

TOPOGRAPHICAL SURVEY

CATALOGUE - STAFFORDSHIRE

BLITHFIELDSTAFFORDSHIRE

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

Diagram 1.

1. XIV.C. A roundel. A foliage design. In situ.
A serrated quatrefoil leaf design, in green and yellow stain.
Set against white glass bearing a vertical stem with off-springing trails of maple leaves, painted in black lines.
2. XVI.C. Shield. Per pale indented argent and sable.
3. XIV.C. Trellis of white quarries, at the centre of each light a vertical stem with off-springing trails of maple leaves, painted in black lines, the two upper edges of each quarry have a plain border.
4. XIV.C. Border of main lights. White fleur-de-lis alternating with yellow triple towered castles set against pieces of plain ruby and green glass.

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

Diagram 2.

5. All modern.
6. XVI.C. Shield. Gyronny argent and gules.
7. XVI.C. Shield. Per pale indented argent and sable.
8. XIV.C. Trellis of white quarries, at the centre of each light is a vertical stem with off-springing trails of roses and leaves. Painted in black lines, the roses in yellow stain. The two upper borders of each quarry are patterned with a line of circles, in yellow stain on black.
9. XIV.C. Border of main lights. A vertical stem with off-springing stalks each bearing a leaf. Yellow stain, set against pieces of plain blue.

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

Diagram 3.

10. XIV.C. Roundel. Bust length figure of Christ.

Represented frontal, cross nimbed wearing a plain yellow tunic. Painted in black lines on white glass, the nimbus and tunic in yellow stain, the hair and beard in matt, on a plain black ground. Plain border, in yellow stain.

Set against white glass bearing a vertical stem with off-springing oak leaves, painted in black lines.

Border of the light. Small rosette plaques, in yellow stain, alternating with pieces of plain ruby.

11. XVI.C. Shield. Azure a lion rampant or, a bordure or.

12. XVI.C. Shield. Gyronny argent and gules.

13. XIV.C. Geometric pattern grisaille.

The leading forms a regular trellis overlaid with a line of continuous quatrefoils, down the centre of the light, joined to each vertical side of the light by a demi quatrefoil. White glass, at the centre of the light a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines.

At the centre of each alternate quatrefoil is a roundel - a foliage design. See number 15 below.

14. XIV.C. Border of the lights:- a serpentine stem, in yellow stain, with off-springing stalks, each bearing a green vine leaf and a bunch of grapes.

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

Diagram 4.

15. XIV.C. Roundel. A foliage design.

A quatrefoil, each lobe bearing a flat oak leaf, in yellow stain, on a circular ruby ground.

Set against modern glass.

16. XVI.C. A shield. Per pale indented argent and sable, impaling Or a lion passant guardant gules, a chief vert.
17. XVI.C. A shield. Per pale indented, argent and sable.
18. XIV.C. Geometric pattern grisaille.
Similar to Number 13 above, extensively restored and the pattern of the leads very irregular, probably the restorer's invention.
19. XIV.C. Borders of the main lights. Lions rampant, in yellow stain, alternating with pieces of plain ruby.

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

Diagram 5.

20. XIV.C. Roundel. A foliage design.
Identical with Number 15 above, set against modern glass.
21. XVI.C. A shield. Per pale indented argent and sable.
22. XVI.C. A shield. Per pale indented argent and sable.
23. XIV.C. Trellis of white quarries, at the centre of each light is a vertical stem with off-springing trails of oak leaves and acorns, painted in black lines, the acorns touched yellow stain.
24. XIV.C. Borders of the main lights.
A serpentine stem with off-springing stalks each of which twines around the parent stem and terminates in a leaf. White glass set against plain ruby pieces.

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

Diagram 6.

25. XIV.C. Roundel. A foliage design.
Identical with Number 15 above, set against modern glass.
26. XVI.C. A shield. Argent a chevron gules between three martlets
sable impaling Per pale indented argent and sable.
27. XVI.C. A shield. Gyronny or and azure, over all an escutcheon
gules.
28. XIV.C. Geometric pattern grisaille.
Identical with Number 13 above. The foliage roundels
at the centre of each alternate quatrefoil are of three types, A, B, C
on the diagram.
- A. Two interlocked triangles, the corners of each triangle
terminating in a flat leaf. Yellow stain against a
plain ruby ground.
- B. Two interlocked triangles, the corners of one each
terminating in a flat leaf, the other plain. Yellow
stain and white on plain ruby.
- C. An intricate design of a triangle interwoven with
strap-work, the latter with foliated terminals at the
centre of each side of the triangle.
White and yellow stain reserved on a black enamel ground.
The plain coloured borders are modern.
29. XIV.C. Borders of the lights.
Identical with Number 24 above, except for the foliage,
etc. being in yellow stain instead of white.

The west window of the Tower, Diagram 6.

30. XV-XVI.C. A Roundel. A letter M, in black letter script, For
'Maria' in elaborate plaited foliage border. Yellow
stain and white glass.

31. XIV.C. A shield. Per pale indented argent and sable. BLITHFIELD.
Very decayed and patched with alien fragments.

32. XIV.C. A shield. Or a chevron. (gules) STAFFORD.
The field is incomplete and the chevron replaced with
alien fragments, the original parts decayed.

XIV.C. Numbers 31 and 32 are set against fragments of white
quarries painted with trails of oak leaves, very broken
and disarranged.

33. XVI.C. Dame Emma Kniveton (ob.1503).
Kneeling in prayer at a prie-dieu. Her kirtle blazoned:-
Gules a chevron vairy argent and sable. KNIVETON. Above her head is
a scroll, inscribed in black letter, MISERERE MEI DEUS.
Below the figure are fragments of inscriptions, in black
letter:-

ORATE	/	P	AI	/	LODOWICI	BAGOT
MILITIS		ET:	:		DNE	EMM :

34. XVI.C. Dame Anne Montgomery.
Represented kneeling in prayer at a prie-dieu.
Her mantel is blazoned:-
Or an eagle displayed azure. MONTGOMERY.
Above her head is a scroll, inscribed in black
letter:- IHU. FILI DEI MISERERE MEI.

35. XVI.C. Shield. Quarterly 1. Argent a chevron gules between
three martlets sable. BAGOT.
2. Or an eagle displayed azure,
MONTGOMERY.
3. Gules a chevron vairy argent and
sable KNIVETON.
4. Or a lion rampant queue forche
gules. MALLORY.

36. XVI.C. Shield. Argent a chevron gules between three martlets
sable, a label of three points gules, BAGOT.

Blithfield Antiquarian sources

Randle Holmes Church Notes. British Museum. Harley MS.2129. ff.96-97v.

"Blithfield church, com. Stafford"

"In the windowes on north side the church these coates."

1. 'Arg 3 cocks g' (Argent three cocks gules).
2. 'G + or' (Gules a cross or).
3. 'A \wedge bet 3 \star o' (A chevron between three ~~plates gules~~ ^{mullets or})
4. 'A \wedge bet 3 o g' (A chevron between three plates gules)
5. 'G on a canton sa # A' (Gules on a canton sable a fleur-de-lis argent.)
6. 'A 3 bends sinister g' (Argent three bends sinister gules).
7. 'O 3 | g \ A' (or three piles gules a bend argent).
8. 'A cinquefoil'
9. "A \wedge g bet. 3 \simeq s imp. o lion ramp double queued g'
(Argent a chevron gules between three martlets sable impaling
Or a lion rampant queue forche gules.)
10. 'Or lion ramp g' (Or a lion rampant gules).
11. 'Or \wedge g' (Or a chevron gules).
12. ' _ of 6 Arg & Azure' (Barry of six argent and azure).
13. 'g 3 \dagger & a cheife or' (Gules three crosses crosslets fitchy,
a chief or.)
14. 'P | endent' A, S.' (Per pale indented argent and sable.)
15. ' _ of six o.b.' (Barry of six or and azure.)

p. 197 R. "These coates of Armes in the windowes of the North and South sides the chancell with the writtings under them." Twelve shields in trick.

16. Azure a lion rampant or, a bordure or. Crest a coronet or.
"Regerus cornes Arundell et Salop tenet Blidevelt tempe conquest."
17. Gyronny gules and argent.
"et Will filē Heremanni tenet Blidevelt co: ex. lib : Judiciali."
18. Gyronny gules and argent.
"Amalricus primogenit' Willi filē Herdingmanni."
19. Party per pale indented argent and sable.
"... sedus filis Willi filē Heremanni dñō de Blidfelda ex dono prīs."
20. Party per pale indented.
"Henr. de Blithfelda mil filē et her' Johis : dna Margareta ux eiū."
21. Party per pale indented.
"Jacobus filē et her' Henr' dñs de Blithfelda tempe Rx Henr. 3."
22. Party per pale indented impaling or a lion passant guardant gules, a chief vert.
"Ricus fil et her Jacob dñs de Blithfelda, duxit filia'
Rog'i de Verney tempe Rx Edw.1."
23. Party per pale indented.
"Ricus filis Rici dñs de Blithfeld tempe Rex Edw.2."
24. Party per pale indented.
"Johes fil et her Rici fil Rici dñs de Blithfeld tempe Rx Edw.3."
25. Party per pale indented.
"Rics fil et her Johis dñs de Blithf' tempe Rx Edw.3."
26. Argent a chevron gules between three martlets sable impaling (blank).
"Elizabeth fil et her' ux Radi Bagot mil."
27. Gyronny or and azure, an escutcheon gules. Crest a coronet or.
"Baldwinus comes Flandria coadiutor conquestoris."

"On a wanscot on the north side the chancel a branch of a tree painted with coats on them and the writing under the arms thus."

Shields in trick.

28. Ermine two chevrons azure. "Symon Bagot de Bromley vixit tem. Rx. H. 2."
29. Ermine two chevrons azure impaling (blank). "Hug' Bagot mil. fil et her Simo Bagot. dna Alicia ux vixit temp. Rx Jo. et H. 3."
30. Ermine two chevrons azure impaling (blank)
"Ric' Bagot mil fil et her Hug. Bagot vix tem H. 3.
31. Ermine two chevrons azure impaling (blank)
"Willm Bagot mil fil et her Ric. B. miles, dna Hawisia uxor vixit'nt temp. Rx. E. 1."
32. Ermine two chevrons azure impaling (blank)
"Jo Bagot fil et her W. B. mil, Lucia ux tem. E. 1 et E. 2.
33. A chevron between three martlets impaling a lion rampant queue forche.
"Jo B. f. et. h. Jo. av. Eglina fil et co-h. Anketil Malory mil."
34. A chevron between three martlets impaling Per pale indented argent and sable.
"Radus B. mil fil et h. Jo. B. mil. Eliz. fil. et h. Ric. de Blithfeld. ob. 1376."
35. A chevron between three martlets impaling Per pale sable and gules, a lion passant guardant "Jo B. fil et h. Radi B. mil Beatrix fil. Jo Villars mil ob. 1434."
36. A chevron between three martlets impaling Argent a fess sable in chief three lozenges sable
"Ric. B. fil et. h. Jo. B. mil Isabella fil Robt. Aston mil. ob. 1485."
37. A chevron between three martlets impaling A on a fess gules three animals' heads erased argent in chief a mullet gules.
"Jo. B. fil et h. Ric. B. ar' Isabell fil Jo. Curson ar. ob. 24. Jun 1490."
38. A chevron between three martlets impaling an eagle displayed.
"Lodowleg mil pro corsa Rx Hen. viii. Anna fil (cut by edge of paper) Mongond. ob. 31. maii 15

39: A chevron between three martlets impaling azure a cinquefoil
ermine.

"Th. B. f. et. h. Lo. B. and Anna fil (cut by edge of page).

"In the windows on the south side" (of the church).

* Three shields in trick.

- 40. Or (2 blotted) an eagle displayed azure, legged gules.
- 41. Argent a chevron gules between three eagles displayed argent.
- 42. Argent a fess sable, in chief three lozenges sable.

"In the high windows on the south side."

"A chevron gules between three birds sable in sev' little quarries."

- 43. A shield. Q. 1,4. A chevron between three martlets.
2. an eagle displayed. 3. A chevron vairy.
"Orate pro bono statu dni Lodowici Bagot qui duas fenestras ... "
- 44. A shield. Argent a chevron gules between three martlets sable.
a label of three points azure. Thome Bagot et
- 45. A diagrammatic sketch of six kneeling figures.
".... Thome felthowse et Isabell ux sig (cut by end of page)
et parentibus eis."
- 46. A diagrammatic sketch of three kneeling figures.
"Orate pro aia Willmi ux ei (cut by end of page) et
parentibus qui hanc fenestram fieri fecit anno millissimo CCCCCXXI.

"In the high windows on the north side."

- 47. Diagrammatic sketch of six kneeling figures.
"Orate pro aia Johes Mathow et Isabell uxor eis."
- 48. Diagrammatic sketch of three kneeling figures.
"Orate pro aia Clarke et Julian ux et Margareta qui hanc
fenestram fieri fecerunt."
- 49. Shield. Q. 1,4. Argent a chevron gules between three martlets
sable. 2. Vairy argent and gules. 3. Blank.

Diagrammatic sketch of Ludowic Bagot and his two wives kneeling
in prayer.

Above the figures are three shields:-

50. Q. 1 a chevron between three martlets.
2 An eagle displayed.
3 A chevron vairy.
4 Blank.
51. Gules a chevron vairy argent and sable.
52. Or an eagle displayed azure legged gules.
Figures L - R.
53. Woman, her mantel tricked Gules a chevron vairy.
Scroll above her "Miserere mei deus."
54. Ludovic Bagot, tabard tricked A chevron between three martlets.
55. Woman, her mantel tricked Or an eagle displayed azure.
Scroll above her : "Ihu filiūs dei miserere."
Below the figures:-
"Orate pro bono statu dni Lodovici Bagot militis et dñe ...
ux eis et pro bono statu Lucie et dne Emme uxori eis."

Harley Ms.

British Museum. 2129. p. 147 v.

Notes taken by Flower (?) Norrey and Glover, Somerset in 1569 and at the Visitation of Derbyshire.
1592 and 1611.

"Blythfeild".

"In the windows

Orate pro bono statu ludovici Bagot militis et dñae Anne ux eius et
pro aibus magistre Lucie et dñae Emme uxoris eius
Orate pro bono statu Thm. Bagot et Johane ux. eius
Orate pro bono statu Robti Gresley et Elena ux. eius."

The dates of the armorial glass

The twelve coats of arms of the lords of the manor from the time of the conquest, in the side windows of the chancel, are of the seventeenth century. They were extensively restored by Powell and Hardman of Birmingham circa 1860.¹

The extensive series of windows of the north and south clearstorey of the nave and in the south aisle were all of the early sixteenth century and are outside the scope of this present work.²

The only medieval armorial glass in the church was formerly located in the north aisle of the nave.

Identification of the arms formerly in the north aisle.

1. Argent three cocks gules. COCKAYNE.
Roll of Arms. Richard II. ed. Willement. Number 593.
"Monsr. John Cokayn" Argent three cocks. gules.
2. Gules a cross or. PENCESTRE.[?]
Ashmolean Roll, circa 1335. Number 473.
"Monsr. de Pencestre" Gules a cross or.³
3. Argent a chevron between three mullets or. CHETWYND.
County Roll of Arms. temp. Richard II. Number 395 Shropshire.⁴
"S' John Chetwyn" Argent a chevron between three mullets or.
4. Argent a chevron between three torteaux gules. BASKERVILE.
County Roll. Number 158. Cheshire.^{2.5}
"Baskerville" Argent a chevron between three torteaux gules.

1. D.S. Murray 'Notes on the early History of Blithfield'
Historical Coll. Staffords. 1919 pp. 1-126; page 89.
Murray conjectures a mid-XIV.C. date for the shields, this is quite impossible.
2. Murray op.cit. briefly mentions the antiquarian sources for these windows but does not transcribe them.
3. The more usual bearings of Pencestre was 'Gules a cross argent.'
4. Soc. of Antiquaries MS. 664. Hatton-Dugdale facsimile, IV. 16, p. 84.
- 2.5. ibid. p. 40.

5. Gules on a canton sable a fleur-de-lis argent. NEWPORT.
County Roll. Number 396, Staffordshire.^{3.6.}
"S' Willm Newport" Gules on a canton sable a fleur-de-lis argent.
6. Argent three bends sinister gules. (UNKNOWN).
I have been unable to find any trace of this coat.
7. Or three piles gules, a bend argent. LONGFORD.
County Roll. Number 254, Lancashire.^{4.7.}
"S' Nich. de Longford" Faly six or and gules, a bend argent."
8. "A cinquefoil". probably Argent a cinquefoil azure.
MOTON OF PECKLETON, LEICESTERSHIRE.
Collin's Roll circa 1295. Number 508.
"Wills Mutton." Argent a cinquefoil azure.
9. Argent a chevron gules between three martlets sable BAGOT
impaling Or a lion rampant queue forche gules. MALLORY.
Roll Richard II. Willement. Number 281.
"Monsr. John Bagot" Argent a chevron gules between three martlets
sable.
ibid. Number 458.
"Monsr. Antoyne Mallory" Or a lion rampant queue forche gules.
10. Or a lion rampant gules ^{Chaverton.} DE LA POLE, LORD OF POWIS.
Ro Roll of Arms Edward II ed. Nicolas, p. 91.
"Ly Sire de la Pole, de or, a un lioun de goules."
11. Or a chevron gules. STAFFORD.
Roll Edward II, p. 12.
"Le Baroun de Estafforde, de or, a un cheveron de goules."
12. Barry of six argent and azure. GREY.
Roll Edward II, p. 4.
"Sire Richard de Grey, de argent e de azure, barre de sis peces."
13. Gules three crosses crosslets fitchy, a chief or. D'ARDERNE.
Roll Edward II. p. 83, Shropshire.
Sire Johan de Arderne, de goules crusule de or, od le chef de or.
Styward's Roll, temp. Edward III, Number 128.
"S' John Darden" Gules crusule fitchy, a chief or.

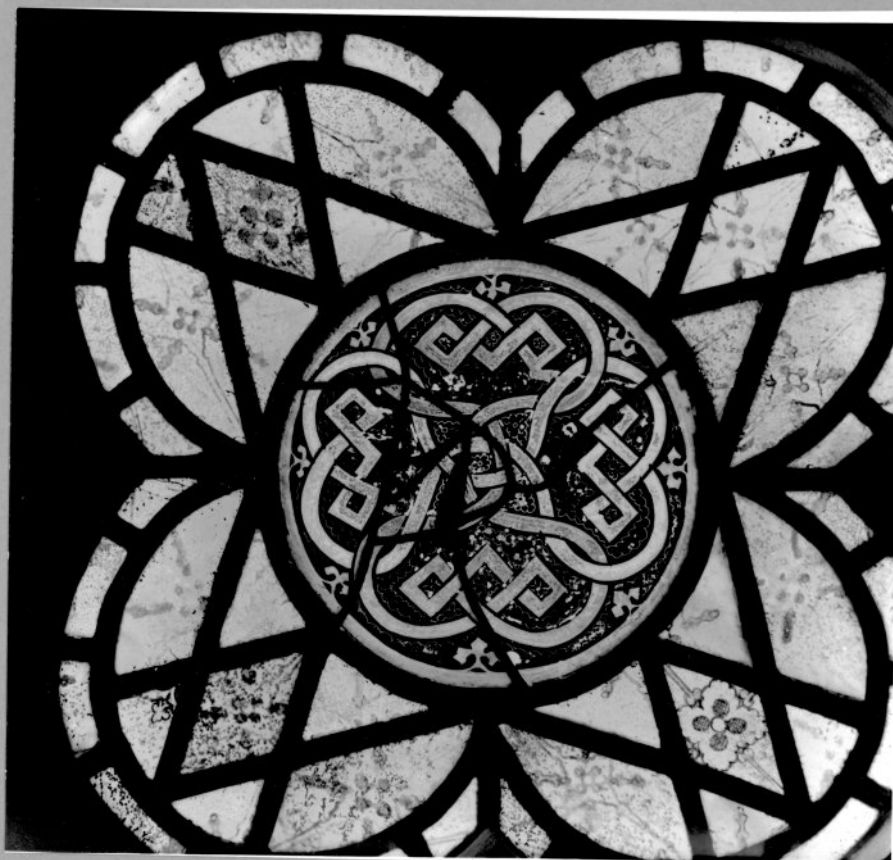
^{3.6} ibid. p. 99.

^{4.7} ibid. p. 64.

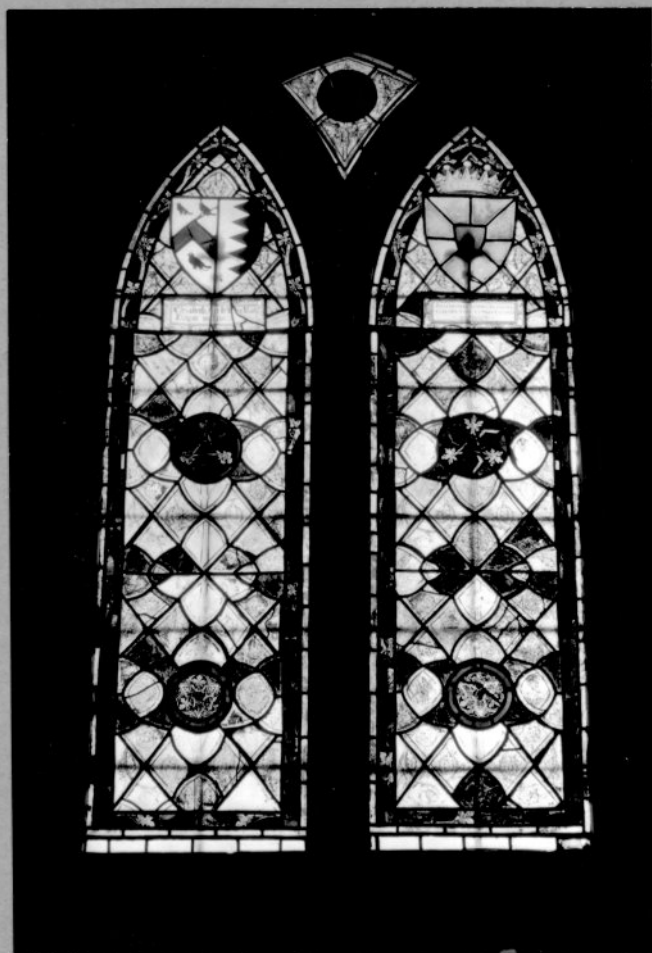
14. Party per pale indented argent and sable. BLITHFIELD.
Domville Roll. circa 1470. Shield 369.
"Blythefilde" Party per pale indented argent and sable.^{2.8}
15. Barry of six or and azure. GREY.
See Number 12 above.

Three of these shields remain. 14. Blithfield, (Catalogue Number 31) and 11, Stafford (Catalogue Number 32), now in the west window of the tower. Number 9, Bagot impaling Mallory is now in Blithfield Hall.^{2.9} Sir John Bagot (1314-1350) married Eglina, daughter and co-heiress of Sir Anketill Mallory, she died in 1361. Their son Ralph Bagot (ob. 1376) married Elizabeth daughter and eventual heir of John de Blithfield of Blithfield.^{3.10} This shield is said to be of the fourteenth century.^{4.11} The Blithfield and Stafford arms are certainly fourteenth century and it seems quite probable that all the original fifteen coats were of a similar date.

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- 1.⁸. The Blithfield coat does not occur in any other medieval roll of arms.
 - 2.⁹. Jeavons. "Medieval glass in Staffordshire churches." Birmingham Arch.Soc.Trans. LXVIII, p. 34. Jeavons does not investigate any of the secondary sources for the armorial glass.
 - 3.¹⁰. See Wrottesley. A History of the Bagot Family. Hist.Coll.Staffs. N.S. XI, p. 1-224, pp. 26-30.
 - 4.¹¹. Jeavon's op.cit. The hall was closed to the public when I was at Blithfield.



BLITHFIELD STAFFS



BLITHFIELD.

STAFFS SIV

BROUGHTONSTAFFORDSHIRE

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

Diagram 1.

1. XIV.C.

Head of a light, cusped trefoil, (an insertion):-

White glass bearing a vertical stem with off-springing trails of oak leaves and trefoil leaves, painted in black lines. At the centre of the bottom edge of the panel is a finial, in yellow stain, with a small finial on the extreme left and right. Border - a serpentine vine stem with off-springing leaves and grapes, white and yellow stain.

2. XIV.C.

Head of a light cusped trefoil, (an insertion).

White glass bearing a vertical stem with off-springing trails of roses and buds, painted in black lines. Along the lower edge are three finials, as Number 1. Border:- a straight stem with off-springing leaves enclosed in an embattled trellis. White touched yellow stain on a black ground.

3. XIV.C.

Christ in Majesty. Incomplete.

Represented enthroned facing threequarters right, in benediction, holding the orb in His left hand. He wears a white cloak, the embroidered hem in yellow stain, over a light blue tunic. The throne is white and traceried.

The original head of this figure is missing and has been replaced by a large Head of a Queen (the Virgin?). Crowned, facing three-quarters right. Painted in black lines on white glass, the hair and crown in yellow stain and matt.

The upper part of the figure is set against a green ground diapered with a running foliage design, palmate leaves, reserved on a black enamel ground.

On either side of the figure are pieces of brick walling in yellow stain and matt, and, at the top, part of an embattlement.

4. XIV.C.

Saint Francis, below a canopy. Icomplete.

The Saint is represented standing, full length facing three-quarters left, in benediction and exhibiting the wounds of the stigmata, a cross-staff in his right hand. He is bareheaded, the hair tonsured, and wears a white habit with the knotted cord around his waist. Set against a green ground diapered with a running trail of rounded trefoil leaves, reserved on a black enamel ground.

Set below an arch cusped cinquefoil surmounted by a gable with crockets. Incomplete, the side-shafts the head of the main arch and the lower part of the gable only remain. In white and yellow stain, the shafts and arch patterned with circles cusped a quatrefoil and separated one from the other by cross-hatching.

Preservation: The head and shoulders of the Saint are very decayed, much of the enamel has peeled off. His left hand and arm are missing.

5. Late XV.C.

Dame Ellen Delves.

Represent kneeling in prayer before a prie-dieu.

Her mantel bears:-

Argent billety sable, a chevron gules fretty or. DELVES
impaling

Quarterly 1 and 4. Gules a fess between three pheons or. EGERTON
2, 3. Ermine a fess fretty or. HAWSTONE.

6. Late XV.C.

Sir John Delves.

Represented kneeling in prayer before a prie-dieu. He wears full plate armour with a tabard of arms and a collar of SS around his neck. His tabard bears:- Argent billety sable, a chevron gules fretty or. DELVES.

7. XIV.C.

Borders of the main lights adjacent to Number 3-6:- A serpentine vine stem with off-springing leaves and grapes. White glass, the leaves touched yellow stain against a plain black ground.

East window of the chancel

8. XIV.C.

The Virgin of the Annunciation, from a canopy shafting. The Virgin stands full length facing left, her right arm raised, the pot of lilies on the floor beside her feet. White glass, extremely decayed, the details indistinct.

9. XIV.C. A border piece, A lion statant, in yellow stain.

10. XIV.C. An incomplete figure standing in a canopy shafting. Only the lower half of the figure remains.

11. XIV.C. St. Lawrence, from a canopy shafting.

The Saint stands full length facing threequarters left, a small grid-iron in his left hand, his right hand raised. Nimbed, he wears a yellow dalmatic with patterned apparel and amice. He stands before a niche cusped trefoil surmounted by a crocketed gable, the niche is buttressed on either side by a thick two-storied wall, pierced by traceried windows and terminating in a pointed tiled roof. Painted in black lines on white glass with pronounced matt shading and yellow stain.

12. XIV.C. St. Mary Magdalene, from a canopy shafting.

She stands full length facing threequarters left, holding a pot of ointment. Nimbed, she wears a white cloak over a patterned white tunic. Before a niche as Number 10 above, the architecture very incomplete. Technique also as Number 11.

13. XIV.C. A Border piece. A lion statant, in yellow stain.

Main lights of the window

14. Late XV.C. A King, facing threequarters left, holding a sceptre and book. The bottom half of this figure is alien - the legs of a Knight wearing full plate armour.

15. Late XV.C. St. George slaying the dragon.

16. Late XV.C.

St. Roch, holding a staff and pointing to the plague spot on his thigh.

17. XVI.C. St. Andrew

18. An oval medallion containing a large XVII.C. shield. Around the medallion are inserted fragments of XIV.C. glass:-

XIV.C. Four identical lobes, probably parts of tracery lights:-
 at the base of each lobe are two white stalks bearing a large vine leaf. White and yellow stain, on a black ground.
 Two incomplete border pieces:- a lion's face affronté jessant a white stem, in yellow stain.

19. XIV.C. Four lobes, identical with Number 18.

20. XIV.C. Four lobes, identical with Numbers 18 and 19.

21. XIV.C. Four lobes, each bearing part of a stalk terminating in a large rose, yellow stain on white glass.

The church was built in 1630-1633. It seems probable that much of the glass was brought from Wybunbury Church and Doddington Old Hall in Cheshire by the Reverend Sir Thomas Delves Broughton in the eighteenth century.⁽¹⁾ The inclusion of French and Flemish sixteenth and seventeenth century glass⁽²⁾ suggests that all the glass, excluding the heraldic material relating to the Delves - Broughton family, may have been collected from various sources.

(1) S. Jeavons. *Medieval Glass in Staffordshire Churches*. Trans Birmingham Archaeol. Soc. Vol.LXVIII p.38 seq.

(2) See Jeavons. *op. cit.* p.40, 41. This later glass is not included in the present catalogue.

BUSHBURYSTAFFORDSHIRE

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

Diagram 1

The tracery and main lights of this window contain quarries, medallions and borders. Mostly a nineteenth century imitation of fourteenth century work.

The following pieces are original:-

XIV.C. 1.2.3.

Each a piece of white glass, with a pointed semi-circular head, bearing a vertical stem with two offspringing oak leaves painted in black lines. Originally part of a geometric pattern grisaille?

XIV.C. 4.5.

Two border pieces, each a triple towered castle with an open door at the front. White, reserved on a black enamel ground.

XIV.C. 6.

A border piece. A fleur-de-lis, yellow stain on a black ground.

XIV.C. 7.

A tonsured ecclesiastic, below a canopy. Represented kneeling, on a grassy bank, facing threequarters right in prayer. He wears a blue habit with a murrey coloured under-tunic visible at the wrists. Painted in black lines with smear shading on the drapery, the head and hands white, the hair in matt.

Set against a plain ruby ground, partly restoration. The ochre side shafts, with green foliated capitals, are genuine. The arch and the blind arcade behind it are modern.

XIV.C. 8.

The Virgin suckling the Christ child. Incomplete. Only the Christ child, the Virgin's left hand and her right hand holding her breast remain.

The Christ child is represented seated (on the Virgin's left arm) facing threequarters left. Cross nimbed. He wears a plain blue tunic and holds a small round object in his left hand. Painted in black lines, with smear shading on the tunic, the head and hands are white, the hair in matt.

Set against a plain ruby ground, partly restoration. On each side of Christ's legs is a piece of green grass patterned with a trellis design.

The figure and ground are enclosed by a canopy, the latter is all modern.

North side of the chancel. Second window from the East.

Diagram 2.

Plain borders

The window is mostly nineteenth century, the following pieces only are original:-

XIV.C. 9.10.11.

Three pieces of white glass, identical with Nos.1-3 above.

XIV.C. 12.

A border piece. A white castle. Identical with No. 4 above.

XIV.C. 13.

A Border pieces. A serpentine ochre stem with offspringing maple leaves, partly made up with a modern copy.

East window of the Bushbury chapel. North side of the Nave.

Diagram 3.

XIV.C. 14. Christ in Majesty.

Represented seated, frontal, in benediction, an orb in his left hand. Cross-nimbed. He wears an ochre coloured cloak over a green tunic.

Painted in black lines, pronounced smear shading on the drapery, the flesh parts are in a very light pink glass, the hair and beard in matt. Ochre coloured cross nimbus. The bench is white with a row of three quatrefoils below His feet.

Set against a white ground diapered with a running foliage design, reserved on a ground of black enamel.

XIV.C. 15.

White quarries and border. Partly restoration.

A trellis groundwork of white quarries bearing a vertical stem with off-springing trails of oak leaves. The two upper edges of each quarry have a plain border under which pass the foliage trails. Painted in black lines.

XIV.C.

Border design. Partly restoration.

Lions' faces affrontées jessant a white stem which divides to enclose a yellow fleur-de-lis in a cusped frame.

XIV.C. 16.

White quarries and border.

Identical with No.15. The quarries and the left hand side border are all genuine

Antiquarian sources.

British Museum. Egerton MS. 3510 p. 201. Church Notes of William Burton.

"In templo de Bishbury com: Stafford per W. Dugdale 1635:
In boreali orientali fenestra tēpli."

Two kneeling figures of a knight and his wife: the surcoat of the knight is tricked:-

Argent on a fess sable cotised three escallops argent.

The robe of the lady bears the same arms. The tinctures not tricked.

Under the knight, HENRICUS DE BISHBURI

Under her, AMI DE BISHBURI

An ecclesiastic, tonsured kneeling in prayer facing left, inscribed:-

"In singula fenestra in chācello haec pictura genua flectus ad B. Mar: Ferūt esse Hugonis de Bishbury presbyteri quodam rectoris ecclāe et fudatoris chacell: cuius statua iacet in huc modu prostrata in caemiterio sculpta in saxo."

The entry is in the handwriting of William Burton.

B.M. Hatley MS. 911 p. 10, v.11. Diary of Richard Symonds.

P.10.v "Friday, May 16, 1645.

In Bishbury Church em Stafford.

In ye south yle or chappel of the church belonging to the M(anor) house, thise old in glasst."

A shield in trick:

Argent on a fess sable cotised sable three escallops argent.

"These 2 East W of this chapel.

P.11. These 2 pictures and subscription are in the east window of this chapel."

Two kneeling figures of a knight and his wife. The knight's armour is tricked argent. The belt around his waist is azure. His surcoat and the robe of this wife are tricked:-

Argent on a fess sable, cotised, three escallops argent.

Below the figures:-

HENR: DE BUS
CHEBURY

..... CE.SA
FEMME

College of Arms MS G.36 p. 31. Dugdale's visitation of 1663-64.
cited by Shaw.

Drawing of the kneeling figures as given in the Burton and Symond's MSS.

Also three shields in trick. East window of the chancel:-

1. Or two lions passant azure.
2. Gules three lions passant guardant in pale or.
3. Argent on a fess sable cotised three escallops argent.

Shaw. Staffordshire. Volume 11.

Shaw notes the figures and armorial glass in the north chapel and the armorial glass in the east window of the chancel. He also notes:- "In six smaller windows of the chancel is the effigies of a man in sacerdotal habit having his head shaved, kneeling to the figure of Our Lady with the babe in her arms, which according to tradition is Hugh Bishbury "

Identification of the Armorial glass.

East window. North chapel.

Kneeling figures of Henry de Bushbury and his wife Amicia.
Arms:-

Argent on a fess sable cotised three escallops argent. BUSHBURY
County Roll temp. Richard II. No.398:(1)
County Stafford "S' Hen: Busshbure" Argent on a fess cotised sable
three escallops argent.

Sir Henry de Bushbury, Lord of Bushbury, was the son of Ralph de Bushbury. In 1285 (2) and 1291 (3) the latter is recorded as holding the manor, by service of one knight's fee, of William de Birmingham, who in turn held it of Roger de Somery. Sir Henry de Bushbury had succeeded his father before 1316, when he is recorded as lord of the manor (4). He was knight of the shire for Staffordshire in 1322 and 1327 and for Shropshire and Staffordshire in 1324 and 1325(5). He died before 1351 when Amicia, "widow of Sir Henry de Bysshebury" granted a messuage and lands in Overpenne to William Buffry of Netherpenne. (6).

Shaw has the following note on the arms of Sir Henry de Bushbury:-
"At first he used a seal as his ancestors, a lion rampant, but temp. Edward III he sealed with three escallops upon a fess cotised."(7).
There appears to be no extant evidence of an earlier bearing of a lion rampant used by the Bushburys.(8).

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- (1) Soc.Antiq. MS. 664. IV.16, p.1002 Hatton-Dugdale facsimile.
(2) Feudal Aids. Volume V, p.10. Staffs A.D. 1285.
(3) Gae.Eng.Post Mortem. Vol.II.813. 19 Edw.I. Inquisition taken after the death of Roger de Somery.
(4) Feudal Aids. op.cit. p. 16 (5) Palgrave.Parliamentary Writs. Vol. III, p. 545.
(6) G.P. Mander 'Early charters at the Wodehouse Wombourne' S.H.C. 1928 p.3-134; pp.60-61, No.123 (6/28) Seal indistinct. Shaw.Staffs.I p.176 states that he was alive in 1348 when sealed a charter.
(7) Shaw. op.cit. p. 176. (8) However several of the Bushbury deeds listed by Mander are known only from 18th century transcripts and their seals are not given. Mander op.cit. 185 (6/IA), 186 (6/IB).

Sir Henry de Bushbury died without issue. His widow Amicia retained the manor during her life, she married secondly Richard de Hugford.(9) The manor afterwards passed to Ralph de Bushbury, brother of Sir Henry, and his heirs who retained it until the reign of Henry VII.(10)

Date of the glass

Sir Henry de Bushbury died between the years 1348-1351. The glass is unlikely to have been erected after circa 1351.

A dating in the second quarter of the century is consistent with the style of the glass remaining in the chapel.

(9) Shaw op.cit. p.176.

(10) Shaw op.cit. p.176.

The windows of the chancel.

East window of the chancel.

1. Or two lions passant azure. SOMERY.
Roll of Arms. Henry III. ed. Nicolas. p.10.
"Roger de Somery, d'or a deux leons d'azure passans."
2. Gules three lions passant guardant in pale or. KING OF ENGLAND.
Roll Henry III. p.3.
"Le Roy d'Angleterre, port goules trois lupards d'or."
3. Argent on a fess sable cotised three escallops argent. See above.
BUSHBURY.

The manor of Bushbury was held by the Bushbury family of the de Birmingham who held it of Somery who, in turn, held it of the King in chief.(11) The three coats in the east window are probably prior to 1340 when Edward III assumed the arms of France & England quarterly.(12)

Shaw states that there was a figure of a cleric adoring the Virgin and child "in six smaller windows of the chancel". The Burton-Dugdale notes, however, state that these figures were in one window:- "In singula fenestra in chacello". The repetition of the same donor figure in a series of window is not without parallel. The twelve side windows of the chapel of Merton College, Oxford, contain a figure of Henry de Mamesfield, the donor, repeated twenty-four times. The Merton windows were probably erected circa 1294-1304.(13)

Both the Burton-Dugdale notes and Shaw repeat "a tradition" that the kneeling cleric represents Hugh Bushbury "rector of Bushbury, (brother to Sir Henry) who build this chancel and lies buried in the churchyard, adjoining to the south wall of the chancel."(14)

(11) Feudal Aids. Vol.V, p.10 1286 A.D.; Cal Mg.¹⁴Port Mortem 11.813.

(12) Wyon.Great Seal of England. No.57. Plate IX.

(13) Garrod. Ancient Painted Glass in Merton College (1931) pp.1226

(14) Shaw, op.cit. p.176.

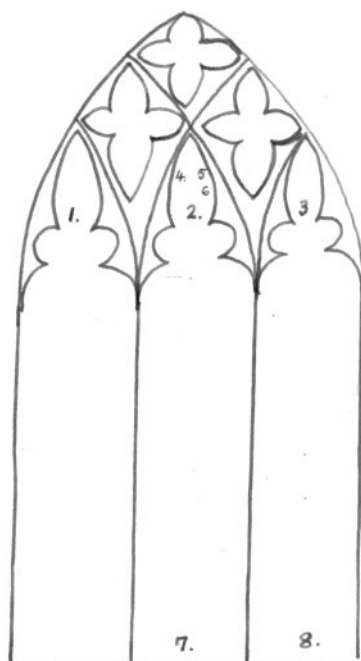
By a deed dated 1300 Ralph, Lord of Bushbury, granted a messuage in Bushbury to his brother Roger, parson of Bushbury.(15) The latter had either died or resigned before 1326 when Hugh, rector of Bushbury, granted a messuage and land in Bushbury, to Ralph, his brother, Agnes his wife, and their son John.(16)

It is not known for how long Hugh de Bushbury continued to hold the living.

The style of the glass in the chancel is quite different from that of the Bushbury chapel. The latter has been dated circa 1350. The chancel windows, on the evidence of the armorial glass, may be dated before 1340, probably in the first quarter of the century.

(15) Mander. op.cit. p.92 185 (6/1A) 2 and p.94. 186 (6/1B)A.

(16) ibid. p.92 185 (6/1A)3; p.94 186 (6/1B)B.



BUSHBURY.

DIAGRAM. I.

BUSHBURY : STAFFS :



BUSHBURY. STAFFS. ~ III



BUGBURY
Staffs.

S III



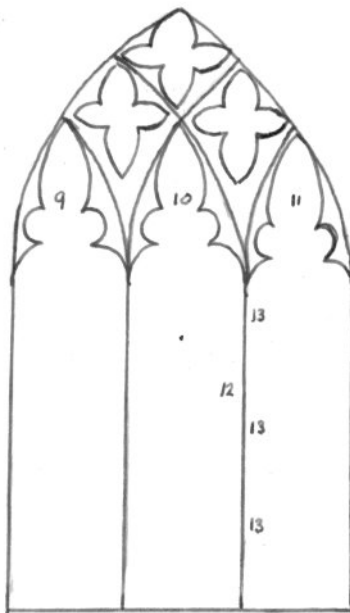
BUSHBURY.
Staffs.

5 III



BUSHBURY.
Staffo.

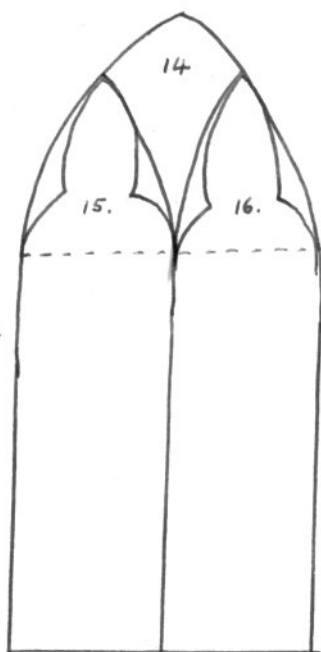
5^{III}



BUSHBURY.

DIAGRAM. 2.

BUSHBURY : STAFFS :



BUSHBURY.

DIAGRAM. 3

BUSHBURY: STAFFS:



BUSHBURY.
Staffs.

In templo de Bishbury com: Staff: p^{re}sent: Dugdale: 1635:
 In oratori orientali fenestra populi



HENRICVS DE BISHBURY. ANI DE BISHBURY.



In sinistra fenestra
 in chancelo for picture
 genio fletoris de B. M. M.
 forit op^{er} Hugonis de Bish
 bury presbyteri quodam
 virtutis omnia et fides
 charod: minus Alma
 ias in fides
 profata in reuili
 palpa in p^{re}o.