

Fifth window from the east. North wall of the chapel.

Diagram 1.

1. XIV.C.

Foliage design.

Five flat serrated leaves radiating from a ruby roundel at the centre of the light. The leaves are white on a black ground, separated from the stonework by a strip of plain white glass. Broken and disarranged.

2. XIX.C.

A shield.

Argent ten torteaux gules.

XIII.C.

Set against a geometric grisaille ground, see Number 4 below.
Restoration: The shield and part of the ground are modern.

3. XIX.C.

A shield.

Ermine a cross moline gules between four roundels azure. DUGDALE.
The shield is modern.

XIII.C.

Set against a geometric grisaille ground. The leading forms a pattern of lozenges, each occupying the full width of the light, linked one to the other by a smaller lozenge, with a large circle, the full width of the light, overlapping the top and bottom pieces of each pair of continuous lozenges. White glass painted with a foliage design, - a vertical stem with off-springing coils terminating in tight buds, all symmetrically placed.

Restoration: The panel is mostly restoration, the design, however, is original, ~~see diagram 2.~~

4. XIV.C.

A shield.

Argent three bends azure, a fess gules. MONTFORT.

XIII.C.

Set against a geometric grisaille ground. The leading forms a pattern of continuous lozenges upon which are superimposed continuous ovals. White glass painted with a symmetrical foliage design, painted in black lines. The foliage consists of simple tendrils terminating in tight buds.

Restoration: a small portion, along the two vertical edges, of the grisaille panel is modern.

XIV.C.

Borders of the main lights.

Adjacent to Panels 2 and 4.

A serpentine stem with off-springing ivy leaves. In pot-metal yellow, set against pieces of plain blue. Most of the border is a modern copy. Adjacent to Panel 3 - a serpentine stem with off-springing ivy leaves, each set above a small trefoil leaf. White glass, reserved on a black enamel ground, set against pieces of plain ~~black~~ ruby. Most of the border is a modern copy. ~~adj~~

The remaining glass in this window is all of the nineteenth century.

Fourth window from the east, North side of the chapel.

Diagram 2.

5. XIV.C.

Foliage design, in situ.

Identical with Number 1 above.

6. XIV.C.

A saint, below a canopy.

Represented standing full length facing threequarters right. He wears a yellow tunic, the hem patterned with crosslets separated one from the other by two dots, over a green tunic. The drapery is painted in black lines with slight smear and matt shading.

Set against a ruby ground diapered with a running foliage trail, palmate leaves, reserved on a black enamel ground. Behind the figure's feet is a blind arcade of lancets, each cusped a trefoil, white on a black ground.

Restoration: the figure's head, hands, feet, attributes and nimbus are modern. The canopy is completely modern except for the traceried head of each side shaft.

7. XIV.C.

Two confronted parrots, in profile, painted in black lines on white glass, the beaks in yellow stain, decayed.

8. XIV.C.

St. James Major, below a canopy.

Represented standing full length facing threequarters right. He holds a pilgrims staff with a wallet attached, in his right hand, his left hand raised in front of his chest. Nimbed, he wears a blue hat with a white escallop on its crown, a white cloak, with a patterned hem, and a brown tunic, his feet are bare. Drapery technique as Number 6 above.

Set against a green ground, diapered with a running foliage design, leaves, reserved on a ground of black enamel. Behind the saint's feet is a white patterned band, continuous circles each cusped a quatrefoil reserved on a black enamel ground.

Restoration: the saint's head has been replaced with a fifteenth century head of an angel (?), white glass. The raised left hand is modern. The canopy work is completely modern.

9. XIV.C.

St. John Evangelist, below a canopy.

Represented full length facing three quarters left, standing on a grassy bank, he rests his head on his raised right hand, a book in his left. He wears a yellow cloak, the hem patterned, over a light green tunic.

Set against a ruby ground, diapered with a running foliage design, palmate leaves, reserved on a black enamel ground.

Restoration: the saint's nimbus, head, hands, and the whole of the body below the cloak and the grassy bank are modern. The canopy is completely modern.

10. XIV.C.

A donor figure, below an arch.

The outline of a figure kneeling in prayer facing right. The original glass has been replaced by very broken fragments of fifteenth century glass. The arch head is modern. The side shafts each terminate in a traceried window below a gable and pinnacle, both with crockets and finial, white reserved on a black enamel ground.

The remainder of this panel is modern.

11. XIX.C.

The Virgin and child.
All this panel is modern.

12. XIX.C.

A donor figure, below an arch.

A lady kneeling in prayer, facing threequarters left. She wears a white coverchef, with an embroidered band around the forehead, and a white and yellow tunic with the sleeves of a buttoned undertunic showing at the wrists. Behind the figure is a prie-dieu (?) with traceried sides.

Her head is painted in black lines on white glass, the hair in yellow stain, the tunic is yellow stain with light matt shading.

Set against a green ground diapered with continuous squares, each cusped a quatrefoil, reserved on black enamel.

Set below an arch cusped cinquefoil, the side-shafts to the arch terminate in a traceried window below a gable and pinnacle, both with crockets and finial. White glass, reserved on a black ground.

13. XIV.C.

A shield. Bendy or and azure, a fess gules. MONTFORT OF BEAUDESERT, WARWICKSHIRE.

The shield is set against a circular green ground. The shield itself and its ground are diapered with a running scroll design, reserved on a black enamel ground.

Set on a ground of modern white quarries.

14. A shield. Gules two bars vairy argent and azure.

The field is diapered with continuous squares, each cusped a quatrefoil. The vaine pieces are diapered with continuous circles, each traceried, reserved on a black enamel ground.

The shield is set against a barbed quatrefoil, this is modern.

The shield and its ground are set against modern white quarries.

15. A shield. Bendy argent and azure. FYLBERT or MERTON.

The argent bends are diapered as Number 13 above. The azure bends are diapered with a trellis work enclosing crosslets, reserved on a black enamel ground. The shield is set against a circular ground diapered as Number 13 above. Both on a ground of modern white quarries.

XIV.C.

Borders of the main lights:-

The two outer lancets - a serpentine stem with off-springing roses. White glass and yellow stain, set against plain ruby pieces. Mostly modern copies.

Centre lancet. Covered cups alternating with fleur-de-lis.

The cups each have a foliated terminal, in yellow stain on a black ground. The fleur-de-lis are each enclosed by a diamond trellis on a square field, the corners traceried. White on a black ground. Mostly modern copies.

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

Diagram 3.

16. XIV.C.

Foliage design, in situ.
Identical with Number 1 above.

17. XIV.C.

A roundel.
Two interlaced triangles enclosing a rosette at the centre.
The triangles are green, the remainder is in ruby glass.

18. XIV.C.

S. Benedict, below a canopy.
Represented standing full length, frontal, in eucharistic vestments, a book in his right hand and a crozier in his left. He wears an ochre chasuble, and armice, a ruby dalmatic and a white alb and apparel, his nimbus is red. Below the figure, in Lombardic script:-

|SCS|BEN|EDICTUS|.

The 'Sanctus' is modern, the remainder very decayed. The Saint is set against a blue ground diapered with a running scroll design, reserved on a black enamel ground.

He stands below an arch surmounted by a gable with crockets and finial, the side shafts of the main arch terminate in a traceried window below a gable and pinnacle, both with crockets.

Restoration: the Saint's head has been replaced with a small head of a Saints, nimbed facing threequarters left. White glass, the hair in yellow stain. The tympanum of the main arch and gable and the lower parts of the side shafts are modern.

19. XIV.C.

A donor figure.
Represented kneeling in prayer facing right. He wears a light blue tunic and chaperon over the shoulders. The head is broken, the centre of the face replaced with plain white glass. Set against a blue ground, diapered with a running scroll design, as No.18 above, in a barbed quatrefoil frame.

20. XIV.C.

A donor, a benedictine Nun.

Represented kneeling in prayer, facing three quarters left. She wears a black coverchef and a white wimple, and a black mantel lined with white.

Set against a blue ground in a barbed quatrefoil frame, identical with Number 19 above.

21. XIV.C.

Roundel.

A foliage design:- at the centre a green rosette encircled by a white and yellow stem with four off-springing leaves, between each of which is a flat, blue trefoil leaf, in a plain ruby border.

22. XIX.C.

A shield. Ermine a cross moline gules between four azure. DUGDALE.
Set in a barbed quatrefoil frame.
The shield and its surround are modern.

XIV.C.

Numbers 17-22 are set against a trellis ground of white quarries. Each quarry bears a rosette at its centre, painted in black lines. Only two of these quarries are genuine.

XIV.C.

Borders of the main lights:-

Two outer lights:- green rosette plaques alternating with pieces of plain ruby.

Centre light:- yellow rosette plaques alternating with pieces of plain blue.

Most of these are modern copies.

Second window from the east. North wall of the chapel. Diagram 4.

23. XIV.C. ?

Geometric grisaille.

The leading forms a pattern of quatrefoils linked by diagonally turned squares. At the centre of each quatrefoil is a small ochre rosette, at the centre of each square is a foliated roundel - the one genuine one is identical with Number 21 above. In white glass bearing a vertical stem with off-springing asymmetrical trails of oak leaves and acorns, painted in black lines.

Restoration: the whole window is modern except for the bottom panel of the centre light. This has been restored in part. The large medallion at the centre of the ~~broken~~ bottom quatrefoil is modern and most of the oak trail is also new. The general design of the whole panel is suspect.

Borders of the main lights: identical with the fifth window, see above. Mostly modern copies.

First window from the east. North side of the chancel. Diagram 5.

24. XIV.C.

Foliage design, in situ.

At the centre is a green roundel bearing four sprays of leaves, reserved on a black enamel ground. Set against white glass bearing a running trail of leaves, painted in black lines; broken and disarranged.

25. XIV.C.

Christ in Majesty, below a canopy.

Enthroned, frontal in benediction. He is cross-nimbed and crowned. He wears an ochre cloak over a light blue tunic. Head in white glass. The hair in matt.

Set against a ruby ground diapered with a running foliage design, palmate leaves, reserved on a black ground.

He is seated below a white ogle arch cusped a cinquefoil set before a wall pierced on either side with an oculus, cusped trefoil, between two trefoils. The oculus is white touched yellow stain, each cusp of the trefoil encloses a ruby rosettes, the trefoils at the side are blue.

Restoration: the blue tunic and hands of Christ are modern.

26. XIX.C.

St. Margaret, below a canopy.

The whole of this panel is modern except for the red tail of the dragon below the saint's feet.

27. XIV.C.

A roundel.

A foliage design, identical with Number 21 above.

28. XIV.C.

St. Catherine, below a canopy.

Represented standing full length facing threequarters left. Crowned, she holds the wheel of her martyrdom in her right hand, a martyr's palm in her left. She wears an ochre cloak over a ruby tunic. Set against a blue ground diapered with continuous squares, each enclosing a crosslet between four small circles, reserved on a ground of black enamel canopy is identical with No. 25 above.

Restoration: only the figure's cloak below the waist and the bottom half of the blue ground are original.

29. XIX.C.

St. Barbara, below a canopy.

The whole of this panel is modern.

30. XIV.C.

A donor figure.

Represented kneeling in prayer facing right. The figure wears a green tunic with blue sleeves. The head is alien and has been inserted inside out, this is very decayed.

Set against a ruby ground, with a semi-circular head, diapered with a running foliage trail, reserved on a ground of black enamel.

31. XIV.C.

A donor figure.

Only a rough indication of the figure's outline remains, the original glass has been replaced with fragments of fifteenth century glass. Set against a ruby ground, identical with Number 30. above.

XIV.C.

Numbers 30 and 31 are set on a geometric grisaille. White glass painted with a trellis of quatrefoils (incomplete) linked by diagonally turned squares, with trails of maple leaves passing under the trellis. All painted in black lines.

The bases of the three main lights have a geometric grisaille, identical with Number 23 above. All modern except for part of the trail of maple leaves below Number 31. The general design of the leading is suspect.

Borders of the lights.

Centre light:- Fleur-de-lis, in yellow stain, alternating with pieces of plain blue glass. Mostly modern copies.

The borders of the outer lights are modern.

Armorial glass. Antiquarian sources.

British Museum. Egerton MS. 3510. p. 25. Church notes of W. Burton,

early XVIII.C.

"In templo de Wroxall \oint . Sir. W. Archer. mil."

"In borealibus fenestris." Four shields in trick.

1. Bendy or and azure. "Montfort de Bedford."
2. Bendy or and azure, a fess gules. "Hatton, primus fundator."
3. Azure a chevron ermine. "Lobbrok."
4. Gules a cross paly or. "Latimer."

"In boreali fenestra." Three shields in trick.

5. Gules three lion passant guardant in pale or. "England."
6. Gules bezanty or. "Zouche."
7. Gules two bars vairy argent and azure "Say of Richard's Castle."

"In austr. fen." Three shields in trick.

8. Bendy or and azure, a fess gules.
9. Gules a fess or between six crosses crosslets or. "Beauchamp."
10. Ermine a chief bendy or and azure.

11. "In occident fen. in campanile." A shield in trick.

Quarterly of eight.

1. A fess between six crosses crosslets.
2. Chequy or and azure, a chevron ermine.
3. Argent three lozenges in fess gules.
4. Or an eagle displayed vert.
5. Three chevrons.
6. Gules a saltine argent, a label company.
7. Quarterly argent and fretty, over all a bend sable.
8. Gules a lion rampant or.

The entry is in William Burton's handwriting.

Dugdale. Antiquities of Warwickshire.

Engraving of ten shields:-

In a south window of the church.

1. Burton's No. 6.
2. B. No. 7
3. B. No. 8

- 4. B. No. 9
- 5. B. No. 10.

In the north window

- 6. B. No. 5.
- 7. B. No. 4
- 8. B. No. 3.
- 9. B. No. 1.

In the belfry.

- 10. B. No. 11.

Identification of the Armorial glass.

In the north windows.

1. Bendy or and azure. MONTFORT OF BEAUDESERT.
(Burton 1, Dugdale 9)

Roll of Arms. Henry III, ed. Nicolas, p. 11.

Piers de Montfort, bende d'or et d'azure.1.

This shield does not remain.

2. Bendy or and azure a fess gules. MONTFORT.
(Burton 2).

The only documented use known of this coat is the seal, dated 1349, of Sir John de Montfort,2, an illegitimate son of Piers, third Baron Montfort, ob. 1369/70.

Two shields with these arms remain Catalogue Numbers 13 and 4, although the latter is now:- Bendy argent and azure, a fess gules, possibly a restoration.

3. Azure a chevron ermine. LOBEBROC.
(Burton 3, Dugdale 8).

Roll of Arms, Edward II, ed. Nicolas, p. 72. Warwickshire.

Sir Johan de Lotebrok, de azure a un cheveron de ermine.

This shield does not remain.

4. Gules a cross paty or LATIMER.
(Burton 4, Dugdale 7).

Roll of Arms, Edward II, p. 2.

Sire William de Latimer, de goules a un croys patee de or.

This shield does not remain.

5. "In a north window."

Gules three lions passant guardant in pale or. ENGLAND.

The royal arms of (Burton 5 Dugdale 6)

England before 1340 when Edward III assumed France and England quarterly.

This shield does not remain.

1. See also Roll of Arms, Edw. II, ed. Nicolas, p. 5.

2. Birch. Catalogue of Seals, 11870, Cotton, Ch. XXVII. 139.

Legent. S' DNI . IOHIS . DE . MONTEFORTE. A shield of

Arms - Bendy, a fess.

6. Gules bezanty or. ZOUCHE.
(Burton 6, Dugdale 1 (in a south window))
Roll of Arms Edward II. p.4
Sire Alleyne la Souche, de goules besaunte de or.
A modern copy of this shield remains. Catalogue Number
7. Gules two bars vairy argent and azure. MORTIMER OF RICHARDS CASTLE.
(Burton 7, Dugdale 2 (in a south window))
St. George's Roll, circa 1285.3.
"Robert de Mortimer" Gules two bars vairy.
This shield remains, Catalogue Number . Hugh de Mortimer,
ob. circa 1304 was the last male heir.4.
8. "In a south window"
Bendy or and azure, a fess gules. MONTFORT.
(Burton 8, Dugdale 3.)
See Number 2 above.
9. Gules a fess or between six crosses crosslets or. BEAUCHAMP,
EARL OF WARWICK. (Burton 9, Dugdale 4).
Roll of Arms, Edward II. p. 1.
Le Counte de Warwik, de goules, crusule de or, a une fesse de or.
This shield ~~still~~ no longer remains.
10. Ermine a chief bendy or and azure. FITZRICARD.
(Burton 10, Dugdale 5)
Boroughbridge Roll, 1322. 5.
Sire Rauf le fitz Richard dermyne ove le chef bende dor dazure.

The identity of Sir Ralph FitzRichard is obscure.6. The D'abetots of Worcestershire bore a similar coat:- 'Ermine a chief bendy or and sable'. There may be some connection between the two families. A Sibyl D'abetot was elected Prioress of Wroxall in 1284, she died before 1311.8. It is not known if she was a member of the Worcestershire D'abetots.

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3. edited by Perceval in Archaeologia Volume XXXIX, p. 422.
Number 129.
 4. Son of Robert de Mortimer ob. 1287, Hugh de Mortimer bore
Gules two bars vairy at the Siege of Carlaverock 1301 (ed.
Nicolas, p. 40 and mem: See also Eyton, Antiq.Salop. IV, p. 303, and
G.E.C. Complete Peerage IX, 264-265.
 5. ed. Palgrave. Parliamentary writs, appendix Vol.II.
 6. Moor, Knights of Edw.I (Harl.Soc.LXXXI,p.57) identifies him with
Sir Ralph FitzRichard, Kt. of Bedfordshire in 1318 and 1321.
 7. Roll Edw.II, p. 74, Worcestershire Knights.
 8. Dugdale, Monasticon, Vol.IV, p. 78.

11. West window of the Tower.

(Burton 11, Dugdale 10).

Quarterly of Eight:-

- | | | |
|---------------|--------------|---------------|
| 1. Beauchamp. | 2. Newburgh | 3. Montacute. |
| 4. Monthermer | 5. Clare | 6. Neville |
| 7. Despencer | 8. Burghersh | |

This shield combines the arms of Beauchamp, Earl of Warwick (Quarters 1,2,4,5,7,8) and Neville and Salisbury. Henry Beauchamp, Earl of Warwick born, 1424/5 married, in 1434, Cecily, second daughter of Richard Neville, Earl of Salisbury by Alice, daughter and heir of Thomas Montacute, also Earl of Salisbury. He died in 1446.

Neither Burton nor Dugdale trick the shield now in the fourth window from the east on the north side of the chapel, viz.- Catalogue Number

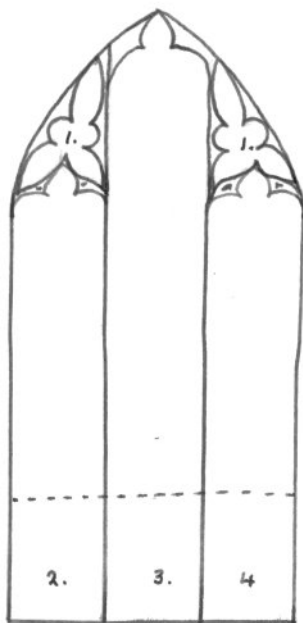
Bendy argent and azure. FYLEBERT OR MERTON.

Roll of Arms. Edward II, p. 28, Oxfordshire.

Sire Johan de Seyn Fyleberd, bende de argent e de azure.

Roll of Arms, Edward III p. 35.

Monsire Richard de Merton, port d'argent a trois bende d'asurx.



WROXALL.

DIAGRAM. I.

WROXALL. MARKS



WROXHAM ABBEY WINDOWS



WAXALL
WARRICKS.



WROXALL ABBEY. WARKS

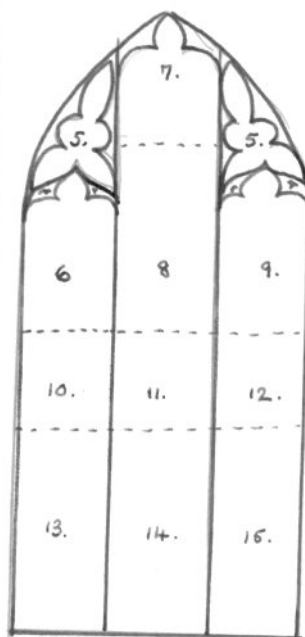


DIAGRAM. 2.

WROXALL ABBEY WARKS



WROXALL ABBEY WINDOWS



WROXALL ABBEY WARWICK



WROXALL ABBEY WINDOWS



WROXALL
Warwicks.



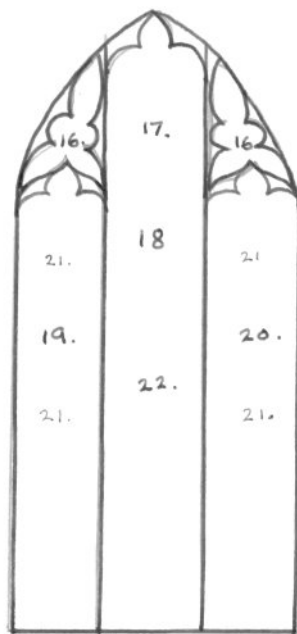
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WROXALL ABBEY WINDOWS



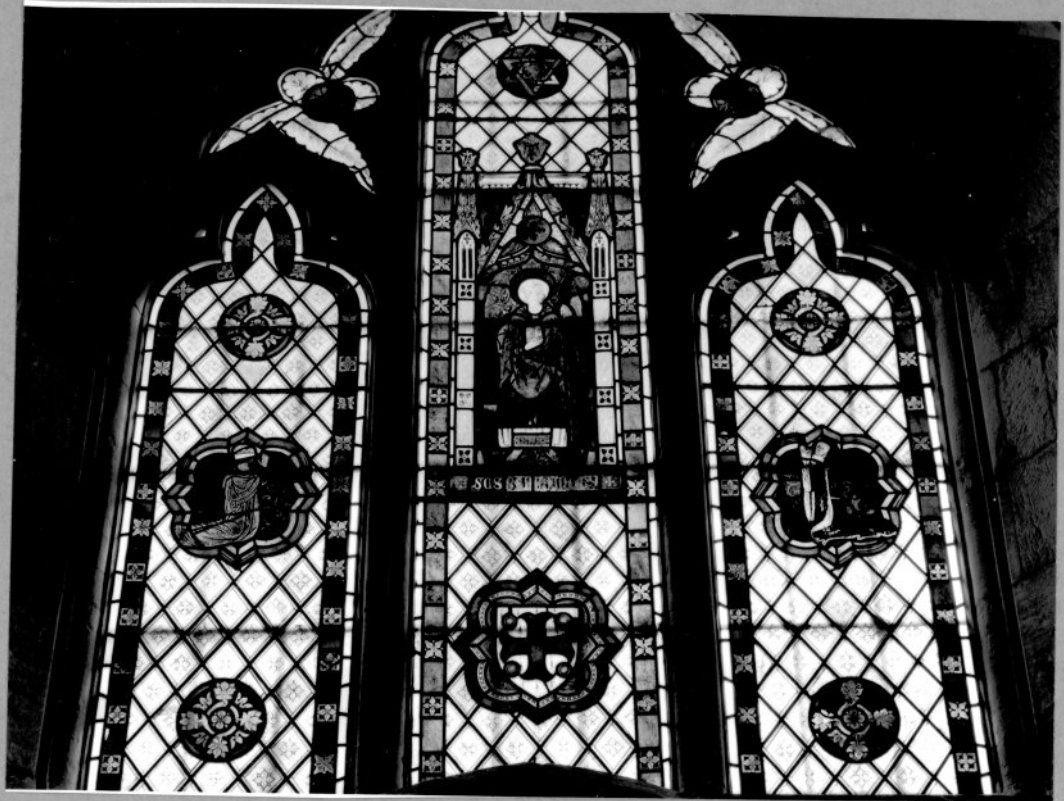
WROXALL ABBEY
Warwick



WROXALL.

DIAGRAM . 3 .

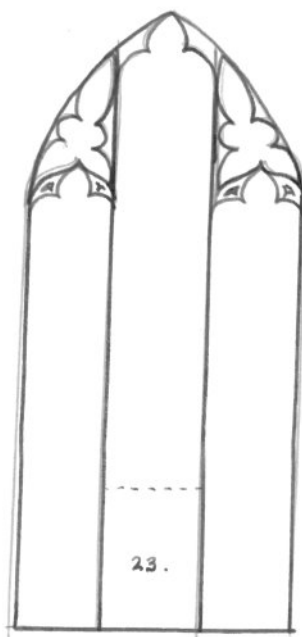
WROXALL. MARKS



WROXALL ABBEY WINDOWS



WROXALL.
Warwick.



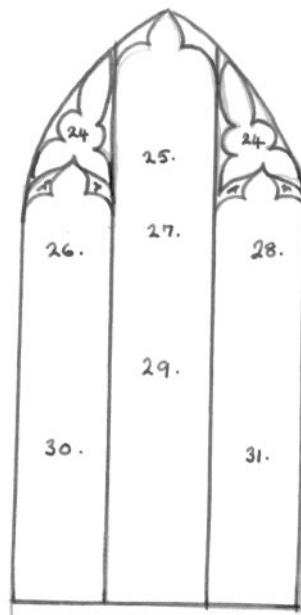
WROXALL.

DIAGRAM. 4.

WROXALL. WARKS



WROXALL ABBEY WINDOWS



WROXALL.

DIAGRAM.

WROXALL WORKS



WROXALL
WARRS.



WROXALL
WARRICKS.