

NETHER WHITACRE.WARWICKSHIRE.

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

In the quatrefoil light of this modern window has been inserted a fourteenth century figure of an angel censuring: The masonry of the window is modern.

1. XIV.C An Angel censuring.

Represented kneeling, facing threequarters left, swinging the thurible. Nimbed and winged, wearing a white alb with a patterned appamel.

Painted in black lines on white glass, the hair in yellow stain and matt. The features are modelled in minute strokes of enamel following the form. The wings are green.

The lower half of this figure and the right hand and part of the thurible chain are alien to the upper half of the figure. The lower part is from an identical figure facing in the opposite direction, and has been inserted inside out.

Set against fragments of plain coloured glass.

First window from the east, North wall of the nave.

XIV.C. Apex tracery light:-

2. Small head of Christ, frontal, cross-nimbus in white and yellow stain. The face is extremely decayed, the features are obscure.

The manor of Nether Whitacre.

The overlordship of the manor was held by the Marmions, Barons of Marmion and their heirs from circa 1135 until 1387.1. In the fourteenth century part of the manor was leased to Ralph Basset of Drayton and then to the Clintons of Maxstoke.2.

The present fabric of the church including the masonry of the windows dates from the extensive restoration of 1870.3.

1. V.C.H. Warwicks. Vol.III, pp. 251-2.
2. *ibid.*
3. *ibid.* also reproducing a drawing of the exterior of the church, early XIX.C., in the Aylesford Collection, Birmingham Public Library. The debased tracery shown in this drawing suggests that an earlier restoration had taken place, probably in the eighteenth century.



NETHER WHITACRE WARKS SII A1



NETHER WHITACEA.
Warrickshire.

s. II A1

PACKWOOD.WARWICKSHIRE.North window of the North transept.

A panel of glass remains in the centre main light.

1. XIII.C.

The crucified Christ, below a canopy.

Christ on the cross, on either side of Him, an oak tree.
A plaque above his head inscribed, in Lombardic script,

NRI.

Christ naked except for an ochre loin cloth, body is painted in black lines on white glass. His nimbus is missing. The oak trees are in pot-metal yellow. Against a plain blue ground.

Canopy.

An arch cusped trefoil, surmounted by a crocketed gable, the tympanum cusped a quatrefoil. The side shafts of the main arch have traceried faces and terminate in a hoodmolding supporting a traceried window. The arch and gable are in pot-metal yellow, the columns of the arch are ruby with yellow foliated capitals, the side shafts are painted in black lines on white glass.

The panel is very decayed, except for the figure of Christ.

First window from the east, north and south sides of the chancel.

Diagram.

2. XIII.C.

Geometric grisaille glass. Incomplete.

The leading forms a pattern of quatrefoils, linked by diagonally turned squares. White glass bearing a vertical stem with off-springing trails of maple leaves, painted in black lines. A roundel at the apex.

This glass is extremely decayed and is almost opaque.

Dugdale makes no mention of any monuments or stained glass remaining in the church.¹

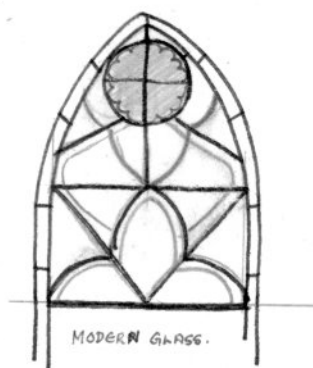
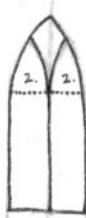
The manor of Packwood was held by the Prior and convent of Coventry under the charter of Edward the Confessor.² After the Dissolution the manor was sold to William Sheldon in 1544.³

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1. Dugdale. 'Antiquities of Warwickshire' First ed. pp. 582-583.
 2. V.C.H. Warwickshire. V, p. 130, with references.
 3. *ibid.*



Packwood.

Warwicks. N window N transept



2. LEAD OUTLINES —

PAINTED BORDERS —

PACKWOOD.

WARWICKS.

SECKINGTONWARWICKSHIRE

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

Diagram.1.

1. XIV.C.

A Foliage design, in situ.

A lion's face affronté jessant a stem, which encircles the head, with off-springing leaves. Painted in black lines on yellow stain, reserved on a black enamel ground. Separated from the stonework by a strip of plain white glass.

XIV.C.

A Panel of fragments:-

2. A border piece. A bird, perched in profile facing left, the head turned back resting on the wings. Yellow stain and white.
3. A fragment of a foliage design, foliage as Number 1 above.
4. Two border pieces, each a fleur-de-lis in an oval frame, curved to fit the apex of a light. White and yellow stain.
5. A fragment of a canopy, white and yellow stain.
6. Fragments of white quarries, bearing a free running trail of roses, painted in black lines, the flowers and edges of the quarries in yellow stain.

7. XIV.C.

A foliage design, in situ.

Identical with Number 1 above, partly disarranged.

North side of the Nave, first window from the east. Diagram.2.

8. XIV.C.

A foliage design, in situ.

Identical with Number 1 above. The lion's face is decayed and opaque.

XIV.C.

A Panel of fragments.

9. A foliage design, as Numbers 1, 7, 8 above. Incomplete, the lion's face and left half of the panel are missing.
10. Three border pieces, each a bird, as Number 2 above. These are more complete - the bird is perched on a stem with an off-springing leaf above its head; two face left, as Number 2, the other faces right.
11. A border piece, a fleur-de-lis, as Number 4.
12. XIV.C.

A foliage design, in situ.

Identical with Numbers 1, 7, 8 above. Incomplete. A fragment of a bird border piece, a fleur-de-lis and a piece of a white quarry have been inserted.

North side of the Nave, second window from the east. Diagram 3.

13,14,15. XIV.C.

Panels of fragments

Originally each of these lights appears to have contained a foliage design similar to Numbers 1, 7, 8 and 12 above. The main difference being that here the foliage was separated from the masonry by a cusped border, in yellow stain, and a strip of plain white glass. Panel 13 is the most complete of the three.

Other fragments inserted here are:-

Panel 13:-

16. XIV.C. A bird border, as Number 2, four fleur-de-lis border pieces, as Number 4. Quarry fragments, as Number 6.

Panel 15:-

17. XIV.C. An incomplete grotesque.- a dog holding a child in swaddling clothes ? Indistinct.

Armorial glass. Engraving of twenty coats of arms in the windows of the church. Dugdale Antiquities of Warwickshire. page 814.

The shields are given in trick.

1. Or a chevron gules. "Stafford."
2. Or a cross paty vert.
3. Quarterly or and gules. "Mandevile.E. of Essex."
4. Gules a lion rampant queue forchee or "Albany E. of Arundel."
5. Or three piles meeting in point gules, a quarter ermine.
"Basset of Drayton."
6. Or a fess azure. "Vernon."
7. A fess between six crosses crosslets. "Beauchamp."
8. Or a chevron gules between three mullets sable.
9. Or on a cross paty gules five lozenges vairy "Frevill".
10. Azure on two bars or, six martlets gules "Burdett."
11. Argent two bars gules, in chief three mullets gules "Washington."
12. Or a chevron gules between three martlets sable "Stafford of Pipe."
13. Vairy argent and gules "Greseley."
14. Azure two lions passant in pale argent "Camvill."
15. Argent six crosses crossletts sable, on a chief azure two mullets or. "Clinton, E. of Huntingdon."
16. Chequy gules and ermine.
17. Quarterly argent and gules a fret or, over all a bend sable
"Dispenser".
18. Argent two battleaxes erect in pale gules.
19. Argent a bend gules between six martlets gules. "Fuxival." /rn
20. Argent a cross moline gules. "Vitedale."

Identification of the Armorial Glass.

1. Or a chevron gules. STAFFORD.
Roll of Arms, Edward II, ed. Nicolas, p. 12.
"Le Baroun de Estafford, de or a un cheveron de goules.
2. Or a cross paty vert. ?
The family of Boydell of Cheshire bore this coat with the tinctures reversed:-
County Roll of Arms. temp. Richard II. 1.
Cheshire. "John Boydell" Vert a cross paty or.
3. Quarterly or and gules. MANDEVILLE, EARL OF ESSEX.
Roll of Arms, Henry III, ed. Nicolas, p. 4.
Le Counte de Mandevile, quartele d'or et de goulez.
4. Gules a lion rampant queue forchee or. D'AUBIGNY, EARL OF ARUNDEL.
Matthew Paris. Historia Anglorum. 1250-1259.²
Shield of William d'Aubigny ob. 1221.
Gules a lion rampant queue forchee, or.
5. Or three piles meeting in point gules, a quarter ermine. BASSET OF DRAYTON.
Roll of Arms. Henry III, p. 12.
Rauff de Bassett d'or a trois peles de goulz, ung quartre de ermyns.
6. Or a fess azure. SOLERS, OR BEAUMARIS.
St. George's Roll, circa 1295. Number 141.³
'Richard Solers' or a fess azure.
William Jenyns Ordinary circa 1380. Number 989.
"Le S'de beaumarrasse" Or a fess azure.
7. - a fess - between six crosses crosslets. BEAUCHAMP, EARL OF WARWICK.
Dugdale does not trick the tinctures.
Roll of Arms, Edward II, ed. Nicolas, p. 1.
Le Counte de Warwick, de goules, crusule de or, a une fesse de or.

1. Hatton. Dugdale facsimile. Soc. Antiq. MS. 664, IV, 16 p. 21, No. 181.
2. Matthew Paris. Historia Anglorum. Vol. II, p. 249. C. & M. Series Vol. XLIV.
3. ed. Perceval. Archaeologia XXXIX.

8. Or a chevron gules between three mullets sable.? Povey's Roll. temp. Edward II, Number 13.
"Sire Roger de Orville" Or (or argent) a chevron between three mullets sable.
There is no other record of this coat.
 9. Or on a cross paty gules, five lozenges vairy. FREVILL.
Roll of Arms. Edward III, p. 4, ed. Nicolas.
Monsire Baldwin de Frevill port les armes de Latimer (gules a cross paty or) a cinq lozaines de verre en la cross.
Ashmolean Roll, circa 1334. Number 424.
Monsr. Baudewyn de Frevill dor a un croiz patee de goules a 4 mascles de veir.
 10. Azure on two bars or, six martlets gules, three and three. BURDETT.
Collin's Roll circa 1295 Number 325.
"Robt Burdet" Azure on two bars or, six martlets gules.
Roll of Arms Richard II, ed. Willement. Number 291.
Monsr. John Burdet. 'Azure on two bars or six martlets gules.
 11. Argent two bars gules in chief three mullets gues. WASHINGTON.
William Jenyns Ordinary circa 1380. Number 604.
Monsr. Wassyngton du counte de lancastr' Argent two bars gules, in chief three mullets gules.
 12. Or a chevron gules between three martlets sable. STAFFORD.
Roll Richard II, Number 103.
"Monsr. E'mond de Stafford, Clerk." Or a chevron gules between three martlets sable.
 13. Vairy argent and gules. NOUWERS.
Roll of Arms, Edward II, ed. Nicolas, p. 48, Norfolk.
Sire Symon de Nouwers verree de argent e de goules.
 14. Azure two lions passant argent. CAMVILLE.
Roll Edward II, p. 11.
Sire Geoffrey de Canvyle, de azure a 1½ lions passauns de argent.
Seal of Henry de Camville, dated 1311, ... Two lions passant.4.
 15. Argent six crosses crosslets fitchy sable, on a chief azure two mullets or. CLINTON, EARL OF HUNTINGDON.
Roll of Arms. Edward II, p. 20.
Monsire John Clinton, Count de Huntington, argent chief d'asure, trois moletts d'or, u croiseletts sable fitchie.5.
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4. MS. Dugdale 17, p.77. Seal affixed to letter to William, Bp. of Lichfield, dated at Seckington. 24.9.1311. Legend of Seal
 - S. HENRICI D CAUNVILE.
 5. The Christian name should be William - cf. Nicolas.

16. Chequy gules and ermine ?
This coat does not appear in any of the medieval rolls of arms.
17. Quarterly argent and gules a fret or, over all a bend sable.
DESPENSER.
Roll of Arms, Henry III, ed. Nicolas, p. 11.
Hue le De Spenser. quartele d'argent et de goules, ung bend de sable,
les quartres frette d'or en le goules.
18. Argent two battle-axes erect in pale gules. ?
There is no record of this coat in any of the medieval rolls of arms.



19. Argent a bend gules between six martlets gules. FURNIVAL.
Roll Edward II, p. 8.
Sire Thomas de Fornival, de argent a une bende e uj mezeloz de goules.
20. Argent a cross moline gules. DOVEDALE.
Roll Edward II, p. 21. Sussex and Surrey.
Sire Johan Douwedale, de argent, a un fer de molin de goules.

The date of the Armorial glass.

Dugdale gives no division into windows for the twenty coats of arms that he lists; none of these shields remain, and all being single coats of arms, their dates are conjectural. Two of the shields may have been of the thirteenth century. William de Mandeville, Earl of Essex (shield 3), died without issue in 1226/7, and was succeeded by his only sister, of the whole blood, Maud, Countess of Hereford and Essex, who died in 1236.6. Her son Humphrey de Bohun became Earl of Essex after her death.7. The male line of Aubigny, Earl of Arundel terminated with the death of Hugh d'Aubigny in 1243.8 (shield 4). Neither family have any connection with the manor of Seckington. Unless contrary evidence is produced there seems no reason for not assuming that these two shields were of a mid-thirteenth century date.

The arms of Clinton, Earl of Huntingdon (shield 15) must have been of the fourteenth century. William de Clinton, a younger son of John Lord Clinton of Maxstoke, Warwickshire, was born about 1304 and was a knight in 1324. In 1336 he was created Earl of Huntingdon. He died without issue in 1354 when his honours became extinct.9.

Only three of the families whose arms appeared in the windows have a direct connection with the manor of Seckington. These are Beauchamp, Earls of Warwick (shield 7), Camville (shield 14) and Burdett (shield 10).

The overlordship of a moiety of the manor had come to the Earl of Warwick by 1242 and was held of the Earl until 1401.10. William de Camvill's heir held half a knight's fee of the Earl in 1242.11. This holding passed to the Burdett's by 1316 by the marriage of Elizabeth, daughter and heiress of Gerard de Camville with Robert Burdett.12. The latter had a grant of free warren here in 1327.13. The manor continued in their possession until 1919.14.

6. G.E.C. Complete Peerage. Vol. V. p. 130-133.

7. *ibid.* 134-5. sone and heir by her first marriage to Henry de Bohun, Earl of Hereford, ob. 1220.

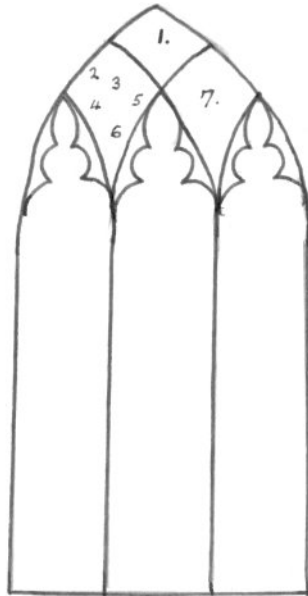
8. G.E.C. *op.cit.* Vol.1, p.238-239. 9. G.E.C. *op.cit.* Vol.VI, p.648-650.

10. V.C.H. Warwicks. Vol. IV. p.98, Bk. Fees, 958. see also Cal.Inq.Post Mortem, Vol.1, 679, Vol. v. p. 404.

11. Bk.Fees, 958. 12. Cal.Inq.Post.Mort.Vol.V. 615, p. 404.

13. Cal.Charter Rolls, Vol. IV 1327-1341, p. 62.

14. V.C.H. *op.cit.*



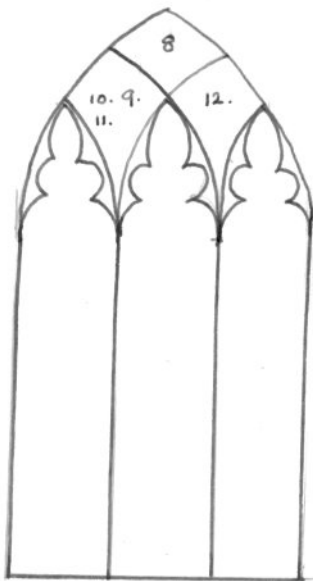
SECKINGTON

DIAGRAM. 1.

SECKINGTON. WORKS



SECKINGTON: WARKS



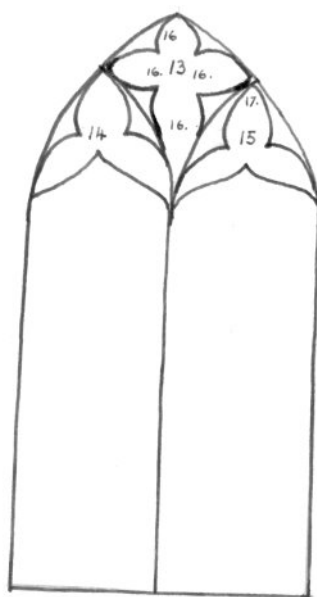
SECKINGTON. DIAGRAM. 2.

SECKINGTON. WARK

Seckington



SECKINGTON WORKS



SECKINGTON.

DIAGRAM. 3.

SECKINGTON. WORKS

WIXFORDWARWICKSHIRE

East window, chapel of St. John Baptist, south side of the Nave.

Glass datable 1411-1418

Diagram 1.

1. An angel. Incomplete

The upper half of the head remains, painted in black lines on white glass, the hair in yellow stain.

Two small canopy fragments, part of a shafting and an oculus, white touched yellow stain.

Set against modern white glass.

2. An angel censuring. Incomplete

The head and part of the thurible chain remain. Nimbed facing threequarters left. White glass and yellow stain. Set against modern white glass.

3. A shield in situ.

Quarterly 1 and 4. Chequy or and azure a chevron ermine.

2 and 3. Gules a fess or between six crosses crosslets, or.
BEAUCHAMP, EARL OF WARWICK.

Each square of the chequy field of the first and fourth quarters is patterned with a rosette, reserved on black enamel. The fess in each of the second and third quarters had a design of rosettes in a trellis frame, reserved as a black enamel ground.

Set against a purple 'seaweed' diaper ground, a white cusped border.

4. An incomplete shield, in situ.

Gules seven mascles voided or. FERRERS OF GROBY.

Three of the mascles are missing, patched with Modern white glass.

Set against a blue 'seaweed' diaper ground, in a white cusped border.

5. A shield in situ.

Q. 1 and 4. Chequy or and azure a chevron ermine)
2 and 3. Gules a fess or between six crosses) BEAUCHAMP
crosslets or.) EARL OF WARWICK.

impaling

Gules semy of crosses formy a chevron argent. BERKLEY.

The chequy fields and chevrons of the Beauchamp coat are identical with Number 3 above. The chevron of the Berkley coat is patterned with continuous circles, each enclosing a rosette, reserved on black enamel.

Set against a light green 'seaweed' diaper ground, in a white cusped border.

6. An Apostle, S. Philip.

Stands full length facing threequarters right, a cross staff in his right hand, a book in his left. Nimbed, he wears a white cloak over a patterned tunic. White glass and yellow stain. Set against a seaweed diaper ground. One small fragment remains. He stands before a gabled arch. The latter is very incomplete. The apex of the gable and part of the side shafts remain. The foot of his staff is painted on the same glass as the base of the right shaft. White touched yellow stain.

7. An Apostle, S. Thomas.

Stands full length facing threequarters left, a spear in his right hand, a book in his left. Nimbed, he wears a white cloak over a white tunic powdered with a yellow foliage motif. Set against a ruby ground. He stands before a gable arch, cusped trefoil. White glass and yellow stain. The point of his spear and the capital of the left shaft of the arch are painted on the same piece of glass. The crocketed gable is set against a ruby seaweed diaper, in a plain border.

8. An incomplete shield, in situ.

Argent a cross gules. SAINT GEORGE.

The lower half of the shield is missing. The argent field is patterned with crosses crosslets enclosed in a trellis framework, reserved on black enamel. Set against modern white glass.

9. An incomplete shield, in situ.

(Or a lion rampant sable crowned), a bordure azure. BURNELL.

Only the bordure remains. Set against a light purple 'seaweed' diaper, in a white cusped border.

10. An incomplete shield, in situ.

Azure three garbs or. EARLDOM OF CHESTER.

The garbs are modern. Set against a ruby 'seaweed' diaper.
The border is lacking.

11. An angel, from a canopy shafting.

Represented kneeling in a shafting, facing threequarters right, playing a pipe. Nimbed wearing a white alb powdered with yellow flowers. To the right of the figure part of a square shaft. White glass and yellow stain. Set against modern white glass.

12. Two incomplete angels, from canopy shaftings.

One identical with Number 11 above, lacking the head.
The upper half of a similar angel playing a lute.

13. An incomplete figure of a Bishop.

Facing left in benediction. The head may be alien, bareheaded. Wearing eucharistic vestments. White glass and yellow stain. Set against modern white glass.

14. A man's head, bearded, facing threequarters left, a small fragment of a gabled arch. White and yellow stain.

15. An angel from a canopy shafting.

Identical with Number 11 but facing threequarters left. A fragment of a crocketed gable.

16. Two angels from canopy shaftings.

Identical with Number 11 above but lacking the heads.
A fragment of blue seaweed diaper, and small pieces of white shafting.

South wall of the chapel. First window from the East.

Diagram

Each tracery light contains an angel, half length, emerging from clouds, either holding a scroll of music or playing an instrument. Set against white foliage on a black cross-hatched ground, in a plain white and yellow stain border. Some of the figures are very fragmentary. All in white glass with touches of yellow stain.

17. Only the head and part of the wings remain, facing threequarters right

18. Complete except for the top of the head, facing threequarters left holding a scroll of music, open across the chest.
19. A small fragment of the head only.
20. The clouds and part of the foliage ground are intact.
The angel is lacking except for a small piece of the head and a hand holding the neck of a lute.
21. Part of the head and wings only remain.
22. Substantially complete, facing threequarters right, playing a lute.

South wall, of the chancel. Second window from the East.

Diagram

Identical figures of angel musicians in the tracery lights:-

23. Complete, facing threequarters right holding a scroll of music.
24. Only the arms and hands playing a small organanistrum remain of the figure. Parts of the clouds and foliage ground also remain.
25. Complete facing threequarters right holding a scroll of music.
A fragment of a canopy has been inserted at the apex of the panel.
26. Complete except for the lower part of the foliage ground and border.
Angel facing left, playing a lute.

The incomplete parts of all these figures have been patched with modern white glass.

WIXFORDWARWICKSHIREThe date of the glass

The stained glass remains in situ in the east window and two south windows of the chapel of St. John Baptist on the south side of the nave. At the centre of the chapel is a large tomb with the effigies in brass of Thomas Crewe and Juliana his wife. The inscription around the edge of the tomb, in black letter reads:- "Hic iacent Thomas de Crewe armiger / qui istam capellam fecit fieri qui obiit die mensis anno domini Millimo CCCC / et Juliana uxor eius qui obiit / vicesimo die mensis decembris anno dui Millesima CCCC undecimo quorum animabus propicietur deus amen." The blank spaces left for the insertion of the date of Thomas Crewe's death were never completed. He died in 1418¹ by his will of the same year he bequeathed his body "to be buried in the chapel of St. John Baptist adjoining the church of S. Milburge the Virgin here at Wiltarford (Wixford)" His sister, Elizabeth, then Prioress at Chester, William Clopton and his wife Joan were his executors.²

It would appear that the chapel was erected after the death of his wife in 1411 and before his own death in 1418.

The career of Thomas Crewe has been discussed firstly by Dugdale,³ and secondly in recent years by Mr. Philip Chatwin.⁴ The latter's account is very dependent upon Dugdale and no documentary references are given.

Thomas Crewe held the manor of Wixford in the right of his wife Juliana widow of John de Clopton.⁵ In 1401 he is mentioned as attorney to Margaret de Beauchamp, widow of Thomas Beauchamp, Earl of Warwick.⁶ This Margaret was a daughter of William Ferrers, Earl Ferrers of Groby, she died in 1406/7.⁷ He was one of the Knights for Warwickshire in the Parliament held at Coventry in 1405,⁸ and a Justice of the Peace in 1406.⁹

1. Cal.Fine Rolls, 1413-22, p. 249. Order to the escheator to take his lands into the King's hand, Sept.1418, pp. 263-5. William Clopton, his step-son his heir.

2. Dugdale Warwicks.1st ed.p. 632 3. Dugdale op.cit.

4. P.B. Chatwin, Wixford, its brass and Painted Glass. Birmingham Arch.Soc.LV. pp. 48-56.

5. Dugdale op.cit. Cal.FineRolls. 1413-22. pp. 263-5. 1418.

6. Cal.Close Rolls. Henry IV. 1399-1402. p. 371. Aug. 1401.

7. G.E.C. Complete Peerage (old edition). VIII, pp. 57-58.

8. Cal. Close Rolls. Henry IV. 1402-1405. p. 520.

9. Cal. Close Rolls. Henry IV. 1405-9, p. 161, 1406.

and again in 1412.10. In the latter year he was also Sherref of Warwickshire and Leicestershire.11. He was chief steward to Richard Beauchamp, Earl of Warwick and one of his council in 1415.12.

Richard Beauchamp, Earl of Warwick, succeeded his father Thomas in 1401. In 1393 he had married Elizabeth, then a minor aged seven years, daughter and heiress of Thomas Berkley, Lord Berkley.13.

Thomas Crewe's official positions with the Beauchamps explains the display of the arms of Beauchamp and their alliances in the east window of the chapel.

Beauchamp (Catalogue Number 3) and Ferrers (Catalogue No. 4) for Thomas Beauchamp and his wife Margaret (Ferrers) and Beauchamp impaling Berkley (Catalogue No. 9) for Richard Beauchamp and his wife Elizabeth (Berkley).

The Burnells, Barons Burnell, whose arms are also represented in the window (Catalogue No. 9) were an important Shropshire family and also owned the neighbouring manor of Broom.14.

The Crewes were a Cheshire family and this accounts for the inclusion of the arms of the Earldom of Chester which, at this date, was merged in the crown.15.

10. Dugdale. *op. cit.* p. 632 citing Patent Roll.

11. Dugdale *op. cit.* citing Fin. Rot. I. Hen. V.

12. Dugdale *op. cit.* ex autog. Th. Puckring.

13. G.E.C. Complete Peerage (old edition) pp. 59-59.

14. Dugdale *op. cit.* pp. 545-6. G.E.C. Complete Peerage, II. pp. 434-5. Hugh de Burnell, third Baron Burnell, died s.p.m.s. in 1420 and the Barony fell into abeyance. He was nominated K.G. circa 1406. His staff plate shows the arms of Burnell quartered by Botecourt, for his second wife, see Hope. Garter Stall Plates. XXIII.

15. The seals of the Palatinate of Chester (Henry VI - James I) shew the arms of England impaling Chester. See H. Jenkinson The Great Seal of England: Deputed or Departmental seals. Archaeologia LXXX. pp. 331-333.

Originally the window probably contained the arms of Thomas Crewe and those of his wife also, although no trace remained of these when Dugdale made his notes.¹⁶ Their tomb shows the arms of Crewe (Azure) a lion rampant (argent).¹⁷ impaling Beisyn, Quarterly per fess indented (gules and or) in the first quarter a lion passant (argent)¹⁸ Thomas Crewe's wife Juliana was the daughter and heiress of John de Morehall of Wrickton, Salop., by his wife Agnes daughter, and in her issue eventual heiress, of Sir William Beisyn.¹⁹ This shield suggests that the Morehall assumed the arms of Beisyn in preference to their own. Sir William Clopton, son and heiress of Juliana by her first marriage to John Clopton, assumed the arms of Morehall Argent two bars gules fretty or.²¹ This shield also appears on the Crewe brass below the figures.

16. Dugdale op.cit. p. 633.

17. The original is missing, the indent remains. Portingtons Roll. XV.C. 933 gives for Crewe 'Azure a lion rampant argent charged with a mullet on its shoulder. On the brass the mullet would probably be in enamel, which explains the absence of any trace of this on the indent.

18. Danville Roll. f. 70 b. shield 2797.

19. See G.T. Bridgeman "Some account of the families of Beysyn, Morehall and Clopton," Shropshire Arch.Soc. I, pp. 281-310.

20. Cal. Fine Rolls 1413-22, pp. 263-5.

21. Portingtons Roll. 935. The evidence for the use of this coat by the Morehalls is slight. - Dugdale MS. 17, p. 17, seal of 1372/3 ~~by Thomas Morehall~~ of Thomas Morehale has this coat with a mullet for difference.

Identification of the Armorial glass

3. Q. 1 and 4. Chequy or and azure, a chevron ermine.
 2 and 3. Gules a fess or between six crosses crosslets or.
BEAUCHAMP, EARL OF WARWICK.

Roll of Arms, Richard II. ed. Willement.23

Le Cont de Warwick, Thomas Beachamp.

- Q.1,4. Gules a fess between six cross crosslets or;
 2,3. Chequy or and azure a chevron-ermine.

4. Gules seven mascles voided or. FERRERS OF GROBY.
 Roll of Arms. Richard II, 67.
 Le Sr. de Ferrers de Groby.
 Gules, seven mascles conjoined, three, three and one, or.
5. Quarterly coat of Beauchamp, as Number 3 above impaling:-
 Gules semy of crosses formy a chevron argent. BERKLEY.
 Roll of Arms. Edward III. ed. Nicolas. p. 13.
 Monsire Maurice de Berkeley port de gules a une chevron d'argent
 entre dis croises forme de ' & ij.'
8. Argent a cross gules. ST. GEORGE.
 Randle Holmes Book, temp. Henry VI. B.M. Harley MS. 2169. p.7.
 'Seynt George' Argent a cross gules.
9. (Or a lion rampant sable crowned or) a bordure azure BURNELL
 Roll of Arms. Richard II. No. 70.
 Le Sr. de Burnel. Argent a lion rampant sable crowned or, a
 border azure.
 The complete shield is given in trick by Dugdale who erroneously
 identified it as the arms of Crewe.23.

22. Roll of Arms, Edward II, ed. Nicolas p. 5 and Roll of Arms
 Richard II, ed. Willement 57. give the crosses as paty and
 crosslets respectively.

23. Dugdale op.cit. p. 633.

10. Azure three garbs or. EARL OF CHESTER.
 Roll of Arms, Henry III. ed. Nicolas, p. 4.
 Le Conte de Chester, d'azure a trois garbes d'or.

The earldom of Chester was annexed to the crown in 1246²⁴; by an Act 21.Ric.II, cap.9 (1398) the Earldom of Chester was erected into a Principality. Although this act was repealed by Act 1, Hen.IV, cap.3., the Earldom of Chester has ever since been granted in conjunction with the Principality of Wales.²⁵

The second seal of Henry IV, dated 1411, shows the King enthroned on a carved seat with canopy and plinth. On the latter are three shields of arms:-

1. Duchy of Cornwall 2. Principality of Wales
3. Three garbs Chester.²⁶

At the time of the erection of the glass, after 1411 and before 1418 the earldom was merged in the crown.²⁷

24. G.E.C. Complete Peerage III, pp. 169-70.

25. *ibid.*, p. 173.

26. Birch Catalogue of Seals, 259. Add ch. 11, 158.

27. G.E.C. *op.cit.* p. 173-4. Henry, later Henry V, was created Prince of Wales, Earl of Chester etc., in 1399. He succeeded to the throne 1412/13 when all his honours merged in the crown.

WOLVERTONWARWICKSHIREEast window of the chancel. XIV.C. GLASS.Diagram 1.

1. Panel of fragments.

A rosette, in yellow stain; small fragments of quarries; clusters of grapes, painted in black lines on white glass.

2. Resurrection of the Dead. Incomplete and disarranged:-
Left to right:-

Head of a man in profile facing left, a draped arm, both inserted inside out, and decayed.

Half length figure of a man, naked facing threequarters right, his arms outstretched. Painted in black lines on flesh coloured glass. Bust length figure of a man, naked facing threequarters right. Flesh coloured glass.

These figures are set against a ground of fragments, pieces of green herbage, parts of coffins, in yellow stain and pieces of plain ruby.

3. An angel blowing a trumpet.

Represented standing full length facing threequarters left, the head turned right. Nimbed, wearing a white alb.

Painted in black lines on white glass, the nimbus yellow, the wings green.

Set against a plain ruby ground.

The figure is rather decayed but is intact except for an alien piece of plain ruby at the waist.

- 4,5, Each light bears a shield set against a ground of foliage. All
6. are modern imitations of fourteenth century work.

7. North side of chancel

A modern window incorporation two pieces of fourteenth century glass:- each is a green roundel bearing a rosette in a plain border, reserved on a ground of black enamel.

South side of nave. First window from the East. Diagram 2.

8. XIII.C.-XIV.C.

Fragments of plain coloured glass.

9. A roundel - at the centre three straight stems, each terminating in a trefoil leaf, radiating outwards from a blue circle, set on plain ruby.
Two fragments of patterned bands, each white reserved on black.
Small fragments of white quarries bearing a trail of maple leaves, very broken.
10. Fragments of plain coloured glass.
11. A fragment of drapery, a hem patterned with crosslets separated from each other by two dots, yellow stain.
12. A fragment of drapery, a hem patterned with quatrefoils alternating with circles, in yellow stain.

South wall of Nave. Second window from the East. Diagram 3.

13. A varigated rose, in yellow stain set on a fragmentary ground of white quarries bearing trails of maple leaves.

North wall of Nave. Westmost window. Diagram 4.

14. XIV.C.

Each light is filled with a trellis design of white quarries, each having a rose, in yellow stain, at the centre.

Borders: a vertical stem with off-springing oak leaves, in yellow stain.

The glass is mostly modern, incorporating a few genuine pieces.

First window from the east, North wall of the Nave. Diagram 5.

15. XV.C.

A panel made up of fragments.

Pieces of white glass powdered with pomegranites and foliage, in yellow stain.

The Head of an Archangel. Nimbed facing threequarters right wearing a cross diadem on the head, holding a sword. The hand and the sword hilt are painted on the same glass as the nimbus. White glass with touches of yellow stain.

Fragments of a blue "seaweed" foliage diaper.

A small hand holding the hilt of a sword, white glass.

A foot of a cherubim, feathered, white glass.

Fragments of white glass powdered with pomegranatis and foliage.

Fragments of white crocketed pinnacles.

A lady, represented kneeling in prayer, facing three quarters right. She wears a white coverchef on her head, a ruby gown with a white and yellow belt, and fur trimming at the wrists.

A fragment of an inscription, in black letter:-

JOHIS HOLFORD+

16. XV.C.

A panel made up of fragments.

Head of a saint, nimbed facing threequarters right, bearded. White glass touched yellow stain. Pieces of white glass powdered with pomegranite fruits and foliage.

Pieces of blue 'seaweed' foliage diaper.

A small hand holding a bell; the head of a boar with a small bell on a collar about its neck - from a figure of St. Anthony Hermit.

A man, represented kneeling in adoration facing threequarters right. He wears a ruby tunic with fur trimming at the neck and wrists; head in white glass, the hair in yellow stain.

Antiquarian sources

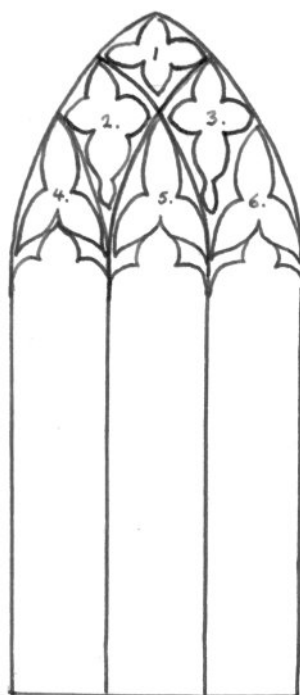
Dugdale. Warwickshire, First edition, p. 507.

"Armes in the church windows" Engraving of three shields.

1. Shield, Quarterly of seven. 1. Gules a fess or between six crosses crosslets or. 2. Chequy, a chevron ermine, 3. Or three fusils in fess gules. 4. Or an eagle displayed very. 5. Gules a saltine argent, a label company. 6. Or three chevrons gules. 7. Quarterly - and a fret, over all a bend. ARMS OF RICHARD NEVILLE, EARL OF WARWICK, 1450-1471.
2. Quarterly 1,4 - three crosses formy, a chief vairy ermine and -. 2,3. Q. 1,4. Three stags statant, two and one, a bordure. 2,3. - three escutcheons - a bordure engrailed. VERNEY quartering GREEN. (?)
3. Bendy argent and sable. WOLWARDINGTON. Roll of Arms, Edward II, ed. Nicolas p. 72, Warwickshire. Sire Peres de Wolwardington, bende de argent e de sable de peces. x

The family of Woolwardington were tenants of the manor of Wolverton, probably from the end of the twelfth century. 1. Peter de Woolwardington appears to have been patron of the church in 1283. 2. John Lord of Wolverton presented in 1307. 3. He was succeeded, apparently, by his brother Peter. They were both dead before 1335 when William Musard was Lord of Wolverton in the right of his wife Eleanor, widow of John. 4. The arms of Woolwardington tricked by Dugdale were, therefore, probably not later than c1340. 5. The manor eventually came to the family of Boteler and was sold by John Boteler to Richard de Beauchamp, Earl of Warwick. 6. In 1468 Richard de Nevill, Earl of Warwick, and his wife Anne, daughter and heiress of Henry de Beauchamp, demised the manor to the Dean and Chapter of St. Mary's Warwick. 7.

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1. Dugdale Warws. First edition pp. 505-6. V.C.H. Warws. III, pp. 193-194.
 2. ibid. Reg. Gifford. (Worcs. Hist. Soc.) ii p. 214.
 3. V.C.H. op.cit. Req. W. de Geynesburgh (Worcs. Hist. Soc.) 182.
 4. V.C.H. op.cit. and Dugdale op.cit. Cal. Pat. Rolls 1350-1354. p. 408 is cited by V.C.H. in this context the reference is erroneous.
 5. A Thomas de Wolwardington, son(1) of Peter de W. was parson of Lubenham Leics. in 1345. Cal. Patent Rolls 1343/45. p. 540-41.
 6. Dugdale op.cit
 7. Dugdale and V.C.H. op.cit.



WOLVERTON.

DIAGRAM. 1.

WOLVERTON : WARWICKS:



WOLVERTON WARKS I

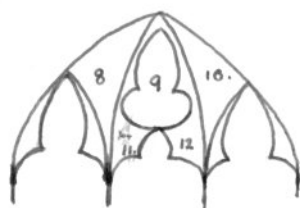
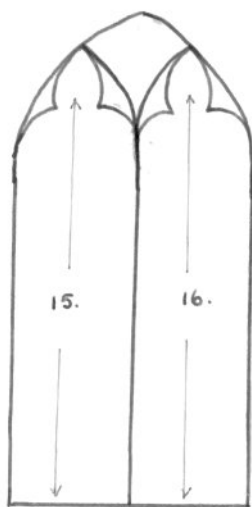


DIAGRAM. 2.



DIAGRAM. 3.

WOLVERTON.



WOLVERTON.

DIAGRAM. 5.

WOLVERTON.



WOLVERTON WORKS



WOLVERTON.
HAMPSHIRE.



WOLVERTON
WARWICKS.

WOOTON WAWEN.WARWICKSHIRE.East window of the chancel.

A quatrefoil tracery light has been inserted in the centre main light of this window:-

1. XIV.C.

Quatrefoil tracery light: An angel censuring. Incomplete.

The angel is winged and is represented standing full length facing threequarters left, swinging the thurible above its head. Wearing a white alb with embroidered apparel. Painted in black lines on white glass with slight smear and matt shading, the wings in yellow stain. Incomplete, the head and shoulders and right foot are missing.

Set against a white ground bearing a running trail of maple leaves, painted in black lines touched yellow stain. Incomplete, the right lobe is broken and disarranged; a piece of white glass bearing a yellow rosette has been inserted in the left lobe.

Border of the light: patterned strip of circles separated one from the other by two dots, in each lobe of the light the inner edge of the border is cusped a trefoil.

The arrangement of the figure and its ground is original:- part of the thurible and the angels left foot overlap the border and are painted on the same pieces of glass.

A panel of fragments has been inserted in the third main light from the left:-

2. XIV.C.

A Panel of fragments:-An angel (part of an Annunciation ?). Incomplete.

Represented standing facing threequarters right, only the wings and part of the yellow cloak around the figure's waist remain of the original figure. The wings are ruby, the drapery in yellow stain. To the right of the figure are fragments of plain coloured glass, very decayed.

Set against an incomplete quatrefoil tracery light:- white glass bearing a trail of oak leaves, painted in black lines, in a patterned border as Number 1 above.

A fragment of a tracery light:- one lobe only remains. White glass bearing a trail of roses and leaves, painted in black lines, the flowers in yellow stain. Border patterned with circles alternating with quatrefoils, separated one from the other by two dots. The inner edge of the border is cusped. In yellow stain on a black ground.

Two white quarries, incomplete, bearing a trail of oak leaves and acorns, painted in black lines touched yellow stain.

North side of the chancel. Second window from the east. Diagram 1.

3. XIV.C.

Foliage design in situ.

At the centre is a rosette in a white border with an off-springing oak leaf at the top and bottom. Painted in black lines on white touched yellow stain against a black ground, separated from the stonework by a strip of plain white glass.

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

as Diagram 1 No. 3

4. XIV.C.

Foliage design, in situ. Identical with Number 3 above. Incomplete.

North side of the Nave. First window from the east. Diagram 2.

5. Fragments.

A rosette, in yellow stain, four leaves, white on black ground.

6. A foliage design.

At the centre of the light is a roundel, encircled by a white stem with off-springing trails of leaves. White reserved on a ground of black enamel speckled white.

The original roundel is missing, replaced with a fragment of a small crocketed gable, in yellow stain.

7. At the centre of the light is a ruby roundel bearing a foliage design of eight straight stems radiating symmetrically from the centre, each terminating in a flat serrated leaf. Reserved on a ground of black enamel.

Set against a foliage diaper, modern.

8. Panel of fragments, pieces of foliage, fourteenth and fifteenth century.

9. A foliage design, from the head of one of the main lights, now inserted upside down.

At the centre yellow roundel bearing a cross, double fleury at the ends. Below this is a white stem which divides into two trails of oak leaves and acorns which surround the roundel. White glass reserved on a thin ground of black enamel.

10. A foliage design.

At the centre a ruby rosette encircled by a white stem with four off-springing tendrils, each of which bears an acorn and two oak leaves. White on a black ground.

Two larger pieces of a similar oak foliage design.

11. A foliage design.

Identical with Number 6 above. Set on fragments. In the top foliage of the light, a single oak leaf, in situ.

12. Fragments of a tracery light, as Number 2 above.

13. A foliage design.

At the centre a ruby rosette encircled by a white stem with four off-springing tendrils, each bearing two leaves. White glass reserved on a black enamel ground, speckled white.

14. Fragments of a foliage design, as Numbers 6 and 10 above.

Antiquarian sources. Armorial glass no longer extant.

Dugdale. Antiquities of Warwickshire.

Engraving of shields.

In the east window of the chancel. Five shields in trick.

1. Quarterly 1, 4. Or a chevron gules. 2,3. Or a hand, in a sleeve gules, holding a rose. PRIORY OF WOOTON WAWEN.
2. Sable three roses argent, a chief party per pale azure a fleur-de-lis or and (gules) a lion passant (Or) KINGS COLLEGE, CAMBRIDGE.
3. Quarterly 1,4. Azure three fleur-de-lis or. 2,3. Gules three lions passant guardant in pale or. ROYAL ARMS OF ENGLAND. (probably for King Henry VI).
4. Or a chevron gules. STAFFORD.
5. Or a hand, in a sleeve gules, holding a rose. ABBEY OF CONCHIS.

"ORATE PRO BONO STATU MAGISTRI ROBERTI WODE PREPOSITI COLLEGII REGALIS CANTABRIGIE ET SOCIORUM EIUSDEM QUI ISTAM FENESTRA FIERI FECERUNT."

The advowson of Wooton Wawen church was granted to Kings College Cambridge in 1447. Robert Wodelark was provost of Kings College from 1452 until 1479. He is identical with the 'Robert Wode' recorded in the inscription, the latter was obviously incomplete when Dugdale recorded it. The glazing of the window was doubtless carried out between 1452-1479 when Wodehouse was Provost of Kings College.¹

In a south window of the church. Three shields in trick.

6. Argent on a fess wavy sable three hares' heads couped or. HAREWELL.
7. HAREWELL impaling MIDDLETON.

1. V.C.H. Warwickshire. Vol. III, p. 205; Harwood's "Alumni Etonenses" 1797. pp. 33-34.

8. Or on a chief sable three martlets or. MIDDLETON.
John Harewell ob. 1505 married Anne daughter of Richard Middleton. The three shields can therefore be dated in the late fifteenth or early sixteenth century.

In a north window of the church. Three shields in trick.

9. Quarterly 1. Two lions passant in pale crowned. 2. Bendy a bordure. 3. Bendy a quarter ermine. 4. A fret and a chief. CATESBY. impaling Quarterly 1 and 4 Bezanty, a quarter ermine. 2, 3. Three lions' faces jessant a fleur-de-lis. ZOUCHE.
10. Quarterly 1. Two lions passant crowned. 2. Bendy a bordure. 3. A chevron ermine. 4. A fret and a chief CATESBY impaling. Quarterly 1, 4. Bendy, a quarter ermine, 2. Barry. 3. An eagle displayed. BISHOPDEN.
11. CATESBY (as 10, party a) impaling Quarterly 1, 4. Barry, 2, 3. Barry over all a bend. BRANDESTON.

These three shields were of the fifteenth century. Sir William Catesby ob. 147 .. married Philippe daughter and co-heiress of William Bishopden. His son Sir William Catesby, executed at Leicester in 1485, married Margaret daughter of William, Lord Zouche of Haringworth.2. The brass of Sir William Catesby ob. 1485 at Ashby St. Legers, Northants., depicts him wearing a tabard of arms, as shield 9 party a above, except that each lion in the first quarter is charged with a crescent. His wife Margaret, ob. 1494, wears a mantel of the Zouche and Cantelupe arms quarterly as shield 9 Party B.3.

-
2. Dugdale Warws. 2nd ed. II, p. 788. Pedigree.
3. Rubbings in the possession of the Society of Antiquaries.

In a north window of the chancel. A shield, in trick.

12. Or a chevron gules between three martlets sable. "STAFFORD OF PIPE."

In another north window of the chancel. Three shields in trick.

13. Or a maunche gules. "HASTINGS."

14. Gules a fess or between six crosses crosslets or. "BEAUCHAMP."

15. Or a chevron gules. "STAFFORD."

Identification of shields. 12-15.

12. STAFFORD OF PIPE AND CLIFTON CAMPVILLE, STAFFS.
Calverley's Book, Becket's Murderers' Roll, mid. XIV.C. No. 139.
"Sr. Richard de Stafford de Com: Staffordiae" Or a chevron gules
between three martlets sable.

13. HASTINGS. BARON HASTINGS, LATER (1339) EARL OF PEMBROKE.
St. George's ~~Roll~~ Roll, circa 1285. No. 128.4.
"Joan d'Hastings" Or a maunche gules.

14. BEAUCHAMP, EARL OF WARWICK.
Roll Edward II, ed. Nicolas, p. 1.
"Le Counte de Warwik, de goules crusule de or, a une fesse de or."

15. STAFFORD, BARON STAFFORD, LATER EARL STAFFORD.
Roll Edward II, p. 12.
"Le Baroun de Estafforde de or, a un cheveron de goules."

The manor of Wooten Wawen was in the hands of the de Stafford family from the Conquest until 1523. A.D.5. The four shields in the north windows of the chancel were probably of the fourteenth century. Hugh de Stafford (1342-1386) eldest son and heir of Ralph, first Earl Stafford, married, circa 1350, Philippe daughter of Thomas de Beauchamp, Earl of Warwick.⁶ However, the shields are single coats, not impaled ones, and the marriage date cannot be taken as a terminus ante quem non. Also the Hastings arms are possibly indicative of pre 1339 date as in that year Lawrence de Hastings, as representative of Aymer de Valence was created Earl of Pembroke and afterwards assumed a quarterly coat of Hastings and Valence.⁷

4. ed. Perceval. Archaeologia XXXIX.

5. V.C.H. Warwicks. III, p.204.

6. G.E.C. Complete Peerage, XII, 177-179.

7. G.E.C. Complete Peerage, X. p. 388-391.



WOSTON WAWEN.
WAWWS.

I



WOOTON-WAWEN.
Warrickshire.

I

XIV. C.



WOOTON - WAWEN.
Warwick.

XIV. C.
XV. C.



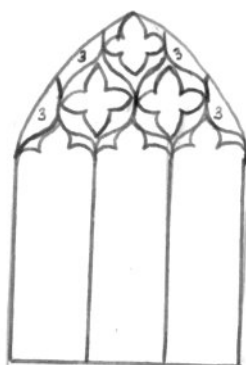
NOOTON WAVEN.
Warwicks.

XIV + XV. C.

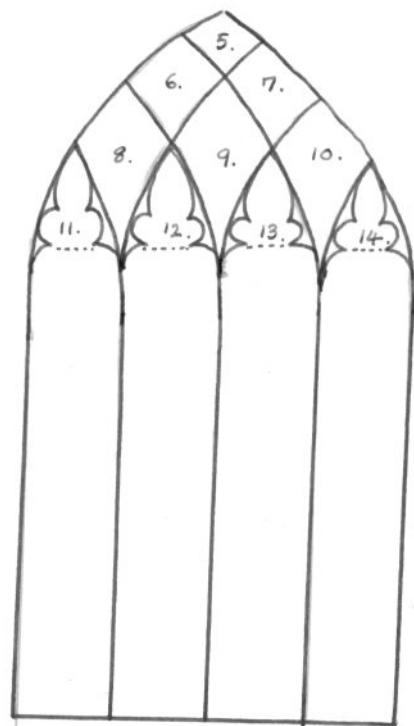


WOOTON WAWEN.
Warwicks.

XIV + XV.C.



WOOTON - WAWEN. DIAGRAM. 1.



WOOTON - WAWEN. DIAGRAM. 2.

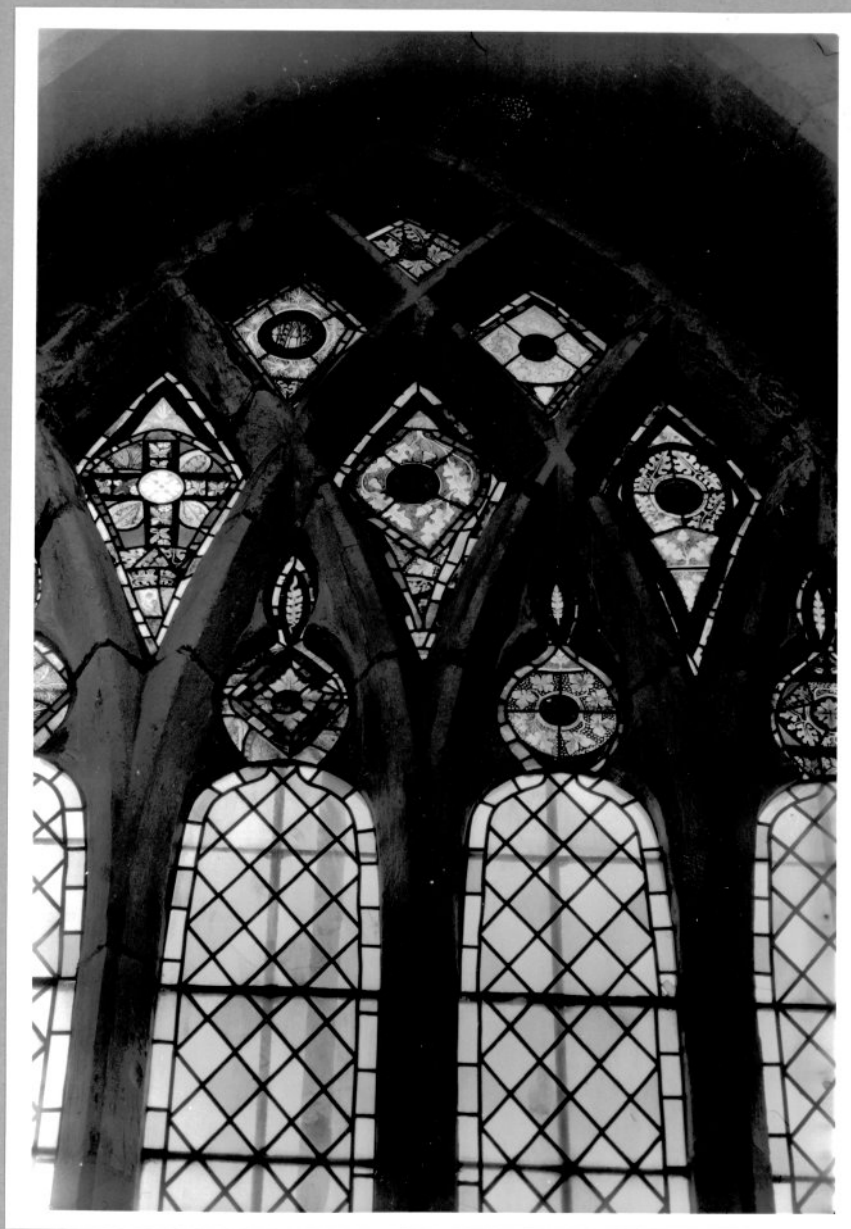
WOOTON - WAWEN.



WOOTON WAWEN.
Warrickshire.

n III

XIV C.



WOOTON WANEN WARKS



WOOTON WAWEN.
Wanwicks.

XIV