

CLIFTON CAMPVILLESTAFFORDSHIRE

North side of Nave, Second window from the East.

Diagram 2.1.

1. XIV.C.

Shield of the Passion

The top of the shield is broken, the heads of the cross and the spear are missing and have been replaced by alien fragments.

The cross is green with a pattern of quatrefoils separated one from the other by two dots, reserved on a black enamel ground. The spear is in yellow stain, the vinegar rod is white, the shaft patterned with dots separated one from the other by a wavy line, the nails are blue and the flails white. The crown of thorns is very decayed, the details have perished. The ground of the shield is plain ruby glass. This is very streaky.

Along each side of the shield is a strip of ochre glass bearing a pattern of continuous circles each enclosing a quatrefoil, reserved on a black enamel ground. Possibly part of the original background to the shield.

The shield is set against a groundwork of white quarries bearing a free-running trail of oak-leaves and acorns, painted in thin black line, the leaves and acorns touched yellow stain. These quarries are disarranged and many of them have been cut down. The two top edges of several quarries retain a plain yellow stain border.

XIV.C.

Above the shield is a small strip of glass bearing a pattern of blobs separated one from the other by two dots in a plain frame, in yellow stain against a black enamel ground.

2. XIV.C.

Piece of white glass in a border patterned with a design of blobs separated one from the other by two dots, in yellow stain against a black ground. In situ. The white glass and the border are both on the one piece of glass.

3. Fragments of white glass, very decayed and semi-opaque.

North side of chancel, third window from the east

Diagram 3.<sup>2</sup>

1. Fragments of plain glass, very broken and decayed.

2. XIV.C.

A border piece, from the apex of a light.

A lion's face, in yellow stain, fessant two white stems, each stem is white, patterned with dots separated one from the other by a wavy line, and divides to enclose a rosette, in white and yellow stain on a black ground, in a cusped frame, the latter in yellow stain.

3. XIV.C.

A border piece. Two intertwined stems, one white, the other in yellow stain. Above the border piece a vine leaf, in yellow stain.

CLIFTON CAMPVILL

The church retains very little fourteenth century glass. In one of the north windows of the nave is a shield of the Passion and some fragments of quarries; and in a north window of the chancel are two border pieces.

The church notes of William Burton record nineteen shields of arms distributed over eight windows.1. There is some circumstantial evidence to suggest that this series was either incomplete or had been rearranged before 1607, when Burton made his notes.

Burton's notes include a drawing of a figure of a Knight taken from a south east window "In australi orientali fenestra." The Knight's jupon is tricked 'argent fretty sable on a quarter gules a martlet argent.'2. These are the arms of Vernon of Haddon, with a martlet for difference. Wyrley's church notes record an inscription, probably from the same window, which read "Matildis de Vernon fecit hanc fenestram." Richard de Vernon of Haddon, who died in 1322/3, married Maud or Matilda, daughter and co-heiress of William de Campvill, lord of Clifton Campvill. This Richard predeceased his father, also named Richard, in 1322/3.4. The inquisition taken after his death states that,\* acres of arable land and one hundred acres of heath in Clifton Caunvill by the enfeofment of William de Caunvill.5. That Maud was a daughter of William de Campvill is clearly shown in a patent of 1337 when he had licence to enfeof "Matilda, late the wife of Richard de Vernon and Eleanor her sister, daughters of the said William" of the manor of Lanstephen, Wales.6. In the same year he enfeofed the manor of Clifton Campvill to the two same daughters.7. It is quite clear, therefore, that the figure drawn by Burton is to be identified as Richard de Vernon ob. 1322/3 and that the Matilda recorded in the inscription refers to his wife Matilda or Maud, daughter and co-heiress of William de Campvill.

\* Re held one hundred.

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1. Egerton MS. 3510, p. 189. see below p.
  2. op.cit.; the arms are identified below, p.
  3. Society of Antiquaries, MS. 99, f.86; see below, p.
  4. See Cammington, On the Record and Family History of Haddon. B.A.A. Journal, N.S. VI, p. 147.
  5. Cal.Inq. Post Mortem, VI, 406. 16.Edward II.
  6. Cal.Pat.Rolls 1334-1338. p. 464.
  7. Carrington op.cit. citing charter at Belvoir Castle.

Below the eastermost window in the south wall of the south aisle of the nave is a tombe recess. On the back of the recess are the remains of a painting of a Coronation of the Virgin with supporting figures of a Knight and his lady.<sup>8</sup> The Knight is depicted wearing chain mail with a light coloured surcoat and armorial ailettes. The latter are very decayed but there is a faint indication of a fretty field.<sup>9</sup> There seems little reason to doubt that these figures also represent Richard de Vernon and his wife Maud. The window above the tomb recess probably contained the figure of Richard Vernon drawn by Burton. The inscription recorded by Wyrley has a single verb - "Matildis de Vernon fecit hanc fenestram" - which suggests that she erected the window after her husband's death in 1322/3, and before her own death circa 1352. Also in this window, in 1607, were represented the arms of Stafford of Clifton, and the same differenced with a label.<sup>10</sup> It has been stated that Matilda(Maud) de Vernon married secondly Sir Richard de Stafford, a younger brother of Ralph, Earl of Stafford (ob.1372).<sup>12.11</sup> The evidence argues against this hypothesis. She was still a widow in 1342 when Sir Richard de Stafford acknowledged a debt of two hundred and twenty marks owing to her<sup>12</sup>, and again in 1348/9 when together with Sir Richard de Stafford and Isabel his wife she sealed a charter. Burton's drawing of this seal shows three shields:- Vernon, Campvill and Stafford of Pipe respectively, with the legend 'Sigillum Matildis de Vernon'<sup>13</sup>. Isabella de Stafford was a daughter of Richard de Vernon and Maud.<sup>14</sup> Her seal affixed to this charter shows the same arms as her mother's seal.<sup>15</sup> The manor of Clifton Campvill

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8. Tristram. English Wall Painting of the 14th century, p.157. Pl.57.
  9. Tristram op.cit. states that the ailettes are no longer decipherable, this is incorrect, the scratched lines are visible under a strong side light.
  10. Burton. Egerton MS. 3510. see below p.680. Nos. 2 & 3.
  11. Dict.Nat.Biography,LIIII, 458.
  12. Cal.Close Rolls, 1341-43, p.519.
  13. Bowditch MS. XXXIII, 12.c. ex. inform: T. Tremlett.
  14. Oliver. Lives of the Bishops of Exeter, p.94 citing foundation deed of chantry founded by their son Edmund, Bp.of Exeter, 1408.
  15. Bowditch MS. XXX8L.



appears to have been part of her dower. Sir Richard de Stafford held the advowson of the church in 1352.<sup>16</sup> and is recorded as lord of the manor in 1358.<sup>17</sup> A close roll of 1380 states that the manor was entailed on him and Isabel, deceased, sometime his wife "by a fine made in the reign of the late King" (Edward III)<sup>18</sup>. Isabel died before 1361.<sup>19</sup> As Sir Richard de Stafford presented to the living in 1352 it appears that Maud de Vernon probably died before that date.

The window, therefore, was probably erected between 1333 and 1352. It seems probable that there had been some loss of the glass before 1607, the omission of the Campvill arms in a commemorative window of this nature would be very unusual.

Burton records two other south windows, one containing the Campvill and Vernon arms, the other the Vernon arms only.<sup>20</sup> These also may belong to the period 1333-1352.

The east window of the chancel formerly had four shields of arms. Burton noted the arms of Campville, Vernon, the King of England, and Edmund de Stafford, Bishop of Exeter.<sup>21</sup> It appears that these four shields are not all of the same date. The royal arms, gules three lions passant guardant in pale or, were not in use after 1340, when Edward III assumed France and England quarterly. On the other hand the Stafford coat can be dated 1395-1419. Edmund de Stafford, was the son of Sir Richard de Stafford, ob. 1380, and his wife Isabel.<sup>22</sup> He was rector of Clifton Campville in 1393, resigning in 1395 on his elevation to the bishopric of Exeter.<sup>23</sup> He died in 1419. The shield formerly in the east window is identical with his episcopal coat and cannot be earlier than 1395.<sup>24</sup> It is quite possible that his arms were a later addition to the window, it is equally possible that they were originally elsewhere in the church and were inserted in the east window during a later rearrangement of the glass.

16. Shaw, Staffs.1. citing Register. Roger de Northborough, Bp. of Lichfield.

17. Close Rolls, 1364-p.489. 18. *ibid.* 1377-81, p. 406-7.

19. Shaw, *op.cit.* citing foundation deed of Chantry.

20. Burton, Egerton MS. Numbers 12, 13 and 18. See below, p.

21. *ibid.* Nos. 4, 5, 6 & 7 22. Oliver, *op.cit.*

23. Shaw, *op.cit.* 1. p. citing Register of Robert Stretton, Bp. of Lichfield.

24. The bordure 'azure semy of mitres or' precludes his use of this coat before his elevation to the bishopric.

Four shields are recorded as being in the side windows of the chancel, namely the arms of Morley, Beauchamp, Clinton and Lancaster.<sup>25</sup> In the absence of more precise evidence it is unwise to attempt a close dating for these shields. The Clinton arms are those of William de Clinton, a younger son of John Lord Clinton of Maxstoke, Warwickshire. He was born circa 1304, a Knight in 1324 and, in 1336/7, he was created Earl of Huntingdon.<sup>†</sup> The Clinton coat is, therefore, probably to be dated c.1324-1336/7.27.

<sup>†</sup> He died in 1336/37 when his honours became extinct.<sup>26</sup>

The Morleys of Morley, Norfolk, had no lands in the Midlands.<sup>28</sup> The appearance of their arms at Clifton Campville probably has a particular explanation. Robert de Morley, the second baron, married Hawise, sister and co-heiress of John Marshal and in 1324 was made Marshal of Ireland in her right.<sup>29</sup> William de Campville, ob.1341, had some unspecified interests in Ireland. In 1337 he had a protection with clause nolumus in Ireland for two years<sup>30</sup> and slightly earlier in 1336 he had letters nominating two attorneys in Ireland.<sup>31</sup> This may be part of the reasons for the display of the Morley arms at Clifton. However, both the Morleys and the Staffords of Pipe, who inherited the manor circa 1352, were prominent in the French wars of Edward III and the Irish relationship may be entirely irrelevant.

The Beauchamps, Earls of Warwick were an important Midlands family and this may be the sole reason for the display of their arms; Clifton being close to the Warwickshire border.

The arms of the Earl of Lancaster, however, have a particular significance as the manor of Clifton Campville was held of the earl.<sup>32</sup>

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25. Burton. Egerton MS. Numbers, 8,9,10,11.

26. G.E.C. Complete Peerage, VI, pp. 648-50.

27. The crosslets on the <sup>Clinton</sup> Morley coat may have been added after c. 1322 but this is not definitely proven. of Dugdale Warw. II, 91, 100.

28. G.E.C. op.cit. IX, pp. 211 seq.

29. ibid; Cal.Close 1323-7, p. 205.

30. Cal. Pat.Rolls, 1334-38, p. 470; 31. ibid.p. 276.

32. Feudal Aids, Vol.V, p. 15. 1316, etc.

The four shields of arms formerly in the west window of the tower have a precise association with Sir Richard de Stafford, ob. 1380. The four coats are Stafford, (Earls of Stafford), Stafford of Pipe, Basset, and Campvill.<sup>33</sup> Sir Richard de Stafford was the younger son of Edmund, Baron Stafford, ob. 1308, by Margaret daughter and in her issue co-heiress of Ralph, Lord Basset. Sir Richard de Stafford, as has been shown, married the Vernon-Campvill heiress Isabel, and was lord of the manor of Clifton in 1352 when he presented to the living. A provisional dating circa 1352-1380 seems probable.

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33. Burton. Egerton MS. 3510. Numbers 16, 17, 18 and 19.

Clifton Camville. Antiquarian sources.

British Museum. Egerton MS. 3510. W. Burton's notes. page 189.

"In templo de Clifton Camville. com. Staff. p. me W. Burton, 1607."

"In Australi orientali fenestra."

Drawing of a Knight, kneeling in prayer facing R. His jupon bears:-

1. Argent fretty sable, on a quarter gules a martlet argent.  
To the right of the figure are two shields in trick:-
2. Or a chevron gules between three martlets sable.
3. Or a chevron gules between three martlets sable, a label of three points argent.

In orient' fenestra cancelli.

Four shields in trick:-

4. Azure three lions passant in pale argent. "Camville."
5. Gules three lions passant guardant in pale "England."
6. Argent fretty sable on a quarter gules, a martlet argent. "Vernon."
7. Or a chevron gules, a bordure azure semy of mitres or.

"In australi fenestra cancelli".

Two shields in trick:-

8. Argent a lion rampant sable crowned or. "Morley."
9. Gules a fess or between six crosses crosslets or "Beauchamp."

"In boreali fenestra cancelli."

Two shields in trick:-

10. Argent six crosses fitchy, on a chief azure two mullets or.
11. Gules three lions passant guardant in pale or, a label of three points, three fleur-de-lis to each point. "Lancaster."

"In australi fenestra."

Two shields in trick:-

12. Azure three lions passant in pale argent.
13. Argent fretty sable, on a quarter gules a martlet argent.



In austr. fen.

One shield in trick:-

14. Or a lion rampant sable, a bordure engrailed sable.

In austr. Fen.

One shield in trick:-

15. Argent fretty sable, on a quarter gules a martlet argent.

"In occidentali fenestra in campavile."

Four shields in trick:-

16. Or a chevron gules. "Stafford."  
 17. Or a chevron gules between three martlets sable "Stafford of Pipe."  
 18. Or three piles meeting in base gules, a quarter ermine. "Basset."  
 19. Azure three lions passant in pale argent.

William Wyrley's church notesSociety of Antiquaries MS. 99, f.86

Wyrley gives nineteen shields in trick, all the shields listed by Burton and found here, but Wyrley gives no division into windows and the order in which the shields are given is extremely haphazard on comparison with Burton's meticulous account. There is one item not recorded by Burton, namely a transcript of an inscription:- "Matildis de Vernon fecit hanc fenestram." This is written above two shields - 'or a chevron gules between three martlets sable' and 'or a chevron gules between three martlets sable, a label of three points argent.' Burton's trick gives these two shields as being 'in a south east window', it may be inferred that the inscription was in the same window.

Wyrley's notes were repeated by Shaw in his account of Clifton Camville<sup>34</sup> Burton's notes were not known to Shaw.

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34. Shaw. Staffordshire, Vol. I, p. 396.

Clifton Campville.

Identification of the Armorial glass;

The arms follow Burton's sequence.

1. In a south east window

Knight's jupon:- argent fretty sable, on a quarter gules a martlet argent. VERNON. With a martlet for difference.

Lord Marshal's Roll, circa 1300. 254.<sup>35</sup>

"Richard de Vernun" Argent fretty sable, a quarter gules.

2. Or a chevron gules between three martlets sable. STAFFORD.  
Calverley's Book. Becket's Murderers Roll, 139 mid XIV.C.<sup>36</sup>  
"Sr Richard de Stafford de com. Staffordiae." Or a chevron gules  
between three martlets sable.

3. Or a chevron gules between three martlets sable, a label of  
three points argent. STAFFORD, with a label for difference.

The tincture of the label cannot have been 'argent' as the field is  
metal. Possibly in the original the field was in yellow stain and  
the label, on the same glass, left white to represent a colour.

The East window of the chancel.

4. Azure three lions passant in pale argent. CAMPVILL.  
Walfords Roll, circa 1295. No. 470.<sup>37</sup>  
Geffray de Caumville. Azure three lions passant argent.

5. Gules three lions passant guardant in pale. KING OF ENGLAND.  
The Royal arms of England before 1340 when Edward III assumed  
France and England quarterly.

35. Original lost. Soc.of Antiquaries, MS.664 Vol.III, Roll  
15, p. 21. facsimile by Hatton and Dugdale, made circa 1640.
36. Original lost, XVI.C. copy College of Arms, MS. Mj.D.14.
37. Ed. Walford. Archaeologia Volume XXXIX, p. 417.

6. VERNON. See above Number 2.

7. Or a chevron gules, a bordure azure semy of mitres or.  
EDMUND DE STAFFORD. BISHOP OF EXETER. 1395-1419.

Seal as Bishop of Exeter. Cast. Society of Antiquaries<sup>38</sup>.  
In base two shields of arms. L. SEE OF EXETER.

R. A chevron, a bordure semy of mitres. Arms on his tomb in  
Exeter cathedral:- Or a chevron gules, a bordure azure semy of mitres  
or.<sup>39</sup>

In a south window of the chancel.

8. Argent a lion rampant sable crowned or. MORLEY OF MORLEY.  
COUNTY NORFOLK.

Boroughbridge Roll, 1322.<sup>40</sup>

"Sire Willm Morele Dargent ove j eyoun de sable coronee dor."

9. Gules a fess between six crosses crosslets or. BEAUCHAMP, EARL  
OF WARWICK.

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

Le Counte de Warwik, de goules, crusule de or, a une fesse de or.

In a north window of the chancel.

10. Argent six crosses crosslets fitchy, on a chief azure two mullets  
or. CLINTON, EARL OF HUNTINGDON.

38. Another cast of this seal is in the British Museum.  
Birch Catalogue of Seals, 1565. Birch blazons the  
bordure as 'bezantée'. The Antiquaries cast shows the charge as  
mitres, although the original appears to have been injured by  
pressure.

39. Bedford. Blazon of Episcopacy, p. 51.

40. Printed in Palgrave. Parliamentary Writs, Vol.II,  
pt. II, Appendix, p. 196, seg.



Powell Roll of Arms. c. 1350.<sup>41</sup>

Counte de Hunte done. Argent five cross crosslets fitchée sable, on a chief azure two mullets argent pierced.

Calveley's Book. Miscellanea. XIV.C. No. 797.

Sir Willm de Clynton. Argent six crosses crosslets fitchy sable, on a chief azure two mullets or. 42.

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

Roll of Arms, Edward II, p. 1.

Le counte de Lancastre, les armes de Engleterre, od le label de Fraunce."

In a south window.

12. CAMPVILL. See above, Number 4.

13. VERNON. See above, Number 2.

In a south window.

14. Or a lion rampant sable, a bordure engrailed sable.(?)

A number of families bore 'or a lion rampant sable' ; the coat as it appeared at Clifton Campvill does not occur in any of the Rolls of arms.

41. ed. Greenstreet. Reliquary N.S. IV, p. 97.

42. ex inform: T.D. Tremlett.

For the seals of William Clinton, Earl of Huntington see T.W. KING. "Some observations relating to four deeds at Maxstoke Castle" Archaeologia XXXVIII. p. 272, seg. and Birch. Catalogue of Seals. 8686. dated 1340.

15. In a south window.

VERNON, see above, Number 2.

The west window of the tower

16. Or a chevron gules. STAFFORD. BARONS STAFFORD.

Roll of Arms Edward II, p. 12.

Le Baroun de Estafforde, de or, a un cheveron de goules.

17. STAFFORD, as above, Number 2.

18. Or three piles meeting in base gules, a quarter ermine. BASSET.

Roll of Arms Edward II. p. 8.

Sir Rauf Basset, de or, a iij peus de goules e un quarter de ermyn.

19. CAMPVILL, as above, Number 4.

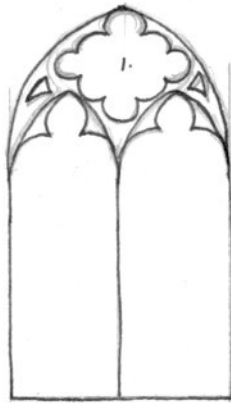


DIAGRAM 1.

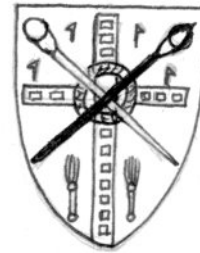


DIAGRAM 2.

CLIFTON CAMPVILLE : STAFFS



CLIFTON CAMVILLE.

St. John.

III





CLIFTON CAMVILLE.

STAFFS

n IV

DRAYTON BASSETSTAFFORDSHIRE

No medieval glass remains in the church.(1)

Antiquarian sourcesChurch notes of William Wyrley

Society of Antiquaries MS. 99 ff. 84v-85r.

Late XVI.C.

"In the chancell window standeth the picture of a Knight holdin in his hand a banner, and on his armoure a vestment which is side being d'or 3 pales gules a quarter ermins, one holding by him a horse caparizoned with the same Armorie, note that neyther in the banner, nor on his garment, or the horse, his armorie was made pales and not pyles, opposite to the Knyght standeth his ladie vestured in Barrie of Six Argent and Azure, a label of three poynts gules, holding betwext her hands an helmet as it were offering it to the Knight made thus : (drawing of helmet).

British Museum. Harley MS. 2129. p.158, Church notes

"Drayton Basset in Com: Staff: 20.July, 1640. In the north light of the great east window of the chancel and in the bottom of the said light":-

Drawing of a figure of a Knight, represented standing full length facing threequarters, a banner of arms in his left hand, his right hand raised in salutation. His banner and surcoat are each tricked:- Or three piles gules a quarter ermine. His armour is a mixture of plate and mail with plain bascinet and camail. To the left are the head and forelegs of a horse, in profile facing right, its tricked with the same arms as the Knight. Its bridle is held by a youth, standing frontal, holding a white club in one hand. He wears a white tunic with purple hose and blue shoes. /right

"Drayton Basset in the same east window of the chencelle in the bottom of the South light.":-

Drawing of a Lady represented standing full length facing three-quarters left, holding a helmet in both hands. Her tunic is tricked Or pily gules impaling barry argent and - , a label. (The threequarters view of the figure obscures the full display of the heraldry.)

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(1) The church was taken down and rebuilt in 1793.

British Museum. Loan MS. 33.38. p.60 and 60v. Lord Winchelsea's MS.

Dugdale's Book of Draughts. Dated 20th July, 1640.

Paintings of the figures in the east window, the colours identical with the tricks given in Harley MS. 2129 above.

Page 60. Painting of a Knight and youth. "In infirma parte orientalis fenestre cancelli versus aquilonem".

Page 60v. Painting of Lady "In infirma parte eiusdem orientalis fenestre versus austrum."(1).

British Museum. Egerton MS. 3510, p. 197. Church notes of William

Burton, early XVII.C.

Burton gives a drawing of the east window of the chancel. The figures of the Knight and Lady are, however, represented as kneeling, and their positions are reversed. This is a mistake. Burton's notes were based on Wyrley's manuscript. The heading in Egerton 3510 reads "In orientali fenestra cancelli de Draiton Bassett co: Staff: per W. Wirley". Wyrley's notes only describe the window (see above, Antiquaries MS. 99).

S. Shaw. History and Antiquities of Staffordshire.

Vol.II, p.10 and engravingfacing. Shaw prints a slightly reduced version of Wyrley's notes from Antiquaries' MS. 99. Shaws also gives a small engraving of the two principal figures, the colours are not tricked.

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(1) The drawing in Harley 2129 and the painting in the Book of Draughts are both dated 20th July 1640. The former is on a small sheet of paper and the same hand is not found again in the MS. Possibly the Harley drawing was the working copy made for the Book of Draughts.

### Identification of the Arms

Or three piles gules, a quarter ermine. BASSET OF DRAYTON.

Roll of Arms, Edward III ed. Nicolas p. 46

"Monsire Rafe Basset port d'or a trois piles gules a un quarter de ermine."

Or three piles gules, a quarter ermine. BASSET impaling Barry argent and azure, a label of three points gules. GREY OF WILTON AND RUTHIN.

Roll of Arms, Richard II, ed. Willement. No.109.

"Monsire Henry Grey de Wilton" Barry of six argent and azure, a label of five points gules.

### The date of the window

The coats of arms worn by the knight and lady enable a precise identification of the figures and give an approximate dating. Ralph Basset, Lord Basset of Drayton Basset, married Joan, daughter of John Grey, Lord Grey of Wilton and Ruthin.(2) They were married in 1304.(3) Ralph Basset died in 1342/3 and his widow died in 1354, she was buried in the church at Drayton.(4)

It is quite certain, therefore, that the east window originally contained the figures of Ralph, Lord Basset, and his wife Joan and that the window must have been erected after 1304. A possible closer dating of 1338/39 is suggested by the endowing of a chantry in the church by Ralph, Lord Basset, in that year.(5) It is equally possible that the window might have been erected for Joan, Lady Basset, in conjunction with her tomb, either after her husband's death or shortly after her own. The loss of the original glass precludes the resolution of these problems without precise documentary evidence.

(2) G.E.C. Complete Peerage. Volume II, pp. 2-3.

(3) *ibid.* p.2 note g. citing charter of John, son of Lord Reynold de Grey granting to Ralph Basset and to Joan the grantors daughter, in free marriage, all his lands in Olney, Bucks.

(4) A drawing of her tomb is given in Dugdale's Book of Draughts, *op.cit.* p.59v. This identification is suggested by the painted shields on the sides of the tomb which were: 1. Grey of Wilton impaling Basset. 2. Grey of Codnor. 3. Blank. 4. Grey of Ruthin. 5. Grey of Rotherfield. 6. Basset impaling Grey of Wilton.

(5) Shaw. Staffordshire. *op.cit.*



ENVILLESTAFFORDSHIRE.

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

— All XIV.C.

Diagram 1.

1. Shield. Gules three lions passant guardant in pale or. ENGLAND.

The lions are painted in black lines on yellow stain. The ruby field is plain.

Set on a modern ground of quarries.

2. Shield. Sable a lion rampant argent. DE VERDON.

The sable field is black enamel on white glass. The field and lion are on the same pieces of glass.

3. Shield. Quarterly 1 and 4 or a lion rampant azure)  
2 and 3, azure a lion rampant or ) LUTTELEY

The upper half of the lion in the first quarter is modern. The field of each quarter bears a running scroll, design reserved on a black enamel ground, in a plain border.

4. Shield. Argent on a bend azure three lioncels rampant or between two lions rampant gules. EVENFIELD?

The first and third lioncels on the bend are modern. The argent field and the bend bear a running foliage trail, within a plain border, reserved on a black enamel ground.

5. Shield. Or two lions passant in pale azure. SOMERY.

The azure or field bears a running foliage trail reserved on a black enamel ground, in a plain border.

Numbers 2-5 are set on a modern ground of quarries.

South side of chancel. Second window from the East.

Diagram 2.

6. Shield. Gules a fess or between six crosses crosslets or. BEAUCHAMP.

Much of the ruby field, the centre and right pieces of the fess and two of the crosslets are modern.

7. Shield. Barry or and gules, a chief paly and the corners gyronny, an escutcheon argent. MORTIMER

The escutcheon is a piece of plain modern glass. The or pieces bear a running foliage trail reserved on a black enamel ground, decayed.

8. Shield. Azure a bend lozengy or. DE BIRMINGHAM.

The field and the bend do not have a decorative diaper and are decayed, the field has been patched with alien glass and part of the bend is missing.

9. Shield. Argent on a bend azure three lioncels rampant or between two lions rampant gules. EMENFIELD?

The argent field bears a running trail of trefoil leaves reserved on a black enamel ground. The three lioncels are very decayed but are intact.

10. Shield. Quarterly 1 and 4 Gules. )  
2 and 3 Azure a bend lozengy or ) DE BIRMINGHAM.

The first and fourth quarters are old glass but are alien insertions.<sup>1</sup>

Numbers 6-10 are set on a modern ground of quarries.

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

as Diagram 1, number 1.

11. Shield. Or three chevronels gules. CLARE

The or pieces each bear a running foliage trail painted in black lines, in a plain border.

Set on a modern ground of quarries.

<sup>1</sup>. See below.

East window. South aisle of the Nave.

All XIV.C.

Diagram 3

12. Saint Michael spearing the dragon.

The saint stands full length facing three quarters right, trampling on the dragon and thrusting his spear into its head, in his left hand a shield: argent a cross gules. He wears a plain ochre cloak over a green tunic. Blue numbus, the head painted in black lines on white(?) glass, very decayed; green wings. The drapery painted in black lines with smear shading. The argent field of the shield bears a pattern of contiguous squares each enclosing a crosslet, reserved on a black enamel ground. The dragon is white, its head is modern; the lower part of the tunic and the feet are modern, the foliated background and border are modern.

13. Foliage design.

At the centre a white rosette encircled by a stem with off-springing leaves, in yellow stain against a black ground, in a plain white border.

14. Foliage design.

At the centre a white rosette encircled by a stem with three off-springing leaves, in yellow stain against a black ground, in a plain white border.

15. Saint James, the Greater.

Stands full length facing three quarters right, his staff in his right hand, A clasped book in his left, his wallet hangs from his shoulders. He wears a white cloak, clasped at the neck, over a blue tunic.

Blue nimbus (modern) the head is painted in black lines on white glass. The hair and beard in matt. White staff, its extremities in yellow stain, the wallet is in yellow stain, the book is white. The drapery is painted in black lines with strong smear shading. The hem of the cloak bears a repesred patter. diagram.

To the left of the figure an inscription, in Lombardic script:-

O I A	In yellow stain against a plain black ground.
O	This is incomplete. The original inscription
B'	probably read S'IACOB'

The <sup>nimbus</sup> window is modern. The crown of the head is missing, the straight line of the leading suggests that originally the saint was represented wearing a hat. The lower part of the tunic and the feet are modern, as is the tiled floor. Two small insertions in the drapery, at the waist and kness are modern. The arch and gable, the geometric grisaille ground and border are pure XIX.C. invention.

16. The Virgin and Child.

The Virgin is seated facing three quarters left holding the Christ child who stands on her knee facing her in benediction and holding her tunic with his left hand. The Virgin wears a white coverchep, an ochre cloak and a green tunic, the Christ child wears a plain yellow tunic. The Virgin's head is painted in black lines on white glass, the hair touched yellow stain, the drapery is painted in black lines with strong smear shading. The child Christ is painted in black lines on white, the hair in matt, the tunic touched yellow stain.

Set against a white ground bearing a running foliage trail, reserved on a black enamel ground, disarranged.

The Virgin's green nimbus and crown of her head are modern restoration.

The tiled floor, arch and gable, geometric grisaille, and border are XIX.C.

17. Saint Thomas (2)

Stands full length facing three quarters left, a spear in his right hand, pointing to it with his left hand. He wears an ochre cloak over a ruby tunic, his feet are bare.

The head, hands and feet are painted in black lines on flesh coloured glass. The head is very decayed but is intact. The drapery is painted in black lines with strong smear shading and has been disarranged. ~~with~~ The green nimbus, the arch and gable, the geometric grisaille, the tiled floor and the border are XIX.C.

East window. North aisle of the Nave.

18. Made up panel.

Pieces of white glass bearing a running trail of maple leaves and lattice work painted in black lines touched yellow stain. Very broken and disarranged. The painted trellis design is independent of the lines of the leading.

19. Made up panel.

Pieces of white glass with a maple leaf trail, as above. A circular medallion bearing a strapwork and foliage design, diagram 5, in yellow stain against a black ground. Fragments of crocketed gable and finial, in yellow stain. Border pieces - a serpentine leaf trail, in yellow stain, set against pieces of plain ruby, very broken.



## 20. Panel, in situ(?)

White glass bearing a vertical stem with off-springing trails of maple leaves passing under a lattice work, painted in black lines touched yellow stain. The right hand side of the panel is disarranged.

Border. A serpentine trail of oak leaves, in yellow stain, set against pieces of plain ruby.

## 21. Made up panel.

Pieces of white glass with a maple leaf trail, etc., as above, a circular medallion, identical with Number 19 above. Border pieces as Number 19 and 20 above.

Armorial glass.

Catalogue No. 1. Gules three lions passant guardant in pale or. ENGLAND.

The Royal arms of England, before 1340.

The manor of Enville was held of the King in chief.<sup>1</sup>

Listed in Shaw as England.<sup>2</sup>

Catalogue No. 2. Sable a lion rampant argent. DE VERDON OF BRISINGHAM CO. NORFOLK AND BRIKWORTH CO. NORTHANTS.

Roll of Arms. Edw. II ed. Nicolas, p. 65. Northants and Rutland:-  
Sire Thomas de Verdoun de sable a un lion rampand de argent.

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

Monsire Thomas de Verdon port sable a une lyon d'argent en le paw de lyon une roulee de gules. \ youke

The dated seals of this branch of the Verdon family all show a lion rampant.<sup>3</sup>

The senior branch of the family of Alton Co. Stafford, became extinct in the male line in 1316.<sup>4</sup> John de Verdon who was summoned to parliament as Baron 6 Edw. III - 9 Edw. III and again 16 Edw. III is

1. Feudal Aids, Vol. V, p. 10, 1284-1285. A.D.
2. Shaw Staffs, Vol. II, p. 272.
3. Birch Catalogue 14146, A.D. 1315; 14147, A.D. 1349; 14143, A.D. 1377; Number 14147 has a chess rook on either side of the shield, and Number 14143 has a chess rook above the shield, "in allusion to another family of Verdon" (Birch).
4. G.E.C. Edition Vol. VIII pp. 24-5. The senior line bore or fretty gules.

presumed to be the son of Thomas de Verdon of Brisingham and Brixworth; he died without surviving male issue and none of his descendants were summoned to Parliament.<sup>5</sup> This shield is listed twice by Shaw<sup>6</sup> but without identification. Jeavons cites Shaw and states that it is discoloured<sup>7</sup> and also makes no attempt to identify the arms.

Catalogue No. 3. Quarterly 1 & 4 Or a lion rampant azure)  
2 & 3 Azure a lion rampant or) LUTTELEY

This coat is listed in Shaw<sup>8</sup> and identified by him as the arms of Lutteley of Lutteley in the parish of Enville. There is no medieval authority for this identification, however, this coat was borne by the family in the seventeenth century.<sup>9</sup> The Enville coat, therefore, is the only extant evidence of the arms borne by this family in the fourteenth century. Philip de Lutteley founded a chantry in the church at Enville in 1333 and he added to his original donation in 1367 and again in 1370. His grants were confirmed by John, Lord of Lutteley, in 1373<sup>10</sup>.

Catalogue No. 4

Argent on a bend azure three lioncels rampant or between two lions rampant gules. EVENFIELD?

This coat is listed and identified by Shaw as Evenfield.<sup>11</sup> There appears to be no authority for this identification, the coat does not appear in any of the medieval rolls of arms. The family of Evenfield held the manor of Enville and the advowson of the Church. William de Evenfield held the manor of William de Birmingham in 1284-5.<sup>12</sup> Andrew de Evenfield was Lord in 1316.<sup>13</sup> They retained the lordship until at least 1452.<sup>14</sup>

5. G.E.C. op.cit. p. 25 and Banks Baronia Aug: C6n: Vol.1 pp.445-6.

6. op.cit. p. 272.

7. Birmingham.Arch.Soc.Trans.Vol.LXVIII, pp.50-51 - inferring that Shaw's blazon is incorrect? There is no justification for doubting the tincture of the field.

8. op.cit. p. 272.

9. Visitation of Shropshire, 1628. Harleian Soc.Vol.XXIX, p. 343 - Lutteley of Lutley. Coston and Bromcroft.

10. Shaw, op.cit. p. 275, citing Huntback's Manuscripts.

11. Shaw op.cit. p. 272 . Jeavons op.cit. accepts Shaw's identifications without comment.

12. Feudal Aids, Vol V, p. 10. 13. Feudal Aids, Vol.V, p. 15.

The manor was held by de Birmingham who held it of Roger de Somery by service of one knight's fee - see Cal. Inq. Post Mortem. Vol. II, 813, p. 496, 19, Edw. I.

Catalogue No. 5

Or two lions passant in pale azure. SOMERY.

Roll of Arms, Henry III ed. Nicolas, p. 10.  
 Roger de Somery, d'or a deux leons d'azure passans.  
 Roll of Arms Edw. II, ed. Nicolas p. 5.

Sir Johan de Someri, de or a ij lions passauns de azure.

The male line of Somery became extinct upon the death of John de Somery in 1322; he had been created a baron in 1308<sup>15</sup>. His widow was living in 1325, but was dead before 1342.<sup>16</sup> The family of Somery held the manor of Enville of the King in chief by service of one knights' fee.<sup>17</sup>

Catalogue No. 6

Gules a fess or between six crosslets or. BEAUCHAMP, EARLS OF WARWICK.

Roll of Arms, Edw. II, ed. Nicolas, p. 1:-  
 Le counte de Warwik de goules, crusule de or, a une fesse do or.<sup>18</sup>

14. Shaw op.cit. p. 268. - without citing reference. The manor afterwards passed into the inheritance of Lowe.

15. G.E.C. Complete Peerage. Vol. XII, pp. 114-15.

16. G.E.C. op.cit. citing Cal.Close 1323-27, p. 397, 1341-43, p.458

17. Feudal Aids, Vol. V, p. 10 A.D. 1284-85.  
 Cal.Inq. Post Mortem, Vol. II, 813 p. 496, 19. Edw. I.  
 ibid. Vol. VI. 428. 16 Edw. II, etc.

18. See Siege of Carlaverock, ed. Nicolas p. 8; and also Roll of Arms Henry III, ed. Nicolas p. 4 for the other Beauchamp coat chequy or and azure, a chevron ermine. Both coats were used throughout the XIV.C. - sometimes quarterly, see De Walden. Some Feudal Lords and their seals. pp. 16-17. Birch Catalogue Nos. 7248, 7249, 7264, etc. The Enville coat is listed by Shaw as Beauchamp. Not blazoned.

The Beauchamps held no land at Enville. However, William de Beauchamp, Earl of Warwick held the manor and the advowson of Campton, Berkshire, and the township of Beene, Worcestershire, of Roger de Somery, the overlord of Enville.<sup>19</sup>

Catalogue No. 7

Barry or and gules, a chief paly and the corners gyronny, an escutcheon argent. MORTIMER OF CHELMARSH.

Roll of Arms Edw. II, p. 80, Gloucestershire:-

Sire Henri de Mortimer, barne de or e de goules, le chef palle les corners geroune, a un escuchon de argent. The senior line, Mortimer of Wigmore bore Barry or and azure a chief paly, the corners gyronny, an escutcheon argent.<sup>20</sup> The Sir Henry de Mortimer cited above is identified by Moor<sup>21</sup> as sone and heir of Sir Hugh de Mortimer of Chelmarsh, Co. Salop, youngest son of Ralph de Mortimer of Wigmore who died in 1246.

Chelmarsh is about eight miles north west of Enville.<sup>22</sup>

19. Cal.Inq.Post Mortem, Vol. II, 813. 19, Edw. I.

20. Roll of Arms Henry III, p. 5, etc. See also S.M. Collins 'The Mortimer Arms' in New England Historical and Genealogical Register XCIX 271-9.

21. Moor Knights of Edward I. Harleian Society LXXXII, pp. 209-10.

22. This coat is listed by Shaw as "Mortimer with a canton gules". This appears to be based on Erdeswick's muddled descriptions of the coat (Survey of Staffordshire 1717, p. 139-140). The coat was blazoned by Bishop Lyttleton in 1743 as :- "Barry of six gules and or in chief four pallets between two esquieries girounes of the first and second with an enescutcheon argent." (cited by Shaw p. 272). Jeavon's blazon "Argent a border chequy or and azure." is incorrect.



Catalogue No. 8

Azure a bend lozengy or. DE BIRMINGHAM OF BIRMINGHAM CO. WARWICK.

Roll of Arms. Edw. II, p. 11.

Sire William de Bermingham de azure a un bend engrele de or. The de Berminghams held the manor of Enville of Roger de Somery together with other properties in Staffordshire and Warwickshire.<sup>23</sup> Fulk de Birmingham is described as a benefactor of the Lutteley chantry in 1370.<sup>24</sup> His seal of 1342 bears a shield: a bend lozengy, a label of five points.<sup>25</sup> The De Berminghams also used another coat of arms - see below, Number 10. Listed by Shaw.<sup>26</sup>

Catalogue No. 9

Argent on a bend azure three lioncels rampant or between two lions rampant gules. EVENFIELD 2

See above Catalogue No. 4. This coat is listed by Shaw.<sup>27</sup> Jeavons's<sup>28</sup> blazons this coat as 'A bend azure between two lions gules.' This is incorrect, the lioncels are decayed but are intact.

23. Cal.Inq. Post Mortem II, 813. 19. Edw.I; VI, 428.  
16. Edw. II.

24. Shaw op.cit. p. 275 citing Huntbach's Manuscripts.

25. Buch Catalogue 7407. Egert ch. 463.

26. op.cit. p. 272.

27. ibid. A third example given by Shaw no longer exists.

28. op.cit. p. 51.

Catalogue No. 10

Quarterly 1 and 4 Gules (alien insertion).  
2 and 3 Azure a bend lozengy or.

BIRMINGHAM OF BIRMINGHAM. CO. DURHAM. WARWICK.

Incomplete. The shield originally would be:-

Quarterly 1 and 4 Party per pale indented argent and sable.  
2 and 3 Azure a bend lozengy or.

Listed by Shaw as Birmingham quartering Birmingham, not blazoned.<sup>29</sup>

The first datable example of this quartered coat appears to be the seal of William de Birmingham 1399-1412.<sup>30</sup>

The evidence of the rolls of arms and armorial seals suggests that both coats were used, with little discrimination, by the de Berminghams in the fourteenth century:-

Roll of Arms. Edward II, p. 11

Sire William de Bermyngham, de azure a une bende engrele de or.

Seal of Sir Fulk de Birmingham. A.D. 1342<sup>31</sup>:-  
A bend lozengy, a label of five points.

Seal of Sir Fulk de Birmingham. A.D. 1346:-<sup>32</sup>  
Party per pale indented.

Powell's Roll c. 1350: Ed. Greenstreet. The Reliquary N.S.IIIp.237  
Per pale indented fusily Argent and sable. S'Fouke de Byrmegham.

29. Shaw op.cit. p. 272

30. Birch. Catalogue 7413. Cott.Chart. XXIII. 38.

31. Birch. 7407.

32. Dugdale MS. 17 p. 41, ex information. T. Tremlett.  
According to Dugdale. Warwickshire. Vol. II, p. 899, this coat was first adopted by Henry de Birmingham, brother of Sir William de B. living 1335 and uncle to Sir Fulk de B. It is not correct to refer to the bend lozengy coat as the "arms of Birmingham tem : Edward I". (Jeavons op.cit.)

Catalogue No. 11

Or three chevronels gules. DE CLARE, EARLS OF GLOUCESTER.

Roll of Arms. Henry III. ed. Nicolas, p. 3.

Le conte de Gloster, d'or a trois cheverons de goulz.

Roll Edw. II, p. 3:-

Le counte de Gloucester, de or, a iij cheverons de goules.

The de Clares, Earls of Gloucester had extensive possessions in England, Wales and Ireland. The inquisitions however reveal no lands held by them in Staffordshire or Shropshire.<sup>33</sup>

Elizabeth, third daughter of Gilbert de Clare (ob.1314) by Joan of Acre daughter of Edward I, married secondly, in 1315-1316, Theobald, Lord Verdon of Alton, Staffs. Theobald died the same year and Elizabeth then married Sir Roger Damory. She died in 1360.<sup>34</sup>

This coat is listed by Shaw.<sup>35</sup>

Shaw lists one shield that has not survived:-

Or a lion rampant gules overall a bendlet argent. No identification is given, Jeavons does not mention it.

This coat was probably for Charleton of Powis with a bend for difference:-

Roll of Arms Edward II, p. 81:-

Le Sire de la Pole, de or a un lioun de goules.

ibid. p. 91 Chestershire:-

Sir Lowys de la Pole de or a un lioun de goules e un baston de sable.

33. Cal. Inquisitions Post Mortem:-

Volume I. No. 530. Richard de Clare. 46 Hen. III

Volume III. No. 371. Gilbert de Clare. 24 Edw. I.

Volume V. No. 538. Gilbert de Clare. 8 Edw. II.

John de Somery held two knight's fees of Gilbert de Clare at Dynaspowis, Glamorgan, Vol. V, p. 328.

34. G.E.C. Complete Peerage, Vol. IV, pp. 44-5.

35. op.cit. p. 272.

There is a possibility that the De Birmingham<sup>36</sup> married a member of this family. Isabel widow of William de Birmingham used a seal bearing three escutcheons:- a bend lozengy (for De Birmingham); a lion rampant, and a lion rampant debruised with a bendlet.<sup>37</sup> John de Sutton, son of John de Sutton, Lord of Dudley by Margaret sister and co-heiress of John de Somery<sup>38</sup>, married Isabel daughter of Sir John de Cherleton, Lord Powis.<sup>39</sup> This marriage took place before 1329.<sup>40</sup>

#### Note on the position of the Armorial glass.

The extant coats are now in the windows of the chancel.

Bishop Lyttleton, writing in 1743, states:- "In the east window of the chancel are several old shields of arms, one in particular charged as Mortimers ...."<sup>41</sup>

Shaw, writing in the last decade of the eighteenth century,<sup>42</sup> gives fourteen shields which were then to be seen "in the window over the altar and North aisle, etc." and "In the south window". The division of his text makes it quite clear that the window over the altar and the south window were in the body of the church and not in the chancel. The original position of the shields therefore is doubtful.

#### Analysis of the Armorial glass.

Seven of the coats of arms represent families holding lands in the manor of Enville - the King, the holder in chief, Somery, Birmingham, twice, Evenfield, three times, the Lutteleys held the manor of Lutteleys in the parish of Enville and founded the chantry in Enville church in 1333. The Beauchamps were an important family and also held lands of the Somery family, the chief sub-tenants of Enville. The coats of Verdon of Brisingham, Clare and Cherleton(?) were possibly included for their connections with the Verdons of Alton. The Mortimers were local land owners.

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36. See above page <sup>698</sup>14 and <sup>699</sup>15.

37. Dugdale Warwickshire, Vol. II, p.899. Document dated 1303/4, ex penes D et Cap. pich.

38. See above p. 12. <sup>696</sup>

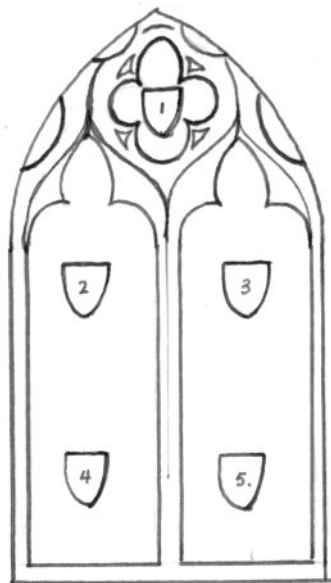
39. c. Twamley. History of Dudley Castle & Priory. Pedigree of Suttons, pp. 10-11.

40. Twamley op.cit. John de Sutton had licence to settle lands on John de Cherleton with remainder to John de Sutton, his son, and Isabel his wife. Ormerod's Cheshire.

41. cited by Shaw p. 272. original MS. in the Soc. of Antiq.

42. Dict. Nat. Biography, Vol. LI, p.445. The second volume of Staffordshire was published in 1801.

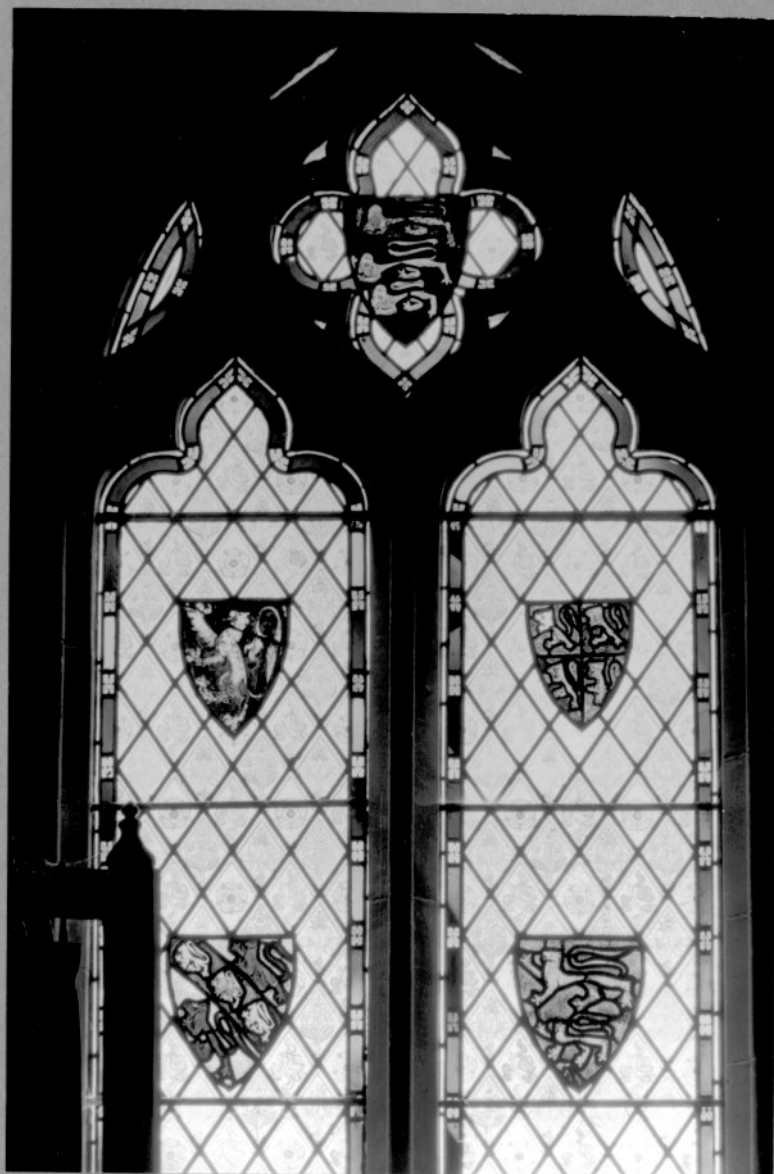




ENVILLE.

DIAGRAM. 1.

ENVILLE : STAFFS :



ENVILLE.

STAFFS SII



ENVILLE.  
Staffs.

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ENVILLE.

STAFFS s II





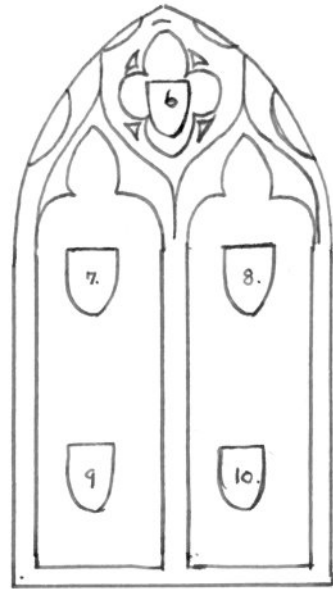
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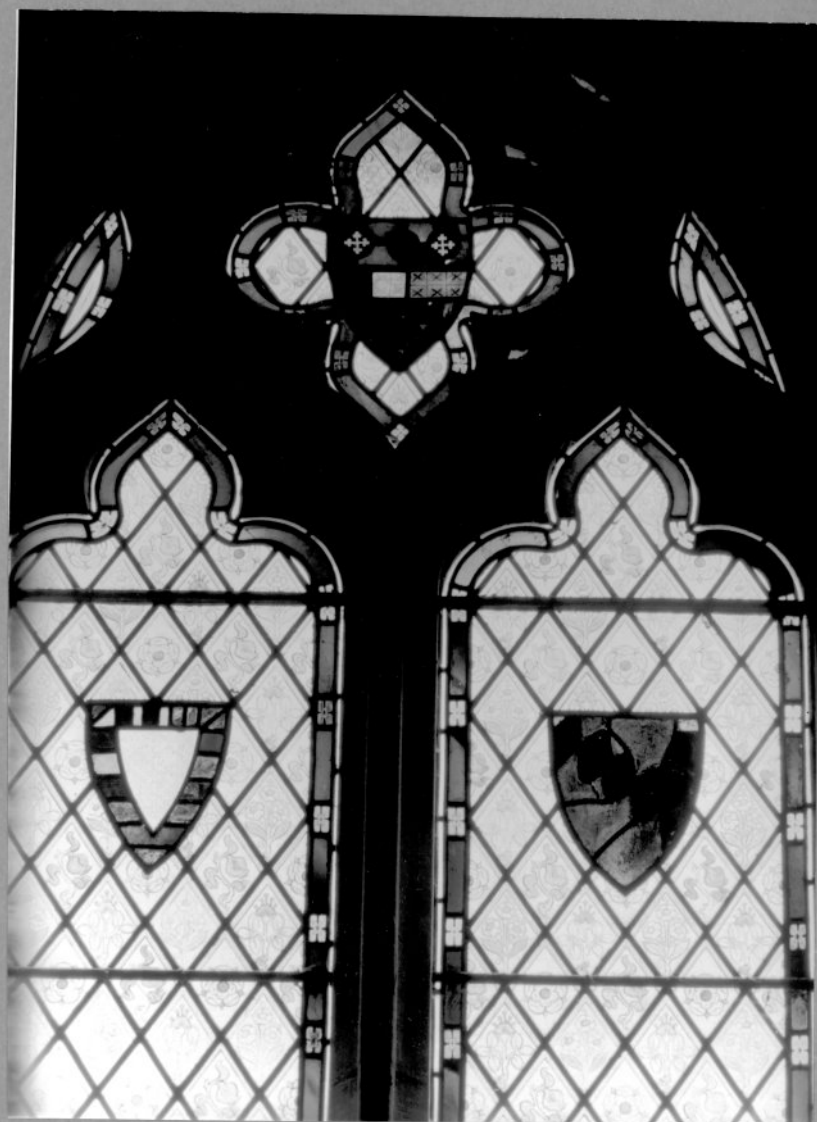


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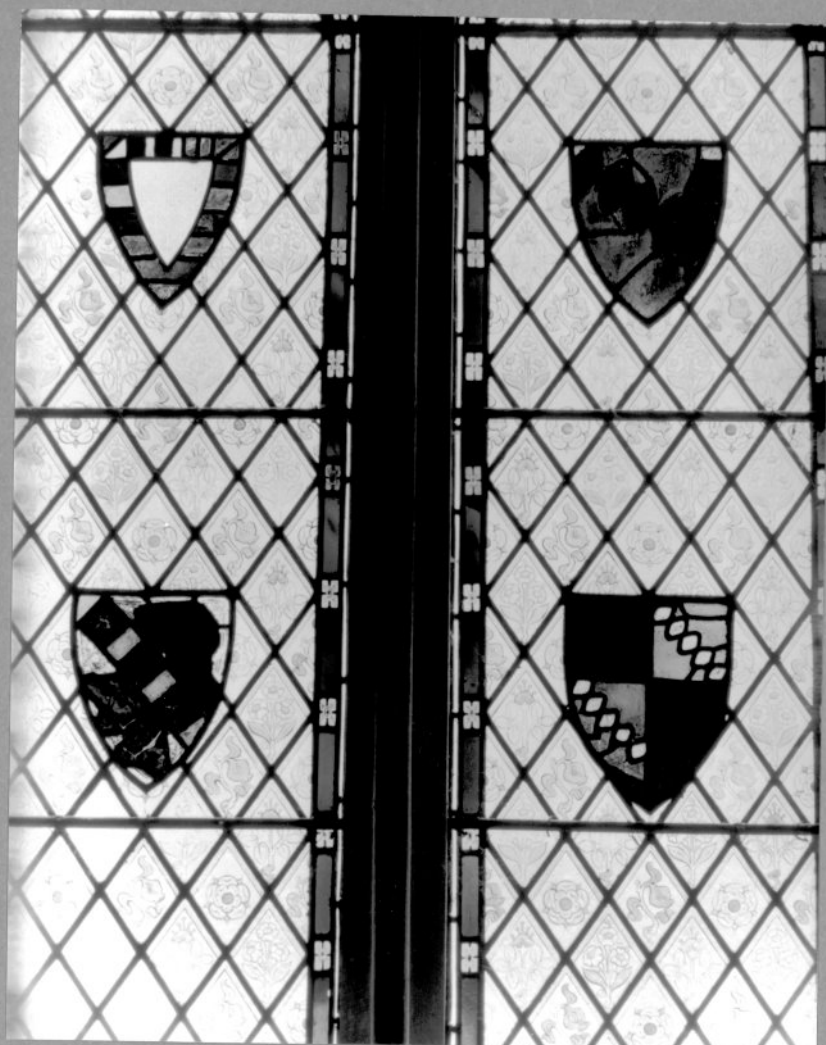
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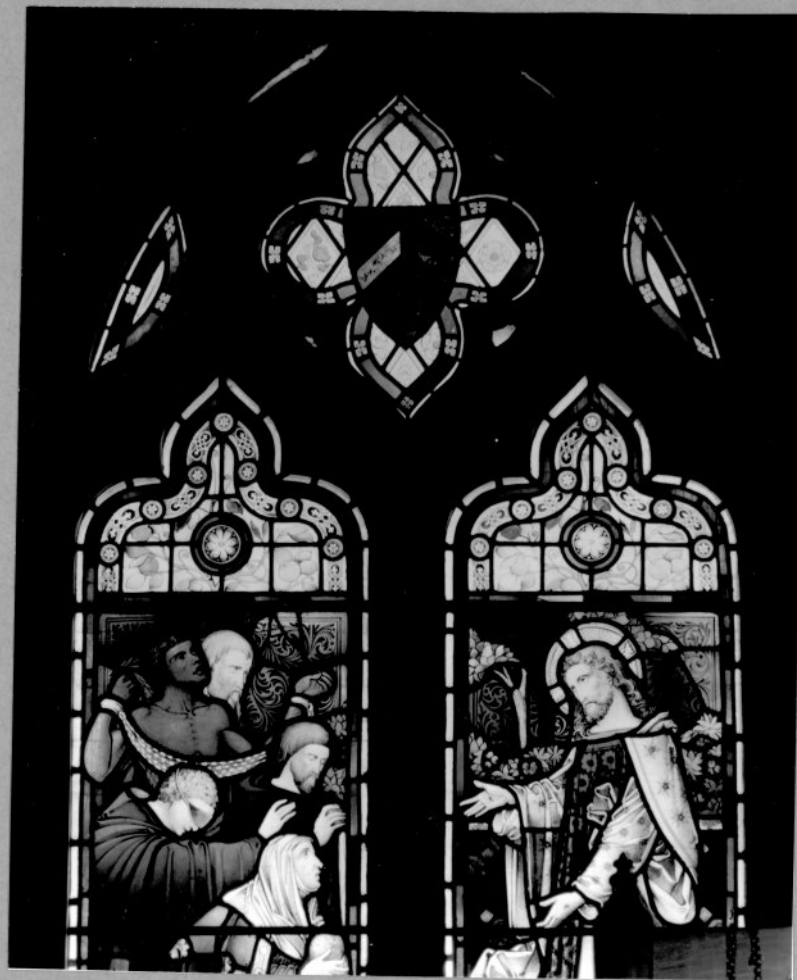
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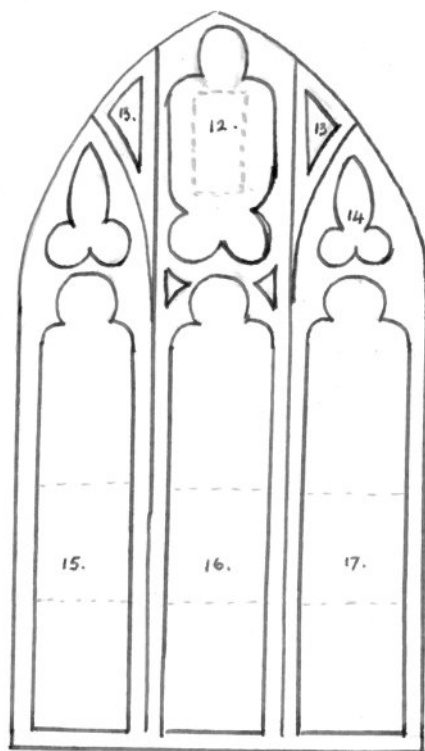


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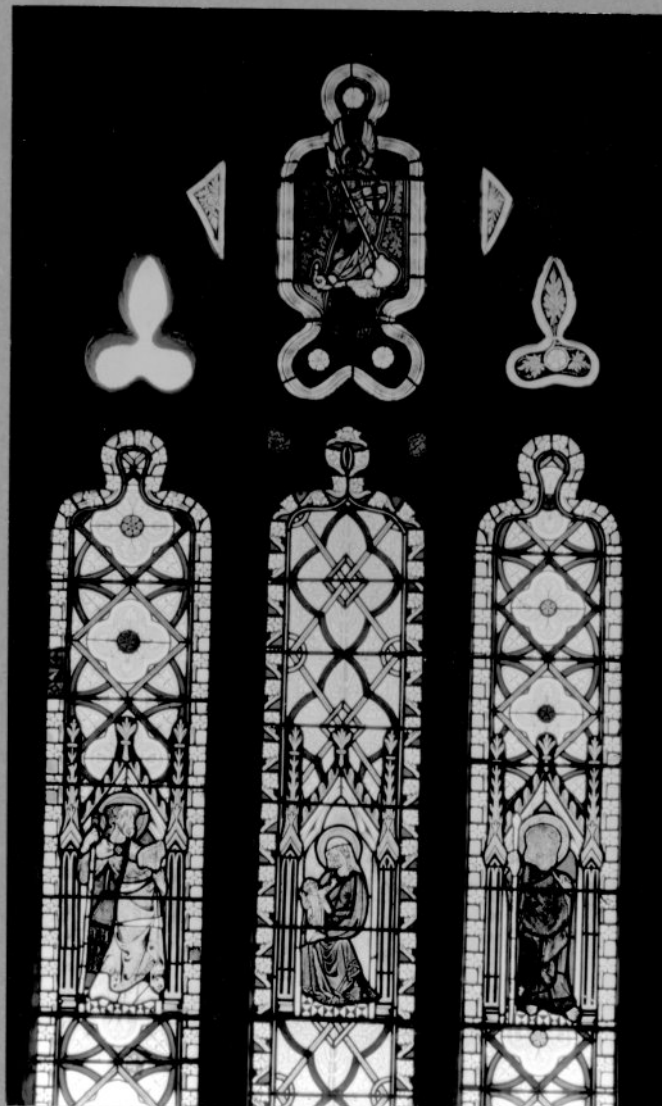
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ENVILLE STAFFS nII



ENVILLE : STAFFS :



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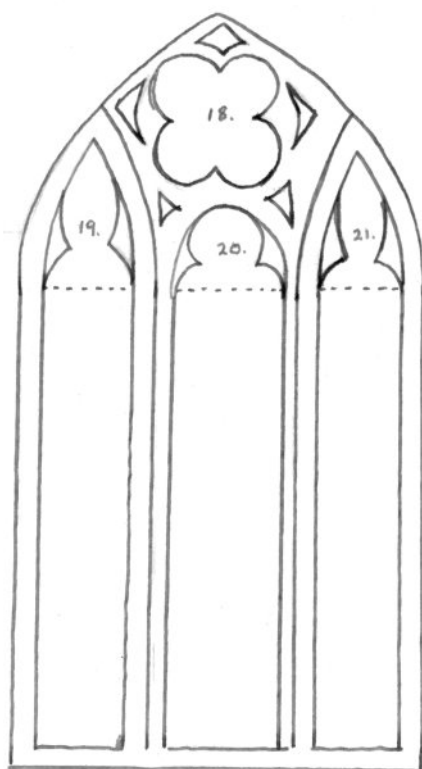




ENVILLE.  
Stalls.



ENVILLE.  
Stalls.



ENVILLE.

DIAGRAM. 4.

ENVILLE : STAFFS :



ENVILLE  
Gratts