

STOTTESDONSHROPSHIRE

Westernmost window, south side of the Nave.

Diagram 1

All XIV.C. glass.

1. Head of a Knight

Frontal, wearing a coif-de-mailles of banded chain mail. Painted in black lines on white glass, the bands touched yellow stain. Set against an oval green ground, bearing a rough foliage design in a dotted border, painted in black lines.

2. A Rosette

A white rosette in a circular border, the latter patterned with dots separated one from the other by a wavy line. Painted in black lines on white glass.

Numbers 1 and 2 are set against a modern white glass ground.

Border of light: Pieces of plain ruby alternating with quatrefoil leaf plaques, in pot-metal yellow.

3. Foliage design, incomplete

At the centre a rosette, identical with Number 2 above, but in ruby glass, set in a circular border which has off-springing stalks and palmate leaves, in white glass, the stalks touched yellow stain. Only the upper stalk and its two leaves are completed.

4. A fragment of a foliage design.

A vine leaf and two bunches of grapes, in yellow stain against a ground of black enamel.

5. A foliage design, incomplete

Identical with Number 3, above.

6. A Shield. Gules bezanty or. ZOUCHE

The ruby field is plain and streaky in colour. The bezants are each separately leaded.

7. Fragments of canopy work.

An arch surmounted by a gable with crockets, the tympanum cusped a trefoil, a thin crocketed gable rising behind. A piece of shafting, diagonally turned, with two bands of squares, each cusped a quatrefoil, in a moulded band, above blind lancets, cusped trefoil.

A piece of a diagonally turned shafting, patterned with a hood moulding, another similar with a plain brick facing. These pieces are painted in black lines on white glass, with strong yellow stain and matt smear shading.

8. A Border Piece.

A covered cup, with an acorn and oak leaf finial, in white touched yellow stain against a plain black ground.

9. A Shield. Azure bezanty or. ZOUCHE.

The blue field is plain and the bezants are each separately beaded.

10. A Shield. Gules three lions passant guardant in pale or.
KING OF ENGLAND.

The ruby field is plain and streaky in colour.

11. A Shield. Argent a lion rampant gules (crowned or), a bordure engrailed sable.

The argent field is plain white glass, the bordure is painted in matt on the same pieces of glass as the field. The colour of the lion is streaky, the head and crown are lacking and have been replaced by plain ruby glass.

Numbers 3-11 are set against a broken and fragmentary ground of white glass bearing running trails of palmate leaves and patterned borders. The original design has been completely lost.

Borders of the main lights

A straight stem with off-springing oak (?) leaves in profile. In pot-metal yellow; set against pieces of plain ruby.

North window of the vestry.

Two loose panels of glass hang in this window.

12. Head of a Knight

Frontal wearing a coif-de-mailles of banded chain mail.

13. Head of a Knight

Frontal wearing a coif-de-mailles of banded chain mail. Identical in size and technique with Number 2., above, the drawing of the features varies slightly in each case.

STOTTESDON

Fourteenth century glass.

The fourteenth century glass is now located in the westernmost window on the south side of the nave and there are two detached panels kept in the vestry. The four remaining shields (Catalogue Numbers 6, 9, 10, 11) were originally part of the tracery lights of the east window of the chancel. Each shield occupied the lower lobe of its light with a frontal head of a knight in the cusp above it. (Diagram). The original disposition is recorded in a drawing made for William Mytton circa 1734 now in the collection of the Society of Antiquaries.¹ The glass remained in the east window until 1887, when the present glass was inserted and the original glass was thrown away.² The remaining fragments were found in the churchyard³ by the Reverend W. Murcott in 1902 who had them inserted in their present position.

The date of the East window.

The history of the manor of Stottesdon studied in conjunction with the armorial shields is of great importance in ascertaining the date of the east window.

In 1241 the manor of Stottesdon was granted by the King to John de Plessetis, Earl of Warwick.⁴ His son Hugh de Plessetis alienated the manor in 1270 to John de Segrave who married his daughter Christiania.⁵ The Jurors of the Hundred of Stottesdon, in 1272, reported that this did not have the King's consent.⁶ Although they report that John de Segrave was siezed of it, Nicholas de Segrave, his father, appears among the list of defaulters in the Hundred, presumably he had to account

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1. Soc. of Antiq. formerly MS. 477, now Prints and Drawings, Shropshire, p. 363.
 2. W.E. Badger 'A Short Guide to the Church of Saint Mary, Stottesdon.' (Not dated.)
 3. ex.inform. Reverend H.H. Pierce the present incumbent. He knew of no precise proof of this fact, it may be a figment of local imagination.
 4. Eyton. Antiquities of Shropshire, Vol.IV, p.150. citing Rot.Ch.25, Hen.III, No. 5.
 5. Eyton. op.cit., p.151, citing Dugdale Baronage.1. 674.
 6. Eyton. op.cit., 151.

for suit and service due from Stottesdon during his son's minority.⁷ By an inquisition in 1274 the jurors traced the descent of the manor from John de Plessetis to Hugh de Plessetis. They state that the latter alienated the manor in 1270 and that Nicholas de Segrave was to hold it for his life.⁸ However, this he did not do for his son John acknowledged the service of one knight's fee in Stottesdon in 1277 and Nicholas was alive until 1295.⁹

John de Segrave died seized of the manor in 1324-5.¹⁰ In 1318 his son Stephen de Segrave had obtained a grant of the hundred of Stottesdon for his life.¹¹ He also died in 1324-5.¹² The manor was restored to Christiania widow of John de Segrave, in 1326, when it was learnt by inquisition that Hugh de Plescy, granted the manor in the time of Henry III to John de Segrave and Christiania in free marriage.¹³ The manor was held of the King in chief.¹⁴

Originally the arms of Segrave occupied the fourth tracery light from the left in the east window, next to the royal arms at the centre. (numbers D and C respectively, Diagram 2). The royal arms remain (Catalogue Number 10), the Segrave arms have gone. These two shields therefore represent the lord of the manor and his overlord, the King. They are to be dated after 1270, when the Segraves acquired the manor, and before 1340, when the royal arms were changed to France and England quarterly.

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7. *ibid.* citing Assizes 56. Hen.III, in 49 dorso.
 8. Eyton. ~~op.cit.~~*ibid.* citing Rot.Hundred II, 107,108.
 9. Eyton, op.cit. p. 151 citing ^{Writs/}Parl. Vol. I. p. 206.
Nicholas died before November 12, 1295. Cal.Inq. Post Mortem, III. 297.
 10. Cal.Inq.Post Mortem, VI, 699. 19 Edw. II.
 11. Cal.Fine Rolls II. 1307-1319, p.380. Nov.20,1318.
 12. Cal.Inq.Post Mortem, VI. 700. 19.Edw.II.
 13. Cal.Close Rolls, 1323-1326, p.433. 1326.
 14. Cal.Inq. op.cit.
Feudal Aids, Volume IV, p.218; 1284-5; *ibid.*p.231, 1316;
ibid., p.242, 1346.

Two of the other three shields of arms formerly in the tracery represent the families of Zouche of Ashby and Zouche of Haringworth (Diagram 1 A and E, Catalogue Numbers 6 and 9 respectively). Alan la Zouche, first Baron Zouche of Ashby, is said to have married Eleanor, daughter of Nicholas de Segrave.¹⁵ He died in 1313-1314 and the barony fell into abeyance between his three daughters and co-heiresses.¹⁶ He was born in 1266 and married before 1288.¹⁷

The Zouches of Haringworth were a junior branch of the same family. Eudo la Zouche, created baron by writ in 1308, was a younger brother of Roger, father of Alan La Zouche of Ashby.¹⁸

These two shields, therefore, represent possibly alliances of the Segraves, with particular reference to Nicholas de Segrave, ob.1295, and his son John, ob.1324-5.

The identification of the fifth shield of arms formerly in the tracery (Diagram 1.D, now Catalogue Number 11) is uncertain. It may have reference to the family of Stephen de Segrave's wife. He married before 1315, the identity of his wife, however, is not known.¹⁹

There is reason to believe that the window was probably erected before 1325. John de Segrave, son and heir of Stephen de Segrave, was a minor, aged ten years, at his father's death in 1325.²⁰ The wardship of his lands and his marriage were granted to Thomas of Brotherton, Earl of Norfolk.²¹ The latter's daughter Margaret married Stephen de Segrave in 1337 or 1338.²² If the glass was erected after 1325 it might be expected that the Earl of Norfolk would have been honoured by the inclusion of his arms. Certainly the absence of his arms precludes a dating after 1337. The five shields

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15. G.E.C. Complete Peerage, 1898, Ed. VIII, p. 222.
 16. *ibid.*, Cal.Inq.Post Mortem.V, 458. 7.Edw.II.
 17. G.E.C. *op.cit.*, The age of his eldest daughter Ellen is given as twenty six years in his Inquisition. *op.cit.*
 18. G.E.C. *op.cit.* p. 223.
 19. G.E.C. Complete Peerage, XI. 609, said to be a daughter of - Arundel.
 20. Cal.Inq.Post Mortem. VI, 700. 19.Edw.II.
 21. Cal.Pat.Rolls. 1327-30. p.23. March 3rd, 1327.
 22. Their daughter Elizabeth was born in 1338. Proof of her age, Cal.Inq.Post Mortem.X. 121. see also C.I.P.M., VIII. 195, 196.

of arms as recorded in the Mytton sketch appear to have been in situ. The window may have contained other shields in the main lights, however the tracery shields include the Royal arms which suggests that the shields associated with the royal arms were considered the most important. Above each of the shields was the head of a Knight. Three of these remain (Numbers 1, 11, 12). The one above the royal arms, now lost, is shown, in the Mytton sketch, wearing a crown. This suggests that these figures are conventionalised portraits of the bearers of the shields.

A dating in the first quarter of the fourteenth century would suit the Zouche of Ashby shield better than a later date. Alan la Zouche was the last male heir of the senior line and he died in 1313-14, although the commemoration of him after his death would not be unusual.

Stottesdon. Antiquarian sources.

Reference No. D.

B.M. Add.MS. 21022. circa 1700-1730. f.193R. copied from
Dugdale's Visitation of Shropshire, 1659.

Shields in trick.

1. Drawing of a tracery light. A shield Gules bezanty or.
Above the shield a frontal head of a knight.

"In the East window of the chancell same as No. 1":-

2. Sable a lion rampant crowned.
3. Gules three lions passant guardant in pale.
4. Arg. a lion rampant crowned, a bordure engrailed sable.
5. A lion rampant crowned.

In the uppermost north window in the body of the church.

A rough sketch of the figures of St. Anne and the Virgin and a frontal head of a Knight wearing a bascinet, the vizor raised.

Two banners of arms:-

6. Q 1-4 Barry nebulée, 2 & 3 A lion rampant crowned, a bordured engrailed bezanty.
7. Quarterly per fess indented azure and - , in the first quarter a lion passant guardant.

"In two south windows."

8. A chevron gules between three mullets.
9. Ermine three lozenges conjoined in fess sable.

"In a north window".

10. Quarterly per fess indented gules and ermine, in the first quarter a crescent argent.

Reference No. H.

Harley MS. 5848. Shropshire Pedigrees, XVII.C. p.45.

"Stotesdon church in Shropshire hath in it these armes"

Shields in trick.

1. Gules bezanty or.
2. Azure bezanty or.
3. Three lions passant guardant in pale.
4. Argent a lion rampant gules, a bordure engrailed sable.
5. A lion rampant.
6. Ermine four lozenges conjoined in fess sable. Below is written:-
"Orate p borro statu Tho: Pigott et Isabelle ux." / bono
7. Argent a cross flory sable, a quarter gules.
- 8.4 Argent a chevron sable between three crosses crosslets sable.
9. Azure a chevron or between three mullets or.

Two banners, in trick.

10. Q. 1 & 4, Barry nebulée. 2 & 3 A lion rampant, a bordure engrailed.
11. Quarterly per fess indented azure and argent, in the first quarter a lion passant or.

Below the banners is written: "Pray for Sir Tho. Blount Knight and Dame Anne his wife which made this window in the yeare 1414."

An impaled coat.

Party a Quarterly 1. Ermine three lozenges conjoined in fess.
2. A chevron between three mullets. 3. Argent a cross flory sable, a quarter gules. 4. Vert two lioncels rampant in pale or. Over all an escutcheon of pretence Azure a chevron between three crosses crosslets or. Party b. Q. 1 & 4, Barry nebulée. 2 & 3 A lion rampant, a bordure engrailed.

Reference M.

Society of Antiquaries, formerly MS. 477, now Prints and Drawings, Shropshire. A volume of drawings made for William Mytton, circa 1734. Page 363:-

"Stottesdon, in the east window ^{pe} of/chancell."

Drawing of five tracery lights, each contains a shield with a head of a knight set above the shield.

L to R.

1. Gules bezanty or.
2. Sable a lion rampant argent crowned or.
3. Gules three lions passant guardant in pale or.
The Knight's head here is represented crowned.
4. Argent a lion rampant gules crowned or, a bordure engrailed sable.
5. Azure bezanty or.

"In a North window of pe church": Two banners, in trick.

6. Q 1 & 4, Barry nebulée or and sable.
2 & 3, A lion rampant, a bordure engrailed bezantée.
7. Quarterly per fess indented azure and - , in the first quarter a lion passant guardant.

In pe south windows

8. Or a chevron gules between three mullets gules.
9. Ermine three lozenges conjoined in fess sable.

In a North window

10. Quarterly per fess indented azure and ermine. In the first quarter a crescent argent.

Reference W.

B.M. Add. MS. 21237. Reverent Williams manuscript of Shropshire churches, page 27, dated 1795.

"East window of the chancel."

Painting of five shields as M.1-5 above. Shields L to R.

1. Gules bezanty or.
2. Sable a lion rampant argent crowned or.
3. Gules three lions passant guardant in pale or.
4. Argent a lion rampant, gules, a bordure engrailed sable, bezantée or.
5. Azure bezanty or.

Identification of the armorial glass

East window of the chancel.

Gules bezanty or. ZOUCHE.

D.1; H.1; M.1; W.1; this remains Catalogue No.6.

Roll of Arms Henry III. ed. Nicolas, p. 9.

Aleyn La Zouche, de goules besantee d'or.

Azure bezanty or. ZOUCHE OF HARINGWORTH.

H.1; M.5; W.5; this remains Catalogue No. 9.

Roll of Arms Henry III, p. 9.

William la Zouche, d'asure besante d'or.

Roll of Arms Edward, ed. Nicolas, p. 46.

Monsire William Le Zouch de Haringworth, port d'asure besante.

Gules three lions passant guardant in pale or. ENGLAND.

The Royal arms of England before 1340 when Edward III assumed the arms of France and England quarterly. D.3. H.3. M.2. W.2. This remains. Cat. No. 10.

~~B.2; H.5; M.2; W.2.~~

Sable a lion rampant argent crowned or. SEGRAVE. D.2. H.2. M.2. W.2.

Roll of Arms Edward II. p. 4.

Sire Johan de Segrave de sable a un lioun rampaunt de argent corone de or.

Argent a lion rampant gules crowned or, a bordure engrailed sable. ?.

D.4; H.4; M.4; W.4; this remains, Catalogue No. 11.

This coat does not occur in any of the medieval rolls of arms.

Possibly the coat is for Tumberville who wore Argent a lion rampant gules crowned or²³ with a bordure engrailed for difference.

23. Collins Roll. circa 1295. 122. 'Hul de Turberville.'
Carlisle Roll. 1334, No. 149. 'Robert Tunberville.'

The four antiquarian sources recording the five shields in the east window are not identical in their tricks. On comparison with the remaining shields it appears that Myttons account (Society of Antiquaries) is the most reliable and complete.

Armorial glass no longer remaining.

In a North window of the church

Two banners:-

A. Q 1 & 4. Barry nebulée or and sable BLOUNT.²⁴

2 & 3. (Ermine) a lion rampant gules crowned or, a bordure engrailed sable bezantee. CORNWALL.²⁵
The arms of BLOUNT OF KINLET.

B. Quarterly per fess indented azure and argent in the first quarter a lion passant or. CROFT.²⁶

Sir Thomas Blount of Kinlet, knight living in 1479; dead before 1525 married Anne daughter of Sir Richard Crofts. Kt. She died in 1509 having borne her husband twenty children.²⁷ The inscription recorded in Harley MS. 5848 must be defective; the date should probably read 1514.

In the south windows

D.9; H.6; M.9.

Ermine three (or four) lozenges cojoined in fess sable. PIGOT.
Inscription: "Orate pro bono statu Tho: Pigott et Isabelle ux."

H.7.

Argent a cross fleury sable, a quarter gules. ?

Probably an erroneous trick of Argent a cross fleury sable on a quarter gules a lion's head erased argent crowned or. PESHALL.²⁹

9 24. Roll of Arms Richard II, ed. Willement. 188.

25. ibid. 395.

26. Roll of Arms, Edward III, ed. Nicolas, Shropshire, p.83.

27. Pedigree of Blount of Kinlet. Historical Collections, Staffs. Vol. IV. Pt. II, pp. 80-81. The Blounts quartered the Cornwall arms by the right of marriage, Sir John Blount, Kt., ob. 1424, married circa 1382, Isabel, daughter and heir of Sir Bryn Cornewal of Kinlet, Kt., see Blount Pedigree op.cit.

28. County Roll of Arms. temp. Ric. II, Soc. of Antiq. 664. IV. 16.

29. Roll of Arms. Ric. II, ed. Willement. 381.

H. 8.

Argent a chevron sable between three crosses crosslets or.
(LEKEBURNE.)³⁰

This coat is not given in the other antiquarian sources and the trick may be erroneous, see below H. 12.

D.8; H.9; M.8.

Either:- Azure a chevron or between three mullets or.³¹ CHETWYND.

or:- Or a chevron gules between three mullets or. 2.

The tricks given of these four shields are not satisfactory.

Richard Pigot of Chetwynd, ob.1439, married Joyce daughter and co-heiress of Sir Richard Peshale of Chetwynd, Salop.³² The latter's grandfather, another Sir Richard Peshale, ob. c.1387, married Joan, daughter and heiress of Reginald Chetwynd.³³

Richard Pigot, ob. 1439, had a son Thomas who married an Elizabeth³⁴, presumably these are identical with the "Thomas Pigott et Isabelle ux(or)is eius)" mentioned in the inscription associated with the Pigot coat in Harley MS. 5848. A mid-fifteenth century dating for these four shields appears to be indicated.

Location not givenH.12. Quarterly coat of PIGOT impaling BLUNT OF KINLET.

The trick is incomplete and not completely reliable. The most probably readings are given in brackets.

1. Ermine three lozenges in fess (sable).
2. (Azure) a chevron between three mullets or CHETWYND)
3. Argent a cross fleury sable (on) a quarter gules (a)
lion's head erased argent crowned or.PESHALE.)
4. Vert two lions rampant (combattant)or.³⁵ On an) PIGOT
escutcheon of pretence:- Azure a chevron between)
three crosses crosslets or.³⁶)

30. Roll Edw. III, ed. Nicolas p. 16.

31. Roll. Rich.II, ibid. 479.

32. Pedigree, Omerods Cheshire III, p. 667.

33. Peshal Pedigree.Fletcher Salops.Arch.Soc.Trans.3ser.VI.pp.218-9.

34. Omerod op.cit. Bridgeman. Salop..Salop.Trans.4ser.III, p.95.

Impaling

- Q. 1 & 4. Barry nebulée (or and sable). BLOUNT.) BLOUNT
 2 & 3. Ermine a lion rampant gules crowned or.) OF
 A bordure engrailed sable bezantee. CORNWALL) ~~CORNWALL~~ KINLET.

Robert Pigot, Sherrif of Shropshire in 1517 married Margaret daughter of Sir John Blount of Kinlet.³⁷ A dating c.1500 seems indicated for this shield.

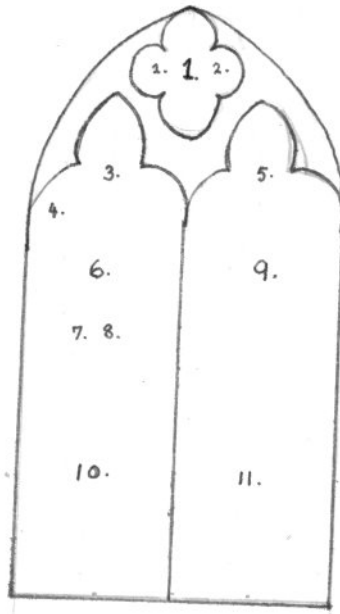
In a north window.

D.10; M.10:-

Quarterly per fess indented azure (or 'gules') and ermine, in the first quarter a crescent argent. SANDFORD, COUNTY SALOP.³⁸

The Sandfords, of Sandford, were long established in the county, without additional evidence a provisional dating of this shield is not permissible.

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35. This quartering was allowed. Visitation Salop. 1623.
 (Harl.Soc. XXIX, p.401 - the Harley 5848 trick may be a mistake for this.
36. Identification dubious, H.8. is the same with different tinctures.
37. Bridgeman. Pedigree of Pigot. Shropshire Arch.Soc. Trans. 4 Ser. III, p. 95.
38. See Visitation of Salop. 1623. Harl.Soc. XXIX, Pedigree p. 430 and transcripts of charters, with armorial seals, appertaining to the family.



STOTTESDON.

STOTTESDON: SALOP:



STOTTESDON.

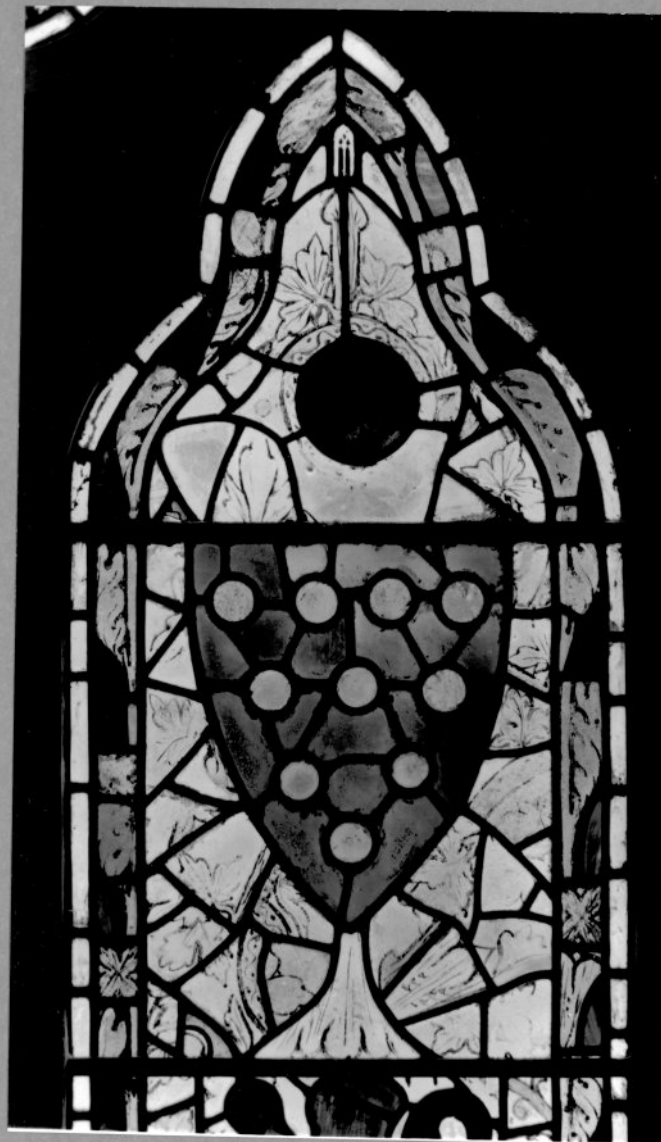
Salop.



STOTTESDON. SALOP



STOTTESDON. SALOP



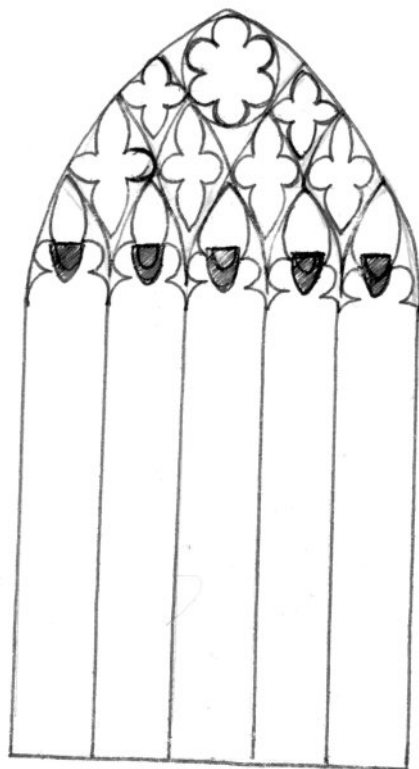
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STOTTESDON. EAST WINDOW.

ORIGINAL POSITION OF SHIELDS. 

TONGSHROPSHIREWest window of the NaveDiagram 1All the glass circa, 1410.

1. Head and shoulders of a Saint.

Nimbed facing threequarters left, long flowing hair and beard. White nimbus, the cusped border in yellow stain. The head is painted in black lines on white glass, the hair and beard in matt. His cloak is light green.

2. An angel holding a scroll, incomplete.

The head and part of the scroll remain, facing threequarters right, in white glass; the scroll if in two parts, partly covering the angel's face and is inscribed in black letter:-

MADO ... (last letter hidden under cusp of light)
COM' (Last letter broken).

3. Head and shoulders of an angel.

Nimbed facing threequarters right in prayer. White glass, the hair and serrated border of the nimbus in yellow stain.

4. Head of an angel, incomplete.

Nimbed facing threequarters left, in white glass.

5. Two fragments of a tiled floor with an inscription along the lower edge.

Black and white tiles, inscription, in black letter:-

JOHES / SOWE.

Inserted inside out.

6. Fragments of two inscriptions, in black letter.

A scroll bearing DEUM. (inserted inside out).

The second is broken and incomplete, four minims?

7. A group of Ecclesiastics. A Pope and four clerics kneeling in prayer, all facing threequarters right, the clerics behind the Pope; the foreground cleric holds a processional cross. The Pope wears a triple crown, his drapery is missing and has been patched with alien fragments. The clerics are all tonsured and wear plain white albs. All in white glass and matt touched yellow stain. Rather decayed.

8. A group of Saints.

Four Saints kneeling in prayer facing threequarters left.

Figures left to right are:- a male saint, wearing a blue cloak over a yellow stain tunic, the head is incomplete, a piece of his beard and chin remain, white touched yellow stain. A male saint, nimbed, he wears a white cloak over a yellow stain tunic, head is white, hair possibly tonsured but indistinct, the nimbus in yellow stain with a white cusped border. To the left of the nimbus, and on the same piece of glass is the raised hand of another figure. A male saint, nimbed, he wears a ruby cloak over a white tunic powdered with yellow stain rosetts (an alien insertion?). White nimbus, the cusped border in yellow stain, the head is incomplete, the features below the eyes are missing, flowing hair, bald on the front of the head, St. Paul?, in white glass. A female Saint, she wears a white cloak and white tunic powdered with yellow stain rosettes, the head is incomplete, the hair flowing down on to the shoulders and the right eye remain. In white glass touched yellow stain. A fragment of a white nimbus, from another figure, is painted on the same piece of glass as this figure's hands.

The figures kneel on a black and white tiled floor, this is leaded separately.

9. A large scroll, inscribed in black letter:-

ETER	AM	PATREM	ETER(N)AM	PATREM
IS	ITA	...IIIRIS	ITA	

This has been inserted inside out.

10. Saint Edmund, King and Martyr, below a canopy.

The Saint stands full length facing threequarters right, nimbed and crowned, holding three arrows in his left hand and a sceptre in his right. He wears a white cloak lined with ermine over a plain tunic with fur trimming at the cuffs.

Painted in black lines on white glass, touched yellow stain; the hair and beard in matt. The figure is incomplete, the area below the waist has been much broken and disarranged.

The figure is set against a blue ground bearing a diaper of seaweed foliage, reserved on a ground of black enamel.

Canopy.

The side shafts and the apex of the canopy have been broken and disarranged, immediately above the Saint's head are three rectangular niches, each with a rib vault, in white glass with matt shading and touches of yellow stain. The fragments of the apex of the canopy are set against a blue seaweed ground.

11. Saint Peter. Below a canopy.

The Saints stands full length facing threequarters right, nimbed holding the two keys in his right hand and a large open book in his veiled left hand. He wears a white cloak over a ruby ~~skank~~ tunic.

The head, cloak and emblems are painted in black lines on white glass touched yellow stain, the hair and beard are in matt.

The figure is incomplete, the area below the waist is broken and disarranged.

Set against a blue ground bearing a diaper of seaweed foliage.
Canopy.

Identical with Number 10 above, parts of the side-shafts bearing blind arches with crocketed gables remain. The fragments of the apex of the canopy are set against a blue seaweed ground.

12. The Virgin and Christ Child, below a canopy.

The Virgin stands full length facing three-quarters left, nimbed and crowned, holding the Christ Child on her right arm, a sceptre in her left hand. She wears a white cloak, with an ermine collar, and a blue tunic. With the exception of the tunic, the figures are painted in black lines on white glass, with matt shading and touches of yellow stain. The figures are incomplete. Much of the Virgin's drapery is missing and only the head remains of the Child, although the outline of the figure remains.

The figures are set against a ruby ground bearing a diaper of 'seaweed' foliage reserved on a ground of black enamel.

Canopy.

Much broken and disarranged. Immediately above the figures is a five-sided vaulted niche. Two pieces of the main side shafts remain, each a column, with a blank scroll wound around it, attached to a plain wall, all in white glass with matt-shading and touched yellow stain.

A fragment of an inscription has been inserted to the right of the figure, in black letter:- SCA MA/.

Another fragment, on the left, is very decayed:- SCA⁺.. A .

13. Fragments of the apex of a canopy, diarranged.

14. An angel holding a shield of Christ's Passion.

The angel is represented standing, full length frontal, on a black and white tiled floor holding the shield against its chest. The shield bears the cross, the vinegar rod and spear, the scourge, the hammer and pincers and the cockerel of Christ's Passion, on a ruby field. The emblems are each separately leaded, they are all in white glass touched yellow stain except for the scourge which is green. The ruby field bears a design of continuous circles, each with a dot at its centre, painted in black lines. The angel is winged and wears a white alb. The head, hands and feet are missing. Painted in black lines on white glass, the wings in yellow stain.

Set against a ground of quarries, see below Number 15.

15. An angel holding a shield of Christ's Passion.

The angel is identical with Number 14 above, the head, hands and feet are missing. The shield bears the cross, the vinegar rod and spear, the pincers, hammer and scourge, Christ's tunic and the dice of the Passion, on a ruby field. The field is patterned as Number 14 above. The emblems are in white glass and yellow stain except for the tunic which is light pink in colour.

Numbers 14 and 15 are set on a ground of white quarries, each bearing a stylised foliage design at the centre, painted in black lines touched yellow stain. Diagram. Thirty one quarries remain, some incomplete. This disposition is original, the tips of the angels' wings and the extreme edges of the tiled floors are painted on the adjacent quarries.

16. A small panel of fragments.

An incomplete frontal head, part of the nose, the mouth and left cheek only remain, in white glass. Small fragments of a patterned and white drapery.

17. A canonised Archbishop.

The head and shoulders only remain, facing threequarters left. Nimbed, wearing a jewelled and crocketed mitre, a white chasuble and a patterned pall. In white glass with matt shading and touches of yellow stain. The circlet of the mitre has ruby jewels flashed on to the white glass.

South aisle of Nave. First window from the east.

Diagram 2.

18. A small fragment of a foliage design, in yellow stain.

19. A head of Christ.

Frontal, painted in black lines on white glass, nimbus touched yellow stain; set against a modern white ground.

20. M. monogram in situ.

The M (for MARIA) monogram in yellow stain against a white ground cross-hatched in black lines. Border - a plain strip of yellow stain adjacent to a plain white strip, both on the same pieces of glass.

A small lion's face affronté has been inserted in the top cusp of this light, in yellow stain.

South aisle of Nave. Second window from the east.

Diagram 3.

21. Two small fragments - a mitre, in yellow stain, and a white open book.

22. A small fragment of a canopy, in white touched yellow stain. A tracery light bearing a foliage design, white touched yellow stain on a black enamel ground, in a patterned border. Diagram 4.

East window. South Transept.

Diagram

23. Foliage design, in situ.

A large serrated leaf, in white glass touched yellow stain against a black enamel ground. Border design of circles separated one from the other by two dots, in yellow stain. diagram.

24. Foliage design, in situ.

Identical with Number 23 above, incomplete.

East window of the chancel.Diagram25:26 The Annunciation25: The Angel of the Annunciation

Represented kneeling, on a tiled floor, facing threequarters right holding a scroll inscribed, in black letter: AVE MARIA GRACIA PLENA DOMINUS. Nimbed, wearing a cross diadem and vested in the dress of a deacon, a fringed dalmatic and a white alb. Painted in black lines on white glass, the nimbus, hair, dalmatic and wings touched yellow stain. The tiled floor is black and white, against a ruby ground diapered with a seaweed foliage design.

Above the figure is a small canopy.

Restoration: The canopy and part of the tiled floor are modern.

26. The Virgin of the Annunciation

The Virgin stands full length, frontal, inclined left, her hands raised, the pot of lilies stands on the tiled floor to the left of the figure. The Virgin is nimbed and wears a white cloak over a blue tunic. With the exception of the tunic the figure is in white glass touched yellow stain. Against a ruby seaweed ground.

Above the figure is a small canopy.

Restoration: The canopy and most of the tiled floor are modern.

27. Foliage design

Three serrated leaves radiating from the centre of the light. White glass touched yellow stain against a plain black ground. Border of light a plain yellow stain strip adjacent to a plain white strip.

28. Foliage design

Four serrated leaves, identical with Number 27 above, radiating from a ruby rosette at the centre of the light.

29. The Virgin and Child

The Virgin stands full length facing threequarters right holding the Christ Child on her left arm. The Virgin wears a white coverchief on her head, a white cloak and a light blue tunic. The Christ Child wears a white cloak over a white tunic powdered with rosettes, his nimbus is plain.

The Virgin stands on a black and white tiled floor against a ruby seaweed ground, and below a small canopy.

Restoration: The tiled floor and canopy are suspect.

30. Saint Mary Salome with Saints John Evangelist and James Major.

The Saint stands full length facing threequarters right, on a tiled floor, holding her two children in her arms. She wears a white coverchief on her head, a white cloak and a light blue tunic, Saints John Evangelist and James Major wear plain ruby tunics. The three figures are nimbed, but have no attributes or inscription to identify them. Except for the coloured garments the figures are in white glass touched yellow stain. Against a ruby seaweed ground, under a small canopy.

Restoration: The tiled floor and canopy are suspect.

31. Saint Mary Magdalen

The Saint stands full length facing threequarters left, on a tiled floor, holding her pot of ointment in her left hand, gesturing towards it with her right. Nimbed and bareheaded, she wears a white cloak over a ruby tunic, except for the latter the figure is in white glass touched yellow stain. Against a ruby 'seaweed' ground, under a small canopy.

Restoration: The tiled floor and canopy are suspect.

32. Modern: Saint Elizabeth with the infant Saint John the Baptist.

33: 34: 35: 36: The Symbols of the Four Evangelists.

33. The Angel of Saint Matthew.

The Angel seated on a grassy bank holding a scroll inscribed, in black letter, S^{CTE} MA(THEUS) facing threequarters right. The angel is winged, has a plain nimbus and wears a plain white alb. In white glass with touches of yellow stain. Against a back ground of serrated foliage, white touched yellow stain, against a plain black ground. Border of light, a plain strip of white and yellow stain. The scroll is obscured by the leading.

34. The Lion of Saint Mark.

Nimbed and winged, stands facing threequarters left on a grassy hillock, a scroll under its feet inscribed, in black letter ~~SYNARCUS~~. white glass touched yellow stain. Background and border identical with Number 33 above.

35. The Bull of Saint Luke

Nimbed and winged, stands facing threequarters left on a grassy hillock, a scroll under its feet inscribed, in black letter /LUCAS/ White glass touched yellow stain, Background and border identical with Number 33 above.

36. The Eagle of Saint John

Nimbed, represented standing on a grassy bank, facing left, holding a scroll in its beak, inscribed, in black letter SCTS IOHANNES. White glass touched yellow stain. Background and border identical with Number 33 above.

South side of the chancel. Second window from the East

37. A large panel of quarries has been inserted in the centre main light of this window. The quarries are identical with those of the West window of the Nave. Catalogue Numbers 14 and 15.

Antiquarian Sources

British Museum. Additional MS. 30331, p. 161 a copy of Ashmole's notes of 1662-64. Oxford. Bodleian Library, MS. 854. pp. 223-228.

"In ye Great west window

Orate pro animabus Penbruge

n/ r militis et dñae Isabellae uxoris suae et pro

animabus Ricardi Vernon militis et dñae Benedictae

qui pro amore Dei et Scī Bartholomei apli fun =

dauerunt hanc Ecclesiam Anno Dñi 140 ..."

Drawings of two knights and a woman in prayer. Left to right:-
A knight kneeling, facing threequarters right, wears a tabard of arms:-
Barry or and azure; in trick. A Knight, kneeling, facing threequarters
left, wears a tabard of arms:- Argent fretty sable, a quarter gules;
in trick. Woman, kneeling, facing threequarters left, her gown is
plain, her cloak bears 'Argent fretty sable, a quarter gules, impaling
or a lion rampant sable vulned all over gules; in trick.

page 141, B.M. Add.MS. 30331.

"In the North window of the church is this Escotcheon"

In trick:-

Or a lion rampant sable impaling

Barry of six or and azure on a

bend three cinquefoils argent.

Identification of the Arms and the date of the glass.

The West window of the Nave

Barry or and azure. PEMBRUGGE.

County Roll. temp. Richard II.¹

Co. Stafford 'S' Folca de Penbruge' Barry of six or and azure.

Argent fretty sable a quarter gules. VERNON OF HADDON.

Roll of Arms, Richard II, edited Willement 535.

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

Argent fretty sable a quarter gules VERNON impaling Or a lion rampant sable vulned all over gules. LUDLOW.

Roll of Arms Richard II, 445.

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

There is no example of the Ludlows bearing 'or a lion rampant sable vulned gules' earlier than this window, which is circa 1410, although this coat is given for them in later Rolls of Arms and was allowed by the Heralds Visitation of 1523.²

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1. Original lost. Hatton-Dugdale facsimile c.1640.
Soc.of Antiquaries MS. 664. Volume IV. Roll 16.
 2. Harleian Society, Volume XXIX. p. 340.

The inscription seen by Ashmole in this window partly confirms the identification of the arms:-

Transcript:- "Pray for the souls Penbruge, Knight and his wife the Lady Isabel and for the souls of Richard Vernon Knight and the Lady Benedicta, who in honour of God and Saint Bartholomew the Apostle founded this church in the year of our Lord 140 ..."

Isabel, widow of Fulk de Pembrugge Knight had licence of the King, dated November 25, 1410, "to acquire the advowson and patronage of the church of Saint Bartholomew the Apostle of Tong... after the acquisition of the advowson and patronage of the same has been carried out... to erect, make and found the aforesaid church of Tong into a certain permanent college."3.

The statutes and ordinances of the college, dated March 9, 1410, state "We Isabel, relict of Fulk de Pembrugge, Knight. William Mosse and Walter Swan clerks ... have determined that a certain college shall be founded in perpetuity in the parochial church of Tong ... We therefore (having first sought and obtained the permission of the most excellent Prince in Christ, and our Lord, Lord Henry, by the grace of God, King of England, etc. :) have changed into a college, raised and built the said parish church of Tong, which is in our patronage"4. The ratification of the founder's statutes and ordinances by John, Bishop of Lichfield, is dated March 27th, 1411.'

It seems probable that the Royal licence of November 1410 is a confirmation of an earlier licence, no longer extant, as the founder's statutes of March 1410 state that the advowson had been acquired and the parish church had been "raised and built" and turned into a college.

March, 1410, therefore is here accepted as a terminus-post-non for the erection of the church and it is suggested that the glass is of the same date.

3. ~~Original Documents~~ relating to Tong College. Shropshire Arch.Soc.Trans. 3rd Series, pp. 176-177. Cal.Patent Rolls, 1408-1413. p. 280.

4. Anden, op.cit. pp. 181-182.

The family of De Pembrugge held the manor of Tong in the male line from at least 1284 until 1409.5.

Sir Fulk de Pembrugge, ob. 1409,6, married thirdly Isabel, daughter of Ralph Lingen of Wigmore, who founded the college at Tong.7. Sir Fulk de Pembrugge died without issue and was succeeded in the lands by his great nephew Sir Richard Vernon,8, who married Benedicta, said to be a daughter of John Ludlow of Hodnet.9.

There can, therefore, be no doubt that the three figures seen by Ashmole in the west window represented Sir Fulk de Pembrugge, and his great nephew and heir Sir Richard Vernon with his wife Benedicta. Originally, no doubt, a figure of Isabel, wife of Sir Fulk de Pembrugge was included in this group, which had disappeared before Ashmole made his notes in 1662-63.

There is no direct evidence as to the nature of the rest of the main lights of this window. Most probably the kneeling figures were associated with a figure of Saint Bartholomew the Apostle, the Patron Saint of the College.10.

5. Feudal Aids, Vol. IV. p. 225. 1284-5, p. 234, 1316. p. 244. 1346. p. 253, 1428.

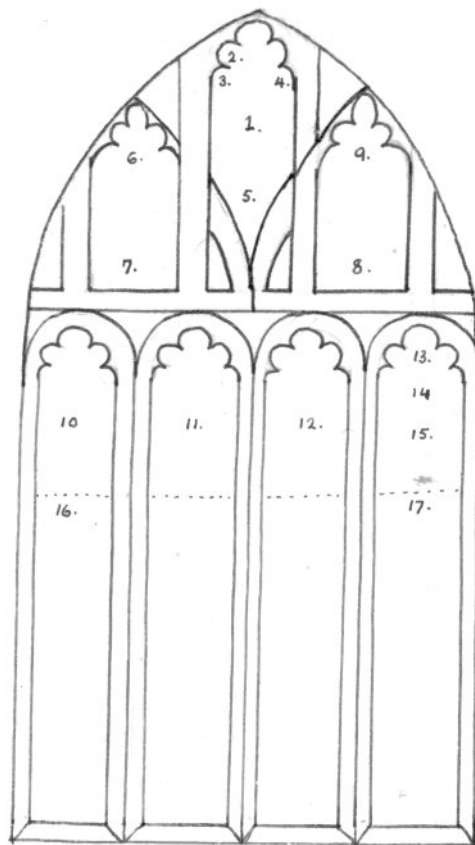
6. Auden. Pedigrees of Pembrugge and Vernon. Shrop. Arch. Soc. 3rd Ser. VIII, 171-3.

7. Her Charter of statutes and ordinances styles her as 'Isabel relict of Fulk de Pembrugge, Kt., Auden op.cit. p. 132.

8. Royal Licence. November 1410 "And in addition the aforesaid Isabel etc., may give and grant the advowson and patronage of the aforesaid college to Richard de Penbrugge, son of Richard Vernon of Harlestonich, the near relative and heir of the aforesaid Fulk and to Benedicta wife of the aforesaid Richard son of Richard." Auden, op. cit. p. 180.

9. Auden, Pedigrees, op.cit. p. 171-173.

10. The Statutes and Ordinances of the College describe the Common Seal thus:- "The said college is to have as well a common seal.. with the figure of Saint Bartholomew the Apostle together with a figure of a Knight on one side and a figure of a lady on the other, both kneeling and with a shield of the arms of Sir Fulk de Pembrugge and of me, the aforesaid Isabel drawn on the same seal under the feet of the figure of the said Apostle and around this seal is to be written "The common seal of Saint Bartholomew the Apostle of Tong." Auden, op.cit. p. 210.



TONG. DIAGRAM. I.

TONG: SALOP: WI



TONG.
Salop.

WI



TONG.
Salop. wI



TONG.
Salop. WI

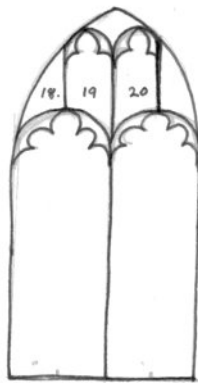


DIAGRAM 2.

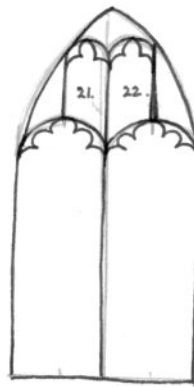


DIAGRAM 3.

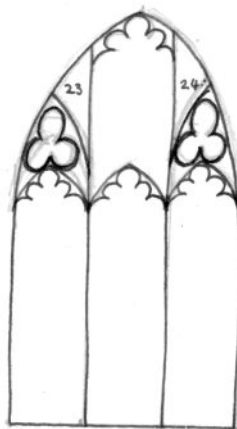
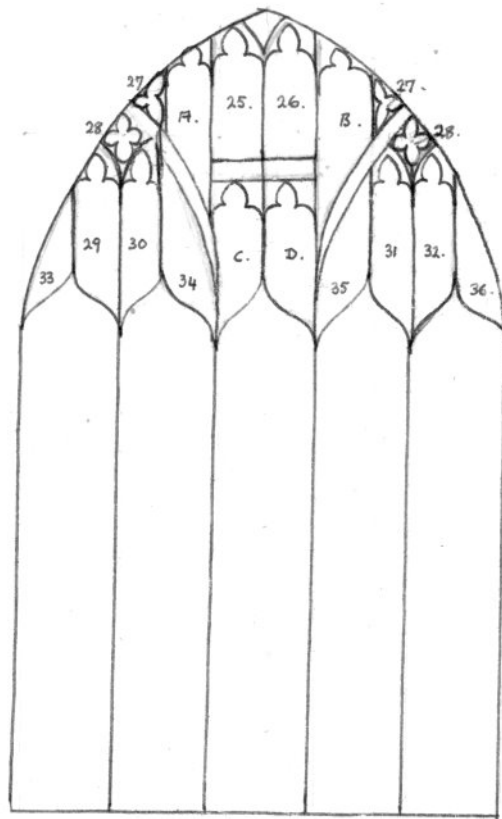


DIAGRAM 5.

TONG.

TONG : SALOP :



TONG.

DIAGRAM 6.

TONG : SALOP: I



TONG.
salop. I

WESTBURYSHROPSHIRE

No old glass remains in the church.

Antiquarian sources.

Society of Antiquaries, formerly MS. 477. p. 391, now Prints and Drawings Shropshire.

A drawing of the heads of four main lights of a window, each containing a shield set on a ground of white quarries, with armorial borderwork.

The shields, given in trick, are:-

1. Ermine on a bend gules three escallops or.
2. Or a lion rampant sable.
3. Quarterly per fess indented argent and gules.
4. Vaire argent and azure.

Borders of the light

- 1.A. Pieces of red glass alternating with or two corbies sable.
- 2.A. Two corbies alternating with a lion rampant, with a piece of red glass between each.
- 3.A. Identical with 2A.
- 4.A. Identical with 1.A.

A rough drawing of lights 1, 2 and 4 above is given in W. Burton's church notes, early seventeenth century.1.

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1. B.M. Egerton MS. 3510. p. 257. The entry is headed "In ecclesia de Westbury. com: Salop. per N.D."

Identification of the Shields of Arms.

1. Ermine on a bend gules three escallops or. WENNESLEY.
Roll of Arms. Richard II ed. Willement. No. 271.
 "Monsr. Thomas de Wennesley" Ermine on a bend gules three escallops
 or.
2. Or a lion rampant sable. LUDLOW.
Roll Richard II, No. 445.
 "Monsr. John de Ludlowe" or a lion rampant sable.
3. Quarterly per fess indented argent and gules. FITZWARIN.
Roll of Arms, Henry III. ed. Nicolas, p. 16.
 Fouk le Fitzwarin, esquartele d'argent et de goules endente de
 l'un en l'autre.
4. Vaire argent and azure. BEAUCHAMP OF HACHE, SOMERSET.
Roll of Arms, Edward II, ed. Nicolas. p. 6.
 "Sire Johan de Beuchamp de Somersete de veer.

Borders

- 1.A: 4.A. Or two corbies sable. CORBET OF CAUS.
Roll of Arms Edward II, p. 6.
 "Sire Peres de Corbeht de or, a ij corbies de sable.
- 2.A: 3.A. CORBET alternating with LUDLOW.

The date of the window

The shields of arms and the armorial borders suggest that the window was erected in the fourteenth century. The Corbets of Caus were overlords of the manor until circa 1347.2. Piers Corbet, ob. 1321-1322, married Beatrice sister of John, Lord Beauchamp of Somerset.3. The manor was held of the Corbets by the family of Hodnet.4. In 1301 Sir William de Hodnet settled the manor on himself for life with remainder to his daughter Matilda and her husband William de Ludlow,5, the latter held the manor in 1316.6. The Fitzwarins held the manor of Alberbury Salop, of the Corbets.7.

The armorial borders, therefore, are simply explained as representing the overlord of the manor, Corbet, and his tenant, Ludlow. The association together of the four shields of arms cannot be satisfactorily explained. The significance of Ludlow and Fitzwarin as tenants of Corbet is clear, but if the Beauchamp shield refers to the marriage of Piers Corbet given above, why are the Corbet arms given an insignificant place in the borders? In addition the remaining shield, that of Wennesley, is not found in a roll of arms earlier than the reign of Richard II and the family appears to have had no landed connections with Shropshire. It appears, therefore, that the four shields of arms are not, as a group, allied to each other by land tenure. Their association may commemorate a particular event, but as yet no evidence can be produced to support this view.

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2. See Eyton. Antiquities of Shropshire, VII. p.53-60.
 3. G.E.C. Complete Peerage Vol. III, p. 417-418.
 4. Eyton, op.cit.
 5. Ibid.
 6. Ibid. see also Feudal Aids, Vol. IV p. 235.
 7. Eyton, op.cit. pp. 68. -

WORKFIELDSHROPSHIREEast window, south aisle of the NaveDiagram 11. Modern.

A group of Saints standing beneath a canopy.
A free copy of Number 3 below.

2. XIV.C. The Crucifixion of Christ

At the centre of the panel is represented Christ crucified, the Virgin stands left, St. John the Evangelist on the right, both turned towards the cross. Christ is naked except for an ochre loin cloth, his body is painted in black lines on white glass, his cross nimbus is ochre. The Virgin wears a ruby cloak over a green tunic, her hands are raised in grief. St. John holds a book in his left hand, his right hand is raised in a gesture of dismay. His cloak and tunic are the same design as the Virgin's.

The figures are set against a blue ground diapered with a foliage design palmate leaves reserved on a black enamel ground.

Above the figures is a canopy design, see Number 3 below.

Restoration

The right hand and part of the torso of Christ and the heads of the Virgin and St. John are modern. The canopy is completely modern except for the centre part of the main arch and gable.

3. XIV.C.

A group of Saints (?) standing below a canopy.

Eight full length figures represented standing facing three-quarters left. They are, reading from left to right:- St. Stephen, holding a book and the stones of his martyrdom, an ecclesiastic and a king, an ecclesiastic, a bishop in benediction, a Cistercian monk holding a book and two layment.

The heads of all these figures are painted in black lines on white glass, the features modelled with light washes of matt enamel. The St. Stephen wears an ochre dalmatic with a blue amice and white alb. The Bishop wears a blue chasuble, the jewelled amice and mitre are in yellow stain and white glass.

Restoration

The panel in its present state may not be the original design. The lower part of the Bishop's chasuble and the lower half of the Cistercian are modern.

None of the figures are nimbed: only the St. Stephen can be identified with certainty. Although all these figures are of the same date there is no precise evidence that they all belong to a single composition. The heads of the King and of the ecclesiastic adjacent to it are painted on a single piece of glass. St. Stephen's right hand is painted on the same piece of glass as the adjacent canopy shaft. The figures are set against a ruby ground diapered with continuous circles, each enclosing a quatrefoil, reserved on a black enamel ground. They stand below an arch, cusped cinquefoil, surmounted by a gable with crockets and finial. The side shafts of the main arch are patterned with continuous circles, each enclosing a quatrefoil, and each shaft terminates in a traceried head. Behind the main arch and gable is a wall, with diagonally receding sides, surmounted by a parapet of pierced quatrefoils. Within this walled enclosure is, at the centre, a squat tower like structure, terminating in a traceried window below an arch and gable and crocketed spire, with two shafts on either side, linked to the centre with flying buttresses. These shafts have a pattern diaper, identical with those of the main arch. Each shaft has a steep receding head supporting two traceried windows with gables and spires one at the front the other at the back. All in white glass and yellow stain with strong smear shading.

Restoration

Parts of the main arch and gable and the wall are modern copies. The parapet of the wall is all modern. Small portions of the upper parts of the canopy, particularly the crocketed spires surmounting the traceried heads of the shafts are modern. The general design of the canopy seems to have been compressed to make it fit the light.

Below Numbers 1-3 is an inscription in Lombardic script.

(ECCLESIA COLUMNA VERITATES / IESUS HOMINUM SALVATOR / IN EU)M :
QUEM (TRANSFIXERUNT)/.

The bracketed portions are modern.

The remainder of the window is all modern, dated 1843, in imitation of XIV.C. design.

First window from the East, south aisle of the Nave.

Diagram 2.

4. XIV.C.

A composite figure of an angel playing a psaltery

This is made up from at least two figures. The head is that of a male saint, nimbed facing threequarters left, looking upwards. Painted in black lines on white glass, the hair in yellow stain and matt. His nimbus has a cusped edge, white touched yellow stain reserved on a black enamel ground.

The torso of a figure playing a psaltery.

Represented frontal, shown plucking the strings of the instrument with a plectrum in each hand. Wears a plain white tunic, belted at the waist. Painted in black lines on white glass, touched yellow stain, strong smear shading.

Fragment of two outstretched wings, white touched yellow stain.

A piece of white drapery, from the lower part of a figure, with a patterned hem, black line cross hatching on yellow, pronounced matt and smear shading.

A right foot and fragment of white drapery with plain hem.

A fragment of a pendant drapery, white and matt on a black ground.

Set against fragments of plain ruby and a ruby diaper of continuous circles, each enclosing a quatrefoil reserved on a black enamel ground.

5:6: Two identical foliage designs. Both modern.

7. XIV.C. Fragments.

Pieces of plain green glass.

A border piece:- A white stem which divides to enclose a yellow fleur-de-lis in a cusped frame, white and yellow stain, reserved on a black ground.

8. XIV.C. A border piece. A Grotesque dragon.

Represented standing erect, in profile facing left, its large beaked mouth open. Painted in black lines on white, the wings and head touched yellow stain.

Scraps of plain ruby.

9. XIV.C.

A border piece. A rabbit nibbling oak foliage.
 Represented crouched, in profile facing right. Painted in
 black lines on white, the oak leaves and acorns in yellow stain.
 Fragments of a ruby diaper, identical with Number 4 above.

10. XIV.C.

Fragments.

A border piece, identical with Number 7 above.

Third window from the East, South aisle of the Nave

Diagram 3

11:12:13 XIV.C. Three identical foliage designs.

At the centre of each a white rosette encircled by a white
 stem with three off-springing serrated trefoil leaves. In a plain
 white border. Painted in black lines on white glass, the foliage
 against a black enamel ground.

14. XIV.C. A Panel of fragments.

The head of a woman, in profile facing right. She wears a
 plain white coverchief on her head. White glass, the hair in
 yellow stain. The nose, eye and mouth are partly obscured by
 the leading.

The head of a man, facing threequarters right. Extremely
 decayed, very black and opaque.

Another head, the top part only remains, facing threequarters
 left, also decayed and opaque.

Set against pieces of a blue diaper of continuous circles, each
 enclosing a quatrefoil, reserved on a black enamel ground.

15. XIV.C. A Panel of fragments.

A border piece:- a lion's face affronté jessant a straight
 white stem, the head in yellow stain.

A man's head? Very decayed, the details indistinct.

Pieces of a blue diaper, as Number 15 above.

Antiquarian sources

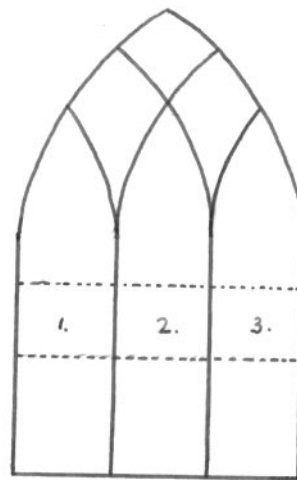
British Museum. Additional MS. 29245. p.94. Collections of E.Hardwick,
early XIX.C.

"The windows in the church were formerly of stained glass, but the greater portion now remaining is in the large painted windows at the east end of St. Nicholas' chancel, in one of its compartments are the representations of our Saviour upon the cross and several of the Apostles, with an inscription underneath in the old church characters, but from some deficiency are rendered totally unintelligible. In another compartment is the representation of a King with a crown on his head, a bishop in full dress and several of the monastic clergy in full procession with books in their hands. Another beautiful window presents itself at the east end of St. Mary's chancel, within its tracery are a few specimens of stained glass."

The manor

The manor of Worfield was held by the family of Hastings. Henry de Hastings was possessed of it in 1238 in the right of his wife Ada.1. They continued to hold it throughout the thirteenth and fourteenth centuries.2.

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1. See Eyton. Antiquities of Shropshire. Vol.III. pp.104-113.
 2. See also Feudal Aids, Vol.IV, p.234. A.D. 1316.
Cal.Inq.Post Mortem, Vol.VI, p. 387, Inq. taken after the death of John de Hastings, Lord of Bergeveny, 1325.
ibid. Vol.XIV. 148, p.145, after the death of John de Hastings, Earl of Pembroke, 1375.



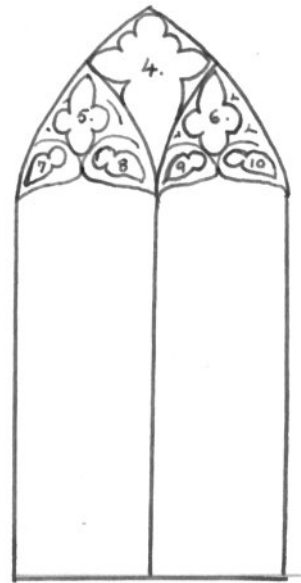
WORFIELD.

DIAGRAM. I.

WORFIELD.



WORFIELD SALOP



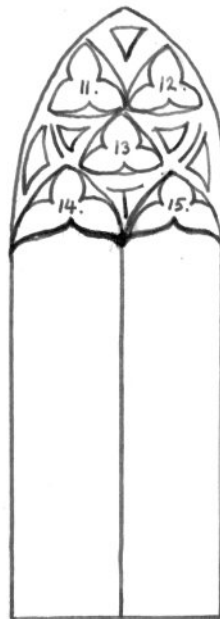
WORFIELD.

DIAGRAM. 2.

WORFIELD.



WORFIELD.
Sash.



WORFIELD.

DIAGRAM. 3.

WORFIELD.



WORFIELD.
Salop.