

VOLUME III

TOPOGRAPHICAL SURVEY.

NOTTINGHAMSHIRE

RUTLAND

SHROPSHIRE

STAFFORDSHIRE

WARWICKSHIRE



VOLUME III.

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TOPOGRAPHICAL SURVEY

CATALOGUE - NOTTINGHAMSHIRE

ANNESLEY, now at HOLME BY NEWARK

NOTTINGHAMSHIRE.

Glass removed from Annesley in 1932 by Truman and taken to HOLME BY NEWARK and inserted in the east window there:- Diagram 1.

1. Quatrefoil tracery light.

At the centre of the light is a shield: Gules a cross engrailed argent. Set against a blue circular ground.

XIV.C.

The lobes of the light are green diapered with a running foliage design, palmate and trefoil leaves, reserved on a black enamel ground. Border, repeated pattern of circles separated one from the other by two dots, yellow stain on a black ground.

Restoration: The shield and its circular blue ground are modern, made in 1933 by Truman.

2. Late XV.C.

Fragments

Pieces of a foliage border, white and yellow stain. The head and outstretched hands of God the Father, white and yellow stain, very decayed.

3. Two white lobes, either from the apex of a light or from a tracery light:- White glass bearing a vertical stem with two off-springing oak leaves and terminating in an acorn.

Border: a trail of foliage with profile eagles perched on a spray of leaves, very decayed, see Number 7, below.

4. XIV.C.

Border pieces.- a vine stem with off-springing leaves and bunches of grapes, white and yellow stain on a black ground. Fragmentary.

5. XIV.C.

A quatrefoil tracery light. The Virgin enthroned, from a Coronation of the Virgin.

The Virgin is represented seated, facing threequarters right. She wears a yellow cloak over a pink tunic, the throne is white and yellow stain, the front traceried.

Set against a blue ground diapered with a running trail of broad trefoil leaves, reserved on a black enamel ground.

Border, repeated pattern of circles, separated one from the other by two dots, in yellow stain on black.

Restoration

The head and hands of the Virgin are a modern copy by Truman, based on a similar figure at Kingsdown, Kent. Part of the yellow cloak is also modern. The left lobe of the light is missing and has been made up with similar foliage diapers in red and green glass.

6. XIV.C.

A border piece. A triple towered castle, in yellow stain on a black ground.

7. XIV.C.

A border piece. An eagle perched on a spray of foliage and holding foliage in its beak, in profile facing left, white and yellow stain on a black ground.

8. XV.C.?

A fragment of a Trinity.

The lower part of the robe and feet of God the Father, holding the Christ crucified before Him. Black line on white glass, extremely decayed.

9. XV.C.

Fragments of inscriptions, in black letter:-

TNITA S : A :

10. XIV.C.

A quatrefoil tracery light

At the centre of the light is a shield:- Paly argent and azure, a bend gules. ANNESLEY. Set against a circular green ground.

The lobes of the light are white diapered with a running foliage design, palmate and trefoil leaves, reserved on a black ground.

Border: Plain band of white and yellow stain.

Restoration

The shield is a modern copy by Truman of the original at Annesley Hall.

11. XIV.C.

Fragments of three tracery lights, each originally contained an angel censuring. Only the lower half of each angel remains, wearing a white alb with patterned apparel. White glass, touched yellow stain, excessively decayed.

12. XIV.C.

Fragments of two white lobes, probably identical with Number 3 above, the enamel here, however, has been almost completely worn away.

13. XIV.C.

A quatrefoil tracery light. Christ enthroned, from The Coronation of the Virgin, the companion figure of the Virgin being Number 5 above.

Christ is represented seated, in benediction and holding the orb, facing threequarters left. Cross-nimbed, He wears a pinky-brown cloak over a yellow tunic. His head is in white glass, the hair in matt, the nimbus is yellow stain and matt.

Set against a blue diaper ground and border, identical with Number 5 above.

Restoration

The whole of the figure except for the head and shoulders and right hand is modern.

The left lobe of the light has been made up with pieces of identical foliage diaper, in red glass.

14. XIV.C.

Vine border pieces, as Number 4 above.

15. XIV.C.

Border pieces, a triple towered castle, as Number 6 above.

16. XIV.C.

Trellis of white quarries: Incomplete and disarranged. Original design, a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines, the leaves and acorns in yellow stain.

Antiquarian sources

British Museum. Additional MS. 5832.

A volume of miscellaneous collections. Folio 223. Dated January 30th, 1748.

"Annesley. Church notes taken by Mr. Allen and given to me.

In the Nave:- Middle north window of two panes, in the lefthand pane the Virgin Mary. In the right hand one the Trinity: the legends Sta Maria, Sta Trinitas. Under the Virgin a lady praying, under the Trinity a shield containing 'Argent on a cross engrailed gules, an annulet, impaling Annesley.

In the chancell.

In the east window Chaworth with quarterings imperfect, in the middle pane the Trinity, on the righthand pane St. John, all imperfect. The Quarrels in the chancel windows many of them charged with this single gold letter *P* the initial one for Patrick.

In the south aisle which was built by the Annesleys, and above half of which to the east was a chantry, still separated from the rest by a screen on the north side of the altar of this chantry is a figural altar tomb of alabaster, wheron lies the figure of an elderly gentleman, on his head a laced cap, and in magistrate's or Judge's robes, over his feet on the wall is fixed an alabaster tablet, the inscription quite decayed, but over it Chaworth and quarterings and under the bottom of the shield *P*.

On the south side of the altar are three stone stalls in the wall, and in the east window, which is a very fine one and has been richly glazed, are these shields and stories still remaining, over the crucifix, Annesley, on the left and parallel to it, a shield Lozengy gules and argent. On the right another 'Argent a Tyger or Greyhound rampant sable.' The Nativity viz. The stable wherein is a cow and goat, the Babe in the manger, the Virgin asleep upon her arm and Joseph watching over her. The Wisemen offering etc., At the bottom a man in armour praying, on his surcoat the arms of Annesley and a shield of the same (arms) a little above his face. A lady praying with a little girl before her, seemingly on her coat, viz., the child's vert two fesses or. In the second south window: a fesse vairy argent and azure betwixt three leopard's heads crowned fleur-de-lys.

In a south window of this aisle, before you entre the chapel, viz. Lozengy Argent and Gules?

In the west window of this south aisle, Annesley, Argent six torteaux gules, three, two and one. Under this window, on a Freestone on the floor, in the four corners of which are a shield, one of which are the arms of Annesley, very plain and down the midst of the stone a large cross, upon a flight of steps, this imperfect inscription around the verge:-

+ Hic jacet Thomas de Annesley -----
----- millesimo CCCC --- cujus ----- Amen.

In the south window of this aisle, a Bishop or Abbat in Pontificalibus.

Thoroton and Throsby. Antiquities of Nottinghamshire. (1797) Vol. II. p. 269.

"In Annesley church. South aisle, east window.

Gules seven mascles voided argent, three, three and one.

Paly of six argent and azure, a bend gules.

Annesley, this is oft. And Upon one in mail and by his head:- argent a lion rampant sable. Gules a fess vary between three leopards' heads jessant three fleur-de-lys or, the top of the heads downwards. Vairy or and sable. Argent six lioncels gules, three, two and one.

In a north window, Gules a cross engrailed argent impaling Annesley.

In the east window of the chancel: Chaworth with quarterings, put there not very long before the unhappy wars which destroyed such matters."

Identification of the armorial glass given by Allen and Thoroton.

East window, south aisle of the Nave.

1. Paly of six argent and azure, a bend gules. ANNESLEY.
Roll of Arms, Richard II. ed. Willement 182.
 "Monsr. John Annesleye" Paly of six argent and azure a bend gules.
2. "Lozengy gules and argent" Allen.
 "Gules seven mascles voided argent" Thoroton.
 Probably for FITZWILLIAM Lozengy (or masculy) argent and gules.
Roll of Arms, Edward II. ed. Nicolas, p. 88.
 Sire William Le FitzWilliam, mascle de argent de de goulz.
Roll Richard II. 241.
 "Monsr. William Fitzwilliam", Lozengy argent and gules.
3. Argent a lion rampant sable. STAPLETON.
Roll Edward II, p. 62.
 Sire Miles de Stapleton, de argent a un lion rampant de sable.
4. Donor figure in the bottom of the window. Allen states that this figure had a surcoat and a shield of the arms of Annesley. Thoroton gives the same as 'Argent a lion rampant sable.' Allen's account is more detailed and appears to be more reliable than Thoroton.
5. Donor figure, a child "seemingly on her coat, viz. the child's, vert two fesses or."

A south window of the south aisle.

6. (Gules) a fess vairy argent and azure between three leopards' heads reversed jessant fleur-de-lis or. CANTILUPE OF INKESTON, DERBYS.

Galloway Roll, 1300, No. 115.

"Sire William de Cantelou de goules ou le fece ver a iij fleurs de liz dor ou les testes de leopards sur le flour."1.

A south window of the south aisle.

7. "Lozengy argent and gules?" Allen.
 Probably for FITZWILLIAM, see No. 2 above.

1. The effigy of Sir William de Cantilupe at Ilkeston ob. 1308 bears these arms, see Lawrence. Heraldry, from military monuments op.cit. p. 9. The fess vairy was derived from the FitzRalph of Gressley arms.

The West window of the south aisle.

8. Arms of ANNESLEY. Allen. See Number 1 above.

9. Argent six torteaux gules. Allen, probably identical with Thoroton's 'Argent six lioncels gules.'

In this case Thoroton's blazon is probably the correct one, arms of VILERS.

Cooke's Ordinary. Number 619.

"Sr. Payn de Vylers" Argent six lioncels gules.

Seal of Pagan de Vilers. Co.Notts. dated 1321.

Shield. Six lioncels. SIGILLUM PAGANI DE VILERS.²

2. Birch. Catalogue of Seals 14, 169. Add. ch. 20, 545.

ANNESLEY.NOTTINGHAMSHIRE.The date of the glass.

The glass from Annesley, now in the east window of the chancel of Holme by Newark church, was originally located in the tracery lights of the east window of the south aisle at Annesley. The eastern half of this aisle forms the chantry chapel founded in 1363¹ by William de Wakebridge and Robert de Annesleye, parson of Rodington. The episcopal licence for the chantry was granted by the Archbishop of York in January 1373.² The rebuilding of the aisle and its glazing are probably to be attributed to this period.

In 1362 the King gave licence for the alienation in mortmain by William de Wakebridge, Robert de Annesley and Richard de Stonystaunton, chaplain, of eight messuages and ten bovates of land in Annesleye, Blesby, Gourton, Gippesmere, Kirkeby Wodehouse and Annesleye Wodehouse to a chaplain to celebrate divine service daily in Annesley church for the souls of the founders and John de Annesley Knight and of John de Annesley, Knight, Annora his wife, and their relations and benefactors.³

The family of Annesley held the manor of Annesley from the reign of Henry II.⁴ John de Annesley had a grant of Free Warren in his demesne lands in Annesley and Rawmarsh, Yorkshire in 1280.⁵ The Sir John de Annesley and Annora his wife mentioned in the chantry deeds of 1362, held the manor of Annesley in 1325.⁶ The other Sir John de Annesley mentioned in the same deeds was their eldest son and heir. Before 1375 he married Isabel, daughter of Margaret, a sister, and in her issue, co-heiress of Sir John Chaundos.⁷ Robert de Annesley, parson of Rodington was probably a younger son of Sir John de Annesley and Annora.

Sir William de Wakebridge, co-founder of the chantry, was lord of the manor of Crich, near Alfreton, Derbyshire. He founded two chantries in the church of Crich, one in 1350, the other in 1363.⁸ The foundation deed of the latter chantry includes provisions for prayers to be said for the souls of John de Annesley and Annora his wife and Robert de Annesley, rector of Rotyngtone.⁹

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1. Thoroton and Thresby. History of Nottinghamshire, Vol.II, p. 268. Cal.Pat.Rolls 1361-1364, p. 161.
 2. Transcripts of this and the royal licence are included in the Crich Chartulary, B.M. Harley MS. 3669, late XIV.C. fl.88-91
 3. Cal.Pat.Rolls, op.cit. Harley MS. 3669, op.cit.
 4. Thoroton and Thresby ibid. Feudal Aids, Vol.IV, p. 93, 1284-5; 110, A.D.1316; 117, A.D.1346; 129, A.D. 1428.
 5. Cal.Charter Rolls, 1257-1300. p. 231.
 6. Fine, 18.Edw.II, in Thoroton and Thresby, op.cit.

There is no record of any connection by marriage between the families of Annesley and Wakebridge. They are found in association again in 1372 when Elizabeth, widow of William de Wakebridge, Sir John de Annesley and Hugh de Annesley were sued by Sir Simon Warde to give up the wardship of the lands and heir of John Bealewe.10.

The glass in the east window of the Wakebridge-Annesley chapel was described by a Mr. Allen in 1748.11. He lists a crucifixion of Christ, a Nativity and an Adoration of the Magi with donor figures of the Annesley family in the lower part of the window. None of these have survived. Above the crucifixion were the arms of FitzWilliam, Annesley and Stapleton. The Annesley arms were removed to Annesley Hall circa 1932,12, the two other shields have not survived.

The intention behind the display of the FitzWilliam and Stapleton arms is obscure. Neither family held lands in Annesley and, although in one case holding some lands in Derbyshire and Nottinghamshire, their main holdings were in Yorkshire. The FitzWilliams of Emley and Sprotborough county York have an early association with Nottinghamshire. William FitzWilliam, born circa 1170, by an undated charter gave to Blyth Priory a yearly rent of one mark out of a rent of three marks due from the Archbishop of York for Plumtree in Nottinghamshire.13. Sir Thomas FitzWilliam had a grant of free warren in Plumtree in 1253.14. Sir William FitzWilliam, dead before 1342, married secondly, after 1324, Isabel Deincourt.15. Either this Sir William, or his son of the same name who was hanged at Pontefract in 1322, had received a grant of the

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7. Cal.Inq.Post Mortem, Vol. XIV, 116, 49.Edw.III.
 8. Harley MS. 3669. transcribed by Cox. Churches 'of Derbyshire, Vol.IV, pp. 35-41.
 9. *ibid.*
 10. W.Paley Baildon. "Baildon and the Baildons." Vol.I, p.252.
 11. B.M. Additional MS. 5832, f.223, See below.above
 12. Truman "Medieval glass in Holme-by-Newark church". British Society of Master Glass Painters, Volume VI, pp. 80-88.
 13. W.P. Baildon *op.cit.* p. 350. A later FitzWilliam, probably Sir William was buried at Blyth circa 1280 (Lawrence, Heraldry from Military Monuments. Harleian Society, Vol. 98, p. 17.)
 14. Baildon, *op.cit.* p. 351.
 15. *Ibid.*, G.E.C. Complete Peerage, V, p. 158.

manor of Elmeton, Derbyshire, of Edmund Deincourt in 1317.16. This may be significant as the Yorkshire holding of the Annesleys at Rawmarsh was also held of the Deincourts.17.

The Stapletons of Stapleton-on-Tees held the manors of Fletham, Dalton, Kirkeby Fletham and Stapleton in Yorkshire.18.

Sir Miles de Stapleton, Sherrif of Yorkshire 1355-59, died in 1372 leaving a son and heir Thomas who married Joan daughter of Sir John FitzWilliam in 1373.19. Thomas de Stapleton died in the same year without issue and his property passed to the FitzWilliams and to his second cousin Sir Brian de Stapleton of Carlton.20.

Allen writing of the window in 1748 speaks of "these shields and stories still remaining", it may be inferred that the window was then incomplete. The three shields probably represent only a part of the original armorial glass in the window, the arms of Sir William de Wakebridge, the co-founder of the chantry, were doubtless included in the original scheme.

Allan also gives a shield of the Cantilupe arms as being, in a south window of the chantry chapel.21. This family, of Ilkeston, Derbyshire, were the holders in chief of lands in Wandesley, an adjacent vill of Annesley.22.

The brief account of the armorial glass given by Thoroton and Throsby is not consistent with Allan's account. The main difference is that the donor figure in the east window is stated to bear the Stapleton arms. 'Argent a lion rampant sable.23.' Allan's notes are more extensive and meticulous, it would appear that Thoroton is in error, this may be an accident of printing.

The date of the other armorial glass listed by Allan and Thoroton is uncertain. Lt.Colonel Chaworth-Musters of Annesley Hall retains three coats of arms from the church and also a figure of S. Mary Magdalene.24. These I have not seen.25.

16. Baildon, op.cit, p. 353, Pat.Roll.10,Edw.III.

17. Feudal Aids, VI, p.4, 1284. 18. C.I.P.M. VIII, 454.

19. G.E.C. & Baildon, op.cit. 20. Baildon, op.cit.

21. B.M. Add.MS.5832, op.cit. 23. Thoroton & Throsby, op.cit.

22. C.I.P.M. Vol.VII, 113, II Edward III. The Cantilupes also held the manor of Gresley, Notts. see C.I.P.M. V. 120, 2 Edw. II.

24. Truman. op.cit. A shield of the Annesley arms from the east window of the chapel, the arms of Lee impaling Annesley and another coat not described. Truman gives the Lee arms as 'Gules a cross engrailed argent', this blazon coincides with Thoroton. Allan, however, gives it as 'Argent on a cross engrailed gules an annulet'. Truman is not trustworthy and the problem must remain until the original is accessible.

25. Lt.Col. Chaworth-Musters did not reply to my letters and also refused to see me in July 1957. I was also denied permission to examine the church. The present location of the glass appears dubious.

AVERHAMNOTTINGHAMSHIRE

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

Diagram 1.

1. XIV.C.

A made-up panel.

Left, a figure of Christ, represented standing full length facing threequarters left, in benediction. Cross-nimbus. He wears a white tunic and a yellow cloak, the hem patterned with a design of dots separated one from the other by a wavy line. The head and nimbus are painted in black lines on light flesh-coloured glass.

Right. A female Saint (or the Virgin) represented seated facing threequarters left, her right arm raised, the hand extended, her head bowed. Nimbed, she wears a light blue tunic and a white cloak, the hem patterned with circles separated one from the other by two dots. Head and hands in light flesh coloured glass.

Set against pieces of plain ruby.

Border of the light: Pattern design of crossletts separated one from the other by two dots, white on a plain black ground.

Numbers 2-13 Border pieces. All XIV.C.

2. A grotesque beast:- a man's head, wearing a feathered helmet and a chaperon around his shoulders, set on the hind-legs of a beast with a bearded human head in its stomach, stands facing right, in profile. Painted in black lines on yellow stain, against a black ground.

3. An incomplete figure of a man. The lower half only facing right standing on a grassy bank. He wears a short belted tunic and hose. Yellow stain, against a black ground.

4. Head of an angel.

Nimbed facing threequarters right, winged, white and yellow stain against a black ground.

5. A hare, in flight.

In profile facing right. Painted in black lines on yellow stain against a black ground speckled with yellow stain circles, in outline.

6. A lion statant. Yellow stain on black.

7. A small foliage design.

A quatrefoil leaf design within a diamond-shaped frame superimposed on an oblong frame. White on black.

8. An escallop. White on black.
9. A lion statant, as No. 6, incomplete.
10. A hare in flight. Identical with No. 5, reversing the position.
11. Small part of the drapery and feet of a standing figure.
12. A large fleur-de-lis, in yellow stain.
13. An incomplete grotesque, the hind-legs and one foreleg of a winged beast rampant. Yellow stain on black.
14. Panel of fragments.
Piece of blue glass, diapered with a running foliage trail, rounded trefoil leaves, reserved on a black enamel ground.
Fragments of canopy work, see No. below.

XV.C.

A cleric kneeling in prayer, facing threequarters right. Head, tonsured, painted in black lines on white touched yellow stain. The original body and hands missing, replaced by a fragment of blue drapery and a large white hand.

Fragments of inscriptions, in black letter:-

[D] ['IIT' • REM]

Numbers 15-17 Border pieces. All XIV.C.

15. A hare in flight. Identical with No. 5 above.
16. A fragment of a grotesque winged beast, white and yellow stain.
17. A hound in pursuit.
In profile facing left, a plain collar around its neck. Painted in black lines on white against a black ground speckled with yellow stain circles, in outline.
18. XIV.C.

Resurrection of Christ? Incomplete.

Represented frontal, in benediction, emerging from the tomb? Cross-nimbed, he wears a yellow cloak, the hem patterned with circles and quatrefoils, his chest is bare. Set against white glass diapered with a running trail of roses, painted in black lines and yellow stain. His right hand and arm are painted on the same piece of glass as part of the rose trail.

Incomplete, only the head and chest and left arm remain. The lower part of the figure replaced by a large piece of alien drapery. To the left of Christ is the head of a cross-staff and pennant, probably originally held in highright hand.

XIV.C.

Canopy work, incomplete.

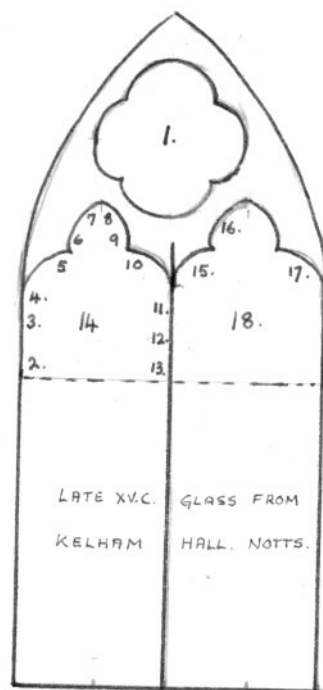
A crocketed arch and finial set in front of a small building surmounted by an arcade. Two arch heads surmounted by a gable, the tympanum cusped trefoil, set before an embattled wall. Large pieces of crocketed pinnacles. All in yellow stain and white against a black ground.

The lower part of this window is filled with late fifteenth century glass from nearby Kelham Hall.

Thoroton and Throsby in their History of Nottinghamshire make no mention of any stained glass remaining at Averham.¹

The manor was held of the Honour of Tickhill.² In the thirteenth century it was held by the family of Lexington,³ and passed through a female heiress to the de Suttons who held it throughout the fourteenth century.⁴

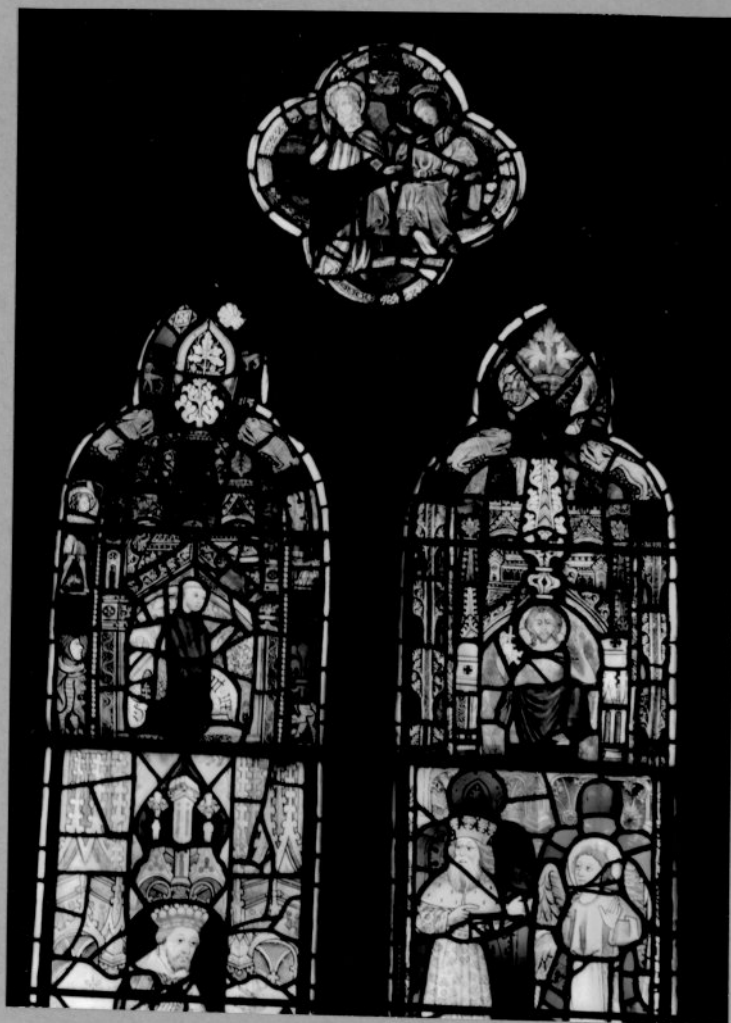
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1. Thoroton and Throsby, History of Nottinghamshire, Vol.III pp. 106-113.
 2. Ibid., Feudal Aids, Vol. IV, p. 95, 1302/3 A.D.
 3. Thoroton and Throsby, op.cit.
 4. Feudal Aids, Vol. IV, p. 95 1302/3 A.D. "Jacobus de Sutton"
 ibid. p. 106, 1316 A.D. Agnes widow of last.
 ibid. p. 112, 1346 A.D. John de Sutton.
 ibid. p. 112, 1423 A.D. John de Sutton.



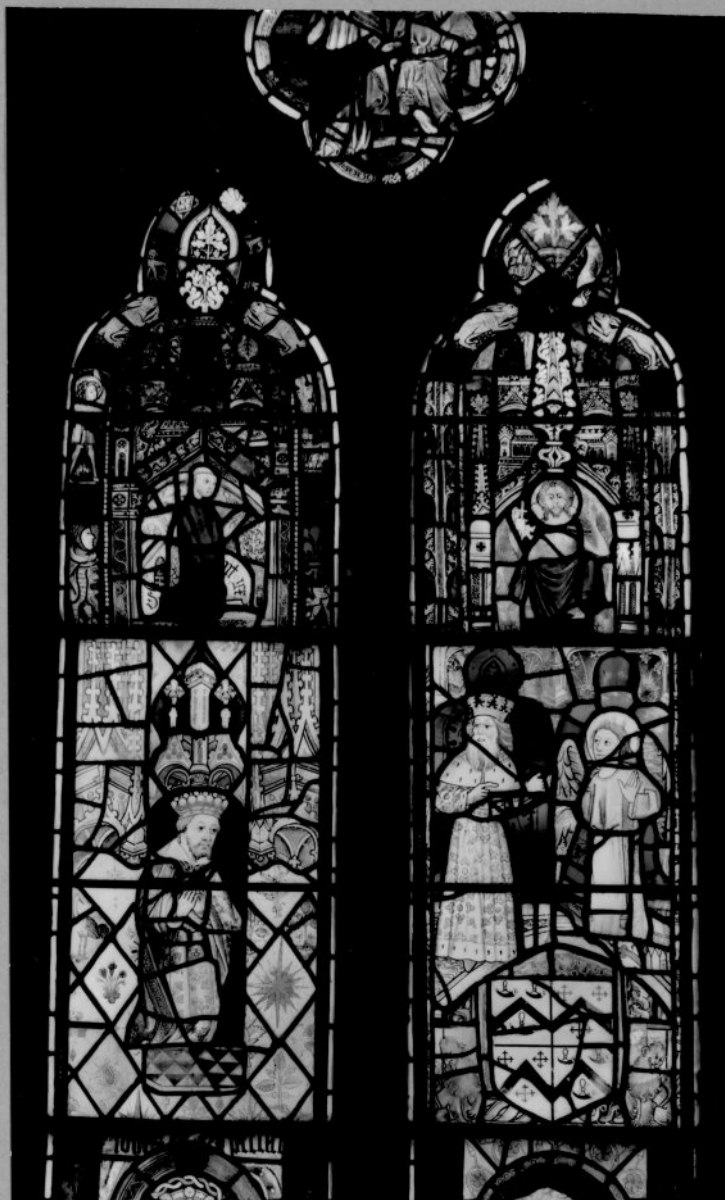
ÅVERHAM. I

DIAGRAM. I.

AVERHAM.



AVERHAM NOTHS nII



Averham.
Notts. nII



Arnhem 1300s. n II



AVERHAM
~~SMANTON~~
 No. 11.

n II



RIVERHAM
 G. HANTON.
 Notts.

n II

EGMANTON

NOTTINGHAMSHIRE

South window of the Savile chantry in the south transept.

Diagram.

1. XIV.C.

Saint George, in situ.

Represented standing full length facing threequarters right, a spear in his right hand, an his left arm hangs his shield:- Argent a cross gules. No nimbus. His armour is a mixture of banded chain mail and plate:- coif-de-mailles and hawberk with plate shin defences, overlapping solleretts and rowell spurs. He wears a long surcoat, split at the front and patterned with crosses moline, quatrefoils and diamond shaped plaques. A sword hangs on his right hip.

Painted in black lines and matt on white glass touched yellow stain. The argent field of his shield bears a running foliage design, spiky trefoil leaves, painted in black lines.

Set against a green ground, diapered with a running foliage trail, large palmate leaves, reserved on a black enamel ground.

Border of light : a serpentine band, each coil cusped a trefoil, in yellow stain on a black ground, separated from the stonework by a strip of plain white glass.

Preservation: The light is complete except for two pieces of the border that are missing.

2. XIV.C.

Saint Michael, Incomplete and not in situ.

Represented full length facing threequarters left, trampling on a dragon, and attacking it with a long spear held in his raised right hand. His shield, a cross paty, hangs from his left wrist. The Saint's wings are green, he wears a yellow tunic; his hands and feet are in light flesh coloured glass. The dragon is ruby with green wings.

Set against a blue ground diapered with a tight running trail of palmate leaves, reserved on a black enamel ground. The vertical sides and trefoil head of this blue ground have a plain border along the outer edge - originally the figure and ground were probably set below a canopy.

Preservation: The Saint's head and most of his body have been replaced by modern white glass.

3. XIV.C.

Lobe of the original tracery light, in situ:-

Foliage diaper: a running trail with tight mushroom-like leaves, yellow stain reserved on black enamel. Border design of dots separated one from the other by a wavy line, yellow stain on black. A fragment of the foliage diaper and border and a small piece of border remain in the lower and right lobes of this light respectively.

4. XIV.C.

A large thurible, white and yellow stain set on fragments.

The manor

The manor was held in the thirteenth and fourteenth centuries by the family of D'Eyville of the barony of Mowbray.¹ By 1346 it passed to the Everringhams by the marriage of Adam de Everingham to Joan, daughter and heiress of Sir John D'Eyville.² In 1428 Sir Richard Stonane, Sir John Etton and others held the manor.³

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1. Thoroton and Throsby 'History of Nottinghamshire' Vol.III pp. 216-218 give an inadequate account of the manorial history. See Book of Fees, I, p. 534. A.D. 1235/36.
Feudal Aids, Vol. IV, p. 98, 1302-3 A.D.; p.107, 1316 A.D.
 2. ibid. p. 116, 1346 A.D. see also Thoroton and Throsby, op.cit.
 3. Feudal Aids, Vol. IV, op.cit., p. 138.

FLEDBOROUGH

NOTTINGHAMSHIRE

East window, North aisle of Nave

Diagram 1.

GLASS CIRCA 1343(?) unless otherwise stated.

MODERN.

1. Shield, Argent three bars sable.
2. Shield, Argent a saltire fretty, in chief a martlet sable.
The tincture of the saltire is indistinct owing to extensive corrosion, the jet is painted in black lines. Set on a ground of white quarries, bearing a free running trail of oak leaves, painted in thin black lines, within a plain border, in yellow stain. The border is separated from the stonework by a strip of plain white glass.

MODERN.

3. Shield, Gules a lion rampant queue fourché or.
4. Saint John Baptist, standing below an arch and canopy.
Saint John - the figure is all modern.
Stands below a semi-circular arch, cusped trefoil. The lower halves of the side shafts to the main arch are restoration. Above the arch is an embattlement set in front of three octagonal turrets, the centre one capped by a short spine. Painted in black lines on white with smear shading. All this canopy work is very decayed.

MODERN.

5. Canopy work.
6. The Virgin and child, set under an arch and canopy. Virgin and Child, the figures are both modern except for the Virgin's left hand which has been inserted inside out.
The arch and canopy identical to Number 5 except for the main arch, which is not cusped, and the centre turret where the window openings are cusped, in Number 5 they are plain canopy work. 7.8.

9. Saint Andrew, standing beneath a canopy.

Stands full length facing three-quarters left, in his left hand he holds the saltire cross of his martyrdom, in his right a scroll inscribed in black letter,

ET IN IH̄M / X̄PM FILIŪ EIUS / UNICŪ DUM / NOSTRĪ.

Head and nimbus are painted in black lines on green-white glass, the hair and beard are in matt. He wears a very pale green cloak with an embroidered hem, Diagram 2, over a pale pink tunic which bears a design of continuous circles, each enclosing a charvot, reserved on a ground black enamel, both show a pronounced use of smear shading.

Set against a pale pink ground which bears a running foliage design, reserved on a ground of black enamel.

Standing below an battlemented arch. The side shafts to the arch bear a repeated design of squares, each enclosing a cross-crosslet, reserved on a black enamel ground, and terminate in a battlemented turret above a foliated capital. The arch is formed by a semi-circular embattlement. In very light green glass.

Restoration: The left hand and the cross are modern. The remainder is all genuine and is very decayed.

MODERN.

10. Canopy work.

11. A Knight, standing beneath an arch and canopy.

Stands full-length facing three-quarters right. In his left hand he holds a long club, the head pointing downwards, in his right his sheathed sword, the hilt resting against his shoulder. The sword belt is wound round the scabbard, his shield hangs on his back.

He wears a pointed bascinet, with a moveable vizor, and camail, his body armour is chain mail:- a hawberk, with plate rerebraces on the upper arms and cotes at the elbows, gauntlets, and a plain surcoat. Painted in black lines on light pink glass, with strong smear shading on the surcoat. The sword belt bears a repeated pattern - Diagram 2.

Set against a very pale green ground which bears a running foliage design, with rounded trefoil leaves, reserved on a ground of black enamel.

Arch and canopy.

The side-shafts to the main arch bear a design of circles, linked together by short bars, each enclosing a cross-crosslet, below a foliated capital, and above the latter a traceried pinnacle with a gable and crockets. The main arch is semi-circular and is crocketed, behind the main arch runs an embattled parapet, the spandrels at the corners are traceried.

Restoration: The lower part of the figure, below the waist, and the legs are modern. The remainder is all genuine and is very decayed.

MODERN.

12. Canopy work.

North aisle of Nave, First window from the East. Diagram 3.

13. White glass bearing a free-running trail of oak leaves, painted in thin black lines, within a plain yellow stain border.

MODERN.

14. Shield, Or a chief azure, Lisieux.

MODERN.

15. Shield, Gules seven mascles or. Ferrers of Groby.

16. Identical with Number 13 above.

North aisle of Nave, Second window from East. Diagram 4.

17. Identical with Number 13 above.

MODERN.

18. Shield, Or a chief azure. Lisieux.

MODERN.

19. Shield, Argent semy of crosses crosslet fitchy, three roses gules.

20. Identical with Number 13 above.

21. Small fragments of white canopy apexes, very decayed and semi-opaque.

North aisle of Nave. Third window from the East. Diagram 5.

22. Identical with Number 13 above.

MODERN.

23. Shield, Or a chief azure, Lisieux.

The ground and border are original but are so decayed that it is impossible to see the design except for the border which is plain yellow stain.

MODERN.

24. Shield, Argent a griffin rampant argent.

MODERN.

25. Virgin and child, standing beneath an arch and canopy.
All of this light is modern.

26. Apex of a canopy, a finial in front of a small pointed spine.

MODERN.

27. A female Saint, standing beneath an arch and canopy.
All of this light is modern.

North aisle of Nave, West window.

28. Centre tracery light:- Shield, Argent a bend between six martlets gules.

29. At the head of each of the outer main lights are small fragments of white canopy apexes, very decayed and opaque.

South aisle of Nave, First window from the East. Diagram 6.

30. As above, Number 13.

MODERN.

31. Shield, Argent on a bend gules between six martlets of the second, three bezants or.

MODERN.

32. Shield, Argent a lion rampant sable within an orle of cinquefoils gules.

33. As above Number 13.

34. Heads of outer main lights, fragments of white canopy apexes. Very decayed and opaque.

South aisle of Nave, Second window from the East. Diagram 7.

35. As above Number 13.

MODERN.

36. Shield, Azure a fesse between three lioncels rampant or.

MODERN.

37. Shield, Quarterly argent and sable, a bend gules.

38. As above Number 13.

South aisle of Nave. Third window from the East. Diagram 8.

39. As above Number 13.

MODERN.

40. Shield. Argenta bordure gules.

MODERN.

41. Shield, Azure a chevron sable.

42. As above Number 13.

North side of chancel, First window from the East. Diagram 9.

Fragments of XIV.C. glass have been inserted at the bottom of each of the main lights.

43. Head of a Saint, facing three-quarters left, looking upwards.

The nimbus has a broad pattern of repeated blobs along its edge. Painted in thin black lines on white glass, the hair and beard and edge of the nimbus are in matt.

44. Fragment of a shield:- Vaire a fesse.

No tinctures, painted in black lines on white glass, the vaire in matt, the fesse bears a foliage trail reserved on a ground of black enamel, very faint.

45. Piece of white glass bearing a running foliage design reserved on a ground of black enamel.

46. Piece of white glass bearing a running foliage trail with quatrefoil flowers reserved on a ground of black enamel.

47. Two pieces of blue glass bearing a running foliage trail, within a plain border.

48. Incomplete head of a Saint, the nimbus and top of the head and the lower part of the beard have been cut down. Facing three-quarters left, painted in black lines on white glass, the hair and beard in matt.

49. Incomplete frontal head, in grave clothes? The bottom part of the face below the nose is missing. Painted in black lines on white glass.

50. Incomplete small female head, facing threequarters right, wearing a loose coverchief over the head. Painted in thin black lines on white.
51. Lancet window design; two lancets, crossed by a transom, within a pointed arch. In yellow stain.
52. A fragment of canopy work, a white embattlement, at the extreme left an incomplete crocketed spine, set against a white ground bearing a running foliage trail. All on the one piece of glass.
53. A fragment of a shield:- three martlets below a bend or fesse (:- Furnival, Argent a bend between six martlets gules). No tinctures, painted in black lines on white glass; the ground bears a running foliage trail reserved on a ground of black enamel.
54. Three pieces of crocketed spires, in yellow stain.
55. Two pieces of drapery, painted in black lines on yellow stain.
56. A fragment of a brick wall, painted in black lines on yellow stain.
57. Head of a saint, facing threequarters right, beardless. Nimbus has a pattern of blobs and squiggles scratched out of a black enamel ground along its edge. Diagram 2. Painted in thin black lines on white glass, the hair in matt touched yellow stain.
58. A piece of drapery, painted in black lines on white glass.
59. A piece of drapery, painted in black lines on yellow stain.
60. A fragment of a window tracery design, as above Number 51.

61. Two pieces of white glass bearing a running foliage design reserved on a black enamel ground.
62. A fragment of a brick wall, as above Number 56.

FLEDBOROUGHNOTTINGHAMSHIRE

The XIV.C. stained glass at Fledborough was extensively restored by a Bristol firm during the rectorship of C. Nevile, 1852-1857.1. This 'restoration' seems to have resulted in the replacing of some of the original glass by a poor copy. The figures of St. John Baptist and the Virgin and Child, Numbers 4 and 6 are both modern, their surrounds are mostly original. It may be, therefore, that the figures were based to some extent on original remains and are not wholly the invention of the restorer. All the armorial glass in the tracery lights of the north and south aisles is modern, with the exception of one shield, Number 2. It has been conjectured that these shields are copies of originals.2. However, there is no account of the glass prior to the restoration to support this view.3. The one original shield and the fragments of two others, Numbers 44 and 53, are all in grisaille, therefore, even if the modern shields do follow the original series their tinctures, to a certain extent, are conjectural. As Number 44 was not copied the modern series is incomplete.

The original scheme of glazing incorporated a Creed series:- figures of the Apostles, each holding a scroll inscribed with an article of the Creed, and Prophets bearing scrolls inscribed with their predictions of the corresponding articles of the Creed. The figure of one of the Apostles, that of St. Andrew, has survived, Number 9. The three heads of Saints, Numbers 43, 57 and 48, are probably part of this series. The two former, which are complete, being identical in size with the head of St. Andrew. The beardless head, Number 57, is probably that of St. John Evangelist. All these heads are the work of one master. The stylisation of the nostril and mouth and the drawings of the eyes are identical in each case. Numbers 43 and 48 are so close to each other that they were probably both drawn from the same cartoon.

The St. Andrew stands below a depressed semi-circular arch; this disposition would be constant for the other figures in the series. Only one fragment of a similar arch remains. Number 52. The continuation of the foliage background above the arch suggests that the latter is complete.

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1. Wilkinson in Thoroton Society, Vols. XLIII-XLIV. p.1-13. and Truman, B.S.M.G.P. Journal, Vol. IX. pp. 132-133.
 2. Truman, op.cit.
 3. Neither Thoroton nor Throsby mention any armorial glass.

The figure of the Knight, Number 11, is identical in style with the above heads. Although the foliage background to the figure and the arch differ from the St. Andrew, the capitals of the side-shafts and the technique are identical, both figures are in very light pink and green glass. There can be no doubt that they are both the product of the same workshop and are contemporary.

The absence of arms on the Knight's surcoat and the unusual way he carried his sword and club rather suggest that this is not the figure of a donor. Representations of Knights carrying clubs are not common. I know of only two other examples, a late XIII.C. tomb seal^{slab} at Hughenden, Buckinghamshire,⁴ and one of the three sleeping soldiers from the Easter sepulchre at Fledborough, which is probably contemporary with the glass.

It is to be noted that the Knight is looking upwards at somebody or something, this suggests that originally the figure was part of a larger scheme and is not complete by itself. He holds his sword and club as if he is about to offer them to someone. I am unable to explain this figure any further.

4. R.C.H.M. Buckinghamshire (South) plate facing p. 130.

Date of the glass

The rebuilding of the church and the installation of the glass have been attributed,⁵ to Sir John de Lisures who in July 1343 obtained a licence for the alienation in mortmain of a messuage and three bovates of land in Fledborough to a chaplain to celebrate divine service daily in the chapel of St. Mary in the parish church of Fledborough.⁶ In 1346 he obtained a licence to appropriate the church to chaplains.⁷ This attribution is very plausible but it should be stressed that there is no direct evidence to support it. This date is consistent with the style of the glass.

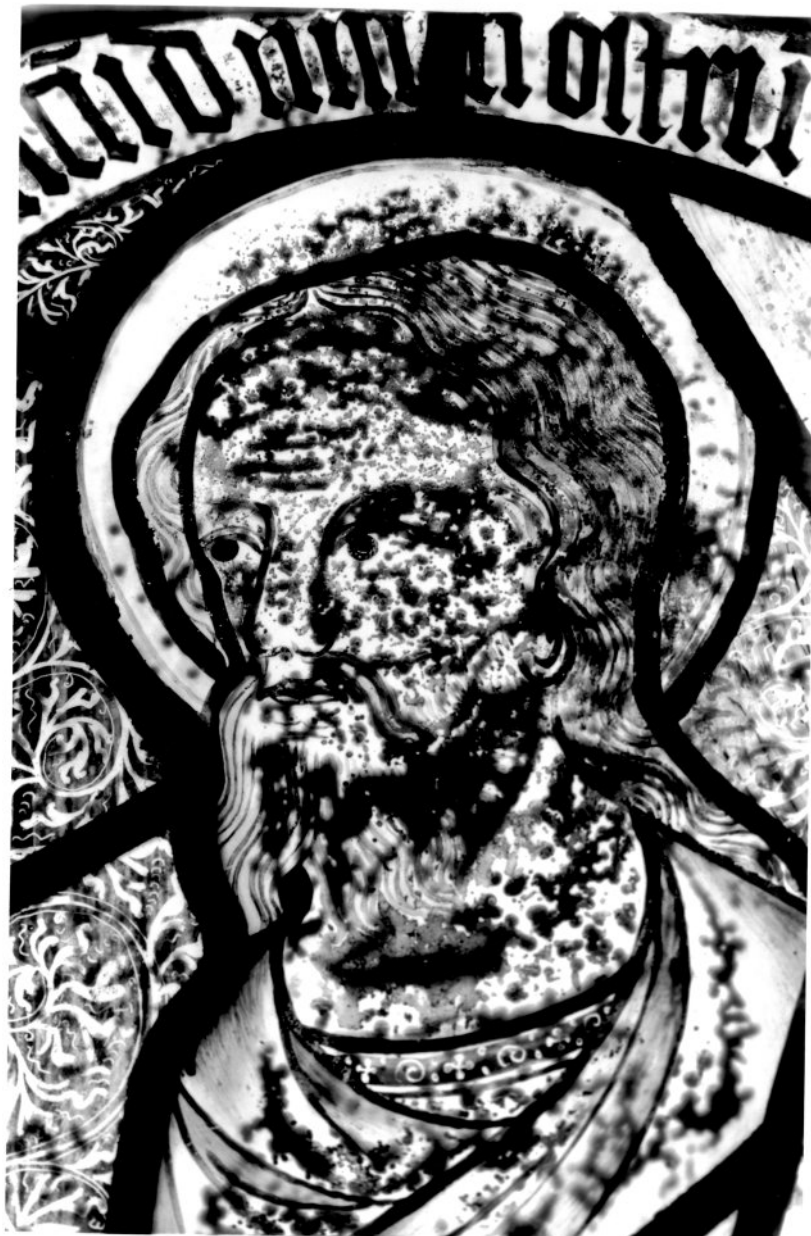
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5. Truman, op.cit. - Truman's dates are incorrect - see Carter and Wilkinson. 'The Fledborough family of Lisures. Thoroton Soc.Trans. VI.XLIII-XLIV. pp. 14-34.
 6. Cal.Pat.Rolls 1343-5, p. 112 and Thoroton Society Records, Ser. VI, 170 and XVI, 96-98.
 7. Feudal Aids, Notts. Vol. IV.



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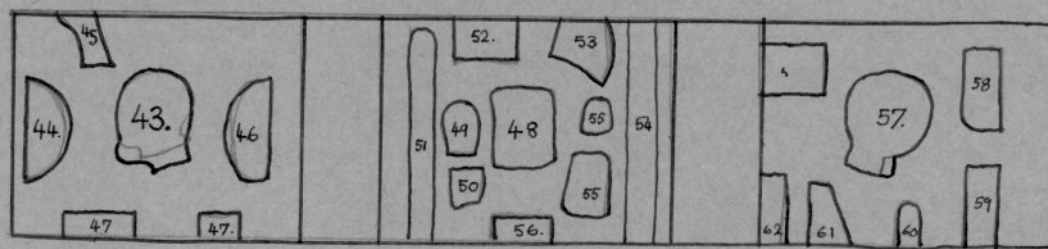
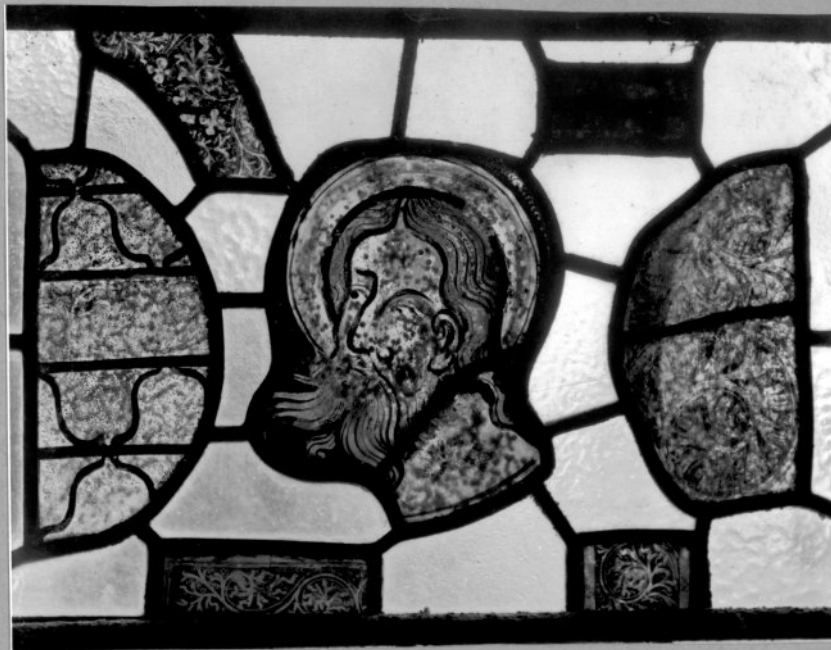


Diagram. 9.

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