

SILTON.WARWICKSHIRE.

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

Diagram 1.

This window is full of fragments of glass ranging in date from the fourteenth to the sixteenth century, with some restoration, done in 1887 when the glass was assembled in its present form. Only the glass prior to 1430 is here catalogued.

1. XIV.C.

A Shield. Azure a cinquefoil ermine pierced. ASTLEY.
Set against a foliage ground, in a patterned border. In situ.
The foliage here is very decayed, see Number 4 below which is identical and better preserved.

(The other tracery lights contain nineteenth century foliage designs, in imitation of fourteenth century work.)

2. XIV.C.

A fragment of a shield: on a fess azure three mascles or.
The head of a man, bearded facing threequarters right, painted in black lines on flesh coloured glass.
A border piece, a covered cup, in yellow stain.

3. XIV-XV.C.

A shield. Argent a mullet sable, pierced argent.
A border piece, a fleur-de-lis, white glass.

4. XIV.C.

A quatrefoil tracery light:- At the centre of the light is a shield:-
Azure a cross engrailed or. CHARNELS.
Set against a groundwork of foliage:- below the shield is a stem which divides to enclose the shield, with off-springing trails of foliage, akin to oak leaves, which come together above the shield. The stem is white, the leaves are in yellow stain on a black enamel ground, speckled white.
Border of the light:- Patterned strip of circles separated one from the other by two dots, the inner edge of each lobe of the light is cusped a trefoil, white and yellow stain.

5. XIV.C.

Two small lobed tracery lights:-

At the centre of the upper straight side is a small white stem with three off-springing leaves, in yellow stain on a speckled black ground, the foliage identical with Number 4 above. Border - pattern strip as Number 4 above.

6. XIV.C.

A quatrefoil tracery light.

At the centre of the light is a shield:- Argent two chevrons gules. FITZ-ROBERT.

Set against a foliage ground and border, identical with Number 4 above. Very decayed.

7. XIV.C.

A panel of fragments:-

Part of a border of a tracery light, patterned, identical with Number 4 above.

Fragments of a foliage diaper, also as Number 4 above.

A fragment of a white quarry bearing part of a trail of maple leaves, painted in black lines. A small fragment of a foliage diaper. A trail of rounded trefoil leaves. White on a speckled black ground. Two small traceried windows each surmounted by a crocketed gable with animal head label stops. The windows are green, the gables in yellow stain.

8. XIV.C.

A quatrefoil tracery light:-

At the centre of the light is a shield:- Azure a cross engrailed or. CHARNELS.

The azure field diapered with a running trail of trefoil leaves, reserved on a black enamel ground. The cross diapered with a simple cross hatching. The upper left portion of the field is modern.

Set against a foliage ground in a patterned border, identical with Number 4 above. Part of the foliage and border is a modern copy.

9. XIV.C.

Two lobed tracery lights.

Identical with Number 5 above.

10. XIV.C.

A Panel of fragments.

Pieces of border and foliage diaper as Number 4 above.

Two traceried and gabled windows, as Number 7, two similar lacking the gables.

11. XIV.C.

Part of a series. Occupations of the months. December, Pig killing.

A man represented standing facing right, bending forwards he holds an axe behind his head, ready to strike a pig which stands before him.

He wears a tunic with a chaperon over his head, hose and shoes, Painted in black lines on white touched yellow stain, with smear shading on the drapery.

Set against a blue ground diapered with a running foliage trail, trefoil leaves, reserved on a black enamel ground, in a plain border.

The scene is enclosed by a barbed quatrefoil frame, patterned with a wavy line and dots.

Restoration.

The bottom part of the man's tunic, below the waist, and the pig are modern.

Armorial glass. Antiquarian sources.

British Museum, Egerton MS. 3510, p. 17. Church notes of W. Burton
early XVIIIC.

The entry is in Burton's handwriting.

"In templo de Bilton com: Warr. p. W. Bel(cher)."
Four shields in trick.

1. Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lis to each point.
2. Azure a cinqfoil ermine. "Old E. Leicest"
3. Azure a cross engrailed or. "Charnels."
4. Argent two chevrons gules. "Whitehorse."

Dugdale Warwickshire. 1st edition.

Engraving page

"Arms in the north windows of the church" Four shields, in trick.

1. Gules three lions passant guardant in pale or, a label of France. "Lancaster."
2. Azure a cinqfoil ermine. "Astley."
3. Azure a cross engrailed or. "Charnels."
4. Or two chevrons gules, a quarter gules. "Whitehorse."

Identification of the Armorial glass.

1. 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.

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

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

This shield no longer remains.

2. Azure a cinqfoil ermine. ASTLEY.
Roll of Arms. Richard II, ed. Willement, 318.
"Le Sr. de Astle." Azure a cinqfoil ermine.
This remains, catalogue Number 1.

3. Azure a cross engrailed or. CHARNELS.
Roll of Arms, Edward II, ed. Nicolas p. 72. Warwickshire.
Sire Jorge de Charnels de azure a une crois engrele de or.
Two shields of these arms remain. Catalogue Numbers

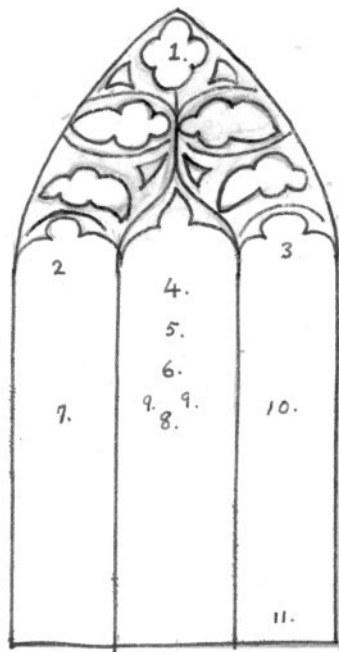
4. Argent two chevrons gules. FITZ ROBERT.
Roll of Arms. Edward II, p. 65. Northants and Rutland.
Sire Walter le fitz Robert de or a ij cheverons de goules.¹

This coat remains, Catalogue Number 6 . The Burton/Belcher trick is identical with the extant shield, it appears that Dugdale's trick 'Or two chevrons gules, a quarter gules, is erroneous.

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1. This coat was also borne by Fallesle (Roll of Arms Richard II, No. 147) and the Scottish Earls of Strathern (Balliol Roll, circa 1332, Number 9), Bilton is near the Northamptonshire border and it seems more probable that the Fitz Robert family was commemorated rather than Fallesle or Strathern.

The manor of Bilton was held in 1235 by Roger de Craft of the Earl of Arundel.² The manor subsequently passed to the family of Charnels by the marriage of Roger's daughter Beatrice with William de Charnels.³ It remained in the possession of the family until 1383 when it passed in marriage to the Trusseles of Kibblestone, Staffordshire.⁴ The Charnels held one knight's fee at Weston Bucks, a quarter of a fee at Paylinton, Warws., and half a fee at Hinckley, Leicester of the Earl of Lancaster.⁵ The Craft inheritance also included a moiety of the manor of Bedworth which lies adjacent to the manor of Astley, the main holding in the county of the family of that name.⁶ The Fitz Roberts held the manor of Daventry, Northants, some ten miles distance from Bilton.⁷

2. V.C.H. Warws. Volume VI, p. 31-32. Book of fees.509.
3. V.C.H. op.cit. and Vol. III, p. 93., circa, 1250.A.D.
4. V.C.H. VI, p. 32.
5. Cal.Inq.Post Mortem, Volume III, 423, 25. Edward I. pp. 307, 310, 319, 320.
6. V.C.H. VI. p. 27-28.
7. Feudal Aids, Volume IV, p. 30. A.D. 1316.



BILTON.

DIAGRAM.

BILTON. WORKS n II



BILTON. WORKS nII



BILTON

WARKS

III



BILTON. WARWICKS

nII



BILTON.

Gratts. Wawwick

ntI



BILTON.
WARWICK.

~ II



BILTON.
Warwicks.



lower tunic + pig modern
post Winston.

BILTON.
Warricks



Charles Winston.
B.M. Add. MSS.

BILTON.
Warricks

BULKINGTONWARWICKSHIRE

No medieval glass remains in this church.

Lost, glass. Antiquarian sources

British Museum Egerton MS. 3510. p.25. Church notes of William

Burton, dated 1623.

"In templo de Bulkington com:Warr: per me W:Burton: 2 Julii.1623:
In boreali fenestra templi facta temp:E:2:"

Burton gives a schematic sketch of a three light window, each light divided horizontally by an 'ogee' arch. The contents of the window drawn as follows:-

Upper part, reading left to right (the figures etc. are here numbered for reference.)

1. A knight represented standing full length facing right, his left hand raised in salutation, his right hand on his sword hilt. His surcoat and a shield to the left of his head, one each tricked: Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lys or to each point.
2. A Knight kneeling in prayer facing left, his surcoat tricked: Argent two bars gules, a canton gules.
3. A crowned female, standing full length facing left, a small wheel, the edge studded with knives, in her raised left hand.

Centre tier (below the 'ogee' arches), left to right

4. A Lady kneeling in prayer, facing right, she wears a plain mantel, her tunic is tricked:- Gules bezanty or, a quarter ermine.
5. A shield in trick, inscribed "de Bosco":- Argent two bars gules, a canton gules.
6. A Knight, represented kneeling in prayer, facing left, his surcoat is tricked:- Gules bezanty or, a quarter ermine.

Lower tier, left to right:-

7. A shield, in trick:-
Argent three lions' heads gules debruised with a mullet or.
8. A shield in trick.
Argent a cross gules.
9. A shield, in trick.
Gules bezanty or, aquarter ermine.

Dugdale. Antiquities of Warwickshire (First edition 1656)
Engraving p.40

The first and second editions of Dugdale have an engraving of a "North window of the church". The contents of the window as shown are basically the same as given in Burton's sketch, with one important difference, the kneeling figure in the uppermost tier faces right instead of left as drawn by Burton. The minor differences of costume between Burton's and Dugdale's drawings are further discussed below.

Identification of the Arms.

1. Gules three lions passant guardant in pale or, a label of three points azure, three fleur-de-lys or to each point. EARL OF LANCASTER.
Roll of Arms, Edward II, ed. Nicolas p. 1.
"Le Counte de Lancastre, les armes de Engleterre, od le label de France."
- 2&5. Argent two bars gules, a canton gules. DE BOIS.
Roll of Arms, Henry III, ed. Nicolas, p.10.
"Ernaud de Boys, argent deux barres et ung canton gules."
- 4,6. Gules bezanty or, a quarter ermine. ZOUCHE OF HARINGWORTH.
9. Roll of Arms, Edward II, ed. Nicolas p.4.
"Sire Aleyn la Souche, de goules besaunte de or. Sir William la Souche, meyme les armes, a un quarter de ermyn.
Seal of William La Zouche, 1366 A.D. Birch 14694, Harley charter 58 D.46:-
A shield: Bezanty, a quarter ermine. Legent: S'WILL'I LA ZOUCHE DE HARINGWORTH.
7. Argent three lions' heads gules debruised with a mullet or.
(UNKNOWN).
The coat has eluded identification.

8. Argent a cross gules. ARMS OF ST. GEORGE (2)

The precise identification of the bearer of this coat is difficult. These arms were borne by the families of De Veer(1) and Herteclawe(2) in addition to being the attributed arms of St. George(3).

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- (1) Roll of Arms, Henry III. ed. Nicolas. p. 12
"Robert de Veer, d'argent a la croix de goulz."
 - (2) Roll of Arms, Edward II, ed. Nicolas. p. 87,
"Sire Michel de Herteclawe, de argent a une crois
de goules."
 - (3) e.g. Strangeway's Roll, circa 1450. No. 142,
and Randle Holmes Book temp. Henry VI. Harleian
MS.2169, p.7. See also sub. Chapter Iconography:
St. George.

The date of the window.

The date of this window can be fairly accurately determined. In the upper part was a kneeling Knight wearing the arms of Bois (Number 2) and below him a Knight and Lady wearing the arms of Zouche of Haringworth (Numbers 4 and 6). The same arms, Bois and Zouche, were each repeated on shields, (Numbers 5 and 9 respectively).

It is known that William de Bois, Lord of Bulkington, settled this manor, together with other lands in Warwickshire, Leicestershire and Northamptonshire, on his niece Maud and her husband, William La Zouche of Haringworth, in 1300.(4) William de Bois died in 1313(5) and in the same year William La Zouche and his wife had a grant of Free Warren for their lands in Weston, Bulkington, Ryton, Bramcote and Foleshill.(6) It seems that the kneeling figures can, therefore, be precisely identified as William de Bois (Number 2), his niece Maud (Number 4) and her husband, William La Zouche (Number 6). William La Zouche had licence to found a chantry in the chapel of St. Mary within his manor of Weston-in-Arden, near Bulkington, in 1345.(7) He died in 1351/2.(8)

It seems reasonable to suppose that William La Zouche and his wife were the donors of the window and that it was probably erected after 1313, when they entered into possession of the manor, and before William's death in 1351/2.

A more accurate dating depends upon a consideration of the two other figures in the window and upon which is the more accurate: Burton's or Dugdale's. Both versions depict, in the upper part, an Earl of Lancaster (Number 1) and a crowned female holding a spiked wheel (Number 3). The latter figure can be identified as a St. Catherine holding the wheel of her martyrdom.

(4) Warwickshire Feet of Fines II. pp.40-41. (Dugdale Society Vol.XV.9. Victoria County History. Warwicks, Vol.VI. pp.50-51.

(5) Cal.Fine Rolls, Vol.II, 1307-1319. p.164.

(6) Cal.Charter Rolls III, p. 225.

(7) Cal.Patent Rolls. 1343-45. p.455, *ibid.* 1345-48, p.258.

(8) Cal.Inquisitions Post Mortem, Vol.X, 142.

It has been suggested that the window can be dated c.1313-1351/2. There were two Earls of Lancaster within this period, Thomas, executed in 1321-22(9) and his brother and heir Henry, ob. 1345. (10) A clue to the identity of the figure is given by the position he occupies in the window. Burton's drawing shows the figure of William de Bois kneeling in adoration facing the Earl, in Dugdale's engraving he faces St. Catherine with the Earl, as it were, standing behind him. This is a serious difference, and it must be considered which copy is more faithful to the original. It is immediately obvious that Burton's copy, despite the crudeness of his drawing is nearer the original. The armour of the men can be recognised as the mixed chain and plate mail of the period, he particularly indicates the pointed top of the coif-de-mailles; and the women obviously wear wimples. In the Dugdale engraving the general lines have been obscured by the engraver's enthusiasm for renaissance art, both the Earl of Lancaster and St. Catherine have elaborate controposto poses, the violent turning action of the former requiring the addition of a spear in his right hand to stabilise him. Two other fanciful details are the addition of the dragon crest on the Earl's 'Helmet' and the misericords worn on the wrong side on the figures of De Bois and Zouche. These points rather suggest that the Dugdale engraving is untrustworthy. Burton's drawing, in its essentials, appears reliable.

If we assume Burton's drawing to be the more correct, the representation, in the original, of William de Bois kneeling in prayer before the Earl of Lancaster can only be satisfactorily explained if the window was connected with the cult of Thomas of Lancaster, which grew up after his death in 1321/2. He was rehabilitated in 1326/7 and attempts were made to have him canonised.(11) This supposition is rather strengthened by the fact that the de Bois-Zouche lands in Bulkington were not held of the Earl of Lancaster (12) but of the Earl of Buchan(13) and later of Beaumont.(14) It is therefore suggested that this window may be associated with the cult of Thomas, Earl of Lancaster, and is to be dated c. 1326-1351/2.

(9) G.E.C. Complete Peerage Vol.VII, p.387-396 (10) *ibid.* pp.396-401.

(11) see sub.chapter "Iconography: Thomas of Lancaster windows" where this window is also discussed.

(12) This is not to say that if the Earl of Lancaster had been the overlord that this would invalidate the identification of the figure as Thomas of Lancaster: a more precise proof of identification would be desired.

(13) *Cal.Inq.Post Mortem* Vol.III, 539.

(14) *ibid.*, vol.E, 42.

COLESHILL

WARWICKSHIRE

Lost Glass

British Museum. Egerton MS. 3510. p.18. Church notes by William Burton, XVII.C.

"In templo de Colleshull com. Warr. per me W. Burton Lindliaen Leicestræse sociu Interioris Templi Londini, 1609."

"In Austr.fenestra templi."

A drawing of the figures of St. George and Edward III. St. George stands left spearing the dragon which is wrapped around the lower part of his legs. His jupon and shield are tricked Argent a cross gules. He wears mixed mail and plate armour, the details are roughly indicated. Edward III faces him, kneeling in prayer on a cushion. He is crowned, wearing plate armour, his jupon is tricked: Quarterly land 4 semy of fleur-de-lys, 2 and 3 Three lions passant guardant in pale. The cushion is tricked gules. Above his head is written "Rex Edw.3."

Date of the window

Burton identified the kneeling figure as Edward III. His identification may have been based upon an accompanying inscription in the window. It is equally possible that the identification was Burton's own surmise. The identification appears to be correct. The kneeling figure is crowned and wears the royal arms of France ancient and England quarterly on his jupon. Edward III assumed these arms in 1340.(1) However, the two succeeding Kings, Richard II and Henry IV also bore these arms, the latter reduced the number of fleur-de-lis to three in c. 1408.(2) The royal arms as worn by the figure in this window can therefore be dated 1340-1408. The evidence for identifying the figure as Edward III, rather than Richard II, or Henry IV, is somewhat slighter. Burton's sketch shows the figure as having a full flowing beard, this would appear to exclude Richard II and Henry IV who both wore small pointed beards.(3)

(1) Wyon. Great Seal of England pp. 31-32.

(2) ibid. pp. 43-44 Second seal of Henry IV.

(3) Compare the effigy of Edward III with those of Richard II and Henry IV (Edward III and Richard II Westminster Abbey of R.C.H.M. Westminster Abbey. plates 199 and 201; Henry IV at Canterbury of Joan Evans (English Art 1307-1461) Oxford 1949 figure 71).

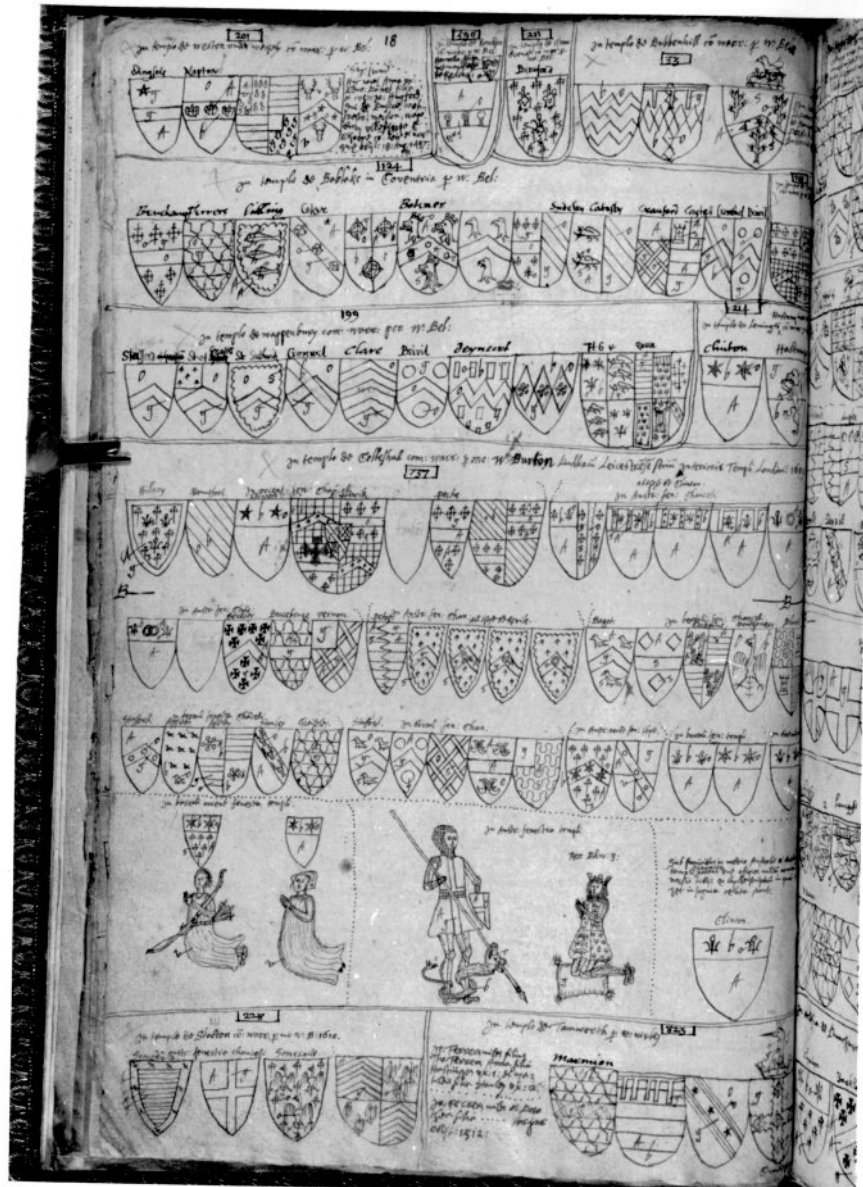
The association of St. George and Edward III suggests a possible connection with the Order of the Garter founded by Edward III c.1348(4) St. George is one of the Patron Saints of the Order and the Ordinances of the Order stress his particular importance.(5) The seal of the order also shows Edward III kneeling before St. George, rather as in the lost window(6). The original may have been given by a person association with the Order of the Garter. There is, however, no proof for this. The window seems to have been destroyed sometime shortly after Burton made his notes in 1609. There is no mention of it in Dugdale's account of the church.(7) This seems inexplicable unless the glass had vanished.

(4) Ashmole. The Order of the Garter (1715) ed. Chapter V, pp. 119-130.

(5) *ibid.* p. 129-130. The Knights of the Order had the title 'Equities Georgiani' and their mantels together with those of the canons bear the arms of St. George. *ibid.* p. 134.

(6) Cast in the Soc. of Antiquaries. For further remarks on the cult of St. George and Edward's veneration of the Saint, see Chapter Iconography, sub. St. George.

(7) Dugdale. Antiquities of Warwickshire. (1657). pp. 734*-737*.





COLESHILL
Warrns.

COVENTRYWARWICKSHIRESaint Mary's HallOriel windows. West side of the Great HallWindow one. Left lightDiagram 1.A panel of fragments

1. XV.C.

A large Head of a female Saint. Nimbed and crowned facing threequarters right. Painted in black lines on white glass, the hair and crown in yellow stain. Incomplete, part of the crown and nimbus have been replaced by alien pieces of white glass.

2. XV.C.

An incomplete Head of an Angel, facing threequarters right, part of an amice and wing remain on the same piece of glass as the head. White glass and yellow stain; The right half of the face is missing.

3. XIV-XV.C.

Head of a Prophet (?) facing threequarters right, wearing a cap. Originally standing in a niche, part of a plain shaft to the left of the figure's head, painted on the same piece of glass. White glass touched with yellow stain.

4. XIV-XV.C.

Below the head is the torso of a Prophet (?) represented standing facing threequarters right, a rolled scroll in his right hand. He wears a white cloak with a plain yellow hem.

5. XIV-XV.C.

A Saint (?) standing in a niche. Incomplete. Represented facing threequarters left. He holds an open book in his hands. He wears a plain white cloak. A piece of shafting on the left behind the figure. White glass, the hair and beard, and the cross-hatching of the shafting touched yellow stain. The top of the figure's head and his body below the waist are missing.

6. XIV-XV.C.

Torso of a figure. Represented standing facing threequarters left, his left arm held across his chest. He wears a white cloak, with a patterned yellow hem, over a yellow tunic. White glass and yellow stain.

7. XV.C.

Fragments of inscriptions in black letter.

/NM : /

The remainder of the panel is composed of very fragmentary pieces of glass.

B. First window, right light.

A Panel of fragments.

8. XIV.-XV.C. Head of a man, bearded, facing threequarters right, white glass.
9. XV.C. Small fragments of canopy work, see Number 17 below. The remainder of this panel consists of fragments of late XV.C.-XVI.C. glass.

C. Second window, left light.

A Panel of fragments.

10. XV.C. Pieces of hems, ornamented with jewelry. Yellow stain and matt, the jewels white.
11. XV.C. An incomplete head of a man, facing threequarters left, he wears a cap and a jeweled circlet on his head. White and yellow stain, the lower part of the face is missing.
12. The lower part of a man's face, threequarter's left.
13. XV-XVI.C. The front wall of a castle, seen in diagonal view. White glass, touched yellow stain.
14. XV.C. A large left hand, holding an open casket. White and yellow stain.
15. XV.C. Pieces of fur drapery, a jeweled hem piece as Number 10, fragments of tiled floors.
16. XV.C. An incomplete foliage diaper, blue, reserved on a black enamel ground, in a plain border.

D. Second window, right light.

A Panel of Fragments.

17. XIV-XV.C. Large pieces of canopy work.

These have been assembled in a rather haphazard manner and are not complete enough to enable a reconstruction of the original design. A basic part of the design is a gable, enclosing an oculus cusped a quatrefoil, below a traceried head, the gable crocketed, terminating in a long spine, behind the gable are open niches, each surmounted by a small gable with crockets. Painted in black lines on white glass with small touches of yellow stain.

18. XIV-XV.C. A figure kneeling, from a canopy.

An angel (?) represented kneeling facing threequarters left, holding an open book. Bareheaded, wearing a plain yellow tunic, the feet bare. Set against an incomplete traceried wall, with small diagonal side buttresses, the apex of two crocketed spires adjacent to the figure's right leg.

Painted in black lines on white glass, the figure's hair and tunic, in yellow stain.

E. Third window, left light.

19. XV.C. Large head of a man, bearded facing threequarters left, white glass, the hair and beard in matt.
20. XV.C. A fragment of a figure:- a hand plucking the strings of an instrument, the latter in yellow stain.
21. XV.C. Fragments of inscriptions, in black letter /IA/ /AIT/
22. ~~Fragment~~ The remainder of the panel is composed of small pieces of very fragmentary glass, mostly of a late date, pieces of herbage, white quarries painted with pomegranate flowers.

F. Right light

23. XV.C. Head of a man, bearded facing threequarters left, incomplete white glass.
24. XV.C. The Lion of S. Mark. Incomplete. Stands facing right, a scroll under its feet is inscribed, in black letter, MARC US. Painted in black lines on Yellow stain.
25. XV.C. Fragments of inscriptions in black letter

EDMUND	DXIT		EIUS		AS		TIS	
SCA		UQUE						

G. First window, lower left light

Panel of fragments.

- 26. XV.C. The upraised hand of a cherubim, see Number 38 below.
- 27. XV.C. Small fragments of canopy work. as Number 17.
- 28. XV-XVI.C. An incomplete monogram IHS, in black letter script, yellow stain on white.
- 29. Small fragments. mostly late XV-XVI.C. date.

H. Lower right light.

- 30. XV-XVI.C. Roundel. The occupations of the Months. Corn Threshing September.

A man stands beating sheaves of corn with a flail, on a scroll, above his head, is inscribed, in black letter. SEP TEM BER.
White glass and yellow stain.

- 31. XV.C. A fragment of a large mitre, in yellow stain, its jeweled decoration white.
- 32. Small fragments late XV-XVI c. date.

I. Second window. Lower left light.

A Panel of fragments.

- 33. XIV-XV.C. Fragments of canopy work, as Number 17, above.
- 34. XIV-XV.C. An angel (censing?) Incomplete, from a canopy.
Represented facing threequarters right, wearing a white alb with a yellow patterned amice. Behind the figure is part of a niche. White glass, the figure's hair and amice and the cross-hatched ground of the niche in yellow stain.
The lower half of the figure, the hands and whatever they held (probably swinging a thurible) are missing.
- 35. XIV-XV.C. An angel (censing?) Incomplete. Identical with Number 34 above but facing threequarters left. The upper part of this figure's face is missing.

36. XV-XVI.C. Head of S. George(?)
Represented facing threequarters left, wearing plate armour. White glass and yellow stain. Very decayed.
37. XV-XVI.C. Fragments of border patterns:- a foliage wreath coiled around a vertical stick. Yellow stain.

J. Lower right light

38. XV.C. A cherubim, incomplete.
Represented standing facing left, the hands raised against the shoulders, a scarf around the neck, the body feathered. White glass, the figure's hair in yellow stain. The upper part of the figure only remains.
39. XV.C. Two hands and part of the arms from a similar figure.
39. XV.C. A small head, incomplete. Facing threequarters left. White glass, the hair in yellow stain.
40. XV-XVI.C. A roundel. Occupations of the month. Reaping. August.
A man stands facing right, before him are stacked several sheaves of corn. Incomplete. White glass and yellow stain.
41. XV-XVI.C. A fragment of a similar roundel. June.
The lower part of a man's legs and part of the border, inscribed in black letter : IUN : are all that remain.
42. XV-XVI.C. A Roundel, occupations of the month.
A man harvesting grapes from a vine. The border and legend are missing.
43. A fragment of a scene. (Occupations of the Month? December?)
The hand of a figure near a cooking pot, with the carcasses of two pigs hanging on the wall behind.
44. XV.C. A small figure of the Virgin, seated holding a sword in her left hand, set against rays.
45. XV-XVI.C. A Grotesque. A Harpie. White and yellow stain.

K. Third window Lower left light

A Panel of fragments.

46. XV.C. Small canopy fragments, as number 17 above.
47. XV-XVI.C. A roundel. Occupations of the Month. August?
Two figures harvesting corn. Incomplete.
48. The remainder of this panel is composed of very broken pieces of glass, mostly late.

L. Lower right light

49. XV-XVI.C. A fragment of a S. John Baptist - his hand and the
Agnus Dei on a book. White and yellow stain.
50. XV.C. A large white hand, in benediction.
51. The remaining fragments are very broken, and include several
pieces of seventeenth century enamel glass.

COVENTRYWARWICKSHIRESt. Mary's HallThe side windows of the Great HallWest side, second windowDiagram 2.

52. XIV-XV.C.

An Angel, in situ.

Represented half length, facing threequarters right, holding a monstrance in the right hand. Nimbed, wearing a white alb, with a yellow patterned amice, the body has wings. Painted in black lines on white glass and yellow stain. Set against modern plain blue glass.

53. XIV-XV.C.

An Angel.

The head only is original, facing threequarters left. White and yellow stain, rather decayed. Set against pieces of plain blue glass.

East side, second windowDiagram 2.

54. XIV-XV.C.

An Angel.

The head only is original facing threequarters right. White and yellow stain. Against plain blue glass.

55. XIV-XV.C.

An Angel.

The head only is original, facing threequarters left. White and yellow stain. Against plain blue glass.

Antiquarian sources

W. Dugdale. Antiquities of Warwickshire, 1656. pp. 120-121

"In the east and west windows are divers eminent persons that were admitted of this fraternity."

Dugdale gives engravings of six of these figures with their accompanying inscriptions and heraldic shields:-

"In an east window:

Willelmus Beauchampe / Dominus de Bergaveney."

Shield, in trick: Gules on a fesse or, between six crosses crosslets or, a crescent

"et Johanna uxor eius"

Shield, in trick: Gules on a fess or, between six crosses crosslets or, a crescent impaling

Quarterly 1, 4. Gules a lion rampant or. 2,3. Chequy or and azure.

"In another east window":-

"Comes Richardus Warwici"

Shield in trick Quarterly 1, 4. A fess between six crosses crosslets 2,3, Chequy a chevron ermine.

"Comitissa Isabella"Warwici.

Shield in trick: Quarterly 1, 4. A fess between six crosses crosslets. 2,3. Chequy a chevron ermine, over all an escutcheon of pretence. Quarterly fretty and gules a bend.

"In a west window:-

Humfridus Comes Staffordie"

Shield in trick. Or a chevron gules.

"Johannes Duc de Norfolk"

Shield in trick, Quarterly 1, 4. Three lions passant guardant in pale, a label argent. 2,3. Chequy or and azure.

Dugdale also gives engravings of arms in the windows of the Hall.

Seven shields in trick:-

Argent three birds sable, on a chief gules a lion passant guardant or.

"City of Canterbury."

Sable three feathers argent.

Quarterly 1,4. Three fleur-de-lis. 2,3. Three lions passant guardant in pale, all in a bordure argent "Humphrey, Duke of Gloucester."

Quarterly 1,4. Three fleur-de-lis. 2,3. Three lions passant guardant in pale, over all a label of five points azure, two fleur-de-lis to each point. "John Duke of Bedford".

Argent bezanty gules, a label of three points azure "Sir William Babington".

On a bend engrailed three martlets "Savile"

Gules a fess chequy or and azure, in chief dexter an annulet "Whittington" impaling Quarterly per fesse indented gules and ermine "Fitz-Warín"

T. Sharp. Illustrative Papers on the Antiquities of the city of Coventry. 1871. p.217-218.

Description of the windows taken from Dugdale's manuscript notes of June 1st, 1653:-

"In the uppermost window on the west side of the Hall are these pictures, with armes on their surcoates and the following inscriptions:

Rex Henricus
Filius

Rex Gloriosus
Ricardus Secundus

Rex Graciosus
Henricus Quartus

At the top of the window are these two coates
City of Canterbury (Three feathers)

In the second window on the west side are the pictures of these persons, in robes at full length, and the arms in escocheons at their feet.

Humphrey, Duke of Gloucester, John, Duke of Bedford. Syr. William Babyngton.

In the third window on the west side are the pictures of these whose names are below expressed with their armes as here shewed Humprey, Earl of Stafford and John Duke of Norfolk.
and the armes of Savile and Whittington lower down.

In the windows on ye East side of ye Hall are these pictures viz: in the upp' part of the window having these Inscrip'n at their feet

Thomas Arundell

Regerus Walden

Archiep: Cantuar

Episc: Londinem

* with their armes in shieldes and inscriptions William Beauchamp and Joan his wife.

In the upper part of the middle window of the same side are these pictures in their robes and yn armour
~~Rex~~ Richard Earl of Warwick and Isabella his wife.

In the third window on the east side are the pictures of two bishops with their armes and inscriptions

Johannes Burghill

Ricardus

Episc: Cov: et Lich

* ——— At the bottom of it in their robes, these

Birmingham Public Library

Aylesford Collection: Warwickshire Portraits

Free hand watercolour drawings by Thomas Sharp of the figures in the windows of St. Mary's Hall, together with their inscriptions and shields.

Sheet 190*

"Thomas arrundell archieps Cantuar"

"Rogerus Walden Eps. London"

Both depicted full-length, facing left and right respectively.

Sheet 190(2)

"Willm Beauchamp dns Bergaverrey"

Shield Gules on a fesse or, between six crosses crosslets or, a crescent sable.

" : et : Johanna : uxor : eius :

Shield Gules on a fesse or, between six crosses crosslets or, a crescent sable impaling Quarterly 1, 4. Gules a lion rampant or, 2, 3. Chequy or and azure.

The head and shoulders only of each figure is given.

Sheet 191*(1)

"Ricardu^s Cro : noi : ecclesie : cath : covetr

Shield: Sable an eagle displayed or.

" Dns : Johannes Burghull epi Cove^r et Rich"

Shield? Paly argent and sable, on a bend gules a mitre or.
The head and shoulders only of each figure is given.

Sheet 190*

"Willmo Wychurch de cov"

Shield: a mark



"Ricardus Scharpe de cov"

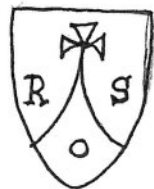
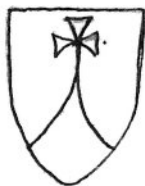
Shield: a mark



The head and shoulders only of each figure is given.

Sheet 191* (2)

An unidentified man. }

Shield: a mark
"Robertus Schyp ley" }Shield: a markSheet 190*(3)

Ricardus : Comes : de Warwyci : "

Shield: Quarterly 1, 4. Gules a fesse or between six crosses crosslets or, 2,3. Chequy or and azure a chevron ermine."Isabella"Shield: Quarterly 1, 4. Gules a fesse or between six crosses crosslets or. 2,3. Chequy or and azure a chevron ermine, over all an escutcheon of pretence. Quarterly Gules a fret or and argent a bend sable.

Saint Mary's Hall was the communal hall of the united Guilds of St. John Baptist (founded 1342)¹. St Katherine (founded 1343)² and the Holy Trinity and St. Mary (founded 1364)³.

The date of the erection of the present Hall is not precisely known. Sharpe cites a record in the Coventry City Annals, for 1394, which mentions that John Crosse, Mayor, with John Onley, Richard Shipley and others did erect St. Mary's Hall.⁴ Another entry in the same records, for 1414, states that the Hall was then finished.⁵

The east and west windows of the Hall.

The antiquarian sources: the notes and drawings given by Dugdale and Sharpe already quoted, relating to these windows show that originally they contained at least twenty figures, together with shields of arms and inscriptions.⁶ The internal evidence of these windows, in some cases, gives quite precise indications as to the earliest date at which they can each have been erected. The earliest cannot be before 1398 and two, as will be shown, must be after 1423 and 1425 respectively.

Windows on the west side of the Hall.

Window 1.

Figures: Rex Henricus Filius
Rex Gloriosus Ricardus Secundus
Rex Graciosus Henricus Quartus

Richard II was deposed in September 1399 and was succeeded by Henry IV

1 Dugdale Warwickshire op.cit. p.119. giving the date as 1340, Victoria County History, Warwickshire Vol.11. p.120.

2 Dugdale op.cit. p.120.

3 Ibid. The guilds of the Holy Trinity and St. Mary and St. John Baptist were united in 1392. V.C.H. op.cit. p.120.

4 Sharpe. op.cit. p.211.

5 Ibid.

6 These do not necessarily represent the total contents of the windows.

who reigned until 1413. The window must, therefore, have been erected after Henry's accession to the throne. It seems unlikely that a window containing figures of these two kings would have been erected in Henry IV's reign.⁷ A possible terminus post quem is the translation of Richard's body to Westminster in December 1413 ordered by Henry V.⁸ Richard II was a benefactor of the Carthusian Priory of St. Anne at Coventry⁹. The 'Rex Henricus filius' was possibly a figure of Henry V, as the identification is not certain it cannot be used as evidence to date the window.

Window 2

Figures: Humphrey Duke of Gloucester
John, Duke of Bedford.
Sir William Babington.

Humphrey, Duke of Gloucester was the fourth and youngest son of Henry IV. He was born in 1390, knighted in 1399, and created Earl of Pembroke and Duke of Gloucester in 1414. He died without legitimate male issue in 1446 - 1447.¹⁰ He was a brother of the Coventry guild.¹¹ His arms, as represented in the window were 'Quarterly France modern and England, all in a bordure argent.'¹²

John, Duke of Bedford was the third son of Henry IV. He was born in

-
- 7 Richard died in 1400. It was rumoured that he was alive in 1402 and several executions followed in an attempt to quash the rumour. In 1403, at the time of the Percies' rebellion and again in 1407 similar rumours were circulating. Stubbs. Constitutional History of England (1880 ed) Vol. III. pp. 28, 38, 43, 64.
 - 8 Thomas Walsingham Historia Anglicana (Rolls ^{Series} ~~Series~~ 1864) Vol. II. p. 297
Wylie and Waugh 'The Reign of Henry V' (1914) Vol. I. pp. 207 - 210.
 - 9 V.C.H. op.cit. Vol. II. pp. 83-84. Richard laid the foundation stone of the church in September 1385.
 - 10 G.E.C. Complete Peerage Vol. IV. p. 730 - 736.
 - 11 "The Register of the Guild of the Holy Trinity, St. Mary, St. John Baptist and St. Katherine of Coventry" ed. M.D. Harris. Dugdale Society Vol. XI p. 96.
 - 12 Bruges Garter Book No. 69, K. 11. circa 1420. Raine Dunne Roll. II. c. 1420 No. 35.

1389 and was created Earl of Kendal and Duke of Bedford in 1414. He died without issue in 1435.¹³ He also was a brother of the Coventry Guild¹⁴. His arms were represented in the window as Quarterly France modern and England with a label of France.¹⁵

Sir William Babington was an important lawyer and benefactor of the city of Coventry. He was a King's attorney in 1414 and subsequently rose to Chief Baron of the Exchequer in 1419, justice of the Common Bench in 1420 and Chief Justice of the latter from 1423 - 1436. He died in 1455.¹⁶ In 1423 - 1424 he transferred property to the Mayor and Camonalty of Coventry,¹⁷ and was also a brother of the Coventry Guild.¹⁸ His arms are represented in the window were Argent bezanty gules, a label azune.¹⁹

The creation of the Dukedoms of Gloucester and Bedford in 1414 gives a terminus ante quem non for this window.

Window 3.

Figures: Humphrey, Earl of Stafford
John, Duke of Norfolk

Humphrey, Earl of Stafford was born in 1402. He succeeded his father Edmund in his honours in 1403. In 1444 he was created Duke of Buckingham. He died at Northampton in 1460.²⁰ He was a brother of the Coventry Guild.²¹

13 G.E.C. op. cit. Vol.11. p.70 - 72.

14 Harris op.cit. p.45.

15 His seal has a plain label of five points, Birch 12698. The label is given as two points ermine and three azure in Bruges Garter Book No.47. K.7. Creswick's Roll c.1445/6 No.1363, however gives the label as two points ermine, three of France

16 Dictionary of National Biography. Vol.11. p.315.

17 Proceedings of the Society of Antiquaries. Second Series. Vol.11. p.156.

18 Harris. op.cit. p.96.

19 Portlington's Roll XV.C. No.266. For his seal see Birch 7056.

20 G.E.C. op.cit. Vol.XII. pt.1. p.180. Vol.11. p.388 - 389.

21 Harris, op.cit. p.98.

His arms as represented in the window were Or a chevron gules.²² John de Mowbray, Duke of Norfolk, was born in 1392 and succeeded his brother Thomas who was executed in 1405. He was restored as Duke of Norfolk in 1425.²³ His arms as represented in the window were England with a label argent for Brotherton quartering chequy or and azure for Waverne.²⁴ He is not entered as a member of the Guild. Both his heirs were called John: his son, who died in 1461 and his grandson, who died in 1475 - 1476.²⁵ The restoration of the Dukedom of Norfolk in 1425 and the creation of the Dukedom of Buckingham in 1444 suggest that the window was possibly erected between these dates.

Windows on the East side of the Hall

Window 4

Figures: Thomas Arundel, Archbishop of Canterbury.
 Roger Walden, Bishop of London.
 William Beauchamp of Bergavenney and his wife Joan.

Thomas Arundel, Archbishop of Canterbury was translated to Canterbury in 1397. He was attainted in 1398 and fled the country. In his place the Pope substituted Roger Walden, Dean of York. Arundel, however, was recalled by Henry IV in October 1398 and he held the Archbishop until his death in 1414.²⁶ He was a brother of the Coventry Guild.²⁷

22 eg. Roll of Arms, Edward II. ed. Nicolas. p.12.

23 G.E.C. op.cit. IX. p.604 - 605. His father Thomas (died 1399) had been created Duke of Norfolk in the Parliament of 1397. This creation however, was annulled by the first Parliament of Henry IV in October 1399.

24 Thomas, Duke of Norfolk (d.1399) was allowed to assume the arms of Thomas of Brotherton, England with a label argent, as the latter's representative. The quarterly coat of Brotherton and Waverne represent his marriage to Elizabeth daughter of Richard Fitzalan, Earl of Arundel and Surrey.

25 G.E.C. op.cit. p.606.

26. Le Neve Fasti Ecclesiae Anglicanae ed. Hardy (1854). Volume 1. p.21-22.

27 Harris. op.cit. p.74.

Roger Walden, after his brief tenure of the archbishopric of Canterbury, was appointed Bishop of London in July 1405 and died in the following January.²⁸ He is not included in the register of the guild. However, from 1394 - 1398 he was Prebendary of Pipa Magna alias P~~h~~ees in the /r diocese of Lichfield and Coventry and this, possibly, was a contributory factor to his inclusion in the window.²⁹

William Beauchamp of Bergavenney was the fourth son of Thomas Beauchamp, Earl of Warwick. He was summoned to Parliament in 1392 as Lord Bergavenney and died in 1411.³⁰ He was possibly a member of the guild.³¹ His wife Joan survived him, dying in 1435, she was a daughter of Thomas Fitzalan, Earl of Arundel.³² Their arms were also represented in the window.³³ The window cannot have been erected before the elevation of Roger Walden to the Bishopric of London in 1405.

Window 5.

Figures: Richard, Earl of Warwick and his wife Isabella.

Richard de Beauchamp, Earl of Warwick was born in 1381. He married firstly Elizabeth, suo jure Baroness Berkley, she died in 1422 without issue. He married again in 1423, his second wife Isabella was the sister

28 Le Neve. op.cit. Vol.1. p.21 - 22. Vol.11. p.293.

29 Ibid. Vol.1. p.618.

30 G.E.C. op.cit. Vol.1. p.24 - 25

31 Harris op.cit. p.74.

32 G.E.C. op.cit.

33 Beauchamp of Bergavenney 'Gules on a fess or between six crosses crosslets or, a crescent sable (William Jenyn's Ordinary No.559 circa. 1380). For his seal see Birch 7275 (1396). And the same coat impaling the quarterly coat of Fitzalan, Earls of Arundel and Surrey for his wife Joan. For her seal see Birch 7239 and 7241 (1424).

and heiress of Thomas Le Despenser, Earl of Gloucester³⁴ and the widow of Richard Beauchamp of Bergavenney, Earl of Worcester.³⁵ Richard, Earl of Warwick and Isabella both died in 1439. Isabella was a sister of the Coventry Guild but Richard is not recorded as a brother.³⁶ Also in this window were the arms of Beauchamp for the Earl of Warwick and the same coat with an escutcheon of pretence of Despenser for his second wife Isabella.³⁷ The window cannot have been erected before 1423, the date of Richard Beauchamp's marriage to Isabella.

Window 6

Figures: John Burghill, Bishop of Lichfield and Coventry.

Richard Crosby Prior of St. Mary's Coventry.

John Burghill, Bishop of Landaff was translated to the Bishopric of Lichfield and Coventry in 1398, he died in 1414.³⁸ He was a brother of the Coventry guild.³⁹ His arms as depicted in the window Pale argent and sable, on a bend gules a mitre or. The second figure is given simply as 'Ricardus' in the Bugdale.- Sharp notes.^{39,40} The incomplete inscription below the figure is, however, given in the Aylesford drawing as 'Ricardus Cro: noi: ecclesie: cath: covetv:'. Richard Crosby was prior of St. Mary's

34 G.B.C. op.cit. Vol.XII. Pt.11. p.378 - 82.

35 The son of William Beauchamp of Bergavenney and Joan noted above.

36 Harris. op.cit. p.73.

37 Beauchamp; Quarterly 1,4 Gules a fess or between six crosses crosslets or 2,3 Chequy or and azure a chevron ermine (see Roll of Arms Richard II ed. Willemet No.2). His seal of 1430, Birch 7253 shows this coat with an escutcheon of pretence of Quarterly 1,4 Clare 2,3 Despenser, for his wife Isabella.

38 Le Neve op.cit. Vol.1. p.552.

39 Harris op.cit. p.46.

40 Sharp Antiquities op.cit.

Coventry from 1398 - 1437.⁴¹ The inscription when complete probably read: "Ricardus Crosby: Prior: ecclesie: cathedralis: Coventrensis." The arms as depicted in the window beneath the figure were Sable an eagle displayed or.⁴²

Figures not located:

William Whitchurch
Richard Sharp
Robert Schypley
An unidentified man.

Whitchurch, Sharp and Schypley were Mayors of Coventry and Wardens of the Guild.⁴³ William Whitchurch was Mayor in 1400,⁴⁴ Richard Sharp was Mayor in 1433 and 1450⁴⁵ and Robert Schypley was Mayor in 1401, 1402 and 1416.⁴⁶ The fourth figure was possibly John Onley Mayor in 1396 and 1418.⁴⁷

41 Dugdale Warwickshire. op.cit. p.105. V.C.H. op cit. Vol.11. p.58.

42 This coat is said to be the arms of the Priory and also the fictitious arms of its founder Earl Leofric. Dugdale Monasticon (1812 ed). Vol.111. p.186.

43 The annual master of the guild was the Mayor of the previous year. Dugdale Warmas. op.cit. p.123.

44 Harris op.cit. p.91.

45 Ibid p.68.

46 Ibid p.64.

47 Ibid p.42. There is, however, no precise evidence for this identification.

SUMMARY OF THE DATING EVIDENCE

Side windows of the Hall.

Window.1.

Post 1399.

Window.2.

Post 1414.

Window.3.

Probably circa 1425-1444.

Window.4.

Post 1405.

Window.5.

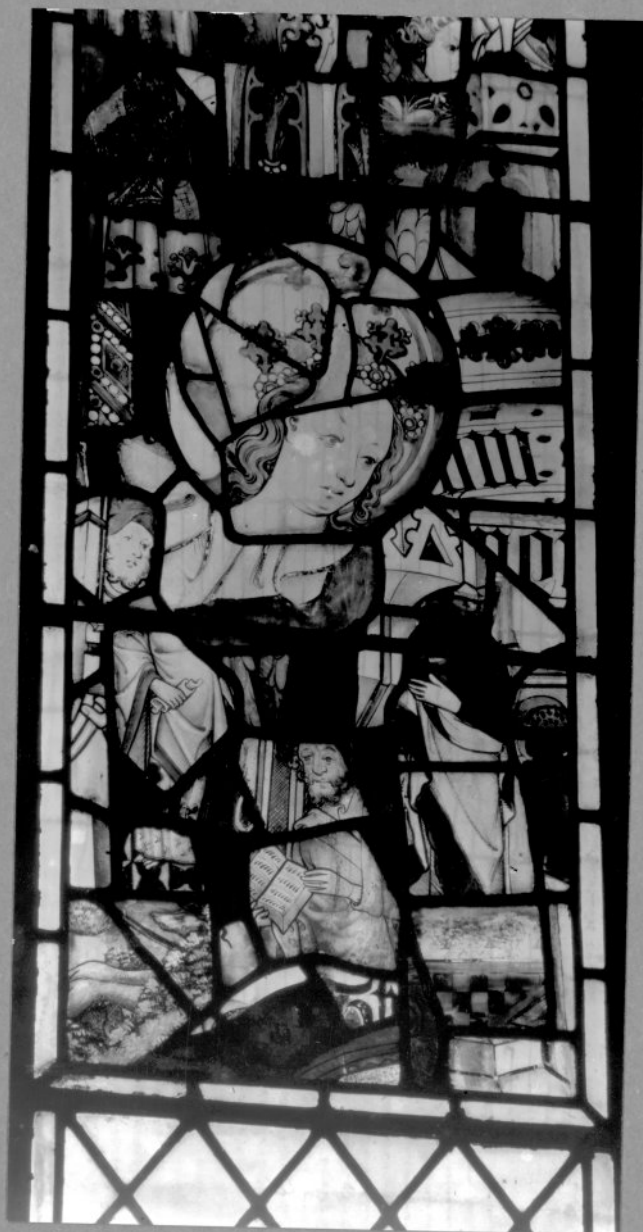
Post 1423.

Window.6.

Post 1398.

Mr. Rackham⁴⁸ lists these figures from the Dugdale-Sharp-Aylesford notes. He accepts Sharp's dating of 1394-1414 for the side windows. This dating, as noted, is unlikely for Windows 2, 3 and 5.

48. B. Rackham. The Glass Paintings of Coventry and its neighbourhood. Walpole Society. Vol.XIX.



COVENTRY.
St. Mary's Hall.



COVENTRY.
St. Mary's Hall.



COVENTRY.
St. Mary's Hall.





COVENTRY.
St. Mary's Hall.



ST. MARY'S HALL.
COVENTRY.
Warricks.



FILLONGLEY.WARWICKSHIRE.North side of the Nave. Second window from the east.Diagram 1.

1. XIV.C.

A canopy top. Incomplete.

Design:- a large arch surmounted by a gable with crockets and finial, the tympanum traceried. Behind the gable is a flat wall with diagonally receding side walls, pierced with traceried windows, surmounted by an arcade and with a flat green roof behind. At the centre of the roof is a large traceried window below a tympanum and gable, behind which rises a large crocketed pinnacle. The window is enclosed on either side by a diagonally placed side shaft terminating in a traceried window below a gable and pinnacle with crockets. Each shaft is joined by a flying buttress to the head of a similar shaft.

The architecture is all in white glass and yellow stain with pronounced matt washes. The tiled roof is green, the centre traceried window is ruby reserved on a black enamel ground.

Preservation.

The canopy is incomplete. The missing parts have been replaced with modern white glass. The main arch is missing, its gable and the traceried tympanum are broken. The upper part is fairly complete but the outer shafts and the flying buttresses have been cut down.

XIV.C.

Border of the light:- Six border pieces - a vertical stem with off-springing tendrils each bearing a white rose and a small trefoil leaf. White and yellow stain set against pieces of plain ruby. Two of the border pieces, at the shoulder of the light are in situ.

2. XIV.C.

Two identical canopy tops:- Incomplete.

An ogel arch cusped trefoil, surmounted by a gable in a traceried window set below an arch and gable with crockets and finial, behind which is a large crocketed pinnacle. The window is enclosed on either side by a diagonally placed side-shaft terminating in a traceried head below an arch and pinnacle. On the outer side of each shaft is part of a flying buttress. The architecture in white and yellow stain with pronounced matt washes.

Set against a plain green ground.

^ with crockets and finial. Behind the gable is

XIV.C.

Border of each light. In situ.

A serpentine stem with off-springing leaves. White glass, the leaves in yellow stain. Set against pieces of plain ruby.

3. XIV.C.

A Panel of fragments. Top to bottom:-

A fragment of an inscription, in Lombardic script:- T N(? the second letter is incomplete).

A squirrel, seated facing right in profile, cracking a nut held in its two front paws. Painted in black lines on brown glass, very decayed. H

Head of a man, bearded, facing threequarters right, painted in black lines on flesh coloured glass, decayed.

A similar head facing threequarters left looking upwards.

Between these two heads are two incomplete white hands.

Fragments of ochre drapery with a patterned hem.

A fragment of a foliage design - a stem with two off-springing vine leaves, white and yellow stain.

Right hand side of the panel: four border pieces - a vertical stem with off-springing oak leaves, green on a black enamel ground.

4. XIV.C.

A canopy top.

Identical with Number 2 above, but less complete.

Set against a plain green ground, partly modern. In a made up border, white roses (fragments of a proper border as Number 1 above.) alternating with pieces of modern ruby glass.

Antiquarian sources.

British Museum, Egerton MS. 3510, pp. 20-21. Church notes by William Burton, dated 1606.

1. Argent on a chief azure two mullets or, pierced.
 2. Argent semy of crosses crosslets fitchy sable, on a chief azure two mullets or pierced.
 3. Quarterly 1 and 4. Argent a merchant's mark T⁴⁺W
2 and 3. Sable a chevron engrailed between three bags of madder.
 4. "Sladey impaling "Wiches."
- Party a. quarterly of two. 1. argent on a bend sable, three martlets argent.
2. Argent three nags' (?) heads sable.
In base. Semy of crosses crosslets, a lion rampant.
- Party b. Paly of five pieces argent and sable, on the second and fourth pales three deers (?) heads in pale or.

Dugdale in his Antiquities of Warwickshire sub: Fillongley makes no mention of any monuments or stained glass.1.

1. Dugdale. Warwicks. First ed. page 746.

Identification of the shields tricked by Burton.

1. Argent on a chief azure two mullets or. CLINTON OF MAXSTOKE.
Roll of Arms. Edward II, ed. Nicolas, p. 71. Warwickshire.
"Sire Johan de Clintone de Madestoke. de argent, od le chef
de azure a ij molets de or.
2. Argent semy of crosses crosslets fitchy sable, on a chief azure
two mullets or. CLINTON, EARL OF HUNTINGDON.
Roll Edward III, ed. Nicolas, p. 20.
"Monsire John de Clinton, Count de Huntingdon, argent chief
d'asure, trois moletts d'or uj croselettes sable fitchy."2.

These two shields were probably of the fourteenth century;
William de Clinton, Earl of Huntingdon was a younger son of John Lord
Clinton of Maxstoke, Warws. He was a knight in 1324, created Earl of
Huntingdon in 1336 and died without issue in 1354.3. In 1345/6 he
purchased the advowson of Killongley church from Lawrence de Hastings,
Earl of Pembroke and presented it to the Priory of Maxstoke.4.

3. Quarterly 1,4. A merchants mark T ⁴ W. 2,3. Sable a chevron eng-
railled (argent) between three bags of madder argent (corded or).
DYERS COMPANY OF LONDON.
Peter le Neve's Book, circa 1480-1500.5.
"Armys de Dyerse" Sable a chevron engrailed argent between three
bags of madder argent corded or.

This quartered coat is obviously that of a member of the Dyer's
Company whose initials were T.W. 6.

-
2. The christian name is erroneous, it should be William.
 3. G.E.C. Complete Peerage. Vol. VI, pp. 648-650.
 4. Dugdale, op.cit. p. 746. See Cal. Close Rolls 1346-1349,
p. 169;
 5. ed. Forster. Two Tudor Books of Arms. (De Walden Library).
p. 219.
 6. As yet I have not been able to identify this person.

4. Q.1. Argent on a bend sable three martlets argent.
 2. Argent three nags' heads (?) sable.
 3. (In base) Semy of crosses crosslets a lion rampant,
 impaling Paly of five argent and sable, on the second and fourth
 pales three deers' heads in pale or.

Identified by Burton as "Slade" impaling "Wickes". I have found no other record of this impaled coat. Dugdale records the following inscription from a brass at Maxstoke "Hic iacet Thomas Slade armiger ... et Elizabeth Slade consors sua, filia et heres Johannis Wylks armigeri. De quidem Thomas obiit XI. die Januarii anno domini MDXXX et dicta Elizabetha obiit XX die Decembris eodem anno."7. If Burton's identifications are correct the impaled coat would be of the same period - late fifteenth - early sixteenth century.

7. Dugdale, op.cit. p. 743.