

MORETON CORBETTSHROPSHIREWest window of the TowerDiagram 1.1. Panel made up of fragments

XIV.C. Border piece: a white stem with an off-springing white vine leaf on a small stalk, in yellow stain, above a small trefoil leaf, against a matt black ground.

XIV.C. The heads of two grotesque animals, border pieces? Both painted in black lines on white glass touched yellow stain.

Set against fragments of post-medieval glass.

2. Panel made up of fragments

XIV.C. A border piece? A grotesque animal - a lion's head on a feathered body, incomplete, the lower half of the body is missing. The head is white, the body touched yellow stain.

XIV.C. A border piece? A grotesque dragon's head, white touched yellow stain.

XIV.C. A fragment of a foliage design:- a running trail of oak leaves and acorns, in white on a yellow stain ground patterned with a design of continuous circles.

3. Panel of made up fragments

XIV.C. Border piece:- a lion's face affronté jessant a stem with off-springing foliage intertwined with a plain stem. The lion's face and the stem with off-springing leaves are in yellow stain, the plain stem is white patterned with dots separated one from the other by a wavy line.

Fragment of a grotesque animal:- a white wing above a large clawed foot and a tail.

A border piece:- a fleur-de-lys, in yellow stain, in a white oval border cusped a quatrefoil. Incomplete.

4. XIV.C.

Fragment of a grotesque, a clawed foot as above Number 3.
Fragments of oak leaves.

5. XIV.C.

Panel made up of fragments.

A border piece? A white rabbit eating an acorn and leaves.
The rabbit is incomplete, the head only remains. The acorn and leaves
are in yellow stain against a matt black ground.

6. XIV.C.

Panel made up of fragments.

A border piece? a rabbit, etc., identical with Number 5 above.

A border piece? a grotesque dragon's head, identical with
Number 2 above.

7. XIV.C.

Panel made up of fragments.

Two border pieces: Stem with offspringing vine leaves. Identical
with Number 1 above.

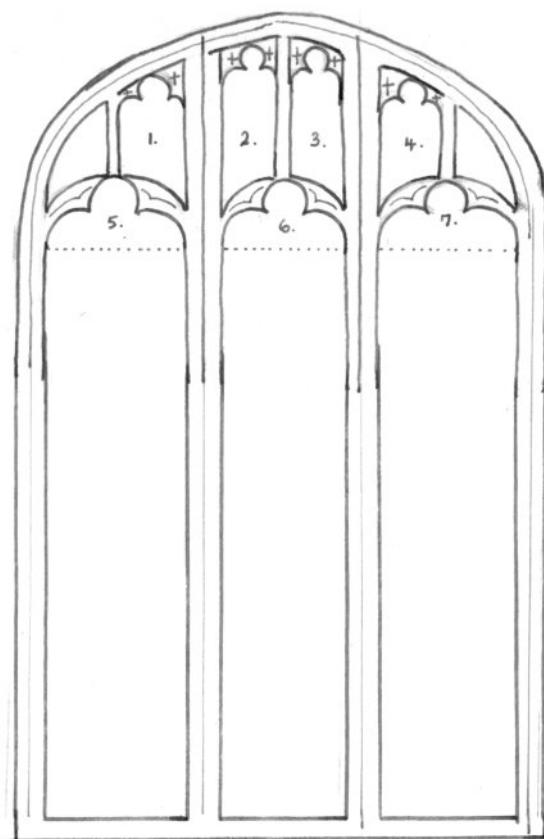
Fragment of the feathered body of a grotesque animal, white touched
yellow stain.

THE MANOR

The manor of Moreton was held at the Domesday survey by Toret de Verley. It subsequently passed to the Corbets of Wattlesborough by the marriage of Joanna, the Toret heiress, to Richard Corbet (living 1195-1217). The Corbet family remained Lords of the Manor until quite recently.⁽¹⁾

The church was extensively restored in the nineteenth century. All the masonry of the windows is modern.

1. R. Eyton. Antiquities of Shropshire, Vol.X (1860). pp.181-192 gives an elaborate account of the manorial history, together with a pedigree of the Corbet family at pp.182-183.



MORETON CORBETT.
SHROPSHIRE.

DIAGRAM. I.

MORETON CORBETT.

Salop. WI



MORETON CORBETT. SALOP W I



MORETON CORBET
Salop.

w I



MORSTON CORBETT. SALOP W.I.

SHROPSHIREMORVILLE

First window from the East, North side of the chancel.

A made up panel of fourteenth century glass comprising a figure of Christ crucified; incomplete canopy work, pieces of patterned diaper and seven border pieces.

1. Christ crucified

Christ hangs on the cross, inclined left. Naked except for a long white loin cloth with pendent ends. Painted in black lines on white glass, the hair, beard and patterned hem of the loin cloth touched yellow stain, with pronounced matt and smear shading on the head and drapery.

Originally set against a patterned ground of continuous squares each enclosing five dots, in white scratched out of black enamel. This remains behind the upper part of the figure and is on the same glass as His nimbus, left arm and top part of the cross.

2. Canopy work. Incomplete, and disarranged.

An arch cusped trefoil, with traceried side shafts surmounted by a crocketed gable and finial, the tympanum traceried, set before a wall surmounted by an embattlement. In yellow stain and white glass reserved on a ground of black enamel.

Four pieces of a pattern strip

A line of continuous circles, each enclosing a crosslet, with a border ornamented with a wavy line. White, reserved on a black enamel ground with touches of yellow stain.

Two pieces of foliage designs

Each piece is roughly square shaped and bears a spray of trefoil leaves radiating from a small boss at the centre. Blue, reserved on a ground of black enamel. One piece retains part of a plain border on its right edge.

Seven border pieces

Each consists of a white vertical stem with a serpentine stem with off-springing vine leaves and grapes twined around it. Painted in black lines of white glass with touches of yellow stain, reserved on a ground of black enamel.

Antiquarian sources

Society of Antiquaries. Prints and Drawings, Shropshire, formerly MS.

477, page 269.

"Morville, in a north window of ye chancell."

A shield, in trick, Quarterly of 4:-

1. - on a chief or a corbie sable.
2. Azure a lion rampant queue forché or.
3. Azure on a chevron or three mullets sable pierced,
between three lions' faces affrontes or.
4. (Blank.)

Identification of the Arms.

- Quarterly
1. (Argent) on a chief or a corbie sable. HORDE
 2. Azure a lion rampant queue forché or. STAPLETON.
 3. Azure on a chevron or three mullets sable pierced
between three lions' faces affrontes or. PEARLE.
 5. Blank (originally probably repeated the first quarter).

This quarterly coat of Horde of Bridgnorth, Salop., was borne by the family in the sixteenth century, 1. There is no earlier record of this coat. The Morville example was probably of the sixteenth century.

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1. Brass of Lady Dorothy Taylare, formerly wife of Allen Horde, ob. 1577 and her son Edmund ob. 1575 at Ewell, Surrey, brass described in "Surrey Archaeological Collections XXVIII. p. 71 See also Visitation of Shropshire 1623. Harleian Society XXVIII. page 133, for arms of Horde (citing Harley MS. 1396).



MORVILLE.
Salop.

n II



MORVILLE.
Sculpt.

n II



MORVILLE .

JALOP

n II



MORVILLE. SALOP n II

PITCHFORDSHROPSHIRE

Fourth window from the East. South side of the Nave

Diagram 1.

1. XIV.C.

Head of Christ.

Cross-nimbed, frontal. Painted in black lines, the hair and beard in yellow stain. The nimbus is ruby, the cross part green. Set against a white grisaille ground with oak leaves and acorns radiating from the centre, painted in black lines, touched yellow stain.

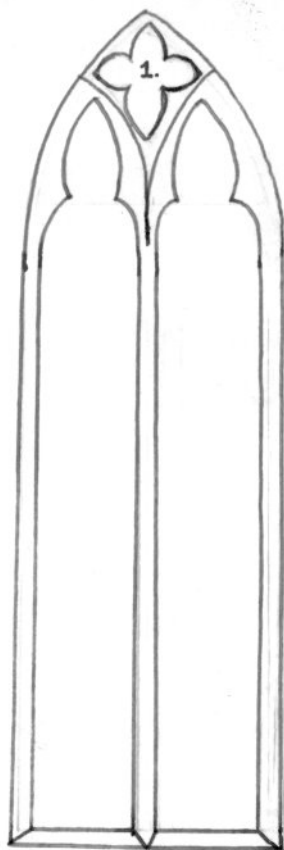
Border of the light: a yellow band patterned with dots separated one from the other by a wavy line, separated from the masonry by a strip of plain white glass. The oak grisaille and the border are painted on the same pieces of glass and are in situ.

The lower foil of the light is incomplete. A fragment of a crown, in yellow stain and a piece of modern white glass have been inserted.

The manor of Pitchford

The family of Pitchford held the manor of Chetwynd by the service of half a knight's fee.¹ In 1273 John son of Ralph de Pitchford mortgaged the manor for two hundred marks to Archbishop Giffard of York, his wife's uncle.² Walter de Langton, Bishop of Lichfield bought the manor in 1301. and resided here.³ After his death in 1321 it passed to his cousin and heir Edmund Peverell.⁴ The latter's daughter Margaret, wife of William de la Pole sold the manor to Sir Nicholas Burnel in 1358.⁵

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1. Eyton. Antiquities of Shropshire, VI, p. 270-1.
C.I.P.M. Vol.I. 286, 1253 A.D.
 2. Eyton, p. 273-274.
 3. Eyton, p. 274-275, citing a letter of Lanton.^g
Feudal Aids, Vol. IV, p. 230 A.D. 1316. ^
 4. Eyton, p. 275 C.I.P.M. VI, 330 p. 197, VII. 357 p. 258.
 5. Eyton, p. 276.



PITCHFORD. DIAGRAM. 1.

PITCHFORD : SALOP :



PITCHFORD SALOP

SHERRIFHALESSHROPSHIRESouth side of the Nave. Second window from the east.

The masonry of this window is modern, a fifteenth century shield has been inserted in the tracery light.

1. XV.C.

Shield. Argent fretty gules, on each joint a bezant or. TRUSSELL.

The fretty and bezants are separately leaded. Each diamond-shaped piece of the field formed by the leading of the fret is cusped a quatrefoil, the triangular pieces at the periphery are each cusped a trefoil, reserved on a black enamel ground.

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

The masonry of this window is modern, a fifteenth century shield has been inserted in the tracery light.

2. XV.C.

Shield. Argent fretty gules, on each joint a bezant or, a bordure azure. TRUSSELL.

impaling

Argent a lion rampant sable over all a fess chequy or and azure. BURLEY.

This shield has been inserted inside out.

The argent field of the Trussell coat is diapered, as Number 1. above. The bordure has been patched with pieces of modern blue glass. The head of the lion is broken and has been patched with a piece of a fourteenth century quarry. The argent field of this coat bears a pattern of continuous circles, painted in thin black lines.

South side of the chancel, second window from the East.

The masonry of this window is modern. A panel made up of fragments of fourteenth century glass has been inserted.

3. Ten fragments of white quarries, bearing a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines. Very broken and disarranged.

Two similar lobe-shaped pieces, from a geometric pattern design.

A finial and three crockets, in yellow stain.

Five border pieces, a vertical stem with off-springing trefoil leaves, painted in black lines on pot-metal yellow.

A rectangular piece of white glass bearing a semi-circular border in plain yellow stain, from a tracery light ?

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

A panel made up of fragments of fourteenth century glass has been inserted in this window:-

4. Fragments of white quarries, identical with Number 3 above.
Border pieces, identical with Number 3 above.
These fragments have all been inserted inside out.
Pieces of plain green and ruby glass.

Armorial glassWilliam Wyrley's Notes. Society of Antiquaries MS. 99, p. 94v.Late XVI.C.

"Shirrif Halles in Staffordshire near to Watling Street

In the church thes armes and an old cross-ledged monument of pantulff wch is the chevron wth 3 escalops.

This shild on a fayre crosse legged monument"

1. A shield, tacked Gules a chevron engrailed argent between three escallops argent.

Four coats follow in trick, neither their location nor media are given:-

2. Argent fretty gules, on each joint a bezant or. "Trussel"
3. Argent fretty gules, on each joint a bezant or in a bordure azure impaling:-
Argent a lion rampant sable over all a fess chequy or and azure.
4. Argent fretty sable, a quarter gules. "Vernon."
5. Or a lion rampant sable. 'Ludlow' impaling
Barry or and azure.
Above this coat is written "... dona Isabella de Penbury."

Two of these coats remain in the nave windows. Wynley Numbers 2 and 3 (Catalogue Numbers 1 and 2).

Identification of the Arms

Wynley Number 2. (Catalogue Number 1).

Argent fretty gules on each joint a bezant or. TRUSSELL.

Seal of John Trussell of Cublesdon. County Staffs. A.D. 1337.

A shield: Fretty on each joint a bezant. Legend 'S' IOH'IS TRUSSEL DE CUBLESDONE.1.

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1. Birch. Catalogue of Seals, 13,933. Cotton ch. XXIX. 87.

Roll of Arms. Edward III. ed Nicolas, p. 18

Monsire Trussel le Cousin, port d'argent fret gules les ioyntures pomelles d'or.2.

Wymely Number 3. (Catalogue Number 2).

Argent fretty gules, on each joint a bezant or, a bordure azure. TRUSSELL with a bordure for cadency, impaling Argent a lion rampant sable over all a fess chequy or and azure. BURLEY.

County Roll. temp. Richard II.3

County Salop. "John de Burley" Argent a lion rampant sable over all a fess chequy (argent and sable?).

The Visitation of Shropshire 1623⁴ gives the arms of Burley as 'Argent a lion rampant sable debruised by a fess counter-componée or and azure.'

The manor of Sherrifhales, comprising Hales Trussel, Staffordshire and Hales Salop. was held by the family of Trussell from the thirteenth century until the fifteenth century.5. Thomas Trussell, a knight in 1466,6, is said 7 to have married Elizabeth, daughter of William Burley of Bromcroft. These two coats therefore, which are identical in size and technique, must date from about the middle decade of the fifteenth century.

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1. Birch.Catalogue of Seals. 13,933. Cotton ch. XXIX. 87.
 2. See also Roll of Arms. Richard II, ed. Willement, 195.
 3. Original lost. Hatton-Dugdale facsimile c. 1640. Soc.of Antiq.MS.664. Vol.IV, Roll 16. folio 12. The fess has only one square painted black, unfinished? It seems improbable that the tinctures of the field and main charge would be repeated in the fess. The arms of Burley do not otherwise appear in any of the medieval Rolls.
 4. Harleian Society XXIX, p. 466.
 5. Feudal Aids, Staffordshire, Vol. V. p. 2, 1284-5. Robert Trussel holds two parts of the manor. p.17, 1316. Willelmus dominus de Hales. p. 22- 1428. Willelmus Trussel holds one Knight's fee in Hales. C.I.P.M. Vol.III, 172. 22. Edward I. Rose Trussel held the manors of Cubblesdon and Hales. William, her son and heir, aged 32 years. C.I.P.M. Vol. XI, 533. 37 Edward III, William Trussel of Cublesdon - lands in Bedfordshire.
 6. Dugdale Warwickshire, p. 714.
 7. Dugdale ibid. Pedigree, and Visitation of Shropshire op.cit. p. 466.

The remaining shields given by Wynley, Numbers 4 and 5 are no longer extant, there is no evidence to suggest that they were in glass apart from the fact that Wynley does not attach them to a monument.

Wynley Number 4.

Argent fretty sable, a quarter gules. VERNON, OF HADDON.

Roll of Arms, Richard II, ed. Willement, 535.

'Monsr. Richard Vernon' Argent fretty sable a canton gules.

Fulke Pembrugge ob. 1409 married firstly Margaret, daughter and heiress of William Trussel, Knight⁸. Juliana, sister of Fulk Pembrugge, married Richard Vernon. Their grandson Richard Vernon, 1391-1451, succeeded his great uncle Fulke Pembrugge on the latter's death in 1409.9.

Wynley. Number 5.

Or a lion rampant sable. LUDLOW, impaling.

Barry or and azure. Pembrugge.

Roll of Arms Richard II, 445.

Monsr. John de Lodlowe. Or a lion rampant sable.

County Roll, temp. Richard II.10

Co.Stafford, S'Folco de Penbruge. Barry of six or and azure.11

The date of this marriage between Ludlow and Pembrugge is doubtful. Dugdale's Pedigree of Mitton and Ludlow states the Sir Richard Ludlow Kt., married a daughter and heir of Pembrugge.12. This Sir Richard is made the grandson of John Ludlow and Isabella, daughter of her third husband, Fulk Pembrugge, ob. 1409, the latter's first wife was Margaret daughter and heiress of William Trussell. If this pedigree is correct, this marriage appears to have taken place about the middle of the fifteenth century, however it is not proven.

8. C.I.P.M. Vol. XI, 533, 37, Edward III.

9. Auden. Documents relating to Tonge College, Shropshire.Arch.Soc. Transactions 3rd Ser.VIII.pp. 171-173.

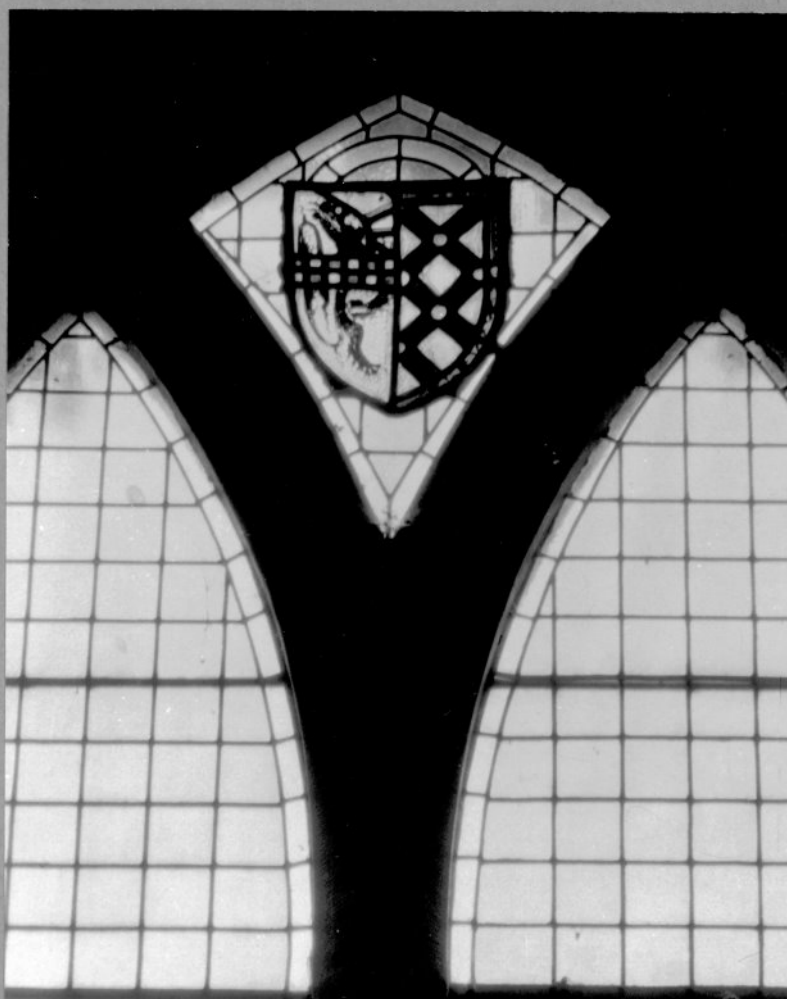
10. Hatton-Dugdale facsimile op.cit.

11. See also seal of Sir Fulk de Pembrugge A.D.1350.Birch.12,532.

12. Printed by Vaughn. Shropshire Arch.Soc.Trans.Vol.IX, pp. 277-278, from a manuscript in the possession of Francis Benthall.



SHERIPHAELES
Salop.



SHERIFFHALES
Salop.



SHERRIFHALES. SALOP STII

SHREWSBURY. ST. MARY'S CHURCHEAST WINDOW OF THE CHANCELDiagram 1

The masonry of the window is all 19th century.
Tracery lights:- glass here is all 19th century.

Main lights of the window. A tree of Jesse

The glass is datable 1332-1353 and it has been extensively restored

1. Prophet Haggai

The figure is modern. Below the figure is inscribed in Lombardic script. HEGGEIES : P(RO)PHE(TA)

2. Prophet Zacharias

Represented standing in the vine, full length facing threequarters left, he grips the vine with his right hand, his left points upwards. He wears a yellow cap with a fur brim, an ochre cloak over a blue tunic diapered with quatrefoils in a fret and purple shoes. Head in flesh coloured glass, the hair and beard blue. Below him is inscribed in Lombardic script ZECHERIES P(RO)PHE(TA)

3. King Manasseh

Seated akimbo on a throne facing threequarters right. Crowned, he holds a sword in his left hand, his right hand raised in front of his chest. He wears a yellow cloak with a fur tippet, a green tunic with blue hose and green shoes. Throne white glass touched yellow stain. Below the figure is inscribed in Lombardic script MA(NA)SSES. The figure's head is modern.

4. King Zorobabel

Seated on a throne facing threequarters right. Crowned, a sceptre in his left hand, his right hand raised. Drapery identical with No.3 above. Below him is inscribed, in Lombardic script:- ZEROBC/BEL. The figure's head, hands, sceptre and cloak are modern.

5. King Josias

Seated akimbo on a throne facing threequarters left. Crowned, he holds a sword in his left hand, his right rests on his knee. Drapery identical with Number 3 above.

Below him is inscribed, in Lombardic script: JOS/ICS
The figures head is modern.

6. King Ezechias

Identical with Number 3 above but facing threequarters left. Below him is inscribed in Lombardic script: --EDECHIAS
The figure's head and part of his cloak are modern.

7. Prophet Malachi

Represented standing in the vine, full length facing threequarters right. He grips the vine with his left hand, his right points upwards - identical with Number 2 reversed. Drapery etc. identical with Number 2. Below him is inscribed, in Lombardic script: MELACHIAS P(RO)PH(TA).

8. Prophet Habakuk

The figure is all modern, Lombardic inscription below, HABACUC P(RO)PHE(TA)

9. Prophet Micah

The figure is modern, identical with Number 8 reversed. Below him is inscribed in Lombardic script MICHELES!/P(RO)PHE(TA)

10. Prophet Nahum

The figure is modern, copies from Number 2 above. Below him, in Lombardic script NAHUM!/P(RO)PHE(TA) (The name is modern).

11. King Osias

Seated akimbo on a throne, facing threequarters right. Crowned, a sword in his right hand, his left holds the fastening of his cloak on his chest. He wears a murrey coloured tunic, lined vair, a green tunic diapered with contiguous circles, each enclosing a crosslet, yellow hose and blue shoes. Head in pink glass, the hair in matt. Throne white and yellow stain. Below him, in Lombardic script /:OZIAS/

12. King Roboam

Seated frontal on a throne, crowned, a sceptre in his right hand, his left holds the fastening of his cloak. Drapery, etc. identical with Number 11 above.

Below him in Lombardic script:- /ROBOAM/

13. King Eliacim(?)

Identical with Number 4 reversed. Drapery etc. identical with Number 11 above. Below him, in Lombardic script E/ /NICS. The centre part of this inscriptions is very decayed.

14. King Matthan(?)

Identical with Number 5 above. He wears a purple cloak lined vair over a green tunic diapered with quatrefoils in a fret, yellow hose and blue shoes.

Below him in Lombardic script --- THUN.

The figure's head is modern.

15. Prophet Sophonias

The figure is a modern copy of Number 2 reversed. Below him, in Lombardic script:- SOPHONIAS:/P(RO)PHE(TA):

16. Prophet Abdiah

The figure is modern. Below him, in Lomb.script: ABDIAS:P(RO)PHE(TA):

17. Prophet Jonas

The figure is a modern copy of Number 2 above. Below him, in Lombardic script: JONES : P(RO)PHE(TA)!

18. Prophet Amos

The figure is a modern copy.

Below him in Lombardic script: AMOS P(RO)PHETA

19. King Asa

Identical with Number 5 reversed. He wears a yellow cloak with a vair tippet, a green tunic diapered with quatrefoils in a fret, blue hose diapered with contiguous circles, each enclosing a crosslet, and purple shoes.

Below him, in Lombardic script:- ASA

20. King Solomon

Identical with Number 11 above, diapering etc., also identical. Below him, in Lombardic script:- SALOMONEM.

21. King Achaz

Identical with Number 5 above, drapery identical with Numbers 3 and 5. Below him, in Lombardic script:- ACHAZ.

22. King Joash

Identical with Number 6 above, drapery, etc., identical with Number 3.

Below him, in Lombardic script JOASH.

The figure's head and much of the drapery are modern.

23. Prophet Hosea

The figure is a modern copy of Number 2 reversed.

Below him in Lombardic script: OSEE : (P(RO)PHE(TA)

24. Prophet Joel

The figure is modern.

Below him in Lombardic script: JOEL P(RO)PHE(TA)!

25. Prophet Isaiah

The figure is modern. Below him in Lombardic script YSEIES:
P(RO)PHE(TA)!

26. Prophet Jeremiah.

Stance and drapery etc. identical with Number 2 above.

Below him, in Lombardic script: JEREMIES P(RO)PHE(TA)!

Small portions of the drapery are modern.

27. King Abias

Identical with Number 11 above. He wears a ruby cloak lined vair,
his costume is otherwise identical with Number 11.

Below him, in Lombardic script:- ABIAM

28. King David

Seated on a throne facing threequarters left, tuning his harp.
Drapery etc. identical with Number 11 except for the cloak which is
yellow.

Below him, in Lombardic script + DAVID.

29. King Josaphat

Identical with Number 13 above, costume etc. identical with Number 11
except for the cloak, which is ruby.

Below him, in Lombardic script. IOAT/APHAT

30. King Joram

Identical with Number 5 above, drapery etc. as Number 14.

Below him, in Lombardic script:- !JORAM!

The head and most of the drapery are modern.

31. Prophet Ezechiel

A modern copy of Number 2 reversed.

Below him in Lombardic script:- EZECHIEL/P(RO)PHE(TA): (The name is modern.)

32. Prophet Daniel

The figure is modern.

Below him, in Lombardic script:- DENIEL:/ ! P(RO)PHE(TA):

33. Prophet Elijah

The figure is modern. Below him, in Lombardic script:-
HELIES !/P(RO)PHE(TA)

34. Prophet Samuel.

The figure is all modern except for part of the white cloak.

Below him, in Lombardic script: SAMUEL:/P(RO)PHE(TA) (The name is modern.)

35, 36, 37. Sleeping figure of Jesse with the vine springing from his loins.

The figure of Jesse and the small figure of a prophet standing at his feet (panel 37) are entirely modern. Below, in Lombardic script:
IESSE GENVIT/DAVID

38. Prophet Nathan

The figure is modern.

Below him, in Lombardic script: ! NE/THEN:/!P(RO)PHE(TA) (the 'NE' is modern.)

39. Prophet Ahijah

The figure is a modern copy of Number 2 reversed.

Below, in Lombardic script: ACHIJE:/ P(RO)PHE(TA)

40. Prophet Elishah(2)

The figure is all modern.

Below in Lombardic script HELISEUS/PRO)PHE(TA)

Numbers 41-48. The Virgin and Child with kneeling donors, each set below an identical canopy.

41. A Lady in prayer.
The whole panel is modern.

42. A Lady in prayer.
The whole panel is modern.

43. Hawise, wife of Sir John de Charleton. The whole panel modern.
Her gown bears:- Or a lion rampant gules.

44. Virgin and Child. The whole panel is modern.

45. King Edward III. The whole panel is modern.

46. Sir John de Charleton. His surcoat bears 'Or a lion rampant gules'
The whole panel is modern.

47. Sir John de Charleton. Junior. His surcoat bears 'Or a lion rampant gules a label of three points azure, an eagle displayed or on each point.' The whole panel is modern.

48. Sir Owen de Charleton(?). His surcoat bears 'Or a lion rampant gules, charged on the shoulder with an eagle displayed or. The whole panel is modern.

49. Inscription, in Lombardic script:-

PRIES p^R MONS^R JOHAN DE CHARLETON / qⁱ FIST FARE CESTE VERRURE/
ET p^R DAME HAWIS SA COMPANION/

The behaviour of the vine in the main lights

The vine stems springing from the loins of Jesse are divided along the centre axis into two halves, one white, the other yellow stain; the leaves are green. In the two outer lights on each side the prophets are depicted standing in the coils of the vine which passes both behind and in front of their bodies. The prophets are all set against a plain ruby ground. The Kings in the four centre lights are all seated and the vine stems form a formal frame around them. Within this framing of the vine the figures are set against a blue ground diapered with trails of foliage, palmate leaves, reserved on a black enamel ground, with a ruby rosette set on either side of the figure's shoulders.

Restoration: Most of the vine is modern, incorporating a number of genuine pieces. The blue foliage grounds are mostly genuine with some restoration.

Borders of the main lights

These are all modern.

East window of the Lady chapel

Two 14th century shields have been inserted in the tracery of this window.

50. Or two corbies sable.

The corbies are painted in black enamel, the field is in yellow stain diapered with a square fret, each square enclosing a quatsefoil, reserved on black enamel.

51. Gules semy of crosses crosslets fitchy argent, two lions passant in pale argent.

Antiquarian sources

Visitation of Shropshire, 1663-64. by Sir William Dugdale.

College of Arms MS. C. 35.

Copy. British Museum. Add.MS.30331 pp.29-30

Shrewsbury St. Chad's Church

"The East window of the chancell is well preserved wherin is drawne the roote of Jesse in auncient and beautifull painted glass, the window contains seven Paines, and at the bottom in the middle paine is the figure of the Virgin Mary, in the three paines on the right hand are three Knights in male, each holding a banner and having on their surcoates of armes, in the posture and manner following:-"

Drawing of a Knight: represented kneeling facing threequarters left.

Surcoat and banner tricked:-

Or a lion rampant gules charged on its shoulder with an eagle displayed or on a lozenge vert.

"This is the figure in the middlemost of the three knights, the other two being drawn in the very same posture, that on the left hand having on his surcoat and in his banner 'Or a lyon rampt gules. That on the right hand or a lyon rampt gules with a labell of three points vert : each point charged with 3 : spread eagles or."

Drawing of a Lady: represented kneeling in prayer, facing right (her head is missing).

Her gown is tricked:- Or a lion rampant gules, the sleeves vairy.

"This is the figure of the foremost of the weomen. On the left hand; the other two behind her have no coates of armes on their Robes but only gowns of gold and red sleeves.

Under the three middle panes in the said window is this inscription:-

PRIES P^r MONS^r JOHAN DE CHARLETON / q' fist fare ceste verrure/
et p^r Dame Hawis sa companion/."

Identification of the arms

Or a lion rampant gules. CHARLETON OF POWIS

Roll of Arms, Edward II. ed. Nicolas, p. 91

"Ly Sire de la Pole, de or a un lioun de goules.

ibid.p.81

"Sir Lowys de la Pole, de or, a un lion de goules e un baston de sable."

Roll of Arms. Edward III, ed. Nicolas, p. 6

"Le Counte d'Arundell port de gules, une lyon rampant d'or.
Monsire de la Poole port de le revers."

The date of the Jesse window

An inscription at the bottom of the window (Cat.No.49) states that the glass was made for Sir John Charleton and asks for prayers for him and his wife Dame Hawise. Sir John Charleton married Hawise, daughter and heiress of Owen ap Griffith ap Gwenwynwyn in 1309.(1) He succeeded to the lordship of Powis in the right of his wife, this was confirmed by Royal Charter in 1313/1314.(2) Sir John Charleton died in 1353, aged 85, his wife predeceased him, she was, however, alive in 1346.(3) They were both buried in the Grey Friars at Shrewsbury,(4).In the window originally were the figures of a knight and a lady wearing the arms of Charleton of Powis. (Cat.Nos.43 and 46, modern copies, see below). These two figures can be identified as Sir John Charleton and his wife Hawise.(5) There are also two other knights each wearing a differenced coat of Charleton. The one has the addition of a label with an eagle displayed on each point, the other has the lion charged with an eagle displayed (Cat.Nos. 47 and 48, modern copies). Owen and Blakeway suggested that these figures were to be identified as Sir John Charleton, son and heir of Sir John Charleton and Hawise (No.47) and his brother Owen de Charleton (No.48)(6) Sir John Charleton and Hawise were married in 1309.(7) allowing time for their sons to reach the age of knighthood. Owen and Blakeway suggested that the window was to be dated after circa.1332 and before the death of Sir John Charleton in 1353. This hypothesis is quite feasible and has been generally accepted.(8)

(1) G.E.C. Complete Peerage, Vol.III, p. 160.

(2) *ibid.*

(3) *ibid.*

(4) *ibid.* See also Owen and Blakeway 'History of Shrewsbury' "1825 Vol.II, p. 316 and p. 560.

(5) This identification was first made by Owen and Blakeway *op.cit.* p.317-18.

(6) *ibid.* The evidence for the identity of the second figure (No.48) is not precise. By an inquisition of 42, Edward III. John de Charleton of Powis was found to be cousin and heir of Owen de Cherleton who held the manor of Lyndham. 'Cousin', i.e., of the same blood may be loose phraseology.

(7) see G.E.C. *op.cit.* Owen & Blakeway, *op.cit.* p.318.

Visitation

At the time of the 1663-1664/^{this} Jesse window was in the east window of St. Chad's church Shrewsbury.(9) It seems possible that the window was originally in the Grey Friars church founded by Dame Hawise de Cherleton and where she and her husband were buried and may have been moved to St. Chad's at the Dissolution.(10) St. Chad's church was subsequently demolished and the glass was presented to St. Mary's in 1791.(11) It was probably about this time that the glass suffered some losses. Owen and Blakeway record that some figures had found their way into private hands (12) and that "the effigied of the Virgin Mary, one of the knights and two of the ladies are entirely lost. The mutilated figure of one lady remains and has been repaired."(13)

The glass was restored between 1825 and 1852(14). The 'restorations' appear, in part, to have consisted of replacing original glass with copies. How much is a reliable copy and how much is the restorer's imagination is difficult to determine.

The figures of Sir John Charleton (Cat.No. 46) and of Sir Owen Charleton (?) (Cat.No.48) appear to be reliable copies. The engravings given by Owen and Blakeway show that pre 1825 the former's face was missing and his banner had been patched with an alien fragment.(15) The Sir Owen (?) also lacked its face.(16) Also the figure of Jesse (Cat.Nos. 35-37)/which was engraved by Fowler in 1802.(17) The extent of the restoration has been ignored by some writers.(18)

A appears to be a close copy of the original

(8) e.g. Westlake 'History of Design in painted glass' 1882, Vol.II p.23-25.

(9) College of Arms MS. C.35 and B.M. Add.MS. 30331 see above.

(10) Owen & Blakeway Op.cit.p.460-1. (11) *ibid.* p. 316.

(12) *ibid.* p. 319. (13) *ibid.* p. 316

(14) B.M. Add.MS. 33849, f.54 notes by Charles Winston, dated 1852:

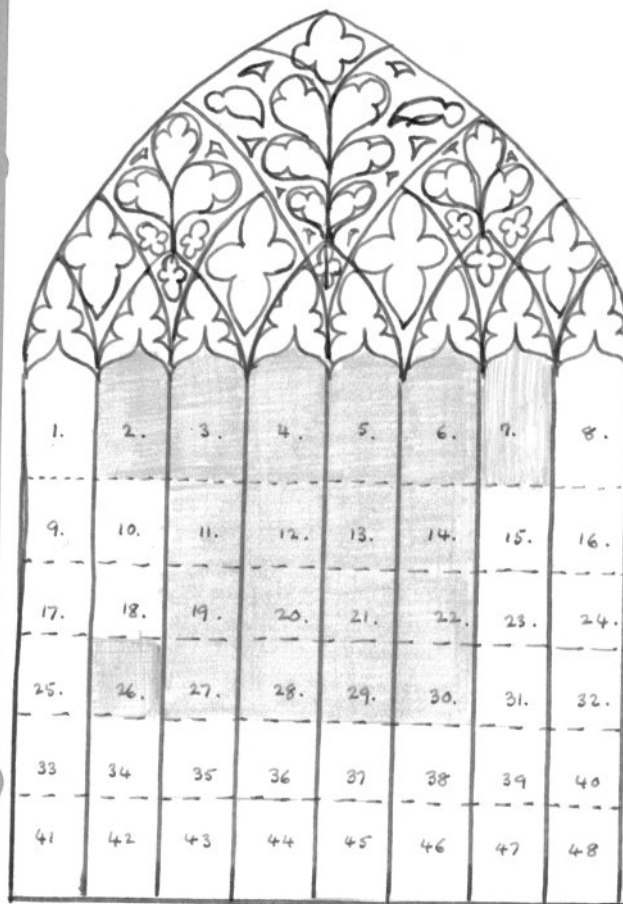
"Some of the figures in the outermost light on each side have been restored, this was done about thirty years ago and the restoration is extremely good." Winston notes that the kneeling knights are "in every case a modern restoration" and further adds "A good deal has been restored, the new parts are easily distinguished from the old." The donor figures were substantially original in 1825 - see note 16.

(15) Owen & Blakeway op.cit.between pp.316-17.

(16) *ibid.*between pp.318-319. (17) Copy of engraving in Soc.of Antiquaries Red. Book Salop. p.11

The figure was then, 1802, slightly incomplete.

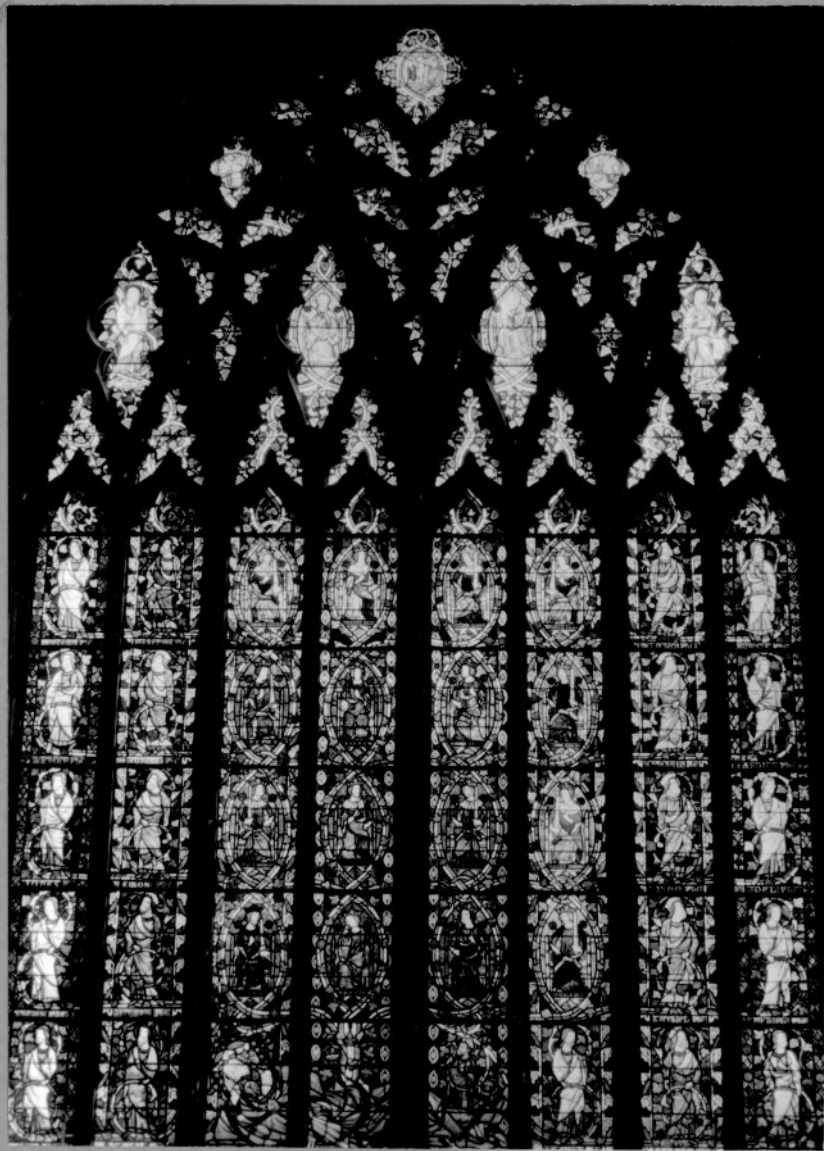
(18) J.E. Hunt "The Glass in St. Mary's Church Shrewsbury" 1951. This writer infers that the whole of the Jesse window is original glass.



SHREWSBURY.

DIAGRAM. I.

St Mary's I SALOP



St. Marys.
SHREWSBURY I
Salop.



SHREWSBURY · St Mary's I
 Sklop



SHREWSBURY-

St Mary's I

Salop



SHREWSBURY. SALOP I



SHREWSBURY.

St Mary I

St. Mary



St. Marys.
SHREWSBURY.
Salop.

I



SHREWSBURY · St Mary I
SALOP



St Mary I
SHREWSBURY
SALOP



SHREWSBURY.
JALOP

St Mary's I



SHREWSBURY. St Mary I
SALOP



SHREWSBURY. SALOP



SHREWSBURY. St Mary I
SALOP