

FROLESWORTH

LEICESTERSHIRE

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

Remains of XV.C. glass have been inserted in the main lights.

1. Left-hand light: St. Peter (The head of this panel is cusped.)

Stands, facing threequarters right, behind a battlemented parapet. He holds a small white church, resting on a closed book, in his right hand and two large keys, in yellow stain, in his left hand. (the keys are incomplete and the hand is missing). Wears a white cloak, the hem patterned with a repeated design of circles, painted in thin brown lines on yellow stain, over a light blue tunic. The original head has been replaced by one from a larger figure:- Nimbed facing threequarters right. The nimbus is in yellow stain with a white cusped border. The head is painted in thin brown lines on white glass.

The figure is set against a plain ruby ground within an architectural framework, the latter much disturbed.

2. Centre light. A Prophet. (the head of this panel is cusped a trefoil)

Stands, facing threequarters right, behind a battlemented parapet, and gestures to the right with his hands. Head painted in thin brown lines on white glass, the beard in yellow stain. He wears a floppy blue cap, a white cloak, identical with Number 1 above, and a blue tunic.

Set against a plain ruby ground within an architectural framework - the latter disturbed.

The top-foil of this panel retains its border-patterned with a repeated design of circles painted in thin brown lines on yellow stain.

Centre light, set below Number 2:-

3. A Prophet ? (The head of this panel is cusped a trefoil)

Half-length, stands behind a battlemented parapet and seen in threequarters view from behind. Wears a white cloak, identical with Numbers 1-2 above, with a blue cape around the shoulders. He holds a small wand, in yellow stain, in his right hand. The head has been replaced by plain glass.

Set against a plain ruby ground within an architectural framework, the latter much disturbed.

4. Right hand light. St. Andrew (The head of this panel is cusped)

Stands facing threequarters left, he holds a book in his veiled right hand, a small saltire cross, in yellow stain, in his left. Wears a white cloak, identical with Numbers 1-3 above.

The original head has been replaced by one from a larger figure: Nimbed facing three-quarters right. Nimbus- white with a plain border. Head painted in thin brown lines on white glass.

Set on a plain ruby ground within an architectural frame-work.

North side of chancel. First window from the East.

Remains of XV.C. glass inserted in the main lights.

5. Left-hand light. An angel censuring.

Full-length, in a semi-kneeling position, facing threequarters right; (the feet are missing). Swings thurible above its head. Wears a white alb, the amice, in yellow stain patterned with a repeated design of circles. The whole figure is painted in thin brown lines on white glass. The hair and wings are touched with yellow stain.

Centre light.

A Saint or Prophet (The head of this panel is cusped)

6. Seated, behind a battlemented parapet, facing threequarters left. Wears a white cloak and blue tunic, as Numbers 1 and 2 above. The head has been replaced by plain glass.

Set on a plain ruby ground within an architectural framework, the latter much disturbed.

Centre light below Number 6.

7. A Saint or Prophet. (The head of this panel is cusped a trefoil)

Half-length stands behind a battlemented parapet facing three-quarters left. The head has been replaced by plain glass. He holds a sword in his left hand.

The whole figure has been inserted inside out.

8. Right-hand light. An angel censuring.

Identical with Number 5 but facing three-quarters left. The right hand and part of the censer chain have been lost.

List of Arms formerly in the church.

British Museum. Egerton MS. 3510 p.85.

"In ecclesia St. Nicolai de Frolesworth com: Leic: p(er) W.W. et me  
W.B. 1606 et 1614."

'Rec 1 : 2 : in duabus boreali fenestris caſelli.'

(These two are in two north windows of the chancel).

1. Azure a cinquefoil ermine. (ASTLEY).
2. Gules a cross argent. ( - )
3. In austr.fen:cha (In a south window of the chancel).
3. Barry of six pieces argent and azure, in chief three torteaux gules.  
(GREY OF RUTHIN).
4. Argent a cross gules. (HOSPITAL OF BURTON LAZARS).

In austr.fen.chan. (In a south window of the chancel.)

5. Quarterly 1 & 4. Gules on a cross engrailed argent five cinquefoils  
gules.  
2 & 3. Argent a wolf saliant sable.
6. Quarterly 1 & 4. Argent a wolf saliant sable. (WOLFE)  
2 & 3. Gules on a cross engrailed argent five cinquefoils  
gules (AMARY).
7. Quarterly 1 & 4. Gules a cross moline argent. (WILLOUGHBY).  
2 & 3. Azure a cinquefoil ermine. (ASTLEY).

In boreali orient.fen. (In the North-East window).

8. Argent a wolf saliant sable.  
Below the shield is written "et in bor'fen" (and in a north window)

In austr.orient.fen. (In the South-East window).

9. Azure on a bend or three annulets sable.

The identifications of the arms, given in brackets in the above list, are taken from the two editions of Burton.

The Egerton MS. entry was written in 1606 and added to in 1614. The ink of the latter has faded. The list of arms as printed by Burton is quite different in arrangement to the manuscript one:-

<u>Egerton MS.</u>	<u>Burton 1st and 2nd editions.</u>
<u>Two North windows of the chancel.</u>	<u>A North window of the chancel.</u>
Shields 1 and 2	Shields 1 and 7
<u>A South window of the chancel.</u>	<u>The South window of chancel.</u>
Shields 3 and 4	Shields 2, 3, 4 and 6
<u>A South window of the chancel.</u>	
Shields 5, 6 and 7	
<u>NorthEast window of church.</u>	<u>South East window of church.</u>
Shield 8	Shields 8 and 9
<u>South East window of church.</u>	
Shield 9	

The printed list omits Shield 5 and the quarters of Shield 7 are exchanged.

Identification of the Arms formerly in the church.

In two North windows of the chancel.

1. Azure a cinquefoil ermine. ASTLEY.  
Powell Roll. c. 1350. ed. Greenstreet, Reliquary N.S. III, p. 237 no.419  
Azure a cinquefoil ermine pierced. S'Th'm Astele.  
The seal of this Thomas has a shield bearing a cinquefoil ermine, the legend reads:- SIGILLUM : THOME : DOMINI DE ASTELE.1.  
Roll of Arms Richard II. ed. Willement, p. 11.  
92. Le Sr. de Astle. Azure a cinqfoil ermine pierced. The Astley family of Astley, Warwickshire held the manors of Broughton-Astley and Willoughby Waterless in Leicestershire.2.

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1. Birch. 6971. Harl.Chart.52, A.37. A.D. 1364.

2. Cal.Inquisitions Post Mortem. III, 638. p. 507. 29, Edw.I.



2. Gules a cross argent.

Nichols identified this as PENCHESTER.<sup>3</sup> This Kentish family certainly bore these arms,<sup>4</sup> but this family has no known connections with Leicestershire.

The order of St. John of Jerusalem also bore these arms.

A precise identification is therefore impossible.

In a south window of the chancel.

3. Barry of six pieces argent and azure, in chief three torteaux gules.  
GREY OF RUTHIN.

Roll of Arms. Edward II. ed. Nicolas, p. 38.

Sire Johan de Grey barre de argent e de azure en le chef iij rondels de goules.

Roll of Arms. Richard II, ed. Willement. p.7.

50. 'Le Sr Grey de Ruyflyn.'

Barry of six, argent and azure, in chief three torteaux.

Reynold Grey, Lord Grey of Ruthin, ob. 1440, was the heir general of John de Hastings, last Earl of Penrhope ob. 1389,<sup>5</sup> and he quartered the <sup>Pembroke</sup> Hastings-Valence arms with his own.<sup>6</sup> He married secondly, before 1414, Joan daughter and heiress of Sir William Astley of Astley, Warwickshire.<sup>7</sup>

4. Argent a cross gules.

Several families bore this coat which is also attributed to St. George. In the absence of proof it is unwise to give a precise identification of this coat.<sup>8</sup>

3. Nichols. Vol.IV, Pt. 1, p. 180.

4. See W.S. Ellis, in Arch.Cant. XV, pp. 3-5.

5. G.E.C. Complete Peerage, Vol. VI, pp. 157-158.

6. Birch. 10271. Add.Chart.10,382. A.D. 1405; see also Hope. Garter Stall Plates, LIV. - arms of his son John c. 1439.

7. G.E.C. op.cit.

8. Mathew Paris relates that when SS. George, Demetrius and Mercury appeared to assist the Christians in 1098 at Antioch they were recognised by their standards:- "ex inspectione vexillorum, divinum adesse praesidium, scantosque Georgium, Demetrium et Mercurium praecedere." Historia Anglorum. Rolls Series Vol.I, p. 125.

In a south window of the chancel.

5. Quarterly 1 and 4. Gules on a cross engrailed argent five cinquefoils gules. AMORY.  
2 and 3. Argent a wolf saliant sable. WOLFE.
6. Quarterly 1 and 4. WOLFE.  
2 and 3. AMORY.

The manor of Frolesworth was held by John Amory in 1342 of the inheritance of Joan his wife.<sup>9</sup> Their daughter Katherine brought the manor by marriage to John Wolfe of Easton Maudit, Northamptonshire, John Wolfe died in 1390 and his wife died in 1401. The tombstone of the latter was inscribed "Hic iacet Domina Katherine Wolfe quondam uxor Johannis Wolfe quae obiit, 1401" and bore two coats of arms:- 'Argent a wolf saliant sable' and 'Gules on a cross engrailed argent five cinquefoils gules.' The tomb of her husband bore a wolf saliant.<sup>10</sup> Therefore as neither of these tombs show the arms of Wolfe and Amory quarterly it seems possible the two shields in the south window of the chancel may have reference to their two sons John and Edmund.

7. Quarterly 1 and 4. Gules a cross moline argent. WILLOUGHBY.  
2 and 3. Azure a cinquefoil ermine. ASTLEY.

Ashmolean Roll c.1335. Oxford. Bodleian, MS. Ashmole 15.A

Monsr. de Bek de goul a un fer de moleyn argent.

John Bek of Eresby Lincolnshire, ob. 1303-4, left two daughters as co-heiresses, namely Alice and Margaret.<sup>11</sup> The latter married Richard Harcourt and her representation devolved on the Astleys, of Pateshull, Staffordshire and Nailstone Leicestershire, by the marriage of their daughter Elizabeth with Sir Thomas Astley.<sup>12</sup> The children of this marriage bore the arms of Astley and Harcourt quarterly.<sup>13</sup> Alice Bek, the other heiress, married Sir William Willoughby who took the Bek arms for his own use:-

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9. Calendar of Inquisitions Post Mortem. Vol. VIII. 306.  
For the descent of the manor see A. Herbert and G. Farnham.  
Leics. Arch. Soc. XII, pp. 192-195.
  10. Egerton MS. 3510. p. 85. See also the seal of  
Katherine Wolfe, from a charter of 1394, Nichols. Vol. IV,  
Pt. 1, Pl. XXVII, fig. 11.
  11. G.E.C. Complete Peerage, Volume ii, p. 89.
  12. ibid., and Farnham, Leics. Arch. Soc. XV. pp. 109-111.

160.  
Roll of Arms. Edward II. ed. Nicolas p.10:-

Sire Robert de Wylebi de goules a un fer de molin argent.  
Later in the XIV.C. Sir William Willoughby, Lord Willoughby of  
Gresly bore the arms of Ufford and Willoughby quarterly, his  
grandfather John having married Cicily daughter of Robert Ufford,  
first earl of Suffolk.14.

William Astley, Lord Astley, born circa 1344-5, married Joan daughter  
of John, Lord Willoughby of Eresby.15.

Frolesworth

The quartered coat of Willoughby and Astley as erected at Frolesworth  
probably has reference to this marriage. Their daughter Joan married  
firstly Thomas Raleghe of Farnborough, Warwickshire ob.1404 and secondly  
before 1415, Reynold, Lord Grey of Ruthin.  
There is, to my knowledge, no other recorded example of the use of  
this coat by the Astleys.

In the North-East window of the church.

8. Argent a wolf saliant sable. WOLFE.

A charter of John Wolfe's, "dominus de Frolesworth" dated 1413 is  
sealed with a shield:- a wolf saliant.16.

In the South-East window of the church.

9. Azure on a bend or three annulets sable.

I have been unable to trace this coat.

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14. see Roll of Arms. Richard II ed. Willement. p.7.  
No.52 and his Gatter stall plate. Hope. op.cit.XX.

15. G.E.C. Volume I. pp. 233-4. Shaw Staffordshire,  
Volume II, p. 280.

16.

The date of the glass

Nichols noted the glass at Frolesworth thus:- "In the north window (of the chancel) a figure in glass, and five small figures in the east window, are well preserved."<sup>17</sup>

Six of the remaining eight panels of glass come from the tracery lights of the east window. The cusped heads of the panels Cat.Nos. 2,3,7, fit the tracery lights marked A on diagram 1. The cusped heads of panels 1,4,6, fit the lights marked B, diagram 1. The incomplete figures of angels (Cat.Nos.5,8) probably came from the side tracery lights marked C.

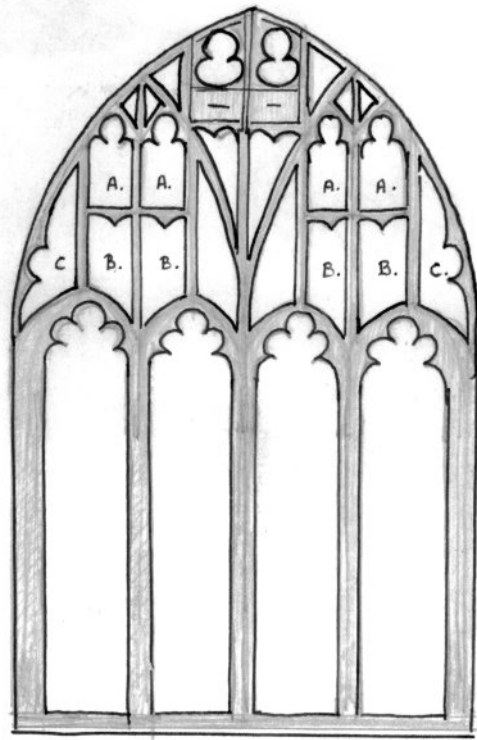
Burton states that the chancel "was rebuilt by Edmund Wolfe, sometime rector of the church, in the reign of Richard II."<sup>18</sup> The authority for this statement appears to have been the inscription on Edmund Wolfe's tombstone:- "Hic iacet Edmūdus Wolfe quōdā rector istius ecclesiae fūda est cācelariā et ..."<sup>19</sup>.

Edmund Wolfe was presented to the living in January 1400-1401, his mother Catherine was the patron.<sup>20</sup> The date of his death and the next presentation are not known.

It seems reasonably certain that the glass is to be dated after 1401. Stylistically a dating circa 1400-1430 seems probable.

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17. Nichols. Leicestershire. Vol.IV, Pt.i, p. 187.
  18. Burton. Description of Leicestershire 1627, p. 110.
  19. Burton, and Wyrley, Egerton MS. 3510. p. 85.
  20. Herbert. Leics.Archaeological Soc.Trans.XII, p. 186.





Frosterworth.

E window of the chancel.



FROLESWORTH LEICS 511



FROLESWORTH.  
hairs.

511



FROLESWORTH.  
lancs.

511





FROES WORTH LEICS 511



FROESWORTH LEICS nII



FROGBWORTH.  
Leicestershire.

n II



GARTHORPE

LEICESTERSHIRE.

East window, North aisle of Nave.

A complete roundel of XIV.C. glass has been inserted in the apex light of the tracery:-

1. Roundel containing the figure of the Virgin.

She stands full length facing threequarters right, holding her arms across her breast, the backs of her hands pressed against each other and the fingers extended. Plain white nimbus and head, painted in thin black lines. She wears a plain cloak, in yellow stain, over a white tunic; painted in thin black lines with a slight use of smear shading at the waist. Against a running foliage trail of rounded trefoil leaves in white scratched out of a ground of black enamel.

Border: strip of plain yellow stain.

The figure, background, and border are all on the one piece of glass, which is cracked diagonally across the centre.

West window, North aisle of Nave.

A complete roundel of XIV.C. glass has been inserted in the apex light of the Tracery:-

2. Roundel containing the figure of Saint John Evangelist.

He stands full length facing threequarters left holding a book in his left hand, his right arm is held across his body, the hand resting flat on his chest. His head is bowed slightly, and the eyes are closed. White nimbus, the edge patterned with a row of dots adjacent to a plain edge. Nimbus and head are painted in thin black lines on white, the hair in yellow stain. Wears a plain cloak, in yellow stain, over a white tunic, both painted in thin black lines with slight smear shading on the tunic. Against a running foliage trail of rounded trefoil leaves in white scratched out of a ground of black enamel.

Border: strip of plain yellow stain.

The figure, background, and border are on four pieces of glass, but none of the three parts is leaded separately, i.e. the roundel is complete.

Both of these roundels are identical in style and execution. There can be no doubt that they are the work of one master.

The identification of the two figures as the Virgin and St. John Evangelist is suggested by their gestures of grief - the Virgin's clasped hands, the bowed head and closed eyes of St. John and which suggest that originally they were part of a Crucifixion of Christ, unfortunately no trace of the latter figure remains.



Neither the Egerton MS. 3510 nor the first edition of Burton contain any reference to Garthorpe. The second edition contains an account of the manorial history and of the advowson of the church, and states that no arms were then remaining in the church.<sup>1</sup>

The advowson of the church was presented by Fulk Paganell to the Priory of Drax, or Heilham, in Yorkshire in 1188.<sup>2</sup> By an inquisition of 1375 Ralph de Cromwell and others had permission to grant the advowson to the priory of Kirby Bellers, Leicestershire. This grant however was not effected until 1392.<sup>3</sup> The priory of Kirby Bellers retained the advowson until the Dissolution.

The stained glass was noted in the XIX.C.:- "Interesting roundels of painted glass of the fourteenth century in the east and west windows of the north aisle, each containing a figure in the centre of fine pencilled scroll work."<sup>4</sup>

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1. Burton A Description of Leicestershire. 2nd edit. 1777. p.105.
  2. Nichols Leicestershire Vol.II, pt.1. p.136, citing Dugdale Mon.Ang.Vol.II, page 97, citing a charter "In tupe B. Mariae in /rr Eboraco."
  3. Nichols, op.cit. p. 817, citing Inq.ad.quod.dan: 49.Edw.III part 2, No.38 Leic.and Pat.16.Ric.II.part 1.m.8.(Cal.Pat. Rolls, 1391-1396, p.151).
  4. Thans.Leicester.Arch.Soc.Vol.III, pp.33-4. 1874.

South side of the chancel, First window from the east.

A shield of the arms of Maureward has been inserted in this window.

1. XIV.C.

Shield: azure a fess argent between three cinquefoils or. MAUREWARD.  
The upper two cinquefoils are incomplete. The azure field bears a running foliage diaper, palmate leaves, reserved on a ground of black enamel. The fess has an identical diaper. The field is incomplete and has been patched with modern white glass.

South side of the chancel, Second window from the east.

Another shield of the arms of Maureward has been inserted in this window.

2. XIV.C.

Shield: azure a fess argent between three cinquefoils or. MAUREWARD.  
Incomplete, the lower cinquefoil has been replaced by alien fragments. The field and the fess have a foliage diaper, identical with No. 1., but more complete.

The glass of both these shields is very decayed. They are both set against modern white glass.

West window of the tower.

A panel made up of fragments.

3. XIV.C.

An incomplete figure of a Knight, facing left in prayer. The torso and part of the left arm only remain. His jupon bears:- sable a lion rampant argent. The head of the lion is obscured by a tie bar.

4. XIV.C.

Piece of blue glass diapered with a trail of palmate leaves, reserved on a speckled ground of black enamel.

The remaining glass in this panel is of the late fifteenth, sixteenth and seventeenth century in date.

The main items are here listed:-

Second half of the fifteenth century:-

5. A bust length figure of an angel (?) in a shafting, facing threequarters right.
6. Part of the torso and the raised left hand of a figure facing threequarters left.
7. A large head of a man, bearded, facing threequarters right.
8. The head and shoulders of a canonised boy-bishop facing threequarters left.
9. The head of the Virgin (?) nimbed and crowned, facing left.

Numbers 5-9 are all in white glass with touches of yellow stain and matt.

The sixteenth century glass includes an incomplete Saint and a donor. There is also a small figure of Charles I.

### Identification of the Armorial glass

Catalogue Number 1 and 2.

Azure a fess argent between three cinquefoils or. MAUREWARD.  
Willements Roll. temp. Richard II. 469.1.

"Honsr. Thomas Maurwarde." Azure a fess argent between three cinquefoils or pierced.

The manor of Goadby Marwood passed to Geoffrey Maureward by his marriage with Ada, daughter and heiress of Sir Adam de Quatermas temp. Henry III. 2. Their lands in Goadby were held of the Mowbrays and the Bassets of Weldon. 3. The last male heir of the family was Sir Thomas de Maureward who was living in 1404 and died before 1428. 4.

Burton notes one of the Maureward shields and adds another coat "Or nine mascles voided in cross gules." No such coat is found in the medieval rolls of arms. The latter coat had disappeared before circa 1790 when Nichols was collecting material for his Leicestershire. 6. Nichols also mentions some glass in the east window that no longer remains:- "The Deity, the head of St. John Baptist in a charger ... part of a naked figure of Eve." 7.

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1. Willement's printed version mis-prints the field as 'Argent' The original shield has an azure field. B.M. Egerton MS. 373
  2. Nichols. Leics. II, p. 194; Book of Fees, I, p. 519; II, p. 949.
  3. C.I.P.M. III, 472. VIII 641. XI, p. 141.
  4. Nichols, op.cit., Feudal Aids III, p. 118.
  5. The nearest approximation is Marinell 'Or a cross of fusils gules.'
  6. Nicholas, op.cit.
  7. The Deity (God the Father?) and S. John may be identical with two figures in the west window.



KEGWORTHLEICESTERSHIRE

South side of Chancel. First window from the East.

Diagram 1.

Panel of Fragments. Numbers 1-8.

1. A white quarry bearing a trail of oak-leaves painted in thin black lines. Each edge of the quarry has a plain border, in yellow stain.
2. Very fragmentary remains of crockets, in yellow stain.
3. A fragment of an inscription PAST ('Lombardic' script).
4. A fragment of an inscription R (Lombardic script).
5. A right hand holding a book, the latter incomplete. Painted in black lines on white.
6. A left hand holding a candlestick on a dish. The hand and candlestick are white, the centre of the dish is black, the edge is plain yellow stain.
7. A small fragment of a white architectural shafting, pierced by a thin lancet, with a semi-circular head.
8. A fragment of a window tracery design, painted in black lines on deep green glass. Small fragments of a white battlement.

Circular panel of fragments, Numbers 9-12.

9. Two fragments of a white battlement pierced with quatrefoils.
10. Two window tracery designs, painted in black lines on deep green glass, each a simple lancet, the head cusped trefoil.
11. Small fragments of white shaftings, as above Number 7.
12. A fragment of an architectural design:- a wall (?) pierced by two lancets and, above them, a large oculus cusped quatrefoil.
13. A fragment of a white quarry bearing a foliage trail springing from a vertical stem, painted in thin black lines. The vertical stem bears a design of dots separated by a wavy line. Only a very small piece of the foliage remains. -

two small trefoil leaves.

14. A fragment of a white quarry bearing an oak leaf and acorn, painted in thin black lines.

Circular panel of fragments. Numbers 15-16.

15. A complete roundel : A Grotesque.

A man's head on a beast's body and legs, a scarf around its neck, in profile facing left. The head is white, the hair in yellow stain, the scarf is yellow stain, the body and legs are white touched yellow stain, painted in thin black lines. Against a plain black ground. The border of the roundel is plain white, and has been trimmed slightly.

16. Three pieces of white battlements pierced with quatrefoils. The centre and left hand pieces are set above a small crocketed doorway. The right hand piece:- above a string course bearing a repeated leaf motif. Painted in thin black lines on white glass, with touches of yellow stain and black smear shading.

17. Fragment of a white quarry bearing an oak leaf trail, as above Number 14, the two edges of the quarry have a plain border, in yellow stain, with a small rosette plaque at the top corner.

18. Fragment of a quarry as above Number 13.

Remains of a canopy top, border pieces and fragments. Numbers 19-23.

19. A border piece. A bird, in profile facing right, incomplete. Only part of the body and legs remain. Painted in thin black lines on white glass with touches of yellow stain.

20. Fragments of a battlement etc. as above Number 9.

21. A border piece. Alion's face jessant a stem. Very decayed, the details have all perished. See below Number 29.

22. Fragment of a foliage design:- a trail of roses, in yellow stain, painted in thin black lines on white glass, within a yellow stain border patterned with small white quatrefoils each within a plain black circles. Diagram 3. From a tracery light ? The border and the foliage design are both painted on the same piece of glass.

23. Remains of a large crocketed gable and finial, in deep green glass. On either side, the apex of a traceried and gabled side-shafting, painted in thin black lines on white glass. Pieces of plain ruby glass.

The remains of a canopy-top, border pieces and fragments. Numbers 24-31.

24. A fragment of a foliage design, in white reserved on a ground of black enamel.
25. A border piece. A Grotesque. - a hybrid beast. A bearded man's head, with beast's ears, set on the legs of a beast with a man's head in its stomach. Stands facing left, the main head frontal. Painted in black lines on white glass with touches of yellow stain.
26. A border piece. Two intertwined white stems, on a plain black ground.
27. A border piece. A lion's face, affronté, in yellow stain.
28. The lower half of a small draped figure. Painted in thin black lines on white glass.
29. A border piece. A lion's face affronté jessant a stem, both in yellow stain, the latter is intertwined with a plain white stem which passes behind the lion's face. All on the one piece of glass, the pronounced curvature of which suggests that originally it was adjacent to the point of a cusping at the shoulder of a main light.
30. A fragment of a foliage design, as Number 24 above.
31. Remains of a large crocketed gable and finial, in deep green glass, as Number 23 above. To the right of it a small plain arch, with a trefoil finial set in front of a crocketed gable, in deep green glass. Pieces of plain ruby glass.

The remains of a canopy top, border pieces and fragments. Numbers 32-36.

32. A fragment of a white quarry, as Number 14 above.
33. A fragment of a grotesque:- a head only. A bearded man's head facing three-quarters right. Set upside down.
34. A border piece. A lion's head affronté jessant a stem, both in yellow stain, and bordered on either side by a plain white stem which join together below the lion's face. All on the one piece of glass. The shape suggests that originally it came from the cusped head of a main light.
35. A border piece. A fleur-de-lis, in yellow stain, a plain white stem on both of its sides which join together below the fleur-de-lis. Set upside down, the details are slightly decayed.

36. Remains of a crocketed gable and finial, in yellow stain. On either side the remains of a crocketed arch and finial set in front of a crocketed gable, in yellow stain. Pieces of plain ruby glass.

A rectangular panel of fragments, Numbers 37-43.

37. Small head of a woman, facing three-quarters right. Painted in thin black lines on white glass, the hair in yellow stain.
38. Small head of a Saint, facing three-quarters right. His nimbus is white, patterned at the edge with a row of dots adjacent to a thin strip of plain yellow stain. Head painted in thin black lines on white glass, the hair in yellow stain.
- 39.) A small roundel bearing a rose, in yellow stain, on a black ground  
40.) within a plain white border.

Remains of canopy work. Numbers 41-42.

41. A small arch and crocketed gable and finial set in front of a large crocketed gable and finial. This portion of the canopy work is complete. Painted in thin black lines on white glass, with touches of yellow stain, against a plain black ground.
42. Apex of a side buttress:- the head of the buttress is pierced by a small oculus, set below a small arch and gable with crockets and finial. Technique as above Number 41.  
Two fragments of green window tracery design, as above Number 8.  
Two pieces of a white window tracery design - Diagram

43. A complete roundel. A Grotesque.

A man's head on a winged beast's body, a lion's head in its body. Faces right in profile, the wings raised. Painted in thin black lines on white, the hair and body in yellow stain, against a plain black ground. The plain white border has been cut down, a part of it remains to the left of the grotesque.

44. A complete roundel. A Grotesque.

A man's head, wearing a cowl, on a winged beast's body, the latter ending in a beast's head. Painted in thin black lines on white, the beast's head and the man's cowl in yellow stain, against a plain black ground. The border has been cut down, a portion remains above the figure.



A rectangular panel of fragments. Numbers 45-51.

45. A fragment of an Adoration of the Magi.

The head of the first King, holding a cup containing three gold coins, facing three quarters left. Painted in thin black lines on white, the coins in yellow stain, against a black ground.

46. Head of a Nun, standing in front of a niche.

Facing threequarters left. She wears a black veil headdress and a white barbe or chin cloth. Set against a round-headed niche, in yellow stain, in a plain white wall.

47. A small rosette in a roundel, as above Numbers 39 and 40.

Remains of canopy work, Numbers 48-50.

48. Identical with Number 41 above.

49. Apex of a side buttress, identical with Number 42 above except that the head of the buttress is pierced by a small quatrefoil.

50. A fragment of a green window tracery design - as Number 8.

51. A complete roundel: A grotesque man-beast.

A man's head wearing a cowl, on a winged beast's body with a long tail. Facing three quarters right, the wings raised. Painted in thin black lines on white, the cowl and tail in yellow stain, against a plain black ground. The plain white border has been cut down.

52. A complete roundel: A centaur.

Facing threequarters right holding a spear and a shield: 'Or three bars argent'. Wears a tight jerkin, which hangs down loosely in front of his body, in yellow stain. The remainder of the figure is painted in thin black lines on white, against a plain black ground. The plain white border has been cut down.

A rectangular panel of fragments. Numbers 53 -

53. A piece of plain shafting in white and yellow stain.

A piece of a white battlement.

A piece of a ribbed vault design, painted in black lines on white, the ribs in yellow stain, set behind a cusped arch (?), the cusping bears a repeated design of a white quatrefoil in a black circle.

54. 54portion of a white battlement and string-course, as Number 16 above, but slightly larger. Set upside down.
55. A portion of an architectural design:- a gabled wall see Number 12 above.
56. A fragment of two figures:- from an Adoration of the Magi ?  
The torso of a figure wearing a tunic and cloak, the left arm raised, facing threequarters right (the Christ Child?) before him a crown on a piece of drapery (the crown of the first King held in his veiled hand?). All on the one piece of glass. Painted in thin black lines on white with touches of yellow stain.
57. A Female Saint. From a canopy?  
Stands full length facing threequarters right, holding a book in her right hand and a palm branch in her left hand. She wears a white cloak and tunic, the hems of both garments are plain. Painted in thin black lines on white, the hair in yellow stain, against a plain black ground. A white shaft on either side of the figure. All on the same piece of glass.
58. A portion of a white battlement and a string course. The latter bears a pattern of trefoils separated one from the other by a wavy line, in yellow stain.
59. A Female Saint. From a canopy?  
Stands full length facing threequarters left, holding a book in her right hand which she touches with her left hand. She wears a white coverchief on her head, a white cloak, and a tunic, in yellow stain, the hems are plain. Against a plain black ground, a white shaft on either side of the figure.
60. A Female Saint. From a canopy?  
Stands full length facing three-quarters right, holding a book in her right hand, the left arm raised and the hand extended outwards. She wears a white tunic and cloak, the hems are plain. Against a plain black ground, a white shaft on either side of the figure.
61. A fragment of a rib-vault design - from a canopy?

62. An angel censuring.- from a small tracery light?

Kneels facing threequarters left, swinging thurible above head. Wears a white alb, the amice in yellow stain. The wings and censer chain are also touched with yellow stain. Against a plain black ground, a ragged line of white clouds to the left of the figure.

Painted on two pieces of glass which together form a semi-circle - therefore possibly from the small tracery light marked A on Diagram 1.

63. A white battlement above a blind arch and gable.  
See above, Number 16.

64. A piece of green window tracery design.

Two simple lancets, each cusped trefoil, set at right angles to each other, the spandrel between the heads cusped trefoil. The apex of the design is missing.

65. A figure, incomplete, the lower half only remains. Facing threequarters left, wears a white cloak over a white tunic. Against a plain black ground, a white side shaft on either side of the figure - from a canopy?

#### Antiquarian Sources

All the glass described above is the product of one workshop.

Nichols has the following notes relating to the glass:-

"A south chapel has in the east wall a niche and piscina, and in its windows are various saints. In the other windows are many fragments of painted glass, in the north cross Saint Sebastian and Saint Augustine, and in the north aisle the betraying of Christ, the Taking down from the Cross and several others."1.

Much of this had disappeared by 1868 when W. Bloxham noted that "In the East window are some exceedingly fine fragments of painted glass of the XIV.C."2.

- 
1. Nichols. History and Antiquities of Leicestershire. 1804.  
Vol. III, Pt. II, page 355.
  2. Leicester Archaeological Soc. Trans. Vol. III, p. 346-6.  
Excursion of 1868.

British Museum. Egerton MS. 3510, p. 83. Church Notes of W. Burton.

"In templo de Kegworth com: Leic: .... per me Wm.B. 1607."

Egerton MS.

Identifications given In:-

Burton 1 & 2.      Nichols.  
Ed.

Haec octo in orientali fenestra in chancello.

East window of chancel.

- |  |                   |                          |
|--|-------------------|--------------------------|
| 1. Quarterly 1 & 4. Or a maunch gules.<br>2 & 3. Barruly argent and<br>azure an orle of martlets<br>gules.   | HASTINGS          | HASTINGS                 |
|  | VALENCE           | VALENCE                  |
| 2. Azure a cross patence between four<br>martlets or impaling:-<br>Gules three lions passant guardant<br>in pale or, a label of five points<br>argent. | -                 | KING EDWARD<br>THE ELDER |
|  | -                 | EDWARD I                 |
| 3. Gules three lions passant guardant<br>in pale or, a label of five points<br>argent.   | -                 | EDWARD I                 |
| 4. Sable a lion rampant argent crowned<br>or 'Segrave'.  | SEGRAVE           | SEGRAVE                  |
| 5. Argent a saltire gules fretty or<br>'Crophill' impaling Gules a chief<br>chequy or and azure, 'Halsted'.  | -                 | CROPHULL                 |
|  | HAULSTED          | HAULSTED                 |
| 6. Azure three bucks trippant or. 'Grene'  | GREENE            | GREENE                   |
| 7. Azure three bucks trippant or impaling<br>Vairy or and Gules.   | GREENE<br>FERRERS | GREENE<br>FERRERS        |
| 8. Azure three bucks trippant or impaling<br>Gules a chevron or, all in a bordure or.  | GREENE<br>-       | GREENE                   |

In australi fenestra in chancelli.

A south window of chancel

- |   |         |          |
|---|---------|----------|
| 9. Gules three lions passant guardant in<br>pale or, a label of three points<br>azure three fleur-de-lis to each point. | Omitted | Omitted. |
|---|---------|----------|



Identification of the arms formerly in the church

The east window of the Chancel.

- |   |          |
|---|----------|
| 1. Quarterly 1 & 4. Or a maunche gules. HASTINGS) |          |
| 2 & 3. Barruly argent and azure an )              | HASTINGS |
| orle of marlets gules )                           |          |
| VALENCE. )  |          |

Roll of Arms Edward II. ed. Nicolas, p. 2 and p. 1.

Sire Johan de Hastings, de or, od la manche de goules.

Le Counte de Penbroc, burele de argent e de azure, od les meyelos de goules.

Sir John de Hastings, ob. 1312/1313, married Isabel, daughter of William de Valence, Earl of Pembroke. Their grandson Laurence was created Earl of Pembroke, in 1339, as representative of the eldest sister of Aymer de Valence.<sup>3</sup> The seal of this Lawrence shows a shield quarterly 1 and 4 Hastings, 2 and 3. Valence.<sup>4</sup> The Earldom of Pembroke became extinct in 1389 on the death of John de Hastings.<sup>5</sup>

The shield at Kegworth, therefore, was probably erected between 1339 and 1389.

The Hastings' property in Leicestershire included the manors of Burbach, Barwell and Nailstone and the advowsons of Burbach, Leire, Nailstone and Shakerston.<sup>6</sup>

2. Azure a cross patance between four martlets or. EDWARD THE CONFESSOR  
impaling Gules three lions passant guardant in pale or, a label of  
five points argent. JOHN DE MOWBRAY, DUKE OF NORFOLK, 1397-1399.

Roll of Arms, Henry III. ed. Nicolas, p. 8.

Roger de Moubray de goulez, ung lion rampant d'argent.<sup>7</sup>

Roll of Arms, Richard II. ed. Willement. p. 5.

33. Le Conte Maryschall. Sr. de Mowbray.

Quart. 1 & 4. Gules three lions passant guardant in pale or, a label  
of five points argent.

2 & 3. Gules a lion rampant argent.

- 
3. G.E.C. Complete Peerage, Vol. X, pp. 388-91.

4. Birch.10537 (xc.33)dated 1345. 5. G.E.C. op.cit. p. 394-97.

6. Cal.Inq.Post.Mortem.Vol.V,412.6.Edw.II; ibid VI.612.18.Edw.II;  
ibid.x.118.22.Edw.II; ibid.XII.226.42.Edw.III; ibid.XIV.148.48,  
Edw.III.

John de Mowbray, ob. 1368, married Elizabeth, daughter and eventually heiress of John, Lord Segrave, by Margaret eldest daughter and eventually heiress of Thomas of Brotherton, Earl of Norfolk.<sup>8</sup> Their second son and heir, Thomas de Mowbray, was created Duke of Norfolk in September, 1397, as a representative of Thomas of Brotherton and was allowed to impale the arms of Edward the Confessor.<sup>9</sup> Before his creation he had assumed the arms of Thomas of Brotherton in preference to the Mowbray coat.<sup>10</sup>

The Dukedom of Norfolk was annulled a few days after his death, in exile at Venice, in 1399, and was restored, in 1425, in favour of his second son John de Mowbray.

The male line of the Mowbrays, who continued to bear the arms of Brotherton,<sup>11</sup> became extinct in 1476.<sup>12</sup>

3. Gules three lions passant guardant in pale or a label of three points argent THOMAS OF BROTHERTON, EARL OF NORFOLK AND MOWBRAY, DUKES OF NORFOLK.

Ashmolean Roll, c. 1334. Oxford. Bodleian MS. Ashmole 15.A.

Thomas of Brotherton, Earl Marschal "les armes dangleterre a un label dargent."

These arms were also borne by the Mowbrays as representatives of Thomas of Brotherton - see above.

7. See also. Roll of Arms, Edw.II, p. 4 and Edw.III, p.6, ed. Nicolas.
8. G.E.C. op.cit. Vol.IX, pp. 383-385, pp. 601-604.
9. ibid. p. 603.
10. See his seal, dated 1396, Birch 12007, Legend:-  
SIG: THOME : CO'ITIS : NOTYNGHAM : Z : MARESCALLI : ANGLIE :  
DNI : DE : (MOWBRAY) Z : DE : SEGRAVE.
11. See the Garter stall plate of Sir John de Mowbray c.1421.  
Hope Garter Staff Plates XXX and of Sir John de Mowbray, 1472-76. ibid. LXXVI.
12. G.E.C. op.cit. Vol. IX, pp. 604-9.

4. <sup>Sable</sup> ~~Sable~~ lion rampant argent crowned or. SEGRAVE.

Roll of Arms. Edward II. p. 4.

Sire Johan de Segrave de sable a un lioun rampaunt de argent corone de or.13.

The Segraves of Segrave held the advowson of the church and rents of free tenants in Kegworth.14. The male line of the Segraves of Segrave became extinct in 1353 on the death of John de Segrave, whose daughter and heiress Elizabeth married John de Mowbray.15. The Mowbrays held the advowson of Kegworth church of the inheritance of Elizabeth de Segrave.16.

These three shields, Numbers 2, 3 and 4, probably formed one set. Shield 2, Edward the Confessor impaling Mowbray, cannot have been erected before 1397 when Thomas de Mowbray was created Duke of Norfolk and was allowed to impale the arms of the Confessor, and there is no evidence to show that any of the later Mowbrays used these arms. A date of 1397-99, therefore, seems probable.

5. Argent a saltire gules fretty or. CROPHILL. impaling Gules a chief chequy or and azure. HAUSTED.

Roll of Arms, Edward III, ed. Nicolas, pp. 21 and 30.

Le Sire de Hausted port de gules au chief chequere d'or et d'asur.  
Monsire Rauf de Crophill porte d'argent a une saltire gules frette or.

Undetneath this shield in the Egerton MS. Burton has written "Marg.de Hausted et Nich.de Crophul maritus." Nichols states that "Wyrley in 1590 found a monument, not now to be found of, "MARGERIA DE HAUSTED ET NICOLAUS DE CROPHULL MARITUS EIUS.", on this were their arms Crophull and Hausted impaled and Crophull signle"17. Sir Robert de Hausted of Harpole, ob.1322. held a certain manor at Kegworth of the Earl of Arundel and a market there of the grant of King Edward I.18.

- 
13. For a full account of the Segrave arms see under Witherley, Leics.
14. Nichols op.cit. III, Pt.ii, p.849. XIII.C. grant of advowson from the Earl of Chester to Stephen de Segrave. (Segrave chartulary). See also I.P.M. VI. 699. 700. 19.Edw.II; ibid.X. 116. 27.Edw.III.
15. G.E.C. op.cit. XI, p. 610 and IX. p. 334.
16. Nichols, III, Pt.ii, p. 850-851, citing Esch.I. Hen.IV.No.71; II.Hen.VI. No.43, Leic.

The inquisition of his widow Margery, ob. 1338, states that 'Margery, the wife of Nicholas de Crophull, her kinswoman, aged twenty three years and more, is her next heir.'<sup>19</sup>.

In 1364 Sir Nicholas de Crophill settled the manor of Harpole, which he had of his wife's inheritance, on himself for life with remainder to Simon Ward and others.<sup>20</sup>.

The arms of Crophill impaling Hausted, recorded by Burton as being in the East window, was probably originally erected in the window above the tomb of Nicholas de Crophill and his wife Margaret. The exact dates of their deaths are unknown. However, as Margaret is not mentioned in the entail of 1364 it is probable that she had died before this date. Simon Ward had a grant of Free warren in the manor of Harpole in 1373.<sup>21</sup> Sir Nicholas de Crophill therefore, by the terms of the entail, must have died sometime after 1364 and before 1373.

6. Azure three bucks trippant or. GREEN.

Roll of Arms, Richard II. ed. Willement.

509. Azure three bucks statant two and one or. "Monsr. Thomas Grene."

Sir Henry Green, ob. 1360, held the manor of Kegworth of the Earl of Chester by knight's service.<sup>22</sup>.

17. Nichols. III, Pt.II, p. 857.

18. Cal.Inq.Post Mortem. Vol. VI, 316.15. Edw.II. The right of holding a market had been granted in 1289. - Nichols op.cit. p. 850, citing Cart.18.Edw.I. No.76.

19. Cal Inq. Post. Mortem. Vol.VIII, 150. II.Edw.III.

20. Baker. Northamptonshire. Volume I, p. 177. citing Fine. 38. Edw.III.

21. Baker, ibid. citing Cart 47. Edw.III. no.27.

22. Cal.Inq. Post Mortem. XII, 355. 43. Edw. III



7. Azure three bucks trippant or. GREEN impaling Vairy or and gules.  
FERRERS OF CHARTLEY.

Roll of Arms. Richard II.

94. Le Sr. de Ferrers. Vaire or and gules.  
Sir Thomas Green of Greens Norton, 1399-1461/2, married Philippe,  
daughter of Sir Robert de Ferrers.23.

8. Azure three bucks trippant or. GREEN impaling Gules a chevron or,  
all in a bordure or.  
I have been unable to trace the impaled coat.

These three shields, Numbers 6,7,8, possibly formed a set.  
Shield 7, Green impaling Ferrers can hardly be earlier than circa  
1418, the exact date of the marriage is unknown.

Summary

The arms recorded by Burton in the east window the chancel appear to  
be made up of at least four distinct sets.

A. Shield 1. Hastings arms, 1339-1389.

B. Shields 2,3,4. Mowbray and Segrave. If a set datable 1397-99  
on the evidence of Shield 2.

C. Shield 5. Crophill impaling Hausted. Probably not after 1373.

D. Shields 6,7,8. Green and alliances. If a set datable in the  
first half of the XV.C. on the evidence of shield 7.

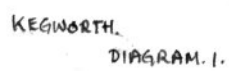
In a South window of the chancel.

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

These arms were borne by the Earls, later Dukes, of Lancaster  
c.1267-1361.

Both Burton, first and second editions, and Nichols omit this shield.

- 
23. G.E.C. Complete Peerage Vol.V, pp. 320-321. Pedigree of  
Ferrers ~~between~~.



KEGWORTH. LEICESTERSHIRE. 511



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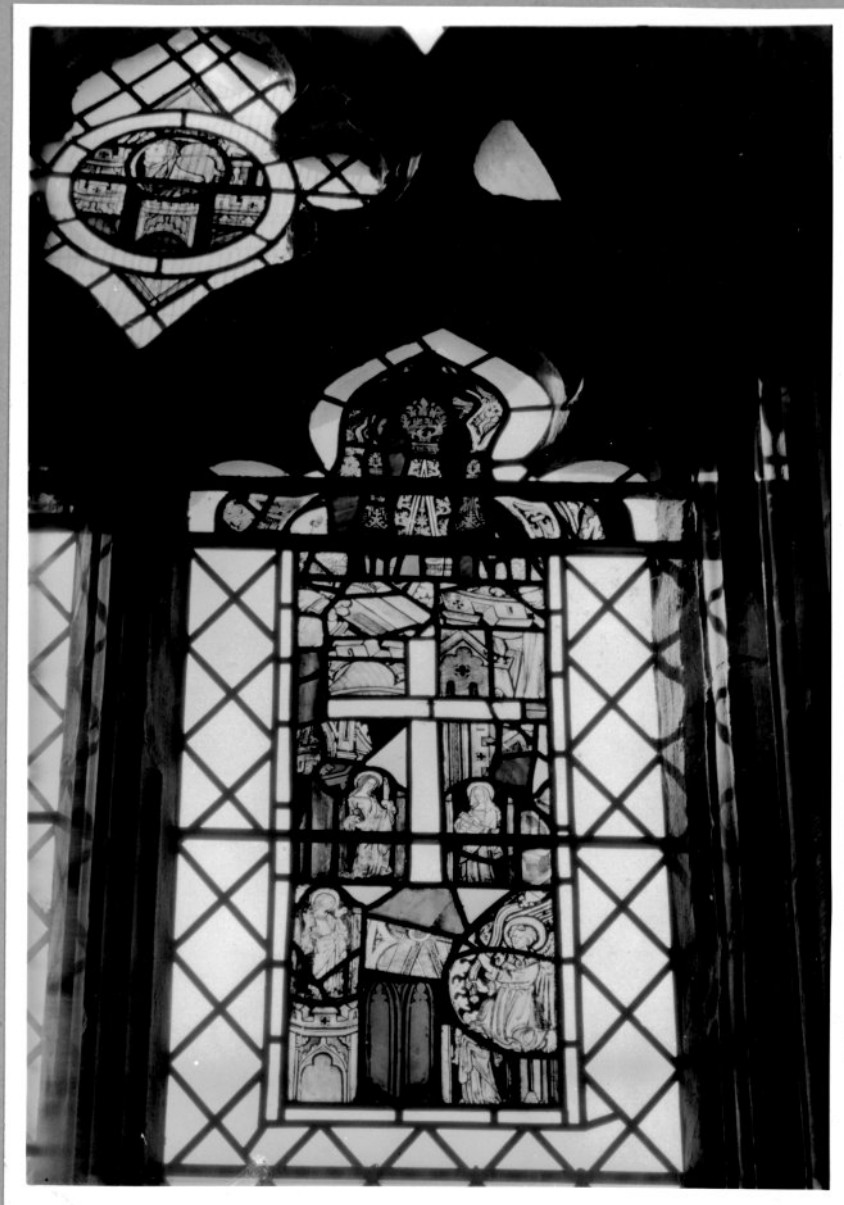
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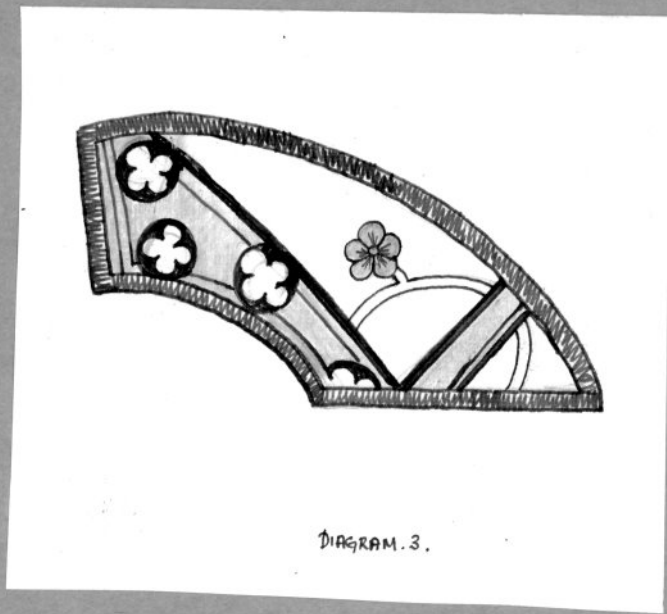


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KEGWORTH L16 SII

KIRBY BELERSLEICESTERSHIRE

North wall of the Nave. Second window from the east. Diagram 1.

XIV.C.

A Panel of fragments

1. Fragments of crocketed pinnacles, in yellow stain.
2. An incomplete white quarry bearing a vertical stem with two off-springing trefoil leaves and terminating in an acorn, painted in black lines.
3. An incomplete traceried window, from a ~~candry~~ shafting white /canopy on a black ground.

XIV.C.

A Panel of fragments

4. Small fragments of crocketed pinnacles, in yellow stain.
5. An incomplete tracery light:- A Foliage design of a long spray of trefoil leaves, white reserved on a black enamel ground. The border patterned with circles, separated one from the other by two dots, yellow stain on black.

XIV.C.

A Panel of fragments.

6. Very broken piece of crocketed pinnacles, a small white band.

XIV.C.

A Panel of fragments.

7. A border piece. A covered cup. In yellow stain. The glass

is curved to fit the shoulder of a light or a tracery light.

8. An incomplete figure. Represented standing facing three quarters right, the right arm held across the body, wearing a white cloak and tunic. Set against a white ground, cross-hatched in black lines, a plain border on the left. The figure's head and shoulders and left arm are missing.

XIV.C.

9. Remains of three border pieces, each a covered cup, in yellow stain.

XIV.C.

10. A Grotesque (a border piece?) Incomplete:-

A bearded human head set in the stomach of a winged beast, in profile facing right, white and yellow stain.

XV.C.

11. Head and shoulders of the Virgin (?)

Crowned, facing right. Inserted inside out, very decayed, white and yellow stain.

XIV.C.

12. Two border pieces, each a lion rampant, one faces left, the other right. Yellow stain.

XIV.C.

13. Fragment of a small tracery light, as Number 5 above.

XIV.C.

14. Small fragments of traceried shafts and a flying buttress, in yellow stain.

XIV.C.

15. A piece of a patterned trellis design, in yellow stain.

XIV.C.

16. Small fragments of crocketed pinnacles, in yellow stain.

XIV.C.

A Panel of fragments.

17. Four similar fragments, each part of a crocketed pinnacle set on white quarries bearing a running trail of maple leaves. Each pinnacle, in yellow stain, is painted on the same piece of glass as the adjacent quarry.
18. A large white quarry bearing a vertical stem with two off-springing trails of maple leaves, painted in black lines, a plain border along the two upper edges.

XIV.C.

A Panel of fragments

19. Two pinnacle and quarry fragments, as Number 17.
20. A large white quarry bearing a running trail of oak leaves, painted in black lines, a plain border along the two upper edges.



21. A traceried window set at the base of a flying buttress.

The window has two lights, each cusped a trefoil, surmounted by a quatrefoil tracery light, white and yellow stain.

South aisle of the Nave. First window from the east. Diagram 2.

XIV.C.

A Panel of fragments.

22. A piece of white glass bearing a vertical stem with off-springing oak and trefoil leaves and terminating in an acorn, painted in black lines. From the apex of a light.

23. A fragment of a gable with crockets set before a crocketed pinnacle, in yellow stain.

24. Two similar, but smaller, gables and pinnacles, set against white quarries, as Number 17 above.

25. Fragment of a flying buttress and tracery, as Number 21 above.

26. A border piece. A covered cup, as Number 7 above.

27. A border piece: A large oak leaf and acorn, white and yellow stain, a plain border on two sides.

South aisle of Nave. Third window from the east

Apex tracery light.

XIV.C.

28. A border piece. A lion rampant, as Number 12 above.

# ANTIQUARIAN SOURCES.

British Museum Egerton MS. 3510 . p.100. Church notes of William Burton, Early XCII.c.

"In ecclesia de Kirby Beller com: Leic per W(illiam) W(yrley).

## Four shields in trick.

1. Gules a bend engrailed ermine between ten bezants.
2. Party per pale gules and sable, a lion rampant argent, a bordure engrailed argent.
3. Sable semy of cinquefoils slipped, a lion rampant or.
4. Barry of six argent and azure.

A drawing of two figures, both kneeling in prayer facing left, they both wear plate armour and surcoats of their arms, with a shield of the same arms against their shoulders. The arms are tricked respectively:-

5. Gules a bend engrailed ermine between ten bezants.
6. Party per pale gules and sable, a lion rampant argent, a bordure engrailed argent.

The media of the above arms is not specified. Burton's published account repeats the first four shields without comment. The figures are referred to as follows: "In a window the picture of two men in armour kneeling, at their backs one hath the shield of Zouch, the other of Beller as is above blazoned, and on their surcoats the same arms.(1)

## Identification of the Arms.

1 and 5. Gules a bend engrailed ermine between ten bezants ZOUCHE

Collins Roll. c.1295. No: 499.(2)

Wills la Souch. Gules bezanty a bend ermine.

This is the nearest approximation to the Kirby shield that has been found.

2. and 6. Party per pale gules and sable, a lion rampant argent, a bordure engrailed argent. BELERS with a bordure for difference.

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(1) W. Burton, A Description of Leicestershire. (1622) pp.151-2.

(2) Original lost. Hatton - Dugdale facsimile; Society of Antiquaries MS. 664. Vol.1. ff 27-33 (XVII.c.).

William Jenyns Ordinary c.1380. (3)

191. Monsr' Rog' de Bellers : Party per pale gules and sable, a lion rampant argent.
192. Monsr Rogr Bellers le fitz : Party per pale gules and sable a lion rampant argent crowned or. (4)
3. Sable semy of cinqfoils slipped, a lion rampant or [ ? Not found]
4. Barry argent and azure. GREY OF CODNOR.

Roll of Arms. Richard II. ed. Willement.

44. Le Sr. Grey de Codnor Barry of six argent and azure. The date of the window containing the figures of a Zouche and a Belers is unknown. This glass, together with the shields, had been lost before the end of the eighteenth century. The church "lay for a long time in a very ruinous state" prior to repairs undertaken circa 1770. (5)

The Belers family were important land holders at Kirby (6) Sir Roger Belers (ob.1326) founded a chantry for two priests in the chapel of his manor house at Kirby in 1316. (7) The second chaplain was bound to celebrate specific masses in the south aisle of the parish church, which Sir Roger Belers had built. (8) In 1319 the chantry was converted into a college of a warden and twelve chaplains and the advowson of the parish church was appropriated to it. (9)

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(3) College of Arms MS. 'Jenyns' Ordinary.

(4) See also Roll of Arms. Richard II ed. Willement. No.170.

(5) J.Nichols. History of Leicestershire. Vol.II. Part 1. p.228.

(6) Nichols. op.cit. pp.222-8 for an account of the manorial history. See also Cal. Inq. Post Mortem. Vol.VI. 708, 19 Edw.II.

(7) The documents relating to this foundation, and its subsequent history, are given in A. Hamilton Thompson 'The Chapel of St. Peter at Kirby-upon-Wreak (Kirby Bellars)'. Leics. Archaeol. Soc. Trans. Vol.XVI. pp.129-221, particularly p.140 and Appendix A, pp.153-165.

(8) *ibid.* pp.158-9, "the other stipendary chaplain ... shall celebrate every day in the parish church of Kirkeby, in the chapel of St. Mary and St. John Baptist on the south side, which I have built."

(9) *ibid.* p.143 and Appendix II. pp.166-191 and III. pp.192-3.

This college was dissolved in 1359-60 and the chapel was transferred to Roger of Cotes, a canon of the Augustinian Abbey of Owston, and a body of canons regular.<sup>(10)</sup> The Belers family was associated with the Zouche families by land tenure. Sir Roger Belers (ob. 1326), held the manor of Brampton, Northants, for the term of his life, of the gift of William Danet, with remainder to his son Thomas, his brother Roger and William La Zouche and Avise his wife. He also held rents and plots in Belgrave, near Leicester, of William La Zouche, by service of sixpence yearly.<sup>(11)</sup> In 1346 Alice Beler and Roger Zouche were assessed at twenty shillings for half a knight's fee in Kirby.<sup>(12)</sup> The association might partly explain the appearance of the Belers-Zouche window, but the identity of the two figures, and their precise relationship to the senior branch of each family has not been determined. It is also to be noted that Eon la Zouche, first son and heir apparant to William La Zouche of Haringworth, was indicted, with others, for the murder of Sir Roger Belers in 1326. He fled abroad and died in Paris in April, 1326.<sup>(13)</sup> The gift of the window could possibly, therefore, have been an act of expiation for the murder or mark a reconciliation between the two families. Such speculation, however, without precise information is unwise. The appearance of the arms of Grey of Codnor (Shield 4) was probably associated with the marriage of Roger Beler (ob. pre 1380) to Margaret daughter of John, Lord Grey of Codnor. She was his second wife.<sup>(14)</sup> The media of this and the other shields are unknown.

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(10) *ibid.* p.151 and Appendix V. pp.207-212.

(11) *Cal. I. P.M. op. cit.*

(12) *Nichols. op. cit.* p.226.

(13) *G.E.C. Complete Peerage*. Vol.XII. Pt. II. pp.940-941.

(14) *Nichols op. cit.* p.227.





KIRBY BELLERS.  
W116.



KIRBY BELLERS.  
Lancs.