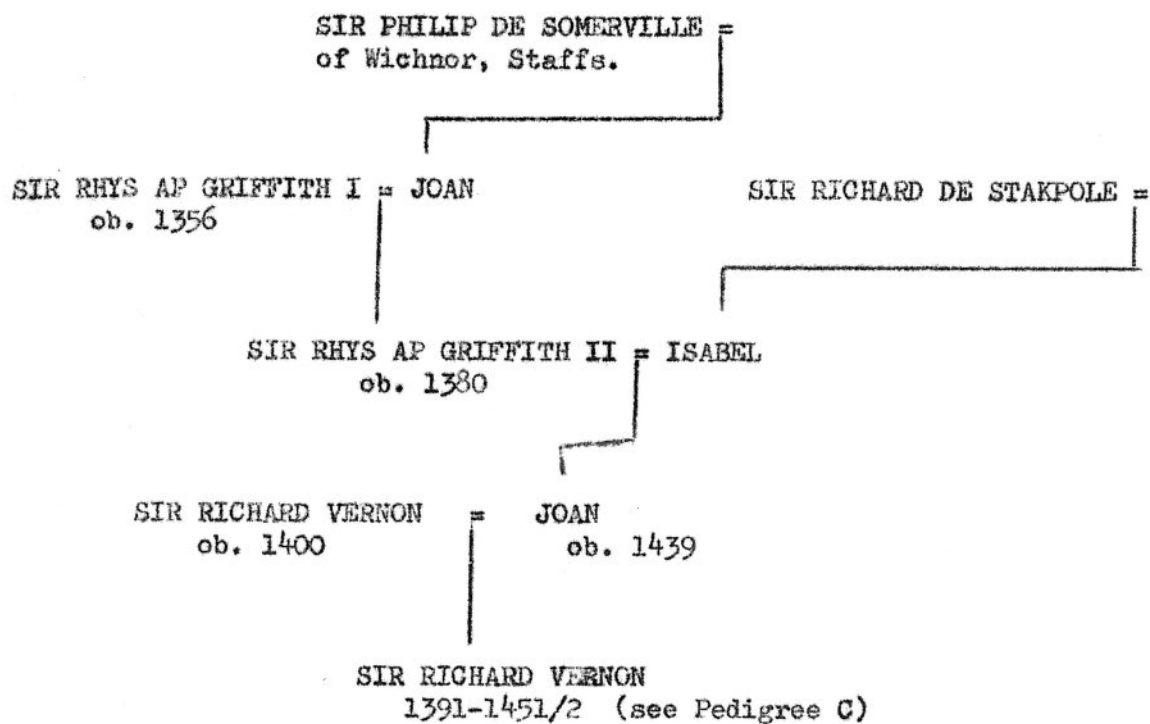
The following extract from the diary of the Hon. John Byng throws some light upon the incomplete state of the windows by 1791 when Schnebbelie made his drawings:-

"At Haddon Hall, Derbyshire, 1789.

..... The Chapel at one corner of the inner paved court is very dirty and neglected, but the east window was highly to be admired for the very curious and antique painting, till one of my brethren (antiquaries)(a sad dog!) lately cut out 5 of the saint's faces."⁽⁵⁷⁾

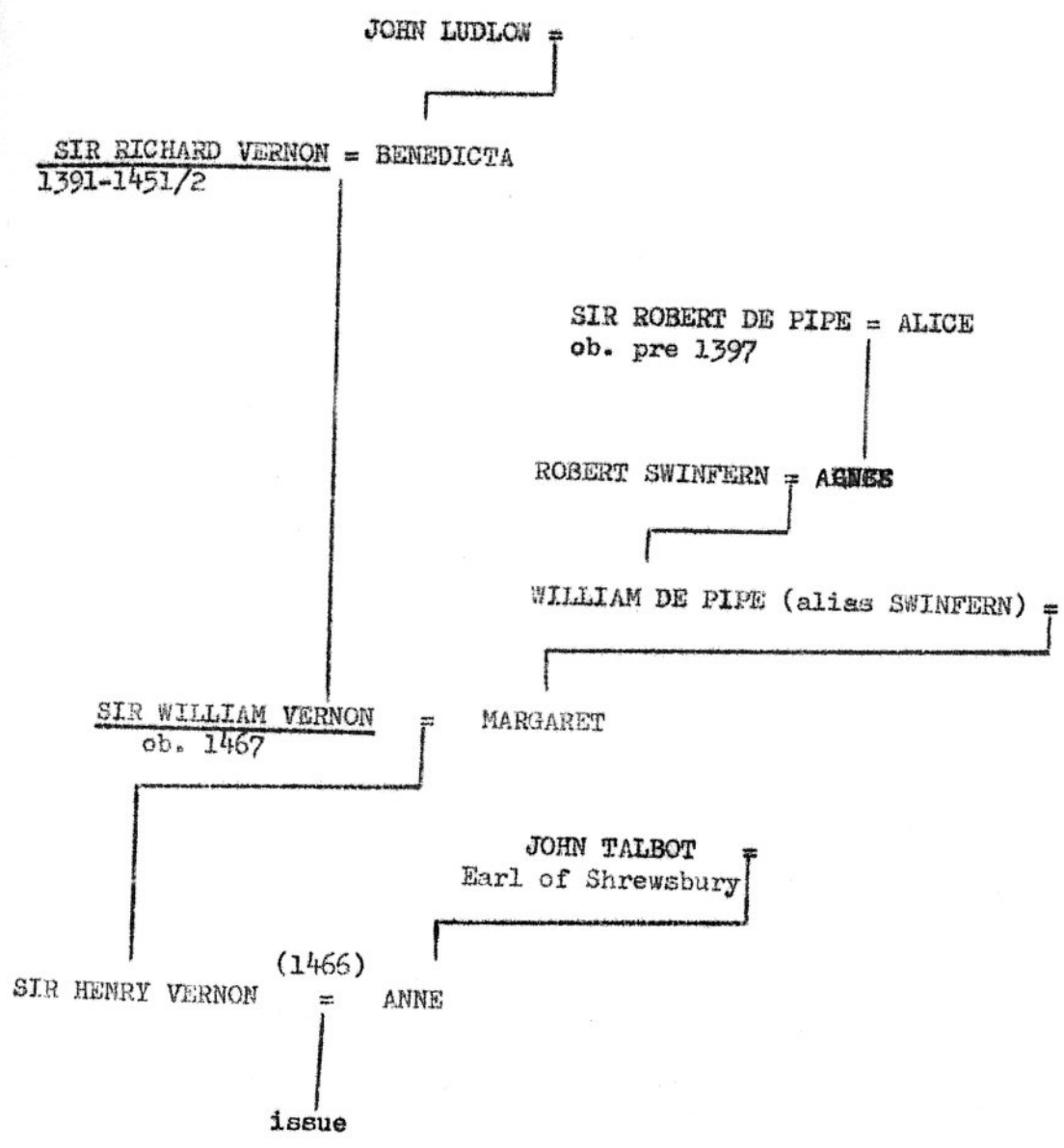
(57) The Torrington Diaries. Tours of the Hon. John Byng.
ed. C. B. Andrews (1954) pp.179-180.

VERNON OF HADDONPedigree A. Pembrugge, Trussell and Vernon

VERNON OF HADDONPedigree B. Somerville, Griffith, Stakpole and Vernon

VERNON OF HADDON

Pedigree C. Ludlow, Pipe alias Swinfern, Talbot and Vernon



NORBURY

The date of the side windows of the chancel.

The date of the building of the chancel has been a matter of considerable speculation. Bowman writing in 1846 considered that the evidence of the architectural style indicated a dating circa 1370-1380.¹ This was later rejected by Cox who states that the chancel was built by Henry Kniveton between 1349-1395 when he was the rector of the church "as was stated on his tomb formerly extant in the chancel."² The source of this statement is unknown.

Cox also states that the glass is consistent with a dating circa 1350 "They (the windows) cannot be earlier than 1350." He makes no attempt to clarify his reasons for arriving at this conclusion. Charles Winston, however, writes "I am quite certain that the glass in these windows is of the first, or early in the second, quarter of the fourteenth century."³

Mr. J.T. Micklethwaite, who directed the restoration of the church in 1899, considered a later dating was required:- "it (the chancel) was finished and glazed before the great pestilence of 1349."⁴

The Reverend P.J. Bowyer, arguing from the evidence of the window tracery, suggests that circa 1340 is a "fairly conclusive" date for the chancel.⁵

It is not necessary to discuss the merits, or otherwise of these diverging views. It is sufficient to state that no attempt has been made to investigate the date of the chancel by examining the evidence of the heraldic glass.

The twenty six shields of arms in the side windows of the chancel are all of the same size and shape and appear to be all of the one date. Mr. Bowyer, with the help of Mr. Scot-Giles, identified all the coats, his description of the originals, however, is in one case inaccurate.⁶

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1. Bowman. Specimens of Ecclesiastical Architecture "1846, p.8.
 2. Cox. Churches of Derbyshire, Vol. III.
 3. Winston. Hints on glass painting, 2nd ed. Vol. I, p. 85.
 4. Correspondence cited by Bowyer 'The Ancient Parish of Norbury, 1953, pp. 37-38.'
 5. Bowyer, op.cit. pages 37-39, giving 1349 as the latest date for the completion.
 6. *ibid.* pp. 81-82.

The Royal arms of England (Catalogue No. 17) 'Gules three lions passant guardant or' are unlikely to have been erected after 1339-1340 when Edward III assumed the arms of France ancient and England quarterly.⁷ The arms of Grandison 'Paly argent and azure, on a bend gules three escallops or' (Catalogue Number 4)⁸ were borne only by Sir Otes de Grandison. He has no connection with Derbyshire. He was, however, an extremely important figure during the reign of Edward I. In 1280 he was a member of the King's household and the King's secretary and in the following year he had a large grant of lands in Ireland. He was Justiciary for Wales in 1284. In the last decade of the century he went on a pilgrimage to Jerusalem, was a member of Edward I's council and on one occasion Parliament met in his house at Westminster. He left England for good in 1307 on the accession of Edward II and died without issue at Lausanne in 1328.⁹ There is no evidence to suggest that the younger branch of the Grandison family ever used his arms after his decease.¹⁰

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7. Sandford Genealogical History, p. 160.
 8. Original lost, known from a print.
 9. His career, with full reference to sources can be found in Moore. 'Knights of Edward I.' Harleian Society Vol. LXXXI. p. 136 and G.E.C. Complete Peerage Volume VI. p. 69-70. He was created a baron by writ in 1299.
 10. Sir William de Grandison, his younger brother, created a Baron in 1299, bore 'Paly argent and azure, on a bend gules three eagles or.' (Nicolas Carlawerock p. 25). He died in 1335, his son and heir Sir Piers bore the same arms, ob. s.p. 1358 (Boroughbridge Roll, seal Birch 10201). He was succeeded in turn by his two brothers, John, Bishop of Exeter 1327-1369 (Birch 1557.) and Sir Otes who bore Paly etc., a bend gules (Carlisle Roll 1334). His son and heir Sir Thomas bore his grandfather's arms (Birch, 10,214, dated 1375).

67.

The shield 'Or a cross gules' (Catalogue Number 1) was borne by the Bigods, Earls of Norfolk and by the De Burgh's, Earls of Ulster. The Bigods, however, did not use this coat after 1270. Roger Le Bigod died without issue in 1270¹¹ and was succeeded by his nephew Roger who bore 'Party or and vert, a lion rampant gules.'¹² The shield at Norbury is certainly posterior to this date and doubtless has reference to the De Burghs. Richard de Burgh, Earl of Ulster, 1259-1326, was "the most powerful of the English nobles in Ireland."¹³ He served against France in 1294 and 1297 and was engaged in the Scottish campaigns of 1296 and 1304. His son Sir John de Burgh, ob. 1313 married about 1306, Elizabeth third daughter of Gilbert de Clare, Earl of Gloucester, by his second wife Joan Plantagenet, a daughter of Edward I.¹⁴ Their son William de Burgh succeeded his grandfather in 1326. He married Maud, daughter of Henry, Earl of Lancaster, and died without male issue in 1333.¹⁵

The arms of Clare, Earl of Gloucester 'Or three chevrons gules are included in the series. (Shield Catalogue Number 7). Gilbert de Clare died without male issue in 1314 leaving three sisters as his co-heirs.¹⁶

The arms of the Earldom of Chester are interesting (Shield 6). The Earldom was annexed to the crown in 1246, and was afterwards held by the heirs appariant to the crown of England.¹⁷

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11. G.E.C. Complete Peerage Vol. IX. p 590-593. , Birch.Cat.1467.
 12. Birch Catalogue of Seals. 7471.
Barons Letter 1301 (De Walden, ed. p. 15).
 13. G.E.C. Complete Peerage (1898 ed.), VIII, pp. 5-6.
 14. *ibid.* p. 6 Cal.Inq. Post Mortem V, 538.
 15. G.E.C. *op.cit.* p.6, murdered near Carrickfergus.
His daughter and heiress Elizabeth was born in 1332.
 16. G.E.C. *op. cit.* Vol. V. pp. 712-715.
 17. G.E.C. *op.cit.* Vol. III. p.64 *seq.*

The key shield in this series is that of Bruce of Annandale. (Catalogue Number 14). Why this important Scottish family should be commemorated in a Derbyshire church is a matter of some conjecture. Robert de Bruce VI, (The Competitor) fought for Henry III in the Barons War, he died in 1295. His son and heir Robert de Bruce (1253-1304) did homage and swore fealty to Edward I at Berwick in 1296. His son and heir Robert (1274-1329) also did homage on the same occasion. In the disputes between Baliol and Edward I both the Bruces, father and son, took Edward's side. After Baliol~~e~~ surrendered the crown of Scotland to Edward in 1296 Bruce for a time was in active opposition to Edward during 1296-8. Edward's conciliatory policy after his victory at Stirling Bridge in 1298 had its effect and Bruce was not actively engaged against him until 1304. In 1306, however, Bruce slew the late regent John Comryn in the church of the Friars Minor at Dumfries and in March of the same year he was crowned King of Scotland at Scone. From this date Bruce was actively at war with England, culminating with his defeat of Edward II at Bannockburn in 1314, and the peace treaty with Edward III in 1328. Bruce died in 1329.¹⁸ It seems highly improbable that anyone would want to commemorate Bruce after 1306 and there would be even less reason to do so after his crushing defeat of the English at Bannockburn in 1314.¹⁹ Before 1306, however, he was in alliance with Edward I, even though this alliance was somewhat tenuous. Also in 1302, he married Elizabeth, daughter of the Earl of Ulster.²⁰

18. See Dictionary of National Biography, VOL. VII, pp.117-128.

19. The so-called Monk of Malmesbury (? John Walwayn D.C.L.) writing of Bruce's military tactics in the 1310 campaign of Edward II states "*Reuera dominum Robertum de Brutz affectarem laudibus extollere nisi reatus homicidii et nota prodiones cogere me tacere; reatus autem excludit omnem honorem*" The same author refers to Bannockburn thus: - "*O dies ultionis et infortunii, dies perditionis et opprobrii, dies mala et execranda, nec in anni circulo computanda, que famam Anglorum Maculavit.*" (Vita Edwardi Secundi ed. Denholm-Young p. 12 and p. 56.

20.

The other shields in the chancel give little evidence of dating. The arms of De Hudehovile (Catalogue Number 12) are of particular interest as they occur in one roll of arms only, St. George's Roll of circa 1285. The family of FitzHerbert (arms, Catalogue Numbers 18 and 23) held the manor of Norbury.21. None of the other families whose arms are represented had any connection with the manor or, so far as is known, with the FitzHerberts.22.

Conclusion.

The evidence of the armorial glass is not fully conclusive. It is, however, strongly suggestive of a date before the end of Edward I's reign i.e. circa 1300-1307. Any attempt at a later dating is faced with conjecturing adequate reasons for the inclusion of the arms of Grandison, who left England in 1307, and of Bruce, who was constantly at war with the King of England from 1306 to 1329. The display of arms is in no way inconsistent, with the proposed dating of circa 1300-1307.

The window tracery designs are consistent with a dating circa 1300-1330.23.

It is here suggested that the date of the glass is circa 1300-1306/7. The later datings of Bowman, Cox, Micklethwaite and Bowyer are rejected.

The grisaille glass

All the grisaille is in situ. There are no reasons for ~~for~~ supposing that it was formerly independent of the armorial glass. The two must be considered as part of a single scheme all of the same date, i.e. 1300-1306/7.

21. The manor was granted by Tutbury Prior in 1125 to William FitzHerbert and his heirs. Tutbury Chartulary 88 (College of Arms MS. Arundel 59, Black Catalogue, p. 114). The manor remained in the family until the seventeenth century.

22. The early FitzHerbert pedigree, however, is incomplete.

23. There is no modern work on the development of window tracery design. The XIX.C. writers on this subject are quite inadequate. My own view that Norbury was an early XIV.C. design was kindly confirmed by Mr. Dufty of the Royal Commission on Historical Monuments who has done a great deal of research on this subject.

The side windows of the chancel.

There are eight windows in the north and south walls of the chancel, four to each side. Their tracery designs are identical. The main lights of each window contain geometric grisaille glass with a shield of arms at the head of each light. The armorial glass is here catalogued first, followed by the grisaille.

North side of the chancel.

First window from the east. Shields, Left to Right:-

1. Or a cross gules, DE BURGH, EARL OF ULSTER.
2. Gules three lions passant guardant in pale or, a label of five points azure, three fleur-de-lis or to each point. PLANTAGENET, EARLS OF LANCASTER.
3. Chequy or and azure. WARREN, EARL OF SURREY.
4. Centre light, below 2, a modern shield, originally:-²⁴
Argent two pales azure, on a bend gules three escallops, GRANDISON.

Second window.

5. Quarterly or and gules over all a bend sable. CLAVERING.
The tincture of the bend is indistinct.
6. Azure three garbs or. EARL OF CHESTER.
The lowest garb has been replaced with plain white glass.
7. Or three chevrons gules. CLARE, EARL OF GLOUCESTER.
The lowest chevron is incomplete.

Third window

8. Azure fretty or, MANDEVILLE OR SCURES.
9. Barry of six pieces or and vert, a bend gules, POYNINGS.
The bend has been patched with alien pieces.

24. Stothard engraving, coloured, in Lysons Magna Britannica. 1817.
Vol. V facing page CCXXII.

10. Gyronny gules and or. BASSINGBOURNE.

Fourth window

11. Quarterly or and azure, a bend gules. SOMERY.
The first and second quarters are incomplete, the third is missing.
12. Party per pale or and azure, a saltire counterchanged.
DE HUDEHOVILE.
13. Gules fretty or. AUDLEY.

Norbury.

South side of the chancel.

First window from the east.

14. Or a saltine gules, a chief gules. BRUCE OF ANNANDALE.
15. Bendy or and azure. MOUNTFORT.
16. Missing. The outline of the shield is retained in the leading:-
Two bars on a quarter a cross.

Second window

17. Gules three lions passant guardant in pale or. KING OF ENGLAND.
18. Argent a chief vairy or and gules, over all a bend sable.
FITZHERBERT OF NORBURY.
19. Argent three bars azure, a bordure gules. GRIMBAUD.

Third window

20. Gules a cross pomel argent. (UNKNOWN).
21. Gules a maunche or. MUNCEAUS.
22. Paly of six or and azure, a fess gules. CHAVENT.
The tincture of the fess is indistinct.

Fourth window.

23. Argent a chief vairy or and gules, over all a bend sable.
FITZHERBERT OF NORBURY.
24. Gules a lion rampant argent. MOWBRAY.
25. Azure semy of fleur-de-lis or. KING OF FRANCE.
26. Centre lancet below 23.
Gyronny or and - . Incomplete, originally Gyronny or and
azure. BASSINGBOURNE.

Side windows of the chancel.

27. The lower range of the tracery of each window contains three trefoil lights. Each light contains a large serrated trefoil leaf, white glass on a ground of black enamel. These are all extensively decayed and broken.

Main light, geometric grisaille glass. There are four types of design.

28. North side. First and second windows from the east.

The leading forms a design of large continuous barbed quatrefoil frames, interlocked by large diamond shaped frames, which are linked one to another by a smaller diamond shaped frame, with concave sides, inscribed within each of the barbed quatrefoils. Each of these is connected to the vertical side of the light by half of a quatrefoil frame.

White glass, at the centre of the light is a vertical stem with off-springing symmetrical trails of maple leaves, painted in black lines.

Border of each light: a vertical stem with off-springing stalks each bearing a single leaf, placed left and right alternately of the main stem. Painted in black lines on white glass, set against pieces of plain ruby.

29. North side. Third and fourth windows from the east.

The leading forms a design of connected ovals interwoven with a line of demi barbed quatrefoils down each ~~ex~~ side of the light.

White glass, at the centre of each light is a vertical stem with symmetrically off-springing trails of hop leaves, painted in black lines.

Border of each light: a vertical stem with off-springing stalks each bearing alternately a vine leaf and grapes, a vine leaf and a small trefoil leaf, white glass, set against pieces of plain ruby.

30. South side of the chancel. First and third windows from the east

The leading forms a design of continuous diamond shaped frames interwoven with a line of diamond frames, with concave sides, linked one to the other by an elaborate twelve sided frame. White glass, at the centre of each light is a vertical stem with symmetrically off-springing trails of maple and trefoil leaves, painted in black lines.

Border of each light: a vertical stem with off-springing stalks each bearing three oak leaves and a single acorn, placed left and right alternately of the main stem. White glass, set against pieces of plain ~~xxxxx~~ green.

31. South side of the chancel. Second and fourth windows from the east.

The leading forms a complicated design - down both of the vertical sides runs a straight frame curving inwards at intervals to form two continuous half circles, this is interwoven with large oval frames, each enclosing a diamond shaped frame, linked one to the other by a quatrefoil. White glass, at the centre of each light is a vertical stem with symmetrical off-springing trails of vine leaves, painted in black lines.

Border of the light: a serpentine stem with off-springing stalks each bearing a vine leaf and a bunch of grapes. White glass, set against pieces of plain ruby.

Identification of the armorial glass.

1. Or a cross gules. DE BURGH, EARL OF ULSTER.
or BIGOD, EARL OF NORFOLK.
Harleian Roll temp. Edward II, No. 158.25
"Holster" or a cross gules.

Powell's Roll circa 1350, No. 26.

- "Count de Ulceter" Or a cross gules.
Roll of Arms Henry III, ed. Nicolas, p. 3.
"Le Counte de Norffolk, d'or ung crois de goulez."27.

2. Gules three lions passant guardant in pale or, a label of five points
azure, three fieurde-lis or to each point.
PLANTAGENET, EARL OF LANCASTER.

Roll of arms, Edward II, ed. Nicolas, p.1.
Le Counte de Lancastre, les armes de Engleterre, od le label
de France.

3. Chequy or and azure, WARREN, EARL OF SURREY.
Charles' Roll circa 1285, No. 16.28.
"Counte de Warren" Chequy azure and or.

4. Paly of six argent and azure, on a bend gules three escallops or.
GRANDISON.
Guillim's Roll. circa 1295-1305.29.
"Sire Otes de Grauntcoun" Paly azure and argent on a bend gules
three escallops or.

25. ed. Greenstreet. Genealogist. N.S. III, p. 120.

26. ed. Greenstreet. Reliquary N.S. Vol.III.

27. see also Matthew Paris. Historia Anglorum. Vol.II. p. 274
High Bigod. ob. 1225.

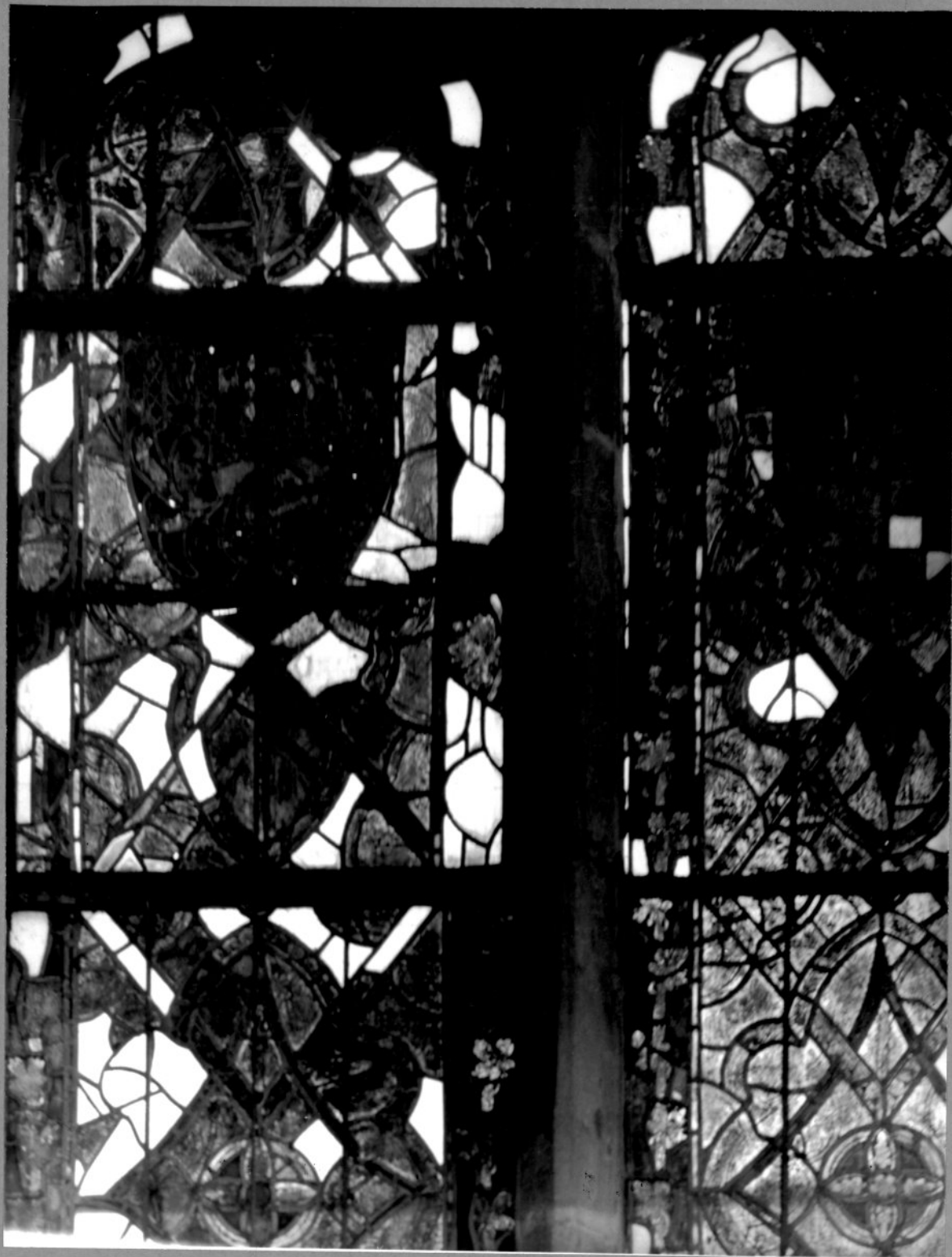
28. ed. Perceval. Archaeologia XXXIX.

29. ed. Greenstreet. Genealogist, Vol. I, p. 358.

5. Quarterly or and gules, over all a bend sable.
FITZ ROGER - CLAVERING.
Small-pees Roll temp. Edward I. No. 104.
'Le Fitz Roger' Quarterly or and gules, a bend sable.
Roll of Arms Richard II ed. Willement. Number 246.
"Monsr. Rob. Clav'ng" Quarterly or and gules, a bend sable.
6. Azure three garbs or. EARL OF CHESTER.
Roll Henry III, p. 4.
"Le Conte de Chester, d'azure a trois garbes d'or."
7. Or three chevrons gules. CLARE, EARL OF GLOUCESTER.
Roll Henry III, p. 4.
Le Conte de Gloster, d'or a trois cheverons de goulz.
8. Azure fretty or. MANDEVILE OR SCURES.
Roll Edward II, pp. 73 and 19.
Warwickshire "Sire Richard de Mondevile, de azure frette de or."
Wiltshire and Hampshir. "Sire Johan de Scures, de azure frette de or."
9. Barry of six pieces or and vert, a bend gules. POYNINGS.
Roll Edward II, p. 20 Sussex and Surrey.
"Sire Michael de Poninges, barre de or e de vert, a une bende de goules."
10. Gyronny gules and or. BASSINGBOURNE.
Roll Edward II, p. 35, Hertfordshire.
"Sire Johan de Bassingbourne, gerounne de or e de goules."
11. Quarterly or and azure, a bend gules. SOMERY.
Roll Edward II, p. 35. Hertfordshire.
Sire Johan de Someri quartile de or e de azure, a une bend de goules.
12. Party per pale or and azure a saltire counterchanged. DE HUDEHOVILE.
St. George's Roll, Number 508.
"Joan de Hudehovile" per pale or and azure, a saltire counterchanged.
13. Gules fretty or. AUDLEY.
Charles' Roll circa 1285. No. 95.
"James de Audley" Gules fretty or.

14. Or a saltine gules, a chief gules. BRUCE OF ANNANDALE.
Roll Henry III, p. 10.
 "Robert de Brus, d'or ung sautoir de goules, et ung cheif de goules."
 15. Bendy or and azure. MOUNTFORT.
Charles' Roll c. 1285. No. 32.
 "Pers de Monfort" Bendy of ten or and azure.
 16. - Two bars - on a quarter - a cross. possibly for BROUGHTON.
Thomas Jenyns Book circa 1410.
 "John de Broughton port dargent deux fees e j quarter de goules e une crois dargent plain el quarter."
 17. Gules three lions passant guardant in pale or. KING OF ENGLAND.
Walford's Roll circa 1275. No. 4.
 Le Roy d'Engleterre, gules a trois leopards d'or."
 18. Argent a chief vairy or and gules, over all a bend sable.
 FITZHERBERT OF NORWAY.
Seal of William FitzHerbert of Norbury, temp. Henry III.30.
 A chief vairy over all a bend.
Letter E Roll circa 1510, No. 495.
 "Fitzharbert" Argent a chief vairy or and gules over all a bend sable.
 19. Argent three bars azure, a bordure gules. GRIMBAUD.31.
Collin's Roll circa 1295, No. 394.
 "Wiles Grimbaud" Barry argent and azure, a bordure gules.
-
30. Birch. Catalogue of Seals, 9729. Woll ch. VI.39.
 31. Bowyer "The ancient parish of Norbury" p. 81, incorrectly blazons this coat as "Or three bars azure, a bordure gules"
 Aske.' The Aske arms are not found differenced with a bordure gules.

20. Gules a cross pomel or. (UNKNOWN)
This coat has been identified as Beck³², there is, however,
no authority for this identification.³³
21. Gules a maunche or. MUNCEAUS.
St. George's Roll, No. 581.³⁴
"Joan de Munseus" Gules a maunche or.
22. Paly of six argent and azure, a fess gules. CHAVENT.
Harleian Roll, temp. Edward II, No. 18. ³⁵
"Sire Johan Chauvent." Paly argent and azure, a fess gules
Roll Edward II, p. 17 Dorset and Somerset.
"Sire Johan de Chauvent palee de argent e de azure a une fesse de
goules."
23. Argent a chief vairy or and gules, over all a bend sable. FITZHERBERT.
See above No. 18
24. Gules a lion rampant argent. MOWBRAY.
Walford's Roll. circa 1275. No. 104.³⁶
"Roger de Mowbray, gulez un leon rampant d'argent."
25. Azure semy of fleur-de-lis or. KING OF FRANCE.
Walford's Roll, No. 5.³⁷
"Le Roy de France, d'azure semy de floretes de or."³⁸
26. Gyronny or and azure. BASSINGBOURNE.
Roll Edward II, p. 57 "Lincolnshire."
"Sire Warin de Bassingbourne. geroune de or et de azure."
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32. Bowyer "The ancient parish of Norbury".
33. This coat is not found in the medieval rolls.
34. ed. Perceval, Archaeologia XXXIX. 35. Genealogist N.S.III op.cit.
36. ed. Walford, Archaeologia XXXIX. pp. 380-387.
37. ibid.
38. This word is represented by a fleur-de-lis tricked.



NORBURY DERBYS n II



NORBURY DERBYS nIII



NORBURY.
Devon.

n III



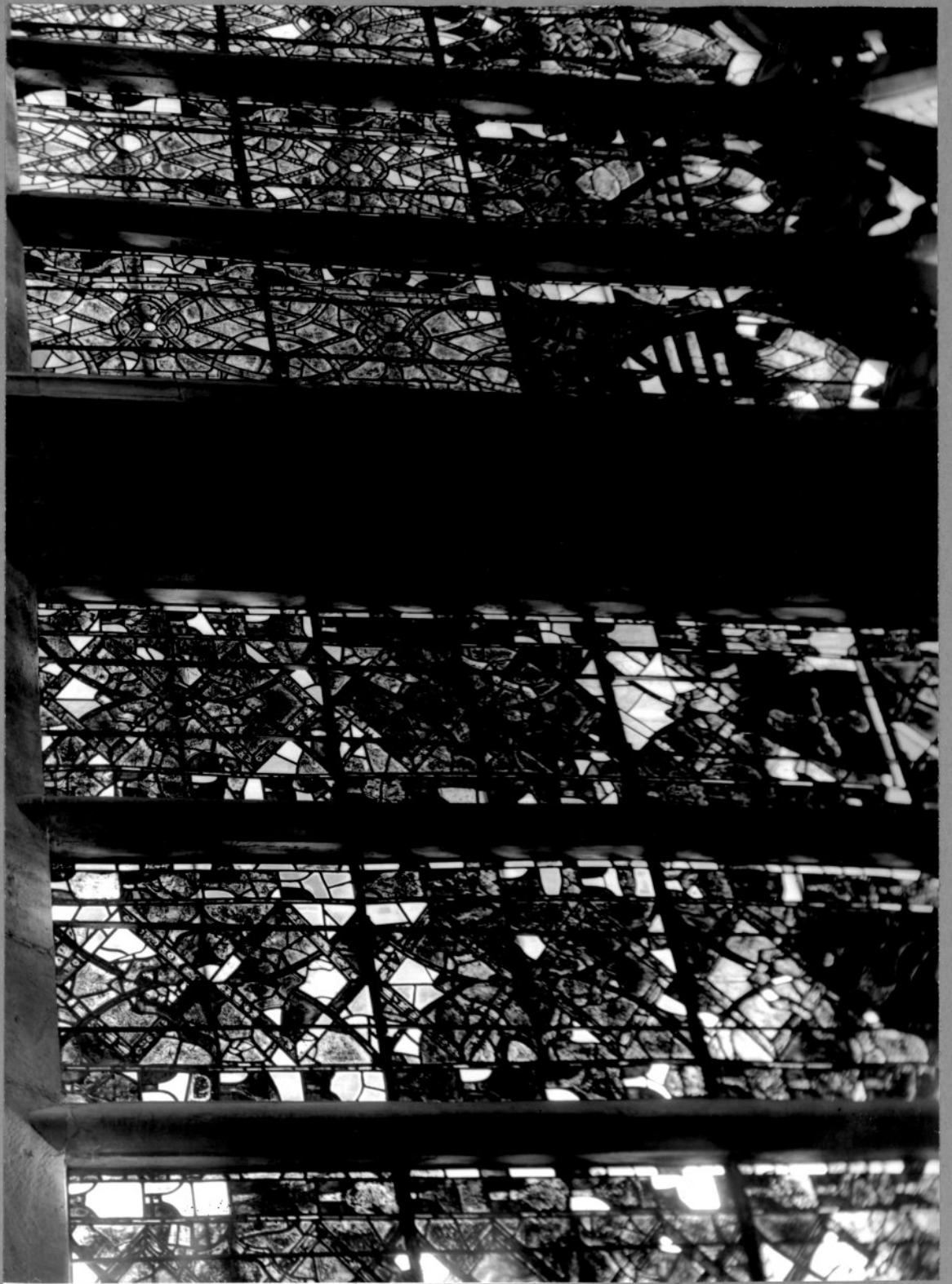
NORWICH.
Devils.

n IV



NORBURY
DERBYS

nV



Norbury.
Derbyshire.

S III

S IV