

TOPOGRAPHICAL SURVEY

CATALOGUE - WARWICKSHIRE

ARLEYWARWICKSHIRE

North side of chancel: third window from the east.

Diagram 1.

1. In the trefoil light at the apex of the tracery:-

XIV.C. Grisaille foliage, in situ

At the centre of the light a small roundel bearing a quatrefoil rosette in a plain border, in yellow stain on a plain black ground. The roundel is encircled by a white stem from which spring three large tendrils, one to each lobe of the light. Each main tendril has an off-springing branch terminating in a small vine leaf and clusters of grapes, and terminates in a large vine leaf. The foliage is all in white against a plain black ground, the details painted in thin black lines.

Border of the light:- A strip of plain white, on the same pieces of glass as the foliage, set adjacent to a strip of plain yellow stain, which is leaded separately, and separated from the stonework by a thin strip of plain white glass.

The upper left lobe of the light has been replaced by:-

2. XIV.C. A large white trefoil leaf, with serrated edges, between each lobe of the leaf is a small cluster of berries on thin stalks. In white against a plain black ground, the details painted in thin black lines.

3. XIV.C. A Grisaille foliage. In situ, incomplete

At the centre a small triangular plaque bearing a small trefoil leaf in a plain border, painted in thin black lines on deep yellow stain.

The upper lobe of the light bears a vertical stem, with two off-springing tendrils each bearing a small rosette flower, which terminates in a trefoil leaf. Foliage is in white against a plain black ground, the details painted in thin black lines. Border:- strip of yellow stain cross-hatched with thin black lines and separated from the stonework by a thin strip of plain white glass.

The foliage, border and white strip are all painted on the same piece of glass.

The two lower lobes of the light have been replaced by plain white glass. The original glass has been inserted in the main lights of this window - see below Numbers 5. 19. 24.

4. XIV.C. Border pieces:-

A main stem, patterned with a simple wavy line, with off-springing thin tendrils which coil around the main stem and terminate in a single oak leaf above an acorn. In deep yellow stain against a plain black ground.

5. XIV.C. One of the lower lobes from the small tracery lights.

Number 3 above. Grisaille foliage design:-

A large trefoil leaf framed on either side by thin serpentine tendrils bearing quatrefoil flowers. In white against a plain black ground.

Border:- strip of yellow stain cross hatched with thin black lines adjacent to a strip of plain white. The foliage, border and white strip are all on the same piece of glass.

6. XIV.C. Border pieces:- A serpentine stem from which spring thin tendrils, which coil over or under the main stem and terminate in a serrated cinquefoil leaf. Each piece of the foliage design is painted in black lines on deep yellow stain, and set against pieces of plain green glass.

7-11. A Panel made up of fragments.

7. XIV.C. A patterned band. Eight pieces of glass leaded together to form two vertical strips. Three different types of pattern, in white scratched out of a black ground, in a plain white border.

Below the right hand strip is a small fragment of a crocketed gable, bearing a repeated design of blobs along the centre of the gable, in white on a black ground.

8. XIV.C. Christ in Majesty: below an arch cusped trefoil.

Christ seated frontal in benediction, the orb in his right hand. The top half of the figure is missing.

He wears a white robe powdered with ivy leaves, painted in outline, over a plain tunic, in yellow stain. Seated on a traceried bench.

The upper part of the figure has been patched with

9. XIV.C. a large female head. This head - of the Virgin? - faces threequarters right, a loose coverchief over the head falling onto the shoulders, the hem patterned with a line of dots. Painted in black lines on white glass.

Above the head, and leaded separately, is a crown, in deep yellow stain, this corresponds exactly in size to the head and probably belongs to it.

The figure of Christ is set under an arch cusped trefoil. The side-shafts continue straight up into the head of the arch without a break, and both bears a pattern of dots separated one from the other by a wavy line, in white scratched out of a ground of black enamel, the cusps of the arch are pierced trefoils.

The upper side shaft has been replaced by plain white glass.

10. Below the apex of the arch a large white serrated trefoil leaf has been inserted, together with three large border pieces - a white stem with off-springing oak leaves and acorns. To the right of the female head a fragment of a white gable, with crockets, has been inserted.

11. XIV.C. The area between the pattern strips, Number 7, and the arch cusped trefoil, Numbers 8-10, is filled with fragments of white quarries. Remains of two types of quarry design:- A. a free-running trail of oak leaves and acorns, B. a trail of ivy leaves, painted in thin black lines.

A Rectangular panel. A complete figure and quarries. Numbers 12-16.

12. 1358? Saint John the Evangelist.

A complete panel, the head cusped cinquefoil.

Saint John Evangelist stands full length facing three-quarters left, his head bowed and resting against his raised right hand, a book in his left hand. From the crucifixion of Christ.

Nimbus in yellow stain, bordered by a plain white band. The head and hands are painted in thin black lines on white, the hair in yellow stain. Wears an ochre cloak over a plain green tunic; the feet have been lost, except for a portion of the toes of the left foot.

Against a deep ruby ground patterned with a design of continuous circles, each enclosing a cinquefoil, reserved on a ground of black enamel. The extensive decay of the ruby glass has almost obliterated the pattern.

To the left of the figure's legs a piece of shafting - a brick wall with a hood moulding - has been inserted.



The head of this panel is cusped a cinquefoil - it may be inferred that originally the figure was enclosed by canopy work, the two indentations at the shoulders of the panel, immediately below the first cusping, suggest that the side-shafts of this canopy work had capitals, unlike the frame of the Christ in Majesty above, No. 8.

13. XIV.C. White quarries

Two types of design:-

- A. A free running trail of oak leaves.
- B. A free running trail of ivy leaves.

Painted in thin black lines, the leaves in yellow stain. Two edges of each quarry have a plain border, in yellow stain.

14. XIV.C. A fragment of a white quarry - bearing a foliage trail only a small fragment of which remains. The edge of the quarry bears a repeated pattern of blobs separated one from the other by two dots, in white on a black ground.

15. XIV.C. A piece of a patterned band as No. 7 above.

16. XIV.C. A white quarry, incomplete, bearing a rosette at its centre, in yellow stain. Two edges of the quarry have a plain border, in yellow stain.

A panel of fragments:- A complete roundel, remains of quarries, grisaille foliage and canopy work. Numbers 17-20.

17. XIV.C. A Roundel containing the head and shoulders of a bearded man. Faces threequarters left, looking upwards. Painted in black lines on white glass. Against a yellow stain ground cross-hatched with black lines, in a plain yellow stain border. The border and hatched ground are on the same pieces of glass, the head is leaded separately.

18. XIV.C. White quarries, as above Number 16. The two upper edges of each quarry have a plain border, in yellow stain.

19. XIV.C. One of the lower lobes from the small tracery lights.  
Numbers 3 above:- Grisaille foliage, identical with  
Number 5 above.

20. XIV.C. Two large triangular pieces, each cusped a trefoil, from  
the tympanum of an arch and gable.  
The cusping is white, the point of each cusp is pierced,  
the field of the trefoil is in yellow stain.

A panel made up of quarry fragments and a complete roundel. Nos. 21-22.

21. XIV.C. A complete roundel, containing the head and shoulders  
of a youth. Faces threequarters left. Head painted  
in black lines on white glass. Against a yellow stain ground  
patterned with small repeated circles, in black lines in border of  
plaited rope work, in yellow stain. The border and ground are on  
the same pieces of glass, the head is leaded separately.

22. XIV.C. Fragments of white quarries:- as above Numbers 13 and 16.

Panel of quarry fragments and a complete figure. Numbers 23-25.

23. 1358? Figure of a Cleric (complete?).

Kneels facing threequarters right, his hands raised in  
prayer and looking upwards. Wears a ruby cassock, this is very  
decayed and it is impossible to say if this is the figure's original  
costume.

The head and hands are painted in black lines on white  
glass, the hair, which is tonsured, is in yellow stain.

The head and hands are on the same piece of glass as part  
of a white quarry bearing a foliage trail, the two upper edges of the  
quarry have a plain border in yellow stain.

24. XIV.C. One of the lower lobes from the small tracery lights -  
Numbers 5 and 19 above.

25. XIV.C. White quarries, as Numbers 13, type A. and 16 above.

26. XIV.C. A piece of grisaille foliage - a large white vine leaf  
against a black ground. Very decayed and inserted inside  
out. Similar to the vine leaves, No. 1, but not identical.

27. XIV.C. A piece of white glass bearing a foliage trail, painted in black lines, in a border patterned with a repeated design of blobs separated one from the other by two dots.

A panel made up of fragments - a headless figure, an arch cusped trefoil, and border pieces. Numbers 28 - 32.

28. 1358? Incomplete figure of a civilian

Kneels facing right, in prayer. The head and hands are missing. Wears a ruby cote-hardie. The sleeves terminate at the elbows, on the fore-arms appear the tight-fitting sleeves of an under-tunic, each sleeve bearing on the underside a long row of buttons. Round the neck is worn a chaperon, a tippet and hood in one piece.

This figure is the same size as the Cleric, Number 23 above.

XIV.C. The area immediately around this figure is patched with fragments of quarries, a piece of the bench belonging to the figure of Christ, Number 8 above, and pieces of plain glass. The figure and these fragments are set against a ground bearing a foliage design, under an arch cusped trefoil.

The kneeling figure does not belong to this ground and arch.

29. XIV.C. Arch, cusped trefoil. In white patterned with a design of dots separated one from the other by a wavy line. The sideshafts continue upwards into the arch head without a break, the cusps of the arch bear a simple trefoil design. Identical with the arch above the figure of Christ, Number 8 above.

The groundwork within the arch bears a running foliage design of spiky trefoil leaves, in white reserved on a ground of black enamel, within a plain white border. The border follows the line of the arch exactly: the arch and the foliage ground therefore are both part of the one design.

30. XIV.C. Five large border pieces. - serpentine stalk with off-springing tendrils each bearing a large oak leaf and acorn. Painted in their black lines on white glass, with touches of yellow stain against a plain black ground.

31. XIV.C. An oblong piece of glass bearing a large white leaf against a plain black ground.
32. XIV.C. Two small fragments of the centre rib of a gable, patterned with large white blobs.



### Analysis of the Glass

#### Glass in situ:-

Grisaille foliage. Numbers 1 and 3.

The lower lobes of Number 3 have been inserted in the main lights, Numbers 5, 19 and 24; one lobe has been lost.

#### Border designs. Three types:-

Number 4. Oak leaves and acorns. In situ?

Number 6. Serpentine leaf trail. In situ?

Number 30. Oak leaves and acorns.

#### White quarries. Three types:-

The running trail of oak leaves.

Free running trail of ivy leaves.

A rose at the centre of each quarry.

#### Three groups of figures.

A. The two heads in roundels. Numbers 17 and 21, and the crowned female head, Number 9.

These three heads are the work of one master.

The angular eyebrows, sharply pointed eyes and the short square mouth are the main distinguishing features of these three heads.

B. Christ in Majesty, Number 8, and another figure, now lost, both set under an identical arch. Numbers 8 and 29.

C. A Crucifixion of Christ, with donor figures

Only the figures of St. John Evangelist and two donors remain, Numbers 12, 23 and 28.

The St. John was originally set below canopy work. The donor figures were set directly against a ground of white quarries. This is firmly shown by the evidence of the priest's head which is painted on part of a white quarry. The leaf trail of this quarry retains a subsidiary leaf only - a single pointed lobe. The latter is identical with the subsidiary leaves of the ivy trail; the subsidiary leaves of the oak trail are pointed trefoils.

The original design of this group can therefore be reconstructed as follows:- the figures were arranged in two rows, in the upper:- The Virgin, Christ crucified, and St. John, each figure under canopy work, in the lower the donor figures on a ground of white quarries bearing a free-running trail of ivy leaves.

The drawing of the heads and hands of St. John and the priest is very refined. The heads are not identical in style, the St. John, being larger, has a more detailed drawing of the eyes. The hands, however, with extremely long tapering fingers, are identical.

This group is possibly to be connected with the endowment, of 1358, made by Richard de Caldeford, priest, to the use of Robert de Sekindon, parson of Arley, for a collect to be said every day in Arley church for the soul of Richard Norneys.1.

Very fragmentary remains of canopy work - number 20, two large tympana.

#### Conclusion.

The glass in the tracery of this window is in situ. The glass in the main lights appears to have been assembled from two windows at least, possibly from three.

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1. V.C.H. Warws.Vol.VI, p.12, citing Inq.Ad.Quod.Dam.CCXXIV.10.

Armorial glass formerly in the church

Dugdale. Antiquities of Warwickshire. p. 68. Engraving.

1. Gules three lions passant guardant in pale or, a label of France. "Earl of Lancaster."
2. Argent a fess gules, in chief two mullets gules 'Odingsells.'
3. Argent two bars gules and a quarter sable.
4. Sable three mascles argent "Whitacre."

Identification of the Arms.

1. EARLS OF LANCASTER, 1267-1361.

Roll of Arms Edward II ed. Nicolas, p. 3.

"Le Counte de Lancastre, les armes de Engleterre od le label de France."

2. ODINGSSELLS OF ICHINTON AND ARLEY, WARWICKS.

Roll of Arms. Henry III, ed. Nicolas, p. 13.

"William de Odingsseles, d'argent a la plce de goulz a deux molets en le chief goulz."

3. DE BOIS OF BULKINGTON, WARWICKS. ?

This coat seems to be an amalgamation of two different coats of De Bois, the trick may be incorrect:-

Roll Henry III. p. 10.

"Ernaud de Boys argent deux barres et ung canton goulez.

St. George's Roll. 468.2

"Jamus du Bois dargent a ij barres et i quartier de sable.

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2. edited Perceval. Archaeologia XXXIX.

4. WHITACRE OF WHITACRE, WARWICKS.

Roll Edward II. p. 72. Warwickshire.

"Sire Richard Withacre, de sable a ii j mascles de argent.

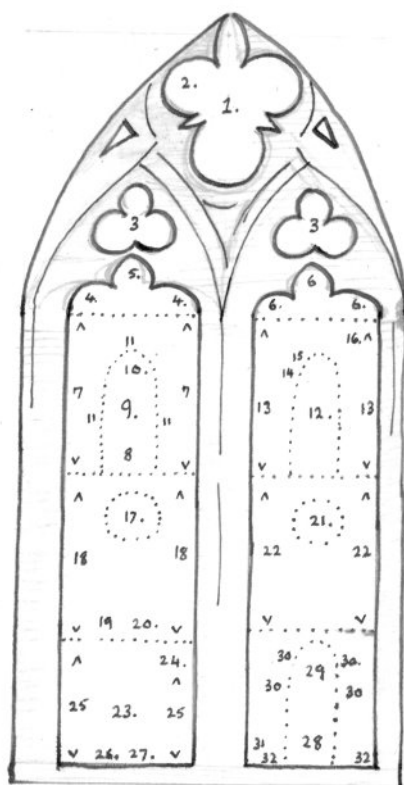
Explanation of the Arms.

The Odingsels were overlords of the manor of Arley from the XIII.C. - XV.C. The main seat of the family was at Ichinton, Warwicks.3. Whitacre, the seat of the family of that name, is the next parish to Arley. The male line of the Whitacres terminated in 1376.4.

The De Bois family held considerable lands in Warwickshire, including Bulkington, a few miles from Arley. The male line of the family terminated in 1313.5.

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3. V.C.H. Warwicks.VI, pp.8-12, Dugdale op.cit. p. 228-229.
  4. Dugdale op.cit. pp. 748-9.
  5. See sub.cat. Bulkington Warwicks. for a full account.

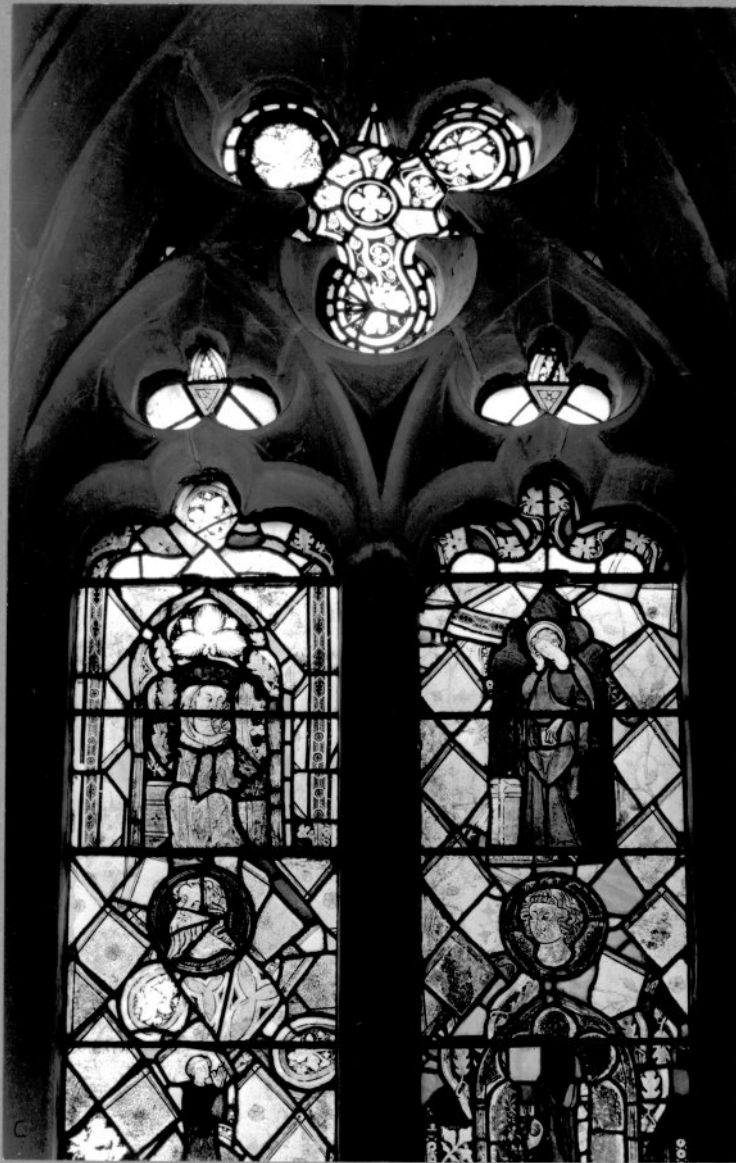




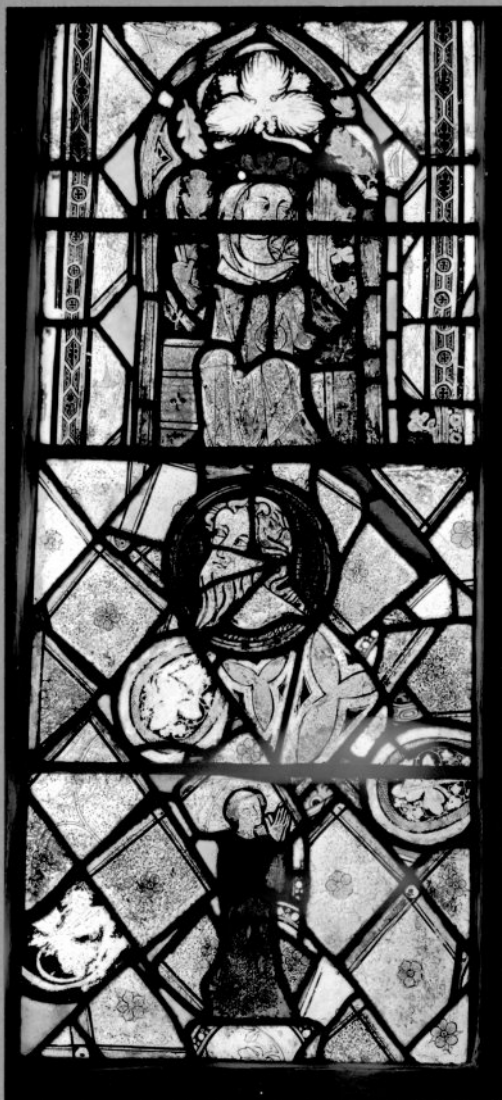
ARLEY. DIAGRAM. I.

not to scale.

ARLEY. WORKS n IV



ARLEY. WARKS n IV



ARLEY. WARKS NTV a



ARLEY WARKS nIV 2a





ARLEY. MARKS nIV 1a



ARLEY  
Wanms.



ARLEY.

Campana Bonchioseri Oxen





ARLEY. MARKS ~IV 1a





ARLEY WARKS IV 2b



Avley Warrns



ARLEY. MARKS nIV 16



ASTLEY.First window from the east, North side of the Nave.

## Diagram 1.

1. A Grotesque, in situ. Incomplete.  
A winged dragon, in profile facing right. Painted in black lines on white glass and yellow stain with pronounced matt and smear shading. The chest and legs of the beast are missing.  
Set against a plain ruby ground.
2. A Grotesque, in situ. Incomplete.  
Identical with Number 1 above, but facing left, in profile.
3. Apex of canopy work, ground and border. In situ. At the center is the apex of a tall gable with crockets and finial, on either side is the upper part of a tall traceried shaft terminating in an arch and gable with crockets and finial, on the left and right of this centre portion are the tops of three smaller pinnacles with crockets and finials, painted in black lines on white and yellow stain.  
Set against a blue ground diapered with a running foliage design. broad trefoil leaves, reserved on a ground of black enamel.  
Border: a serpentine vine stem with birds perched on the foliage, all in profile facing inwards. The stem and the birds are white touched yellow stain, the vine leaves are green. Set against pieces of plain ruby.
4. Apex of canopy work, ground and border. In situ. Identical with Number 3 above.

Second window from the east. North side of the nave.

## Diagram 2.

5. A fragment of a grotesque? - the head of a man wearing a pointed cap, in profile facing left, in white and yellow stain, pronounced matt and smear shading.
6. A grotesque, in situ. Incomplete.  
A beast's body and legs with a human head, the head is frontal wearing a flat cap, the cheek bearded. White and yellow stain, pronounced matt and smear shading. The body very fragmentary.  
Set against pieces of plain green and ruby glass.
7. A grotesque, in situ. Incomplete.  
Identical with Number 6 above.



- 8, 9. Foliage design. In situ.  
Each a flat serrated trefoil leaf. Blue glass reserved on a ground of black enamel.
10. Head of a man, facing threequarters left. White and matt, the hair and beard in yellow stain and matt.  
Fragments of bodies of beasts, white and yellow stain. Pieces of plain blue and ruby.
11. Head and shoulders of a youth.  
Represented facing threequarters right, wearing a chaperon with a pointed hood. Painted in black lines on white, the hair and chaperon in deep yellow stain and matt.  
Fragments of two displayed wings, white and yellow stain. Pieces of ruby and green glass.
12. Incomplete figure of a woman (a Saint?)  
Represented standing facing threequarters left, a sword held downwards in her left hand. Bareheaded she wears a plain green tunic. The head is white, the hair in yellow stain and matt. The lower half of the figure below the waist is missing.  
Pieces of plain ruby.
13. Head of a man, facing threequarters left, white and matt, the hair and beard in yellow stain and matt.  
The torso of a figure, facing threequarters left, in back view, wearing a plain yellow tunic. In yellow stain and matt.  
Pieces of plain ruby and green.
14. Head of a large grotesque, a dragon, in profile facing left. White and matt, touched yellow stain.
- 16, 17. Foliage design, in situ. Identical with Numbers 8 and 9, but in white glass, reserved on a black enamel ground.
15. Head of a woman. Facing threequarters right, the hair bound in a crispine net. White and matt, the hair in yellow stain.  
Fragments of ruby drapery and pieces of plain green.
18. Head of a woman. Incomplete.  
Identical with Number 17, the hair and part of the forehead only remain.
19. Two incomplete beasts' heads, in profile, white and yellow stain and matt. Pieces of plain ruby.

Third window from the east, north side of the Nave.

Diagram 3.

- 29-26 Small fragments of canopy work, identical with Number above, and pieces of blue foliage diaper. Against modern white glass.
- 27. Head of a dragon, in profile facing left, white, the clumps of of its fur in yellow stain.
- 28. Head of a man. Incomplete. In profile facing left, white and matt, the beard in yellow stain. The figure's hair is missing.
- 29. Fragments of canopy work, ground and border. In situ. Identical with Number 3 above.
- 30. Very fragmentary pieces of canopy work. No border.
- 31. Very fragmentary pieces of canopy work.  
Border, in situ.  
Lions' faces affronté jessant a serpentine stem with off-springing oak leaves intertwined with a plain white stem. The lions' faces and oak stem are in yellow stain.

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

(Position of glass as Diagram 1, Panel 2.)

- 32. A grotesque. In situ.  
A lion's head on a winged body of a beast. In profile facing left, in yellow stain. The figure heavily decayed. Set against pieces of plain ruby.

Third window from the east, south side of the Nave.

(Position of glass, s Diagram 2, Panel 14).

- 33. Head of a man, facing threequarters right, white and matt, the hair and beard in yellow stain.

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

Panel of fragments

34. Pieces of canopy work. Identical with Number 3 above.
35. Pieces of side-shafting diapered with continuous circles each enclosing a crosslet, their capitals diagonally turned. White and matt.
36. Fragments of borders: a vertical stem with off-springing stalks, each of which divides into two, one terminating in a single oak leaf the other in a large acorn and small trefoil leaf. White and yellow stain, the large leaves in green are separately leaded.
37. An incomplete shield of the arms of BEAUCHAMP.  
Gules a fess or between six crosses crosslets or.  
The fess and the three crosslets in base only remain.

ASTLEY.WARWICKSHIRE.The date of the glass.

The present nave of Astley church was originally the chancel of the collegiate church of St. Mary of Astley. The tower, transepts and nave of the collegiate church were taken down in 1607.1.

The establishment of the collegiate church and the rebuilding of the fabric were undertaken by Sir Thomas Astley between the years 1337-1343.

In 1337-1338 he had licence to found in the Lady chapel of the parish church of Astley, a chantry consisting of four secular priests, one of whom was termed the warden. In the following year he bestowed the advowson and rectory of the church upon the chantry. In 1340-1341 he had licence to alienate lands and rents towards the sustenance of seven chaplains and a clerk. This extension of the original chantry was carried even further in 1343 when, with the sanction of the King and the Bishop of Lichfield, the chantry was changed into a collegiate church consisting of a dean, two canons, and three vicars, besides clerks and servants.2. The sealed ordinance of Bishop Roger Northburgh establishing the college is dated 15. September 1343.3.

The ordinances state that at each mass the founder Sir Thomas Astley, son of Sir Giles Astley, the ladies Elizabeth his wife and Alice his mother were to be prayed for, for John de Stratford, archbishop of Canterbury, for Thomas Beauchamp, Earl of Warwick, William de Clinton, Earl of Huntingdon and others; and after death for their souls, and for the souls of Guy, Earl of Warwick and Alice his wife.4.

The building of the collegiate church is not precisely documented. The original Foundation for a chantry chapel in 1337 was considerably extended in 1340-41 and finally constituted as a collegiate church in 1343. The liturgical choir must, at least, have been ready for occupation in the latter year.

In 1346 Thomas Beauchamp Earl of Warwick granted the advowson of the church of Long Stanton Cambridgeshire to the college.5.

The founder increased his original endowments by some nine pounds in rents in 1362.6. Sir Thomas Astley married, before 1336/7, Elizabeth, daughter of Guy de Beauchamp, Earl of Warwick. He appears to have died circa 1370.7.

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1. Dugdale Warwickshire.
  2. Cal.Pat.Rolls. 1343-45, pp. 1-2. confirming the earlier grants and giving licence for the collegiate foundation V.C.H. Warw. II, p. 117. citing Lic.Epis.Reg.Northburgh, II, p.54, 87.
  3. V.C.H. op.cit. 117-18. (orig.ed.) iii. 92-5.
  4. *ibid.* Dugdale Monasticon The original now missing.
  5. Pat. 20. Edw. III.
  6. Pat. 36. Edw. III.
  7. G.E.C. Complete Peerage 1, p. 283-284.



Antiquarian sources

Dugdale Antiquities of Warwickshire. First edition. Engraving, p.75.

Sixteenth shields of arms "In the windows and roof of the church."

1. Or three chevrons gules. "Clare, Earl of Gloucester."
2. Gules six mascles voided or. "Ferrers."
3. Gules a lion rampant queue forche or. "Albany, Earl of Arundel."
4. — six crosses crosslets fitchy —, on a chief azure two mullets or. "Clinton, Earl of Huntingdon."
5. Quarterly 1, 4 on a fess three escallops, 2. Argent three bears' heads muzzled sable, 3. A fess between three crowns.
6. Sable a cross engrailed or. "Ufford."
7. Gules a cross moline argent. "Beke."
8. Argent fretty gules, on each joint a bezant or. "Trussel."
9. Or two bars gules. Harcourt.
10. Or on a cross gules five roundels or.
11. Gules a cinqfoil or.
12. Barry argent and azure, in chief three torteaux gules. "Grey of Ruthin."
13. Argent on a chief azure two fleur-de-lis or. "Clinton of Colleshill."
14. Or three piles meeting in point gules a quarter vairy. "Basset of Sapcote."
15. Quarterly gules and or, a mullet argent in the first quarter. "De Vere, Earl of Oxford."
16. Gules semy of crosses crosslets, a cinqfoil or. "Umfravile."

5. Burton. laics.

noted. 14.1.62.

b 49. Bosworth. S.E. window

Qty. 14 Avg on a few gu 3 escallops or IAKES/IAQUES.

imp.

Avg 3 bear's heads erased so

muzzled or. LANGHAM.

Underwritten:

Orate pro amicus Roberti lakes et unis eius:

Identification of the arms.

Dugdale. Sixteen shields from the windows and roof of the church.

1. Or three chevrons gule. CLARE, EARL OF GLOUCESTER.  
Roll of Arms, Henry III, ed. Nicolas, p. 4.  
"Le counte de Gloster, d'or a trois cheverons de goulz."
2. Gules six mascles voided or. FERRERS.  
Roll of Arms. Edward III, ed. Nicolas, p. 44.  
Monsire Henry de Ferrers port de goules a wj lozenges perces d'or.
3. Gules a lion rampant queue forched or. D'AUBIGNY, EARL OF ARUNDEL.  
Matthew Paris. Historia Anglorum. 1250-1259.<sup>8</sup>  
William D'Aubigny, ob. 1221. Gules a lion rampant queue forched or.
4. (Argent) six crosses crosslets fitchy (sable) on a chief azure two mullets or. CLINTON, EARL OF HUNTINGDON.  
Roll of Arms, Edward II, ed. Nicolas, p. 20.  
"Monsire John Clinton, Count de Huntington, argent chief d'asure trois mollets d'or, wj croiseletts sable fitchy."
5. Quarterly 1, 4. On a fess three escallops. 2. Argent three bears' heads erased sable, muzzled, 3. A fess between three crowns.  
UNKNOWN. /see opposite./  
The first and fourth quarters may be for Napton of Weston Warwicks.  
'Or on a fess azure three escallops argent.'<sup>9</sup> The second quarter is probably Langham of Gopsal.<sup>10</sup> Leicestershire. This quartered coat is not recorded.
6. Sable a cross engrailed or UFFORD.  
Roll Edward II, p. 40. Suffolk.  
Sire Robert Dofforde, de sable a une crois engrele de or.<sup>11</sup>
7. Gules a cross moline argent. BEK.  
See St. George's Roll. 557.  
Joan de Beck Gules a cross moline argent.
8. Argent fretty gules, on each joint a bezant or. TRUSSEL.  
Roll Edward III, p. 18.  
"Monsire Trussell, le cousin, port d'argent fret gules, les coyntures pomelles d'or."

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8. C & M. Series, Vol. XLIV. (Historia Anglorum. Vol. II) p. 249.
  9. Wm. Jenyns Ordinary. No. 991. Birch Cat. of Seals 12062, 12058.
  10. Nichols Leicestershire. Vol. IV. p. 855. Pedigree.
  11. Lindsay. 1542. Number 85. "Makbreid, erle of Anguss of auld."  
ex. inf. T.D. Tremlett.

9. Or two bars gules HARCOURT.  
Roll Richard II, Number 132.  
"Mons. Thomas Harcourte. Or two bars gules."
10. Or on a cross gules five bundels or. BIGOD?  
Willement's crosses, circa 1520. No. 249.  
"Bigod" or on a cross gules five roundels argent.
11. Gules a cinqfoil or.  
This coat is given in three sixteenth century rolls for the Earl of Angus.11. It seems possible that Dugdale's trick is a mistaken reading of the arms of MOTON, Argent a cinqfoil azure.  
Roll Richard II, No. 513.  
Monsr. Willm Moton. Argent a cinqfoil azure.
12. Barry (argent) and azure, in chief three torteaux gules.  
GREY OF RUTHIN.  
Roll Richard II, No. 50.  
Le Sr. Grey de Ruyffyn. Barry argent and azure, in chief three torteaux.
13. Argent on a chief azure two fleur-de-lis or. CLINTON OF COLLESHILL.  
Roll Edward II, p. 71. Warwickshire.  
Sire Johan de Clinton de argent od le chef de azure a ij fleures de or.
14. Or three piles meeting in point gules a quarter vairy. BASSET.  
OF SAPCOTE, LEICESTERSHIRE.  
St. George's Roll, No. 130. "Rauf basset, d'or a iij piles de gules g quartier verne dasur et dargent.
15. Quarterly gules and or, a mullet argent in the first quarter.  
DE VERE. EARL OF OXFORD.  
Roll Henry III. p. 4.  
"Le Counte de Oxford, quartele d'or et de goules, ung molet d'argent en le quarter devant.
16. Gules semy of crosses crosslets, a cinqfoil or. UMFRAVILE.  
Roll Richard II. Number 278.  
"Monsr. Thomas Umfravile" Gules orusilly, a cinqfoil or.

It is impossible to state which of these were glass and which were carved on the roof. The present nave of the church is the original chancel; the tower, transepts and nave were demolished in 1607. The roof of the original chancel was repainted in 1676,12, it seems that all the twenty one shields on the roof were recarved at the same time. However, it seems possible that some vestige of the original scheme was preserved, as four shields are amongst those given by Dugdale - latter's Numbers 2, 9, 12 and 15 and three others are similar.13.



Dugdale. Six shields in the windows of the church.

17. Azure a bend or cotised argent between six lioncels rampant or.  
DE BOHUN, EARL OF HEREFORD.  
Roll Henry III, p. 4.  
Le Conte de Hereford, azure six lionceaux d'or, ou ung bende  
d'argent, a deux cotises d'or.

18. Gules three lions passant guardant in pale or, a label of three  
points azure. ELDEST SON OF THE KING OF ENGLAND.  
Roll of Henry III, p. 3.  
Le Roy d'Angleterre, port goules trois lupard d'or. Son fitz, teile,  
ovecque ung labell d'azur.

Dugdale identifies this coat as that of the Earl of Lancaster,  
who bore the arms of England with a label of France. It must be  
assumed that the omission of the fleur-de-lis on the label is a mistake  
made by the engraver.

19. Quarterly 1, 4. Or a maunche gules, HASTINGS. 2,3. Barry argent  
and azure, an orle of martlets, gules. VALENCE.  
Cooke's ordinary circa 1340. No. 120.  
"Hastings, conte de Penbrug". Q. 1, 4 or a maunche gules.  
2,3. Barry argent and azure, an orle of martlets gules.

20. Gules a fess or between six crosses crosslets or. BEAUCHAMP.  
EARL OF WARWICK.  
Roll Edward II, p. 1.  
Le Counte de Warwik, de goules, crusule de or, a une fesse de or.

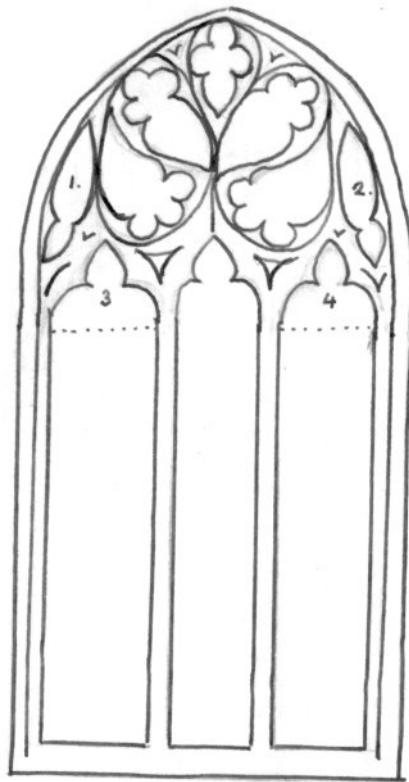
21. Azure a cinqfoil ermine. ASTLEY OF ASTLEY.  
Roll of Richard II, Number 92.  
"Le Sr de Astle" Azure a cinqfoil ermine.

22. Argent three fusils in fess gules. MONTAGUE.  
Roll Henry III, p. 6.  
William Mountague, d'argent ove ung fesse engrele de goules de  
trois peices.  
Grimaldi's Roll, circa 1350.14.  
"Montagu, Le Counte de Salmsbrey, d'argent ove trois fusilles de  
goules.

12. Dugdale. Warws. Second edition, p.

13. Gules a lion rampant argent, compare Shield 11. Argent  
on a cross gules five roundels argent. Compare Shield 10.  
Azure a cinqfoil argent. Compare Shield 11.

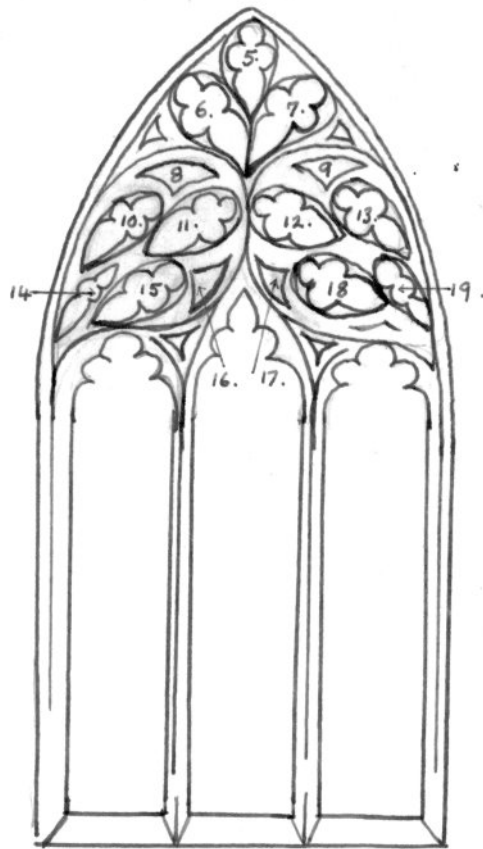
14. ed. Grimaldi. Collectanea Top.et.Gen.Vol.11, pp. 320-328.  
The roll is partly compiled from a version of Glover's Roll  
(Roll Henry III, ed. Nicolas), see Wagner Aspilogia 1, C.E.M.R.A., p.62.



ASTLEY.

DIAGRAM. 1.

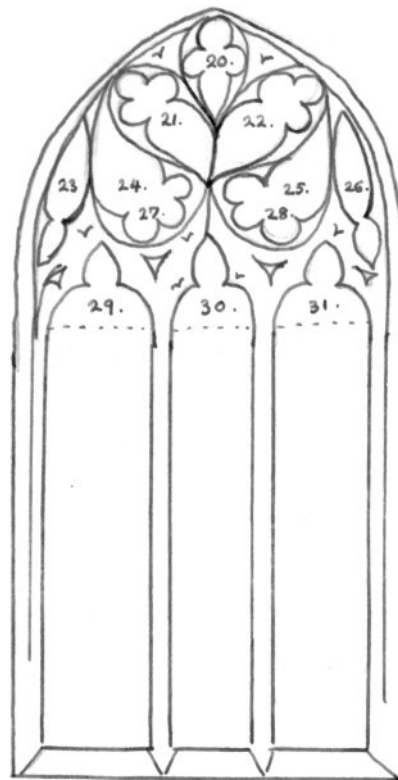
ASTLEY.



ASTLEY.

DIAGRAM. 2.

WARWICK



ASTLEY.

DIAGRAM. 3.

WARWICKS.



ASTON CANTLOWWARWICKSHIRE.

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

Diagram 1.

1. A Panel made up of fragments.

An incomplete figure of Christ in Majesty.

The head and neck and His left hand holding the orb only remain. Head frontal cross-nimbed, at His neck part of a mantel clasped with a jewelled brooch.

Painted in black lines on white glass and yellow stain, with pronounced matt washes, on the hair and nimbus. The features are modelled in minute broken brush marks following the form.

An incomplete figure of an angel censuring.

The lower part of the right arm and hand holding the thurible chain only remain. Set against a white foliage diaper, a running trail of palmate leaves, reserved on a black enamel ground. The hand and chain and the foliage diaper are painted on a single piece of glass. The extreme right edge (left as seen) of the foliage diaper has a plain white border, slightly curved - possibly originally part of a tracery light.

An <sup>on</sup>incomplete figure of an angel censuring (?).

The arms only remain, set against an identical foliage diaper as above.

Fragments of a patterned strip, - quatrefoils separated one from another by two dots, white scratched out of a plain black ground, set inside a strip of plain white glass, both on the same pieces of glass.

2. Fragments.

A piece of a white wing, a fragment of a thurible chain, pieces of foliage and pattern diaper as above.

3. Fragments.

Two pieces of white wings, touched yellow stain.

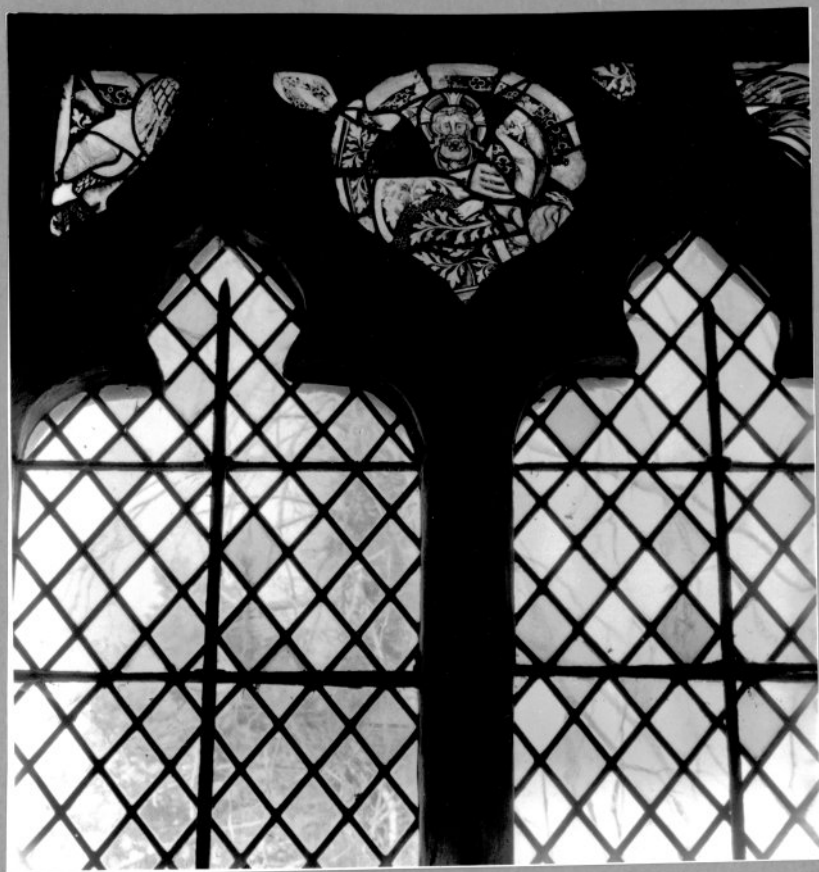
A piece of drapery, white and matt.

The foot of a Resurrected Christ, in profile, His blood flowing from the wound, a piece of His tunic above the foot, painted on the same glass, in white and matt, touched yellow stain.

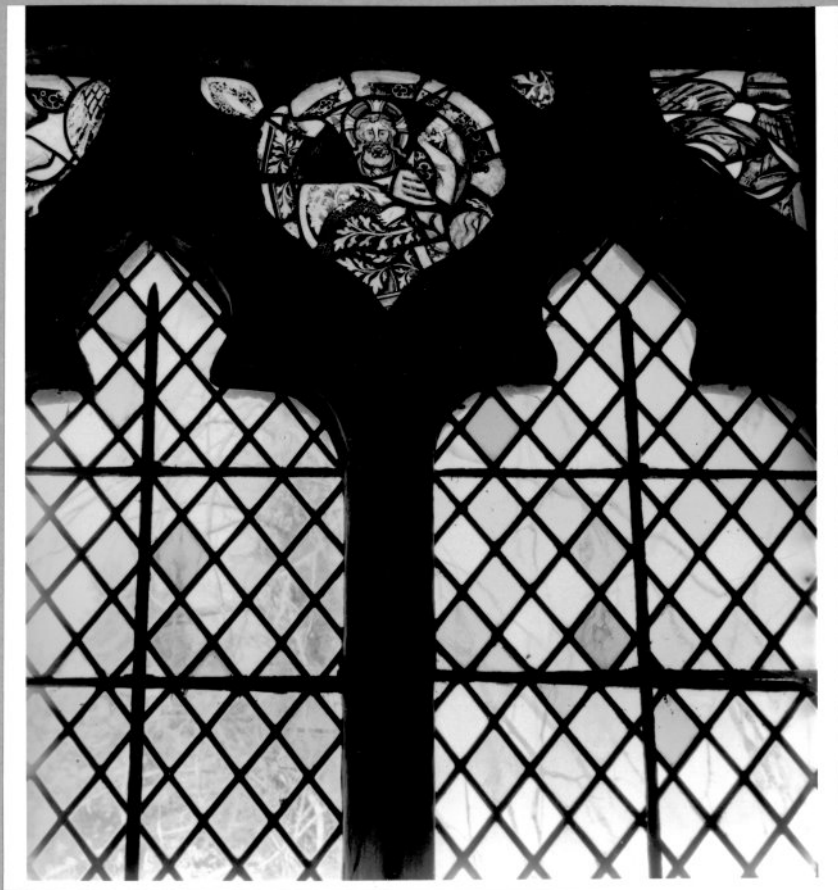
Dugdale has no record of any armorial glass remaining in the church.<sup>1</sup>

In the thirteenth century the manor was held by the family of de Cantilupe.<sup>2</sup> On the extinction of the male line in 1273 it passed to the Hastings and continued in their possession until 1390.<sup>3</sup> Sir William de Beauchamp held it in 1410.<sup>4</sup>

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1. Dugdale. *Antiquities Warwickshire*. 1st. Ed. p. 616.
  2. V.C.H. Warws. III, p. 36. Granted to Wm. de Cantilup in 1205.
  3. *ibid.* In 1346, Lawrence de Hastings, Earl of Pembroke leased two parts of the manor to his step-father, William de Clinton, Earl of Huntingdon. *Cal. Close Rolls*, 1346-9. pp. 169, 172.
  4. V.C.H. *op.cit.*



ASTON CANTLOW.  
Warwickshire.



ASTON CANTLOW DARLICKS



AUSTREY.WARWICKSHIRE.

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

XIV. C. GLASS.

Diagram 1.

1. A Panel of fragments.

A fragment of a foliage design, see Number 3 below. A border piece, a lion's face affronté, yellow stain, incomplete.  
A small fragment of a white quarry.

2. A shield of Christ's Passion. Diagram.

The ruby field of the shield is diapered with continuous squares, each enclosing a quatrefoil, reserved on a black enamel ground. The cross and crown of thorns are green, the spear white, the nails blue and the two flails are in yellow stain.

Above the shield is a piece of ochre glass diapered with continuous circles, each cusped a quatrefoil reserved on black enamel.

Fragment of white glass bearing a vertical stem with off-springing trails of roses.

3. Foliage design, in situ.

A white stem with large off-springing serrated trefoil leaves and small pointed trefoil leaves. The leaves in yellow stain against a plain black ground, separated from the stonework by a strip of plain white glass, the latter is modern.

4. Fragments of canopy work.

At the centre is the apex of a green traceried window surmounted by a crocketed gable set in front of a crocketed pinnacle. Two side shafts, each diapered, and terminating in a traceried window, below a gable and pinnacle. Two traceried windows each below a gable with a crocketed pinnacle behind the two gables. All in yellow stain and matt on white glass.

5. A trellis of white quarries bearing a vertical stem, at the centre of the light, with off-springing trails of roses, painted in black lines, the vertical stem, the roses, and the upper edges of each quarry in yellow stain.

Border of the light: Apex: a serpentine stem with off-springing stalk each of which curls under and over the main stem and terminates in a vine leaf and a bunch of grapes. The stems and grapes are white and yellow stain, the leaves, each separately leaved, are green. Shoulder of the light:- Lions' faces affronté fessant a serpentine stem with off-springing leaves. White and yellow stain.

6. A Panel of fragments.

White quarries as Number 5. Four incomplete white quarries, a single rose, in yellow stain, at the centre of each. An incomplete head of a man blowing a trumpet (?), in profile facing right, painted in black lines on white glass.

XV.C:- Seven white quarries, a conventionalised flower design at the centre of each.

Fragments of a border, lions' faces fessant a stem, as Number 5 above. Two fleur-de-lis border pieces.

7. Trellis of white quarries, identical with Number 5 above.  
Border, serpentine vine stem, as Number 5 above.

8. An inscription, in Lombardic script:-

| S' : WILELM' | : EBOR' : | .

Antiquarian sources

Dugdale, Warwickshire, First edition. 1656. Engraving page 811.

Arms in the windows of the church. Eight shields in trick.

1. Azure three crowns or. Above the shield:- LE ROY ATHELSTIN.
2. Or on a cross engrailed azure five mullets argent. Above the shield:- WIFRICH SPOT.
3. Or three piles azure meeting in point, a quarter ermine. Above the shield:- OBYN DE CLYNDON.
4. Quarterly 1 and 4. Azure semy of fleur-de-lis or. 2 and 3. Gules three lions passant guardant in pale or.
5. Or semy of crosses crosslets fitchy sable, three fleur-de-lis. "Hillary."
6. Argent three falcons. "Falconer."
7. Argent on a chief azure two mullets or "Clinton of Maxstoke."
8. Quarterly 1 and 4. Or. 2 and 3 Sable semy of fleur-de-lis or.
9. "Arms in the windows of the chancel." Fourteen shields in trick.
10. Quarterly France ancient and England (as No. 4) a label of three points, three fleur-de-lis to each point. "John of Gaunt, D. of Lanc."
11. Or on a cross engrailed azure five mullets argent "Burton Abbey"
12. Argent on a chief azure two mullets or.
13. Quarterly France ancient and England (as No. 4).
14. Gules a fess or between six crosses crosslets or. "Beauchamp E. of Warw."
15. Or a chevron gules. "Stafford."
16. Gules a fess between six crosses crosslets or.
17. Argent two bars vert.
18. Quarterly 1 and 4. or a maunche gules, 2 and 3. Barry argent and azure, an orle of martlets gules.

18. Quarterly France ancient and England (as No. 4), a label of three points argent "The Prince of Wales."
19. Vairy argent and sable. "De la Ward".
20. Azure six martlets or. "Appleby."
21. Sable a lion rampant argent crowned, collared gules "Wasteneyes."
22. Vairy - and ermine. "Gresley."



Identification and date of the Armorial glass.

Dugdale Numbers 1-3, from the windows of the church.

1. Azure three crowns or. LE ROY ATHELSTN.
2. Or on a cross engrailed azure, five mullets argent. WIFRICH SPOT.
3. Or three piles azure meeting in point, a quarter ermine. OBYN DE CLYNDON.

These three shields represent benefactors of Burton Abbey. They were probably not earlier in date than the latter part of the 13th century.

Wulfric Spot, the founder of Burton Abbey, held five hides in Austrey which he had by gift, probably in 948, from King Eadred.<sup>1</sup> Wulfric Spot by his will left Austrey to the wife of a certain Morcar in 1004.<sup>2</sup> Part of the will was subsequently given or confirmed by Earl Leofric to the Abbey who held it in 1086 as two and a half hides.<sup>3</sup>

The advowson of Austrey church was granted by Osbert de Clinton to the Abbey of Burton, temp. Edward I.<sup>4</sup>

The inscriptions given by Dugdale with these three shields are printed in a form of Lombardic script, this suggests that they were probably not later than the middle of the fourteenth century. The arms ascribed to King Athelstan "azure three crowns or." are more usually attributed to King Edmund.<sup>5</sup> There is no other record of this coat attributed to

1. V.C.H. Warwickshire. Vol. IV, p. 9.
2. V.C.H. op.cit. Dugdale, Monasticon, Vol. III, p. 37.
3. V.C.H. op.cit.

4. "Abbey of Burton on Trent. Charters and Muniments.", by I.H. Jeayes. Historical Collections Staffordshire, 1937. Numbers 379, 380, 382, 383, 488. For the descent of the manor to Clinton see V.C.H. op.cit. pp. 9-10.

5. Sir W. Le Neve's Roll, temp. Edward I, No. 12. "Seint Edmund le Rei" azure three crowns or. The arms of King Athelstan are given in College of Arms, MS. M3. No. 887, circa 1520: as:- Per saltire azure and gules, a cross bottonny or, the upper limb ensigned with a crown or, the bottom trefoil set within a bezant.

Athelstan. The arms labelled as "Wulfric Spot" were also used by the Abbe of Burton.6. The Clinton coat "or three piles azure meeting in point, a quarter ermine." appear to have been first assumed by John de Clinton, temp. Henry III.7.

Dugdale Numbers 4-8. from the windows of the church.

4. Q. 1,4. Azure semy of fleur-de-lis or. FRANCE ANCIENT.  
2,3. Gules three lions passant guardant in pale or.  
ENGLAND.

The ROYAL ARMS OF ENGLAND after 1340 and before 1408.8.

5. Or semy of crosses crosslets fitchy sable, three fleur-de-lis HILLARY (?).  
Powell's Roll circa 1350. Number  
"Sr. Roger Hillary" Sable semy of crosses crosslets fitchy, three fleur-de-lis argent.  
The tinctures may have been reversed for difference, or Dugdale's trick may be erroneous.

6. Argent three falcons. FALCONER.  
Roll of Arms, Edward II, ed. Nicolas, p. 53. Derbyshire.  
Sire Johan Le Fauconer, De argent a iij faucons de goules.
7. Argent on a chief azure two mullets or. CLINTON OF MAXSTOKE.  
Collins Roll circa 1295.  
"Jan de Clinton" argent on a chief azure two mullets or.

6. "Arma Abbattie de Burton upon Trent" Or on a cross engrailed azure five mullets. College of Arms, MS.L. 10, 66v. No. 14, circa 1520.

7. St. George's Roll circa 1285. "Jehan de Clinton pale dor et dasur a i quartier de ermyne. ed. Perceval, Archaeologia XXXIX. P.  
The Clintons of Colleshill seem to have varied their arms somewhat, see Dugdale Warwickshire II, p. 1007-1008, citing seals and monuments at Colleshill.

8. Edward III assumed the arms of France ancient and England quarterly in 1340. (Sandford. Genealogical History p.160).  
The number of fleur-de-lis are reduced to three on the second great seal of Henry IV of 1408 (Wyon Great Seal of England. p. 43, plate XII).

8. Q. 1,4. Or. 2,3. Sable semy of fleur-de-lis or?  
Possibly intended for the Cheshire family of Massey of  
Porrington. Thomas, Massey, grandfather of John Massey living 1378  
bore "d'or et de gules quarteles, a trois fleur-de-lys d'argent en  
les quaters de gueles."9.

There is no evidence to suggest whether or not these five shields  
were one or more series. The Royal arms of France and England quarterly  
suggests a dating in the latter part of the fourteenth century, viz. after  
1340 and before 1408. Also John de Clinton of Colleshill, ob. 1353-54  
is said to have married a daughter of Roger Hillary.10.

Dugdale Numbers 9-22. ARMS IN THE WINDOWS OF THE CHANCEL.

9. Q. 1, 4. France ancient, 2,3. England. A label of three  
points, three fleur-de-lis to each point. HENRY, EARL OF DERBY  
(Later Henry IV).

Roll of Arms Richard II, ed. Willement, No. 29.

"Le Conte de Derby, Henry." Q. 1,4. France ancient, 2,3.  
England, a label of five points per pale ermine and azure charged with  
nine fleur-de-lis or.

Seal as Earl of Derby. dated 1387.11.

Shield Q. 1,4. France ancient, 2,3. England, a label of five  
points, each charged with three fleur-de-lis.12.

- 
9. See The Ancestor. Vol. IX, p.217 citing Harleian MS. 1178,  
fo. 44b; 1424. fo.98; 1507, fo.201. In 1375 John Massey  
Of Tatton complained that John Massey of Pottington was using his arms.  
It was decided by arbitration that neither party should bear the chal-  
lenged arms. John Massey of Pottington was awarded the arms borne by  
his grandfather Thomas Massey viz. Quarterly or and gules, three fleur-  
de-lis argent in the quarters gules.

10. Dugdale. Warwickshire. First edition p. 729 and Pedigree  
on p. 728.

11. Birch. Catalogue of Seals, 12,681. A.D. 1337. Add.ch.21,700.

12. The engraving of the tomb of John of Gaunt in St. Pauls  
given by Sandford, "A Genealogical History" shows a shield  
of these arms - this is pure imagination - see Dugdale 'St. Pauls' engra-  
vings, p. 90.

10. Or on a cross engrailed azure five mullets argent. ABBEY OF BURTON.  
See Shield 2 above, also attributed to Wulfrie Spot, the founder of Burton Abbey.
11. Argent on a chief azure two mullets or. CLINTON OF MAXSTOKE.  
See shield 7 above.
12. Quarterly 1,4. France ancient 2,3. England. ROYAL ARMS OF ENGLAND.  
See shield 4 above.
13. Gules a fess or between six crosses crosslets or. BEAUCHAMP, EARL OF WARWICK.  
Roll of Arms, Edward II. ed. Nicolas, p. 1.  
Le Counte de Warwick, de goules, crusule de or, a une fesse de or.
14. Or a chevron gules. STAFFORD.  
Roll Edward II, p. 12.  
"Le Baroun de Estafforde, de or a un cheveron de goules."
15. Gules a fess between six crosses crosslets or.  
The tincture of the fess is not tricked, probably BEAUCHAMP.  
See Shield 13 above.
16. Argent two bars vert. HERTHULLE.  
Roll Edward II, p. 53. Derbyshire and Nottinghamshire.  
"Sire Richard de Herthulle, de argent a ij bars de vert."
17. Quarterly 1,4. Or a maunche gules, HASTINGS.  
2,3. Barry argent and azure, an orle of martlets gules. VALENCE.  
Cooke's Ordinary, circa 1340. Number 120.  
"Hastings, Conte de Penbrug." Q.1,4. Or a maunche gules, 2,3.  
Barry argent and azure, an orle of martlets gules. Seal of Lawrence de Hastings, Earl of Pembroke, dated 1340. R. A shield, Q.1,4.  
A maunche, 2,3. Barry, an orle of martlets.13.

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13. Birch. Catalogue 6098. A.D. 1340. Add.ch.6027.



18. Quarterly France ancient and England, a label argent. PRINCE OF WALES.  
Powell's Roll. c. 1350. Banners of the Nobility.14.  
Q. 1,4. France ancient, 2,3. England, a label of three points argent. "Prince de Galis."
19. Vairy argent and sable. DE LA WARD OR MEIGNELL.  
St. George's Roll, circa 1295. No. 456.15.  
"Robert de la Ward" Vairy argent and sable.  
Powell's Roll circa 1350. Number 363.16.  
"Sr. Gyles Menyle" Vairy argent and sable.
20. Azure six martlets or. APPLEBY.  
Roll Edward II, p. 85. Staffordshire.  
Sire Henri de Appleby, de azure a wj merelos de or.
21. Sable a lion rampant argent, crowned, collared gules. WASTENEYS?  
Collin's Roll, c.1295. Number 234.  
"Jan Le Wastenys" Sable a lion rampant argent collared gules.  
Roll Edward II, p. 84. Staffordshire.  
Sire William Wastenys, de sable, a un lion de argent e un coler de gules.  
Dugdale's engraving gives the lion as crowned, this may be for difference, however, as there is no other record of this coat Dugdale's trick may be erroneous.
22. Vairy (gules) and ermine. GRESLEY.  
St. George's Roll, circa 1295, No. 451.17.  
"Gefrai de Greseleie" Vairy ermine and gules.  
Collin's Roll, circa 1295. No. 294.  
"Gefray de Greseleye" Vairy gules and ermine.

14. ed. Greenstreet. Reliquary N.S. IV. p. 96.
15. ed. Perceval. Archaeologia, Vol. XXXIX, p. 433.
16. ed. Greenstreet Reliquary N.S. III, p. 239.
17. ed. Perceval. op.cit.

The date of the armorial glass in the chancel windows

Dugdale gives the shields without any division into windows. They may have formed part of one or more series not necessarily of the same date. The Royal arms of France and England quarterly (No.9) and and the arms of the Prince of Wales (No.18) suggest either Edward III and the Black Prince, 1340-1376 or Henry IV and Henry of Monmouth 1399-1408.18. The arms of Henry IV as Earl of Derby (No.9) are also represented, so it seems more likely that the royal coats refer to Edward III and the Black Prince. This supposition is partly confirmed by the quarterly coat of Hastings and Valence (No.17). Lawrence de Hastings was created Earl of Pembroke in 1339 and he quartered the arms of Valence, Earls of Pembroke.19. His grandson John de Hastings died without issue in 1389 when the Earldom of Pembroke became extinct and the Barony of Hastings<sup>20</sup>. The occurrence of the arms of Wasteney and Greseley<sup>\* dormant</sup> together may be indicative of a date in the second half of the fourteenth century. Sir John de Greseley married, secondly before 1352, Joan the widow of Sir Thomas de Wasteney. Sir John de Greseley's son Nicholas married, before 1364, Thomasine the daughter and sole heiress of Sir Thomas de Wasteney and Joan aforesaid.21. However, the Greseleys had been benefactors of the Abbey of Burton since the reign of Henry III.22 It is also interesting to note that the Applebys and Wards whose arms occurred in the Chancel Nos. 19,20; witnessed various charters granted to the Abbey by the Glintons and Greseleys in the last quarter of the thirteenth century.23. In addition a William de la Warde Clerk, was presented to the living of Austrey in 1303-1304.24. Sir Robert de Herthull witnessed a grant by William of Tatenhull to the Abbot temp. Henry III.25. The extent and nature of the contacts between these families and the Abbey of Burton invalidates any attempt to date the single coats of arms in the chancel. However, it would appear that the Royal arms and those of Derby and Hastings, at least, were of the latter half of the fourteenth century.

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18. Edward III assumed France ancient and England quarterly in 1340; Henry IV reduced the fleur-de-lis to three, see Shield 4.

19. Complete Peerage, Vol. VI, p. 351.      20. *ibid.*

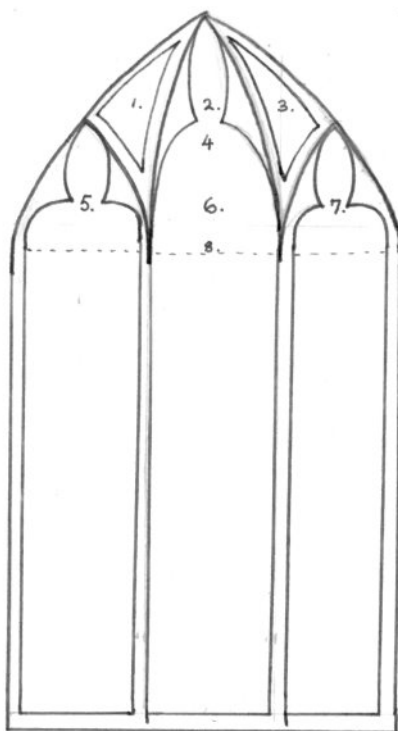
21. Falconer Maddon. "The Greseleys of Drakelow" pp.48-51.

22. Jeayes. Burton Charters. *op.cit.* Nos. 29-32; 67; 76; 81; 234.

23. Jeayes. *ibid.* Nos. 234, 381.

24. *ibid.* No. 410.

25. *ibid.* No. 211.



AUSTREY.

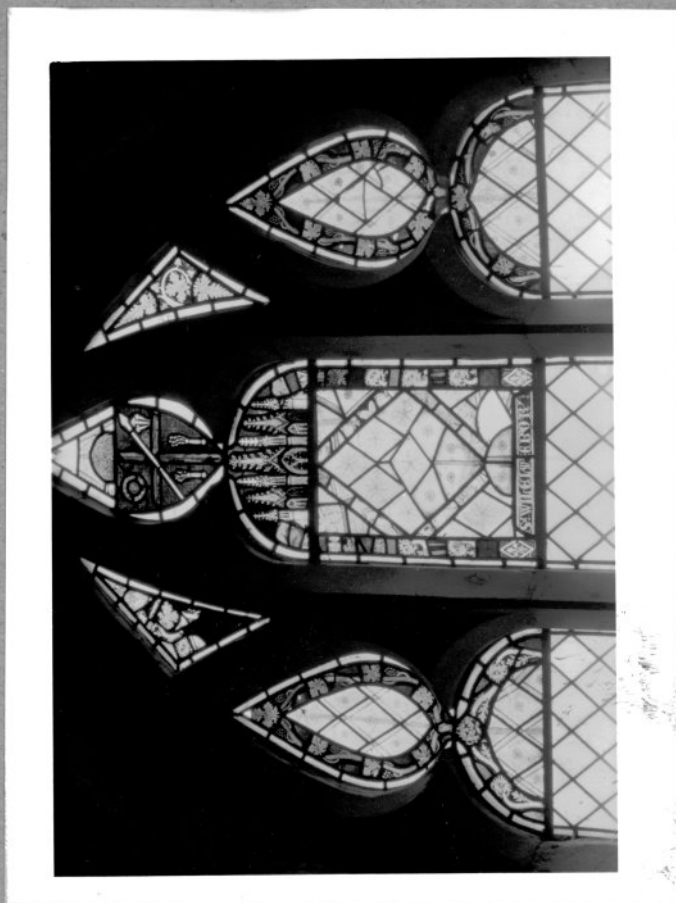
DIAGRAM. I.

AUSTREY: WARWICKS:



AUSTREY  
Warwick.





Austray, Warwickshire.