

TOPOGRAPHICAL SURVEY

CATALOGUE - RUTLAND

NORTH LUFFENHAMRUTLAND

North side of the Chancel. Second window from the east.

Diagram 1.1. XIV.C.

At the centre, a ruby roudel bearing a white cinquefoil, set on a ground of white quarries painted with trails of vine leaves. Border: repeated pattern of white circles, on a black ground. Mostly original, some restoration following original design.

2. XIV.C.

A shield: Gules a cross paty or. LATIMER.

A patterned border - as in No.1 - is set around the shield, this border is modern.

3. XIV.C.

A shield. Gules a fess between two chevrons or ANDELBY (ANBY, ANDBY). Border around shield, as No.1, this is genuine.

4. XIV.C.

A shield. Gules three water bougets argent ROS.

The upper right-hand bouget is modern.

Border as No.1 - genuine.

5. 6. 7. Three Saints, each standing below a tall canopy.

5. XIV.C. restored

Saint Mary Magdalene.

Represented standing full length facing three-quarters left, she holds up the ointment box in her right hand. She wears an ochre cloak, lined vair, over a blue tunic. Set against a plain ruby ground. Inscribed, below her feet: SCA MARIA MAG.

Restoration

The head, attribute and inscription are all a XIX.C. invention. Canopy design: see No. 7 below.

6. XIV.C., restored.

Saint Barbara.

Full length facing three-quarters right holding a model tower. She wears a green cloak over an ochre tunic. Set against a plain ruby ground. Inscribed, below her feet: SCA BARBARA.

Restoration.

The inscription and all of the figure, except for part of the green cloak over the thighs, are a XIX.C. invention.

7. XIV.C. restored.

Saint Edward, King and Confessor.

Full length, facing three-quarters right, holding up the pilgrim's ring. He wears an achre cloak over a green tunic. Set against a plain ruby ground. Inscribed below his feet SCS EDWARDUS.

Restoration

The upper part of the figure, above the knees, is substantially genuine, except for the head and left hand holding the ring, these, together with the inscripyion are a XIX.C. invention.

5: 6: 7: Three identical canopy designs. XIV.C. Restored.

Each figure stands below a trefoil arch, surmounted by a crocketed gable, behind which rises a two storied structure, pierced by traceried windows, terminating in crocketed gables and spires. Painted in black lines, touched yellow stain, on white glass. Set against a plain ground, curved at the top (to fit a trefoil light?), plain ruby border. All three canopies are extensively restored, it is impossible to see to what extent an original design may have been followed in this restoration.

Around the tops of the canopies, and the lower parts of the shields above them, is a white surround painted with a regular square trellis design, with a rosette in each intersection, reserved on a black enamel ground. That in Nos. 5 and 7 is mostly old.

8. 9. 10. XIX.C.

A corbel, acting as a base to the figures above, set on a white trellis ground. all XIX.C.

11. XIV.C.

A Shield. Gules three crosses paty or, a bordure vaire argent and azure.

Set on a white trellis ground, this is XIX.C.

12. XIV.C.

A Shield. Gules three annulets or.

Set on a white trellis ground - XIX.C.

13. XIV.C.

A Shield. Gules three crosses paty argent, a bordure vaire, argent and azure.

14. XIV.C.

A Shield, Gules a fess or between six crosses crosslets or.

BEAUCHAMP, EARL OF WARWICK.

The fess is diapered with a running foliage trail, tight round leaves, reserved on a ground of black enamel. The glass is very

decayed.

Set against a white trellis ground - XIX.C.

15. XIV.C.

A Shield. Azure a bend argent cotised or between six lioncels rampant or. BOHUN, EARL OF HEREFORD.

The bend and part of the azure field adjacent to the lower lions are modern. The glass is very decayed.

Set against a white trellis ground - XIX.C.

16. XIV.C.

A Shield. Or three chevrons gules. CLARE, EARL OF GLOUCESTER.

The glass is very decayed.

Set against a white trellis ground. XIX.C.

Borders of the main lights.

17. XIV.C. Left light

A serpentine stem with offspringing vine leaves and grapes, white and yellow stain, set against plain ruby pieces. Mostly restoration.

18. XIV.C. Centre light.

White castles alternating with gold covered cups, in yellow stain, set against plain ruby pieces. Mostly genuine.

19. XIV.C. Right light.

As No. 17, mostly restoration.

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

Five shields, set on a ground work of fragments.

20. XIV.C.

A Shield. Argent on a fess gules a cinquefoil between two martlets or.

Very decayed, the upper part of the shield is modern, the fess has been repeated in this restored section.

21. XIV.C.

A Shield. Chequy or and azure, a fess gules. CLIFFORD.

22. XIV.C.

A Shield. Argent two bars gules, in chief three torteaux gules. MOELS.

The 'argent' field is suspect.

23. XIV.C.

A Shield. Or a fess between two chevrons gules. FITZ WALTER.

24. XIV.C.

A Shield. Argent a cross gules.

The ground work of fragments includes:

25. XIV.C. Border pieces : lions' faces affrontes, in yellow stain.

26. XIV.C. Border pieces: a vertical stem with off³springing vine leaves, enclosed in a battlemented trellis, white glass and yellow stain.

27. XIV.C.(?) Fragments from a geometric grisaille :- white glass painted with trails of oak leaves and acorns, very fragmentary.

ANTIQUARIAN SOURCES.

British Museum. Harley MS. 2129. f.168. Vincent's church notes.

North Luffenham.

"The church is full of lotes of scultrrops, Bassetts, Drybies and others, an old monument on south side the church.

Orate p(re) aihe (1) Johēs (2) Basset et Agnetes (3) ux(or)is eius.

In the window in the cote armore
ex impensis Joh(ann)is molesworth quondam rectoris istius
Eocl(es)ie p(er) multos hoen'(4) scutorii' (5) depinctes esse
judico An(n)o 1340."

(1) sic for 'animabus'

(2) sic for 'Johannis'

(3) sic for 'Agnētis'

(4) sic (see below)

(5) sic (see below).

Identification of the arms.Cat. No. 2.

Gules a cross paty or. LATIMER. (6)
st. George's Roll c. 1285. No. 158. (7)

William Le Latimer. Gules a cross patonce or.

Cat. No. 3.

Gules a fess between two chevrons or ANDELBY. (ANBY, ANDBY).

Glover's Ordinary (8)

'Sir John de Andelby' Gules a fess between two chevrons or.

Cat. No. 4.

Gules three water bougets argent ROS OF HAMLAK AND BELNOIR.

Roll of Arms Henry III ed. Nicolas p.8.

William de Roos, de goules a trois bouges d'argent.

Cat. No. 11.

Gules three crosses paty or, a bordure vaire argent and azure.
 (NOT FOUND)

Cat. No. 12.

Gules three annulets or (A differenced coat of Michelston? or
 Everard ?) (9)

Cat. No. 13.

Gules three crosses paty argent, a bordure vaire argent and azure.
 (NOT FOUND)

Cat. No. 14.

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

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

Le Counte de Warwik, de goules, crusule de or, a une fess de or.

(6) The Lords Latimer of Corby, Northants, etc. male line terminated
 in 1381. E.E.C. Complete Peerage Vol.VII. pp.460-475.

(7) edited C. Perceval in Archaeologia XXXIX p.423.

(8) cited by Papworth in Dictionary of British Arms.*

(9) ^{Michelston} 'Gules three annulets argent' and Everard (Co. Suffolk) as
 Gules three annulets engrailed or. Papworth. ref. Glover's ordinary.

* A family of this name of Kellington nr. Pontefract, Yorks,
 bore this coat in the XVI.C. (see York Pedigrees ed. J.Walker
 Harleian Soc. Vol.94. p.90).

Cat. No. 15.

Azure a bend argent cotised or between six lioncels rampant or.
BOHUN, EARL OF HEREFORD.

Roll of Arms. Henry III. ed Nicolas. p.1.

"Le Conte de Hereford, azure six lionceaux d'or, ov ung bende d'argent a deux cotises d'or.

Cat. No. 16.

Or three chevrons gules. CLARE, EARL OF GLOUCESTER.

Roll Henry III. p.1.

"Le Conte de Gloster, d'or a trois cheverons de goulz."

Cat. No. 20.

Argent on a fess gules a cinquefoil between two Martlets or.
(NOT FOUND).

Cat. No. 21.

Chequy or and azure, a fess gules. CLIFFORD.

Walford's Roll c. 1275. No. 147. (10)

Robert de Clifford, cheky d'or et d'azure vn fesse gulez.

Cat. No. 22.

Argent two bars gules, in chief three torteaux gules. MOELS⁽¹¹⁾

St. George's Roll. No. 89. (12)

'Roger de Moles' Argent two bars gules, in chief three torteaux.

Cat. No. 23.

Or a fess between two chevrons gules FITZ WALTER.⁽¹³⁾

St. George's Roll. No. 51. (14)

Robert Le Fitz Water. Or a fess between two chevrons gules.

Cat. No. 24.

Argent a cross gules.

Possibly representing Saint George, these arms, however, were also borne by several families. e.g. De Veer, and Herteclawe. (15).

(10) ed. Walford, in Archaeologia XXXIX. p.386.

(11) Barony by writ 1292, in abeyance 1337. G.E.C. Complete Peerage IX. pp.1-9.

(12) ed. Perceval op. cit. p.421.

(13) Barony by writ, 1295, male line terminated in 1431. G.E.C. Complete Peerage. V. p.472-483.

(14) ed. Perceval op. cit. p.419.

(15) De Veer Roll Henry III op. cit. p.12. Herteclawe Roll Edward II op. cit. p.87.

Note on the armorial glass.

The glass was restored and placed in its present position in 1870. (16) Prior to this restoration all the glass was in the east window of the chancel, this, however, was not necessarily its original location. The armorial glass was blazoned by a Mr. J. Simpson in 1862. (17) His account is full of unfortunate errors: these were rectified by a Mr. R.H. Manley, M.A. (18) Manley's blazon agrees with the existing glass except for Shield Cat. No. 20 (see Cat. for details) and Shield. Cat. No. 22 which he gives as 'Gules two bars and in chief three bezants or'. He may be mistaken, it is equally possible that the existing shield is a restoration, partly using old glass. Manley also has a problematic coat, probably damaged, that no longer exists. (19)

The inscription "In the window in the cote armore" recorded by Vincent is problematic. The first half is clear: "ex impensis Johannis Molesworth quondam rectoris istius Ecclesie". The second half does not seem to make sense. 'Judico Anno 1340' probably means 'I judge (the inscription to be understood) of the year 1340'. The preceding phrase 'per multos hoen' scutorii' depictos esse' is obscure and must be corrupt. (20)

John Molesworth was rector of the church from 1284 until 1329. (21) It seems probable that some of the armorial glass is of this date. It is to be noted however that the shields are of four different sizes (22) and therefore, may be of different dates. (23).

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- (16) See C.Woodforde 'The XIV.C. glass in North Luffenham Church' Brit. Soc. Master Glass Painters. Journal. Vol.VII. No.2.
- (17) Gentleman's Magazine 1862.
- (18) ibid. Both accounts are conveniently given in The Gentleman's Magazine Library. English Topography. Part IX (1897) pp.248, 254, 258.
- (19) Two coats arranged palewise: Argent three bars indented gules, and Gules a chief chequy and two bars gobonny or and azure. Manley thought this originally was:- Gules a chief and two bars indented argent impaling Chequy or and azure two bars gules.
- (20) The abbreviations are unusual, e.g. 'aihe' for 'animabus'
- (21) see E. Irons Trans Rutland Archaeol. and Nat.Hist.Soc. 10th Annual Report (1913) p.53.
- (22) Small Cat. Nos. 2,3,4,21,23. The shields are inaccessible
Medium Cat.Nos. 11,12,13,30,22. for precise measurements to
Large. Cat. Nos. 14,15,16. be made.
Cat. No. 24 is very small.
- (23) Woodforde op. cit. dates all the shields c. 1330-1350 on style. There is no adequate reason to reject an earlier dating.



NORTH LUFFENHAM. Rudland nIII



NORTH LUFFENHAM. Rutland n III

WHITWELLRUTLAND

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

Diagram 1.

1. XIV.C.

Christ crucified, below a canopy.

Christ on the cross, full length inclined left. Cross-nimbed, painted in black lines on white glass. The hair, beard and nimbus touched yellow stain and matt. The cross in white and yellow stain. The white ground between the outstretched arms of Christ and the limbs of the cross is diapered with a foliage design, reserved on a black enamel ground, very decayed.

Restoration: The head, arms and feet of Christ are genuine. The rest of His body is modern.

Set against a blue ground diapered with a running foliage design, reserved on a black enamel ground, very decayed.

Canopy work, an arch surmounted by a gable with crockets and finial, the side shafts to the main arch have traceried and pinnacled heads. The head of the main arch is patterned with a line of circles, each cusped a cinquefoil, separated one from the other by two dots, on a black ground. The tympanum of the gable bears a trefoil, each lobe of which is cusped an octofoil. The side shafts are square and placed diagonally, they both terminate in a traceried window set below an arch and gable, the label stops of the arch are each a grotesque dragon's head. On the outside of each shaft is a patterned band, the pattern identical to that on the main arch. This pattern is painted on the same glass as the adjacent pieces of canopy work. It continues above the shafts, the two sides joining in a point behind the finial of the main gable, showing that originally this canopy was probably contained in a tracery light with a trefoil apex.

The canopy is painted in black lines and matt on white glass and yellow stain. The area between the heads of the side shafts and the main gable is white diapered with a foliage design, extremely decayed and indistinct.

The Christ crucified and the canopy probably do not belong together.

2. XIV.C.

Fragments of white quarries bearing a trail of oak leaves and acorns, painted in black lines touched yellow stain. The upper edges of each quarry have a plain border, in yellow stain.

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

Diagram 2.

3. XIV.C.

Foliage design, in situ.

At the centre of the light is a coloured roundel, ruby glass, very decayed and indistinct. Set on white glass diapered with a foliage design of four large leaves radiating from the centre roundel, reserved on a black enamel ground.

4. XIV.C.

Two identical canopy tops, each from the apex of a light cusped trefoil.

At the centre is the apex of a building, with two round-headed niches each surmounted by a crocketed gable with a single pinnacle behind. On either side of the niches is a diagonally placed shaft terminating in a trefoil lancet surmounted by an arch and gable with crockets. On both sides are the heads of a similar shaft joined to the centre by a flying buttress. Painted in black lines and matt on white and yellow stain. Set against a plain green ground.

5. XIV.C.

A loose panel: a square white quarry.

The quarry is painted with a bird, perched in profile facing left, against a spray of oak and ivy leaves. Painted in black lines and matt on white glass, the leaves and the bird touched yellow stain. In a plain border. This quarry was lying loose on the window sill in 1957. It has now been leaded into a square panel of modern white glass.

The date of the glass

The manor and the advowson of the church were held by the Prior of St. John of Jerusalem of the Honour of Huntingdon from circa 1213 until 1540 when they were confiscated by Henry VIII.¹

In 1345 Richard de Whitwell, prebendary of the prebend of Empingham obtained licence to alienate two messuages and lands in Great and Little Hambleton and Whitwell to a chaplain to celebrate divine service daily in the church of Whitwell, on behalf of Richard, his parents and all the faithful dead.²

The south aisle contains a chapel at its east end and is probably the site of Whitwell's chantry. The windows are fourteenth century insertions and may well be of the same date as the foundation of the chantry. The figure of Christ, the canopy work, the oak quarries and the bird quarry (Catalogue Numbers 1-3) are all fourteenth century and their date is probably to be associated with the foundation of 1345. The single square quarry bearing a bird is unique of its kind in the Midlands. Single quarries with similar birds are common in the mid-fifteenth century,³ but, so far as I know, are not found elsewhere in fourteenth century glass.

This quarry was found when the squint was re-opened in the nineteenth century. Until 1957 it was lying on a window sill in a wire clip frame. The present incumbent gave me permission to have it leaded into a panel of white glass, this work was carried out by Miss Joan Lowson in 1958.

The two canopy tops in the south aisle were also found in the squint. The drawing is extremely crude by comparison with the canopy above the figure of Christ. Their date is probably later in the fourteenth century.

¹. Victoria County History. Rutland. II. p. 165.

². *Ibid.* p. 168. Cal. Patent Rolls. 1343-1345. p. 431.

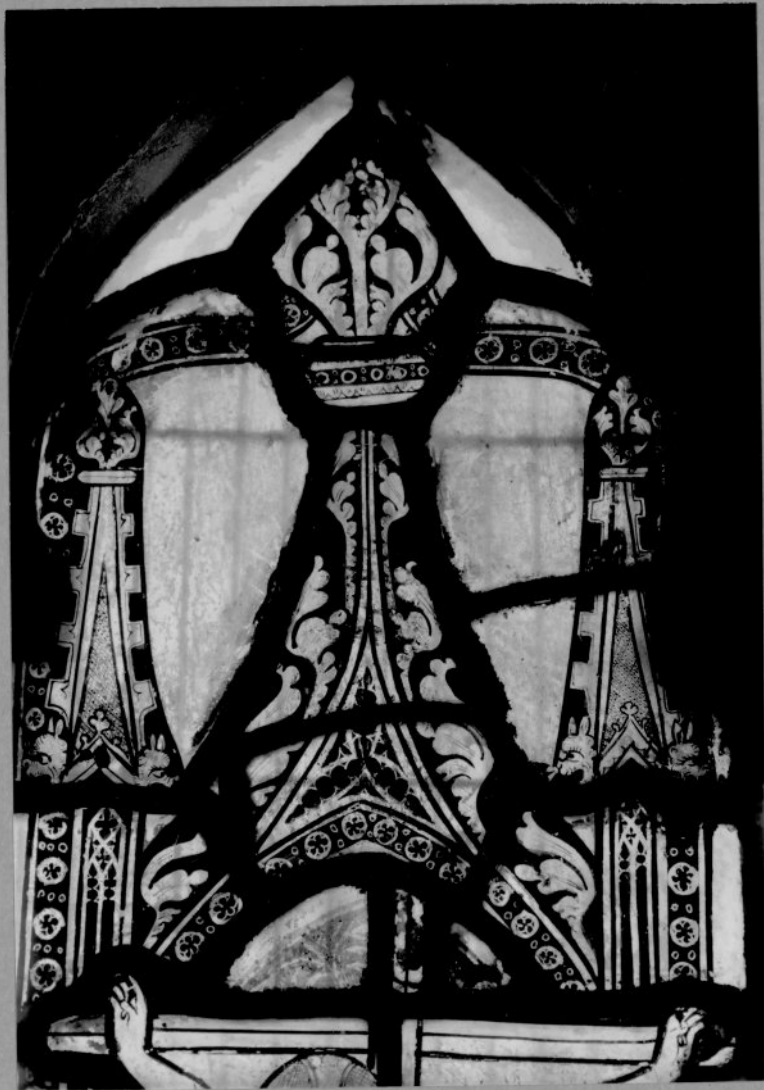
³. e.g. Haddon Hall. Derby.



WHITWELL.
Rutland.

STV

XIV.C.



WHITWELL. ^SIV



WHITWELL. Rutland sIV



WHITWELL.
Rutland

s IV

XIV C



WHITWELL
Rutland.



WHITWELL
Rutland.



WHITWELL.

TOPOGRAPHICAL SURVEY

CATALOGUE - SHROPSHIRE

ALBERBURYSHEROPSHIRE

South aisle of nave. First window from the East.

Diagram 1.

1. XIV.C.

Coronation of the Virgin.

The Virgin is seated on the left facing threequarters right adoring the Christ who sits facing her in benediction, a book in His left hand.

The Virgin is crowned and wears a cloak, the hem patterned with a line of dots, in yellow stain, over a ruby tunic. Her head is painted in black lines on white glass, the hair and crown in yellow stain. Christ is crowned, His drapery is identical with that of the Virgin. Head painted in black lines on white, the crown and hair in yellow stain. Neither of the figures are nimbed.

The traceried bench on which the figures sit is white. Against a white ground which bears a foliage design reserved on a ground of black enamel. This ground is very decayed and the details are obscure.

Border of the light:- Repeated design of blobs separated one from the other by two dots, white scratched out of a matt black ground. One fragment only of the border remains, in the upper lobe of the light.

Restoration: The lower part of the Virgin's tunic is modern. The lower part of the figure of Christ is incomplete.

2. XIV.C.

An Angel censuring.

Angel kneels facing threequarters right swinging the thurible. Blue nimbus, the head and wings are painted in black lines on white, the wings are painted in black lines on white, the wings touched yellow stain. Wears a plain tunic, in yellow stain. The thurible is white touched yellow stain.

The figure is incomplete, the hands, the part of the thurible and its chain are missing, and have been replaced with plain white glass.

Set against a ground of white glass bearing a running trail of oak leaves and acorns, painted in black lines.

Border of light - identical with Number 1 above.

Restoration: The white glass ground in the two lower lobes of the light (marked A in Diagram 1) is a modern copy, the border is slightly different and the slight greenish tinge, characteristic of medieval white glass, is absent.

3. XIV.C.

An Angel censuring.

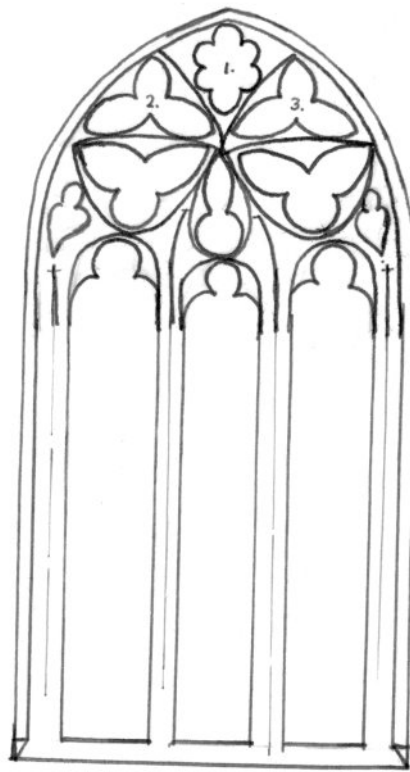
Identical with Number 2 above but facing threequarters left and is complete. The hair of this figure is touched yellow stain.

White ground, identical with Number 2. the upper lobe is a modern copy (A in Diagram 1).

The Manor.

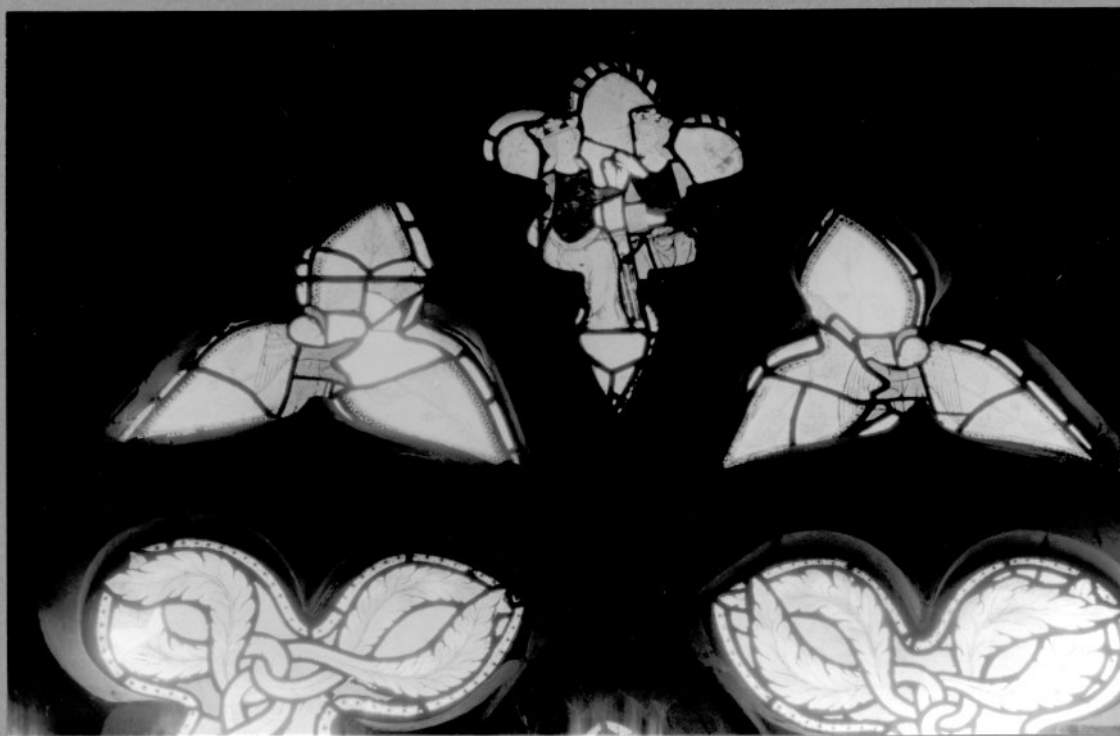
The Corbett family of Caus were overlords of the manor.⁽¹⁾
 The advowson of the parish church changed hands several times.
 It was held by Shrewsbury Abbey 1141-1155 and then passed into
 the possession of the FitzWarin family, undertenants of the manor.⁽²⁾
 Fulk FitzWarin III built a priory here, c. 1221-1226, which he
 gave to the Augustinian convent of Lilleshall.⁽³⁾ This grant
 was renounced a few years later and the priory passed to the order
 of Grandmont.⁽⁴⁾ The priory had a grant of the parish church in
 1259.⁽⁵⁾ The church was possibly rebuilt at this period, as it
 was dedicated in 1289.⁽⁶⁾

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- (1) Eyton. Antiquities of Shropshire. Vol.VI. pp.66-86.
 (2) ibid. p.69. See also Feudal Aids. IV. p.235 (1316), p.241 (1346).
 (3) Rose Graham and A.W.Clapham Alberbury Priory.
Shropshire Arch. Soc. Trans. 4th. Ser. XI. pp.257-303. see p.257.
 (4) ibid. p.258. and Appendix III. All Souls College Archives
 Alberbury Nos. 118. 112.
 (5) ibid. p.263 and Appendix III. All Souls College, Alberbury,
 no.116.
 (6) ibid. p.265-66. J.Webb. Household Book of Bishop Swinfield
 (Camden Society O.S. Vol.89. p.81) Episcopal registers of
 Hereford, Swinfield. ed. Capes. pp.216-219. (Cantilupe Society)



ALBERBURY.
SHROPSHIRE.

DIAGRAM. 1.



ALBERBURY.
Salop.

CLAUVERLEY.

SHROPSHIRE.

North Side of Chancel. First window from the East.

Glass all XIV.C.

Diagram 1.

Numbers, 1, 2, 3, 4, 5, 7, 8, 9, 12.

XIV.C. Fragments of white glass powdered with single rosettes, in yellow stain, border of each light in plain yellow stain separated from the stonework by a thin strip of plain white glass. All in situ, no light is complete. A large ruby rosette, separately leaded, has been inserted at the centre of Numbers 7, 9, and 12.

6. A ruby rosette, set on modern white glass.

10, 11. At the centre of each light a ruby rosette encircled by a white stem with off-springing leaves.

The rosette is separately leaded. The stem and leaves are painted in black lines on white glass. In situ.

12. In the top foil of this light has been inserted a fragment of white glass bearing a running stem with off-springing roses and buds, painted in black lines, the flowers in yellow stain.

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

Diagram 2.

Numbers 13-23.

XIV.C.

At the centre of each light is a ruby rosette encircled by a white stem with off-springing oak leaves. In situ, very incomplete. The ruby rosette is separately leaded, the stem and leaves are painted in black lines on white glass, the leaves touched yellow stain. Numbers 14, 15, 18, 19, 21, 22, only retain the ruby rosette.

23. XIV.C.

At the centre of this light has been inserted a fragment of white glass bearing a running stem with off-springing roses and buds, painted in black lines, the flowers in yellow stain.

25. XIV.C.

24.

Border of each light:-

A serpentine stem with off-springing roses and buds. The stem and buds are in yellow stain; the flowers are ruby and are separately leaded, set against pieces of plain green glass.

An

Antiquarian sourcesCollege of Arms MS. C.35.

Copies A. Bodleian Library, Ashmore MS. 854, dated 1662-1663.
 B. British Museum Add. MS. 30331, pp, 145, 147, 149.

"In the east window of the chancel."

Two shields in trick:-

1. Gules three lions passant guardant in pale or.
2. Gules a fess or between six crosses crosslets or.

"In the east window of the same(south) aisle."

A shield, in trick.

3. Gules a fess or between six crosses crosslets or.
4. "In the east window of the north aisle is the picture of
 Gatacre a man kneeling in his surcoat of Armes and over his
 head this coate escoiticon of the same armes.
 A shield in trick.
 Quarterly 1 and 4. Gules, 2 and 3. Per fess indented gules and
 ermine; over all a fess azure bezanty or.

5. "In one of the high windows on the north side of the church":-

"Orate ꝑ animabus -----
 GATACRE armigeri et Jocosae
 uxoris eius.
 His armes are in the same window."

6. "In another of these high windowes
 Orate ꝑ ----- THOME BROKE et Aliciae ---- eius, with these
 armes." A shield, in trick:-
 Quarterly 1 and 4. Chequy argent and sable, 2 and 3. Argent a
 cross patonce sable.

British Museum. Additional MS. 21,237. Reverend William's Church notes."East window chancel."

Watercolour sketch of a shield:-

Gules a fess or between six crosses crosslets or.

Set against a yellow circular ground with a plain green border.

"East window, south chancel."

Watercolour sketch of a roundel bearing the angel of S. Matthew, inscribed in black letter 'SCA MATHEE -.'

Watercolour drawing of a roundel, the Lion of S. Mark, inscribed in black letter : 'SCA MARCS'

"In a south window. S. chancel."

Watercolour drawing of a roundel bearing an incomplete Shield of the Passion. - the Sacred Heart of Christ between His hands and feet.

Additional MS. 21021, f. 54.

Drawing of a Knight, kneeling in prayer, his surcoat tricked:- Quarterly 1 and 4. Gules. 2 and 3. Per fess indented gules and ermine, overall a fess azure bezanty or.

"ORATE P. BONO GATAGRE ARMIGER ISTAM FENESTA F"

B.M. Harley MS. 5848 f. 42, late XVII.C.

Published by Eyton, 'Antiquities of Shropshire, III. pp. 103-4.

Shields from the windows and from monuments given without division or indication of the media. Identical with the College of Arms MS. and B.M.Add. MSS. 21,237 and 21,021.

One shield is misread as "Azure, a heart gules between two wings displayed or, pierced with a sword argent." Eyton "A coat, somewhat similar, is somewhere given for Wingham." This is a mistaken version of the Shield of the Passion (see Add.MS. 21,237 above.)

Identification of the Armorial Glass.

East window of the chancel.

1. Gules three lions passant guardant in pale or.
KING OF ENGLAND.

The Royal arms of England before 1340 when Edward III assumed the arms of France and England quarterly.1.

1. e.g. Roll Arms Edward II ed. Nicolas, p. 1. for the quartered arms of France and England see Wyon Great seal of England, No. 58.

2. Gules a fess or between six crosses crosslets or. BEAUCHAMP.
EARLS OF WARWICK.
Roll Edward II. ed. Nicolas, p. 1.
Le Counte de Warwik, de goules, crusule de or, a une fesse de or.

3. East window of the south aisle.

BEAUCHAMP, EARL OF WARWICK. See No. 2 above.

East window of the North aisle.

4. Kneeling figure of a Knight, his surcoat and shield Quarterly
1,4. Gules. 2,3. Per fess indented gules and ermine, over
all a fess azure bezanty or. GATACRE.
(The correct blazon of the second and third quarters is Ermine
three piles gules2).

The family of Gatacre have held lands at Gatacre, a member of Claverley since the twelfth century.3. The drawing in Add. MS. 21021 of this figure, wearing plate armour and a surcoat, suggests that the original was probably of a late XV.C., or later date.

5. Clearstorey window, north side of nave.

A shield of GATACRE with an incomplete inscription "Orate pro animabus (Johanni) Gatacre et Jocosae uxoris eius."

John Gatacre, ob. 1426/7 married Joice, daughter of John Burley.4. The window can, therefore, be provisionally dated circa 1426.5.

2. see Visitation Salop. 1623. Harleian Soc. XXVIII p. 197.
3. Eyton, Antiquities Salop, III, pp. 86-93.
4. Visitation 1623 op.cit. Burke, Landed Gentry, Gatacre of Gatacre.
5. Although the inscription asks for prayers for their souls this does not preclude the erection of the window before their death - see the east window of Haddon Hall chapel, Derbyshire.

6. Clearstorey window, north side of the nave.

Shield Quarterly 1,4. Chequy argent and sable. BROOKE.

2,3. Argent a cross patonce sable. BANASTRE.

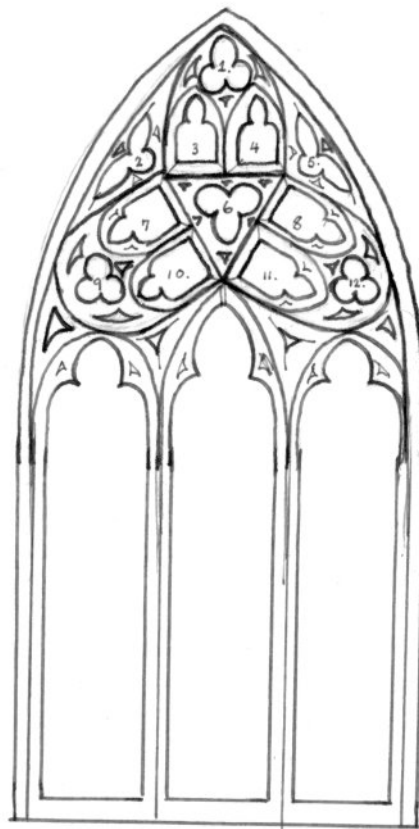
The arms of BROOKE of Madeley, Claverley and Church Stretton, Salop.6.

The accompanying inscription "Orate pro Thome Broke et Aliciae (uxor) eius" supplements the imperfect pedigree of Brooke,7, Richard Brooke married a daughter of Banastre of Hadnoll. Their son Thomas married a daughter of Hill of Beckington. This Thomas was the only member of the family in the three generations after the Brooke-Banastre marriage to have that Christian name. It seems probable that the 'Alive' of the inscription is identical with the 'daughter of Hill' that he is said to have married. The pedigree does not give the date of the marriage, probably not earlier than circa 1400. The Brookes were resident at Claverley from the thirteenth century.8.

6. Visitation Salop. 1623, op.cit. p. 78.

7. Ibid.

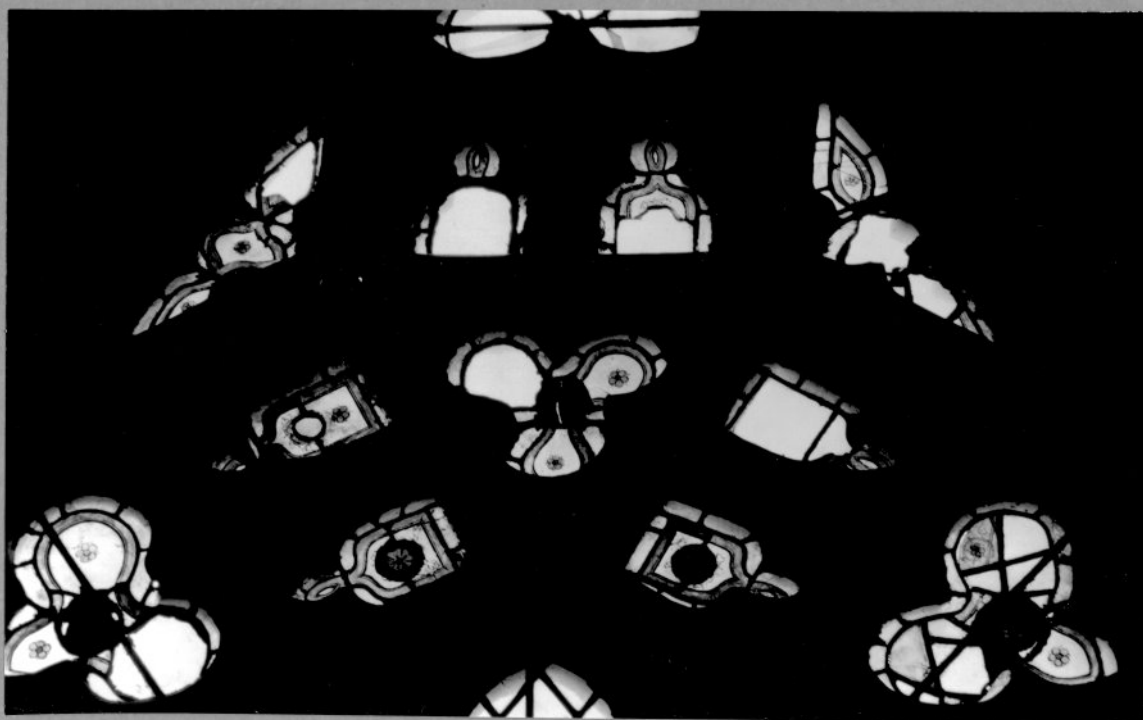
8. Eyton, op.cit. pp. 102-103.



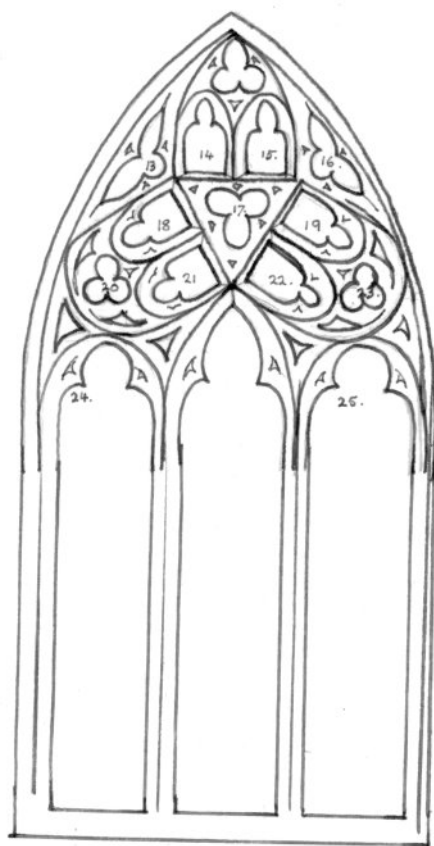
VERLEY.

DIAGRAM 1.

SALOP nII



CLAVERLEY · SALOP nII



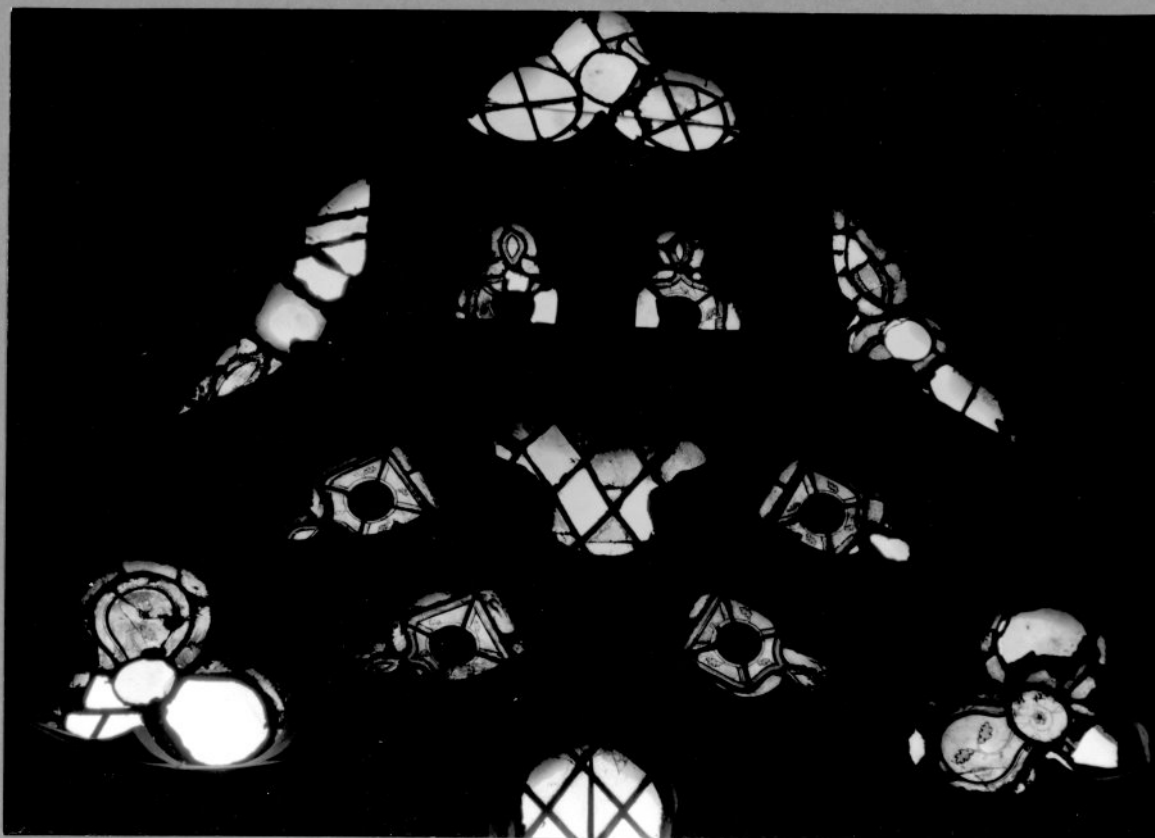
CLAVERTLEY.

DIAGRAM. 2.

SII



CLAVERTY SALOP sII



CLAUERLEY
Satop.

SII

COUNDSHROPSHIRE

East window, south aisle of the Nave.

Diagram 1.

1. XIV.C.

Head of Christ.

Cross-nimbed, frontal. Painted in black lines on white glass, the hair and beard in yellow stain. Blue nimbus, its cross ruby.

Set against a foliage design of four straight stems radiating from the centre with off-springing symmetrically balanced trails of trefoil leaves. White, reserved on a black enamelled ground speckled with white spots; in a plain white border.

The border and the foliage design are in situ. The upper foil of the light has been replaced by plain white glass.

2,3.XIV.C.

Foliage design, in situ.

At the centre a circular medallion bearing a flat quatrefoil leaf design, in green and yellow. Radiating from this leaf design are four straight stems, one to each foil of the light, with off-springing oak leaves and acorns. Painted in black lines on white touched yellow stain, in a plain border, also in yellow stain.

The border and the oak foliage are painted on the same pieces of glass.

4. XIV.C.

Saint John the Evangelist, from a Crucifixion of Christ.

Represented standing full length facing threequarters left. Nimbed, he rests his head on his right hand and holds a book in his left. He wears a yellow cloak over a light green tunic. Plain ruby nimbus, head is painted in black lines on flesh coloured glass. Drapery painted in black lines with pronounced smear shading. Incomplete, the feet are missing.

XIV.C.

Set against a ground of white quarries. Each quarry bears a quatrefoil leaf-design painted in black lines.

XIV.C.

Border pieces. Square rosettes, in yellow stain, alternating with pieces of plain ruby glass.

Antiquarian sources.

British Museum, Additional MS. 21021, f. 69.

Collections of Lloyd and Mylton, dated 1733.

"In the upper North window."

1. A sketch of a lion rampant, the tincture is not tricked.

"In a north window."

2. A drawing of a light cusped trefoil, with a shield hanging on a strap. The shield bears:-
 Quarterly 1,4. Gules a lion rampant or.
 2,3. Chequy or and azure.

ibid. f. 69 v.

"North side the chancel at Coundw."

3. A rough sketch of two full length standing figures, set below canopy work. Beneath the left one is inscribed RDEWIKG.
 In the tracery of the window is a shield:-
 Quarterly 1,4. Gules a lion rampant or.
 2,3. Chequy or and azure.

ibid. f. 70.R.

"South side of the chancel at Cound."

A rough sketch of a two light window. In the left light is depicted a canopy, in the right light a full length standing figure holding a spear.

Identification of the armorial glass.

In a north window of the church. Add. MS. 21021 No. 2.

S.A. formerly MS. 477, No. 2.

Quarterly 1 and 4. Gules a lion rampant or. FITZALAN.

2 and 3. Chequy or and azure. WARREN.

Roll of Arms. Richard II. ed. Willement, No. 32.

Le Conte d'Arondell et de Warren.

Quarterly 1 and 4. Gules a lion rampant or.

2 and 3. Chequy or and azure.

In a north window of the chancel. Add. MS. 21021. No. 3.

S.A. formerly MS. 477 no. 3.

Arms of FITZALAN quartering WARREN as above.

In the upper North window. Add. MS. 21021, No. 1.

This is probably not to be taken as a shield.

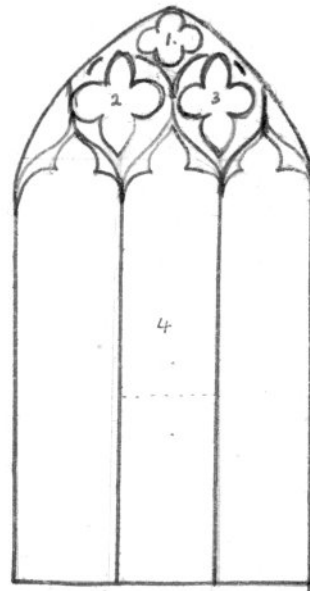
In a south window. S.A. formerly MS. 477, No. 2.

----- a lion rampant or, crowned or. ?

The family of Fitzalan, Earls of Arundel held the manor of Cound from the time of the Conquest.^{1.}

The two shields of Fitzalan quartering Warren cannot have been erected before 1347. John de Warren, Earl of Surrey died in 1347 and was succeeded by his nephew and heir Richard Fitzalan, Earl of Arundel, being the son and heir of Edmund Fitzalan, Earl of Arundel, by Alice only sister of John above-named. He assumed the title Earl of Surrey only after the death of the Dowager Countess of Surrey in 1361.^{2.} The quarterly coat of Fitzalan and Warren was borne by him and his heirs.^{3.} The male line of the family terminated with the death of his grandson Thomas in 1415 and the inheritance devolved on the three sisters and co-heiresses of Thomas.^{4.}

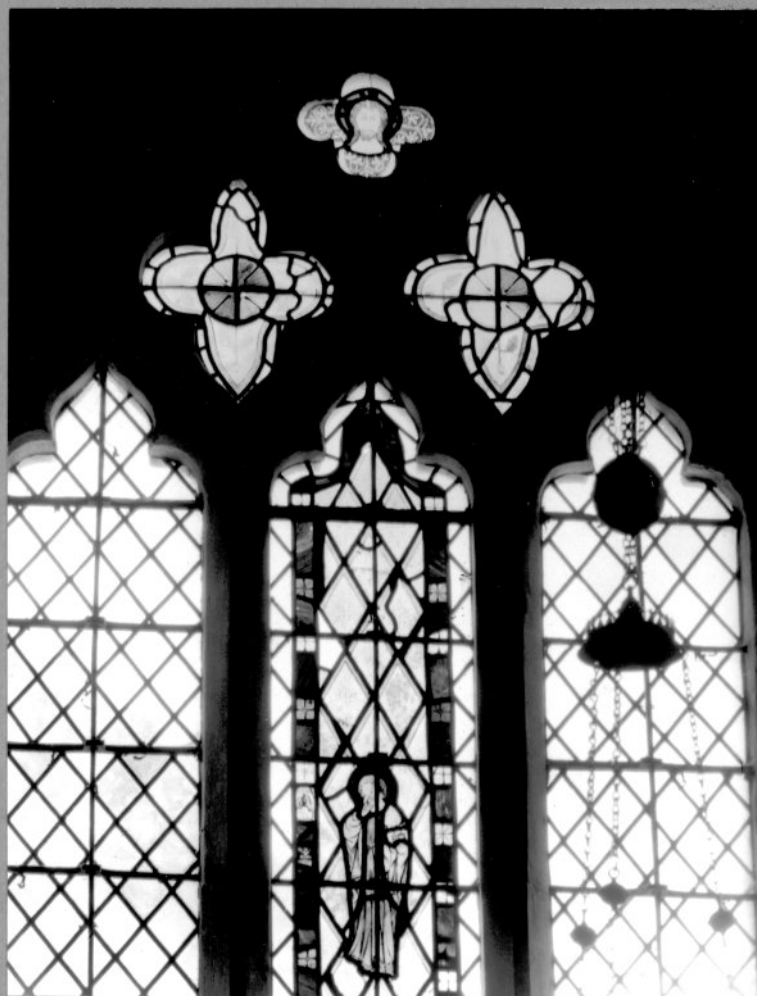
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1. see Eyton. Antiquities of Shropshire, Vol. VI pp. 69-73.
also Feudal Aids, Vol. IV, p. 215 (A.D. 1284), p. 229 (A.D. 1314).
 2. G.E.C. Complete Peerage. Vol. XII, p. 511, and Vol. I, p. 241-244.
 3. Birch. Cat. of Seals 9716. LXXXVI.5. dated 1375.
9717. Add.ch. 5615, dated 1412.
 4. G.E.C. Vol. I. op.cit.



COUND.

DIAGRAM. I.

COUND: SALOP:



COUND.
Balep.



COUND.

~~Staff~~ Salop



COUND.
Salop.