

OKEOVERStaffordshire

North side of chancel. First window from the East.

Diagram 2.

## 1. XVI.C.

Shield. Argent on a bend gules three bezants or OKEOVER.

impaling.

Argent fretty sable.

Set on a ground of modern quarries.

## 2. XVI.C.

Shield. Ermine on a chief gules three bezants or. OKEOVER.

## 3. XVI.C.

A made-up shield.

Ermine on a chief gules three bezants or. OKEOVER.

impaling.

Ermine on a chief gules three bezants or. OKEOVER.

4. Figure of Humphrey Okeover, kneels in prayer facing three-quarters right. He wears a surcoat embroidered with the Okeover arms over a suit of plate mail.

## XVI.C.

The head and legs, except the feet, are genuine, the remainder of the figure is modern.

Inscription below the figure, in black letter, very decayed:-

ORATE PRO ANIMA HUMFREDI OKER  
ON ..... BENEF'R'  
AIU

## 5. XVI.C.

Figure of Elizabeth Okeover, kneels in prayer facing left. She wears a cloak embroidered with the Okeover arms. The figure and the very decayed inscription below it are both modern.

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

XIV.C.

Numbers 6-40. Oblong border pieces.

HAND B. 6. An owl crowned. Stands in profile facing left, the head frontal, in yellow stain against a black ground speckled white; plain border, in yellow stain, a small rosette at each corner.

HAND B. 7. A grotesque figure, incomplete:-

A bearded man's head wearing a feathered hat, in profile facing right, its legs are missing, in a plain border. Painted in black lines on white glass (?). Very decayed.

HAND B. 8. A grotesque beast. Made up from two different figures:-

Head of a bird wearing a hood, in profile facing right, painted in black lines on white (?) glass, against a plain black ground, in a plain white border. Very decayed.

The legs of a furred beast wearing a cloth around its waist. Facing three quarters left, in white glass, the drapery in yellow stain, against a black ground speckled white, in a plain yellow stain border.

HAND B. 9. Head and shoulders of a bearded man, facing three quarters right. Painted in black lines on white glass (?) in a plain border. Very decayed.

HAND B. 10. An owl crowned. Identical with Number 6.

HAND B. 11. A youth playing a portative organ.

Stands full length facing three-quarters left, he holds up the organ in his right hand and depresses the keys with his left. He wears a chaperon thrown back over his shoulders, a short tunic belted at the waist with small tippets pendent from the arms; plain hose and shoes. Painted in black lines on white glass, the head touched yellow stain, against a black ground speckled white, in a plain border. Rather decayed.

HAND B. 12. Two incomplete grotesques:-

An owl crowned, the head only identical with Number 6. The large tail and body of a beast, facing right, in white glass against a black ground in a plain border.

HAND B. 13. A youth playing a harp.

Stands full length facing right, the head turned three quarters left. He holds the harp against his shoulder with his left hand and plucks the strings with his right. He wears a plain short tunic belted at the waist, plain hose and shoes.

Technique and background, etc., identical with Number 11.

14. A small fragment of a canopy (?) a quatrefoil in a square frame.

HAND B. 15. An owl crowned, in profile (facing right, the head frontal. Identical with Number 6, reversed.

HAND B. 16. Head and shoulders of a bearded man facing three quarters left. Identical with Number 9 reversed. Very decayed.

HAND B. 17. Two fragments:-

Upper: part of the body of a winged beast.

Lower: the lower half of a figure of a man, identical with Number 31 below

HAND B. 18. Head of a bearded man, facing three quarters right. Identical with Number 9.

HAND B. 19. An owl crowned. Identical with Number 15.

HAND B. 20. Youth playing a portative organ. Identical with Number 11 reversed, very decayed and opaque.

HAND B. 21. A grotesque figure, incomplete. Identical with Number 7 reversed.

HAND B. 22. A youth playing a tabor.

It stands full length facing three quarters right, he holds up the tabor in his left hand and strikes it with a stick held in his right hand. He wears a chaperon, a long plain tunic and plain shoes.

Technique and background, etc., identical with Number 11. The border here is complete, a small rosette at each corner.

HAND A. 23. A grotesque beast.

A hybrid bird animal with a human face in its stomach. Stands erect facing right, its head in profile facing left. Painted in black lines on white glass, touched yellow stain against a plain black ground, in a plain yellow stain border.

HAND B. 24. A small fragment of a beast. Very decayed.

HAND B. 25. A youth holding a sword and buckler.

Stands full length facing three quarters left. Extreme state of decay, the details are very obscure, the head is missing.

HAND B. 26. An owl crowned. Facing left in profile, the head frontal. Identical with Number 6.

HAND B. 27. An owl crowned, facing right, Identical with Number 6 reversed.

HAND B. 28. A grotesque lion, playing a harp.

Seated erect on its hindquarters, facing right, the head frontal, its long tail curved.

Painted in black lines on white glass, touched yellow stain, against a black ground speckled white, in a plain yellow stain border, a rosette at each corner.

HAND B. 29. A youth holding a sword and buckler.

The lower half only remains. Stands facing three quarters right, his buckler held against the sword sheath on his left leg. Identical with Number 25 reversed. Extremely decayed.

HAND B. 30. A youth playing a psaltery.

Stands full length facing three quarters right, he holds the psaltery against his chest and plucks its strings with plectrum held in his right hand. He wears a chaperon, a short tunic, plain hose and shoes.

Technique and background, etc., identical with Number 11.

HAND A. 31. A youth playing a gittern.

Stands full length facing three-quarters left, holding the gittern across his chest. He wears a chaperon, a short tunic, plain hose and shoes. Painted in black lines on yellow-stain, the face white, against a plain black ground, in a plain yellow stain border.

HAND B. 32. A seated monkey holding up a wine bottle.

Seated in a chair facing left in profile, holding up the bottle in its right hand and pointing to it with his left. The figure wears a plain tunic. Painted in black lines on white glass.

Technique and background, etc., identical with Number 11.



HAND B. 33. A grotesque figure.

A bearded man's head, wearing a feathered hat, set on two furred beast's legs. In profile facing right.  
Painted in black lines on white glass, very decayed.

HAND B. 34. A grotesque figure.

A human head wearing a chaperon on two beast's legs with a stumpy tail. In profile facing right. The head above the eyes is missing.  
Painted in black lines on white glass, against a plain black ground.

HAND B. 35. A grotesque lion playing a harp.

Identical with Number 28 reversed. The lower part of the figure is missing and has been replaced with part of the hindquarters of a beast, in profile facing ~~right~~ left.

HAND B. 36. A grotesque lion playing a harp.

Identical with Number 28; very decayed and opaque.

HAND B. 37. A youth playing a tabor.

Identical with Number 22. Very decayed and opaque.

HAND B. 38. A youth playing a viol.

Stands full length facing three-quarters left, he wears a long tunic and shoes and is bare-headed.

Technique and background, etc., identical with Number 11. Very decayed and opaque.

HAND B. 39. A grotesque beast.

A hybrid bird's head on a beast's body and legs, a human head in its rump. Stands erect in profile facing right, a cloth swathed over its body and knotted at the neck.  
Painted in black lines on white glass touched yellow stain against a plain black ground, in a plain yellow stain border.

40. A fragment of a canopy, a quatrefoil in a square frame.

The East Window of the ChancelDiagram 2

## 41. St. Peter.

The Saint stands full length facing three-quarters right below canopy work. He holds up the two keys in his left hand, a closed book in his right. He wears an ochre cloak over a plum coloured tunic. Blue nimbus separately leaded. The head is painted in black lines on flesh coloured glass.

Set against a made up ground of ruby glass patterned with two types of foliage design:-

- A. A running trail with off-springing trefoil leaves. Painted in black.
- B. A running trail with off-springing kidney shaped leaves and flowers, reserved on a ground of black enamel.

The ground is crossed by two horizontal patterned bands.

The figure and ground are extremely decayed, the details are only visible on close inspection.

The Saint stands below an arch cusped cinquefoil, each cusp is pierced by a trefoil, surmounted by a crocketed gable and finial. The tympanum bears an oculus cusped quatrefoil, the corners are cusped quatrefoil. The shafts of the main arch have moulded capitals and each support a tall traceried window surmounted by a crocketed gable and spine. Behind the main arch and gable is a low octagonal tower, its walls pierced by windows, with a high battlement. At the centre of the tower is a lantern pierced by a rose window above two large lancets, the latter traceried, flanked by diagonally turned shafts and surmounted by a gable. The shafts each support a traceried window below a gable and crocketed spine, flanking a large crocketed spine and finial above the gable of the rose window. Flying arches support the lantern, springing from traceried piers on the sides of the battlements, the piers are likewise supported by flying arches springing from the spines of the shafts to the main arch.

The canopy is painted in black lines on white glass with touches of yellow stain.

The canopy is set against a trellis ground of white quarries bearing a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines touched yellow stain. The two upper edges of each quarry have a plain border, in yellow stain. The quarries adjacent to the piers and flying arches of the lantern are painted on the same pieces of glass. The quarries are mostly modern.

42. Christ in Majesty.

Seated in benediction below a canopy. The figure is modern.

The canopy is identical with Number 41 above. It has been restored in parts but is substantially genuine. Only four of the quarries behind the canopy are genuine.

43. Below the figure is an oblong strip of white glass patterned with a design of contiguous circles enclosing a double headed eagle displayed and a lion rampant alternately, reserved on a black enamel ground. This is very decayed. The right hand side of this strip is a modern copy.

44. Saint John Baptist.

Standing full length below a canopy. The figure is modern.

The canopy is identical with Number 41 above. It has been restored in parts, but is substantially genuine. Three of the quarries behind the canopy are genuine.

45. Below the figure is an oblong strip of white glass made up from two different designs. The right hand piece is identical with Number 43 above. The left hand piece is larger and has an eagle displayed in a roundel, identical in technique and general design with Number 43.

46. Modern ? Shield: Argent on a chief gules three bezants or. Okeover. Set against a plain green ground in a geometric framework.

47. Modern ?. Shield: Argent on a bend gules three bezants or. Okeover.

Impaling.

Argent fretty sable. Vernon.

Ground and frame as Number 46.

48. Modern ? Shield: Argent on a chief gules three bezants or. Okeover. Ground and frame as Number 46.

49. An inscription giving the date of the restoration of the window:- 1826.

Borders of the main lights:-

A straight vertical stem with off-springing small sprays of foliage upon each of which is perched a small bird.

Two types:-

50. Perched facing inwards in profile, the head turned back resting on the wings.

51. Perched facing inwards in profile, the head held up holding a small spray of foliage in the beak.

52. Identical with Number 51 but lacking the head.

53. Identical with Number 51 but not holding foliage in its beak.

All the birds are painted in black lines on white glass, touched yellow stain.

All the borders are complete. The parts not numbered on Diagram 2 are modern copies.

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

Diagram.

54: 55: Noli Me Tangere.

The figure of Christ occupies the left hand light (54), that of Mary Magdalen the right hand light. (55).

The figures and the landscape in which they stand are completely modern.

Both of the figures are set beneath a depressed arch with crockets and finial, the side shafts of the arch each support a braceried window crowned with a crocketed gable and spine, in white glass and yellow stain. Partly restored.

Set against a trellis design of white quarries. Only one quarry in each light is original:- a vertical stem with off-springing oak leaves, painted in black lines touched yellow stain. The two upper edges of the quarry have a plain border, in yellow stain. The vertical stem rises immediately behind the finial of the arch, the finial is painted on the same piece of glass.

56. Border pieces:- a vertical stem with an off-springing stalk bearing three buds and a rose, in yellow stain and white. Only three of the border pieces are genuine.



Okeover. Lost glass.

East window of the chancel.

William Burton's notes. B.M. Egerton M.S. 3510. Dated 1610 and 1620.

The entry is headed:-

"In templo de Oker. com. Staff. p(er) me W.Burton 1610: et :  
1620. In orientali fenestra chauncelli."

A drawing of two figures, on the left a knight kneeling facing right holding up a shield tricked 'Ermine on a chief gules three bezants or;' his cyclas bears the same arms. Beneath the figure is written: ROGERUS DE ACOYER. Opposite to him kneels a woman, holding up a model of a church (?). Her mantel is tricked 'Azure a bend lozengy argent.' Between the two figures is a large spray of oak foliage, the leaves tricked argent, the acorns or.

Note on the costume.

'Roger de Acoyer' wears armour of the mixed mail and plate variety, typical of the second quarter of the fourteenth century.<sup>1</sup> He wears a pointed bascinet with a moveable vizor and camail; plate rerebraces and vambraces on the arms with coutes at the elbow and gauntlets; chain mail chausses on his legs with plate jambs and cuisses, and genouillières; rowell spurrs. His cyclas bears his arms and over it a bawdic, a buckled belt, the end hanging down in front, with a large straight sword on his left hip.

His wife's costume is rather vague. She wears a coverchef, and wimple, her hair appears to be in cauls on either side of her face.

Burton continued:-

In Austr: fenestra chancelli.

In a south window of the chancel.

A drawing of a knight kneeling facing three-quarters left holding up a shield, tricked Party per pale indented sable and argent, the same arms on his cyclas.

His armour is identical with that of Roger de Acoyer described above except for the bawdric and sword which are omitted.

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1. Druit. Costume on Brasses. 1906. pp. 152-159.

There appears, so far as I know, to be no other record of these figures. Barton's notes were unknown to Wrottesley<sup>2</sup> and Jeavons.<sup>3</sup>

The East window of the chancel.

The figure of 'Rogerus De Acoyer' is to be identified with Sir Roger de Okeover.<sup>4</sup> This Sir Roger was the son of John de Okeover, who was dead before October 1293.<sup>5</sup> The Okeovers held the manor of Okeover of the Abbot of Burton.<sup>6</sup>

Sir Roger de Okeover was apparently of full age in 1309.<sup>7</sup> He was one of the adherents of Lancaster in the rebellion of 1322, holding lands of the Earl in Derbyshire. He was one of the Staffordshire knights summoned to Parliament in 1324. In 1333, 1334 and 1336 he was commissioner of array for Derbyshire.<sup>8</sup> Roger de Okeover and Christina his wife had licence, in 1336, to alienate fourteen shillings of rent in Ilum to the monks of Burton.<sup>9</sup>

He died before Easter 1338, leaving a son Thomas, then a minor.<sup>10</sup> His widow Christina was probably a daughter of Sir William de Bermingham.<sup>11</sup>

2. G. Wrottesley. 'An account of the family of Okeover. County Stafford.'

In William Salt Society Transactions. N.S. VII.

3. Jeavons. Ancient Painted Glass in Staffs. Birmingham Arch. Soc. Transactions LXVIII. pp. 60-61.

4. Wrottesley op.cit. W.S.S. N.S.Vii. Account based on the Okeover chartulary in the Bodleian Library temp. Edw. II.

5. Historical Collections Staffordshire. VII. p. 7.

6. Wrottesley. op.cit. p. 8; 7. Wrottesley op.cit. & Hist. Coll. Staffs. IX, p. 20;

8. Wrottesley op.cit. p. 39. 9. ibid; Cal. Patent Rolls, 1334-38, p. 256.

10. Wrottesley. op.cit. citing certificate in Okeover deeds. and Staff. Con. XI, p. 83.

11. ibid. p. 27. When a minor the wardship of Roger had been purchased by Isabel, formerly wife of Sir William de Bermingham. She was sued for the wardship in 1301/2. Hist. Coll. Staffs. vii, p. 101.

### Okeover arms

Roll of Arms Richard II edited Willement:- No. 234  
Mons. Philipp' de Oker'.  
Ermine on a chief gules three bezants.

The kneeling woman as drawn by Burton wears a mantle:- Azure  
a bend lozengy argent.

Wrottesley conjectured that Sir Roger de Okeover's wife was a  
daughter of Sir William de Bermingham, although there is no direct  
proof of this. The de Berminghams bore two coats:- Azure a bend  
lozengy or <sup>12</sup> and Party per pale indented Argent and Sable.<sup>13</sup>

It seems probably that Christina, wife of Sir Roger de Okeover,  
was a member of a junior branch of the Berminghams, however, the arms  
as blazoned on her mantel do not occur in any of the medieval rolls  
of arms.

The spray of oak leaves and acorns between the two figures in  
Burton's drawing is interesting. His notes deal almost exclusively  
with heraldic matters; it seems possible, therefore, that this foliage  
might be of heraldic significance. The helm of Sir Humphrey de Okeover  
on his brass of 1538 bears a crest, an oak tree eradicated, inscribed  
'Oker'.<sup>14</sup> The impaled shield of Okeover an Aston, above the representa-  
tions of his thirteen children, is placed on an oak tree.<sup>15</sup> There

12. Roll of Arms. Edward II, ed. Nicolas, p. 11.

13. Powell's Roll, ed. Greenstreet. Reliquary N.S. III, p. 237.

14. Mill Stephenson. Notes on the Zouch-Oker brass at Okeover.  
~~Okeover~~ Staffs. Monumental Brass Society, Trans. III, pp. 187-193.

The Okeover brass was originally a memorial to Lord Zouch and his  
two wives, dateable 1447. The figure of Lord Zouch being reused for  
Humphrey de Okeover, the arms on his surcoat and crest only being altered.  
A rubbing taken before this figure was stolen about 1857, is in the Society  
of Antiquaries; the crest remains.

15. Stephenson, *ibid* p. 192.

appears to be no earlier substantial evidence of the Okeovers using this crest.<sup>16</sup> It seems possible that the oak foliage seen by Burton in the east window might have been the Okeover crest.

The model of a church held by Christina, wife of Sir Roger de Okeover, in Burton's drawing suggests that they were possibly responsible for the rebuilding of Okeover church. There is no documentary evidence of this however. The fabric of the present church is a nineteenth century restoration.

South window of the chancel.

The knight drawn by Burton was possibly a member of the De Bermingham family. The De Berminghams bore Party per pale indented argent and sable for one of their coats.<sup>17</sup> This figure's shield and cyclas bear the same arms with the tructures reversed, possibly as a sign of cadency.<sup>18</sup> The similarity of the armour suggests that this figure was probably of the same date as the figures in the east window.

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16. The legend on the seal of Philip de Okeover, dated 1381, is divided by what appears to be a spray of oak foliage. Wrottesley op. cit. pp. 165-166. Okeover deeds, 76, original at Okeover.

17. See above p. 18. Possibly father or brother of Christina.

18. Party per pale indented sable and argent does not occur in any of the medieval rolls of arms. It seems unlikely that Burton's trick is incorrect.

Glover Visitation of Staffordshire, 1583, allowed Okeover two quarterings 1. Azure a bend fusily argent 'Atlowe' and Party per pale indented sable and argent 'Girn'. Hist. Colls. Staffs. Vol. III, p. 120. Wrottesley op.cit. points out that neither of these names occur as surnames of families but represent manorial holdings of the Okeovers. He attributes the two coats to the Bermingham in consequence of Sir Roger de Okeover's marriage temp. Edward III.



Date of the East window of the chancel.

Sir Roger de Okeover was born before October, 1293, when his father, John de Okeover, was dead.<sup>19</sup> Roger was apparently of full age in 1309 when he occurs as plaintiff in a suit respecting land in Snelleston.<sup>20</sup> In a suit before the King's Bench of Trinity Term 29. Edw. I. (1301) he was till a minor for he was suing by his 'custos' Nicholas de St. Pierre.<sup>21</sup> He must, therefore, have been born between 1280 and 1288.

His marriage with Christina took place before 1318 when William de Sutton and Margaret his wife, mother to Sir Roger, sued Christina, wife of Sir Roger for the manor of Okeover.<sup>22</sup>

Sir Roger was dead in 1338 when 'Christina, widow of Sir Roger, was sued for her dower in Okeover.<sup>23</sup>

There is no definite evidence to suggest that the window was put in either during Sir Roger's life or after his death.

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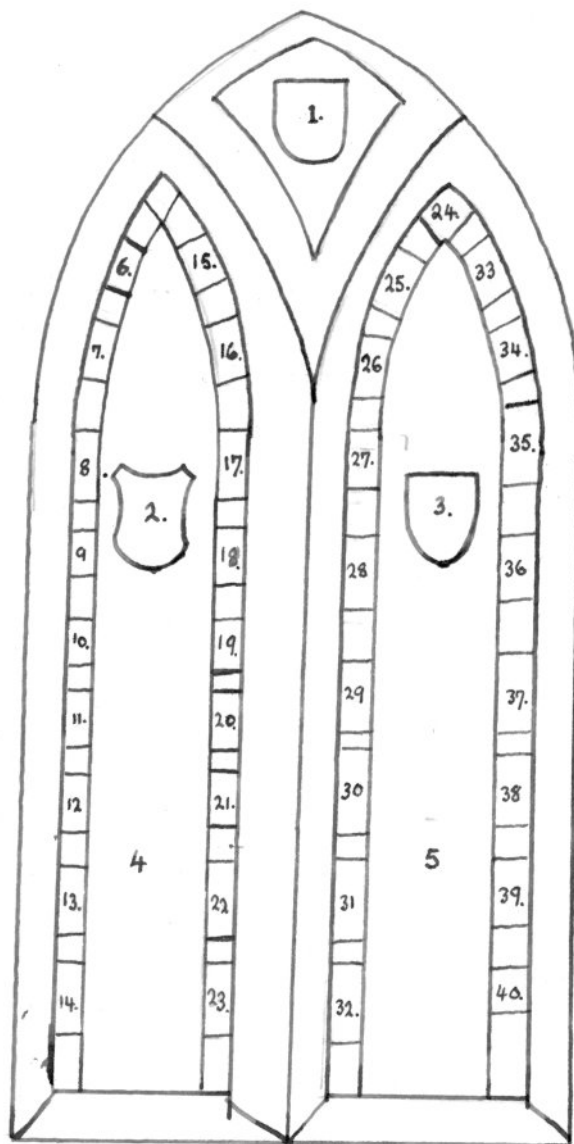
19. Staffs.Hist.Coll. Vol. VII, p. 7.

20. Staffs.Hist.Coll. Vol. IX, p. 20.

21. Wrottesley, op.cit. p. 25.

22. ibid. p. 28 and Staffs.Hist.Coll. IX, p. 71.

23. Staffs.Hist.Coll., XI, p. 83.



OKEOVER.

DIAGRAM. 1.

Okeover Staffs nII



ONEOVER.  
Staffs.

n II



OKEOVER.  
Staffs.

nII





OVER  
Staffs.

nL



OVER.  
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OKEOVER .  
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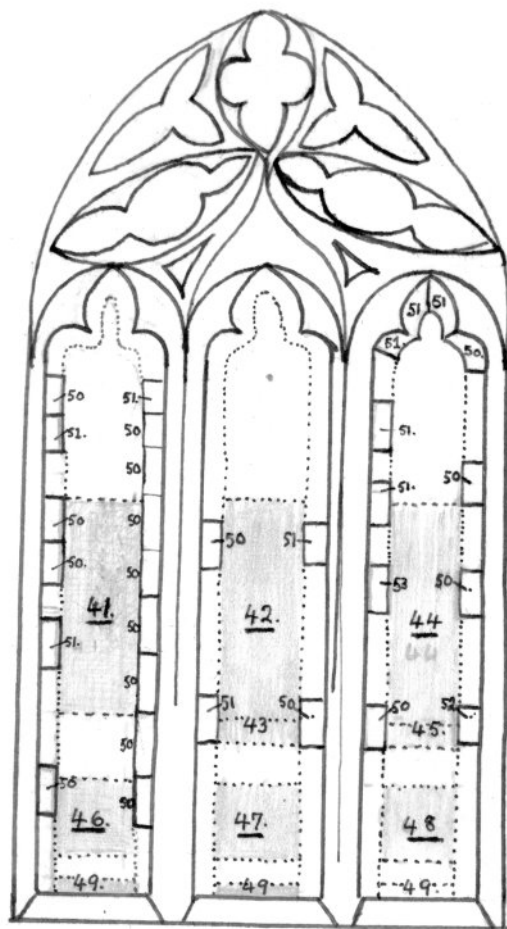
OKEOVER .  
Stafts.

n II



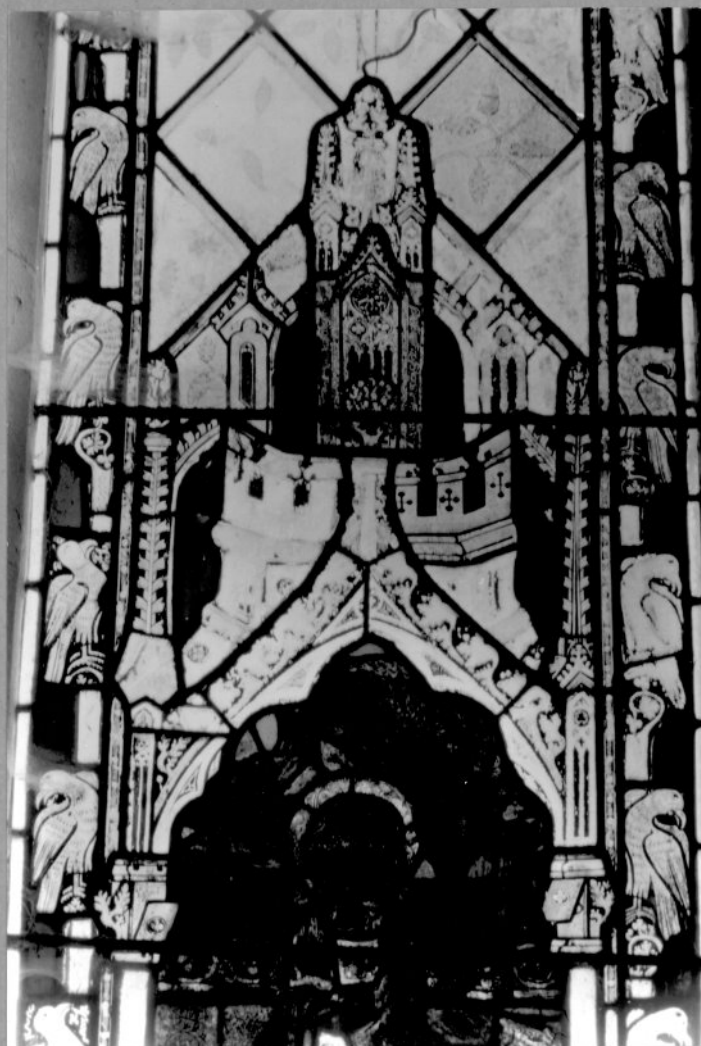
ONEOVER.  
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OKEOVER: STAFFS: I





OKCOVER.  
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OKEOVER.  
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Okeover. Staffs II

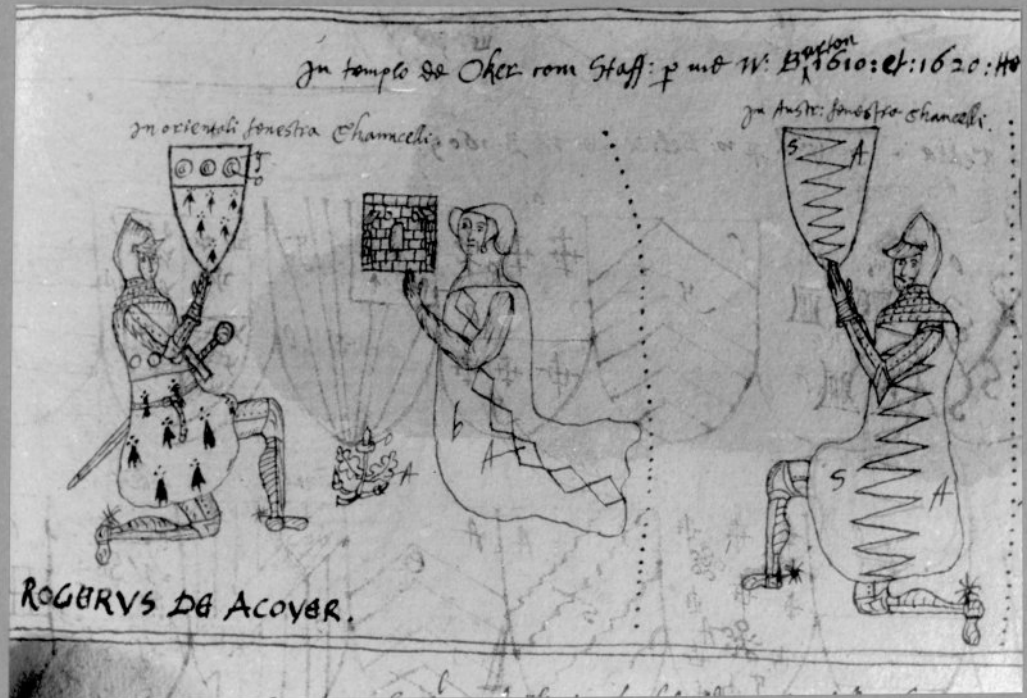


OKEOVER .

Scaffs.

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OKEOVER  
Staff.

ROLLESTONSTAFFORDSHIRE

East window, South aisle of the nave.      Diagram 1.

## 1. XIX.C.

A shield. In situ: Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lis or to each point. EARL OF LANCASTER.

Set against an incomplete green circular ground.

## 2. XIV.C.

A shield. In situ: Azure semy of fleur-de-lis argent over all a lion rampant guardant argent. HOLLAND.

Set against a yellow circular ground, (diapered with a foliage design ? very decayed).

## 3. XIV.C.

A shield in situ: Gules three lions passant guardant in pale or. KING OF ENGLAND.

Set against an incomplete green circular ground.

The shield is broken and has been inserted inside out. The whole of the bottom lion and the head of the top one have been replaced by plain white glass.

## 4. XIV.C.

A shield in situ: Azure a bend argent cotised or between six lioncels rampant argent. BOHUN. EARL OF HEREFORD.

Set against an incomplete yellow circular ground.

## 5. XIV.C.

A large varigated rose, in matt and yellow stain on white glass. In a plaited border. Incomplete.

## 6. XVU. Late

A fragment of a plaited border, see Number 8 below. The head and shoulders of a young girl standing behind an altar (?), covered with a patterned cloth. White glass touched yellow stain. A fragment of a larger composition.

## 7. Late XV.C.

A fragment of a plaited border. See Number 8 below. The head and shoulders of a man facing three-quarters right. A Fragment of a larger composition. Very decayed and inserted inside out.

## 8. Late XV.C.

A roundel. The Presentation of Samuel in the temple.

Stands left, vested as a bishop, facing Samuel who stands on an altar at the centre, his right hand raised in salutation, his mother Hannah stands looking on, on the extreme right. Above the figures is a scroll, inscribed in black letters: PUER SAMM / OBLAT EST DNO  
C''' XIII''' CB''' 10th:

Painted in black lines with stippled shading on white glass with touches of yellow stain. Border: white plaited stems with off-springing acanthus leaves, in yellow stain, which curl around the main stems.

## 9. Late XV.C.

A roundel. The Baptism of Christ.

John the Baptist stands on the left baptising Christ, with water from a jug, Christ stands naked in the river. Above them is the head of God the Father and the Holy Spirit descending in the form of a dove. Four angels stand on the river bank of the right, holding the garments of Christ.

Above the figures is a scroll, inscribed in black letter:-

IHS / PTIZATUS EST IN IORDATTE A JOHANNES.

On the left, below God the Father is another scroll:-

HIC EST FILIUS MEUS DELECTUS IN QUO M/MIHI COMPLACUI/ IPSUM AUDITE

Painted in black lines on white glass with stipple shading in yellow stain.

## 10. Late XV.C.

A fragment of a large composition:-

The spire of a building surrounded by seven suns (?). Above them, and painted on the same piece of glass, is a scroll, inscribed in black letter;- IN TEMPLUM LAVABANTUR

Painted in black lines on white glass, with stipple shading and touches of yellow stain.

## Late XV.C.

A fragment of a composition:- The head and shoulders of a man, with a forked beard, facing three-quarters left, facing him a figure wearing elaborate robes, part of the torso only remains. White glass with stipple shading and yellow stain.

A fragment, the heads and feet of two pigs (?) in a field.

## 11. XIV.C.

The remains of a canopy: Fragments of a crocketed gable set in front of a brick wall with a foliated cornice. At the centre, above the cornice, was a traceried window, now missing with three shafts, joined by flying buttresses on either side.

The gable is green, the wall is white and matt enamel, the cornice is in yellow stain. The traceried shafts with their gables heads are white and yellow stain. The traceried window has been replaced with a piece of white glass bearing a trail of oak leaves painted in black lines. Set against a plain ruby ground. Border of the light. A vertical stem with off-springing vine leaves. The stem is white, the leaves green. Set against pieces of plain ruby.

## 12. Late XV-XVI.C.

Sign of the Zodiac. April.

Taurus, the bull, stands in profile facing left on a hillock. White glass with touches of yellow stain and pronounced stipple shading. Above the bull is inscribed, in black letter;- APRILIS.

## 13. Late XV-XVI.C.

Sign of the Zodiac. August. Incomplete

Leo, the lion, stands in profile facing left. Fragment of an inscription in black letter ... S. Technique as Number 12 above.

## 14. Late XV-XVI.C.

Sign of the Zodiac. March.

Aries, the ram, stands in profile facing left on a hillock, a white castle in the distance. Above the ram is inscribed in black letter: MARTIUS. Technique as Number 12 above.



Second window from the east, North aisle of the nave: A small panel of fragments has been inserted in the lower part of the centre light:-

15. XIV.C.

The head of a Saint: Nimbed facing three-quarters left, beardless. White glass with touches of yellow stain, the nimbus in matt with a plain white edge.

Fragments of blue-grey drapery (?) inserted inside out.

ROLLESTON

East window, south aisle of the nave. Fourteenth century glass.

There are four shields of arms in the apex quatrefoil light of this window. The arms depicted represent the King of England, the Earls of Lancaster and Hereford and Holand of Upholland county Lancs.<sup>1</sup> The shields are identical in size and are each set against a coloured circular ground, each occupying one foil of the quatrefoil light. Originally the arms of Rolleston of Rolleston were also represented in this window.<sup>2</sup> This shield probably occupied the centre of the quatrefoil light instead of the late fifteenth century rose which is an alien insertion.<sup>3</sup>

The five shields thus displayed offer some evidence for dating the glass circa 1316-1322.

The manor of Rolleston was one of the manors appertaining to the Honour of Tutbury held by the Earls of Derby. The Ferners, Earls of Derby held the honour until 1266 when, on the rebellion of Robert de Ferners, it was appropriated to the crown and granted to Edmund, Earl of Lancaster.<sup>4</sup>

The Rollestons are first documented as holding the manor of the Earl of Derby, temp. Henry I,<sup>5</sup>. Their early pedigree is somewhat obscure and uncertain.<sup>6</sup> The first member of the family to be knighted appears to be Sir Ralph de Rolleston who died in 1324.<sup>7</sup> He is first mentioned in a law suit of 1280 relating to lands in Rolleston.<sup>8</sup> He occurs in another lawsuit of 1285 when he was accused, with Edmund, Earl of Lancaster and others, of depriving Elianora de Ferners of the custody of lands and the heir of William le Botiller.<sup>9</sup> In 1295 he

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1. See below. Rolleston. Catalogue Numbers 1-4.
  2. See below p. 13, as noted by W. Burton in 1610 and 1634. B.M. Egerton MS. 3510, p. 188.
  3. Rolleston Catalogue Number 5.
  4. See Assize Roll. 21. Edw. I. Hist. Collections Staffs. VI, Pt. i, p. 250. and also G.E.C. Com. Peerage Vols. IV, pp. 200-1; VII, pp. 377-8 citing Duchy of Lancaster. Royal Charters, Nos. 104, 105.
  5. Shaw. Staffs. Vol. I, p. 29. ex. Reg. of Tutbury.
  6. Shaw op. cit. pp. 29-30.
  7. His widow sued for dower 18. Edw. II, de Banco Roll. Staffordshire Collections, Vol. IX, p. 105.
  8. De Banco Roll 8. Edw. I. Hist. Colls. Staffs. Vol. VI, pt. 1, p. 104.
  9. De Banco Roll. 12-13. Edw. I. Hist. Colls. Staffs. ibid. p. 137.

was appointed keeper of the alien priories in Derbyshire<sup>10</sup>. In 1307 he was an assessor in Staffordshire<sup>11</sup> and a Justice in 1309.<sup>12</sup> In the latter year he witnessed a grant made by Thomas, Earl of Lancaster,<sup>13</sup>. He was returned as a Knight of Staffordshire to attend the parliament at York in 139.<sup>14</sup> and again in 1324 to attend the great council at Westminster.<sup>15</sup> He died in 1324 when his widow Elizabeth sued their son Thomas de Rolleston for lands and property in Tolleston as her dower.<sup>16</sup>

The arms of Holand of Uppholland, Lancashire, are particularly important in establishing the date of this set of armorial shields, Sir Robert de Holand, born circa 1270, became a favourite official of Thomas, Earl of Lancaster. He received extensive grants of lands from the Earl<sup>17</sup> and in the 'Annales Paulini' he is termed "Miles creatus et nutritus a domino Thoma comite Lancastriae."<sup>18</sup> In 1316 the Earl granted him the manor of Yoxall, part of the Honour of Tutbury.<sup>19</sup> This grant was confirmed in 1320.<sup>20</sup> Yoxall is about ten miles distance from Rolleston. The Holands held no other lands in Staffordshire. This rather suggests that the armorial shields were erected after 1316, when Holand became prominent locally as a tenant of the Earl of Lancaster. Such a commemoration, however, seems doubtful after 1322, for in this year Robert de Holand deserted the Earl of Lancaster at Boroughbridge.<sup>21</sup> After the execution of Lancaster he appears to

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10. Cal.Fine Rolls. 1272-1307.
  11. Palgrave Parliamentary Wirts Vol.II, Div.II, p.14, No.33.
  12. *ibid.* Appendix, p. 25.
  13. Moor. Knights of Edward I, Harl.Soc. LXXXIII, p.138. Cal. Pat.Rolls, 1317-21. p. 203-4.
  14. Palgrave. *op.cit.* Vol.II, Div.1, p. CXV.
  15. *ibid.* Volume I, p.647, No. 66.
  16. De Banco Roll. 18.Edw.II, Staffs.Collections.Vol.IX, p.105.
  17. See Cal.Close Rolls. 1296-1302, p.365; Cal.Pat.Rolls, 1317-21, p.431.
  18. Chronicles Edw. I and Edw. II ed. W. Stubbs, Vol. I. Annales Paulini de Tempore Edwardi Tertii. p. 342.
  19. Shaw. Staffs. Vol. 1, p. 95.
  20. Cal. Pat. Rolls 1317-21, p. 431.
  21. See Vita Edwardi Secundi ed. Denholm Young, pp.122-3.

have ravaged the Lancaster estates, the Annales Paulini states:-  
 "Nam idem Robertus cum suo exercitu terras et castra praedicti comitis ubique vastaverat, et multa mala pluribus cotidie fecerat."22  
 In 1328 however he was captured by a, G. Wyther at Berkhamstead who executed him and sent his head to Henry Earl of Lancaster:- "Caput vero suum praesentatum fuit domino Henrico comite Lancastriae fratri praedicti Thomae."23. His son and heir Robert was a minor at his father's death, he had livery of his lands in 1335.24. This dating circa 1316-1322 is, I believe, partly confirmed by the display of the arms of the Earl of Hereford. The de Bohuns, Earls of Hereford held no lands in Staffordshire at this date. However, Humphrey de Bohun during the period 1316-22 was an adherent of Lancaster and was killed at Boroughbridge when endeavouring to force the bridge.25.

The implications of the display of these five shields seem, therefore, to be associated with the land tenures and political aspirations of Thomas, Earl of Lancaster. Edward II is represented as holder in chief of the Honour of Tutbury which Lancaster held under him; Holland and Rolleston appear as tenants of Lancaster in the same Honour and Bohun appears as an associate in the political designs of Lancaster.

The shields appear to have been erected after 1316 and before 1322. If this hypothesis is rejected however, the extreme terminus post quem non must be 1340 when the royal arms were changed to France and England quarterly.

The actual arrangement of the shields in the tracery light appears, essentially, to be original, although the positions of the shields may have been rearranged. I know of no comparable design in glass but similar arrangements of shields in a traceried design are common, on armorial seals. Comparison can be made with the seal of Joan, Countess of Warren, circa 1305<sup>26</sup> and that of John de Bohun, ob.1335.<sup>27</sup> (Diagram).

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22. Annales Paulini, op.cit. p. 342.
  23. ibid.
  24. G.E.C. Complete Peerage, Volume VI, p. 529.
  25. Chronicle of Lanercost ed. Sir. H. Maxwell, p. 233.  
 in 1321/2 he had joined the Earl of Lancaster in the taking of Gloucester and the burning of Bridgenorth (see Palgrave Parl.Writs.)
  26. Engraved in Sandford. Genealogical History, p.
  27. Birch. B.M. Catalogue of Seals 7547. Cast in the Society of Antiquaries.



In one of the windows of the church were represented the figures of a man and his wife, both wearing the Rolleston arms, and, below them part of an inscription which read "Thomas et Remy (Or Remial) et William leur filz." Both Vincent circa 1592<sup>28</sup> and Burton, 1610 and 1634<sup>29</sup> record this window. No vestige now remains, it appears, however, to have been erected in the first half of the fourteenth century.

Thomas de Rolleston is cited in a law suit of 1324 when his mother Elizabeth, widow of Ralph de Rolleston, sued him for her dower in Rolleston.<sup>30</sup> In an earlier lawsuit of 1310 Thomas de Rolleston and Reyna his wife sued for part of the latter's inheritance.<sup>31</sup> This Reyna is stated to be a daughter and heiress of Robert de Stafford in a law suit of 1315.<sup>32</sup> They were both involved in litigation over a messuage in Rolleston in 1333-1334.<sup>33</sup> and in 1339 they had part custody of Thomas, son and heir of Roger de Okeover.<sup>34</sup> The last documentary reference to Thomas de Rolleston occurs in 1341-42 when he recovered a messuage in Horecross.<sup>35</sup>

The remaining armorial glass listed by Burton, the most complete and detailed of the three sixteenth-seventeenth century sources, is difficult to date with precision as single shields of the Rolleston arms are mostly involved.<sup>36</sup> The Rollestons continued to hold lands at Rolleston until the seventeenth century.<sup>37</sup> Two of the shields listed by Burton as being in a north window of the chancel may have been of the fourteenth century. These are the arms of Curzon of Felde and an unidentified coat.<sup>38</sup> According to Shaw, Sir Ralph de Rolleston,

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- 28. B.M. Harley MS. 2129. see below p.
  - 29. B.M. Egerton MS. 3510, p.189, see below, p.
  - 30. De Banco Roll. 18.Edw.II. Hist.Colls.Staffs.Vol.IX, p.105.
  - 31. De Banco Roll. 3 Edw.II. Hist.Colls.Staffs.ibid. p.20.
  - 32. De Banco Roll.8.Edw.II. Hist.Coll.Staffs.ibid.p.51.
  - 33. De Banco Roll.6-7.Edw.III. Hist.Coll.Staffs.Vol.XI. p.40.
  - 34. De Banco Roll 13.Edw.III.Hist.Coll.Staffs.ibid.p.91.
  - 35. De Banco Roll. 15.Edw.III. Hist.Coll.Staffs.ibid.p.117.
  - 36. Burton.Egerton MS.3510, p.183. See below, p. 13-14.
  - 37. Shaw.Staffs. Vol.I, p. 30.
  - 38. Egerton MS. op.cit. see below p.

ob. 1324 had a brother William whose daughter Alice married Stephen Curzon of Felde.<sup>39</sup> I have found no documentary proof of this marriage. However, that the Curzons of Falde were associated with the Rollestons is shown by a grant of quit claim made by William Dotrel to Nicholas, son of Ralph de Rolleston, relating to lands in Rolleston, dated 1339, which was witnessed by Stephen Curzon, Lord of Falde.<sup>40</sup>

The late fifteenth century glass that has been inserted in the east window of the south aisle lies outside the scope of this work. It must be sufficient to note that the two complete roundels (Catalogue Numbers 8 and 9) and the fragment of a larger roundel (Catalogue Number 10) are identical in style and technique. The Baptism of Christ is unusual in that the text, below the figure of God the Father, is taken from S. Matthew's account of the Transfiguration (Chapt. XVII, v.5) and not from any account of the baptism, although the texts are very similar.

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39. Shaw. *op.cit.* p. 30.

40. I.H. Jeayes "Staffordshire charters in possession of the Marquess of Anglesey." *Historical Collections Staffs.* 1913. p. 115.

Rolleston. Antiquarian sources

British Museum. Egerton MS. 3510, p. 188

W. Wyrley's notes as copied and extended by W. Burton.

"In ecclesia de Rolleston com: Staff... per W.W. et me W.B. 1610 et 1634."

"In Austr: ori: fen" Five shields of arms, in trick:-

1. Gules three lions passant guardant in pale or.
2. Gules three lions passant guardant in pale or, a label of three points, two fleur-de-lis to each point.
3. Azure semy of fleur-de-lis, a lion rampant guardant argent "Holland".
4. Azure a bend argent cotised or between six lioncels rampant or "Hohn".
5. Argent a cinquefoil azure, on a chief gules a lion passant guardant or. "Rolleston."

Location not given, a shield in trick:-

6. Argent a cinquefoil azure on a chief gules a lion passant guardant or. "Rolleston."

"In bor: fen: chacelli" Two shields in trick:-

7. Gules three bezants pierced or.
8. Sable, an escutcheon vairy or and gules, an orle of martlets argent "Curson de Felde"

In bor: fen: Two shields in trick.

- 9 : 10: Argent a cinquefoil azure, on a chief gules a lion passant guardant or.

"In Austr: fen:" A shield in trick:-

11. Argent a cinquefoil azure, on a chief gules a lion passant guardant or

"In fenestra hec antiqua"

A rough sketch of L. a woman, R. a man, kneel in prayer facing each other. They both wear tunics blazoned:- Argent a cinquefoil azure, on a chief gules a lion passant guardant or. Below the figures is written, " ... Thomas et Remy et Willm leur fils."

British Museum, Harley MS. 2129. f 148. Collections of R. Vincent, 1592.

"Rowlston

2 ould monuments of a man and his wife in glasse embroidered with the Armory of Roleston, very ould written under them Thomas et Remiae et Willm leur fill'".

British Museum. Harley MS. 911. Diary of R. Symmonds, dated 1645.

f. 20v. "Wee lay at Roulston in Staffordsh. Roulston ch.c. North W. chanl old" Shield in trick:-

1. Sable, an escutcheon vairy or and gules, an orle of martlets argent.  
"East w. south yle church" Four shields in t#ick:-
2. Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lis or to each point.
3. Gules three lions passant guardant in pale or.
4. Azure semy of cinquefoils argent, a lion rampant guardant argent.
5. Azure a bend argent cotised or between six lioncals rampant or.  
"This is also North w. church, old" A shield, in trick:-
6. Argent a cinquefoil azure, on a chief gules a lion passant guardant or

#### Identification of the Armorial shields

##### East window of the Nave.

1. Gules three lions passant guardant in pale or. KING OF ENGLAND.  
This remains. Catalogue Number 3.

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

Le Roy d'Angleterre, port gules trois lupards d'or.  
The Royal arms of England before 1340 when Edward III assumed France and England quarterly.

2. Gules three lions passant guardant or, a label of three points azure, three fleur-de-lis to each point. EARL OF LANCASTER.  
This remains, Catalogue No. 1.

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

Le Counte de Lancastre, les armes de Engleterre od le label de France.  
Burton's trick of the label is incomplete and the tinctures are not given. Symmond's trick is correct.



3. Azure semy of fleur-de-lis argent, a lion rampant guardant argent.  
HOLAND. This remains Catalogue Number 2.

Dunstable Roll, dated 1303 Number 96.<sup>41</sup>

S<sup>t</sup>. Robert de Holand, Azure semy of fleur-de-lis a lion rampant guardant argent.

Symmond's erroneously tricked the fleur-de-lis as cinquefoils.

4. Azure a bend argent cotised or between six lioncels rampant or.  
BOHUN, EARL OF HEREFORD.

This remains, Catalogue Number 4.

Roll of Arms. Henry III, p. 4.

Le conte de Hereford, asure six lionceaux d'or, ou ung bende d'argent a deux cotises d'or.

5. Argent a cinquefoil azure, on a chief gules a lion passant guardant or. ROLLESTON

Seal of Thomas Rolleston, dated 1347.<sup>42</sup>

Shield. A cinquefoil, on a chief a lion passant guardant.

Wrythes Book, p. 75, Number 9. circa 1480<sup>43</sup>

Sir John Rolston of Staffs. Argent a cinquefoil azure, on a chief gules a lion passant or.

6. Location not given. Arms of ROLLESTON. See Number 5 above.

In a north window of the chancel.

7. Gules three bezants pierced or. NOT TRACED.

41. Edited C.E. Long, pp. 61-67. Collectanea Top. et Gen. Vol. IV, p. 67. See also Roll of Arms, Richard II, ed. Willement, 12.

42. Birch. Catalogue of Seals. 13062. Harl.ch. 112, c.40.

43. College of Arms, MS. M.10, ff. 71-190.

8. Sable an escutcheon vairy or and gules, an orle of martlets argent. CURSON OF FALDE.

At the Visitation of Staffordshire in 1614 this coat was allowed for Agnes, daughter of Stephen Curson of Falde, who married Nicholas de Burton, temp. Edward II - Edward III.<sup>44</sup> This appears to be the only documentary proof of this coat.

A north window

- 9, 10. Two shields of arms of ROLLESTON. See above Number 5.

A south window

11. Another shield of arms of ROLLESTON, see above Number 5.

"In a window, this is old" (In fenestra hec antiqua).

Burton gives a rough sketch of a man and woman both wearing the Rolleston arms on their clothes, with an under written inscription "Thomas and Reyniae and William their son."

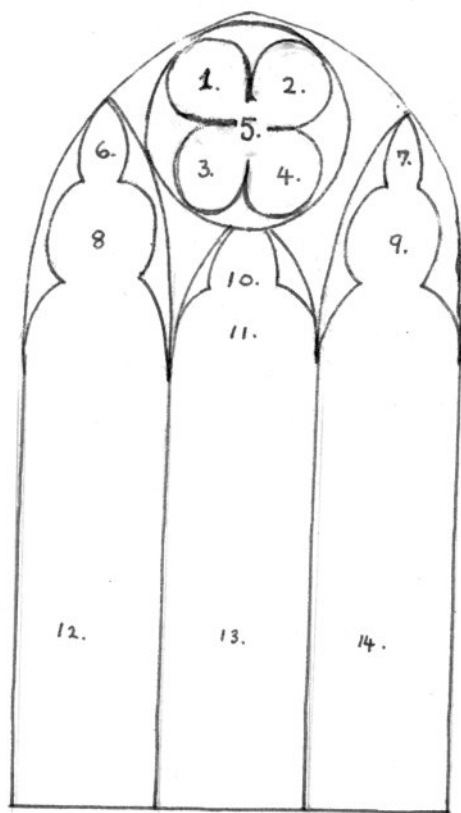
Thomas de Rolleston and Reyna his wife were living in the first half of the fourteenth century, the last mention of Thomas occurs in 1341/41.<sup>45</sup> The window was probably erected before 1350. Burton's sketch shows the figures in what appears to be late fifteenth century costume. Probably this sketch was based on Wyrley's written description of the window, similar examples are found elsewhere in Burton's notes.<sup>46</sup>

Burton Ramy  
Vincent. Remine

- 
44. Historical Collections Staffordshire, Vol. V. pt. ii, p.67. Pedigree of Burton of Falde.

45. See above, p.

46. Burton's drawing of a window at Drayton Bassett, Egerton MS. 3510, p.197 based on Wyrley's notes, Soc.Of Antiq. MS. 99 shows the figures as kneeling, the posture is not specified by Wyrley. Two unrelated drawings of the window, Harley MS. 2129 Vincent Collection f. 158 and Dugdale's Book of Draughts. B.M. Loan MS. 38 f.60,60v, show the figures standing, and also correspond in minor details.



ROLLESTON.

DIAGRAM.

ROLLESTON : STAFFS :



ROLLESTON  
Stalls





ROLLESTON.  
Staffs.



ROLLESTON. STAFFS



ROLLESTON.  
Staffs.