

MEREVALEWARWICKSHIREEAST WINDOW OF THE CHANCELDiagram 1.

1. XIV.C.

Head of a King, crowned facing threequarters left. Painted in black lines on white glass, the hair and beard in yellow stain, slight matt shading around the eyes; the crown, in yellow stain is separately leaded.

XIV.C.

Fragments of a foliage design, from a tracery light. White serrated leaves against a black ground in a border patterned with a repeated design of circles separated one from the other by two dots, in yellow stain.

2. A Panel of Fragments

XV - XVI.C.

A large piece of white glass patterned with a conventionalised pomegranate design in yellow stain.

XV.C.

Fragments of roundels, each with a foliage border of oak leaves; the roundels contain the following badges:-

A horseshoe, in yellow stain.

A knotted rope, painted in black lines.

A turban, painted in black lines.

XV.C.

Head of a youth, in profile facing left, in white glass, the hair in yellow stain.

X.V.C.

Head of a man facing threequarters left, in white glass. Fragment of an inscription, in black letter:-

ORATE P AIABS
MARGRIE UXIS E

XV.C.

Fragment of a gable, in yellow stain, inscribed in black letter:-
PARALE VIAM DNI.

3. A Panel of Fragments

XV.C.

A piece of glass from a tracery light:- a sun rayon in yellow stain against a hatched ground, in a plain border, in yellow stain.

XIV.C.

A small bearded head facing threequarters right, in white glass, the hair in yellow stain, nimbed ?

XIV.C.

A small head of a Saint, facing threequarters left, white glass, the hair and beard in yellow stain, the nimbus white.

XV.C.

Fragments of roundels bearing badges as above Number 2.

XV.C.

Incomplete figure of Christ in Majesty (?) the torso only facing threequarters left in benediction holding an open book on his knees, in white glass.

XIV.C.

A small head of Christ facing threequarters right, in white glass, the hair and beard in yellow stain, the nimbus white, the cross in yellow stain.

4.

XIV.C.

Head of a King, crowned facing threequarters left. Technique as Number 2 above.

XIV.C.

Fragments of a white foliage design from a tracery light, as above Number 2.

5, 6.

XIV.C.

Scraps of white foliage, as Number 2. Two white tympanum pieces each enclosing a spray of white foliage.

7.

XIV.C.

Head of a man facing threequarters right, technique as above Number 1. This head has been reversed.

XIV.C.

Pieces of white foliage design from tracery lights, as above Number 1.

XVI.C.

At the apex of the light is a half-length figure of a woman, facing threequarters left, to the left of the figure is written 60. White glass.

8.

XIV.C.

Head of a man facing threequarters left, technique as above, Number 1.

XIV.C.

Pieces of white foliage design, from tracery lights, as above Number 1.

9.

XIV.C.

Scraps of white foliage work: part of a white tympanum enclosing a spray of foliage. A large rosette, in yellow stain.

10.

XIV.C.

Head of a man facing threequarters right wearing a ruby coloured cap. Technique as Number 1, above. This head has been reversed.

XIV.C.

Pieces of white foliage design, from tracery lights, as Number 1 above.

11.

XV.C.

White quarries, each bearing a horse-shoe, in yellow stain.

12.

XIV.C.

Scraps of white foliage work, a large blue rosette.

13.

XV.C.

White quarries; as above Number 11.

14.

XIV.C.

Head of a King, crowned facing threequarters left. Technique as above Number 1.

XIV.C.

Pieces of white foliage design, as Number 1 above.

15.

XIV.C.

Head of a man facing threequarters right, technique as Number 1 above. This head has been reversed.

XIV.C.

Pieces of white foliage as Number 1 above.

XIV.C.

A large ruby rose.

16.

XV.C.

A Shield. Argent a bend chequy, over all a pastoral staff erect.) in
On a white ground powdered rosettes in yellow stain,)
in a plain border, in yellow stain) situ

The shield is painted in black lines on white glass, no tincture.

17.

XV.C.

Shield. Vaine or, and gules. FERRERS.)
On a white ground powdered with continuous circles in
each enclosing a rosette, in yellow stain; in a plain) situ
yellow stain border)

18.

XIV.C.

Head of a king, crowned facing three-quarters left. Technique
as Number 1 above.

XIV.C.

Pieces of white foliage as Number 1 above.

XIII.C.

Two pieces of stiff-leaf foliage design on a cross-hatched
ground, very decayed.

19.

XV.C.

Angel of the Annunciation.

Stands full length facing threequarters right, a scroll inscribed AVE MARI , black letter in his left hand. Wears a white tunic powdered with foliage sprays, in yellow stain. The head is missing. The scroll is incomplete, part of the remaining words have scaled off.

20.

XV.C.

Virgin of the Annunciation.

Stands full length facing threequarters left holding a scroll in her right hand inscribed, in black letter:-

Dñi

The virgin's dress is identical with that of the angel, Number 19. Painted in black lines on white glass, the hair and dress touched yellow stain.

21.

XIV.C.

Head of a man facing threequarters right. Technique as Number 1 above.

XIV.C.

Pieces of border design from a tracery light as Number 1.

XIV.C.

Piece of a vine stem and leaf, see below.

XIII.C.

Three pieces of stiff-leaf foliage design on a cross-hatched ground. Very decayed.

22.

XV.C.

Shield: Argent a crozier erect or between)
a crescent or and a star or.)in
Ground and border identical with Number 17.)situ
The shield is incomplete, the head of the crozier is missing.

23.

XV.C.

Shield: Gules three fishes in pale argent.) in
Ground and border identical with Number 17) situ

24.

XIV.C.

Head of a man, facing threequarters left. Technique identical with Number 1. The hem of his tunic is patterned. Diagram.

XIV.C.

Large ruby foliage design.

25. Prophet Zepharriah

Represented standing in the coils of the vine, full length facing threequarters right looking upwards, he grasps the vine stem with both hands, a scroll runs upwards from his right hand inscribed, in black letter:-

SOPH IAS PROF ETE .

He wears a white cloak, which also covers his head, and an ochre tunic. The hems of these garments are patterned and the tunic is crossed by parallel patterned bands. Diagram.

The head and hands are in flesh coloured glass. The left eye and part of the beard are decayed.

Against a ruby ground which bears a running foliage design reserved on a ground of black enamel.

26. A King

Represented seated akimbo facing right, the head turned three-quarters left, the vine stem forms an oval frame about him.

Crowned, holding a sword in his right hand, he wears a ruby cloak with a patterned hem.

Face is in flesh coloured glass, the yellow crown is separately leaded. Against a blue ground diapered with continuous circles each enclosing a quatrefoil, reserved on a black enamel ground.

This figure has been disturbed. The feet and left hand are missing. The cloak is incomplete, the tunic has been replaced by pieces of plain glass and broken pieces of drapery.

27. A Panel of Fragments

XV.C.

An incomplete figure of Christ displaying the wounds of the Passion, frontal; the head and raised arms only remain; in white glass with touches of yellow stain.

XIV.C.

Fragmentary pieces of ochre and green coloured drapery, part of a patterned hem in ruby glass. Diagram.
Small pieces of diapered glass, as Numbers 25 and 26 above.

XIV.C.

Fragmentary pieces of the vine stem, see below.

XIV.C.


The hand of a figure, facing left, grasping the vine stem.

28.

XIV.C. King Josias.

Represented seated facing threequarters left, the vine stem forms an oval frame about him.

Crowned holding a sceptre in his right hand, a scroll running downwards from his left hand is inscribed, in black letter:-

†  SI | AS : | REX :

Yellow crown, separately leaded, the head and gloved hands are in white glass. He wears an ochre cloak over a purple tunic, the hems are patterned. Diagram.

His green hose and ruby shoes are richly diapered. Diagram. The sceptre is ruby with a finial top in yellow stain.

Against a blue ground, diapered with a foliage design as Number 25 and also pieces diapered with xx circles as Number 26.

29.

XIV.C. Prophet Isaiah.

Represented standing in the coils of the vine; full length facing threequarters left looking upwards, he grasps the stem with his left hand, in his veiled right hand he holds a scroll inscribed, in black letter : Φ YSA | IAS : PROFE | TE

The head and hands are in white glass. He wears an ochre cloak over a purple (?) tunic, the hems are patterned. Diagram.

The tunic is decayed and semi-opaque.

Fragments of a blue ground diapered with a foliage design as Number 26.

30.

Prophet Malachia.

Represented standing in the coils of the vine, full length facing threequarters right looking upwards, he grasps the stem with his right hand, in his left hand is a scroll inscribed in black letter : MALC | HIA | S PROFETE.

The head and hands are in white glass, the hair and beard touched yellow stain. He wears an ochre cloak over a purple tunic, the hems and tunic are patterned. Diagram.

Against a fragmentary ground of blue and ruby pieces diapered with a foliage design as Number 25.

A border piece :- a lion passant guardant in yellow glass has been inserted adjacent to the end of the scroll.

31.

King David

Represented seated akimbo playing the harp facing threequarters right, the vine stem forms an oval frame about him.

He plucks the harp strings with his right hand, and holds a sceptre in his left hand.

Ochre crown separately leaded, his face and hands are in flesh coloured glass. He wears a green cloak over a purple tunic, the hems are patterned. Diagram.

His ochre shoes are diapered. Diagram. The harp is in yellow stain and has a monkey's head ornament at its top.

Fragments of a blue ground diapered with a foliage design as Number 25.

32.

XIV.C. King Solomon.

Represented seated facing threequarters right, the head in profile, the vine stem forms an oval frame about him.

He holds a sword in his right hand, a scroll in his left hand is inscribed in black letter † SA | LOMO | N : REX |.

Ochre crown separately leaded. The head and gloved hands are in white glass.

The figure's diaper is much broken and disarranged. Pieces of an ochre cloak with a patterned hem. Diagram and a piece of green patterned drapery. Diagram.

The sword is white with a yellow stain rib.

Fragments of a blue ground diapered with a foliage design as Number 25 above.

33.

XIV.C. King Ezechial.

Represented seated, with his left leg drawn up, facing three quarters left, the vine stem forms an oval frame about him.

Crowned holding a sceptre in his left hand, a scroll in his right hand is inscribed, in black letter:- † EZECHI | AS REX |.

Crown in yellow stain, separately leaded, the head and gloved hands are in white glass.

He wears a purple cloak with green patterned bands at the shoulder, a ruby tunic, the hems and tunic are patterned. His green hose and ochre shoes are richly diapered. Diagram. His sceptre is gold with a finial apex.

Fragments of a blue ground diapered with a foliage design as Number 25.

34.

XIV.C. Prophet Moses

Represented standing in the coils of the vine, full length facing threequarters left, the head turned back to the right. He holds the tablets of the law in his left hand, a scroll in his right is inscribed in black letter:- MOYS ES PR OFETE.

The head and hands are in flesh coloured glass, the horns are blue, the tablets are ruby. He wears a green cloak over an ochre tunic, the hems are patterned. Diagram. The tunic has been slightly disarranged.

Pieces of blue ground as Number 25.

XIV.C.

The upper half of the small head of a Saint (?), facing threequarters left, in white glass, rather decayed, has been inserted between the figure's right hand and the scroll.

35.

King Rehoboam.

The panel is mostly modern incorporating a few scraps of original glass. The figure is completely modern and has been copied from Number 32, Solomon.

36.

King Manasses.

Mostly modern. The figure is completely modern and has been copied from Number 33, Ezechial.

37.

King Hosophat.

Mostly modern. The figure is completely ^{modern.} and copies Number 28, Josias.

38.

King Joram.

Mostly modern. The figure is completely and copies Number 32, Solomon.

39.

King

Mostly modern, the figure copies Number 33 Ezechiel. The inscription on the scroll is original and is made up from two inscriptions, in black letter:- ASA / ES : REX .

The Vine

The vine stem is divided lengthways, one half is white, the other is stained yellow, small trefoil leaves sprout along the centre rib of the stem. The leaves are green and white touched yellow stain, and are separately leaved, the grape clusters are white touched yellow stain.

Small animals and birds are introduced among the foliage. Diagram.

40.

XIV.C. An owl in profile facing left, the head frontal, white glass touched yellow stain.

47.

XIV.C. An owl as 40 but facing right.

41.

XIV.C. A small monkey seated facing threequarters left, white glass (?) rather decayed.

42.

XIV.C. A squirrel seated on its hind legs eating a nut, profile facing right. Rather decayed, white glass (?).

43, 44, 49.

XIV.C. A bird in profile facing left. White glass touched with yellow stain.

45.

XIV.C. A similar bird but in profile facing right.

46.

XIV.C. A squirrel, identical with 42 but facing left.

47. See 40.

48.

XIV.C. A bird, similar to 43-45, in profile facing left, the head in profile right.

49.

XIV.C. See 43.

N.B. The birds and the piece of vine stem on which they perch are painted on the same pieces of glass. The other animals are leaded independently of the stem.

Borders of the main lights.

The remains of three distinct border types:-

Numbers, 50-56; 58-67; 69; 70-76; 79; 85-88; 90-92; 93-95.

A.

XIV.C. A vertical stem with grotesque dragons alternating with off-springing oak leaves and acorns.

The vertical stem is white, the dragons each perch on a small trefoil leaf, their necks are twisted around the stem and they bite themselves. The stem and dragons are white touched yellow stain. The oak leaves are either green and leaded independently of the stem or are white touched yellow stain and on the same piece of glass as the main stem.

Numbers 57, 84, 92.

B.

XIV.C. Large hawks in profiles facing left or right perched on a sprig of foliage. In white glass, the beak and claws in yellow stain.

These may have alternated with foliage as A, or the small vine leaves and grapes on a serpentine stem, Numbers 81, 88.

Numbers 77, 82, 83.

C.

XIV.C. Alternately fleur-de-lys and roses set against pieces of plain ruby. (Some of these are modern copies).
In white glass touched yellow stain. Each fleur-de-lys and rose is in a diamond shaped frame. Diagram.

68.

XIV.C. Upper half of a small head of a youth facing threequarters right, in white glass, rather decayed.

South side of chancel. Third window from the East.

Diagram.

96.

XIV.C. St. John Baptist. in situ.

Full length facing threequarters left, holding the Agnus Dei in his left hand. Blue nimbus, figure painted in black lines on white glass(?), this very decayed and is semi-opaque. The figure's torso and thighs are incomplete.

Set on a ruby ground diapered with a running foliage design reserved on a black enamel ground, in a plain white border. The ground is much broken and disarranged, pieces of green vine leaves and other alien pieces have been inserted, all very decayed.

97.

XIV.C. A circular medallion bearing a flat foliage design in ruby and blue glass, leaded separately, encircled by a stem with off-springing oak leaves and acorns, painted in black lines on white glass, very decayed.

98.

XIV.C. A rosette with four radiating stems each terminating in an acorn above two leaves. Painted in black lines on white glass. Very decayed.

99.

XIV.C. A rosette as Number 3, but with three radiating stems, etc.

100.

XIV.C. Two rosettes each with four radiating stems terminating in an oak leaf and acorn alternately. Painted in black lines on white glass, very decayed.

101. Roundel. A man playing an organ.

XIV.C. Man seated profile facing left, painted in black lines on white glass against a ruby ground which bears a foliage trail reserved on a black enamel ground. Very decayed, the details almost obliterated.

Fragments of which quarries bearing a vertical stem with off-springing trails of roses and birds, painted in black lines. /u

102. Shield

XIV.C. Argent a chevron (sable ?) between eight martlets sable. Very decayed. The tincture of the chevron is indistinct. The martlets are painted in black enamel on the same glass as the field.

Two border pieces. A fleur de lys. Deep yellow glass.

103. A Roundel. A Man playing an organ.

XIV.C. Identical with Number 6 except for the ground which is blue. Not quite so decayed as Number 6. Quarries as Number 6.

South aisle of the chancel. Second window from the East.

104. An Archbishop.

XV-XVI.C. Represented standing full length facing threequarters left holding a pastoral staff and a book. He wears a mitre and cope and plate armour. White and yellow stain.

105 - 108.

XIV.C. Identical with Numbers 97-100 above. Very decayed and patched with alien fragments.

109.

XV.C. White quarries, each bears a conventional foliage design in black line and yellow stain.

110. Shield

- XV.C. Quarterly 1 and 4. Vairy or and gules. FERRERS.
 2 and 3. Argent a fess gules, in chief
 three torteaux gules. DEVEREUX.

111.

- XIV.C. An incomplete head of a grotesque man, in profile facing
 left. White and yellow stain.

112.

- XIV.C. Fragments of white quarries bearing a running trail of roses
 and buds, painted in black lines, the flowers in yellow stain.
 A border piece, a fleur-de-lis or.
 A border piece, a lion statant or.

North aisle of chancel. Second window from the East.

This window contains early sixteenth century glass. At
 the apex of this window a fourteenth century roundel has been inserted:-

113. A Roundel

A bust length figure of a youth facing threequarters left.
 Bareheaded, he wears a tunic with a chaperon over his shoulders. Either
 side of the figure is a spray of two oak leaves and acorns. Painted in
 black lines on white and yellow stain against a plain black ground.

Border of the roundel, a beaded design, in yellow stain.

North aisle of chancel, third window from the East.

Early sixteenth century glass. A fourteenth century shield has
 been inserted in the extreme right hand main light:-

114. A Shield

Vairy. WARD, OR FERRERS ?

The shield is painted in black lines on white glass. Very decayed.

Antiquarian sources

William Burton's notes. B.M. Egerton MS. 3510. pp. 21-22.

"In templo de Murevale com. Warw. p me W. Burton 1606 et 1629."

"Hec duae in orientali austra in fenestra."

Drawing of two kneeling Knights, facing each other. They each hold a shield in both hands:-

1. L. Shield and jupon tricked 'Vairy argent and sable, a bend gules.'
2. R. Shield and jupon tricked 'Vairy argent and sable, in chief dexter a mullet argent.'

'In orient. Austr. fen.'

Five shields in trick.

3. A chevron between three martlets, two and one.
4. A fess between six crosses crosslets.
5. Vairy or and gules.
6. Argent a chevron sable between eight martlets, five and three, gules.
7. Q. 1 and 4. Argent a fess gules, in chief three torteaux gules.
2 and 3. Vaire or and gules.

Uncoloured mantel and helm, crest, out of a ducal coronet a plume of feathers.

8. In boreali fenestra.

Dns Tho : Skev̄eton ep̄us de Bangar̄esis hanc fenestrā fieri fecit. /vi
Thomas consecratus 1509 1 : H : 8 obiit (piece of page wanting).
1533 : 25 : H : 8.

9. In boreali fenestra templi et sup. tumulu' ibidem.

Or semy of crosses formy sable, a lion rampant sable impaling.

Gules a chevron or between three lions' faces affronté or.

Below the shield is written:- "Orate pro animabus Johis Handewell quondam pretoris coventre et Alicia uxoris eius qui istum fenestram unacum opere amato ubi tumulatur tumulo de alabastro in partibus borealibus et sumptibus suis proprius fieri fecit, quorum animabus miseretur deus amen.

... dwell

... tor de The beginning is hidden in the bindwre. 1524.
p.e. 1524.

10. p. 22 "In templo de Murevale com: Warw. p me W.B. 1606."
"Haec in australi fenestra."

A drawing of a lady and Knight, kneeling facing each other, holding up a shield between them. The shield, the lady's mantel and the Knight's jupon are tricked:-

Argent semy of martlets gules, a chevron sable.

Antiquarian Sources, contd.

Dugdale. Antiquities of Warwickshire. First edition 1656, p.783.

Engraving.

'In the East window of the south aisle.'

Two knights represented kneeling facing each other, they each hold a shield in both hands and their jupons are tricked with the same arms:-

1. L. Tricked Vairy argent and sable a bend gules.
2. R. Tricked Vairy argent and sable.

"In a south window of the church."

A lady and knight, kneeling facing each other holding up a shield, the latter, the lady's mantel and the knight's jupon are tricked:-

3. Argent semy of martlets gules, a chevron sable.

Fifteen shields in trick, mediæ and location unspecified.

4. Vairy argent and gules. 'Fermers.'
5. Gules three lions passant guardant in pale or, a lable of three points. 'E. of Lancaster.'
6. Gules a fess or between six crosses crosslets or. 'Beauchamp E. of Warwick.'
7. Quarterly 1 and 4, as 6.)
 2 and 3, Chequy a chevron ermine.) 'Richard Beauchamp
 Overall an escutcheon of pretence:-)
 Q. 1 and 4 a fret) 'E. of Warwick.'
 2 and 3 three chevronels)
8. Azure a cross engrailed or. "Charnels".
9. Argent semy of martlets gules, a chevron sable. 'Apleby'.
10. Argent a sword,zure, the point in base, between a crescent gules and a mullet gules. Not identified.

11. Argent a chevron gules between three martlets sable, two and one. 'Bagot.'
12. Vairy argent and sable, a bend gules. 'Manceter'.
13. Vairy argent and sable. 'De la Ward.'
14. Gules three roache naiant argent. 'De la Roch.'
15. Quarterly. (1. Argent fretty gules a fess purpure.
(2. Or an eagle displayed azure.
(3. Argent fretty sable on a canton gules a
'Montgomery' fleur-de-lis or.
(4. Five bezants (?) a bordure gules semy of
(borseshoes or.
16. Ermine on a chief indented gules, three crowns or 'Leech'
impaling, quarterly of four:-
 1. A griffin segreant gules)
 2. Ermine on a canton a chevron.)
 3. A bend between six scallops.) 'Meverell'
 4. A lion rampant between three pheons.)
17. A bend overall a pastoral staff. Not identified.
18. Q. 1 and 4. A fess, in chief three torteaux. 'Devereux.'
2 and 3. Vairy.

Set within a garter, inscribed 'Hony soit qui male y pense.'
19. A shield in trick.

A bend argent gouttee sable between two mullets.
impaling
On a chevron between three doves, three gilley flowers with
three amulets in chief.
Crest. a Bishop's mitre,
Below the shield is written:- "Th.Skevington Epi Bangor
hanc fenestram fieri fecit."

In A North window

Two shields in trick.
20. Argent semy of crosses formy sable a lion rampant sable. 'Handwell.'
21. Gules three lion's faces affronté or.

Below the shield is written

"Orate pro animabus Johis Handewell, quondam pretoris
coventrie et Alicie uxoris eius qui istum fenestram unacum opere
amato ubi tumulatur tumulo de alabastro in partibus borealibus
et sumptibus suis proprius fieri fecit, quorum animabus miseretur
deus amen."

Identification of the Armorial glass.

The sequence given here follows Dugdale, his tricks are labelled D1, etc., Burton's tricks are labelled B.1, etc.

EAST WINDOW, SOUTH AISLE.

- D1 B1 Vairy argent and sable, a bend gules. MANCETER.
St. George's Roll, c. 1285, 454.¹
 Joan de Mancestre. Vairy argent and sable, a bend gules.
- D2 B2 Vairy argent and sable. WARD.
 Vairy argent and sable, in chief dexter a mullet argent. WARD.
St. George's Roll. 457.²
 Robert de la Ward. Vairy argent and sable.³
- D3 B10 SOUTH WINDOW OF THE CHURCH
 Argent semy of martlets gules, a chevron sable. HARDRESHILL.
Boroughbridge Roll. 1322.⁴
 Sire John de Hardeshulle dargent ove i cheveroun de sable
 poudree des mles de gul.
- D4 B5 Vairy or and gules. FERRERS OF CHARTLEY.
Roll of Arms. Henry III. ed. Nicolas, p. 90.
 Le counte de Ferrers, vermee de or et de goules.
 This shield remains in the east window, Catalogue No. 17.
 Burton gives it as being "in a south east window."
- D5 Gules three lions passant guardant in pale or, a label of
 three points. ROYAL ARMS OF ENGLAND, A LABEL FOR DIFFERENCE.
 Dugdale identified this coat as Lancaster, but does not give
 the tincture of the label. The Lancaster arms were England
 with a label of France.⁵ A precise identification is
 impossible.
- D6 B4 Gules a fess or between six crosses crosslets or.
 BEAUCHAMP. EARL OF WARWICK.
Roll of Arms. Edward II, ed. Nicolas, p. 2.
 Le counte de Warwik de goules, crusule de or, a une fesse de or.
 Burton gives this coat as being in a south east window.

1. ed. Perceval. Archaeologia XXXIX, p. 433. 2. ibid.

3. see also Roll of Arms. Edw. II, ed. Nicolas p. 91.

4. ed. Palgrave. Parliamentary Writs, II, Appendix p. 197.

5. e.g. Roll of Arms. Edw. II, ed. Nicolas, p. 1.

- D7 Q. 1 and 4 Gules an fess or between six crosses crosslets or. BEAUCHAMP.
 2 and 3 Chequy (or and azure) a chevron ermine.
 Over all an escutcheon of pretence:-
 Q. 1 and 4 (Quarterly argent and gules) a fret (or, over all a bend sable). DESPENCER.
 2 and 3 (Or) three chevronels (gules) CLARE.
 Dugdale's engraving omits most of the tinctures, here supplied in brackets. The first and fourth quarters of the escutcheon are given simply as a fret. The correct blazon is given above. The artist probably simplified the coat to preserve its clarity.
 This coat is for RICHARD DE BEAUCHAMP, EARL OF WARWICK. 1401-1439. with the arms of his second wife ISABELL, daughter and co-heiress of THOMAS LE DESPENSER, EARL OF GLOUCESTER in an escutcheon of pretence.⁶ They were married in 1423.⁷
- D8 Azure a cross engrailed or. CHARNELS.
Roll of Arms Edward II. ed. Nicolas, p. 72
 "Sire Jorge de Charnels. de azure a une crois engrele de or."
- D9 B6 Argent semy of martlets (gules) a chevron sable. HARDRESHULL.
 See above D3. This shield remains. Catalogue No. 75. The martlets are painted in black lines on the same glass as the field; this although heraldically incorrect, avoids intricate leading.
- D10 Argent a sword azure, the point in base, between a crescent gules and a mullet gules.
 This is an erroneous trick of a shield remaining in the east window 'Argent a crozier or between a crescent or and a mullet or' Catalogue 22. The charges are in yellow stain representing a colour on a metal field. This coat is probably for the abbey of Merevale. The thirteenth century seal of the abbey shows the Virgin and child under a canopy with on the left a hand holding a crozier and, on the right, a star and crescent.⁸

6. See his third and fourth seal s of 1426 and 1430. Birch 7252 and 7253.

7. G.E.C. Complete Peerage II, pp. 427-8.

8. Birch. Catalogue 3628 east of XIII.C. original.
 Dugdale cites an example, legend S'ABBATIS ET CONVENTUS SCE MARIE MIREVAL" attached to a charter of 1342/1343. Dugdale Monasticon, Vol. V, p. 482.

- D11 Argent a chevron gules between three martlets sable. BAGOT.
 B3 The same coat, but the tinctures not specified.
Roll of Arms, Richard II, ed. Willement, 281.
 Monsr. John Bagot. Argent a chevron gules between three martlets sable.
 The Bagots of Bagots Bromley, Staffordshire bore a variety of coats of arms, their earliest coat was Ermine two chevrons or.⁹
 Sir John Bagot, 1376-1437, assumed the chevron and martlets, the arms of the Staffords of Sandon, changing the field from 'or' to 'argent' for difference.¹⁰
- D12 Vairy argent and sable, a bend gules. MANCETTER. see above D1.
- D13 Vairy argent and sable. WARD. See above D2.
- D14 Gules three roach naiant argent. DE LA ROCHE.
Claverley, Becket's Murderers Roll, No. 729, mid XIV.C.
 Sr. John Roche de com. Herfordias Gules three roach naiant argent. This shield remains. Catalogue No. 23.
- D15 Quarterly, 1. Argent fretty gules, a fess purpure (?) ?
 2. Or an eagle displayed azure. MONTGOMERY.
 3. Argent fretty sable on a canton gules a fleur-de-lis or. VERNON ?
 4. Five bezants (?) a bordure gules semy horseshoes or. MONTGOMERY.

This quartered coat is not otherwise found. The seal of Sir Nicholas Montgomery of 1428 shows Q.1 and 4. An eagle displayed 2 and 3 Ermine on a bordure eight horseshoes.¹¹ Creswicks Roll 1445/46 for Sir Nicholas Montgomery give Q.1 and 4 Ermine a bordure gules semy of horseshoes or. 2 and 3 or an eagle displayed azure.

9. Wrottesley. History of the Bagot family. Wm. Salt. Soc. Hist. Colls. Staffs. N.S. XI, pp. 111-112, citing Bagot seals attached to original deeds at Blithfield.

10. Wrottesley's notes on the Stafford coat need correction. The field is given as 'argent' in Powells Roll, mid XIV.C. which he cites but Becket's Murderers Roll and Wm. Jernyn's Ordinary c.1380 give the Stafford coat as Or a chevron gules between three martlets sable.

11. Birch 11891. Woll. ch. IX, 51.

D16

Ermine on a chief indented gules, three crowns or. LEECH
 impaling Q. 1. A griffin segreant gules)
 2. Ermine on a canton a chevron)
 3. A bend between six escallops) MEVERILL.
 4. A lion rampant between three pheons.)

The arms of SIR SAMPSON MEVERILL 1388-1462, impaled by LEECH for his wife ISABEL, daughter and heiress of SIR ROGER LEECH. They were married in 1420.12. The Merevale shield can therefore be dated 1420-1462. This quartered coat of Meverill with an escutcheon of Leech appeared on a seal of Sir Sampson Meverill, temp. Henry V.13. His seal of 1428 shows Q. 1, 4. A griffin segreant 2,3. a bend between six escallops. His wife's seal attached to the same charter has the arms of Leech as above.14.

D17

A bend over all a pastoral staff erect. ST. BERNARD ?
 This shield remains. Catalogue Number 16. Dugdale's trick is incorrect, the bend is chequy. No tinctures are given in the original.
 According to Woodward "the monasteries of the Cistercian order very generally used as part of their arms the reputed coat of St. Bernard. Sable a bend chequy argent and gules"15. It appears possible that the Merevale coat was intended for St. Bernard.

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12. Fletcher 'Sir Sampson Meverill' Derbyshire
 Archaeological Society 1908. Volume XXV, pp. 1-28.
 13. Bowditch MS. XXXI. Book of seals of William Burton,
 early XVII.C. Unpublished.
 14. Fletcher op.cit. p. 12. Original at Belvoir.Hist.
 MSS. Commission. MSS. Duke of Rutland, 1905, IV,
 p. 50;
 15. Woodward. Ecclesiastical Heraldry, p. 394.

- D18 B7 Quarterly 1 and 4 Vairy or and gules. FERRERS.
 2 and 3 Argent a fess gules in chief three
 torteaux gules. DEVEREUX.

This shield remains. Catalogue Number 110.

Sir Walter Devereux married, before 1446, Anne, daughter and heiress of Sir William de Ferrers of Chartley. ob.s.p.m.1450.16. Sir Walter Devereux had livery of his wife's lands in 1453 and was summoned to Parliament 'jure uxoris' 1461-83.17. He was created a Knight of the Garter in 1470. His Garter stall plate has Argent a fess gules, in chief three torteaux gules.18.

Dugdale's trick transposes the quarters and the shield is encircled by a garter. If the original shield was so displayed it must be posterior to 1470. Sir Walter Devereux died in 1485, killed at the battle of Bosworth.

Burton's trick also transposes the quarters and omits the Garter, but shows an uncoloured mantel and helm with a crest out of a ducal coronet a plume of feathers. An identical crest is found on the seal of John de Ferrers of Chartley, dated 1347.19.

- D19 A bend argent gouttes sable between two mullets. SEE OF BANGOR.
 impaling
 On a chevron between three doves, three gillyflowers with three amulets in chief. THOMAS SKEVINGTON, BISHOP OF BANGOR 1509-1533.

Thomas Skevington was the son of John Pace by Margaret, daughter and heiress of William Cobley, he was probably born at Skeffington Leicestershire. He entered the cistercian monastery of Merevale, later becoming Abbot of Beaulieu. He died in 1533, his body was buried at Beaulieu and his heart at Bangor.20.

The Parliamentary Roll of 1515 gives his arms as Sable on a chevron argent between three doves argent, three gillyflowers gules, in chief three amulets or, impaled by the See of Bangor as in this window.21.

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16. G.E.C. Comp.Feerage, V.321-5. 17. *ibid*.
 18. Hope. Garter Stahl Plates.LXXVII. 19. Birch.9677.
 20. Le Neve Fasti.1.p.103; Willis Survey of Bangor 1721.
 pp. 245-6, Visitation of Leics.1619.HarleianSoc.11.p.63.
 21. A posthumous window at Skeffington, Leics. had 'Argent a chevron sable between three gillyflowers proper.' with the inscription 'Orate pro Thoma Pace Quondam Episcopo Bangor.'

IN A NORTH WINDOW

D20 Argent semy of crosses formy sable a lion rampant sable.
HANDWELL.

D21 Gules three lions' faces affronté or.

B9 Burton gives D20 impaling D21, but tricks the latter coat as
'Gules a chevron or between three lions' faces affronté or.

The inscription given by Burton and Dugdale states that this window together with an alabaster tomb in the northern part of the church were erected by John Handewell, sometime reeve of Coventry, and his wife Alice. Burton summarises the tomb inscription, now obscured in the binding, ending with the date 1524.

Melbourne. National Gallery of Australia.

A complete tracery light depicting Sir John Hardreshull and his wife.

Purchased in 1922.

Description

The figures of a knight and a lady, represented kneeling, facing each other and holding up a shield:- Argent semy of martlets sable, a chevron sable. Left, the Lady, she wears a tunic, embroidered with the same arms as the shield, her hair is braided and covered by a transparent veil.

Right. The knight, represented wearing a mixture of mail and plate armour, viz.- a vizored bascinet and camail; hawberk and chausses with the following plate defence, epaulières at the shoulder, rerebraces and vambraces on the arms, with coutes at the elbow, jacks on the legs with sollerets and rowel spurs. His jupon bears the same arms as the shield, with a bawdric around his waist and a sword on his left hip. His gauntlets are plate.

The figures are painted in black lines on white glass. Set against a blue ground diapered with a running foliage design, trefoil leaves, reserved on a black enamel ground, with a yellow rose at the centre of each of the lateral lobes.

Border of the light, pieces of plain ruby alternating with yellow roses.

Below the figures is a patterned band of continuous circles each enclosing a crosslet. This appears to be an insertion.

This panel was published by S.H. Steinberg¹ and he identified the figures as being Sir John Hardreshull and his wife Margaret, daughter and co-heiress of Sir James Stafford of Sandon.

Sir John Hardreshull of Hartshill near Mancetter² was born in 1291, the son and heir of William Hardreshull and his wife Juliane, daughter and heiress of Eustace de Hacche.³

1. S.H. Steinberg. "Two Portraits of Sir John of Hartshill." *Antiquaries Journal*, Vol. XIX.
2. Hartshill is in the southern part of the ancient parish of Mancetter.
3. G.E.C. *Complete Peerage*, Vol. VI, pp. 3.

He made proof of his age in 1312⁴, his father having died in 1303⁵. He inherited the Barony of Hacche in the right of his mother. His career was conspicuous. He fought on the King's side at Boroughbridge in 1322; in 1342 he was the King's lieutenant in Brittany and was taken a prisoner at the Battle of Crecy. He died in 1369 and was buried at Aston, Northants.⁶ He is said to have married, firstly, Maud⁷ and secondly Margaret, daughter and co-heiress of James Stafford. His son William pre-deceased him and his estates passed to his three daughters.

The arms of Hardreshull were Argent, semy of martlets gules, a chevron sable.⁸

In the Melbourne panel the martlets are painted in black lines, to represent gules, a not uncommon way of avoiding an intricate amount of leading.

The provenance of this glass is unknown. Steinberg pointing out that Sir John Hardreshull had licence from the Bishop of Lichfield for a priest to celebrate divine service in the chapel of his castle at Hartshill in 1327 suggested that this "may have provided a suitable opportunity to decorate the manor chapel with a new stained glass window."⁹ However, it appears more probable that this panel came from Merevale. Dugdale's engraving¹⁰ of a south window of the church shows two figures, a lady and Knight, wearing the Hardreshull arms and holding up a shield of the same. The details of the costume, however, have nothing in common with the Melbourne panel. Burton's drawing¹¹ of the Merevale figures, on the other hand, is totally unlike the Dugdale engraving, except for the arms, but close in some respects to the Melbourne panel. ^{is}

The Knight is depicted with a vizored bascinet and canail and his armour is of the mixed mail and plate variety, although the drawing does not particularise the details.

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4. *ibid.* citing *Coram Rege Roll*. 6.Edw.II, m. 92.
 5. *Cal.Inq.Post Mortem*. Vol.IV, 176. *Pl.* Edw.I.
 6. Engraved by Bartlett. *Manduessedum Romanorum*, *Cal.F.R.*1369-77 p.56.
 7. G.E.C. *op.cit.* *Lincs. Notes and Queries* X, p. 34.
 8. *Boroughbridge Roll*, see above p.
 9. Steinberg *op.cit.*
 10. *Antiquities of Warwicks*. 1st ed. p.
 11. *Egerton MS.* 3510 p. 22. - not known to Steinberg.

The drawing of the lady is not close to the Melbourne figure, the hair falls loose and she wears an emblazoned mantel and tunic. But Burton quite obviously was not a very proficient draughtsman and he was mainly concerned with the recording of armorial bearings. The long flowing hair could quite easily result from a mistaken impression of the loose veil worn by the figure in the Melbourne panel, particularly if the glass was set at the head of the window. With these reservations in mind it seems highly probable that the figures recorded by Burton and the Melbourne panel are identical.

The date of the Armorial glass.

The coats of arms fall into three groups of 14th, 15th and 16th century glass respectively. The two latter groups are more precisely dated and will be considered first.

NORTH AISLE. SIXTEENTH CENTURY.

Skevington window. (Dugdale 19; Burton 8)

Both Dugdale and Burton record an inscription from this window stating that it was made for Thomas Skevington, Bishop of Bangor, and his personal arms impaled by the See of Bangor were also depicted. Skevington was elevated to the Bishopric in 1508 so that the window cannot have been erected before this date. He died in 1533. The window therefore is probably to be dated between 1508 and 1533.

Handewell window. (D.20, 21; B.8)

This window, according to the inscription recorded by Burton and Dugdale, was erected by John Handwell together with an alabaster tomb in the North aisle. Burton summarises the tomb inscription and adds the date 1524, which, therefore, is also the approximate date of the glass.

The four windows in the north aisle are identical^{cal} in design. The glass in situ in two of the windows is consistent in style and is obviously the product of a single workshop. It appears therefore that the glazing of the aisle is to be dated circa 1524-1533.

FIFTEENTH CENTURY

Extant Shields:- Ferrers, D.4; Roache, D.14; Merevale abbey D.10; St. Bernard ? D.17; Ferrers and Devereux quarterly, D.18.

No longer remaining:- Beauchamp, D.7; Leech impaling Meverell, D.16, Montgomery, D.15.

The remaining shields of Ferrers, Roache, Merevale Abbey and St. Bernard (?) in the east window are identical in size and are probably in situ. The style of the diapered grounds suggests a date around the middle of the fifteenth century at the earliest. Sir Edmund Ferrers, ob. 1435, married Ellen daughter of Thomas Roache, she died in 1440.¹ If the arms of Ferrers and Roache are not in situ they

1. G.E.C. Complete Peerage. They were married before 1412/13.

are probably to be dated 1412/13, contemporary with the burial of Sir Robert de Ferrers whose brass remains before the altar.² The arms of Ferrers and Devereux quarterly if originally set in a garter cannot be earlier than 1470 when Sir Walter Devereux was admitted to that order. The shield of Beauchamp with an escutcheon of flame and Despenser has particular reference to Richard Beauchamp, 1423-1439. The arms of Leech impaling Meverell can only be given a general dating of 1420-1462. It seems probable that all these shields are but a part of several glazing campaigns. Without the evidence of the glass itself it is impossible to be precise. There is also the possibility that some of these shields may have been salvaged from the abbey church when the latter was suppressed.

FOURTEENTH CENTURY GLASS.

East window South aisle. Mancetter, D1, and Ward D2.

Burton's drawing in the Egerton MS shows two Knights who have been identified from their arms as being members of the Mancetter and Ward families respectively.

The Mancetters were lords of the nearby manor of the same name.³ The last male heir of the family was Guy de Mancetter who died in 1365 leaving three daughters as his co-heiresses.⁴

The Wards were a prominent family in the Midlands, holding lands in Derbyshire, Lincolnshire and Leicestershire.⁵ They held the manors of Burton Overy and Upton, Leics.⁶, of the Ferrers, founders of Merevale. Upton is some six miles east of Merevale. The last male heir of the family was Robert de la Warde who died in 1307.⁷

Date of the window.

Burton's drawing shows both of the Knights wearing a mixture of mail and plate armour. This indicates a dating in the second quarter of the fourteenth century. The drawing is somewhat simplified but corresponds exactly to Burton's sketch of Sir John de Hardreshull, which, as has been shown, is probably identical with the panel at Melbourne,

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2. Rubbing in the Soc. of Antiqu. The inscription given by Dugdale is missing.
 3. V.C.H. Warwickshire. Vol. IV, see also, C.I.P.M.V. p. 234.
 4. C.I.P.M. XII, 18. 39. Edw. III.
 5. Moore. Knights of Edw. I, Harleian Soc. LXXXIII, pp. 154-5. C.I.P.M. I, 776, Henry III; *ibid.* II, 78. 2. Edw. I. *ibid.* IV, 433. 35. Edw. I.
 6. *op.cit.* IV. 433
 7. *ibid.*, leaving two daughters.

Australia. The stylistic characteristics of this panel are consistent with a dating in the second quarter of the fourteenth century. It is quite probable that the east window of the south aisle was inserted at the same time as the Hardreshull panel. If this was so it would appear that the Knight bearing the arms of the Wards with a mullet for difference represents Sir Hugh de Meynye who married Joan daughter and co-heiress of Robert de la Warde.⁸ There is, however, no other record of him bearing the Ward arms differenced by a mullet, the medieval rolls give his arms as Vairy argent and sable, a label gules.⁹

A South window. Hardreshull. D.3 B.10.

Figures of Sir John de Hardreshull and his wife. These have been identified with the panel at Melbourne. see above, p.

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1. Cal.Fine Rolls Vol.I. 1272-1307, p. 550.
 2. see Roll of Arms, Edw.II, ed. Nicolas, p. 53 "Sire Hugh de Meyni. Verre de argent e de sable e un label de gules".
see also Roll of Arms, Edw.III, ed. Nicolas, p. 39.

A south east window (thus Burton, not specified by Dugdale.)

Four shields:- Ferrers (B.5. D4) Hardreshull (B.6 D9)
Beauchamp (B4, D6) Bagot (?) (B3 D11).

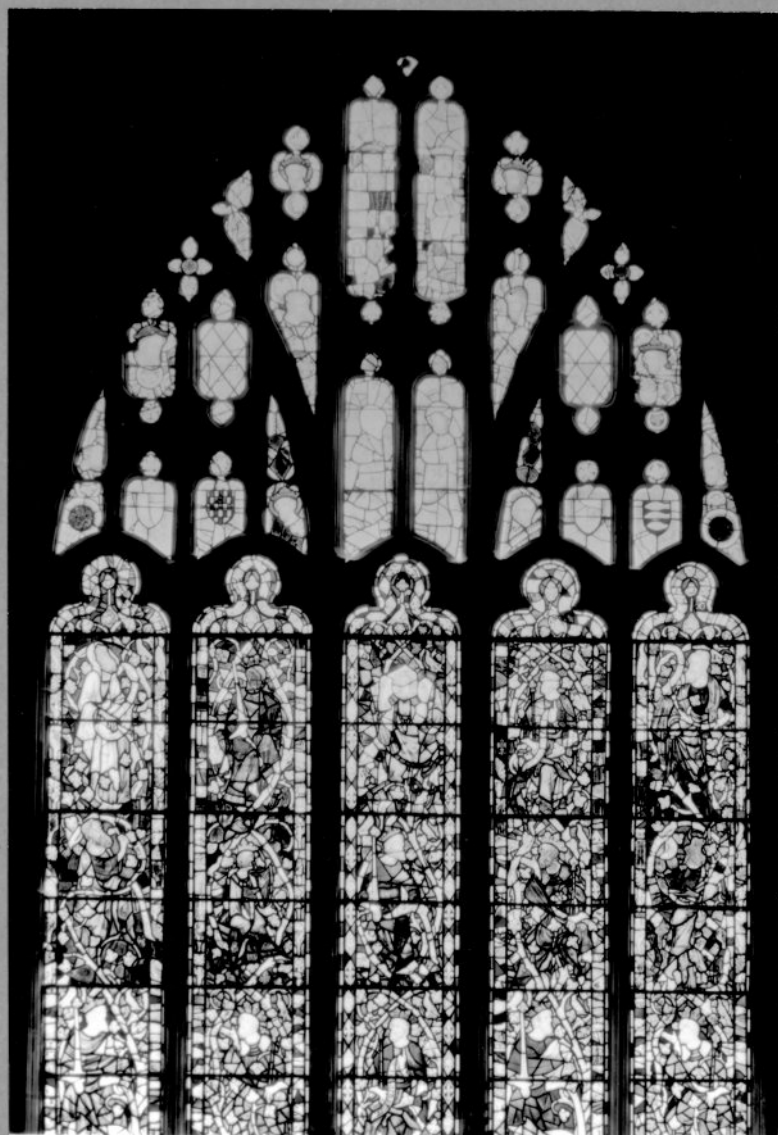
In 1606 when Burton noted these shields they were in 'a south east window'. The Hardreshull arms remain Catalogue Number 102. Burton tricks this coat in full, the original glass, however, omits the tincture of the martlets. The practise of omitting part of the tinctures and painting the charge in black lines of the same glass as the field is not uncommon in fourteenth century glass. The vairy coat in the north window of the chancel, Cat.No. 114 omits the tinctures completely, it may be intended for Ferrers vairy or and gules, or Ward, Vairy argent and sable. Both Dugdale and Burton trick the tinctures of the Hardreshull and the vairy coat in full, although in the original glass this is not so. It is, therefore, probable that Dugdale's trick of the Bagot coat (D11) is not correct. Burton omits the tinctures (B3). The Bagots did not assume this coat until the latter part of the fourteenth century. However as the tinctures are suspect the arms of Stafford of Sandon may have been represented by this shield. viz. - or a chevron gules between three martlets sable. It is difficult to be precise. The fifth coat recorded by Burton in this window, that of Ferrers and Devereux quarterly is of the fifteenth century (B18; D.7). It seems that some rearrangement of the glass had occurred before Burton visited Merevale in 1606. The Beauchamps, Earls of Warwick, and the Bagots of Staffords were prominent in the Midlands but appear to have no particular connection with Merevale that might assist in the dating of these coats.

Remaining shields:- Dugdale adds two more shields which may have been of the fourteenth century - England with a label (D5) and Charnels (D.8).

Dugdale identified the first as the arms of Lancaster. The engraving however shows the label as plain, instead of a label of France, as borne by Lancaster. Henry Earl of Lancaster was a benefactor of Merevale abbey, in 1344 Pope Clement VI in response to a petition from the Earl granted the abbey the appropriation of the church of Orton-on-the-Hill and its two chapels.¹

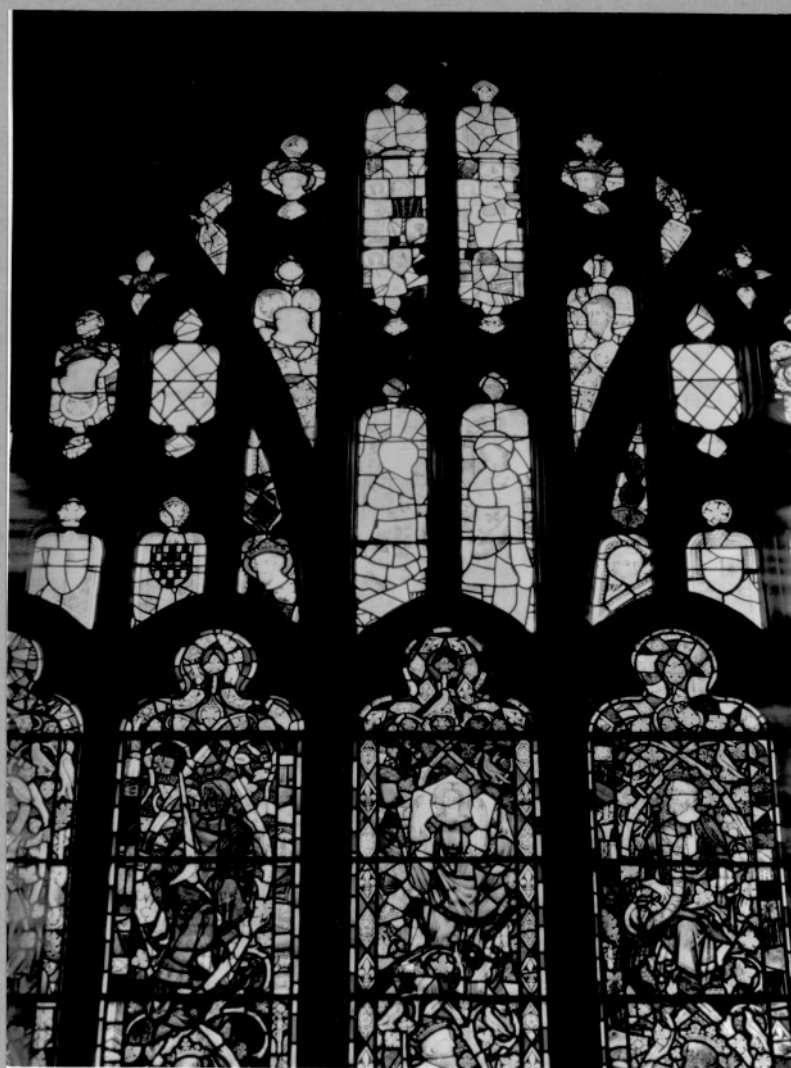
One family of Charnels held lands in Warwickshire and Leicestershire from the 13th to the 15th century,² and continued in a junior line until the 18th century.³ Their arms at Merevale could be either 14th or 15th century in date.

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1. Cal.Papal Letters II, 141. Cal.Papal Petitions, 1, 50.
 2. Feudal Aids, Vol.V. pp.176,180,A.D.1316; p.194 A.D.1428.
Nichols Leicestershire, Vol.III, Pt.ii, pp. 1046*-1048*.
 3. Nichols op.cit. with pedigree.

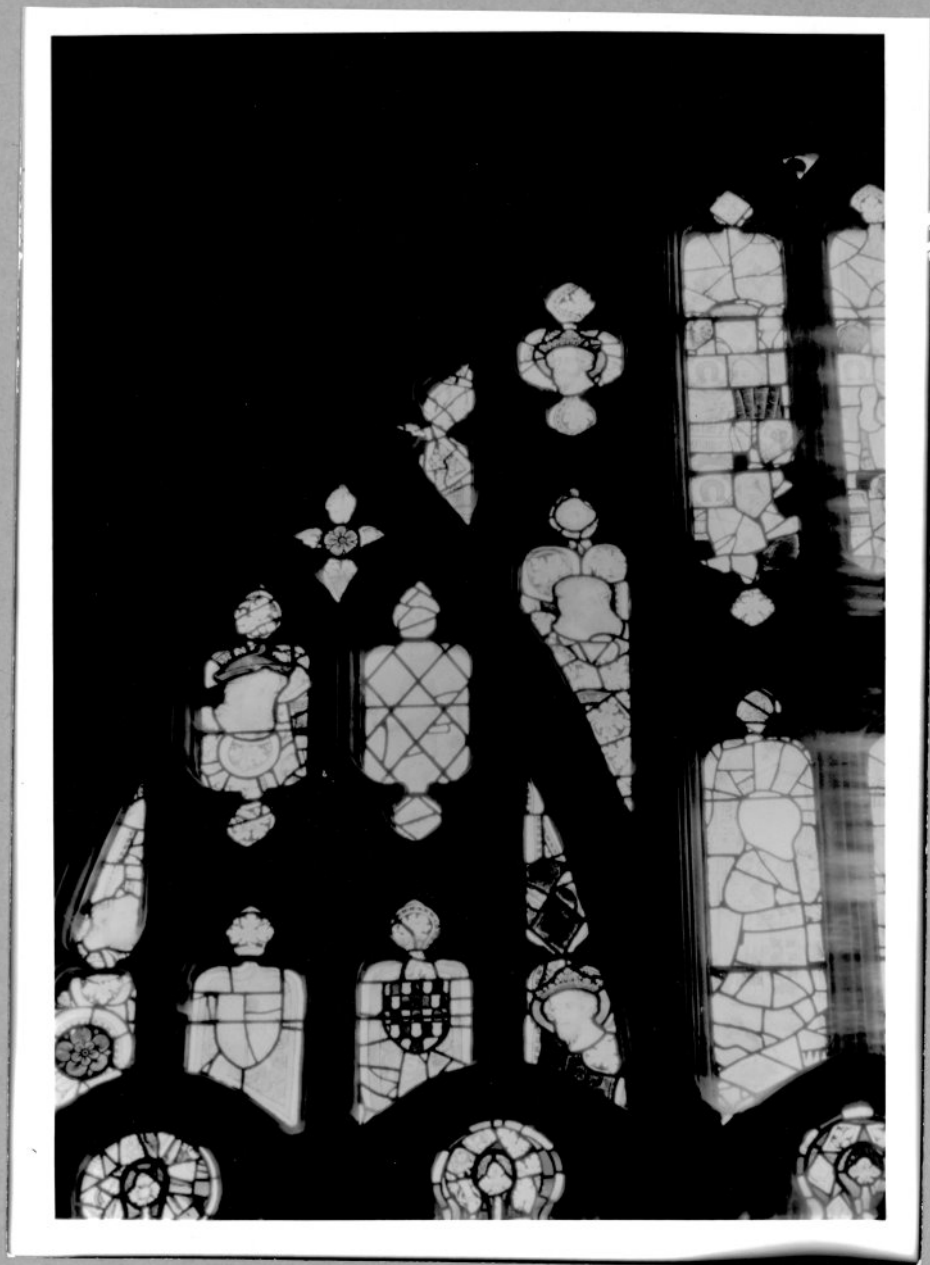


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Warwicks.

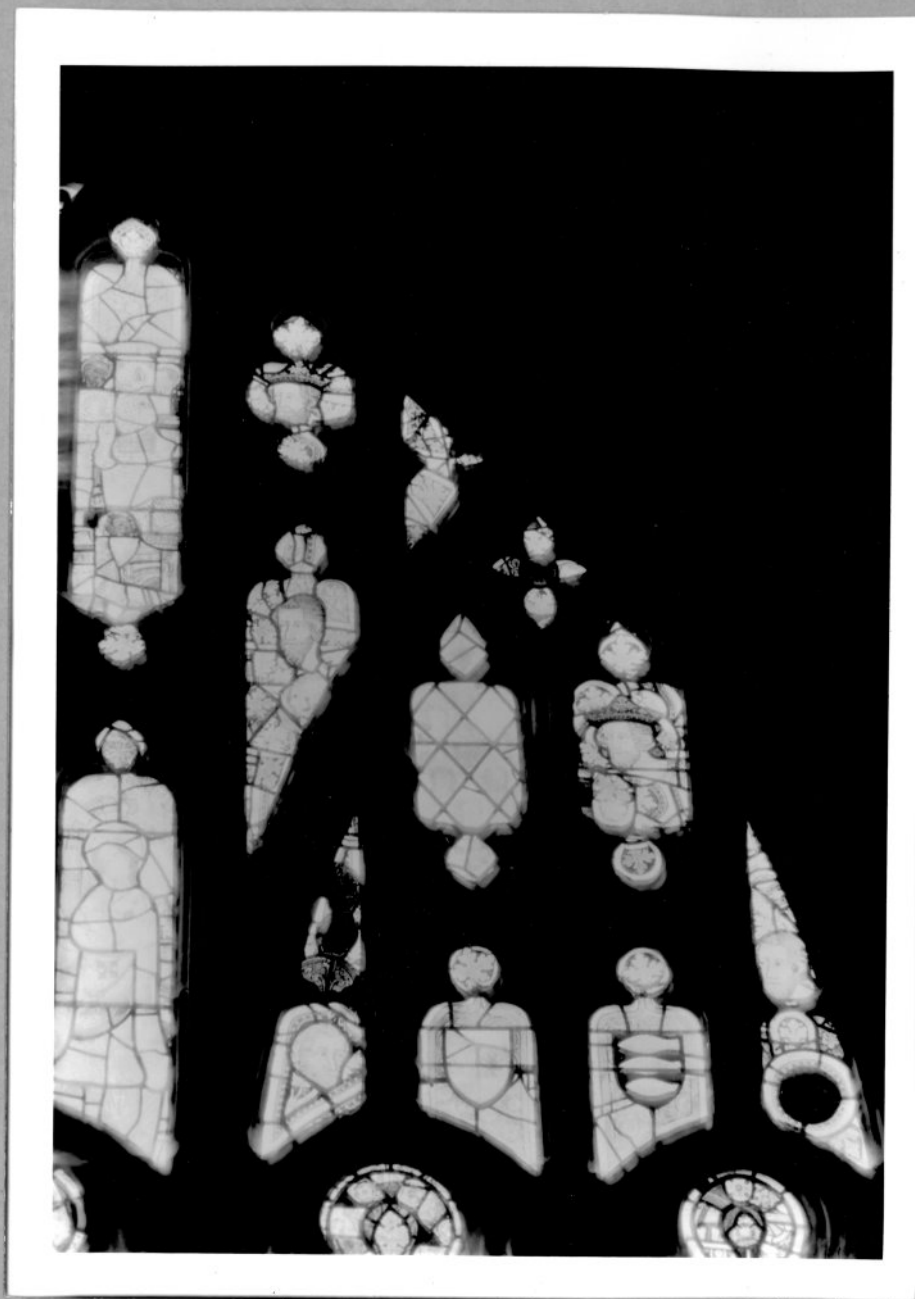
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MEREVALE WARKS I



MEREVALE MARKS I



MERVALE WARKS I



MEREVADE WARKS I



MEREVALE WARKS I



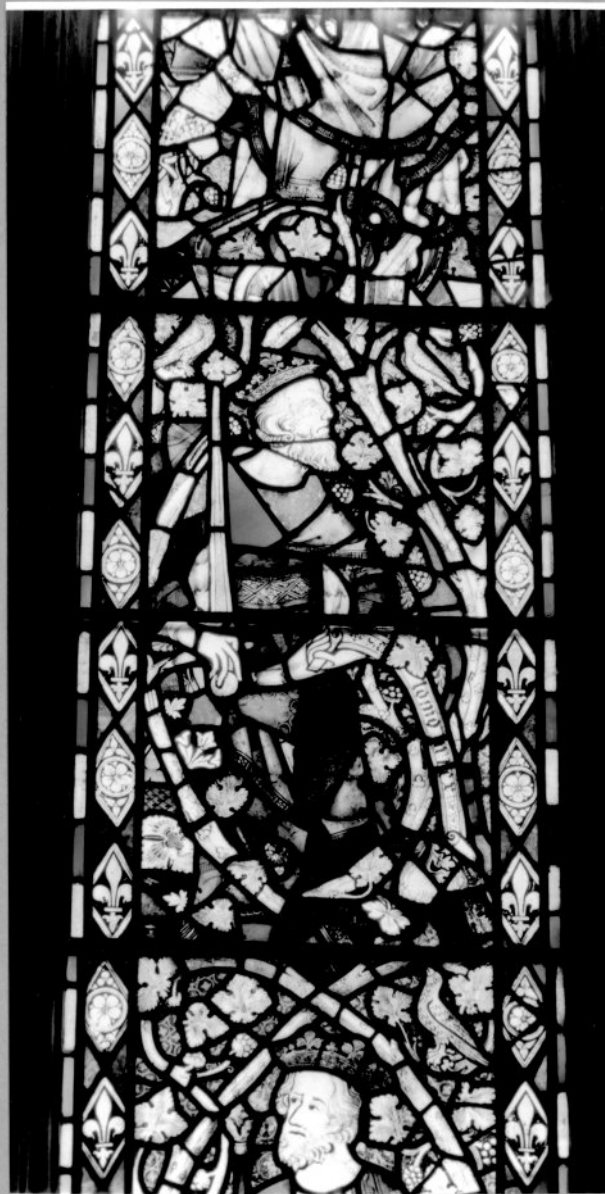
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MEREVALE WARKS I



MEREVALE.
Warwicks.

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MERSVALE.
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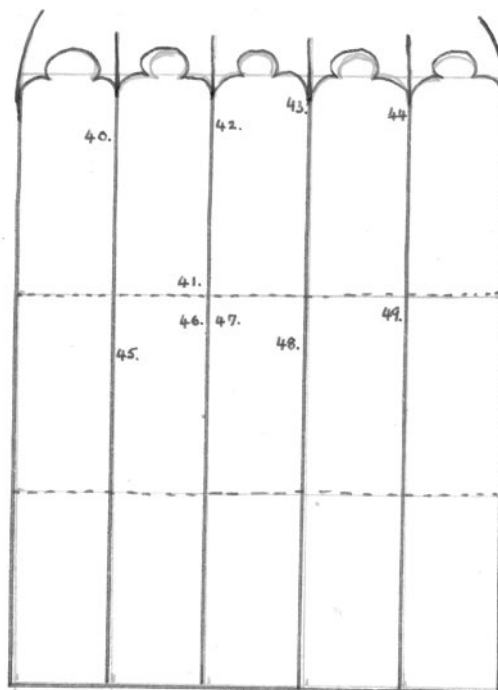
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MEREVALE WARKS I
MANSETTER



MEREVALE WARKS I



MEREVALE. EAST WINDOW.

DIAGRAM.

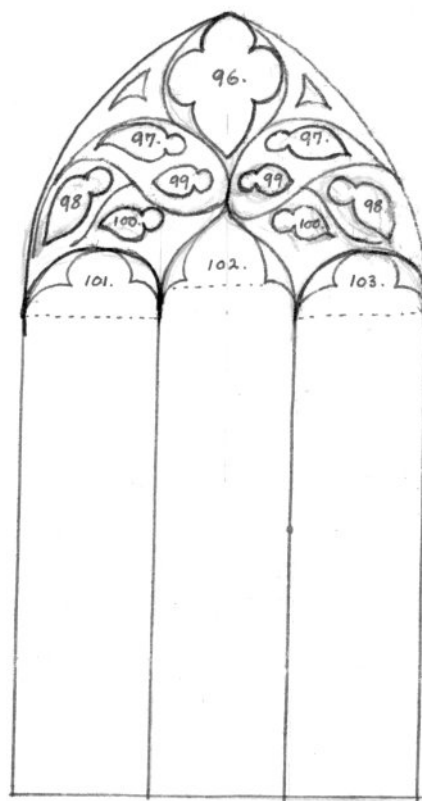
MEREVALE : WARWICKS.

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51	58	68.	↑	↑	78.	85.	90
52	59		↑	↑	79		
53.	60				80.	81	91
54	61	71.	77.	77.	82.		92.
55.	62	72				86	93
	63	73				87	
56.	64	74			83		94
	65	75			89.		95.
		76. ✓	✓				

MEREVALE. EAST WINDOW.

BORDERS.

MARKS



MEREVALE.

MEREVALE
E: WARWICKS:



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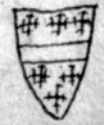


Merevale
Warwickshire



783

gm or 3m



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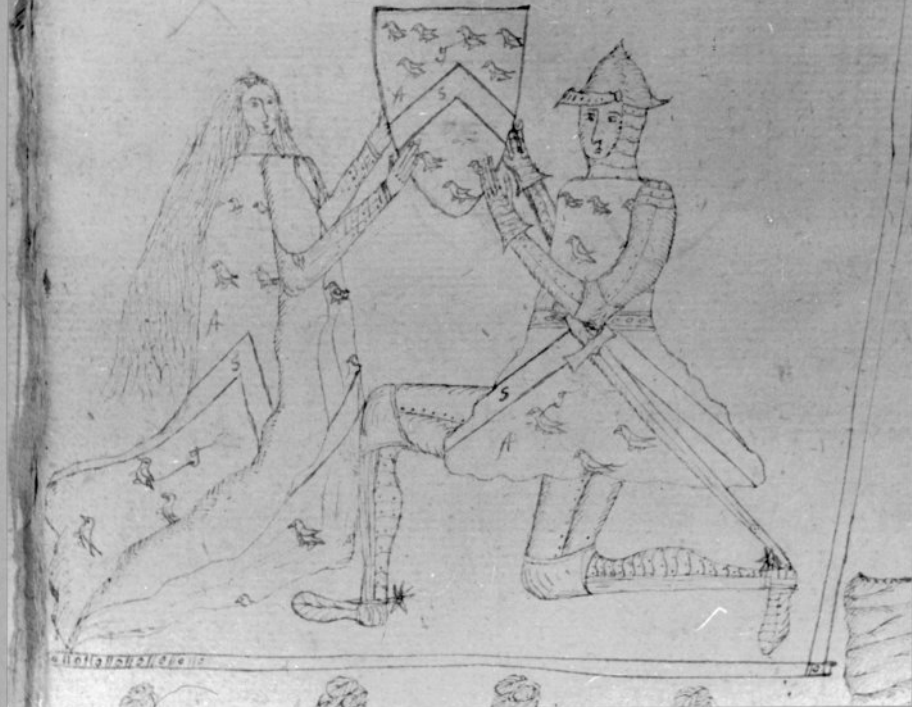
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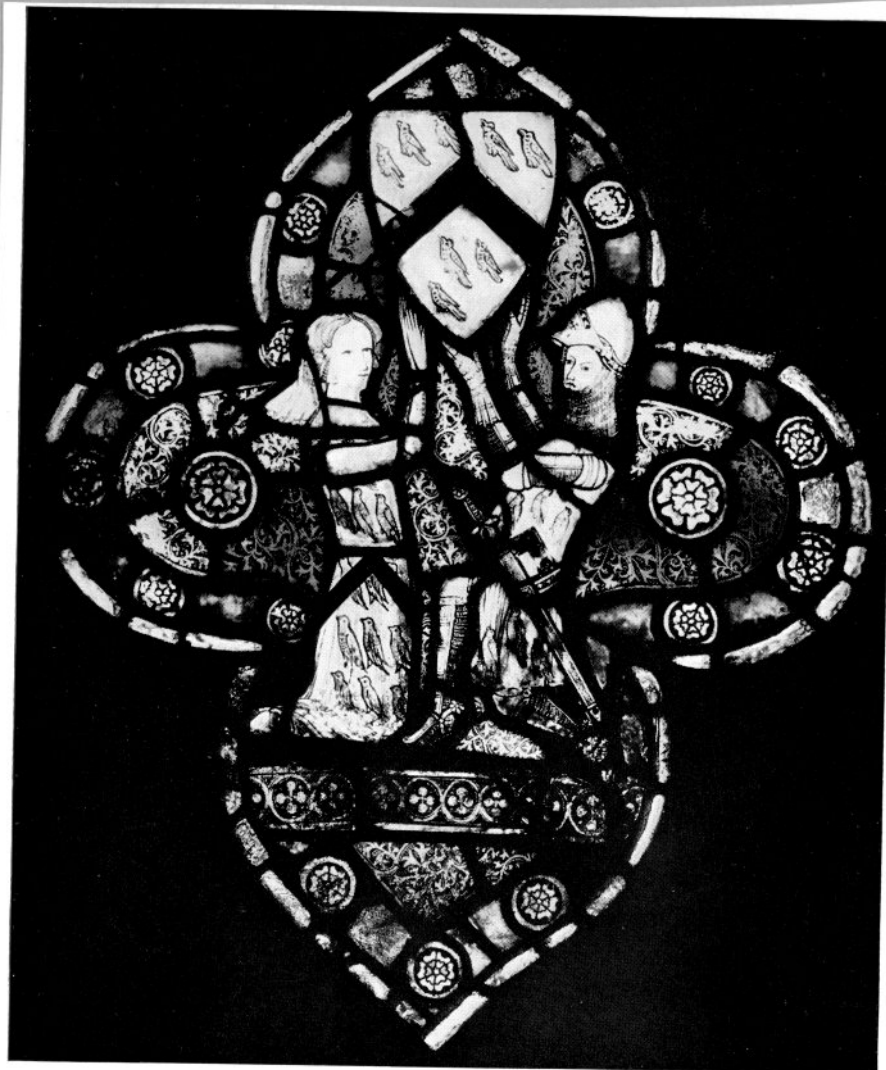
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in templo de Nereval rom: 1042: p. m. w. B: 1606.
Hic in australi fenestra.

1783



NEREVALE
Wawms



1. Glass panel with figures of Sir John Hardreshull and wife
By courtesy of the Trustees of the National Gallery of Victoria

NATIONAL GALLERY OF VICTORIA, MELBOURNE
EX MEREVALE, WARKS