

## Chedgrave

The chancel was probably built by Sir James Hobart, who presented to the church in 1479. He probably gave the original east window, which now has a miscellaneous collection of imported foreign glass, except for the head of God the Father at the top, which may be part of the original glazing (fig. 43). The main-light panels were given by Lady Beauchamp Proctor of **Langley Hall** and acquired by her almost certainly from Hampp (see the introduction).

The glass was installed, some panels being extended to fit, by Yarrington of Norwich in 1819 and rearranged and supplemented c. 1960. The earliest glass consists of three panels: a touching figure of St John the Evangelist holding a palm branch in the centre light (fig. 40) and a demi-figure of Christ or an Apostle in the left-hand light (only the piece with the head is original), and a similar figure on the right (this appears to have been repainted). These are Cologne work

Figure 40 (left, below): Chedgrave, St John Evangelist, Cologne, c. 1430-c. 1435.

Figure 41 (right, above): Chedgrave, the Virgin Mary on her Triumphal Chariot, France, Rouen, St Nicolas, c. 1540-c. 1550.

Figure 42 (right, below): Chedgrave, Virgin and Child, St Peter and St Paul, appear to St Bernard, France? c. 1560-c. 1580





Figure 43: Chedgrave, east window, French and German glass.

of c. 1435-c. 1440, when there was a fashion for figures painted on white glass. Below St John are two angels, French work of c. 1530-c. 1540, except for the repainted head of the left-hand figure. On the left is a panel of fragments, some opaque, and a modern inscription. On the right of the angels and St John is a much-patched panel of French glass of c. 1530-c. 1540 depicting on the left part of a kneeling figure and a kneeling angel holding a now-blank shield, which would probably have had the arms of the figure. Inserted into the background is a small angel blowing a trumpet with a banner bearing the (simplified) arms of the city of Cologne with three crowns, alluding to the Three Kings, whose relics are thought to be in the cathedral. On the left above the fragment panel is part of an allegorical window representing the Triumph of the Virgin from the church of Saint-Nicolas-le-Painteur in Rouen, dating to c. 1540-c. 1550 (fig. 41). From the same church are the panels at the top of the left and right main lights, each depicting a human hybrid riding on a polycephalic creature. The mid-sixteenth-century window is thought to have been based on

a well-known French literary composition called *Le pèlerinage de la vie humaine* (the pilgrimage of human life). The lower of the two central panels above St John depicts the Virgin Mary appearing to St Bernard at his desk, accompanied by St Peter and St Paul (fig. 42). It is again French, dated c. 1560-c. 1580. The tracery has six larger lights with figural glazing. On the left and far right are two kneeling Premonstratensian monks, almost certainly from the monastery of Steinfeld in Germany and of mid-sixteenth-century date (see the introduction). Second from right is a panel definitely from Steinfeld and part of a quatrefoil from window XII in the cloister, dated 1531 or 1533. It depicts Joseph being sold by his brothers. Of the other three panels, from left to right, the first is a kneeling female donor figure, carefully restored, the only medieval parts being the piece with the hands and the lower robe and the right-hand background, German work of c. 1500-c. 1520. Next is possibly an Apostle, with restored head, possibly German, c. 1500-c. 1520, and the last is of the Virgin and Child, again German work of c. 1490-c. 1510.

## Cley-next-the-Sea<sup>5</sup>

Apart from a few insignificant fragments arranged in a very curious fashion in a north chancel window, the only old glass of interest here is in the window to the east of the south door. The tracery contains the best-preserved example of a group of sets of female saints found in several Norfolk churches, mostly in the north of the county (fig. 44). Here are seen the following saints: Agatha (fig. 45), Sitha?, a saint with a sword or stake based on the same cartoon as one at **Wighton**, Petronilla, Barbara, Faith, Apollonia and Cecilia. In connection with St Petronilla here, it is worth noting that Petronilla de Nerford was the wife of William de Nerford, who held a manor in Cley in the thirteenth century and whose arms are carved

on the porch. The chapel she owned at Little Wenham in Suffolk has a roof boss bearing a figure of St Petronilla, so there could be a specific local reason for the presence of this saint in the window here. Medieval wills from Cley tell us that there was a guild of maidens in the church, which could explain the choice of overall subject. Above the saints is a depiction of Christ as Man of Sorrows (fig. 46). The style of the glass suggests a date of c. 1445-c. 1450. The figure of St Apollonia is based on the same design, but reversed, as is a figure of St Catherine at **Norwich St Peter Mancroft** by the workshop of John Wighton of Norwich, and it is almost certain that the same group of craftsmen was responsible for the Cley saints.

5. King, *Medieval Stained Glass of Norfolk*, Cley.



Figure 44 (above): Cley, south aisle window, female saints, c. 1445-c. 1450.



Figure 45 (left, below): Cley, south aisle window, St Agatha, c. 1445-c. 1450.

Figure 46 (right, below) Cley south aisle window, Christ as Man of Sorrows, c. 1445-c. 1450.



## Colby

Apart from one or two fragments in the south windows, nearly all the glass here was leaded into the east window by G. Coleby, rector, in 1825. The original top quatrefoil contains a pelican pecking her breast to feed her young with her own blood – a symbol of Christ's Passion, indicating that the main subject below was the Crucifixion (fig. 47). The other figures in the tracery are parts of a series, or possibly, two, of the Twelve Apostles. We can recognise St Peter, St John the Evangelist, St Jude, St Andrew and St Matthew or St Thomas. The main lights contain part of yet another series (originally from tracery lights) but of slightly better quality: top left and right, St James Major and St John the Evangelist (fig. 48), and bottom centre, St Peter. The remaining figures are of God the Father, from a Coronation of the Virgin (fig. 49), the Virgin Mary from an Annunciation and two angels

standing on wheels. There are also two canopy tops, a rayed sun, an eagle and a *rose-en-soleil*, the badge of Edward IV. The rather piecemeal patronage prevalent in many smaller churches in the fifteenth century, with single windows given by different people over a period of time, meant that the duplication of subject, as here, was by no means uncommon, although in view of the early nineteenth-century arrangement we cannot be certain that all the glass came from here. The style of the glass suggests a date of c. 1420-c. 1430.



Figure 47 (above): Colby, east chancel window, pelican in her piety, c. 1421-c. 1432.



Figure 48 (right): Colby, east chancel window, St John the Evangelist, c. 1421-c. 1432.



Figure 49: Colby, east chancel window, Christ from Coronation of Virgin, c. 1421-c. 1432.

## Denton

The east chancel window here has one of the earliest post-medieval arrangements in the county of glass of various dates (frontispiece). John Postlethwayt, A.M., high master of St Paul's School and Merton College, Oxford, left £200 in his will dated 5 September 1713 to decorate and repair the chancel here, including the assembly of a multi-coloured window. An inscription at the base of the centre light records this gift. The glazier was Joshua Price, who completed it between 1716 and 1719. He was from a family of glaziers and did much work at Oxford. The present glazing of the window consists of three categories: a set of five canopy

tops at the top of the main lights, which, although not quite an exact fit, are probably from the original glazing of the window of c. 1320-c. 1330; four panels of glass in the bottom row, and most of the tracery-light glazing, of c. 1850, attributed to the firm of Ward and Nixon; the rest of the window, consisting of a miscellaneous kaleidoscope of small panels and fragments of various dates from the 1719 arrangement. The nineteenth-century glass was probably added to give a more obviously sacred aspect to the window. The brought-in glass includes too much heraldry to describe in detail; just that in the top row below the canopies will be dealt with



Figure 50 (above): Denton, St Christopher and Eagle of St John, c. 1440-c. 1460.

Figure 51 (right) Denton, north chancel window, roundel with Labour of the Month, c. 1480-c. 1500.



by way of example. In the first light is a shield with the arms of William Warham, Archbishop of Canterbury from 1504 to 1532. In light two is a fine sixteenth-century panel with the arms of the city of Norwich in a Renaissance setting, matched by that in the fourth light with the coat of the Company of Goldsmiths. Below these two shields are smaller ones; on the left, the arms of Augustine Steward and his wife; he was mayor of Norwich three times in the mid sixteenth century; on the right, that of Matthew Parker, Archbishop of Canterbury, 1559-75. In

the centre light are the royal arms in the Garter in an architectural setting very like that on a panel in the **Norwich Guildhall** with the city arms. In the fifth light is yet another shield of an archbishop of Canterbury – that of the most famous one, St Thomas Becket. Also to be seen are fifteenth-century roundels with the Virgin Mary, St Edmund, St Christopher, and the eagle symbol of St John the Evangelist (fig. 50), and in the top of a south chancel window, one with a man stuning a bull, a Labour of the Month for November or December (fig. 51).

## Downham Market

The church was in the presentation of Ramsey Abbey and in the late sixteenth century three sources recorded there two shields almost certainly in one or more chancel windows, the first, the arms of Ramsey Abbey, with three rams' heads, and the second the arms of Bardolf, lords of a manor in Downham. The only medieval glass in the church today is in the three west tower windows, arranged in an early-nineteenth-century setting and consisting of mainly fragmentary items of at

least six different dates. The most interesting and complete panel is that depicting St Barnabas from a set of Apostles, dateable on style to c. 1290-c. 1310 (fig. 52). Unfortunately, in recent years the head of this figure has become almost opaque with corrosion, making stylistic analysis difficult, but a colour transparency taken in 1970-75 shows the head clearly. The head and figure are similar in style to the illuminations of the Ramsey Psalter of c. 1300-c. 1310 made for that abbey. Two



Figure 52 (left, above): Downham Market, West Tower Window, St Barnabas c. 1290-c. 1310.

Figure 53 (right, above): Downham Market, west tower window, souls at the Last Judgment, c. 1450-c. 1470.

Figure 54 (left, below): Downham Market, West Tower Window, Composite Angel, fourteenth- and fifteenth-century.

Figure 55 (right, below): Downham Market, west tower window, souls at the Last Judgment, c. 1450-c. 1470.





other Apostles from the same series are now in **Norwich Cathedral**. As much of the church was given new windows in the fifteenth and sixteenth century it is not possible to say where the Apostle series was placed, but the side windows of the chancel or the aisles would have been the most probable location. To the right of the Apostle is an angel standing on a wheel, very restored, the

head belonging to a figure of Christ. Above are two other composite figures of angels, one with a tiny devil on its wing (fig. 54), and at the top both panels include amongst other fragments some fifteenth-century naked figures from a depiction of the Last Judgement queuing to be accepted into heaven (figs. 53 and 55). Those on the left face the wrong way, as they have been installed inside-out.

## Dunston<sup>6</sup>

This delightful small church does not have much medieval glass, but what it does have is of interest. The chancel of a medieval church was the responsibility of the rector appointed by the

patron. There are several cases in Norfolk of stained glass provided for the chancel windows by either of those figures. Often, glass depicting or naming the rector/patron was placed in a side window next to the east window and sometimes



Figure 56: Dunston, south chancel window, St Remigius and donor, c. 1288-c. 1300.



Figure 57: Dunston, south chancel window, St Christopher, c. 1450-c. 1475.

6. King, *Medieval Stained Glass of Norfolk*, Dunston.