

TOPOGRAPHICAL SURVEY

CATALOGUE - LEICESTERSHIRE

ALLEXTONLEICESTERSHIREEast window of the Vestry.

A two light window. A panel of XIV.C. glass has been inserted in each light.

Left lightRemains of a border and canopy work.

1. Border pieces:- Small white birds, in profile, holding two oak leaves in their beaks. Three complete and one fragmentary birds remain, only one retains the oak leaves, which are leaded separately. The birds are painted in black lines on white glass, the oak leaves are in deep yellow stain.

2.4 Canopy work:- An arch cusped trefoil set below a gable with crockets and finial, the tympanum cusped trefoil; The side shafts of the main arch are continued upwards and terminate in pinnacles above window tracery. Behind the main arch and gable is a wall arcade surmounted by a battlement pierced with oculi, each cusped a quatrefoil. At the centre of this arcade, and immediately behind the finial of the main gable, is a traceried window, set below a plain arch and gable with crockets, and supported at each side by a flying buttress which spring from the traceried heads of the main side-shafts.

The head of the main arch bears a pattern of circles, separated one from the other by two dots, in yellow stain on a black ground. Each cusp of the arch is pierced with a trefoil. The tympanum is ruby. The gable, crockets, in the form of oak leaves and acorns, and finial are in yellow stain, against a black ground.

The side shafts of the main arch are white and bear a design of continuous circles, each enclosing a quatrefoil, reserved on a ground of black enamel. Their traceried heads are white against a black ground, the arch and gable are white, with touches of yellow stain.

The wall arcade is green with a conventional brick-work pattern reserved on a black enamel ground, the battlement is in yellow stain. The window at the centre is ruby, its arch and gable and flying buttresses are in yellow stain, the crockets are white. The gable has been cut down.

The area between the arcade and the flying buttresses is green and bears a design of squares and dots. The squares are linked together by a diagonal fretwork, reserved on a black enamel ground.

The upper half of the right side-shaft to the main arch is missing.

### Right light

#### Border pieces and canopy work.

#### 3. An oblong border piece - a Grotesque.

The head and shoulders of a bearded man, wearing a cowl. Facing three-quarters right, on two beast's legs, facing left. Painted in thin black lines on white, the cowl in yellow stain, against a plain black ground in a thin white border.

The contrasted positions of the upper and lower parts suggest that this figure has been made up from two similar border pieces.

#### 4. An oblong border piece. A Grotesque. A fragment only - a large beast's leg, in yellow stain against a plain black ground.

#### 5. Canopy work.

An arch cusped trefoil set below a gable, with crockets and finial, the tympanum cusped trefoil. The side shafts to the arch are set diagonally, with stepped hood moldings, each has a traceried head surmounted by a plain arch and gable with crockets. Behind the main arch and gable is wall arcade, pierced at each of its upper corners by a trefoil, and surmounted by a plain cornice. At the centre of the arcade, and immediately behind the finial of the main gable, is an elaborately traceried window with traceried side shafts, each surmounted by a plain arch and gable with crockets, the last incomplete and supported at either side by a flying buttress.

The head of the main arch bears a pattern of dots separated one from the other by a wavy line, in white on a black ground. The crocketed gable and finial are green. The remaining parts of the canopy are white with a pronounced use of yellow stain. The head of the canopy is placed against a ruby ground which bears a design of squares each enclosing a quatrefoil, reserved on a ground of black enamel.

Both of these canopies are identical in size. The general designs of each differ but the details correspond and suggest that there are contemporary with each other and are the product of the one workshop:- The crockets of the flying buttresses and of all the gables in the upper part of each canopy, the drawing of the brick wall arcade, the flecked stonework around the pierced tracery of the arcades, and the drawing of the crockets of the main gable are identical. The white parts of each canopy show a pronounced use of smear shading.

#### 6. To the left of the canopy an incomplete foliage design has been inserted:- an oblong cupped quatrefoil enclosing four sprays of foliage, radiating from the centre of the quatrefoil, in white, reserved on a ground of black enamel,

# ANTIQUARIAN SOURCES

W. Burton. A Description of Leicestershire (1622) p.11.

"In this church are only these three Schocheons. Gules two barres Arg. three Horsshoes in chief Or. Bakepuiz. The same Coate with a Mullet sable upon the uppermost barre, Gules three Pollaxes or".

Nichols, citing the notes of a Mr. Smyth, written in 1748, adds that in the same window were the figures of a man, with the Bakepuiz arms on his surcoat, and a woman wearing a mantel with the arms of "Beresford" on it: "Azure crusilly of crosses botané and three fleur-de-lis argent".<sup>(1)</sup>

## Identification of the Arms.

1. Gules two bars argent, in chief three horseshoes or BAKEPUIZ
2. BAKEPUIZ with a mullet for difference.

Seal of John Bakepuz of Barton, Derbys. dated 1339-40.

Two bars, in chief three horseshoes. SIGILLUM JOHANIS DE BAKEPUZ.<sup>(2)</sup>

Seal of John Bakepuiz. dated 1376-6

Two bars, in chief three horseshoes. SIGILLUM JOH(ANN)IS DE BAKEPUIZ<sup>(3)</sup>

Roll of arms Edward II ed. Nicolas p.67. (Northants and Rutland).

"Sire Johan de Bakepuce, de goules, a ii barres de argent, en le chef iii fers de cheval de or.

3. Gules three poleaxes or (HAKELUIT?)

This coat, with the addition of a daunce argent, is given for Sir Walter de Hakelut, of Shropshire, in the Parliamentary Roll.<sup>(4)</sup>

4. Azure crusilly three fleur-de-lis argent BEREฟอร์ด? Possibly a differenced coat of the Bereford family of Northamptonshire and Rutland.

Roll. Edward II. p.67.

"Sire William de Bereford, de argent, crusule de sable, a iii flures de sable."

The family of Bakepuiz held a manor in Allextun from the XIIc. to the late XIVc. They sold their lands here in 1382.<sup>(5)</sup> Their pedigree is obscure and the Bereford connection has not been clarified.<sup>(6)</sup> The shield tentatively assigned to Hakeluit may relate to the family of this name who held a manor here in the XIVc.<sup>(7)</sup>

(1) J. Nichols. History of Leicestershire, Vol.III (1800) p.11.

(2) Bowditch MS.XXXV.1.(W.Burton's Book of Seals.XVIIc.ex inf. T.D.Tremlett).

(3) ibid LVII. 5.

(4) Nicolas. Roll Edw. II. op. cit. p.83.

(5) Nichols. op. cit. pp.5-8.

(6) The early Bakepuiz pedigree is given in Staffs.Hist.Call.N.S.I.p.237.

(7) Nichols. op.cit. p.7. See also Cal. Inq.Post Mortem. XIII.130. 45 Edw.III and ibid XIV. 74. 48 Edw. III.





ALLEXTON.

Leis Vestry E window



ALLEXTON.  
heirs.

Vestry E window



ALLEXTON.  
Leicestershire.

Vestry E. window



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Vestry E window





ALLEXTON.

Leics. Vestry E. window

APPLEBY MAGNALEICESTERSHIRENorth aisle of the nave.

Each window in the north wall of this aisle contains XIV.C. glass inserted in the topmost tracery light, Diagram 1.

First window from the West.

1. XIV.C. A small rectangular panel with a semi-circular head 8½" long by 4" wide.

Figure of a civilian.

Full length facing threequarters left, pointing upwards with his left hand, standing on a grassy sward. He wears a long cote-hardie, split up in front, the sleeves terminate at the elbows and have long pendant lappets. A tunic, with tight-fitting sleeves covering the fore-arms, is worn below the cote-hardie. A chaperon, consisting of a tippet and a hood in one piece, is worn on the head and over the shoulders. On the legs are tight hose, the shoes are pointed.

Painted in black lines on white glass, the hair and beard in yellow stain.

The plain white border of the panel has been trimmed at the lower corners.

The figure and border are on the same piece of glass. As the figure both looks and points upwards it appears that originally this figure must have been incorporated in a larger composition.

Second window from the West.

2. Rectangular panel with a semi-circular head:-

XIV.C. An angel censuring.

Painted in black lines on white glass with yellow stain and set against a plain ruby ground. Stands full length facing three-quarters left swinging a censer. The face is white, the hair in yellow stain. The nimbus is white with a patterned border - a row of black dots adjacent to a strip of plain yellow. The wings are white with slight touches of yellow stain. Wears a dalmatic, in yellow stain, ornamented with parallel bands in white and patterned, (Diagram 2) and a white fringe at the sides. The amice is in yellow stain and is patterned. (Diagram 3). The alb and apparel are white. The censer and chain are in yellow stain.

- XIV.C. At the bottom right of the panel a very small piece of a white embattlement has been inserted.

Third window from the West.

3. XIV.C.

An incomplete crowned female figure

Bust length facing three-quarters right. The crown is in yellow stain and is separately leaded. It is rather small in relation to the head and probably does not belong to the latter. The head is painted in black lines on white glass, the hair in yellow stain. The remains of the figure's white tunic and black cloak have been much disturbed. However, the figure of a female saint, in the first window from the east of this aisle, has an identical costume, see below Cat.No. 5. The figure is set against a ground-work of fragments:- pieces of a free-running foliage design in red, and a design of continuous circles each enclosing a quatrefoil, both reserved on a ground of black enamel; fragments of canopy work (?):- white vaults with the ribs in yellow stain; pieces of plain ruby glass.

Fourth window from the West.

4. A rectangular panel with a semi-circular head.

An Angel censuring.

Identical with Number 2 above but facing three-quarters right, and not as well preserved as the former.

Fifth window from the West.

5. A female Saint. Incomplete.

Bust length facing three-quarters right.

Green nimbus with a simple cusped border, incomplete. Wears a close fitting black caul over a white veil on her head; a white tunic powdered with ornamental lozenges in yellow stain, Diagram , and embroidered at the neck, Diagram ; A black cloak with an embroidered him, Diagram , and clasped on the breast by a large quatrefoil brooch bearing a fleur-de-lis design in white and yellow stain (Diagram ).

6. In each of the two large tracery openings below:- remains of crocketed pinnacles and finials in yellow stain.

West window, north aisle

Diagram 2.

7. XIV.C.

Remains of original glass in situ but much disturbed:- a small circular rosette medallion, in yellow stain, with offspringing foliage trails painted in thin brown lines on white glass, within a plain yellow stain border and separated from the stonework by a thin strip of plain white glass.

The lower foil of this light has been patched with alien fragments.

8. Fragments

A strip of small crockets, in yellow stain. A small piece of a rib vault design in white and yellow stain. The lower foil retains part of its original plain border, in yellow stain, on one side.

9. Fragments

A fragment of a canopied shafting (?) - a crocketed arch and gable set before a crocketed gable, all in yellow stain and white. A small fragment of a foliage design.

10. Fragments

Two pieces of white drapery powdered with ornamental lozenges in yellow stain. Fragment of a canopied shafting - as Number 9 above.

11. Fragments

Small pieces of canopy work as above. A small window tracery design in blue.

12. Fragments

Bases of three white shafts.

13,14. South aisle of Nave, West window. Diagram

Made-up circular medallion - parts of a free-running foliage trail, in white and yellow stain, against a black ground.

15. An incomplete small crocketed gable and finial, the tympanum cusped trefoil, in yellow stain.



### Antiquarian Sources.

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

"In templo de Appleby com: Leic : per W. Wirley et me  
W. Burton, 1611.

Egerton MS. 3510.

Shields in trick.

Identifications given in the 1st and 2nd editions of Burton.

In austr. orient fen. templi.

In the South east window.

1. Argent semy of crosses  
crosslets fitchy three  
fleur-de-lis sable. "Bereford."

Bereford.

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

Lancaster

3. Gules three lions passant guardant in pale or.

England

4. Azure six martlets, three, two and one or. "Appleby".

In bor. fen. tēpli.

In a North window of the church.

5. Appleby repeated

Appleby

In bor. fen. tem.

In a North window of the church.

6. Appleby repeated

Appleby

In austr. fen chācelli.

7. Appleby repeated

In a south window of the chancel.

only one south window recorded:-  
Appleby.

In austr. fen. cancelli.

8. Appleby repeated.

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In occident fen' capanilis.

West window of the steeple.

9. Appleby repeated

10. Quarterly 1 & 4. Azure a  
cinquefoil ermine

Astley

2 & 3. Or two bars gules

Harcourt

Inserted 1,4. 'Astly' ) in a dif-

2,3. 'Harcourt' ) ferent hand

11. Or on a cross engrailed azure  
five mullets or. 'Insignia

monastrii de Burtō sup Trent.'

Abbey of Burton

In boreali orientali fenestra templi. North East window of the church

12. Drawing of a knight and his  
wife kneeling in prayer, on  
their surcoats, Azure semy of  
martlets or.

Sir Edmund Appleby and his wife.

Haec 4 etiam ibidē visa p W. Wirley, iā  
disuta

These also stood in the church,  
now beaten down.

13. Or three chevrons gules. ('Clare'  
in a different hand).

14. Argent a cross gules ('St. George'  
in a different hand)

15. Barry wavy or & sable ('Blount',  
in a different hand)

Blunt

16. Argent three bears heads erased  
sable and muzzled or ('Langham'  
in a different hand)

Langham.

Identification and explanation of the Arms formerly in the church.

The manor of Appleby was held by the family of Appleby. A William de Appleby is said to have been living here circa 1166; but the first authentic bearer of the name was Waleran de Appleby who witnessed a charter late in the reign of Henry II. The manor remained in the family until 1560.1.

The South East window of the church.

1. Argent semy of crosses crosslet fitchy three fleur-de-lis sable. BEREFORD.

Roll of Arms. Edward II, ed. Nicolas, p. 67.

Sire William de Bereford de argent crusule de sable a iij flures de sable.

The family of Bereford held the manor of Snarestone which is about two miles from Appleby.2.

In 1329 Edmund de Appleby acknowledged a debt of twenty pounds to Simon de Bereford.3.

A William de Bereford was presented to the church of Appleby by the Prior and convent of Lytham, on exchange of the church of Morpeth, diocese of Durham with Thomas of Hepscott, in 1331.4.

2. Gules three lions passant guardant in pale or a label of three points azure, three fleurs-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.

3. 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.

1. The descent of the manor and the pedigree of Appleby have been ~~effusively~~ investigated by G. Farnham and Hamilton-Thompson in Leics.Arch.Soc.XI, pp. 428-452.

2. Burton 1st Edition, p. 262.

3. Calendar of Close Rolls 1327-30, p. 593.

4. Farnham op.cit. pp. 446 and 449, citing Lincs. Reg.IV.f.134.

4. Azure six martlets, three, two and one or. APPLEBY.  
St. Georges Roll, c. 1285. (in Archaeologia XXXIX p. 432)  
 443. Henri d' Appelbi. Azure six martlets or, three, two and one.

Roll of Arms, Edward III, ed. Nicolas, p. 47.  
 Monsire de Apleby port d'asure iij merletts or.

Powell Roll temp. Edward III, ed. Greenstreet. Reliquary N.S.III, p. 236  
 392. Azure semy of fourteen martlets or. S'Emoun Appelby.

Roll of Arms, Richard II, ed. Willement, p. 19.  
 180. Monsr. Emond Appelby.  
 Azure, six martlets, three, two and one, or.

In a north window of the church.

5. APPLEBY repeated.

In a north window of the church.

6. APPLEBY repeated.

In a south window of the chancel.

7. APPLEBY repeated.

In a south window of the chancel.

8. APPLEBY repeated.

In a west window of the steeple.

9. APPLEBY repeated.

10. Quarterly 1 and 4. Azure a cinquefoilermine. ASTLEY.  
 2 and 3. Or two bars gules. HARCOURT.  
Roll of Arms, Richard II, ed. Willement. p. 11 & 15.

92. Le Sr. de Astle. Azure a cinqfoil ermine pierced.  
 132. Monsr. Thomas Harecourte. Or, two bars, gules.



Thomas de Astley ob. 1399 second son of Thomas de Astley of Astley Co. Warwick married Elizabeth daughter of Richard Harecourt of Pateshull, Staffordshire.5.

This Thomas held property at Nailstone Leicestershire in the right of his wife.6. Their daughter Joan is believed to have married Thomas de Appleby who died in 1412.7.

- 11. Or on a cross engrailed azure five mullets or. ABBEY OF BERTON-ON-TRENT.

College of Arms. MS. p.10, 66v. Number 14. c.1520.

'Arma abbathie de Burton.' Or on a cross engrailed and coupé azure five molets pierced argent.

These arms are attributed to Wulfric Earl of Mercia who founded Burton abbey in 1004.8.

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- 5. Dugdale Antiquities of Warwickshire p. 107 & 110.  
Nichols. Vol.IV. Pt.ii, p. 807.  
Shaw. Staffordshire. Vol. II, p. 284.
  - 6. Nichols, op.cit.
  - 7. Nichols. History & Antiquities of Leicestershire.  
Vol. IV, Pt.ii, p. 442, and Farnham op.cit.  
Pedigree facing page 452.
  - 8. Shaw Staffordshire. Vol.I, p.8. The common seal of the collegiate church of Burton, which was in existence for only four years, 33. Henry VIII - 37 Henry VIII, also bore these arms., Shaw gives an engraving of the seal.

Dugdale, 9, records an instance of this coat in a window at ~~Anstey~~ church, Warwickshire, which was inscribed 'WILFRICH SPOT', <sup>/Austvy</sup> however, it is impossible to date this example.

At the Domesday survey the abbot and convent of Burton held four ploughlands in Appleby of the gift of their founder.<sup>10</sup> The abbey held property there until the Dissolution.<sup>11</sup>

#### In the North East window of the church

Burton describes this window thus:- "The pictures of Sir Edmund de Appleby, and his wife kneeling, on whose surcoats the arms of Appleby."<sup>12</sup> Neither of the two editions of Burton illustrate this window.

Burton's drawing in the Egerton MS. shows the two figures kneeling in prayer facing each other. The Knight wears banded chain mail - hauberk, coif de mailles and chausses, the mail is labelled 'or', and a surcoat embroidered with his arms:- Azure semy of martlets or." A large sword hangs at his side. His wife wears a gown bearing the same arms, a wimple and a coverchief. There is no proof for Burton's identification of the knight as Sir Edmund de Appleby.

Nichols repeats Burton's description of this window but gives it as the North-East window of the chancel, and adds an engraving of the figure of 'Sir Edmund' copied from the Visitation of 1619.<sup>13</sup> The engraving, however, shows a civilian wearing a ruff and a gown. Nichols is either confusing two windows of quite different dates, or the drawing given in the Visitation is a very poor copy of the same figure Burton copies. The latter is not impossible.<sup>14</sup>

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9. Dugdale. Warwickshire p. 112<sup>4</sup>. The abbot and convent held two and a half hides here, of the gift of their founder, at the Domesday survey - see Shaw op.cit. p. 3 and Dugdale p. 1122, Ex. Registr. de Burton.
  10. Dugdale Monasticon Vol. III, pp. 37, 38.
  11. Nichols. Vol. IV, Pt. ii, p. 430 and Burton 1st.Ed.p.12.
  12. Burton 1st Edition p. 12.
  13. Nichols, Vol. IV, Pt.ii, p. 434 and Plate LXV.fig.4.
  14. See my remarks on Wirley's <sup>notes</sup> drawings of glass at Broughton-Astley.

Four shields seen by W. Wirley but destroyed before 1611.

13. Or three chevrons gules. CLARE. or for AUDLEY.

Roll of Arms. Henry III, edited Nicolas p.1.

'Le Conte de Gloster, d'or a trois chevrons de goulz.'  
The male line of the De Clares, Earls of Gloucester terminated in 1314.15. Hugh de Audley who married Margaret de Clare, second daughter and co-heiress of Gilbert de Clare, was created Earl of Gloucester in 1336/7.16. His arms were 'gules fretty or' 17 but he also used the de Clare arms.18.

In 1327 Edmund de Appleby, Knight, was fellow debtor with Hugh de Audley, Knight, to William Melton, archbishop of York.19. In 1332 protection was granted to Edmund de Appelby going with Hugh de Audele "beyond the seas on the king's service."20.

In view of these connections it is quite possible that the Clare arms erected at Appleby could have been intended to commemorate Hugh de Audley. He died in 1347 and the earldom became extinct.21.

14. Argent a cross gules.

Roll of Arms. Henry III, ed. Nicolas, p. 12.

Robert de Veer, d'argent a la croix de goulz.

Roll of Arms, Edward II, ed. Nicolas, p. 87.

Sire Michel de Herteclawe de argent a une crois de gules. Other families in addition to the two cited also bore these arms. Without its context it is impossible to say whether or not this shield commemorated either a person or Saint George.

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15. G.E.C. Complete Peerage. Vol. V, pp. 712-15.  
16. Ibid. pp. 715-19.  
17. Roll of Arms, Edward III, ed. Nicolas, p. 17.  
18. Birch Catalogue of Seals, 7022. A.D.1334.  
19. Calendar of Close Rolls 1327-30, p. 200.  
20. Calendar of Patent Rolls, 1330-34. p. 276.  
21. G.E.C. op.cit. p. 719.

15. Barry wavy or and sable. BLOUNT.

Roll of Arms. Edward II, ed. Nicolas, p.71.

Sire William Le Blount oundee de or e de sable.

Roll of Arms. Edward III, ed. Nicolas p. 39.

Monsire William Blount port unde or et sable de uj pieces.

Roll of Arms. Richard II, p. 20, ed. Willement.

188. Monsr. Walt. Blount. Barry nebulée of eight or and sable.

Edmund de Appleby, Knight was a witness with John of Gaunt in 1369 to a grant made by Walter Blount of the manor of Hazelwood, Derbyshire, to Godfrey Foljamb and others.<sup>22</sup> The manor of Allextion Leicestershire was bought by the same Sir Walter Blount in 1381.<sup>23</sup> He died in 1403 and was buried at St. Mary's the Newark, Leicester.<sup>24</sup> Both Blount and Appleby had extensive relations with John of Gaunt.<sup>25</sup>

16. Argent three bears' heads erased sable and muzzled or.  
LANGHAM OF GOPSAL.

This shield, together with that of Appleby, appear on the tomb of Richard Appleby and his wife Elizabeth in Appleby church. The tomb bears the following inscription:- 'Hic iacet corpus Ric(ardi) Appleby Ar(migeri) et Elizabethae uxoris eius filiae Rob(er)ti Langham de Gopshill Ar(migeri): qui Ricardus obiit 1527 : cuius anime p(ro)p(i)tiet(ur) deus. Amen."

It is quite probable that the Langham coat seen by Wirley was set in a window in close proximity to this tomb, and was of the same date.

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22. Farnham, op.cit. p. 439.

23. Farnham, Manor of Allextion, Leic.Arch.Soc.XI, p. 419.

24. G.E.C. Volume IX, pp. 331-3.

25. G.E.C. op.cit. and Farnham, Manor of Appleby, op.cit., particularly pp. 438-39.





APPLERY MAGNA.  
Leicestershire.



APPLEBY MAGNA.  
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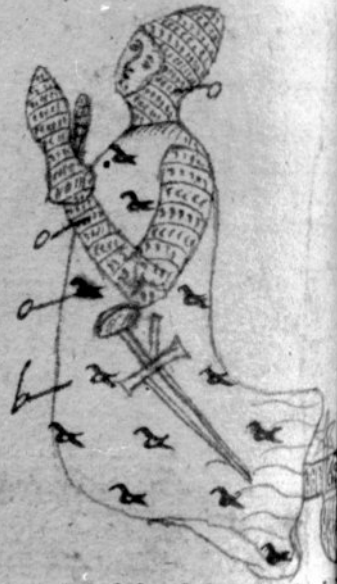




APPLEBY MAGNA LEICS

Burton: 1611:

In locis orientali scriptis templi.



APPLEBY MAGNA.  
Leeds.

BARROW-ON-SOARLEICESTERSHIRE

There is no medieval glass remaining in the church.

Antiquarian sources

British Museum. Egerton MS. 3510. p.90 Church notes of William Burton and William Wyrley, dated 1609.

"In templo de Barrowe super Soare com: Leic: per me W.B. 1609/ et W.W. In boreali fenestra."

A drawing of two kneeling figures:-

Left a Knight, kneels in prayer facing right. In armour, he wears a surcoat which with an ailette are each tricked:- Azure two lions passant in pale or to sinister. Beneath the figure is written: HEN DE ERDINGTON. Right, a lady kneeling in prayer facing left, she wears a mantel, tricked:- Azure two lions passant in pale or. Beneath the figure is written --- A DE ERDINGTON.

Identification of the Arms.

Azure two lions passant in pale or. ERDINGTON.

Charles Roll, circa 1285, No.338.(1)

"Henri de Herdintone". Azure two lions passant in pale or.

Date of the window.

The inscriptions recorded by Burton identify the figures as Henry de Erdington and -- A de Erdington. There were two members of this family whose christian names were Henry. Sir Henry de Erdington, died 1282, and his second son and heir who was born circa 1274 and died after 1341/42.(2) It seems possible that the figure in the Barrow-on-Soar window represented Sir Henry, c.1274-1341/2+, rather than his father. The evidence however is not conclusive. Sir Henry Erdington, ob.1282, married Maud, fourth daughter ~~and~~ of Sir Roger de Somery, Lord Dudeley.(3) The arms

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(1) ed. Perceval. Archaeologia, Vol. XXXIX.

(2) G.E.C. Complete Peerage, Vol. V. p. 85.

(3) ibid.

of Somery were 'or two lions passant in pale azure.' (4) It appears that the Erdingtons assumed the Somery coat reversing the tinctures for difference. The date of this assumption is not known. It has been stated that Sir Henry de Erdington, c.1274-1341/2+, assumed this coat in his mother's right, but I know of no precise proof of this. (5) It should also be noted that the Somery arms with the tinctures reversed were also borne by John Perceval de Somery, a younger brother of Roger de Somery (ob.1291). (6). Burton's drawing of the Barrow-on-Soar window shows the arms on Sir Henry de Erdington's ailette and surcoat as "Azure two lions passant in pale or to sinister." This is incorrect heraldry. The original figure might have been removed and re-inserted inside out before 1609. A more likely supposition is that this was a rare instance where the charges were reversed to face towards the east of the church and the main altar. This would be so here as the figure of Henry was on the left hand side of a north window. This practice of reversing the charges to face east seems to have been uncommon. A thirteenth century example of the royal arms with the lions reversed is found at Chetwode, Buckinghamshire. (7).

Burton's sketch of the figure of Henry de Erdington suggests that the original figure was depicted wearing a vizored bascinet with mixed plate and mail armour and rowel spears. These details, if correct, are more suggestive of a fourteenth century dating rather than a thirteenth century one. (8). If so, the figures can be identified as Sir Henry de Erdington c.1274-1346 and his wife Joan, daughter and co-heiress of Sir Thomas de Wolvey.

The manor of Barrow-on-Soar came in part to the Erdingtons as part of the inheritance of Maud (ob.1302) daughter of Roger de Somery who herself inherited it as co-heiress to her mother Nichole, sister and co-heiress of Hugh and third daughter of William d'Aubigny, Earl of Arundel. The aforesaid Maud married Sir Henry de Erdington (ob.1282). (9).

(4) Charles's Roll, ed. Perceval op.cit. No. 180.

(5) Burton. Description of Leicestershire, 1622, p.25.

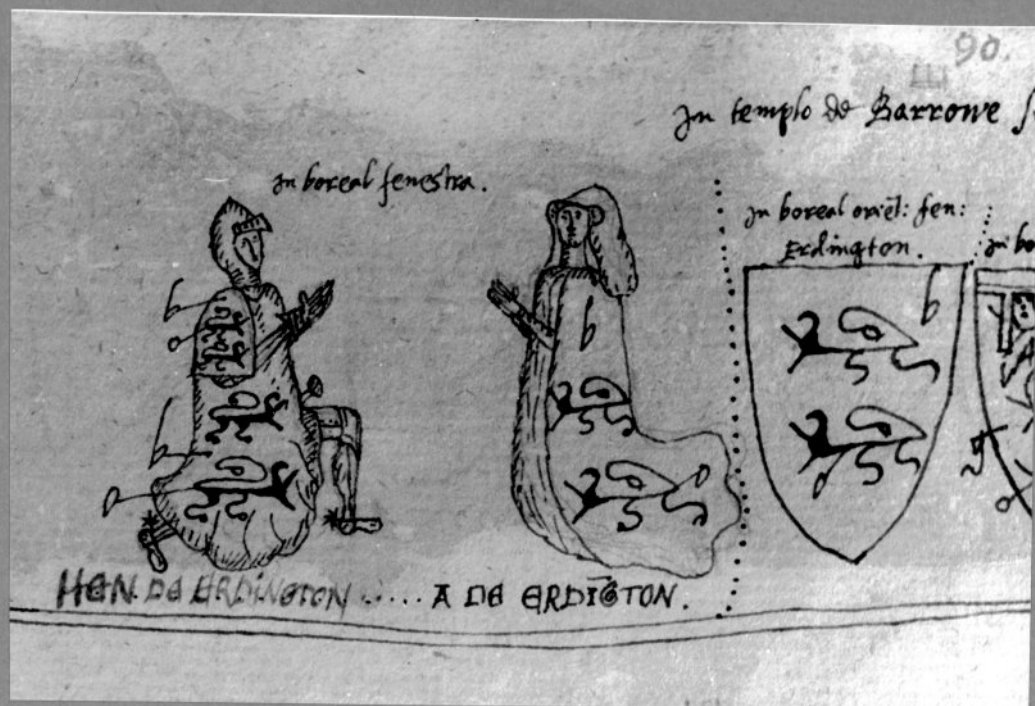
(6) G.E.C. Complete Peerage, Vol.XII, pt. II, p. 109, citing Parliamentary Roll of Arms (Roll of Arms Edward II ed. Nicolas, p. 73). See also St. George's Roll, c. 1285, No. 185. ed. Perceval Archaeologia XXXIX.

(7) Royal Comm. Hist. Monuments Buckinghamshire (North) p.86.

(8) See Druit 'Costume on Brasses' pp. 152-156.

(9) See G.E.C. op.cit.V, p.85, note e and p. 86 note f.





BARROW - ON - SOAR.  
Leics.



First window from the east, north aisle of the nave.

In the apex tracery light is a shield of Hastings quartering Valence.

1. A shield. Quarterly 1 and 4. Or a maunche gules. "Hastings."  
2 and 3. Barry argent and azure, an orle of martlets gules. VALENCE.  
This shield is rather decayed. Set against modern white glass.

Antiquarian sources.

British Museum, Egerton MS. 3510, page 68 Notes by William Burton.

"Australi fenestra in templo de Barwell com. Leic. p. me W:B: 1606."  
A drawing of the window, in the tracery lights are five shields in trick:-

1. Quarterly 1 and 4. Or and maunche gules. "Hastings."  
2 and 3. Barry argent and azure, an orle of martlets gules. "Valence."
2. Azure a cinqfoil ermine. "Astly."
3. Azure a cross engrailed or. "Charnels."
4. Argent two bars gules and a quarter gules. "De Bosca."
5. Argent two bars sable and a quarter sable. "Rilby."

In each of the three main lights is a kneeling figure. L-R.

6. A knight, in prayer facing left; his surcoat is tricked:-  
Vert a chevron ermine between three cinqfoils ermine. Below him is written:- .... RILBI.
7. His wife, in prayer facing left, her mantel is tricked:- Vert a chevron ermine between three cinqfoils ermine, dimidiating Argent two bars sable, a quarter sable.  
Below her is written:- ..... LA UXOR EIUS.
8. A knight, in prayer facing left, his surcoat is tricked.  
Argent two bars sable and a quarter sable.  
Below him is written:- ROBERTUS RILBI.

Identification of the Arms.

1. Quarterly 1 and 4. HASTINGS. 2,3. VALENCE. Arms of HASTINGS,  
EARL OF PEMBROKE.  
Cook's Ordinary circa 1340. No. 120.  
"Hastings, Conte de Penbrug" Q.1,4, Or a maunche gules, 2,3.  
Barry argent and azure an orle or martlets gules.
  2. Azure a cinqfoil ermine. ASTLEY OF ASTLEY, WARWICKSHIRE.  
Roll of Arms, Richard II, ed. Willement No. 92.  
"Le Sr. de Astle." Azure a cinqfoil ermine.
  3. Azure a cross engrailed or. CHARNELS.  
Roll of Arms. Edward II, ed. Nicolas, p. 72. Warwickshire Knights.  
"Sire Jorge de Charneles de azure, a une crois engrele de or."
  4. Argent two bars and a quarter gules. DE BOIS OF BULKINGTON,  
WARWICKSHIRE AND THORPE ARNOLD, LEICESTERSHIRE.  
Roll of Arms, Henry III, ed. Nicolas, p. 10.  
"Ernaud de Bois, argent deux barres et ung canton goulez."
  5. Argent two bars and a quarter sable. DE BOIS.  
St. George's Roll circa 1285. No. 468.1.  
"Jamus du Bois" Argent two bars and a quarter sable.
  6. A Knight wearing a surcoat of arms:-  
Vert a chevron ermine between three cinqfoils ermine.  
Not otherwise found. Burton 'Rilby'.
  7. A lady wearing a gown of arms:-  
As 6 dimidiating De Bois, as No. 5 above.
  8. A Knight wearing a surcoat of the De Bois, as No. 5 above.  
His name given Burton as 'Robertus Rilby.'
- 
1. edited Perceval Archaeologia XXXIX, pp. 418-46.

The identity of the Donor figures.

The arms of 'Rilby' (No. 6) are not found in any roll of arms. The lady wears a gown of these arms dimidiating the arms of De Bois. It appears, therefore, that she must be the wife of 'Rilby' (6) and that the De Bois arms are either her paternal or maternal arms.<sup>2</sup>

The other figure of a Knight, identified by the inscription as 'Robert Rilby', wears the De Bois arms and can be identified as their son wearing his mother's arms in preference to differencing his father's arms.

This much seems clear, the correct identities of these persons however are conjectural. Firstly there is no evidence of a family named 'Rilby' associated with Barwell of Leicestershire and there is also no record of an armigerous family of that name. The Ray Subsidy Rolls of 1327 and 1332 record a Robert de Kylby holding lands in Barwell.<sup>3</sup> It seems quite certain that Burton wrongly transcribed the inscription 'Rilby' instead of 'Kilby'. The letters K and R in Lombardic script are very similar:  $\bar{R} = K$ ,  $R = R$ .<sup>4</sup>

It is here suggested that the proper name of these figures is Kilby and that they are members of the family of that name known to have held lands in Barwell.

Even so the window is the only evidence that this family was armigerous.

2. More likely to be her paternal arms but not absolutely certain. The fluidity of the usage of arms in the XIV.C. can be seen in the combined coat of Clifford of Frampton and Fitzpayn found in the Grey-Fitzpayn Hours. (See D. Egbert Drew The Tickhill Psalter. Appendix III, subsection Heraldry).
3. Farnham Leicestershire Medieval Village Notes, Vol.I, p.140.
4. Compare the K and R in the inscription 'Valkenburch' above the figure of Beatrix of Falkenburg, datable 1268-1277, now in the Burrell Collection, Glasgow, illustrated in "The Antiquaries Journal, Vol. XVIII, pp. 142-143.

Date of the window.

The donor figures offer no precise evidence for dating the window. The five shields in the head of the window suggest a mid fourteenth century dating.

The Hastings (Shield 1) were lords of the manor of Barwell, holding it by knights service of the Prior of Coventry.<sup>5</sup> The Hastings arms are shown quartering Valence, Earl of Pembroke, this precludes a dating before 1338/9 when Lawrence de Hastings was created Earl of Pembroke as representative of Aymer de Valence.<sup>6</sup> A terminus post quem non of 1376 is suggested by the death of his grandson John, without issue, when the earldom became extinct.<sup>7</sup>

The Astleys (Shield 2) were prominent land owners in Warwickshire and Leicestershire.<sup>8</sup>

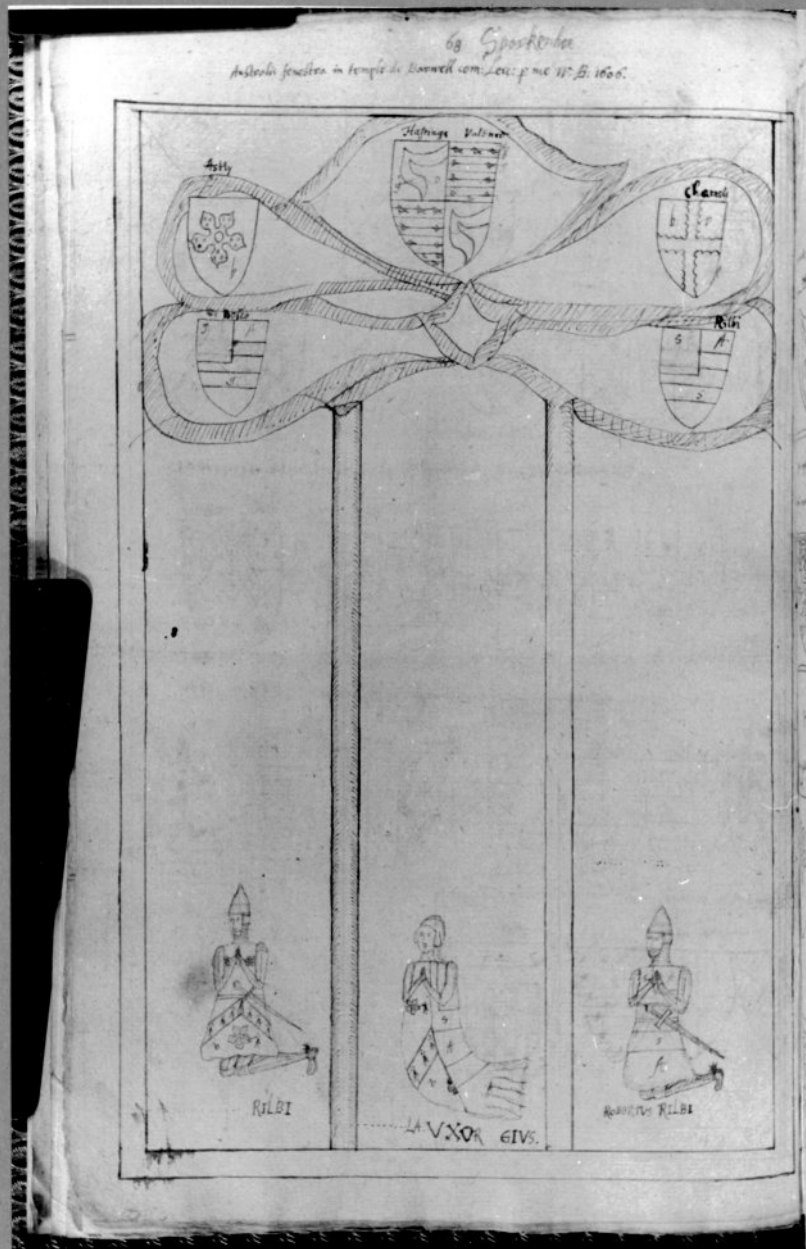
The Charnels (Shield 3) held the manor of Elmeathorpe near Barwell, held of de Bois (Shield 4) by knight's service.<sup>9</sup> in addition to other lands in Warwickshire.<sup>10</sup> They were also closely associated with the Hastings. Sir Nicholas de Charnels was an esquire of Sir John de Hastings in 1321 and in 1341 give proof of the age of Lawrence de Hastings.<sup>11</sup>

The De Bois family of Bulkington (Shield 4) had extensive lands in Leicestershire and Warwickshire in addition to the manor Elmeathorpe already mentioned.<sup>12</sup> The other coat of De Bois (Shield 5), also borne by Kilby (arms 8), probably represents a junior branch of the same family related by marriage to the Kilbys, the donors of the window.

The Hastings-Valence arms as has been stated suggests a dating 1338-1376 for the window. If so the arms of De Bois of Bulkington represent a post mortem commemoration as William de Bois, the last male heir, died in 1313.<sup>13</sup>

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5. Nichols. Leicestershire, Vol.IV, Pt.II, pp. 474-475. See also Feudal Aids, Vol.III, p. 102, 1284/5, A.D. and Cal.Inq.Post Mortem Vol.V 412, p. 231, 1313 A.D.
  6. G.E.C. Complete Peerage Vol.VI, pp. 350-351. The first dated use of the quarterly coat of Hastings and Valence is his seal of 1345. Birch Catalogue of Seals, 10,537.
  7. Complete Peerage, op.cit.
  8. Astley of Astley, Warwicks. and Broughton Astley, Leics. see Feudal Aids Vol.V, p. 176. C.I.P.M. V. 615, pp. 405,408.
  9. Feudal Aids, Vol.III, p. 100, 1284/5. Nicholas op.cit.Vol.IV pp.603/4.
  10. Bilton and Bedworth, near Astley, Dugdale, Antiquities of Warwickshire, 2nd ed. Vol.I, p. 26,119.
  11. Cal.Inq.P.M. VIII, 337, 1341.A.D. 12. ibid Vol.I, 776, 1271A.D. p.257, Vol.II, 222, 1277 A.D.
  13. Complete Peerage, Vol.II p. 202. Settlement of lands, in 1300, Warwickshire Feet of Fines (Dugdale Soc.XV. pp. 40-41).





BARWELL.  
leics.

BL Ms Egerton 3510 p 68



BROUGHTON ASTLEY

LEICESTERSHIRE

North aisle of nave, West Window

DIAGRAM 1.

1. XIV.C.

An Angel censuring.

Kneels facing threequarters right, swings censer above head. White shell like nimbus, Diagram 2. The head is painted in thin black lines on white glass, the hair in yellow stain. The wings are green. Wears a deep blue cloak over an ochre tunic. The censer and chain in yellow stain. Set against a plain ruby ground, possibly in situ, but incomplete and patched with modern white glass.

Border design, a repeated pattern of quatrefoils alternating with squares of cross-hatching. In yellow stain. Diagram 3. The figure's left hand and feet are missing, the right hand, holding the censer chain, has been slightly displaced.

2. XIV.C.

An Angel censuring. Incomplete.

Facing threequarters left, only the head, hands, censer and chain and incense boat remain.

Identical with Number 1 above.

Set against a modern white ground, a small portion of a plain ruby ground remains in the two lateral lobes of the light.

Border design of blobs separated one from the other by two dots. In yellow stain, Diagram 4, incomplete.

North aisle of Nave, second window from the East.

Diagram 5.

3. XIV.C.

Three small fragments of drapery, in yellow stain. A frontal head of Christ, incomplete. The cross nimbus and hair are intact, the features, however, have all decayed. Painted in black lines in white glass, the hair in yellow stain.

4. XIV.C.

An Angel censuring, in situ.

Kneels facing three-quarters right, swings censer above head and holds a small incense boat, with animal head terminals, in the left hand. White shell-like nimbus, Diagram 2; the head in white glass, the hair in yellow stain. The wings are green. The censer and chain are in yellow stain.

Wears a light blue cloak over an ochre tunic, the latter bears a design of crosses crosslet in a trellis framework, reserved on a black enamel ground. Diagram 6.

Set against a white ground which bears a foliage diaper reserved on a black enamel ground. Diagram 7.

Border Design - identical with Number 2 above.

5. XIV.C.

An Angel censuring, in situ.

Kneels facing three-quarters left, identical with Number 4 above. The figure is substantially complete but the remains have been displaced. The right hand and incense boat, part of the wings and parts of the drapery are missing.

Set against a white ground bearing a foliage diaper. This and the border are identical with No. 4 above, but are incomplete.

6. XIV.C.

Quarries and border pieces, in situ.

White quarries bearing a full running trail of oak leaves and acorns springing from a vertical stem at the centre, painted in thin black lines. The apex quarry is missing. See below Number 7.

Border:- covered cups and lions rampant alternating with pieces of plain ruby and green glass. The covered cups and lions are in yellow stain. Two lions, two complete and two fragmentary cups remain.

7. XIV.C.

Quarries and border pieces, in situ.

White quarries bearing a free running trail of oak leaves springing from a vertical stem at the centre, painted in thin black lines. The vertical stem bears a design of dots separated one from another by a wavy line, and terminates in a large acorn. The off-springing tendrils pass under the plain borders of the quarries.

One of the quarries, on the left, is missing.

Border pieces:- Oblong field, each enclosing a fleur-de-lis in a diamond shaped frame, each corner of the oblong field is traceried, in yellow stain alternating with plain red and green pieces set side by side.

8. XIV.C.

Quarries and border pieces. In situ.

White quarries as Numbers 6 and 7 above. Incomplete. Border as Number 6 above.

North aisle of Nave : first window from the East.

One small tracery light remains substantially complete:-

9. XIV.C.

Running trail of oak and trefoil leaves. Painted in black lines on white glass, the leaves in yellow stain. The upper part of the light is missing. Border design, separated from the stonework by a strip of plain white glass, of blobs separated one from the other by two dots, in yellow stain.

North aisle of Nave, east window.

10. XIV.C.

The centre tracery light contains a few scraps of glass:- a leaf, in yellow stain, and another in green, probably part of a border design, a small piece of plain blue glass.

South side of Nave. Third window from the East

11. 1st half XV.C.

Tracery Light:- Figure of Saint Sitha (?)

Incomplete, in situ. Stands full length facing threequarters right holding a bunch of four keys in her left hand.

The lower half of the figure is missing.

Figure painted in black lines on white glass with stippled shading. The hair and keys in yellow-stain. Against a blue seaweed ground. She stands against an arch cusped cinquefoil, which merges into a crocketed gable. The side shafts are octagonal and terminate in a cluster of pinnacles about a slender column with a large flat capital.

Painted in thin black lines on white glass with touches of yellow stain.

South side of Nave. First window from the East.

12. 1st half XV.C.

Tracery Light: Fragments.

Head and shoulders of an Angel, nimbed, facing threequarters right. Painted in thin black lines on white, the hair and amice in yellow stain. A hand holding a chain, from a censing angel. Torso of a figure facing left, wearing a white tunic. A border piece (?). A small rosette, in yellow stain, on a large white stem.

Antiquarian sources

British Museum. Egerton MS. 3510. p. 85, on inserted piece of paper.  
Church notes of W. Burton.

"In templo de Broughton Astley com: Leic: per W.W. et me W.B.1606."

Egerton MS.Identifications given in  
Burton 1st. Ed. 1627.'Haec 3 in occidentali fenestra in  
campanili'West window of the steeple

1. Azure a cinquefoil ermine.
2. Gules a fesse between six crosses crosslet or.
3. Gules a cross moline argent 'Beke'

ASTLEY

BEAUCHAMP

BEKE HERE SET FOR WILLOUGHBY

Haec 3 in occidentali fenestraWest window of the church

4. Or three piles gules a canton vary
5. Azure a cinquefoil ermine 'Astley'
6. Or a chief azure

BASSET OF SAICOTE

ASTLEY

Haec in austral' fenestr'(In a south window)

7. Quarterly 1 & 4 Barry of six argent and azure in chief three torteaux gules

2 & 3 Quart. 1 & 4 Barry an  
orle of martlets

2 & 3 A manche  
A

8. Gules a cross moline argent 'Beke'
9. Azure a cinquefoil ermine 'Astley'
10. Gules a cross moline argent 'Beke'

In boreali fenestra(In a North window)

11. Azure a cinquefoil ermine 'Astley'



Haec effigies in orientali fenestra in boreali parte templi.

In the N-East window of the church

Drawing of a Knight holding up a shield

Thomas, Lord Astley and his wife Elizabeth

12. 'Azure a cinquefoil ermine' the same arms on his surcoat, and facing him a woman holding up a shield :-

13. Quarterly 1 & 4 Gules a fesse between six crosses crosslet or.

2 & 3. Azure a cinquefoil ermine.

Between the figures are three shields: all "azure a cinquefoil ermine."

N.B. Shields 7, 8, 9, 10 and 11 are not mentioned in either of the editions of Burton.

On page 85 of the Egerton MS. is Burton's copy of Wyrley's notes. Wyrley gives shields 1, 2, 3, 4, 6, 8. i.e. he omits a shield where it occurs for a second or third time, but without a division into windows. Wyrley's sketch of the figures in the north-east windows of the church bears little relation to Burton's (see below).

Identification and explanation of the arms.

In the west window of the steeple.

1. Azure a cinqfoil ermine. ASTLEY OF ASTLEY, WARWICKSHIRE.  
Collins Roll. No. 177, c. 1295.  
'Andreu de Estleye' Azure a cinqfoil ermine.

Rowell Roll, 419, co. 1350 in the 'Reliquary' N.S.III p. 237.  
'S' Th'm Astele' Azure a cinqfoil ermine.

The family of Astley held the manor of Broughton Astley and the advowson of the church there of the Earl of Leicester by service of one and a quarter knights' fees.1.

2. Gules a fesse between six crosses crosslet or. BEAUCHAMP, EARLS OF WARWICK.  
Siege of Carlaverock 1301, ed. Nicolas, pp. 18-19.  
"Guy Earl of Warwick ..... bore a red banner with a fess of gold and crusilly."

Roll of Arms, Edward II, ed. Nicolas p. 1.  
'Le Counte de Warwik, de goules, crasule de or, a une fesse de or.'

The Beauchamps also quartered the arms of the earlier Earls of Warwick,2:-

Roll of Arms, Richard II, ed. Willement p.1:-  
'Le Cont de Warwick. Thomas Beacham.'  
Quarterly 1 and 4. Gules a fesse between six crosses crosslet or.  
2 and 3. Chequy or and azure a chevron ermine.

Sir Thomas de Astley married Elizabeth daughter of Guy de Beauchamp, Earl of Warwick. (see below shields 12 and 13).

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1. Calendar of Inquisitions Post Mortem, Vol. III, 638.  
29 Edward I.

2. See also the second seal of Richard de Beauchamp, Birch Cotton Ch.XII.22. A.D.1412. The earlier arms also appear on the counter seal of Guy de Beauchamp attached to the Baron's letter of 1301. see De Walden. Some Feudal Lords and their Seals, pp. 16-17.

3. Gules a cross moline argent. WILLOUGHBY.

Roll of Arms Edward II, ed. Nicolas, p. 10.

'Sire Robert de Wyllebi de goules a un fer de molin argent.'

The Willoughbys of Eresby, Lincolnshire bore this coat by the marriage of Sir William Willoughby to Alice, daughter and co-heiress of John Bek of Eresby who died in 1304.<sup>3</sup>

Later in the XIV.C. the Willoughbys quartered their arms with these of Ufford, Earl of Suffolk.<sup>4</sup> William de Astley, born before 1345, married Joan daughter of John, Lord Willoughby of Eresby.<sup>5</sup>

In the West window of the church.

4. Or three piles gules a canton vary. BASSET OF SAPCOTE.

Powell Roll c.1350 in the Reliquary, N.S.III, p. 237.

410. Or three piles meeting in base gules a canton vary. S'Rauf Basset.<sup>6</sup>

Sir Ralph Basset of Sapcote, ob. 1378, married Sibyl, sister of Thomas Astley and daughter of Sir Giles Astley by Alice, second daughter and co-heiress of Sir Thomas de Wolvey.<sup>7</sup> This marriage took place before 1346 when she is mentioned as "Sibilla Basset" in a grant made by her mother for the provision of vestments for the chantry chapel at Wolvey.<sup>8</sup>

5. Azure a cinquefoil ermine. ASTLEY. See above shield 1.

3. G.E.C. Complete Peerage II, p. 89.

4. Roll of Arms, Richard II, ed. Willement p. 7. and Hope Garter Stall Plates XX, 1400-1409.

5. G.E.C. op.cit. Vol. I, p. 283-4.

6. See infra Peckleton for remarks on the Basset arms.

7. G.E.C. ii pp. 7-8.

8. Catalogue of Ancient Deeds, Vol. V, A.12133 pp.248-249.

6. Or a chief azure. LYSEUX OF FLEDBOROUGH, NOTTINGHAMSHIRE.  
Powell Roll, c.1350 in the Reliquary N.S.III, p. 231.  
 237. Or a chief azure. "S'Jon Luseurs."

After the extinction of the male line of the Lyseux family their estates passed to Basset by an entail made by Sir John Lyseux in 1359.9. In 1390 lands in Weston and Normanton were held of William de Basset of his manor of Fledborough.10.

According to Thoroton, William Basset the elder, styled ~~his~~ Lord of Fledburgh, 6 Richard II, used a seal bearing three piles and a canton vary.11. The exact relationship of the Bassets of Fledborough to the senior lines of Drayton and Sapcote is obscure.

In a South window

7. Quarterly 1 and 4. Barry of six argent and azure in chief three torteaux gules GREY OF RUTHIN.  
 2 and 3. Quarterly 1 & 4. Barruly an orle of martlets  
 VALENCE  
 2 & 3. A maunche. HASTINGS.

John de Hastings ob. 1312/13 married Isabel daughter of William de Valence and sisten to Aymer de Valence. In 1339 their grandson Lawrence was created Earl of Pembroke as the representative of the eldest sister of Aymer de Valence.12. The earldom of Pembroke became extinct on the death of his grandson John in 1389.13. The heir general of the latter was Reynold, Lord Grey of Ruthin grandson of Elizabeth daughter of John Lord Hastings and Isabel de Valence, who quartered his arms with those of Valence and Hastings.14.

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9. Wm.Salt.Society.III, Pt.ii, p. 110 & Thoroton Soc.XLIV.p.  
 10. Calendar Close Rolls. 1389-92. p. 139.  
 11. Thoroton Volume II, p. 108. ex penes R. Atkinson  
 12. G.E.C. Vol. X, pp. 346-51.  
 13. Ibid.  
 14. Birch. 10271. Add.Chart. 10.382. A.D.1405.



He married, secondly, before February 1414/15, Joan, widow of Thomas Raleghe, and daughter and sole heiress of Sir William Astley, 25, Lord Grey died in 1440 and his widow in 1448.16.

8.4 Gules a cross moline argent WILLOUGHBY. See above shield 3.

9. Azure a cinquefoil ermine. ASTLEY. See above shield 1.

10. Gules a cross moline argent. WILLOUGHBY. See above shield 3.

The drawing of this shield, in the Egerton MS, shows a rather long shield with concave sides - see diagram - quite unlike the others.

In a North window

11. Azure a cinquefoil ermine. ASTLEY. See above shield 1.

In the North-east window of the church.

Burton describes this window thus:- "The picture of Thomas, Lord Astley, kneeling, holding up in his hands the shield of Astley,

12. 'Azure a cinquefoil ermine', the same coat also upon his surcoats. Over against him in the same window his wife Elizabeth, daughter of Guy de Beauchamp, Earl of Warwick, kneeleth holding up an escutcheon

13. quarterly Beauchamp and Astley, her gown is 'azure semy de cinquefoyle ermine', her mantel upon her gown 'gules cruissly or'. Between them both in several panes are three escutcheons of Astley."17.

For a verification of the arms see above Shields 1 and 2.

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15. G.E.C. Vol. VI. p. 155. citing Chester Recognizance Rolls 3-4 Hen.V. m.3.

16. Ibid. p.

17. Burton 1st Ed. 1627. p. 58.

Thomas, Lord Astley, married Elizabeth, daughter to Guy de Beauchamp, Earl of Warwick. Their marriage took place before March 8th 1337, when they are both mentioned in the endowment of lands for the celebration of divine service in the parish church at Astley.<sup>18</sup> Thomas, Lord Astley, was a minor in 1325,<sup>19</sup> and had sesin of his lands in March 1326 having proved his age. He was born therefore in 1305. Vicary Gibbs infers that Elizabeth was the second wife of Thomas and that the marriage took place after 1334. This however is erroneous.<sup>20</sup>

Their son, William, was born before 1344-45. <sup>21</sup> Thomas, Lord Astley, was living in 1366,<sup>22</sup> and is thought to have died about 1370. The date of his wife's death is not known.

This window can, therefore, be tentatively dated c.1325-1370.

Burton's drawing of this window in the Egerton MS. shows Thomas Astley wearing a rounded bascinet, with a moveable vizor, camail, passed under the jupon. The latter retains the loose skirt of the cyclas, of equal length before and behind, and is embroidered with his arms. He wears gauntlets on his hands, the arms are covered with plate armour, rerebraces and vambraces with contes at the elbow, the legs also are in plate armour, cuisses and jambs with genouillières at the knee, and pointed sollerets, with rowel spurs, on his feet. His sword hangs on his left hip and the belt is ornamented. His wife Elizabeth wears a wimple and coverchief, completely covering her hair, a long gown and mantle.

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18. Cal.Pat.Rolls. 1334-38, p. 389, March 8. 10.Edw.III.

19 Inq.Post.Mortem. Vol.VI. 609 p. 382.18.Edw.II.

20. G.E.C. Vol.I p. 284. footnote a. "Thomas Astley and Margaret his wife were living 15.July, 1334 (Pat.Rolls).V.G." This reference - Cal.Pat.Rolls 1330-1334 p. 560 is to Thomas Astley of Hillmorton, a junior branch of the family.

21. "Sir Thomas de Astley .. the lady Elizabeth his wife, and William their son." mentioned in endowment of 1344-15. Cal.Ancient Deeds Vol.V. A.12138 pp. 248-49.

22. Cat.Ancient Deed.Vol.IV. A.10248.G.E.C.Vol.I, pp.283-4.

Burton's copy of Wyrley's notes has a rough sketch of these two figures. They are both shown kneeling in prayer to the left. Thomas Astley wearing a civilian's gown embroidered with cinquefoils, his wife wears a similar gown and a mantel embroidered with the Beauchamp crosslets, and a gable headdress. The figures are inscribed "In fenestra circa temp Hen.3." These figures, as drawn by Burton, are based on Wyrley's written notes, which did not give particulars of the armour, etc.

#### Summary

##### The West window of the steeple. Shield 1, 2, 3.

The shield of Willoughby suggests a date after the marriage of William Astley to Joan, daughter of John, Lord Willoughby. The date of this marriage is unknown, but it must be after 1345 as there is no mention of William Astley's wife in the endowment of that year. Their daughter Joan died in 1448, so that it seems possible that the marriage took place in the third quarter of the XIV.C.

Date of this window therefore probably after 1345.

##### The West window of the church. Shields 4, 5, 6.

The Basset arms suggests a date after the marriage of Ralph Basset, ob.1378, to Sibyl, daughter of Sir Giles Astley, which took place before 1345.

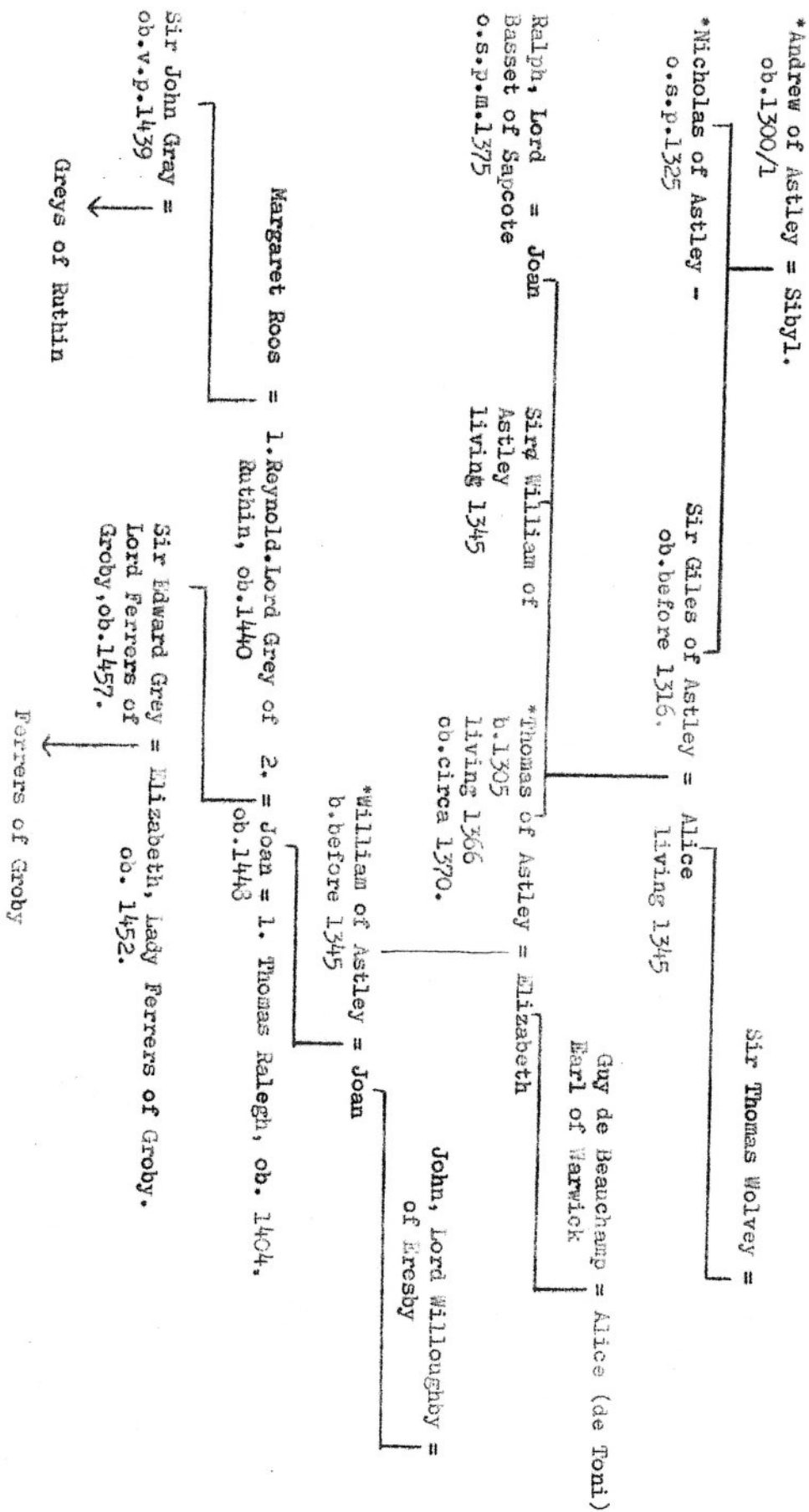
##### In a south window, Shields 7, 8, 9, 10.

The arms of Reynold, Lord Grey of Ruthin suggest a date after 1415 when he married Joan Astley. Shield 10 appears to come from a different set of shields.

##### The North east window of the church, Shields 11, 12.

Erected between c.1325-c.1370.

It must be stressed that these dates are very tentative as there is no proof that the arms recorded by Burton were a complete set. Shield 10 suggests that there had been some rearrangement of the shields at least.

PEDIGREE OF ASTLEY OF ASTLEY

(Astley. Barony by writ, 1295. Holders marked thus:- \* ).

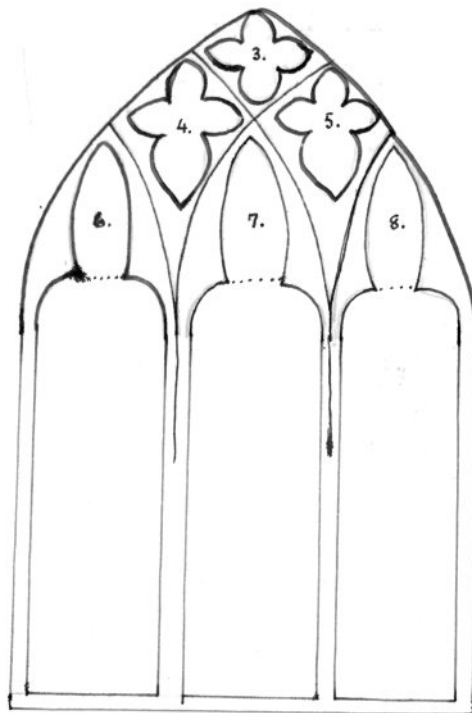




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LEICS



Broughton Astley.

Diagram. 5.

Broughton Astley.



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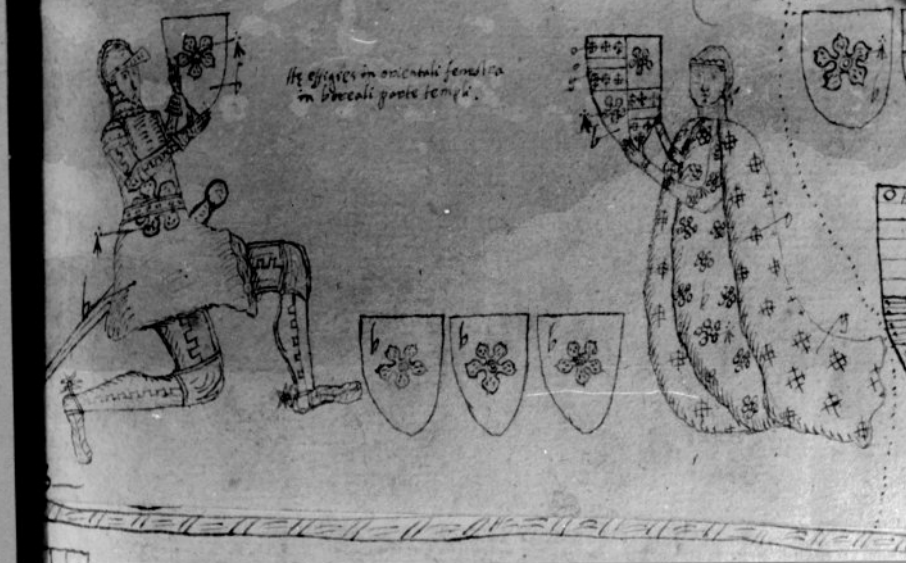
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Hg 3 in oxide



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