

DANIEL PARELLO  
Corpus Vitrearum Germany, Freiburg im Breisgau

TOMASZ SZYBISTY  
Pedagogical University  
Corpus Vitrearum Poland

## A FOURTEENTH-CENTURY PANEL OF HERALDIC STAINED GLASS FROM ANNESLEY OLD CHURCH (NOTTINGHAMSHIRE) IN A PRIVATE COLLECTION IN CRACOW

In 2019, a private collection based in Cracow acquired a panel of medieval stained glass that formerly constituted the central element of a larger quatrefoil [Fig. 1]. This circular panel (17 cm in diameter) features on a green background a shield of arms, *Paly of six argent and azure, overall a bend gules*. Of particular note is the patterning of the *argent* and *azure* sections; this takes the form either of quatrefoils enclosed within circles or squares (in the *argent* sections), or of a rinceau with leaves and tendrils (in both the *azure* sections and the green background on which the shield is set). The panel is in very poor condition. The original calmes that enclose the panel are warped and even fractured in places, which, given also the complete degradation of the later repair putty, has resulted in the individual panes' becoming very unstable. As to the condition of the glass itself, some segments have not survived (notably the *bend* and one portion of the background), and some panes are severely damaged (notably the central *pale argent*). There is extensive evidence of corrosion on the reverse of the green and white pieces, with pits in places. The glass-paint is well preserved, although it has worn off in places.

The shield of arms is that of the Annesley family. The glass's provenance is attested by the existence of a copy of it in the church at Holme (Nottinghamshire). The need for the copy was occasioned by the transferral to Holme of the remains of the stained glass at Annesley Old Church (Annesley, Nottinghamshire) – today a ruin – which originally housed the panel under consideration here. The aim of this article is to recount the principal phases in the fortunes of this stained glass.

In the second half of the fourteenth century, the fabric of the church in Annesley,<sup>1</sup> whose origins may extend back even as far as Saxon times, was enlarged on the south side by the addition of a chantry chapel. The new structure was designed on a rectangular ground-plan and was dedicated to St Mary. Prior to this, the church had been a long, single-nave structure with a tower at the west end. The new chapel was illuminated by several windows, including an elaborate five-light window in the east wall with reticulated tracery. The chapel was founded in 1363 by William de Wakebrugge, Lord of Crich, and Robert de Annesley, rector of Ruddington.<sup>2</sup> A decade later, with

<sup>1</sup> On the history and the furnishings of the church, see the Southwell & Nottingham Church History Project: <http://southwellchurches.nottingham.ac.uk/annesley-old-church/hintro.php> [retrieved 31 July 2019]; on the stained glass, see esp. P.A. NEWTON, *Schools of Glass Painting in the Midlands 1275–1430*, PhD diss., University of London, 1961, vol. I, pp. 57–61, and vol. III, pp. 396–406; and A.B. BARTON, *The Stained Glass of Derbyshire and Nottinghamshire 1400–1550*, PhD diss., University of York, 2004, vol. I, pp. 91–95.

<sup>2</sup> R. THOROTON, *Thoroton's History of Nottinghamshire: Republished with Large Additions by John Throsby*, vol. 2, London, 1797, pp. 266–271. It has not been possible to determine the relationship between Robert de Annesley and William de Wakebrugge (Wakebridge). We do know that in the 1360s William de Wakebrugge funded the construction of the chantry chapel in the church in Crich (Derbyshire), and that services were to be held and prayers offered for his soul and for the soul of none other than Robert de Annesley, as well as for the souls of the latter's brother John (II) de





Fig. 1. *Shield of arms of the Annesley family*, 2<sup>nd</sup> half of the 14<sup>th</sup> century, originally in Annesley, the Old Church, currently in a private collection based in Cracow. Photo: G. Eliasiewicz

the founders having been granted a royal licence by King Edward III, the chantry was confirmed by John Thoresby, archbishop of York. It was also stipulated that in the event of the extinction of the house of Annesley, the family's right of presentation was to become void and be transferred to Felley Priory, which already held patronage of the church. It is further worth mentioning that Robert de Annesley was uncle of Sir John (III) de Annesley, whose manor was situated close to the church at Annesley.

A manuscript record of 1748 attests that at the time the east window of the chantry chapel displayed scenes of *The Birth of Jesus*, *The Adoration of the Magi*, and *The Crucifixion*, and that at the foot there was an image of the window's donor, presumably Sir John III de Annesley, with his wife and daughter.<sup>3</sup> To date, it has not been possible to ascertain how this scheme relates to the fourteenth-century one. The same record further makes mention of heraldic stained glass occupying the upper section of the window, probably the second row of tracery compartments: the arms of Annesley ('Paly of six argent and azure, overall a bend gules'), flanked by those of Fitzwilliam ('Lozengy gules and argent, 3, 3, 1') and Stapleton ('Argent a lion rampant sable').<sup>4</sup> In addition to the panels

Annesley (who had died of the plague in 1357) and his wife Anne. See J.C. COX, *Notes of the Churches of Derbyshire*, vol. IV, Chesterfield and London, 1879, pp. 39–47; and idem, 'A parochial chartulary of the Fourteenth Century', *The Ancestor*, 6, 1903, pp. 103–118.

<sup>3</sup> London, British Library, Add. MS 5832, fol. 223 (dated 30 January 1748). The text is quoted by P.A. NEWTON, *Schools*, vol. III, p. 400 (as in note 1).

<sup>4</sup> Ibidem. The identification of the coats of arms deviated from the information given by R. THOROTON (*Thoroton's History*, p. 269,

in the east window described, other windows are mentioned, some of them also featuring heraldic motifs. The characteristic design of the east window's tracery (comprising four rows of identical quatrefoil compartments), together with a reasonably detailed 1930s inventory of the stained glass transferred from its original locations at Annesley Old Church to the church at Holme, admit the proposition that the representations of the Virgin and Christ, both enthroned (*The Coronation of Mary*), originally featured in the third row; the lowest row would have featured images of angels.<sup>5</sup>

Completion of a new church in Annesley in 1874<sup>6</sup> led to gradual dilapidation of the old church.<sup>7</sup> A handful of facts pertaining to the stained glass when still *in situ* in the latter building can be found in the report of a scientific field trip undertaken in June 1912.<sup>8</sup> A photograph of the east wall<sup>9</sup> of the chantry chapel shows that the Annesley arms were still visible at that time, in the central tracery compartment in the second row.

In 1932, at the initiative of Nevil Truman, Associate of the British Society of Master Glass-Painters, the chapel's east window tracery was stripped of all its remaining stained glass, including the depictions of the Virgin and

as in note 2). On the discrepancy, see P.A. NEWTON, *Schools*, vol. III, p. 406 (as in note 1). See also E. TROLLOPE, 'The Churches of Mansfield and other Parishes visited by the Society on the 23<sup>rd</sup> and 24<sup>th</sup> of June 1874', *Associated Architectural Societies Reports and Papers*, 12, part II, 1874, p. 170.

<sup>5</sup> N. TRUMAN, 'Ancient Glass in Nottinghamshire', *Transactions of the Thoroton Society*, 51, 1947, pp. 50–65; the key section relating to Annesley is quoted by the Southwell & Nottingham Church History Project: <http://southwellchurches.history.nottingham.ac.uk/annesley-old-church/hglass.php> [retrieved 1 August 2019]. Truman supposed that the angels 'once held thuribles thrown above their heads'. In his landmark work on medieval stained glass in the Midlands, Newton attributed the remnants of the stained glass from the church in Annesley now at Holme to the 'Master of Dronfield'; see P.A. NEWTON, *Schools*, vol. I, pp. 57–61 (as in note 1). The workshop responsible for this glass was active around 1370; the same workshop also created the glazings in Okeover, Lockington and North Winfield, which are characterised by a constantly recurring repertoire of models. Norton believed that the stained glass executed for Annesley was among the latest in this group.

<sup>6</sup> 'Church of All Saints', *Historic England*, <https://historicengland.org.uk/listing/the-list/list-entry/1275939> [retrieved 1 August 2019].

<sup>7</sup> J.C. COX, *The Churches of Nottinghamshire*, London, 1912, p. 22.

<sup>8</sup> A.M.Y. BAYLAX, 'Annesley Old Church', *Transactions of the Thoroton Society*, 16, 1912, this article available in its entirety at: *Nottinghamshire History: Resources for local historians and genealogists*, <http://www.nottshistory.org.uk/articles/tts/tts1912/summer/annesleyoldchurch.htm> [retrieved 1 August 2019].

<sup>9</sup> Also reproduced at <http://southwellchurches.history.nottingham.ac.uk/annesley-old-church/plcewin1912.jpg> [retrieved 1 November 2019].

Christ enthroned and two heraldic motifs. The following year, these were all installed in the two outermost lights of the five-light window behind the altar in the church at Holme. The history of this transfer and its results were relayed by Truman in a book entitled *Holme by Newark Church and its Founder* (1946), where he reminisces that ‘the shields [at Holme] are copies of the originals retained by Colonel Chaworth-Musters [the then owner of Annesley Hall]. All four quatrefoils have been skilfully made up from different portions of similar designs from various parts of the Annesley glass.’<sup>10</sup> Elsewhere, Truman writes that Colonel Chaworth-Musters had in his possession not only ‘a shield of the Annesley arms from the east window of the chapel, the arms of Lee impaling Annesley and another coat not described’, but also ‘a figure of S. Mary Magdalene’.<sup>11</sup>

In his 1961 dissertation Newton notes that at that time the stained glass with the Annesley shield of arms under consideration here was still at Annesley Hall.<sup>12</sup> It remains a mystery by what sequence of events the panel found its way onto the art market; one might only speculate that it resulted from the sale of Annesley Hall by the Chaworth-Musters family in the 1970s.<sup>13</sup> In about 1997, the panel was purchased by the art dealer Dr Barbara Giesicke, Stained-Glass Gallery Badenweiler (Germany), from Neil Phillips, who was in charge of the John Hardman Studio in Birmingham. In February 2019, she gifted it to a Polish collector, and it is currently housed in Cracow.

English version by Mariusz Szerocki  
and Joseph Spooner

## SUMMARY

Daniel Parello, Tomasz Szybisty  
A FOURTEENTH-CENTURY PANEL OF HERALDIC  
STAINED GLASS FROM ANNESLEY OLD CHURCH  
(NOTTINGHAMSHIRE)  
IN A PRIVATE COLLECTION IN CRACOW

Keywords: stained glass, shield of arms, Annesley, chanty, Cracow

This short account outlines the fortunes of stained glass presenting the coat of arms of the Annesley family (paly of six, argent and azure, over all a bend gules), currently in a Kraków-based private collection. The provenance of this fourteenth-century object has been traced back to one of the quatrefoil fields in the tracery of the east window of the chancery annexed to the Old Church in Annesley/Nottinghamshire (the foundation of that chapel dates back to 1363). The stained-glass was an integral part of a larger composition – even in the eighteenth century the east window of the chapel still featured it among other heraldic emblems along with scenes of *The Birth of Jesus*, *The Adoration of the Magi* and *The Crucifixion*; at the bottom, there was an image of the donor of that stained glass window, supposedly John III de Annesley, with his wife and daughter. The construction of a new church in Annesley in 1874 led to the gradual dilapidation of the Old Church. In the 1930s, all the remaining stained glass hitherto ornamenting the Old Church was transferred to one of the windows in the church in Holme, except that in the case of two heraldic stained glass motifs the originals were replaced in the new location with copies, and one of them replicated the medieval Annesley escutcheon, whose genuine counterpart remained in the possession of the owner of the Annesley Hall. It is supposed that it was in the 1970s that that stained-glass object became a commodity available on the antique art market. Then, in 1997, the artefact was purchased by Barbara Giesicke, only to change hands in 2019 and start gracing a Cracow-based private collection.

<sup>10</sup> The text of the book is available at *Nottinghamshire History: Resources for local historians and genealogists*, <http://www.nottshistory.org.uk/monographs/holmechurch1946/holmechurch3.htm> [retrieved 1 August 2019]. See also N. TRUMAN, ‘Ancient Glass’ (as in note 5); idem, ‘Medieval Glass in Holme-by-Newark Church, Notts’, *Journal of the British Society of Master Glass-Painters*, 6, 1935, pp. 4–15, 80–88; 7, 1937, pp. 20–26; and 8, 1941, pp. 105–108. A reprint, excluding the last part, was published as ‘Medieval Glass in Holme-by-Newark Church’, in *Transactions of the Thorton Society*, 39, 1935, pp. 92–118; and 43, 1939, pp. 27–32.

<sup>11</sup> P.A. NEWTON, *Schools*, vol. III, p. 406 (as in note 1).

<sup>12</sup> Ibidem, p. 396.

<sup>13</sup> ‘Annesley Hall’, *Historic England*, <https://historicengland.org.uk/listing/the-list/list-entry/1234836> [retrieved 1 August 2019].