

KINWARTONWARWICKSHIRE.

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

Diagram 1.

1. The Virgin and Christ child and two figures.

The Virgin and child are set at the centre of the light window below a canopy. The Virgin stands full length facing threequarters right. She holds the Christ child on her left arm, a rose in her right hand. Below her feet is a green dragon. She wears an ochre cloak over a white tunic.

Set against pieces of blue glass, powdered with four white fleur-de-lis. Each piece of the blue glass is diapered with a complete foliage design:- oak leaves radiating from a rosette at the centre, reserved on a black enamel ground, speckled blue, within a plain border.

Below an arch cusped trefoil surmounted by a gable with crockets and finial, the tympanum traceried. The side shafts to the main arch each terminate in a traceried window below a gable and pinnacle. The architecture is white and yellow stain, except for the gable which is pot-metal yellow and the tympanum which is green.

In each of the lateral lobes of the light is a man kneeling in prayer, turned towards the Virgin and child. They both wear blue tunics with a yellow belt around the waist. The heads are in white glass, the hair in yellow stain. The head and nimbus of the left hand figure are modern.

Both these figures are set against fragments:- pieces of white quarries powdered with single rosettes, in yellow stain; part of a foliage diaper, painted in black lines on a cross-hatched ground, white glass.

Above each figure is an arch cusped trefoil, identical to that above the Virgin.

In the bottom foil of the light is an inscription in Lombardic script:-

WILL	:	ATTE	:	YEW	ODE
ET	:	LE	TIC	IE	UX ORIS
SUE	:	QUI	:	FECRUT	ISTAFEN

Below this inscription is a green rosette and two fragments of foliage diaper, white painted in black lines on a cross-hatched ground.

### Restoration

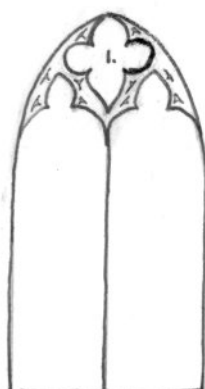
The head of the Virgin and the figure of the Christ child are both modern work painted on an old piece of glass. The head of the left hand kneeling figure is a poor modern copy of the right hand figure. The latter has no nimbus, the two are probably donor figures representing William Att~~Ye~~ ye Wode and Lettice his wife. The wings and tail of the dragon are modern.

The church of Kinwarton and its chapelries of Alne and Weethley were granted by Ralph de Kinwarton to the Abbey of Evesham temp. Henry II. 1.

The identity of the William atte Wode and Lettice his wife and their connection with Kinwarton is obscure. A William son of Robert de Bosco, or atte Wode, acquired land in Alne from his brother John, a priest, in 1316. 2. He is perhaps identical with the Willelmus de Bosco who presented a cope to Evesham Abbey at about the same date. 3. No person of this name occurs under Kinwarton in the Lay Subsidy Roll of 1332-1333. 4.

There appears to have been a rebuilding campaign at Kinwarton early in the fourteenth century. Dugdale states that Walter de Maidstone consecrated and dedicated the church and high altar in 1315/16. 5. According to Miss Fletcher the architecture of the south window containing the glass is to be dated some twenty years later. 6. However, the glass is not necessarily in situ. Most of the other windows are modern replacements, a dating purely on architectural evidence is not sound.

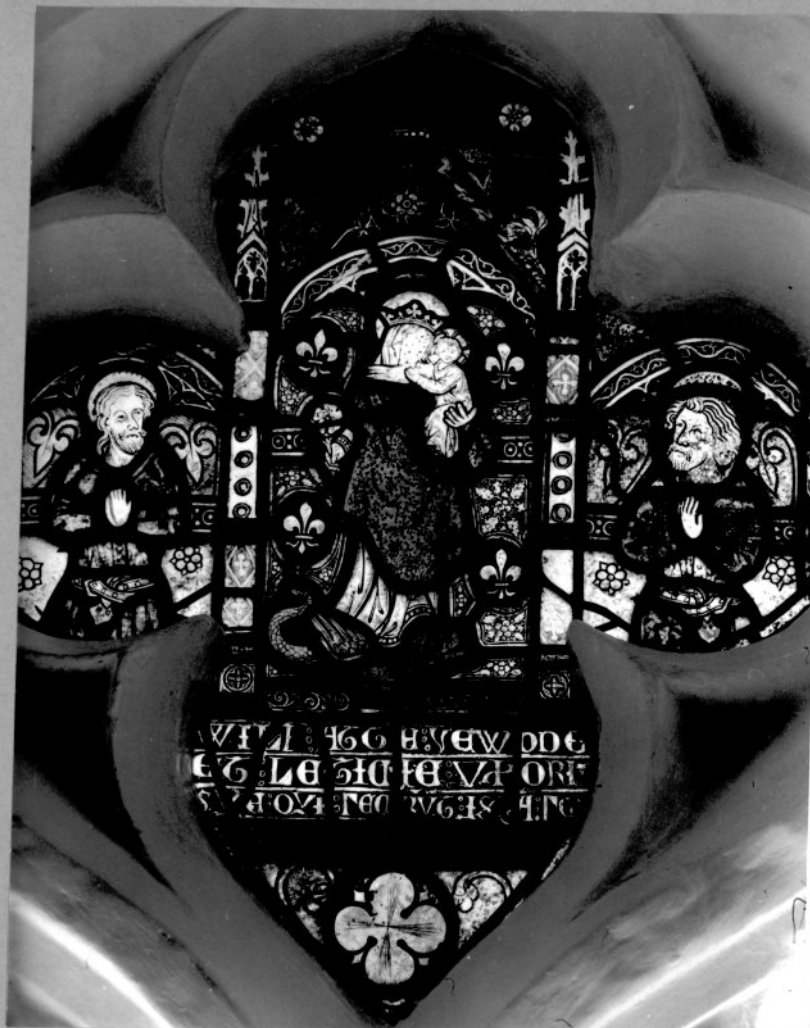
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1. Dugdale Warwicks. II 842-5. V.C.H. Warws. III, p. 126-129.
  2. V.C.H. op.cit. p. 129, Note 34.
  3. Chronicle of Evesham Abbey. C & M. Vol. XXIX, p. 288 (1282-1316).
  4. Dugdale Soc. Vol. VI, under Alyncester; Pottesworth; Baxsterleye, Amynton and Sutton Coalfield, occur several people named atte Wode.
  5. V.C.H. op.cit. & Dugdale op.cit. 6. V.C.H. op.cit.



KINWARTON.

DIAGRAM. I.

KINWARTON.



KINWARTON WARKS s II



MANCETTER.WARWICKSHIRE.East window of the chancel.Diagram 2.

## XIV.C.

1. A fragment of a roundel bearing a flat oak leaf, part of a quatrefoil design ? Yellow stain reserved on black enamel. Scraps of sixteenth century glass.

## Late XV.C.

2. A piece of a foliage design, yellow stain.

3. A Panel of fragments

- 1333-49. a. A figure of an Angel, stands facing three quarters right, in prayer. Nimbed and winged wearing a plain alb. White glass and yellow stain. The lower half of the figure is alien:- b. a white cloak, with a dotted hem, and part of a green tunic.
- 1333-49. c,d,e. Two fragments of white glass and one of blue diapered with a foliage design, reserved on black enamel. Diagram.
- 1333-49. f. A fragment of a figure:- part of a white robe and foot set against a white foliage diaper ground, all painted on the one piece of glass.
- 1333-49. g. A white foot against a foliage diaper, on the one piece of glass.
- XIV.C. h. A large varigated rose, ruby glass.
- XIV.C. i. Five border pieces. A trail of vine leaves in a battlemented trellis. Diagram. White glass and yellow stain reserved on a black enamel ground.
- XIV.C. j. Fragments of a large stem, from a Tree of Jesse, see below.

## XIV.C.

## 4. St. Margaret.

Represented full length facing three quarters right trampling on a dragon and piercing its head with the cross-staff held in her left hand, a book in her right. Numbed, the head and nimbus painted on a single piece of white glass. She wears an ochre cloak over a ruby tunic. Her staff is white, the cross gold. The dragon is white. The lower part of the saint's legs and feet and the body of the dragon have been replaced with alien pieces of drapery. Set against a green ground diapered with a foliage design, reserved on black enamel. Very faint.

## XIV.C.

The remainder of the panel is composed of fragments. Two pieces of white glass bearing a trail of roses, painted in black lines, the flowers in yellow stain. Part of a white arch, cusped trefoil and a gable with crockets and finial, yellow stain. Fragments of a foliage design, in yellow stain. A border piece. A fleur-de-lis in an oval frame, white reserved on black enamel.

## 5. A panel of fragments.

1333-49. a. An angel censuring. Incomplete. Represented kneeling facing three quarters left, swinging a censer. Nimbed and winged. Wearing a blue alb, belted at the waist. The head, nimbus and amice are painted on a single piece of white glass, the wings green. The lower part of the alb patched with alien fragments of green drapery. The thurible is missing, the chain is white.

XIV.C. b. Set against two white lobes of a tracery light, diapered with a foliage design reserved on black enamel, in a plain white border.

XIV.C. c. Two border pieces, identical with Number 3 i above.

XIV.C. d. Two crocketed spires, in yellow stain.

XIV.C. e. Fragments of a vine stem from a Tree of Jesse, see No.

XIV.C. f. A ruby varigated rose, as Number 3 h. above.

XIV.C.

6. A border piece. A fleur-de-lys, in a double frame - an oval superimposed on an oblong. White, reserved on black enamel.

XV.C.

7. Fragments of plain coloured glass, part of a foliage design in a roundel, yellow stain.

8. A Panel of fragments.

- 1333-49. a. An angel censuring, from the tracery of the east window of the north aisle, Diagram.

The angel is represented facing three quarters right swinging a thurible, the latter is lost, the chain remains. Nimbed and winged wearing a white alb with a gold collar. Part of the body area has been patched with a large piece of alien drapery. Set against a white ground diapered with a foliage design, spiky trefoil leaves, reserved on black enamel, with a plain white border. Part of the angel's left arm, leg and wing are painted on the same glass as the foliage ground.

- XIV.C. b. An incomplete figure of a naked woman, probably from a Resurrection. The head and shoulders and part of the arms remain, facing threequarters left, in prayer ?.

- XIV.C. c. A raised white arm and hand, naked.

Both in white glass.

- XIV.C. d. Two border pieces. A serpentine stem with offspringing tendrils twined around the main stem and terminating in a vine leaf and a bunch of grapes. White glass and yellow stain, against a black ground.

- XIV.C. e. A border piece ? from the apex of a light ? Two stems joining in a point with a large vine leaf at the junction. White and yellow stain.

XIV.C. f. A piece of white glass bearing a vertical stem terminating in a rose, in yellow stain.

9. A quatrefoil tracery light, from the east window of the north aisle:-

1333-49. S. James Major.

Represented standing full length facing three quarters right. No nimbus, he wears a pilgrim's hat ornament with a scallop, in his left hand a book, in his right he holds a staff with a scallop fastened to it, his mantel is yellow over a dark brown (?very opaque) tunic.

Set against a white ground diapered with a foliage design, kidney-shaped leaves and trefoil fruits, reserved on black enamel. Border of light, divided horizontally, the inner half yellow, the outer white.

The saint's feet, right hand and lower part of his staff are painted on the same glass as the adjacent pieces of the foliage ground.

XIV.C.

10. Figure of David from a Tree of Jesse.

Represented seated facing threequarters left, playing a harp. The stem of the vine forms an oval frame around the figure. Incomplete and disarranged. Crowned, he wears an ochre cloak over a murky tunic.

The crown and head are painted on the same piece of white glass, touched yellow stain. The lower part of the legs is missing. The harp is white, a dragon's head is incorporated in the frame. Set against a blue ground, diapered with a foliage design, spiky trefoil leaves, reserved on a black enamel ground. The vine stem is white with a very thick yellow rib along its centre, the leaves are alternately green and white touched yellow stain.

XIV.C. b. At the top of the panel on each side is a seated squirrel eating a nut, in profile facing right and left respectively. Painted in black lines on brownish-pink glass.

XIV.C. c. Right hand side of the panel. Four border pieces. A vertical stem with off-springing tendrils each bearing four buds and terminating in a rose. White glass and yellow stain. Set against pieces of plain ruby.



1333-49. 12. A quatrefoil tracery light, from the east window of the north aisle:-

a. St. Paul.

Represented standing full length facing three quarters left, his right hand raised beside his face, a sword in his left hand, the point held downwards. Nimbed, he wears a yellow cloak over a ruby tunic. Set against a white ground, diapered with a foliage design, palmate leaves, reserved on black enamel. Border of light identical with Number 9 above.

The saint's feet are painted on the same glass as the adjacent foliage ground.

XIV.C. b. Border pieces, identical with Number 11 c; fragments of a blue foliage diaper, as Number 11 a. and two large vine leaves.

12. A Panel of fragments.

1333-49. a. An angel censuring. Incomplete.

The head and left hand holding the chain only remain. Facing threequarters left. Nimbed. The head, nimbus, amice, hand and chain are all painted on a single piece of white glass. The body has been replaced with an alien figure wearing a green tunic. The right arm is raised, facing threequarters left. This figure is slightly too large to fit the angel's head and hand.

(b. Four border pieces, identical with Number 8 d.

XIV.C.(c. Two border pieces, identical with Number 8 i.

(d. A border piece, a fleur-de-lis, identical with Number 6.

13. A Panel of fragments.

XV.C. a. Incomplete figure of an old man, half length facing threequarters left, white glass and yellow stain. Decayed.

XIV.C. b. Eight border pieces, fragmentary. Identical with Number 8 d.

XIV.C. c. A fragment of a medallion:- two interlaced triangles and a trefoil with a rose at the centre. White glass & yellow stain.

d. Fragments of seventeenth century enameled glass.

1333-1349.

14. A quatrefoil tracery light from the East window of the north aisle.

a. St. John Baptist. Incomplete.

Represented standing in a landscape, full length facing threequarters left, holding the Angus Dei in right hand, his left hand raised. He wears a yellow camel's hair tunic. Blue nimbus. The head and upper part of the chest and the raised left hand are all painted on a single piece of glass and have been inserted inside out. The Angus Dei is incomplete. The upper part of the figure has been patched with alien pieces of glass, and below the Angus Dei a hand holding a palm (?) has been inserted. The landscape and trees are green. Set against a white ground, diapered with a foliage design, ivy leaves, reserved on black enamel. Border of the light identical with Number 9 above.

XIV.C. b. Two border pieces, identical with Number 10 c. above. Both curved to fit the shoulder of a light.

c. Scraps of vine foliage, etc.

XIV.C.

15. King Jeconiah, from a Tree of Jesse.

Represented standing in the coils of the vine, full length facing three quarters right, turning back to the left. He points to a scroll in his left hand, inscribed {IECONIAS.} in Lombardic script. He is crowned and wears an ochre cloak, the hem patterned, over a light blue tunic, white gloves and ochre shoes. Set against a ruby ground diapered with a foliage design, this and the vine are identical with Number 10 a above.

16. A quatrefoil tracery light, from the East window of the North aisle.

1333-49. d. S. Bartholomew (?).

Represented standing, full length facing three quarters left. Pointing to a flaying knife held in his right hand. No nimbus. He wears a light purple cloak over a green tunic. Set against a white ground diapered with a foliagedesign, identical with Number 9 above. Border of light as Number 9, etc.

The saint's head is suspect, possibly set inside out. The reverse is covered by a white incrustation. The feet are missing.

- XIV.C. b. Rose and vine border pieces, identical with Numbers 11 c, and 3 i, above.

17. A Panel of fragments.

- XVC. An incomplete figure of a Bishop, in eucharistic vestments in benediction, half-length. Very decayed and inserted inside out.

- XIV.C. Fragments of border pieces, identical with Number 3 i above.

- XIV.C. A fragment of a medallion, identical with Number 13 above. Scraps of seventeenth century enameled glass.

XIV.C.

17. A canopy

- a. Identical in design with Number 22 below, but not so complete. See infra.

- XIV.C. b. At the centre of the canopy there has been inserted a piece of white glass from a single lobed tracery light. Plain yellow stain border, from the centre of the vertical side springs an oak leaf and acorn.

- XIV.C. c. At the bottom right of the panel, a grotesque figure (?) inserted upside down. A seated man facing right, the torso turned left, a large horn (?) in his mouth. He wears a tight jupon and hose. White glass.

19. A Panel of fragments.

- a. A large quatrefoil assembled from fragments, the border incorporating two patterned bands. Diagram.

- XV.C. b. An incomplete figure of Joseph, half length facing threequarters right, holding a candle and removing the crown on his head. Probably from a Nativity. White glass.

- XV.C. c. A small fragment of a Gnadenstuhle Trinity; white glass and yellow stain.

- XIV.C. d. Incomplete head of a grotesque beast, in profile facing right, long ears and a huge mouth. Yellow stain.
- XIV.C. e. An incomplete circular medallion, identical with Number 21 below.
- XIV.C. f. Fragments of vine borders, identical with Number 8d above.
- g. Small fragments of seventeenth century enamelled glass.

#### XIV.C.

#### 20. King , from a Tree of Jesse.

Represented standing in the coils of the vine, full length facing threequarters left, an incomplete scroll in his raised right hand is inscribed, in Lombardic script, (A I) . He holds a sword in his left hand, the point uppermost resting on his shoulder. Crowned, he wears an ochre cloak over a light blue tunic, the hems patterned, white gloves and patterned shoes.

The head is in flesh coloured glass, very decayed, the crown, in yellow stain, is separately leaded.

Set against a ruby ground, very opaque, appears to be plain. The vine is identical with Number 10 above.

Down the right hand side of the panel are four rose border pieces identical with Number 10 above.

#### 21. A Panel of fragments.

- a. A quatrefoil assembled from fragments, patterned strips identical with Number above.
- XV.C. b. Head of S. James major, facing threequarters left, nimbed, he wears a pilgrim's hat with a scallop on the front. White glass.
- XV.C. c. Fragments of a white cloak, lined ermine.
- XIV. d. Fragments of border pieces, identical with Number 8 d. above.
- e. A lion's face affronté, in yellow stain, a border piece ?
- f. Small fragments of crocketed gables, white and yellow stain.
- g. A circular medallion bearing a foliage design. Diagram.



## XIV.C.

22. A canopy. Incomplete

a. A crocketed gable and finial set in front of a battlemented turret, the sides in diverging perspective. Within the turret, at the centre, is a traceried window surmounted by a crocketed gable set in front of a crocketed pinnacle. The side-shafts to the window are set diagonally and terminate in a hood moulding below a traceried window surmounted by an arch and gable with crockets. On the extreme left and right of the turret are pieces of flying buttresses, broken and probably not in their original position.

All in very deep yellow stain and white glass, set against a green ground diapered with a foliage design, round trefoil leaves, reserved on black enamel.

## XIV.C.

b. Border pieces, identical with Numbers 31, and 6 above.

## Early XV.C.

23, 24, 25, 26, 27: Canopy tops, all in white glass with touches of yellow stain.

23. Incomplete. Leaded up as a front wall, pierced by an arch cusped trefoil occupying the full width of the wall. At each end of the wall is a small battlemented turret with a pointed roof ending in a finial. At the centre of the main roof is a traceried octagonal pillar crowned with a large capital. Set against a ruby 'seaweed' diapered ground. At each side of the panel is a small column, set in front of a niche, a plain band twisted round the pillar, surmounted by an embattled turret with a pennant flying from the roof.

24. The apex of a canopy, two sides of a four-sides vaulted room, seen in corner view in perspective, a turret at each of the three visible corners, the two side ones are modern.

25. Incomplete and disarranged.  
At each side a turret set above a columned niche, as Number 23, partly restored. A traceried octagonal column as Number 23, fragments of battlements, partly restored.

26. Portions of an embattlement with corner turrets, flying pennants, as Number 24; two identical with Number 24 but smaller and incomplete.

Set against a ruby 'seaweed' diaper ground, originally fitting a light cusped trefoil.

27. Identical with Number 23, mostly restoration.

28 - 32. Nineteenth century leaded patterns, incorporating scraps of fourteenth and fifteenth century glass cut up to fit the design.

XIV - XV.C.

28. Large lion's face affronté fessant foliage. The head is original, in yellow stain, the foliage is modern.

Westernmost window, North side of the chancel.

Inserted in the centre main light.

Early XV.C.

33. Head of S. Peter (?) facing three quarters left.  
White glass.

XV.C. 34. Below the head is the right arm and hand holding a book from another figure. The arm is in a white tunic powdered with yellow rosettes in a trellis frame. Part of a white cloak with a patterned hem.

XV.C. 35. Above the head is part of a tiled pavement and, on the same piece of glass, an incomplete inscription, in black letter,  
IACOBS MINOR)

XV.C. 36. White quarries each with a stylised flower design at the centre.

Westernmost window, North aisle of the Nave.

XIV.C.

37. Grisaille foliage, in situ.

At the centre a roundel, missing, the outline only remains, set on white glass with free-running trails of roses and buds, painted in black lines, the flowers in yellow stain, in a plain yellow stain border, separated from the stonework by a thin strip of plain white glass.

The trails of roses are incomplete and disarranged, the missing parts supplied by plain white glass.

Antiquarian sources.

William Burton's notes. B.M. Egerton MS. 3510, p. 11.

"In templo de Mancester Com. Warw. p me W. Burton Lindliaen  
Leicestcse, 1606."

"Hal duab effigies in boreali orientali fenestra in boreali parte templi.

Large drawings of two knights, each holding up a shield in both hands. The upper figure kneels facing left, his shield and jupon are tricked:-

1. Vaine argent and sable, a bend gules.  
Above the shield is written 'Manceter'.  
The lower figure kneels facing right, his shield and jupon are tricked:-
2. Argent a saltire or fretty sable.  
Above the shield is written "Crophull."

The two figures wear identical armour. This appears to be of the mixed mail and plate variety:- viz., a pointed bascinet with a moveable vizor and camail; hawberk and chaussés with plate defences on the arms and legs; a short skirted jupon, a bawdric around the waist with a sword on the left hip, gauntlets and rowel spurs.

Identification of the Arms.

1. <sup>Vairy</sup>~~Vainy~~ argent and sable, a bend gules. MANCETER.

St. George's Roll. c. 1285. 454. ed. Perceval Archaeologia, XXXIX.  
P. 433.

Joan de Mancestre. Vairy argent and sable a bend gules.

Harleian Roll. temp. Edward II. B.M. Harley MS. 337, p. 29<sup>1</sup>

"G. Mancestre." Vairy argent and sable, a bend gules.

2. Argent a saltire or fretty sable. CROPHULL.  
A gold chevron on a silver field is impossible, being metal on metal. In the original glass the saltire was probably in yellow stain the fret painted in black lines. This is not uncommon

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1. Ed. Greenstreet. Genealogist. N.S. III, pp. 37-41 and 118-121.  
page 120, Number 169.

way of depicting a metal charge on a coloured field, particular for 'or' on 'gules'.<sup>2</sup> This practice eliminated a great deal of intricate leading which would obscure the charges of a small coat, and technically was much simpler. This coat was probably intended to be read as 'Argent a saltire gules fretty or' for Crophull<sup>3</sup>:-

Roll of Arms Edward III. ed. Nicolas p. 30.

'Monsire Rauf de Crophull port d'argent a une salter gules fretty or.'

The date of the east window of the North aisle.

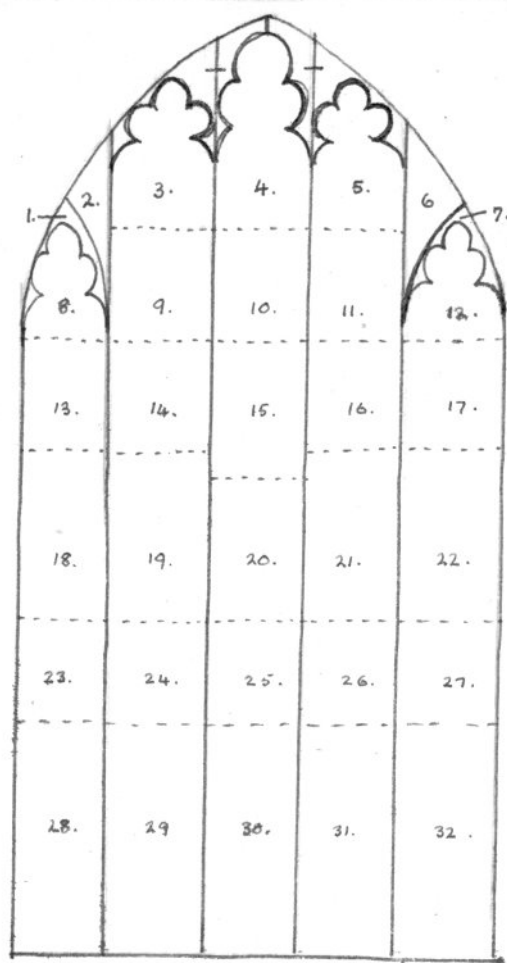
This window originally contained two kneeling figures of knights who have been identified as members of the Mancetter and Crophull families respectively.

The family of Mancetter held lands in the manor from before 1196.<sup>4</sup> until 1365 when on the death of Sir Guy de Mancetter his possessions were divided among the representatives of his three daughters.<sup>5</sup> The family of Crophull held no lands in the manor. However in 1333 Sir Guy de Mancetter as patron of the parish church presented Roger de Crophull to the vacant rectory.<sup>6</sup> The next presentation occurs in 1349.<sup>7</sup> This Ralph de Crophull was probably a son or brother of Sir John de Crophull who with Margery his wife had licence to enfeoff Ralph de Crophull, parson, of the church of Cottingham, with certain lands and advowsons in Shropshire, Herefordshire and Leicestershire, in 1357.<sup>8</sup>

It is here suggested that the east window of the north aisle was erected between the years 1333-1349 and that Ralph de Crophull the rector was probably the donor.

2. e.g. the Royal arms of England at Lockington, Leics., Etc.
3. Crophull is the only family given in the Medieval Rolls of arms as bearing a saltire fretty on an 'argent' field.
4. see V.C.H. Warws. Vol. IV, p. 119 citing Feet of Fines (Dugdale Society XI, 5).
5. Cal.Inq. Post Mortem. Vol. XII, 18.
6. Dugdale, Warws. First edition p. 776.
7. *ibid.*
8. Banks. Baronies in Fe. 11, p. 70. citing Esch. 30 Edw. II, p. 12.





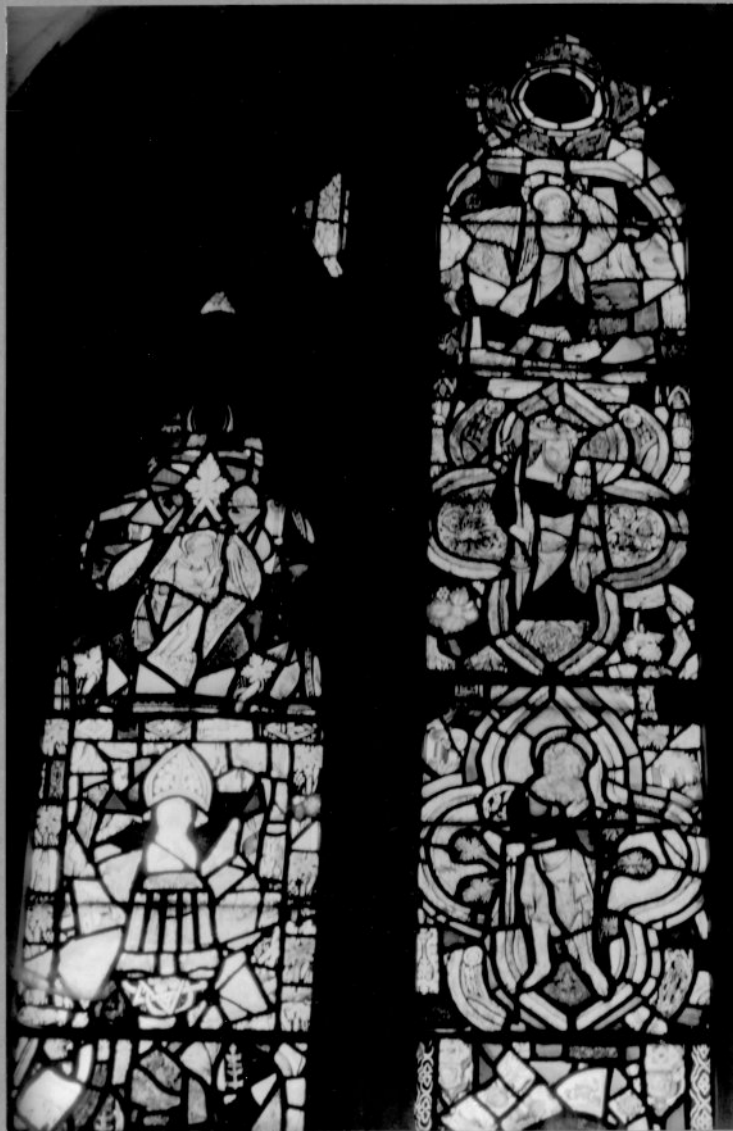
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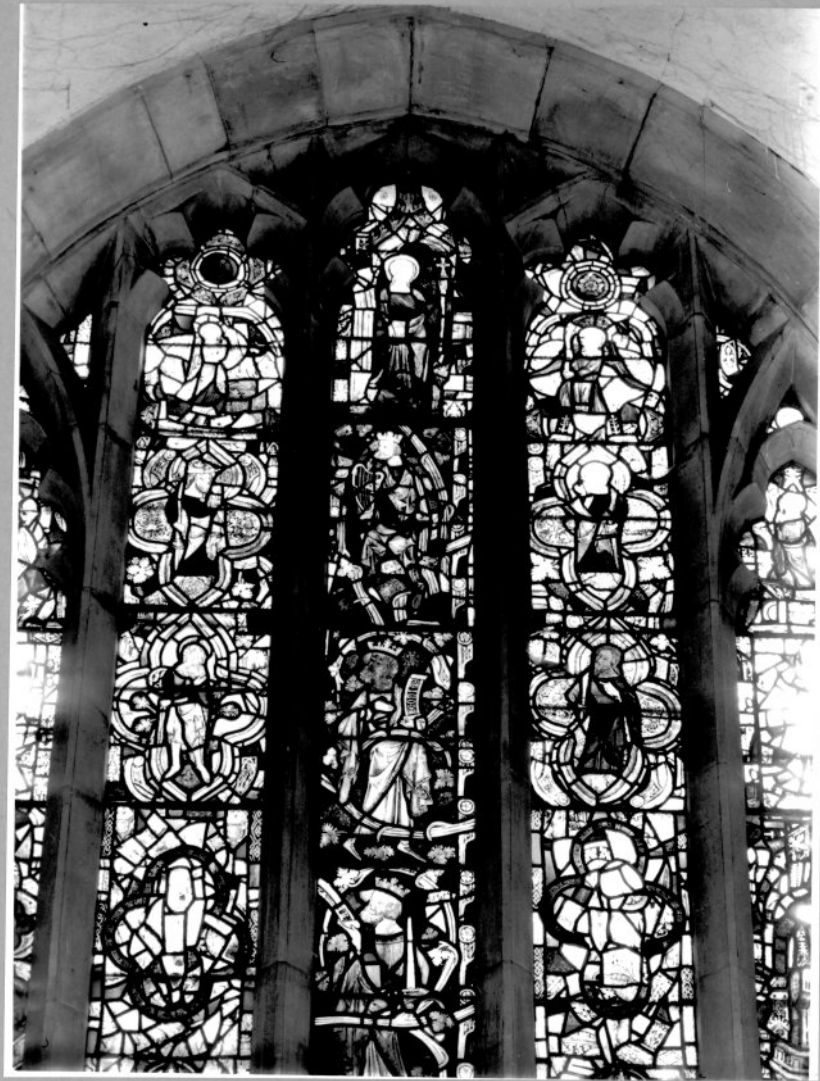
MANCETTER.

WARRS.

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MANCOTTER. WAKUS I



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MANCETTER. WARUS ]



MANCOTTER.

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MANCETTER.  
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MANCETTER.

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MANCETTER. WARKS I



MANCETTER. WARKS I



HANCETTER .  
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~~MOREVALLS~~

MANCETTER WORKS I





MANCETTER.  
WAMICKS.

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MANCETTER WARKS WI



MANCETTER. WARKS

N aisle W window

