

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.

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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.

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HUNGATE STAINED GLASS TRAILS: NO.6

Kimberley • Hingham • Ashill •
Great Cressingham



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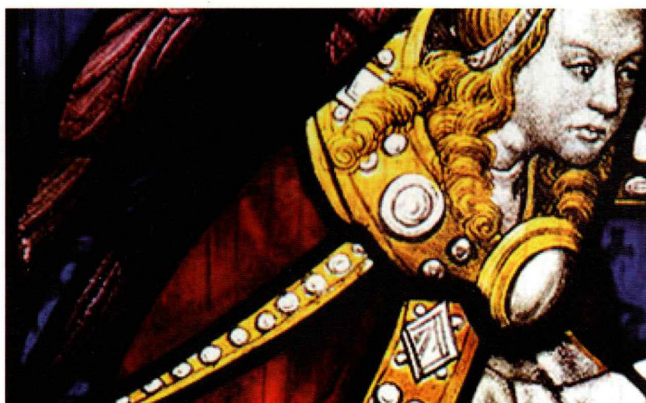


KIMBERLEY, ST PETER. NR18 9EY.
TG 072 042. For the key, ring 01603 759676.

A pretty setting by the gates to Kimberly Hall, but sadly the trees darken the interior of the church. What one sees first is the tower, the lower part dating from the middle of the 16th century, the upper from 1631, as one can (just) read from the inscription. The rest of the church is 14th century with a strong overlay of Victorian and later restoration, the hammerbeam roof and screen dating from 1904.

The Wodehouse family memorials, some with especially elegant lettering, are of interest historically. They include the memorial stone of the Sir Thomas Wodehouse to whom we owe the upper part of the tower. His daughter Elizabeth Strutt's memorial is on the north side of the chancel. Facing east to greet her risen Lord, she nearly hides her face from us but not her delightful bonnet. She must have been an early inhabitant of what has come to be known, in Essex, as the Struttosphere.

Note also the memorial stone for the musician John Jenkins and the royal arms of James I. They are inscribed, in Latin, "blessed are the peacemakers". It was James' hope that England and Scotland would be united in his person, but that had to wait another hundred years.



The Glass

In the east and south-east chancel windows is a collection of glass which may all be from elsewhere. Possible exceptions are a few pieces of 14th-century glass in the tracery lights of the east window and the five late-16th-century panels of Wodehouse heraldry along the bottom, although these may come from Kimberley Hall, the residence of Lord Wodehouse.

The brought-in glass is a mixture of 14th-century Norfolk glass and German glass, typical of the early 19th-century arrangements provided by Hampp and Stevenson of Norwich. John, 1st Lord Wodehouse (1739 - 1834), gave the Cologne glass in the east window of Hingham church in 1813, and the two large angels at Kimberley in the east window are from the same source, and dating from c.1500; so the glass here was almost certainly also provided by Lord Wodehouse at about the same time. The finest panel is that of S Margaret, the left of two panels between the angels in the east window. This figure, though much corroded, is elegant and the architectural setting has the careful drawing and spatial effects of the last quarter of the 14th century, however the essential two-dimensional aspect of glass-painting is maintained by the contrasting flatness of the patterned background.

In the top half of the window is a collection of tracery-light panels inserted into the main lights consisting mostly of Apostles and musical angels of similar date to S Margaret. In the south-east chancel window are two more German angels of c.1500 and two panels from the cloister glazing at Steinfeld near Cologne: Christ expelling the Money-Lenders from the Temple, c.1530-1 and part of the General Resurrection of the Dead of 1555.

Opposite:
Stained glass at Kimberley church

**HINGHAM, ST ANDREW. NR9 4HP.
TG 022 022. Normally open.**

The church is so fine that it should not be passed by. In the chancel there is a unique and massive red stone monument to Lord Morley (d. 1435), thought to have been built by the masons who made Norwich Cathedral's Erpingham Gate.

*"Where they have them, churches
cherish their American links"*

Among other links with the Cathedral is the tracery, which resembles that in the cloister (and also similar work at Ely). Almost all of Hingham church was built while Remigius of Hethersett was rector (1319 – 1359), so the dates as well as the style fit. There is a superb hammerbeam roof, with large figures in the aisles holding emblems of the Passion; but finest of all is the six stage tower, worthy of the substantial market town that Hingham once was.

Where they have them, churches cherish their American links. Hingham, true to its nature, boasts one of the most prestigious – with Abraham Lincoln.

The Glass

This is the most important collection of imported foreign glass in a county rich in this field. All the glass in the east chancel window is German work of c.1500, apart from a certain amount of 19th-century glass painted to fill the gaps when the panels were inserted into the specially remade stonework sometime after 1813, when John, 1st Lord Wodehouse (see above), gave the glass to the church. The additions are in the style of Yarrington, the first Norwich glazier to become established after the revival of glass-painting in the city was stimulated by such importations of foreign glass.

Opposite:
Stained glass at Hingham church

The central light contains a figure of S Anne holding the Virgin Mary with the Holy Child in her arms; above, stands the figure of S Thomas with T-square, and a book in a pouch. The six side lights have four main scenes: on the north side, the Crucifixion above, and the Deposition below, and on the south side, the Resurrection below and the Ascension above. In the background of the Deposition is a small scene of the Entombment, and the Resurrection also has depictions of the Harrowing of Hell and Christ's Appearance to the Three Marys and to Ss Thomas, and Peter. Above the Christ of the Resurrection are two angels bearing scrolls with *Resurrexit sicut dixit*, the Easter morning proclamation, 'He has risen as he said'. Two similar angels are at Kimberley.

The Ascension scene includes the Heavenly Host surrounding the ascending Christ, amongst whom we recognise Adam and Eve, Moses and David, and Melchizedek. In the tracery, the central figure is of a male saint carrying a staff and an open book; to the right is a kneeling man in armour; the one on the left is a copy. To either side is an angel holding the mantling of a now lost heraldic achievement, again as at Kimberley. The style of this glass is Rhenish, probably of Cologne origin.

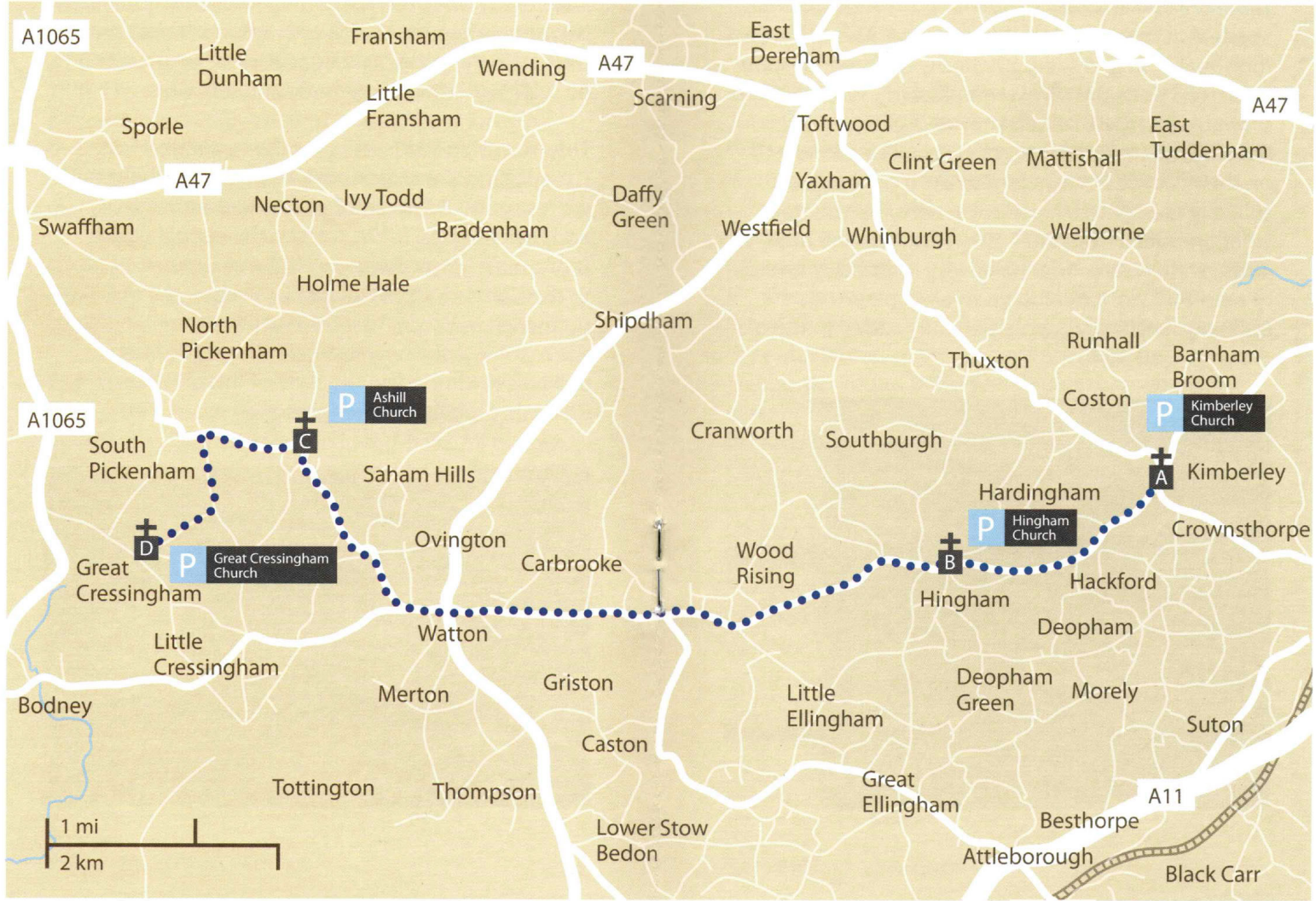


MAP OF THE TRAIL

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	



ASHILL, ST NICHOLAS. IP25 7AW.

TF 885 042. Normally open.

This beautifully cared for church has great dignity, immediately apparent from its striking windows as you walk up to it on the south side, and the fewer taller windows on the north side. Also on the north side is a doorway of the 13th century, one of a few pieces of evidence that the later work one first saw is built into a much older structure. Slightly less formal and more flowing is the tracery in the west face of the tower. The porch is two-storey, abutting an older and lower aisle roof.

There is a low arcade inside, with a 17th-century roof above that rewards careful scrutiny, as does the aisle roof, again old and sympathetically restored. Despite their 1683 date, the royal arms are early 19th-century, probably after 1816 when the rulers of Hanover became monarchs and a crown replaced a bonnet on their coat of arms (here displayed on the small shield in the centre). Metal royal arms like this one were produced from the 1790s. Note also the pew ends, a relatively modern and very impressive version of medieval work. In all, a good example of new building sensitively and respectfully added to the old.



The Glass

The figured tracery panels set in the north nave windows represent parts of two series. They are in excellent condition, apart from the loss of the original heads, which have been replaced by other medieval heads. This loss may represent a form of attenuated but disfiguring iconoclasm seen in glass and screens, where the removal or defacement of the head was deemed sufficient to desecrate the image. Of the two series, the more complete is that of the Four Doctors of the Church, seated, as at Saxlingham Nethergate, at writing desks. Augustine, Gregory and Jerome are here, with their names on label; Ambrose is missing.

The other figures are two of the four Evangelists – John with the eagle at his feet, and Matthew with a winged man, partly lost. Both these series were common in glass and on screens (the doors of screens were often reserved for the Doctors). Here, the two sets are in the same style and clearly belonged together. The Evangelists were represented in various ways – at Banningham there are the remains of a very similar set, but at Stratton Strawless, they are seated, as the Doctors are here. The rod-and-leaf border round these panels is very common in Norfolk glass, but also occurs in other areas and in other media, including manuscript and wall painting and wood carving.

Of the other pieces here, which include decorative filling with rose and seed pod motifs, the best is a fine *Maria* monogram which retains its original rod-and-leaf border. All the glass here is Norwich work of the period c.1460-80.

Opposite:
Stained glass at Ashill church

**GREAT CRESSINGHAM, ST MICHAEL. IP25 6NJ.
TF 853 017. For the key ring 01760 756314
or 756410 or 756343.**

This is a very impressive building, seen at its best from the west (where it is easier to park). There is more fine flushwork than is customarily to be found in country churches and much use of galleting, which involves setting small chips of flint in the mortar to produce a decorative effect.

*"A very impressive building
seen at best from the west"*

Inside, it is the light that is exciting, along with the proportion of parts to the whole, and the detail of the mouldings, particularly in the chancel.

The fine hammerbeam roof has angels in two rows on each side, the easternmost ones unexpectedly lying on their sides. Just beyond the chancel arch a strange face looks out from under the doorway from the staircase to where the rood would have been.

There are a number of Tudor brasses and a Jacobean font cover – so much to see that one wonders why there are not more visitors.

The Glass

Four windows in the north aisle have remains of 15th-century glass. In the east window the only medieval work is part of the depiction of Christ rising from the tomb, known as the Image of Pity, in the top tracery light. The body and tomb are old, but the head and rayed glory are restored, as are the figures of Apostles below.

In the first window from the east is a set of angels holding texts. Some of the heads and texts have been restored using rather a ghost-like technique, but enough survives to suggest that a benediction

was present, perhaps '*Te benedicat conservet et custodiet deus*' (May God bless, keep and guard you). The figures are set against a blue 'seaweed' diaper pattern and stand on stony ground. In the next window God is depicted in the act of blessing at the top of the window (the head is missing), and in the row beneath are six angels adoring him. The two outer ones are feathered and swing censers in a landscape with flowers and blue clouds; the next pair play harps dressed in a white surplice against a red patterned screen on a chequered floor and the central pair, six-winged seraphim, sing his praises with hands raised in adoration, floating against blue clouds.

The westernmost window again has the Image of Pity, but without the tomb and Christ's head is once more missing. Below is a generic series of bishop saints, without names or attributes, although the fifth one is designated by his pallium and cross-staff as an archbishop. They stand on pedestals with an ears-of-barley pattern, imitating the grain of wood, against folding screens with a 'seaweed' pattern. In this window the canopy tops in the heads of the main lights also survive.

The three north windows appear to have been glazed in chronological order, starting with the easternmost c.1420-30, with the middle window being c.1430-40 and the westernmost c.1435-45. Blomefield records that Judge William Paston, born in 1378, of Paston Letters fame, built this aisle and died in 1444. His arms and an inscription asking for prayers for his soul was formerly in the east window of the aisle. There are a few pieces of 15th-century ornament in the lesser openings of the north clerestory windows.