

HAMSTALL RIDWARESTAFFORDSHIRELady chapel, second window from the east.Diagram 1.

1. XV.C. The apex of a large crozier.  
The crook is crocketed and terminates in a pomegranite flower. Painted in black lines on yellow stain. This probably belongs to the S. Etheldreda (?) figure, Number 3 below.
2. XV.C. A shield. Azure an eagle displayed argent. COTTON.  
The azure field retains a very faint trace of a foliage diaper, very decayed.
3. XV.C. S. Etheldreda ? Incomplete.  
The head and shoulders only remain, crowned and nimbed facing threequarters left. She wears the habit of the Benedictine order, a black mantel and veil headdress and a white wimple. The apex of the shaft of a crozier against her right shoulder. The nimbus is in ruby glass. The figure painted in black lines on white glass, the crown and crozier in yellow stain, the mantel and veil in matt black.
4. XIV.C. A shield. Azure an eagle displayed argent armed gules.  
RIDWARE.  
The azure field is diapered with a running foliage design, with palmate leaves, reserved on a ground of black enamel. The eagle is painted in black lines on white glass, the beak and claws are each separately leaded.
5. XVI.C. A crest, of the FITZHERBERTS:- a cubit hand in armour, the hand appearing clenched within the gauntlet.  
Painted in black lines on white glass.
6. XV.C. The Virgin, from a Crucifixion of Christ.  
Represented standing full length facing threequarters right, in prayer. Nimbed, she wears a white wimple and coverchief, a ruby mantel over a white tunic. The hem of the latter is embroidered with decorative letters:- SHOLVHPI. She stands on a tiled floor, seen in perspective.
7. XVII.C. A shield. Azure a cross engrailed argent. LEIGH.  
The colour of the field is uneven, varying from a distinct blue-red to a purple. Very decayed.

8. XV.C. A shield. Argent a chief vairy gules and or, over all a bend sable. FITZHERBERT OF NORBURY.  
The argent field bears a running foliage diaper, reserved on a black enamel ground. Very faint through decay.

All the above are set against a trellis ground work of white quarries. The latter are all modern, in imitation of fifteenth century style.

More detailed antiquarian notes  
Bodleian Ashmole Ms. 853.

Hamstall Ridware. Antiquarian sources.

Shaw. Staffordshire. Volume I, p. 158.

"In the east window is some painted glass, coats of arms etc."

1. Azure a spread eagle argent.
2. Argent a chief vairy or and gules, over all a bend sable, Fitzherbert.
3. Azure a cross engrailed argent, and a coronet, Lord Leigh.
4. Azure a spread eagle argent.
5. A crest, a sinister hand in armour, the fist clenched.

Shaw also quotes the notes made by Cooke, Visitation of 1583, and Dugdale, Visitation of 1663; citing the original manuscripts in the College of Arms:-

"In the first window on the north side of the church 'Pray for the soales of Richard Cotton, a younger son of John Cotton and Ales his wife, daughter of Gilbert Savage, a younger son of Sir John Savage, Kt., on whose soles Jesu have mercy. Anno Domini 1534.' In this window is the portraiture of the said Richard Cotton kneeling and of the same Alice, his wife. In the same window are these armes' The spread eagle with a crescent impaling a pale lozengy and a chief."

"In the upper north windows of the body of the church were five coats in Dugdale's time:-

1. The spread eagle.
2. The same impaling FitzHerbert as above.
3. Argent three crowns sable.
4. Argent two bars nebulée sable, a canton sable.
5. The same spread eagle as before impaling Azure two bars argent.

The four coats and a crest <sup>given</sup> by Shaw as in the east window still remain, Catalogue Numbers 2,4,5,7,8.

Identification of the remaining armorial glass.

Cat.No.4. Azure an eagle displayed argent RIDWARE.

Roll of Arms. Edward II, ed. Nicolas p.53.

Sire Thomas de Ridware, de azure a un egle de argent.

The family of Ridware held the manor of Hamstall Ridware from the reign of Henry II until the death of the last male heir Walter de Ridware, after 1358-1359.(1) The manor passed to his daughter Agnes. She married William Cotton of Cotton, County Chester, who was lord of the manor in her right in 1366-1367.(2) The Cottons also assumed the arms of Ridware.(3)

The arms of Ridware, Catalogue Number 4, are of the second quarter of the fourteenth century.

Catalogue Numbers 2 and 8.

Azure an eagle displayed argent. COTTON. Argent a chief vairy gules and or, over all a bend sable. FITZHERBERT OF NORBURY, DERBYS.

These two shields have identical foliage diapers on the fields and, although not the same size as each other, are both of the mid fourteenth century in date. John Cotton, ob. 1463, married Joan, daughter of Nicholas Fitzherbert of Norbury.(4) Fifteenth

Catalogue Number 7.

Azure a cross engrailed argent. LEIGH.

This shield is of the seventeenth century. The manor was sold to Sir Thomas Leigh in 1601.(5)

- (1) Shaw, op.cit. pp.153-155, with references to the Seile Chartulary. The last dated seal of the Ridwares, is attached to a grant of the manor of Hamstall Ridware to John de Ridware dated 1358/9. Original lost, transcribed by Burton Bowditch MS.LXIX.9.
- (2) Shaw op.cit. p. 155.
- (3) Seal of Agnes de Cotton, widow of William de Cotton. An eagle displayed. Legend. SIGILLUM AGNETIS DE COTON. dated 1429/30. Bowditch MS.LXIX.3.
- (4) Shaw op.cit. Pedigree of Cotton. p.157.
- (5) Shaw op.cit. p.158.

### Catalogue No. 5

A cubit hand in armour, the hand appearing clenched within the gauntlet. CREST OF THE FITZHERBERTS OF NORBURY.(6) This glass is of the late sixteenth century.

Armorial glass seen by Dugdale in north clearstorey windows of the church:-

1. Cotton
2. Cotton impaling Fitzherbert
3. Corbett
4. Brokesby of Shoulby, Leicestershire ? (7)
5. Cotton impaling Venables.

These five shields were probably all fifteenth century in date. Shield 5. Cotton impaling Venables represents the marriage of Richard Cotton, ob. 1428, to Johanna sister and co-heiress of Sir Hugh Venables. Cotton impaling Fitzherbert has reference to the marriage of John Cotton, ob. 1463, to Joan, daughter of Nicholas Fitzherbert.(8)

Shield 1. Cotton might be identical with Catalogue Number 2 above. No trace remains of the four other shields.

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(6) Visitation of Staffordshire 1583. ed. Hist.Collections Staffs. Volume III, p. 72.

(7) The Brokeslys bore 'Argent two bars nebuly sable a quarter gules.' They were not related to the Cottons by marriage, the latter, however, also held lands in Leicestershire. Pedigree of Brokesby Nichols Leics.Vol.III.p.405.

(8) Shaw Pedigree of Cotton, op.cit.

KINGS BROMLEY

STAFFORDSHIRE

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

Diagram 1.

XIV.C. 1.

White quarries and border. In situ.

A trellis groundwork of white quarries bearing a vertical stem with off-springing trails of roses and buds. Painted in black lines, the flowers in yellow stain. The two upper edges of each quarry have a plain border, under which pass the trails of flowers, etc. At the centre of the light is a roundel bearing a ruby rosette in a plain border, reserved on black enamel.

Border of the light: a yellow stain strip patterned with dots separated one from the other by a wavy line, reserved on black enamel. This border and the adjacent quarries are painted on the same pieces of glass.

XIV.C. 2.

White quarries, identical with Number 2 above.

Border of light:- Ruby rosettes alternating with a quatrefoil traceried design, yellow stain reserved on black enamel.

XIV.C. 3.

White quarries and border identical with Number 2 above. At the apex of this light is a white quarry bearing a large finial and crockets, in yellow stain.

The lower part of this window contains a figure in each light, set against white quarries copies from Numbers 2 and 3 above, these figures and quarries are dated 1887.

South side of the chancel. Second window from the east

(as Diagram 1, Panel 2.)

XIV.C. 4.

White quarries and border. In situ.  
Identical with Number 2 above.

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

(as Diagram 1, Panel 1)

5. A shield: not in situ.

Shield:- Argent two bass gules, a quarter gules. CORBET.  
The argent field bears a running foliage design, reserved on black enamel, in a plain border. The two bass each have a diaper of contiguous circles, each enclosing a crosset, reserved on black enamel.

The quarter is broken.

Set against a barbed quatrefoil shaped ground, in yellow stain, bearing a running foliage trail, reserved on black enamel.

The shield and ground are rather decayed, particularly the patterned diapers which are very faint.

North aisle of the Nave. Second window from the east.

Diagram 2.

XIV.C. 6.

White quarries, in situ.

At the centre a roundel bearing a ruby rosette in a plain border. Set against four white quarries painted with a trail of oak leaves springing from a circular stem around the ruby rosette. The four quarries are shaped to fit the light and are irregular in size.

The main lights of this window are filled with a patchwork of fragments, mostly of late XV.C., XVI.C., and XVII.C. glass. Only the XIV.C. are here listed:-

7.8. Two incomplete white quarries, identical with No.1 above.

9. A fragment of a crocketed arch, in yellow stain.

10. Fragments of a white cusped arch (?) with a patterned strip of circles cusped quatrefoils set on a cross-hatched ground, running along the outer edge.

11.12.13. Fragments of white quarries, identical with No.1 above.

Kings Bromley. Identification of the Armorial glass.

Catalogue Number 5

Argent two bass gules, a quarter gules. CORBET OF HADLEY AND KINGS BROMLEY  
Powell Roll circa 1350(1) Number 511.

'Sir Robert Corbet' Argent two bars gules, a quarter gules.

County Roll, temp. Richard II (2) Number 344.

County Salop. "Corbet de Hadley" Argent two bass gules, a quarter gules.

Roger Corbet of Tasley, ob.1204, acquired the manors of Kings Bromley, Staffs and Hadley, Salop by his marriage with ~~Anna~~ Cecilia ~~daughter of Alan de Hadley~~ Daughter and sole heiress of Alan de Hadley. The manor continued in the possession of the Corbets until the ~~reign~~ reign of Henry VI.(3).

The Corbets appear to have somewhat varied their arms during the 14th century. The seal, dated 13091 of Sir Roger Corbet (born 1272, living 1349) shows a shield: Two bars and a quarter, a label of five points.(4). The arms of his eldest son John are given in the Borough-bridge Roll, dated 1322, as Argent two bass and a quarter gules, a label argent.(5) A later seal of Sir Roger Corbet, dated 1332, shows a change in the arms to - 'Two bass, on a quarter a lion passant.(6) This coat agains appears on a seal of his son John, dated 1334.(7)

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- (1) ed. Greensteeß in Reliquary N.S.III, p. 240.
  - (2) Soc.Antiq. 664. IV 16. Hatton-Dugdale facsimile.
  - (3) See Shaw Staffs.Vol.I, pp.143-4. Shaw's account rectified and expanded by Eyton. Antiquities of Shropshire Vol.I, pp.86-101, VII, 359-60.
  - (4) Shaw op.cit. p. 143.
  - (5) Printed in Palgrave. Parliamentary Writs, II, pt.ii, p.196.
  - (6) Birch Catalogue of Seals, 8944. Harl. ch.48, G.50.
  - (7) Birch. 8938. Harl. ch.48, H.1.

Robert Corbet, son of the last named, John, probably used the same arms of his seal of 1363.(5) Shaw records another seal of his, dated 1369, which showed the omission of the lion passant on the quarter, i.e. Two bass and a quarter only.(9) The seal, dated 1380, of his son and heir Robert shows the same coat with a label of three points.(10).

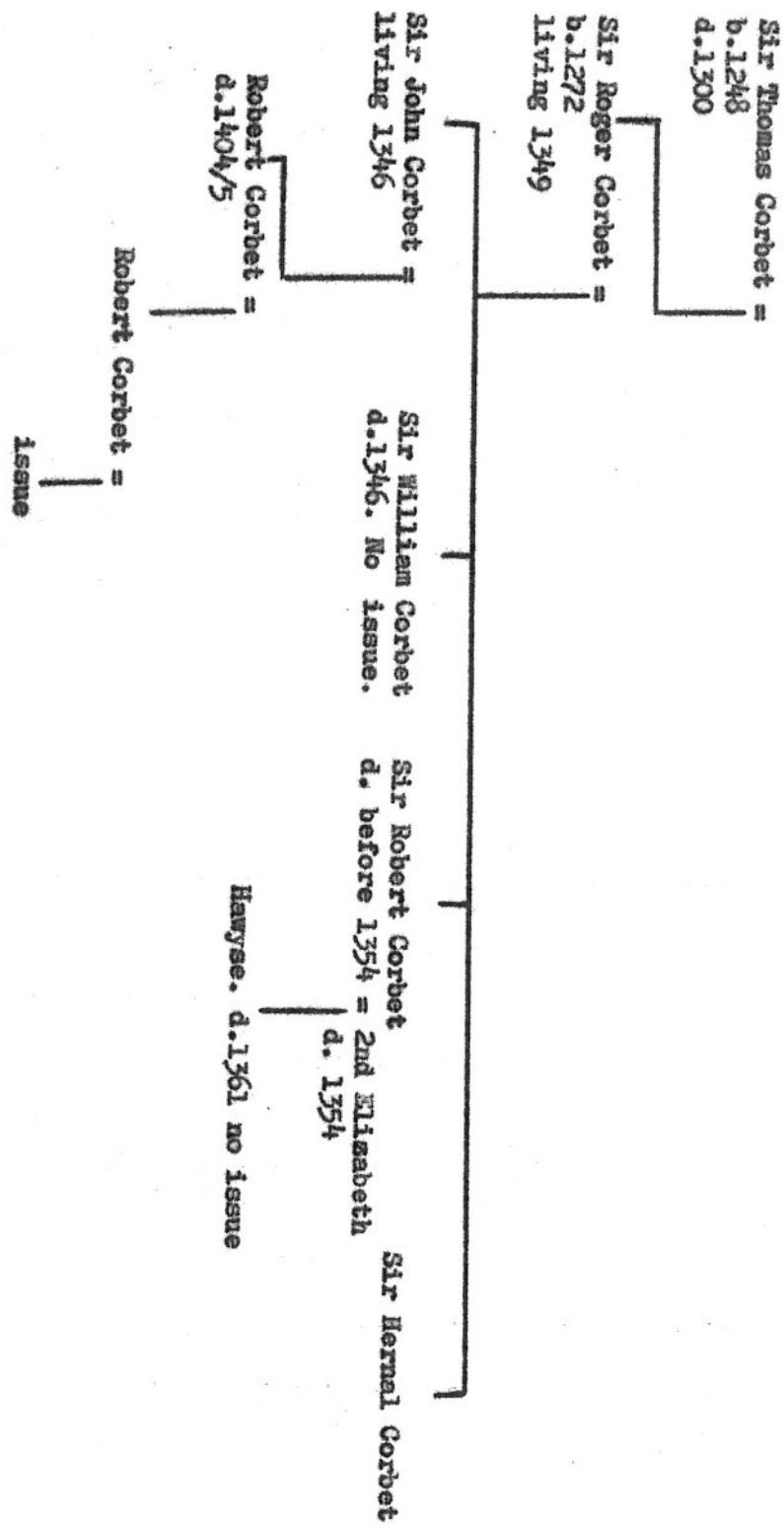
It seems highly probable that the Corbet coat as it appears in the window at Kings Bromley was not assumed until the mid-1360s. Any earlier dating for the glass seems improbable.

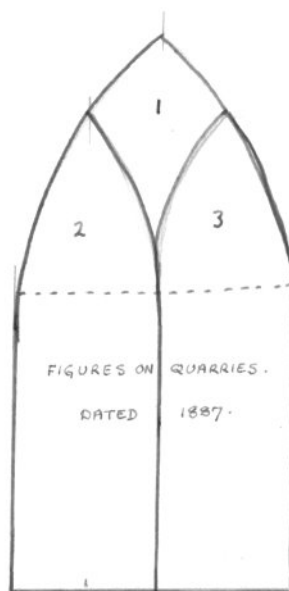
Sir Robert Corbet granted the manor to his second son Sir William Corbet in 1327.(11) Sir William died in 1345, his next heir was his elder brother John.(12) Before 1354, however, the manor had passed to Sir Robert Corbet, a young brother of the aforesaid John and William.(13) On the death of his only daughter and heiress Hawyse in 1361 the manor reverted to her cousin Robert, son and heir of Sir John Corbet.(14)

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- (8) Birch.8945. Hand ch.85.B.37. the charge on the quarter is indistinct.
  - (9) Shaw op.cit. p.144.
  - (10) Birch 8942 Harl.ch. III. F.19.
  - (11) Shaw op.cit. p.144. Etyon op.cit.
  - (12) Eyton.ibid. p.100 Cal.Inq.Post Mortem VIII 612.19 Edw.III
  - (13) Eyton ibid; Cal.Inq.P.M. X 136 Elizabeth, late the wife of Robert Corbet held the manor jointly with her husband.
  - (14) Eyton op.cit. Cal.Inq. P.M. XI. 45.

PEDIGREE OF CORBET OF HADLEY AND KINGS BROMLEY

After Eyton. Antiq. Shropshire Vol. I, p. 100.





KINGS BROMLEY.

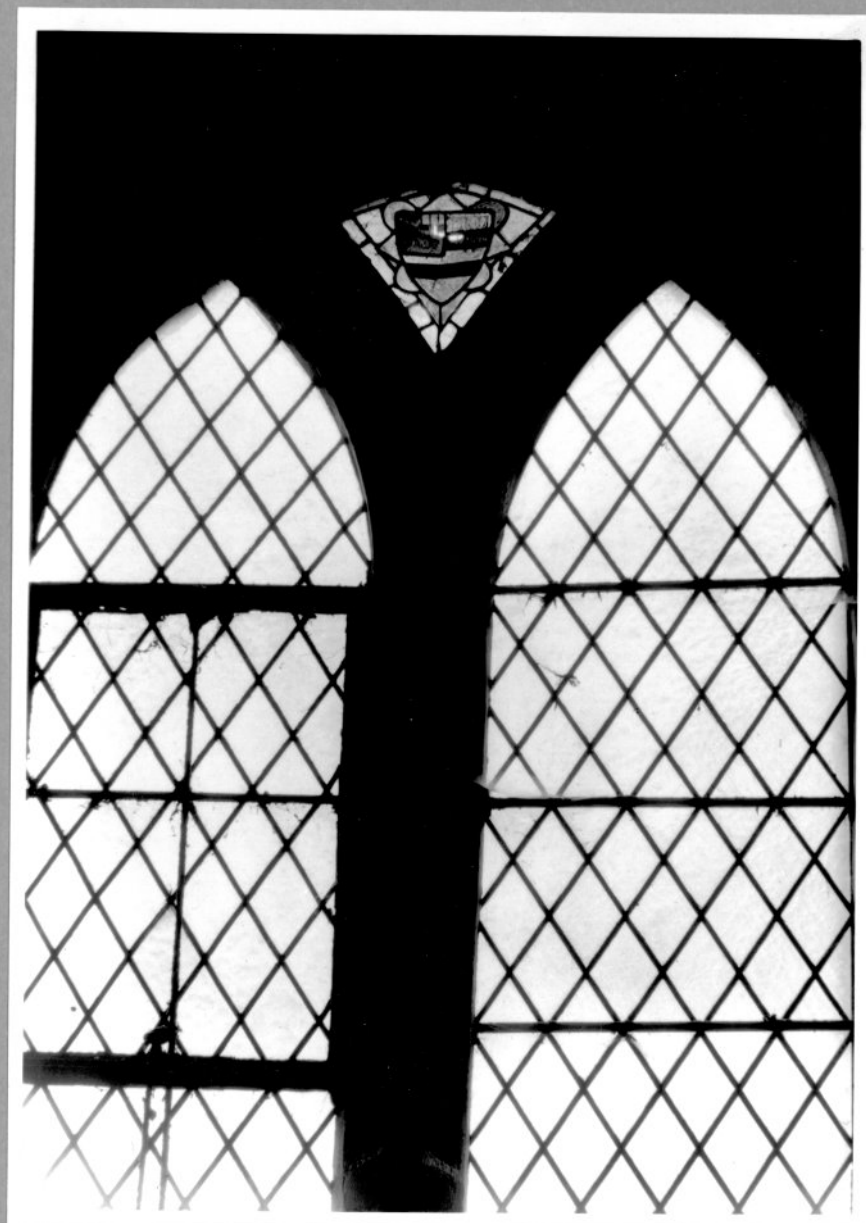
DIAGRAM . I .

KINGS BROMLEY.

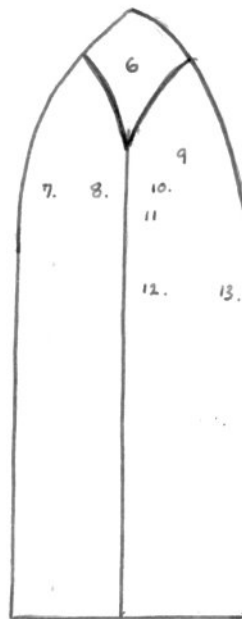


Kings Bromley.  
Staff.

nII



KINGS BROMLEY  
Staffs.



KINGS BROMLEY

DIAGRAM. 2.

KINGS BROMLEY.



Kings Bromley.  
Staffs.

LEIGHSTAFFORDSHIRE

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

Diagram 1.

Catalogue of XIII.C.-XIV.C. glass

1. Panel of Fragments

Pieces of plain blue glass, a ruby rosette, a small green roundel bearing a quatrefoil leaf design. A fleur-de-lis in yellow stain. A fragment of a border, a stem with an off-springing stalk bearing a rose-bud, in yellow stain.

2. A Panel of Fragments

Fragments of foliage diaper, palmate leaves, in blue and green glass. Scraps of crocketed gables and large oak leaves, fragments of border pieces, in yellow stain.

3. A Panel of Fragments

Parts of a crocketed gable, in yellow stain. Fragments of border pieces, green oak leaves and acorns. A piece of a clasped book, in yellow stain. A white rosette, incomplete.

4. Pieces of plain blue glass.

5. Pieces of plain blue glass, a small white roundel bearing a rosette.

6. Pieces of plain ruby, scraps of blue and green leaves.

7. Scraps of a green foliage diaper, palmate leaves; a fragment of a border piece, a white stem with an offspringing stalk.

8.9. The Coronation of the Virgin.

Each figure is set against a plain ruby vesica medallion

8. The Virgin

Represented seated, facing three-quarters right, her hands raised in prayer. She is crowned, a white coverchief on her head, she wears a light blue cloak over a murrey coloured tunic.

Painted in black lines with slight smear shading, the crown is in pot-metal yellow glass, the head and hands are white, the bench is in yellow stain.

### Restoration

The upper part of the blue cloak, above the waist, is modern; part of the ruby vesica also modern.

#### 9. Christ

Originally represented seated, facing threequarters left, in benediction, a book in His left hand.

Crowned, he wears a light blue cloak over a murrey coloured tunic.

### Restoration

The ~~same~~ crown, head, the drapery at His waist, below the left hand, the feet and parts of the ruby ground are all modern.

In each of the two lateral lobes of each light are large pieces of white glass bearing large sprays of oak and fern leaves, painted in black lines, incomplete.

#### 10. A circular medallion

A wide yellow border, powdered with six ruby rosettes enclosing a murrey coloured rosette set within a second, plain blue, border.

#### 11. A circular medallion. Modern.

#### 12. A circular medallion.

A roundel bearing four vine leaves radiating from a small boss at the centre, in yellow stain reserved on a black enamel ground; this roundel is set at the centre of a plain ruby cross, the arms joined by a white stem with offspringing trefoil leaves, this runs around the vine plaque, set in a hatched border powdered with quatrefoil leaves.

#### 13. Saint Lawrence: in a plain ruby vesica medallion.

The saint stands full-length facing threequarters right holding a gird-iron in his left hand, a closed book in his left. Nimbed, represented vested as a deacon.

Green nimbus, face and hands in flesh coloured glass, His dalmatic is split at the side and fringed, with two parallel apparels, both patterned, in yellow stain, his alb is white, the amice blue, his shoes in yellow stain, the last very decayed. Above his left hand is a fragment of an inscription in Lombardic script:- '....EN/

The ruby vesica is partly modern.

14. A Saint, in a plain ruby vesica medallion

Stands full length facing three quarters left, a closed book in his left hand, his right hand raised. Green nimbus, head and hands in flesh coloured glass.

Restoration

The saint is represented vested as a deacon, the costume, however, is all modern except for the two patterned apparels and the pendant part of his right sleeve.

The ruby vesica is partly modern and has been patched with alien pieces of original glass, part of a foliage diaper, etc.

15. Crucifixion of Christ: set below a gabled arch.

Christ is represented crucified at the centre, the Virgin stands left, St. John right.

The Virgin holds a book in her raised hands, she wears a white cloak, with a headd hem, over a light blue tunic. St. John rests his head on his raised right hand, a book in his left, his cloak and tunic are identical with the Virgin's drapery. Above the figures is an arch cusped cinquefoil with a crocketed gable and finial, in white and yellow stain.

Restoration

The whole of the figure of Christ, except for the white loincloth, is modern. The heads of the Virgin and St. John are also modern. The figures are set against a plain ruby ground, mostly modern. The side-shafts to the main arch and gable are assembled from original shafts, very broken and disarranged.

15. A circular medallion.

A square trellis, with a green leaf at each corner superimposed on a quatrefoil leaf, design, each lobe bears a single green leaf radiating from the centre, the whole set on a plain ruby circular ground.

16. A circular medallion

At the centre a green rosette set in a circular stem with four offspringing vine leaves, in yellow stain. The remainder of the medallion is modern.

18. A shield. Azure three crowns or, two and one SAINT EDMUND, KING AND MARTYR

The azure field is diapered with a running foliage design, palmate leaves, reserved on a ground of black enamel, very decayed.  
The lower point of the shield is modern.

19. A Panel of grisaille. Partly restored.

The leading forms a geometric pattern of quatrefoils linked by diagonally turned squares. At the centre of each quatrefoil is a foliage medallion, identical with No. 17 above. At the centre of the panel is a vertical stem with offspringing trails of maple leaves, painted in black lines on white glass.

Restoration: The centre quatrefoil and its surround are mostly original, the remainder is a modern copy.

20. A shield. Azure semy of fleur-de-lis or. FRANCE.

The fleur-de-lis are each reserved on a black enamel ground.

21. The shields and figures, etc., in the two outer lights are set against a ground of white quarries. Each quarry bears a single quatrefoil leaf design in a plain border, painted in black lines. Most of these are modern copies.

22. Borders of the lights:-

The two outer lights have a white vertical stem with offspringing oak leaves and acorns, set against pieces of plain ruby. Most of these are modern copies. The border of the centre light is completely modern.

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

Diagram.

- 23-29 Small broken fragments of original glass.

30. The prophet Malachi. Set against a plain ruby vesica.  
Represented standing full length facing three-quarters right. The hands raised in front of the chest and clasped together. Nimbed, he wears a white cloak over a green tunic, his feet are bare.  
Below the figure is inscribed in Lombardic script:- MALACH  
Restoration: The head and nimbus and the white cloak are all modern.

The two lateral lobes of this light have large vine sprays painted in black lines on white glass.

31. A Saint. Set against a plain ruby vesica.

Represented standing, full length facing threequarters left, his right hand raised in benediction, a book in his left hand.

Nimbed, he wears eucharistic vestments, dalmatic and white alb with yellow amice and apparel.

Restoration: The dalmatic is modern.

The two lateral lobes of this light, identical with No. 30 above.

32. A Circular Medallion

At the centre two interlaced triangular frames, one with sprays of foliage at each corner, white glass reserved on a black enamel ground, the foliage in yellow stain. Set in a wide ruby border powdered with six white rosettes.

33. A circular Medallion. A Grotesque

A grotesque centaur holding a club and buckler, represented standing facing left.

Painted in black lines on white, the ground in yellow stain; on a single piece of glass. Yellow stain border patterned with dots separated one from the other by a wayline.

34. A Circular medallion, identical with Number 32 above.

35. An Archbishop. In a plain ruby vesica medallion.

Represented standing, full length facing threequarters right, in benediction, a crozier in his left hand.

36. St. Giles. In a plain ruby vesica medallion.

Nimbed, represented standing full length facing threequarters left. Below the figure EGIDIUS, in Lombardic script.

Restoration: The head and most of the drapery are modern.

37. The Annunciation. All modern.
38. } A circular medallion. Identical with Number 16 above.
39. }
40. A shield. Gules three lions passant guardant in pale or.  
ENGLAND.  
The fuby field is plain and is mostly restoration.  
The lions are partly modern.
41. A shield. Chequy or and azure. WARREN.  
The glass is all original and is very decayed.
42. The figures and shields, etc., in the main lights are set against a ground of white quarries. Each quarry bears a large trefoil leaf on a straight stem, in a plain border, painted in black lines. Most of these quarries are modern copies.
43. Borders of the main lights:- The two outer lights each have a vertical white stem with off-springing trefoil leaves, set against pieces of plain ruby. Most of these pieces are modern copies.
44. Border of centre light:- A serpentine stem with offspringing trefoil leaves, in yellow stain set against pieces of plain ruby and blue.
45. At the cusped head of this light are parts of a different border:- a serpentine stem with offspringing oak leaves, in yellow stain.

South side of the chancel: Second window from the East

Diagram 3.

46. A Panel of fragments.  
A made up medallion incorporating an angel censuring, represented half-length facing threequarters left. Nimbed wearing a white alb with a yellow amice. Painted in black lines on white glass, the hair in yellow stain and matt, the amice and wings and thurible touched yellow stain. Set against pieces of green foliage diaper, a running trail of palmate leaves.  
The medallion is set against a ground of fragments.

47. A Panel of fragments.

A made up medallion incorporating an angel censuring. This is similar to Number 46 above, but is facing threequarters right. The head is modern. Above the medallion is a piece of white glass bearing a vertical stem with two offspringing acorns, and terminating in a single oak leaf, painted in black lines, touched yellow stain. Below the medallion is a similar piece but with maple leaves instead of oak.

48. A Panel of fragments.

A circular roundel - a grotesque centaur. Identical with Number 33 except for the legs. This figure has four legs instead of two.

Set against fragments of quarries, a scrap of vine foliage and grapes, in yellow stain, all very broken and disarranged.

Church Leigh. Antiquarian sources

Church notes of William Burton. B.M. Egerton MS. 3510, p.200

"In templo de Leigh com. Staff. per me Willm Burton 1615  
In eleganti orientali fenestra in cruce boreali templi historâis  
splendide depicta, facta (ut credo) circa ultimata Ed.3"

Drawing of three figures kneeling in prayer. L to R.

1. A Knight kneels facing R. surcoat tricked:-  
Gules fretty or a fess ermine.  
To the left of the figure is a square banner (?) of the same  
arms. Below the knight is written:-  
PHILIPPUS DE DRAICOTE.
2. A lady, kneeling in prayer, facing L. Her gown is tricked:-  
Gules fretty or, a fess ermine; her mantel bears:- Or  
three lions' heads erased sable.  
Below her is written:-  
AGNES DE DRAICOTE.
3. A Knight, kneels facing L. His jupon is tricked:-  
Or four lions' heads erased sable.  
Below is written:-  
THOMAS PICHART.

In Austr. fen: chācelli, A shield in trick:-

4. Gules three lions passant guardant in pale or.

In Austr. fenestra chācelli, Three shields in trick:-

5. - semy of fleur-de-lis. -
6. Chequy or and azure.
7. Barry nebulie argent and gules.

In austral: fenestra chācelli, Two shields in trick:-

8. Paly of six or and gules, a bordure azure semy of bezants or.
9. Gules a cross ermine.

In bor. fen. chā., A shield in trick:-

10. Gules a cross ermine.

In bor. fen. chā: A shield in trick:-

11. Azure three crowns or.

Haec 5 in occidentali fenestra templi recontiones quae reliqua quae posita circa tempus E.3

Five shields in trick:-

12. Argent a chevron gules between three martlets sable "Bagot."
13. Argent a fess sable, in chief three lozenges sable. "Aston."
14. Argent fretty sable. "Vernon."
15. Argent a chevron sable between three escallops sable. "Littleton."
16. Or fretty gules, on a quarter gules a cross party argent.

In bor. fen. tēpli., A shield in trick.

17. Gules fretty or, a fess ermine.

In bor. fen. templi. Two shields in trick:-

18. Or a chevron gules.
19. Argent a chevron gules between three martlets sable.

In bor. fenestra templi., Two shields in trick.

20. Or a chevron gules, a bordure engrailed gules.
21. Or a chevron gules, a quarter ermine.

In bor. fenestra templi, Two shields in trick.

22. Or fretty gules.
23. "Broken."

In austr. fen. templi, Two shields in trick.

24. Vairy or and gules.

25. Paly of six or and gules, a bordure azure bezanty or.

In austr. fen. templi, Two shields in trick:-

26. Or three piles gules on a canton argent a griffin rampant sable "Basset de Blors."

27. Argent fretty gules on each joint a bezant or.

In austr. fen. templi., Two shields in trick:-

28. Argent two chevrons gules a label of three points sable.

29. "Broken."

B.M. Egerton MS. 3510, p.185. W. Burton's copy of W. Wyrley's notes

Wyrley tricks more shields than Burton's account, however, no division into windows is given, and their media is unspecified and the sequence is in no way related to Burton's.

B.M. Harley MS. 2129. Vincent's church notes, dated 1592, p.168 v

"3 monuments of the dracots in the glasse w<sup>th</sup> picturs in E.3 tyme."

### Analysis of the armorial glass

The sequence given here follows W. Burton's notes.

#### The east window of the north transept.

1. Gules fretty or, a fess ermine. PHILIP DRAYCOTE OF LEIGH.
2. DRAYCOTE OF LEIGH AND PICHART.
3. Or four lions' heads erased sable. THOMAS PICHART.

This window is the only record of the arms of Draycott of Leigh and Pichart.

Sir Richard de Draycote, ob.circa 1261, married Aliva, daughter and eventually co-heiress of Sir Robert de Leigh of Leigh.(1) His son and heir, Philip de Draycote, who died before July 1294(2), granted a messuage and one third of the manor of Leigh to his younger son Philip in 1280.(3) This Philip established his right to present in turn to the church of Leigh in 1297 (4). He was alive in 1316 when he and Reginald de Leye were certified as lords of the township of Leigh(5). His son and heir was Richard de Draycote of Leigh (6) who was dead in 1330 when his son Edmund recovered property in Leigh.(7). The last mention of this Edmund occurs in 1342 when he was the defendant in a law suit over the next presentation to Leigh church (8). After this nothing more is known of him. Mr. Fowler Carter suggested that he was succeeded by a Philip de Draycote, the evidence, however, is not precise.(9)

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1. Fowler Carter. The Draycote Family. S.H.C. 1925, pp.70-153; p.87 citing document of 1304. S.H.C. VII, 1, 116.
  2. Fowler Carter, op.cit. p.88; S.H.C. VII, 1.11.
  3. Fowler Carter, op.cit. p.90; S.H.C. VI 1 p.106; S.H.C.1911,p.36.
  4. Fowler Carter, op.cit. p.91; Final concord of July 1297.S.H.C.1911, p.54.
  5. Feudal Aids, Vol.V. p.13.
  6. Fowler Carter op.cit. p.92-3; S.H.C. IX, 1, p.81.
  7. Fowler Carter, op.cit. p.93, S.H.C. IX, 1, p.18.
  8. Fowler Carter op.cit. p.93-94; S.H.C. XII, p.12, 1.

The figure of Philip de Draycote seen by Burton is probably to be identified with Philip de Draycote of Leigh, living 1280-1316. The figure of a lady inscribed 'Agnes de Draycote' presumably represents his wife. As she wears the Pichart arms, in addition to the Draycote arms, she may have been either the wife or the daughter of the Thomas Pichart who was also represented in the window. There appears to be no documentary evidence to clarify this point.

The side windows of the chancel. Burton Numbers 4-11

4. A south window of the chancel.

Gules three lions passant guardant in pale or. ENGLAND.  
The Royal arms of England before 1340 when Edward III assumed France and England quarterly.  
This shield remains. Catalogue Number 40.

A south window of the chancel.

5. Azure semy of fleur-de-lis or. FRANCE.  
Walford's Roll, c.1275, No.5.(10)  
'Le Roy de France, d'azure semy de floretes d'or.'  
This shield remains, Catalogue Number 20.

6. Chequy or and azure. WARREN.  
Roll of Arms, Henry III, ed. Nicolas, p.3.  
Le Conte de Garenne, escheque de or et d'azur.  
This shield remains, Catalogue Number 41.

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9. Fowler Carter, op.cit. In 1377 Petronilla daughter of Philip Draycote of Leigh and Margaret her sister and Giles de la Hyde <sup>/sued</sup> for waste in lands in Leigh held as dower by Katherine his wife of the inheritance of the said Petronilla and Margaret. Carter suggested that these might have been daughters of Philip de Draycote living 1280-1316, but noted that Sleight, 'History of Leek' states that Petronella, daughter and heiress of Sir Peter de Caverswall married firstly Thomas de Marchington (dead before 1419) and, secondly, married Philip de Leigh of Leigh.

10. edited. Walford. Archaeologia, Volume XXXIX, p. 380.

7.

Barry wavy argent and gules. Basset (?)

Charles Roll, circa 1285, No. 114. (11)

Laurence Basset. Barry undée of six argent and gules.

This identification is not conclusive. The family of Sandford, of Berkshire, also bore the same coat. 12.

South window of the chancel.

8. Paly of six or and gules, a bordure azure semy of bezants or.  
BASSET OF WELDON.

Roll of Arms Edward II, ed. Nicolas, p. 65.

Sire Richard Basset, palee de or e de gules, od la bordure de azure besaunte de or.

9. Gules a cross ermine. DRAYCOTE ALIAS BEK OF HOPTON AND TEAN.  
The attribution of this coat to Bek of Hopton and Tean was suggested by Wedgwood(12) and accepted by Fowler Carter.(13)

Richard de Draycote, eldest son of Philip de Draycote, ob. 1294 married Lettice de Bek.(14) This Richard seems to have died in 1321-22.(15) He had three sons, Robert, Philip and Roger. Robert assumed his mother's surname of Bek.(16) He was succeeded by his son also named Robert, who died circa 1346(17) His son and heir Sir Nicholas died in 1369, leaving two daughters as co-heiresses(18).

Glover states that Sir Nicholas de Bek sealed with a plain cross ermine.(19) This seal appears to be the only contemporary evidence of the Bek arms.

11. ed. Walford and Perceval. Archaeologia XXXIX, p. 403.

12. Roll of Arms Henry III, ed. Nicolas, p. 11.

12. Wedgwood, Staffordshire coats of Arms 1272-1327. H.C.S. 1913, p. 293.- citing Harley MS. 6589. This manuscript however is a 16th century version of the Parliamentary Roll and the Bek coat is not given in the original roll. (Wagner, Aspilogia, p. 46).

13. op.cit. p. 110. 14. Fowler Carter op.cit. p. 95-8 and p. 100 seq.

15. ibid. p. 98. S.H.C. XII, 143 p. 16. Fowler Carter op.cit. pp. 100-4.

17. ibid. p. 105 citing law-suit of 1346, S.H.C., XV, 114.

18. Fowler Carter op.cit. pp. 106-109.

19. Ashmolean MS. 853, f. 17 b, 18. cited by Fowler Carter op.cit. p. 110.

In a north window of the chancel.

10. Gules a cross ermine. BEK OF HOPTON AND TEAN.  
See Number 9 above.

11. In a north window of the chancel.

Azure three crowns or. SAINT EDMUND. KING AND MARTYR.

Sir William Le Neve's Roll, temp. Edward I, no. 12.20

'Seint Edmund le Rei' Azure three crowns or.

This shield remains, Catalogue Number 18.21

The four remaining shields, Numbers 4, 5, 6 and 11 are all the same size, and appear to be of one date. The shields divide into two main groups - arms of Staffordshire nobility - Basset and Bek and Royal and related arms - Kings of England, France, St. Edmund and Warren. The inclusion of St. Edmund may mean that there was not a particular reason behind the display of arms. A pre 1340 date is determined by the royal arms of England.

The West window of the church. Burton Numbers 12-16.

12. Argent a chevron gules between three martlets sable. BAGOT.

Roll of Arms Richard II, ed. Willement. 178

'Monsr. John Bagot'. Argent a chevron gules between three martlets sable.

The Bagots of Bagots Bromley, Staffordshire, bore several different coats of arms. This coat was adopted by Sir John Bagot who succeeded his father Ralph in 1376 and died circa 1437, it continued in use until the seventeenth century when the original arms of Ermine two cheverons azure were resumed.22

20. Society of Antiquaries, MS. 664. Vol.I ff.22-27 Hatton-Dugdale facsimile.

21. It has been suggested that this coat may be an early bearing of the Leigh family. Pape, North.Staffs.Field Club LVIII, p. 68.  
This supposition is entirely baseless.

22. Wrottesley, History of the Bagot family. S.H.C., N.S.XI pp.1-124; see pp.111-115, 'The Heraldry of Bagot.' The chevron and martlet coat was adopted from the arms of Stafford of Sandon and Clifton Campville 'Or a chevron gules between three martlets sable.' The Bagots and the Staffords were descended from Hervey Bagot who assumed the surname of De Stafford upon becoming siezed of the barony of Stafford in the right of his wife in 1193. Complete Peerage XII, 119-20.

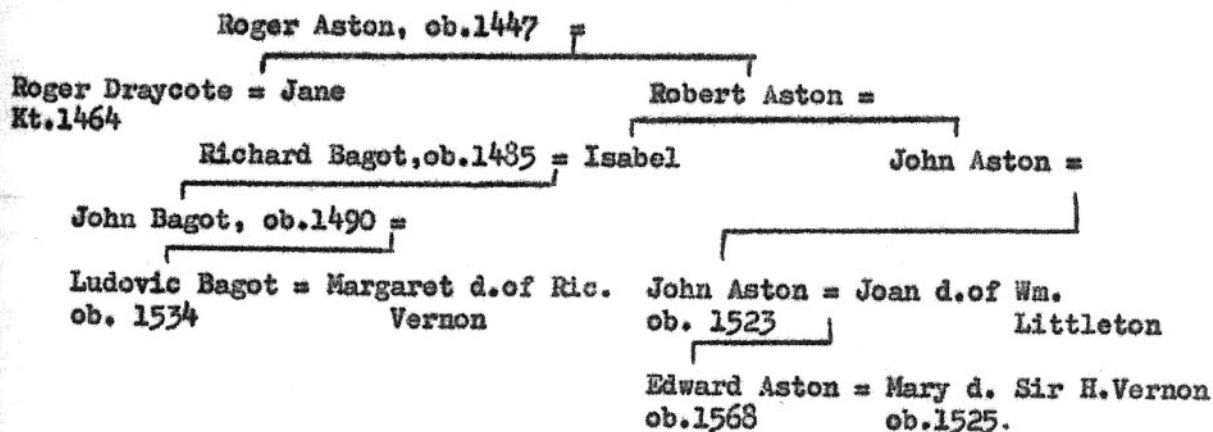
13. Argent a fess sable, in chief three lozenges sable. ASTON.  
County Roll, temp. Richard II, No. 405.  
S' Roger de Aston, County Stafford, Argent a fess sable, in  
chief three lozenges sable.
  
  14. Argent fretty sable, VERNON OF HADDON.  
Mandeville Roll c. 1460, No. 73.  
Sir Henry Vernon, Argent a fret sable.  
The more usual coat of Vernon was argent fretty sable a quarter  
gules. Sir Henry Vernon, ob. 1515, incorporated both of these coats  
in his arms.<sup>23</sup>
  
  15. Argent a chevron sable between three escallops sable. LITTLETON.  
Friar Brackley's Book. c. 1440-1460. Number 65.<sup>24</sup>  
Argent a chevron azure between three escallops sable "Littleton."  
Burton's trick of the glass might have been erroneous or black enamel  
might have been used to represent the tincture.
  
  16. Or fretty gules, on a quarter gules a cross paty argent. DRACOTE  
OF DRAYCOTE.  
Seal of John de Draicote, dated 1388/9. Fretty on a quarter a cross  
paty (25). The monument of Richard Draycote in Draycote church, ob. 1544,  
gives the tinctures as 'Gules fretty or, on a quarter argent a cross flory  
azure'. The Visitation of 1663, however, gives 'Or fretty gules on a  
canton argent a cross patonce azure.' (with a note by Gregory King that  
the tinctures of the canton and cross should be reversed).<sup>26</sup>  
The Draycotes had an earlier coat of three piles meeting in point,  
a bend ermine, seal of Richard de Draycote dated 1320.<sup>27</sup> The late coat  
as used by John de Draycote in 1388/9 appears to be adopted from the 13th  
century arms of the Audley family.<sup>28</sup>
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23. Monuments at Tong, Salop. See also Peter Le Neve's Book c. 1480,  
ed. Forster, p. 311.
  24. edited in the 'Ancestor' Vol. X, 1904, 95.
  25. Grant of toft in Tene, Original lost, transcript in W. Burton's  
Book of Seals, Bowditch MS. LVII, 9. ex. inform. T.D. Tremlett.
  26. Fowler Garter, op.cit. pp. 146-147. Staffs. H.C. Vol. V, Pt. ii,  
pp. 111, Visit. 1663.
  27. Wentworth Woodhouse muniments, no. 68.
  28. Seal of Hugh de Audley, dated c. 1233, Birch 7017, Cotton ch. XI, 38.

Burton suggested that this window dated from the reign of Edward III.<sup>29</sup> None of the shields survive. There is, however, some evidence to suggest that the window was erected in the late fifteenth or early sixteenth century.

Sir Roger Draycote of Draycote, born 1413, living in 1464, married Jane daughter of Sir Roger Aston,<sup>30</sup>. Her niece Isabel married Richard Bagot, ob. 1485.<sup>31</sup>. Ludovic Bagot, grandson of this Roger and Isabel, married fourthly Margaret daughter of Richard Vernon and died in 1535.<sup>32</sup>. John Aston, ob. 1523, married Joan daughter of William Littleton.<sup>33</sup> Their son, Edward Aston, married Mary daughter of Sir Henry Vernon, she died in 1525.<sup>34</sup> A dating of circa 1500 seems probable.

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29. Burton. Egerton MS. "circa tempus Ed.3."
30. Visitation Staffs. 1583. S.H.C.III, p.37. Fowler Carter op.cit.p.115.
31. Visit. 1583, op.cit. p.40 Wrottesley 'Bagot family op.cit. pp.116-17.
32. Visit. 1583, op.cit. p.40
33. Visit. 1583, op.cit. p. 37
34. Visit. 1583, op.cit. p. 38. Her monument at Wanlip, Leics. shows Aston impaling Vernon. Argent fretty sable. Nichols, Leicestershire, Vol. III, Pt.ii, p. 1099.

Tabular summary of the above marriages:-



In a south window of the church

17. Gules fretty or, a fess ermine. DRACOTE OF LEIGH.  
See Number 1 above.

In a north window of the church

18. Or a chevron gules. STAFFORD  
Roll of Arms. Edward II, p. 12 ed. Nicolas.  
Le Baroun de Estafforde, de or a un cheveron de goules.
19. Argent a chevron gules between three martlets sable. BAGOT.  
see above Number 12.

In a north window of the church

20. Or a chevron gules, a bordure engrailed gules. STAFFORD OF HOOKE?<sup>35</sup>  
Roll of Arms Richard II, ed. Willement. 186.  
Monsr. Umffrey de Stafford. Or a chevron gules, a bordure  
engrailed sable.
21. Or a chevron gules, a quarter ermine. STAFFORD.  
Creswicks Roll, circa 1445/6, No. 1502.  
Sir Umfrey de Stafford. Or a chevron gules, a quarter ermine.

In a north window of the church

22. Or fretty gules. VERDON.  
Roll of Arms. Edward II, ed. Nicolas, p.3.  
Sire Trebaud de Verdoun de or, frette de goules.
23. 'Broken.'

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35. Burke Dormant and extinct Baronage. Vol.II, p. 541.

In a south window of the church.

24. Vairy or and gules. FERRERS OF CHARTLEY.  
Roll of Arms Henry III, ed. Nicolas, p. 90.  
 Le Counte de Ferrers, verree de or et de goules.
25. Paly of six or and gules, a bordure azure bezanty or.  
 BASSET OF WELDON.  
 See Number 8 above.

In a south window of the church.

26. Or three piles gules on a canton argent a griffin segreant sable.  
 BASSET.  
Roll of Arms, Richard II, ed. Willement. 178.  
 Monsr. John Basset. Or three piles gules, on a canton argent  
 a griffin segreant sable armed gules.
27. Argent fretty gules, on each joint a bezant or. TRUSSELL.  
Roll of Arms, Edward III, ed. Nicolas, p. 18.  
 Monsire Trussell le cousin, port d'argent fret gules les  
 joyntures pomelles d'or.

In a south window of the church.

28. Argent two chevrons gules, a label of three points sable. GRENDON,  
 with a label for difference (?).  
St. George's Roll, circa 1285, Number 370.36  
 'Robert de Grendone' Argent two chevrons gules.

29. 'Broken'

Analysis of the Armorial glass in the north and south windows of the

This group of thirteen coats of arms was divided over seven windows. None of the arms remain so that it is impossible to tell, beyond dispute, if they formed a single series all of one date or were part of different series of different dates. Two of the shields were broken in 1615, the extent of losses before this date is conjectural.

36. ed. Perceval. Archaeologia XXXIX.

37. G.E.C. Complete Peerage (Old Edition) VIII. p. 25.
38. See above. Shield 19.

All of these families represented held lands in Staffordshire. There is some evidence to suggest that the shields formed at least two series. The male line of the Verdon family terminated in Theobald de Vernon, who died circa 1317 (shield No.22) 37 The Bagot arms, however, are those assumed by Sir John Bagot, 1376-1437 (shield No.19)38.

The Bagots were allied to the Stafford family. John de Draycot, living 1385, is thought to have married Joan daughter of John Stafford of Sandon, a junior line of the Stafford family.39 This marriage might explain the commemoration of the Bagots and Staffords at Leigh, both of these families, however, were of considerable importance locally and this alone could justify the erection of their arms.

The Staffords, Barons Stafford, held the manors of Stafford, Bradeley, and Madeley.40 The Bagots held various properties in the county, their chief place of residence being Bromley Bagot, a few miles north of Leigh.42 The Verdons held the manor of Alveton, in the same hundred as Leigh and also the manor of Batterley.42 The main holding of the Ferrers was Chartley, near Stafford.43 The Bassets of Weldon were under tenants of Stafford in the manor of Madeley.44. The Trussells held the manors of Kibblesdone and Meffore,45. The Grendons held the manor of Shenstone.46

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39. Fowler Carter, op.cit. p. 113 citing Visitation of Derbys.

40. I.P.M. Vol.V, 131

41. Feudal Aids, Vol. V, p.12. 1316 A.D.

42. ibid. p. 13

43. G.E.C. Complete Peerage V, p. 305.

44. Feudal Aids V, p. 13.

45. ibid. p. 12

46. G.E.C. Complete Peerage, V. p.109. Staffs.Hist.Coll. XV p.264, ibid. XVII, p. 265.



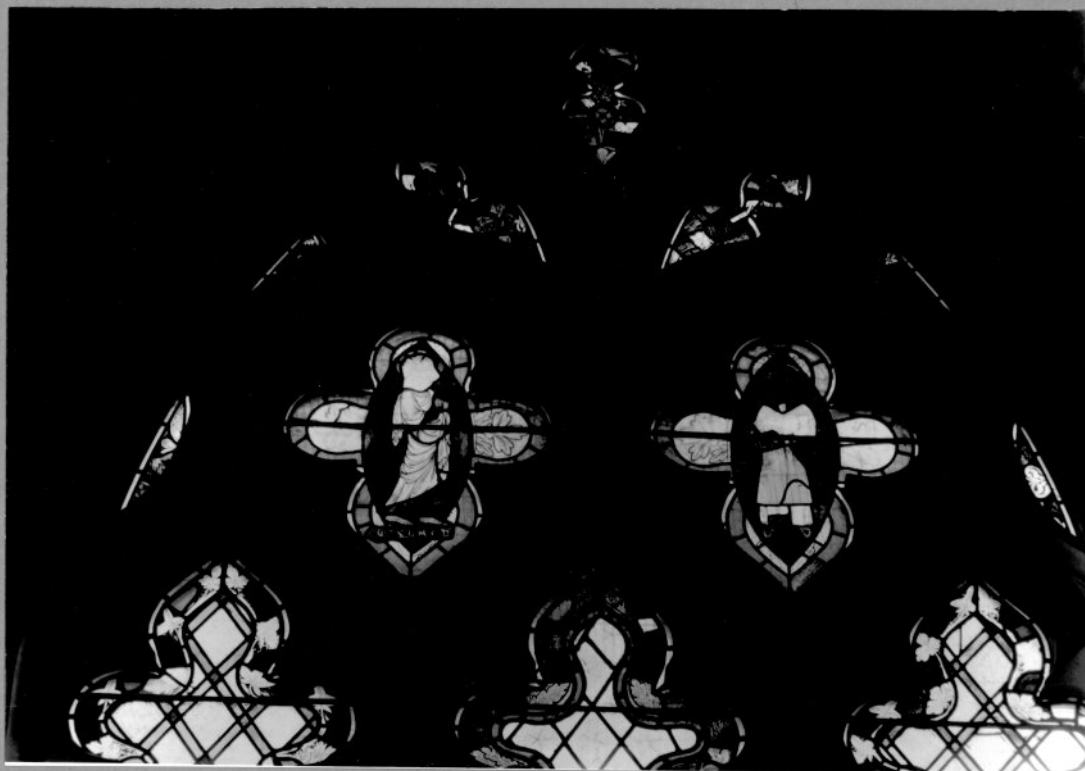
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Staffs.

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CHURCH LEIGH.  
Gratto.

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CHURCH LEIGH.  
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CHURCH LEIGH.

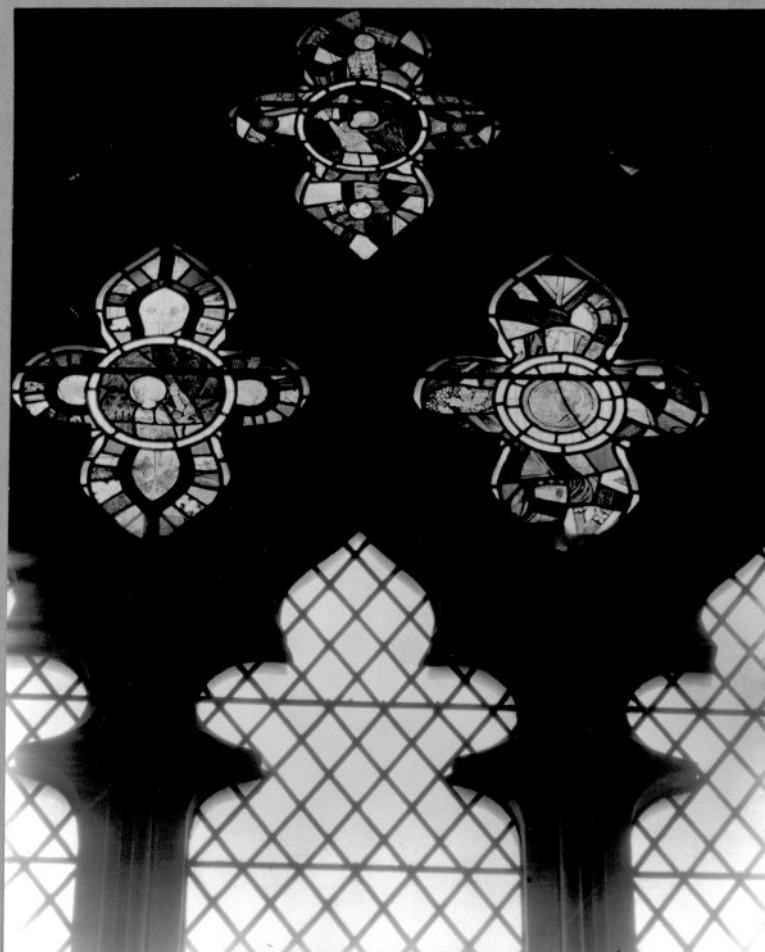
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CHURCH LEIGH.  
Staffs.

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CHURCH LEIGH.

Stalls.