

NORTH WINGFIELDDERBYSHIREEast window of the chancel

1. XIV.C.

Shield. Or on a fess argent three water bougets, sable. BINGHAM.
The or field bears a free running foliage design reserved on a ground of black enamel. The water bougets are painted in black enamel on the same glass as the fess.

Set on a plain green quatrefoil shaped ground.

2. XIV.C.

Shield. Argent on a fess azure three crosses moline or. PAVELEY?
The argent field bears a foliage design identical with that of Number 1. The crosses moline are each separately leaded.
Set on a red quatrefoil shaped ground diapered with contiguous circles each enclosing a quatrefoil, reserved on a black enamel ground.

3. XIV.C.

White quarries bearing a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines, the acorns touched yellow stain. The two upper edges of each quarry have a plain border, in yellow stain. This panel is made up with some modern quarries copying the original design.

XIV.C.

Border Pieces

4, 9. Fleur-de-lys, in yellow stain.

5, 10. Castle, in yellow stain, curved to fit shoulder of the light.

8. Castle, in yellow stain.

6. XIV.C.

6. A bird perched on a spray of foliage, holding foliage in its beak. Profile facing left. Painted in black lines on white glass with slight touches of yellow stain.

11. XIV.C.

A similar bird in profile facing right.

12. XIV.C.

Remains of canopy.

An arch cusped trefoil, under a gable with crockets, set in front of a blind arcade. Restored?

13. XIV.C.

White quarries bearing a vertical stem with off-springing trails of roses and buds, painted in black lines, the flowers in yellow stain. The two upper edges of each quarry are patterned with a row of circles, in yellow stain. This panel has been made up with some modern quarries copying the original design.

XIV.C.

Border pieces

- 14,17. Fleur-de-lys in yellow stain.
- 15, 18. Castle, in yellow stain, curved to fit the shoulder of the light.
- 16. Bird, as above Number 11, profile right.
- 19. Bird, as Number 6 above, profile left.
- 20. Fleur-de-lys in yellow stain.
- 21. Castle in yellow stain.

Fragments of identical border pieces have been inserted in the lower parts of the two outer lights.

The other glass in the window was inserted in 1897. The exterior of the window is heavily coated with industrial soot.

North Winfield. Armorial glass.

Catalogue Number 1.

Or on a fess (argent) three water-bougets (sable).

BINGHAM OF BINGHAM. Co Notts.

Roll of Arms. Edward III. ed. Nicolas, p. 28.

Monsire de Bingham, port d'or, sur fes gules trois boustes d'argent.

Roll of Arms Richard II. ed. Willement.

319. Monsr. Richard de By'gham.

Or on a fess gules three bougets argent.

The tinctures on the fess and its charges are omitted in the glass, this method of representing a metal charge on a red field is paralleled by other examples in the Midlands.¹

Catalogue Number 2.

Argent on a fess azure three crosses moeline or.

PAVELEY?

Seal of Robert de Paveley. 1258.²

Ermine on a fess three crosses moeline (?) S'ROBERTI DE PAVELI.

Seal of John de Paveley, 1392.³

Ermine on a fess three crosses moeline.

1. e.g. Lockington Leics., Royal arms, three white lions, painted in black lines, on a yellow (stain) field; and at Billingborough, Lincs., Royal arms, three white lions painted in black lines, on a white field.
2. Birch Cat.: 6282, 6284. Add.Ch. 22434 and 22422.
3. ibid. 12412. Add.Ch. 21,648.

The coat as is found in the window does not appear in any of the Rolls of Arms.

The family of Paveley held the manor of Winfield from circa 1101 - 1108.⁴ until the end of the fourteenth century.⁵

Cox citing Dr. Pegge's notes states that the Bingham had property at Senor, in the parish of Winfield,⁶ and that they were connected by marriage to the Paveleys.⁷

The two families were certainly connected with each other before 1328. In the proof of age of Lawrence, son and heir of Robert de Paveley, taken in 1349/50 a William Shok of Rodington stated that "Lawrence was born in the manor of Bingham, county Notts, and baptised there. Sir William de Bingham and Thomas his brother lifted him from the sacred font."⁸

The Paveleys do not seem to have resided at Winfield. Their lands there were leased to Heinz.⁹

Cox gives the two coats remaining in the East window as:-

Or on a fess, three water-bougets argent.

Or on a fess azure three crosses recercele of the field.

The coats are identified as Bingham and Paveley respectively; without citing any authorities,¹⁰ The blazons given by Cox are erroneous.

The six coats recorded in Fawler's Visitation of 1592. now no longer remaining, were late XV - XVI.C. in date.¹¹

4. Blome. The Manor of South Winfield, pp. 79-82.

5. Blome. op. cit.

6. Cox. Churches of Derbyshire. Vol. 1, pp. 430-431.

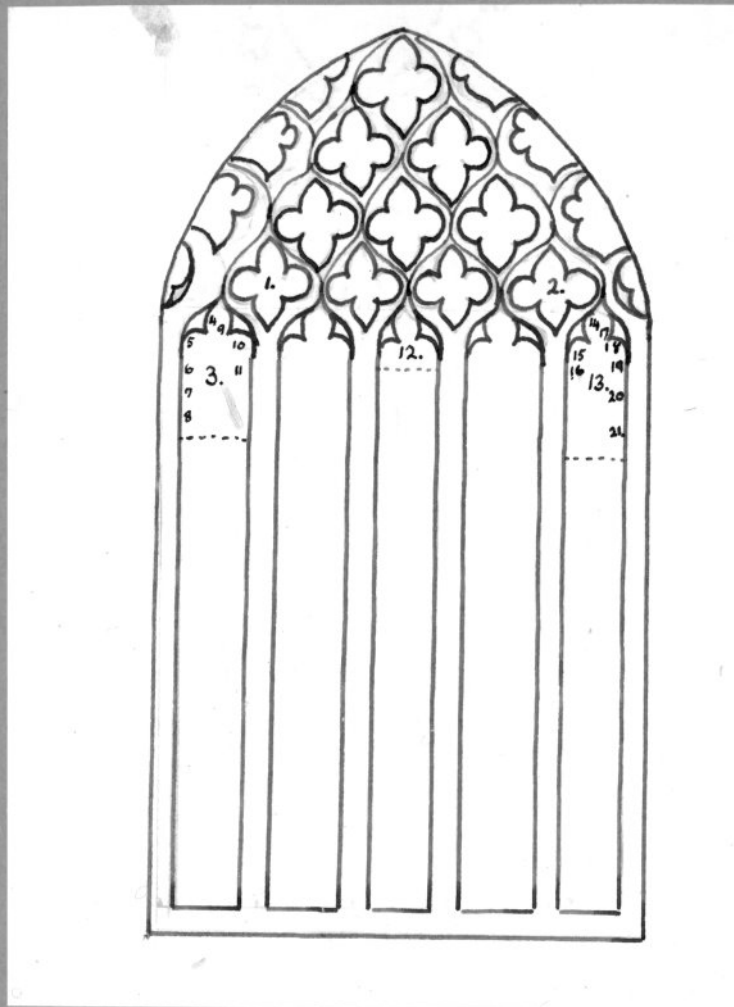
7. ibid. on the authority of Mr. Swift of Sheffield.

8. Cal. Inquisitions Post Mortem. Vol. IX, 124. 22. Edw. III.

9. Blome. op. cit. citing Inquisitions 27. Edw. I, 3 Edw. III.

10. Cox op. cit. pp. 430-431.

11. Hawley. MS. 6592 p. 88. discussed by Cox, op. cit. p. 420 and pp. 369-70.



NORTH WINGFIELD. I
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NORTH WINGFIELD DERBY I



NORTH WINGFIELD.

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I

SANDIACRE.DERBYSHIRE.

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

Diagram 1.1. A made up panel of fragments

A piece of a canopy:- a large finial in front of a traceried window, in yellow stain and white reserved on a black ground.

~~Diagram 2.~~

Border pieces ? Three vine leaves, in yellow stain, incomplete. Parts of two small crocketed spines, in yellow stain.

2. Fragments

Two varigated roses in white and yellow stain each in a plain circular border, in yellow stain.

A lobe of a light (?) white glass bearing a straight stem with two off-springing oak leaves and terminating in an acorn painted in black lines, the plain border of the lobe is in yellow stain.

A small fragment of a border piece, a castle, in yellow stain.

3. Fragments

A varigated rose, as above Number 2.

Small scraps of pinnacles, in yellow stain.

Small fragments of oak quarries, see Number 12 below.

4.)
5.) Small fragments of oak quarries, see Number 12 below.

6. Small fragment of white glass, from the apex of a light? bearing a vertical stem terminating in an acorn, painted in black lines, in a plain yellow stain border.

A fragment of a foliage design: a trail of oak leaves and acorns with a varigated rose on the same stem, painted in black lines on white glass, touched yellow stain.

7. Fragments

Remains of a foliage design: two pieces of a trail of oak leaves and acorns with a varigated rose on the same stem, identical with Number 6.

8. Fragments

A large piece of an oak and rose foliage design, similar to Number 6, 7, above, on this piece an oak leaf and acorns spring from either side of the rose on the main stem.

A fragment of a canopy:- a finial in front of an incomplete traceried window.

9. Fragments

A piece of oak and rose foliage design as above. In situ?
A border piece, a covered cup, in yellow stain, incomplete.

10. Fragments.

A piece of oak and rose foliage design, as above but much smaller scale.

A large varigated rose, as Number 2 above.

A border piece, from the shoulder of a light, a castle, in yellow stain.

A fragment of a gable and crocketed spine, in yellow stain.

11. Fragments

A large varigated rose, as Number 2 above.

A border piece from the shoulder of a light. A castle, in yellow stain.

Small fragments of oak quarries.

12. A made up panel.

A. An oblong border piece: A Grotesque - a bearded human head on a winged beast's body with a man's head in its stomach. In profile facing right. Painted in black lines on white touched yellow stain against a plain black ground.

B. An oblong border piece: A Grotesque - a bearded human head on two beast's legs wearing boots and a hat with a beast's head at its centre. In profile facing right. Technique as above, part of a plain border, in yellow stain remains.

C. An oblong border piece: A Grotesque - the head of a woman wearing a coverchief on a furred beast's body and legs, stands facing left. Technique as above, part of a plain border in yellow stain remains.

A piece of a foliage design - an oak and rose trail, similar to Numbers 6, 7, 8, etc., above, the main stem here terminating in an acorn. From a cusp of a tracery light?

Five white quarries bearing a running trail of oak leaves and acorns, painted in black lines and yellow stain. Disarranged.

13. A madeup panel

- A. A roundel, incomplete, patterned with a design of two interlocked triangles with a variegated rose at the centre.
Diagram 2. In yellow stain and white on a black ground.
- B. An oblong border piece. A Grotesque. A winged beast standing erect on its two legs, a bearded human head in its stomach, in profile facing white, the head turned left in profile. Technique as above Number 12, part of a plain border in yellow stain remains.
- C. Two fragmentary border pieces, each a castle, in yellow stain.
- D. A small fragment of a traceried window crowned with a gable and spine with crockets and finial, in yellow stain.
- E. A patterned strip of contiguous squar~~ies~~ies enclosing a quatrefoil and a crosslet alternately, white reserved on a black enamel ground. Four oak quarries, as above Number 12.

14. A made up panel

- A. A fragment of a border piece? Head of a bearded man wearing a chaperon in profile facing left. In white and yellow stain.
Remains of two oblong border pieces, each a grotesque beast with a bearded human's head in its belly. Technique as above Number 12.
- B. A piece of a foliage design, from a cusped tracery light?
A vertical stem terminating in an acorn with two offspringing oak leaves, painted in black lines and yellow stain on white glass, in a plain border, in yellow stain.
- C. An oblong border piece. A Grotesque. A hybrid bird's head on a beast's body and legs. A human head in its rump. Stands erect in profile facing right, a cloth swathed over its body and knotted at the neck, a spray of foliage in its beak. Painted in black lines on white glass, the drapery and human head touched yellow stain, against a black ground.
- A fragment of a border piece. A beast's head, in profile facing right, in yellow stain against a black ground, in a plain border, in yellow stain.
- Four oak quarries, as Number 12 above.

The stained glass in the chancel was described by a Mr. Meynell in 1815 as follows: "There is some stained glass in the windows, but for the most part it is destroyed. What remains represents an owl, part of a sphynx or tyger, a goat's head, the head of a man in armour and many grotesque figures."⁽¹⁾ Cox notes that:- "These have since disappeared, except a few small fragments in the north chancel window that is partly concealed by the organ."⁽²⁾

The church of Sandiacre was appropriated, circa 1280, to a prebend of Lichfield Cathedral, who took his title from this parish. The Bishops of Lichfield were patrons of the prebend.⁽³⁾ Roger de Norbury, Bishop of Lichfield 1322-1459, was instituted to this prebend in 1342 and held it until 1347.⁽⁴⁾ The erection of the chancel has been attributed to him, there is, however, no documentary evidence for this.⁽⁵⁾ He was followed as prebend by Simon de Islip, who was consecrated Archbishop of Canterbury in 1349.⁽⁶⁾

(1) J. Cox. Churches of Derbyshire. Vol.IV. p.371.

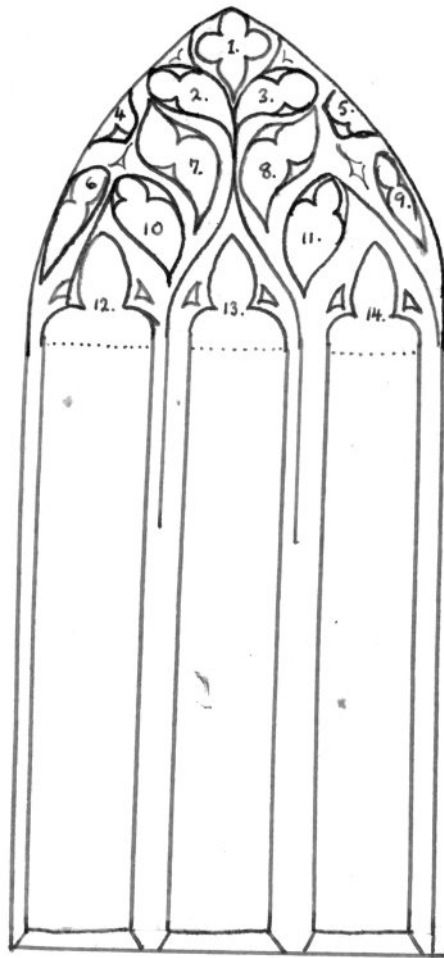
(2) *ibid.*

(3) *ibid.* p.365. see also J.Le Neve Fasti Ecclesiae Anglicanae (ed. Hardy 1854). Vol.I. p.624.

(4) Cox. *op. cit.* p.367 and 370, (citing Harwoods History of Lichfield, pp.245-7.)

(5) *ibid.* p.370.

(6) *ibid.* p.367.



SANDIACRE. DIAGRAM. 1.

SANDIACRE : DERBYS :



SANDIACRE.

Derbys.

n IV



SANDIACRE.
Derbys.

n IV

1-3. 5: 7-11. 13-14.



STAVELEY

DERBYSHIRE

The East window of the chapel, south side of the chancel.

Two roundels and some border pieces have been inserted in this window.

1. XIV.C.

A Roundel. A man playing a symphony.

Seated frontal holding the symphony on his knees, turning the handle with his right hand and plucking the string with his left. He wears a small round cap, plain white tunic, the hem patterned with a line of dots. Plain hose and shoes.

Painted in black lines on white glass, slight smear shading, the symphony touched yellow stain, against a plain yellow stain ground. Border design of repeated white circles on a black ground.

2. XIV.C.

A Roundel. A Grotesque.

A hybrid man-fish holding a sword and buckler. The head and torso of a man on the body of a fish with two short front legs, stands in profile facing left, the head and upper body turned right in profile. Wears a plain tunic, hair in a filet with a slashed streamer end.

Painted in black lines on white glass, slight smear shading and touched yellow stain, against a plain yellow stain ground. Border design as Number 2.

The yellow stain grounds of both of these roundels vary in tone from a light yellow to a deep orange yellow.

3. XIV.C.

A small square panel of fragments

A border piece, covered cup, in yellow stain; another - a fleur-de-lis also yellow stain.

Fragments of a patterned design, contiguous squares each enclosing a quatrefoil, blue, reserved on a black enamel ground.

4. XIV.C.

A small square panel of fragments.

Two border pieces, each a covered cup, another an incomplete castle, all in yellow stain.

Fragments of a patterned design, as Number 3 above.

A small fragment of green drapery.

5. XIV.C.

East window. North aisle of Nave.

Some small fragments, formerly in the Rectory, were inserted in the tracery in 1952.

XV-XVI.C. Fragment of an open book on a prie-dieu, in white glass and yellow stain.

XV-XVI.C. Small bearded head, facing three-quarters left, white glass touched yellow stain.

XIV or XV.C. Shield. Azure a bend argent between six escallops argent. Frescheville.

The shield is rather decayed.

Lost Armorial glass.

Cox¹ citing the Visitation of 1612 gives the following arms then in the windows:- "These in the East chancel Windows"

1. Chequy or and azure, a fess gules (Clifford).
2. Gules three lions passant guardant in pale or (England).
3. Azure a bend between six escallops argent. (Frecheville).
4. Barry of six argent and azure. (Grey of Sandiacre).
5. Azure billety a fess indented or (Deincourt).
6. Argent a chevron between three cross crosslets fitchy sable. (Findern).

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1. Cox. Churches of Derbyshire. Vol. I, pp. 352-353.
Visitation by Richard St. George, Norroy King of Arms.

Identification of the Arms.

1. Chequy or and azure a fess gules. CLIFFORD.
Roll of arms. Edward II. edited Nicolas, p. 4.
Sire Robert de Clifford, chekere de or et de azure
a une fesse de goules.²
2. Gules three lions passant guardant in pale or.
ENGLAND. The Royal arms of England before 1340
when Edward III assumed France and England quarterly.³
3. Azure a bend between six escallops argent. FRECHEVILLE.
Roll of Arms, Edward III. ed. Nicolas, p. 34.
Monsire de Frecheville, port d'asur a une bende entre
vj cokills d'argent.
4. Barry of six argent and azur. GREY OF CODNOR.
Roll of Arms, Edward III, p. 22.
Monsire Richard Grey, port d'asur et ~~xx~~ argent, barre
de six peces.
Monsire Richard de Grey de Sandiacre port les arms de
Grey, a une labell gules besante.⁴
5. (Azure billity a fess indented or (Deincourt))
Azure a daunce or between ten billets or. DEINCOURT.
Roll of Arms Henry III, ed. Nicolas, p. 10.
John Deyncourt, azure ung danse, et billey d'or.⁵

2. See also. Roll of Arms, Henry III, ed. Nicolas, p. 5.
Roll Edw. III, ed. Nicolas, p. 26, Roll. Ric. II, ed. Willement,
p. 7, No. 48.

3. See Rolls Hen. III, p. 1, Edw. II, p. 1. Powell's Roll,
ed. Greenstreet. Reliquary. N.S. IV, p. 96. Sandford Genealo-
gical History, p. 160-161.

4. See also Roll of Arms, Richard II, ed. Willement. Numbers
44, Grey of Codnor; 50, Grey of Ruthin; 64, Grey of Rothemfield;
109, Grey of Wilton.

5. See also Rolls of Arms, Edw. II, p. 9; Edw. III, p. 40;
Ric. II, p. 9.

6. Argent a chevron between three crosses crosslets fitchy sable. FINDERN? or CACHEORS?

Cox⁶ suggested that this shield was for Cachehors; there appears no reputable authority for this, however, until the XVI.C. when Rhodes of Woodthorpe was allowed, as a quartering, Argent a chevron between three cross crosslets sable, an alulet for difference, Cachehaus.⁷ The heiress of Cachehors, of Staveley-Woodthorpe, married William Rodes in the fourteenth century.⁸

John de Findern of Repton, County Derby, sealed with a chevron engrailed between three crosses crosslets fitchy in 1413.⁹

6. Cox. op.cit. p. 353.

7. Visitation of Derbyshire. Genealogist, N.S.VIII, p.71.

8. Cox. ibid.

9. Birch Catalogue. 9997. Add. ch. 1537. A.D.1413.
Another branch (?) of this family bore Argent a chevron between three crosses formy fitchy sable. Fenwicks Roll, Pt. two, Number 204.
Late XV.C.

see brass of Wm. Findern at Chiddingfold, Berks.

Explanation of the arms.

The manor of Staveley passed to the three sisters of Nicholas Musard on his death in 1301.¹⁰ Amicia, the eldest, married Anker de Frecheville, Baron of Crich, they both predeceased Nicholas and her share came to her son Ralph de Frecheville.¹¹ Margaret, the second sister, married John de Hibernia and they had a son of the same name. The latter granted his moiety of the manor and advowson of Staveley to his cousin Ralph de Frecheville in 1316.¹² The third sister Isabella had a daughter Joan who married William de Chelardeston.¹³ They granted their third moiety of the advowson to Walter de Langton who granted it to Robert de Clifford, who in turn granted it to John Cromwell and Idonea, his wife.¹⁴

The De Frechevilles continued at Staveley until 1681.¹⁵ The third of the advowson remained with the Cliffords until the attainder of John Lord Clifford in 1461. It was conveyed to Sir Peter Frecheville in 1544.¹⁶

10. Cox. *ibid.* pp. 345-6; Cal. Inquisitions Post Mortem. Vol. IV, 19.

11. Cox. *ibid.* , I.P.M. IV, 19. *ibid.*

12. Cox. *ibid.* citing Inquisition 9, Edw. II, B.M. Add.MS. 6697, p. 56. See also. F. Madden. "Pedigree of the Frencheville and Musard Families." The Genealogist. N.S. Vol. V. pp. 27.

13. I.P.M. IV, 19. *ob.cit.*

14. Cox. *op.cit.* citing Plac. de Banco, 19, Edw. II. Rot. 97. The full transcript is given in Madden, *op.cit.* p. 27-28, - Cromwell's holding, which was for life, was disputed by Ralph de Frecheville.

15. Madden, *op.cit.* p. 5.

16. Cox. *op.cit.*, p. 346.

Ralph de Frecheville married Isabel daughter of William de Grey of Sandiacre, County Derby. This marriage took place before 1321 when Ralph de Frecheville sued Alice, wife of Roger de Belers for the manor of Crich which William de Grey of Sandiacre gave him in marriage with Isabel his daughter.¹⁷

The Greys of Codnor, Derbyshire, and the Greys of Sandiacre were descendants of the second and third sons respectively, of Henry de Grey of Grays Thurrock.¹⁸

The family of Deyncourt held no lands in Staveley. Their holdings in Derbyshire at Holmesfield and Elnton are about ten miles, north-west and east respectively, from Staveley.¹⁹

The manor of Staveley was held of the King in chief.²⁰

In the chancel therefore were the arms of the Kings as holder in chief of the manor of Staveley; of Frecheville and Clifford part holders of the manor, of Grey of Codnor and Deyncourt, both with lands in Derbyshire and the former allied by marriage with Frecheville.

The Noxal arms suggest a date of pre 1340; the arms, together with the problematic sixth coat, were probably all of the same date.

The other armorial glass together with descriptions of figures, etc., as given in Holles²¹ and the Visitation of 1612 as cited by Cox²² was all late XV - XVI.C. in date.

The glass in the chancel was probably removed when the chancel was rebuilt in 1786.²³

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17. Madden op.cit. p. 190, citing B.M. Add. MS. 6700 p. 82.
 18. Pedigree in G.E.C. Complete Peerage VI. between pp. 128-129.
 19. Feudal Aids, Vol. 1, 1284-6, p.247; 1302, p. 251; 1346, p.259. Cal.Inq.Post.Mortem, VII, 123. 2. Edw.III, ibid. XI,581. 38, Edw. III.
 20. Cal.Inq.Post.Mortem, IV. 19. 29, Edw. I.
 21. Holles. Lincolnshire Church Notes. Lincs. Record Soc. Vol. I, pp. 249-51.
 22. Cox. op. cit. pp. 353-4.
 23. ibid. p. 349, citing Dr. Pegges notes.

WHITWELLDERBYSHIRENorth window, East wall of the North transept.Diagram I.1. A Roundel. A Grotesque.

A winged centaur holding a sword and buckler, stands facing three-quarters left; the buckler bears a large man's head in profile. Painted in black lines on white glass against a plain yellow stain ground.

Slightly decayed and has been inserted inside out.

2. White glass bearing a foliage design painted in black lines.
In situ.

Border design of circles separated one from the other by two dots, in yellow stain on a black ground.

The details of the foliage design are obscure, the glass has been inserted inside out.

3. Foliage design, in situ.

From the bottom lobe of each light springs a straight thick white stem, with two off-springing tendrils bearing vine leaves and grape clusters, and terminating in a single vine leaf. Set against a plain ruly ground.

Border of each light - design of circles separated one from the other by two dots, in white touched yellow stain against a black ground.

The foliage design of the right hand light is incomplete.

4. Border pieces, in situ.

A fleur-de-lis in a diamond shaped frame enclosed in an oblong. The corners cusped. Painted in black lines on white touched yellow stain against a black ground. Each of these border pieces is curved to fit the cusp of the light.

5. Fragments of white quarries, in situ.

A trellis design, the trellis in yellow stain, with a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines. Disarranged.

South window. East wall of the North transept.

Diagram 2.

6. Border pieces, in situ.

A seated monkey holding up an urine bottle, seated facing inwards. Painted in black lines on white glass touched yellow stain.

7. Border pieces, in situ.

A squirrel eating a nut (2) Squirrel seated on its hind legs holding a nut in its front paws.

8. Fragments of white quarries, as above Number 5.

The details of this glass are obscure. A vestry has been built onto this part of the transept, and no direct light can come through this window.

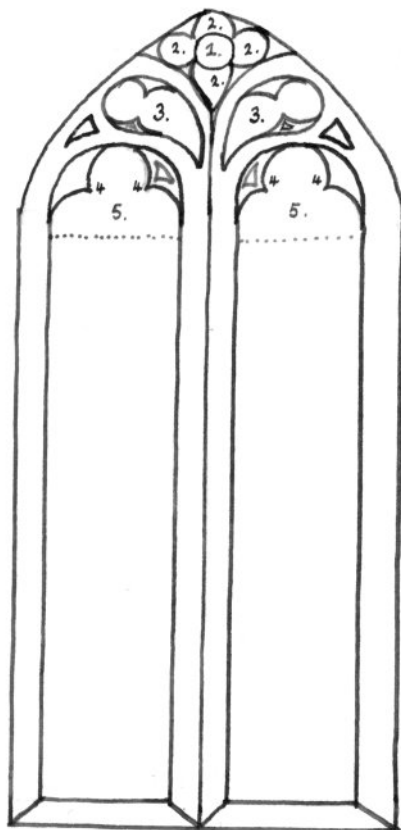
The glass is indistinct and it is impossible to photograph it.

Armorial glass.

Bassano, in 1710, noted the following two coats then in a window in the north aisle "Verie azure and 2 lyons passant guardant or." Cox identified these as for Meynell and Pipe respectively.¹ Bassano's blazon is incomplete and identification, therefore, is dubious.

The glass is dismissed by Cox as "A number of disconnected fragments of old glass ... from which little can be gathered except that many of them have been used in heraldic display." This obviously was not the case. Cox's statement can be disregarded.

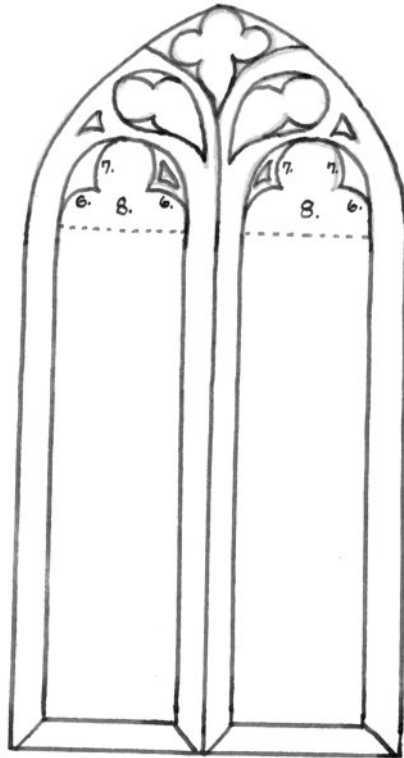
1. Cox. *Churches of Derbyshire*. Vol. 1. p. 397-98.



WHITWELL.

DIAGRAM. I.

WHITWELL: DERBYS:



WHITWELL.

DIAGRAM. 2.