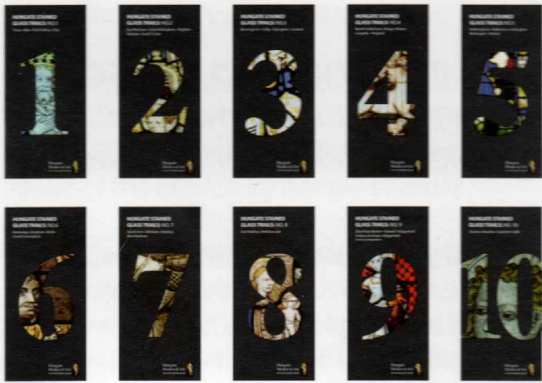


In spite of its deep, rich colours, beautiful draftsmanship and fascinating imagery, stained glass is one of the most under-rated artistic legacies of the medieval period. A distinctive style and quality of craftsmanship has led to stained glass made by Norwich workshops being displayed in museum collections across the world but, largely unknown to visitors, medieval glass remains in over 200 of the county's parish churches. This series aims to draw attention to some of these medieval treasures and encourage visitors to explore the beautiful churches where these windows are to be found.

Collect the complete series:



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Hungate Medieval Art
St Peter Hungate Church
Princes St, Norwich NR3 1AE

Opening hours

Thursday to Saturday 10.00 – 16.00
Admission charges apply: Adult £3, Concession £2.50

Written and produced by Hungate Medieval Art with David King (UEA) as part of the Stained Glass Exhibition. Hungate Medieval Art promotes the medieval art and artefacts visible across the county of Norfolk. Photos with thanks to Mike Dixon and David King. Designed by The Click Design Consultants.

Hungate Medieval Art.
Registered charity no. 1125694



HUNGATE STAINED GLASS TRAILS: NO.5

Ketteringham • Mulbarton • Saxlingham
Nethergate • Shelton



Hungate
Medieval Art
www.hungate.org.uk



KETTERINGHAM, ST PETER. NR18 9RS.

TG 165 025. Signposted to the south of the village, in the grounds of the Hall, a delightful estate setting. Telephone 01603 812028 or 812183 or 811330 for the key.

This is one of Norfolk's surprises, said to recount much of the history of England. Start with the tower: the lowest part, with flints rather than blocks of stone serving as quoins on the corners, may pre-date 1066, like Hethel nearby; the upper part was rebuilt in 1609 and restored again in the 1870s by the flamboyant Thomas Jekyll, with the figures at the top carved by James Minns, who carved the bull on Colman's mustard labels.

Door and font are 15th-century, most of the furnishings 1837, almost the last set of three-decker pulpit and box pews to be erected anywhere. The 16th-century painting on the reredos, behind the altar is Flemish. There is a feast of monuments to Grays, Heveninghams (one of whom was a judge at Charles 1st's trial), Atkyns and Peaches – Harriet Peach's by Flaxman. Charlotte Atkyns' efforts to rescue Marie Antoinette are commemorated. So are Sir John Boileau and the Revd. William Andrew, whose many years feuding are recorded in Owen Chadwick's fascinating book 'Victorian Miniature'.



The Glass

The central theme in the tracery of the east chancel window is the Annunciation and the Coronation of the Virgin Mary, - an abbreviated version of her adult life. The earthly event is flanked by a row of saints, which should be read in pairs from the centre outwards: Ss Edmund and John the Baptist, Margaret and Catherine, George and Michael (this latter an angel, but often paired with S George at this period). The heavenly Coronation above is accompanied by two pairs of angels. Although an example of a cheaper type of glazing, with little colour and simple backgrounds, this is an interesting scheme for its completeness and connections with other glass in Norfolk. The six-winged seraph is from the same cartoon as one at Narborough; the harp-playing angel from one used at Great Cressingham, and the Coronation from one used at Stratton Strawless.

The heraldry and the remains of a figure in armour in the main lights connect this glass with Sir Henry Grey of Ketteringham. At the top of the lights four shields survive of his illustrious ancestors including that of John de Mowbray, the second duke, who died in 1432 and was a nephew of Sir Henry's mother. The window may have been a memorial to him in about 1435.

The other glass includes fragments possibly of the original glazing, and several English and Flemish roundels. Note an IHC monogram, Ss Christopher, John the Baptist, a hen with rey on a scroll (a rebus, or pun, for Henry), part of a large figure of an archbishop, a plant on a barrel (a rebus for Thistleton), Ss Anne with the Virgin and Child, James the Great, an archbishop, Barbara, and a figure playing a psaltery.

Opposite:
Stained glass at Ketteringham church

**MULBARTON, ST MARY MAGDALEN. NR14 8JS.
TG 185 012. Very helpful key-holder on 01508**

570722 or 570296

The setting is what is most impressive here; brick cottages, a pond well populated with ducks and a huge common – and a friendly pick-your-own on the Norwich side of the village.

The church's delicate late 14th-century tower presides over the common. With its chequer-board patterns on the buttresses it momentarily looks as if it belonged in Wiltshire, another county where the mix of flint with chalk or other stone is common. The nave was built at the same time, the chancel later and all except the tower was restored, and a north aisle added, by the ubiquitous RM Phipson in the 19th century.

There are fine monuments to the Rich family and others. On the south side of the chancel arch is an unusual and touching epitaph on copper, resting on a facsimile of the Bible. It is to the wife of the Revd Daniel Scargill. He survived his grief and consoled himself with a second wife whom he outlived.



The Glass




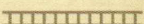
Two panels from an Old Testament series at Martham were brought to this church in the early 19th century by a curate from there who obtained this living. 'Eve spinning' from this glazing can still be seen there, but the panels here represent the Expulsion of Adam and Eve from the Garden of Eden, and 'Adam delving'. The third figure in the east window depicts 'Powers' from the Nine Orders of angels, and is also from Martham. The style of the fine head of Adam here, which has grave, expressive features painted in a soft, sketchy technique, can be recognised in other Norfolk glass, notably in two panels at Norwich, S Peter Mancroft, from a window depicting the Passion. The glazier responsible is thought to have been William Mundeford, a Dutch immigrant documented in Norwich in the 15th century who worked for the main glazing workshop in the city. This window and the south chancel window have early 19th-century arrangements of glass, probably all brought in to the church from elsewhere. The two small figures of a king and bishop are copies of medieval glass, very similar to some figures at Saxlingham Nethergate, themselves acquired from elsewhere. At the bottom of the south chancel window are kneeling figures of a nun and a monk, which can be attributed to the 16th-century cloister glazing at Steinfeld, near Cologne. They were acquired by John Christopher Hampp, a German merchant resident in Norwich, who traded with William Stevenson, a local stationer who sold Norfolk glass and may have supplied the non-Martham English glass here. The brightly-coloured ornamental setting of the glass is typical of the work of local Norwich glaziers of the early 19th-century, such as Yarington.

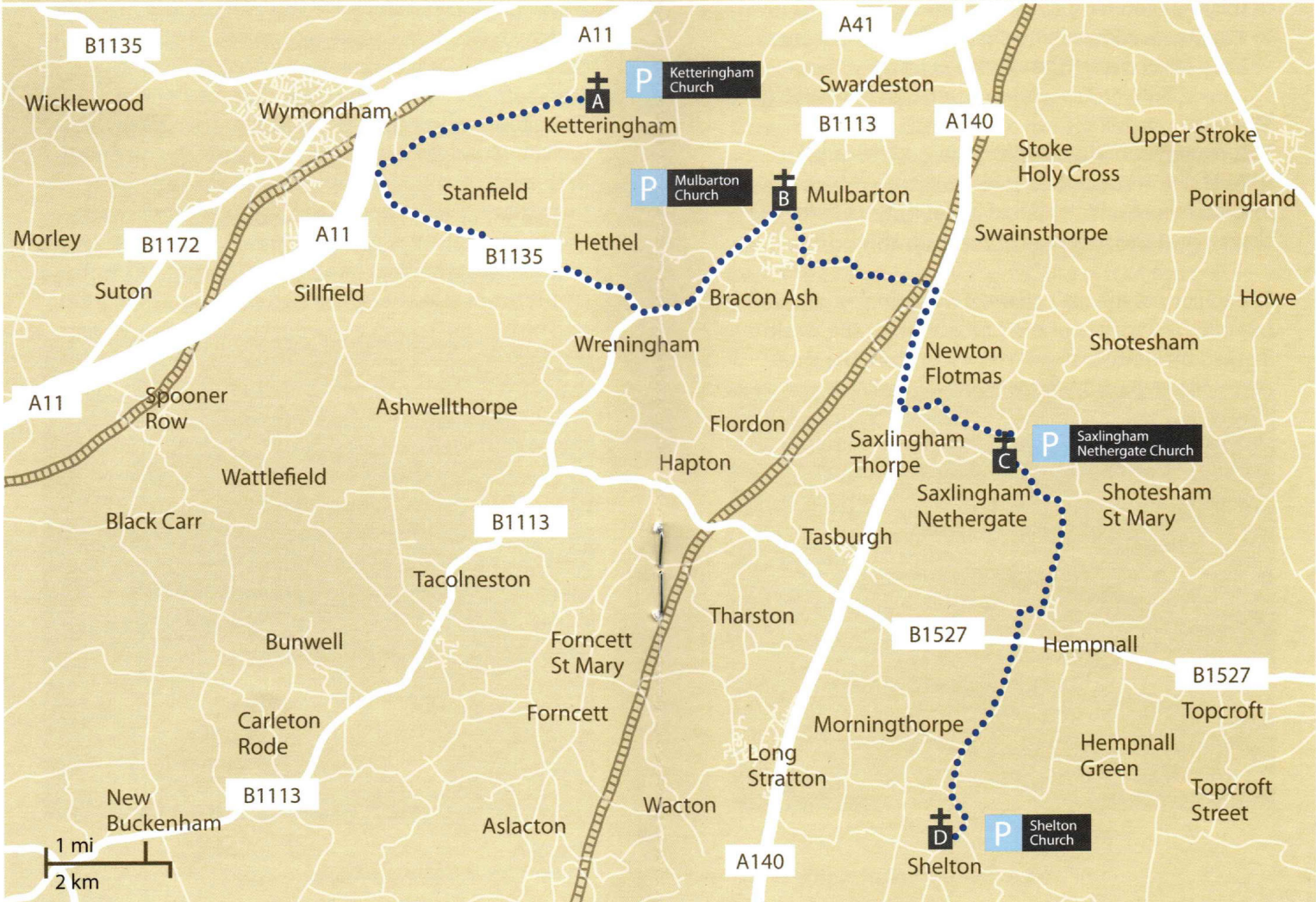
Opposite:
Stained glass at Mulbarton church

MAP OF THE TRAIL

Please note these maps are to be used as a guide.
We suggest you use the postcode or co-ordinates on
the information pages for more detailed directions.

Key

| | | | |
|-------------|---|---------|---|
| Trail Route |  | Parking |  |
| Church |  | Railway |  |



SAXLINGHAM NETHERGATE, ST MARY THE VIRGIN. NR15 1TD. TM 232 972. Normally open.

A pretty village with the church on a rise at the southern end, beyond a small green with a superb Elizabethan Hall to the east and a rectory designed by Sir John Soane to the west.

The church has an elegant tower with a 1794 clock. The south doorway is 12th century, the door itself 15th, as is the font. Just inside the door are "pingpong bats" describing the medieval stained glass. On the north wall there is a diagram of where it all was before the 1867 restoration. The chancel of this well-cared for church is dark, so it is hard to see the reredos behind the altar which appears to have been made from a 15th century screen.

The Glass

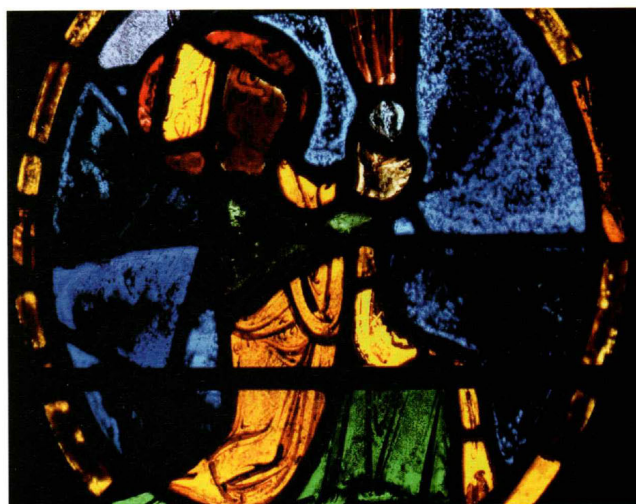
This church contains an extensive collection of several different periods, including the earliest known in a Norfolk church. Much of it was not made for the church and was acquired in the 19th century.

The tracery of the east chancel window has original but patched scenes of the Coronation of the Virgin flanked by Pentecost and the Ascension. The three large shields and roundels with HIC and M in the main lights are also original; the former are for FitzSimon, Noone and Verdon and date the glass to c.1408-1413. The story in the tracery was started in the south-east chancel window with earlier episodes including the Nativity and Resurrection; fragments of these are in the small south-west chancel window.

The north aisle was added in 1867, destroying a north nave window with a depiction of the Christ of Pity sitting on a rainbow flanked by angels with instruments of the passion and with censuring angels. Parts of this are in the top of the north chancel window in glass of c.1430-50; below these are fragments of a depiction of the Four Latin Doctors

of the Church, including a delightful S Jerome in his cardinal's hat. These may also be original to the church.

The best-known glass is in the south-east chancel window, where there are four mid-13th-century medallions of unknown origin. On the left are seated figures of Ss John and James and the Martyrdom of S Edmund and on the right the beheading of an unknown saint and S Edmund offering up the arrows of his martyrdom to heaven. The patterned grey glass (*grisaille*) in the bottom of the next window is of similar date, but the maple-leaf *grisaille* between the medallions is later, c.1280-1320. Above the earlier *grisaille* are set two figures of Apostles – Philip and James the Less – clearly from tracery lights of a type not found here. They date from c.1370-90. The small south-west chancel window has a roundel of c.1500 of the Virgin and Child with S Anne. The glass in the north aisle windows includes canopy tops originally from the chancel east window; the rest of the glass is brought in.



Above:
Stained glass at Saxlingham Nethergate church

SHELTON, ST MARY. NR15 2SD.

TM 222 910. 2 ½ miles east of Long Stratton.

Built by Sir Ralph Shelton and not quite finished when he died in 1487. The family economised on its completion, but none the less it is one of the finest churches in Norfolk, the light from its many large windows enhanced rather than impeded by the slender columns of the arcades. In 1487 brick still tended to be used only for the grander buildings, such as Oxborough Hall, and the quality of the brickwork here, with its diaper pattern, is especially fine. The porch is a proper entrance to such a building, the gargoyles on the south side a fitting preparation for going in. Fine also the royal arms of William III, high up at the west end.

Sir Ralph's son married a Boleyn. After Queen Anne Boleyn's execution, her young daughter, the future Queen Elizabeth, was reputedly concealed in the tower of the church by her great-uncle.

If time and energy allow, look at Hardwick S Margaret, half a mile south. It's a good church to slip into to enjoy the contrast with the grandeur of Shelton – Norman doors, windows of various dates, a Jacobean family pew, a S Christopher wall-painting, a very vernacular screen, a monument with a mystery and a little medieval stained glass.

The Glass

Much original glazing survives, although further glass from elsewhere was often added in the 19th century. What has been lost includes most of the original glass with religious subjects; what has been retained are the donor figures, rebuses, architecture and a little of the extensive heraldry once to be seen.

In the lower part of the east chancel window are the separate figures of Sir John Shelton, d. 1539, and his wife Anne Boleyn (not the famous one!), flanking a panel with both together. Sir John, the son of Sir

Ralph Shelton, was almost certainly responsible for glazing this window c.1512-1520. Below is Shelton heraldry and above some intruded and composite 15th-century glass depicting the Annunciation and two copies of sainted kings from Norwich, S Peter Mancroft, dated 1813, with the initial D for John Dixon, glazier. Above are figures of Sir Ralph and his wife Margaret Clere, flanking a much-restored figure of the Virgin Mary; below is further heraldry relating to Shelton alliances. The tracery glazing includes 15th-century musical angels from elsewhere and two holding blank shields from Germany.

“The tracing glazing includes 15th-century musical angels from elsewhere and two holding blank shields from Germany”

The only original glass in the east window of the north aisle is one rather battered shield with label, the architectural niche and possibly the made-up female figure on the left. The fragmentary Resurrection scene is German 16th-century work (the head of Christ looks like one of Dürer's self-portraits), and the smaller figures above and below are local 15th-century glass from other churches.

The two rather striking kneeling figures in the other east window are also German, but altered to show heraldry relating to Sir John Shelton and his wife Anne. The German glass was probably supplied from Hampp of Norwich when the glass was restored c.1813. Below is more Shelton heraldry and tuns with shells on, the rebus for Shelton, surmounted by scrolls with faded inscriptions; many more of these are in the side windows of the north aisle.