

Ancient Stained Glass at Farleigh Hungerford

BY F. C. EELES

THE necessity of repairing the ancient glass in the east window here has given the opportunity of making an exhaustive examination and description of it, while easily accessible in the studio of Miss Townshend and Miss Howson, who carried out the work of re-leading.

The window is of three trefoil-headed lights with two trefoil-headed tracery lights, following a simple and familiar form associated with early Perpendicular work. The church of Farleigh Hungerford was built in 1443 by Sir Walter Hungerford to take the place of the original parish church which had been enclosed in the castle. Its architectural details are associated with the work of a slightly earlier period.

The glass includes considerable portions of three English fifteenth-century figures, SS. Elizabeth (holding the infant St. John Baptist), Leonard and Christopher. These are set amid a large quantity of fragments of Flemish glass, some of the fifteenth, but more of the sixteenth century. It is traditionally said that some of this glass was brought from Antwerp and this is very likely true. Before the glass was removed for repair these fragments had been leaded up in indescribable confusion, a large proportion inside out, fragments of subjects and canopy-work sideways or upside down. Among the fragments were inserted a number of medallions and small subjects, Low-Country work, of much later date. These were spoiled by their surroundings, and the opportunity has now been taken to remove them from the east window and set them amid clear quarries in one of the side windows. This has made it possible to rearrange the rest of the glass in a much more effective and satisfactory manner, bringing many fragments

together that belonged to each other, and placing heads and most of the tabernacle work vertically, while of course turning all the glass the right way with the painted surface inside. No new coloured glass has been added, but small corners and vacant spaces have been filled by suitably shaded and stippled glass which is scarcely noticeable, so skilfully has the work been done.

The English glass seems to be of the type associated with Bristol. The Flemish includes the remains of a Last Judgment scene from a fairly big window probably of the middle of the fifteenth century, beside medallions of more than one kind, and of late date. Most of the work not here specified as English is Flemish.

Description in detail.

EAST WINDOW

Left-hand light.

From the top :

Head and shoulders of an angel in ruby glass, face turned upwards to right, hands raised.

Below, fragments, including ruby background.

In centre, head of angel with flowing hair tied by black band on forehead ; amice has gold apparel ; English.

Below, on left, piece of gold panelling ; in centre, pieces of ruby drapery from a large figure, piece of figured ruby background, and head of large panel from a canopy.

Two tonsured heads and fragments of canopy-work.

Upper half of angel blowing a wind instrument on left : in centre, middle of an angel of earlier type in alb and cope, holding what is probably part of a gold musical instrument.

Below saddle-bar :

Various fragments of canopy-work of two periods : some have gold pinnacles on black background, some later and coarser : pieces of green drapery from a larger figure below, and surrounding a large

Figure of St. Christopher : English.

The saint has a bearded face turned right : he is in a white undergarment and white cloak with outline border. He holds

a staff slightly touched with stain. There is a deep blue halo round his head and the holy child has a plum-coloured dress : the child's right hand is raised in blessing, his left rests on the saint's head : there is a large cross on the white halo.

Near the edge on the left of St. Christopher is a small angel playing cymbals.

Below St. Christopher is a fragment including a canon in a surplice with a furred almuce on his head, part of which is hanging down over his shoulder : behind him is a figure in a plain surplice over a cassock with a high collar : this and his cap are slightly touched with stain.

From here to the base of this light are several pieces of a Last Judgment scene. These include a mitred bishop rising from a grave, part of the horned head of a monster : parts of two figures rising ; some hands, and some flames.

Centre light.

At top : the upper part of an angel in alb and unapparelled amice.

Below, in centre, part of a wholly blue angel, and blue wings : on left here, a dove descending on a head with a rayed halo : on right, part of another angel.

Below, some blue clouds ; on left, part of a brighter blue halo with rays.

Further down :

Figure of St. Elizabeth and St. John Baptist : English.

The upper part of a very beautiful figure, wholly in shaded white with touches of yellow stain on the border : she has golden hair falling down on her neck on both sides, and a white veil powdered with very small devices, rather like ermine. The head stands out sharply against a deep red halo.

The infant St. John on her right arm looks towards a large book held or supported by her left hand, on which sits a small lamb with a comparatively large flag, which is held by the child. The child has a little coat of fur.

On either side of this figure are pieces of canopy or architectural work with very tall, narrow panels.

Below this figure and just above the saddle-bar are two angels heads.

Below again are considerable pieces of canopy-work, including vaulting and gilt crockets.

Figure of St. Leonard : English.

In the lower part of this central light is an almost complete figure of St. Leonard. He is vested in amice with murrey-coloured appavelled alb, crossed stole, and cope with circular blue morse. The stole has gold border and flowers : the cope which has no orphrey is also white, and powdered with gold flowers.

In his left hand he holds a crosier, the head of which is gone. In his right hand he holds gold fetters consisting of two large rings joined by two smaller ones.

His head is tonsured, his hair short and grey, the halo large and gold.

The figure has been mended at the right side with glass from another English figure, one piece of which shows the lower part of a white and gold chasuble with inverted ψ cross orphrey, the staff of a crosier running across it diagonally, evidently part of the figure of a bishop or abbot.

He stands on a pedestal paved with very small black and white squares, on the edge of which is the inscription *Sts : Leonardus* in black letter. St. Leonard is the patron saint of the church.

At the base of the light are three small figures from canopy-work, all in white and yellow stain. On the left, probably a prophet : in the centre, St. Anthony, with T-cross in right hand and book in left, dressed as a friar.

On right, St. Cecilia holding an organ in her right hand, a palm in her left, her throat being pierced through with a sword.

Below, a scrap of inscription in black-letter [*ab ?*] *c virgo*, and a piece of a late scene in outline in grey blue glass.

Right-hand light.

At top, a murrey-coloured angel.

Below, head of an angel amidst scraps of canopy-work, then fragments of ruby figured background.

Several fragments of angels, a head with a large censer over it, white and gold wings, hands holding a scroll.

Above the topmost saddle-bar, an angel playing a harp on left; head of another angel in alb and unapparelled amice on right.

Some murrey fragments, including vaulting from canopy, another angel, sideways, with hands raised, on right.

In centre, a head in a grey cap with a bright blue halo: hands holding a book, a fragment of white figured drapery, another of white shaded drapery.

Below, on left, fragments of a small figure of a pilgrim with hands joined in prayer, a wallet or scrip hanging on a strap and a gold staff.

On right, a small head with a gold halo.

Just above saddle-bar, pieces of pavements, one with skirt and foot of a figure.

Below saddle-bar, more fragments: part of a building with embattlements, a large hand, a hand holding a book, parts of a large eagle of St. John, head, wing and claw, scraps of inscription, one with the word *verb[um]*.

A little comparatively modern canopy-work at the base.

NEW SIDE WINDOW

This has two lights and contains on a background of clear glass the medallions removed from the east window.

Left-hand light.

From the top:

Medallions or scenes.

1. Our Lord in a mandorla of rays standing on a platform supported by the four evangelistic figures: he holds a long spear which goes down to a prostrate figure of death (?) on the ground with other figures, apparently representing lost souls. In white and yellow stain, sixteenth or seventeenth century: Flemish (?)

2. The Last Judgement. On a rainbow the Eternal Father in the centre, the Blessed Virgin Mary on his right, our Lord on his left. Beneath, a band of cloud. The lower part of the

scene shows souls rising, those on the right ascending to heaven, those on the left going into hell.

3. The Flight into Egypt : seventeenth century.

4. Our Lord taken by soldiers in Gethsemane : seventeenth century.

Right-hand light.

From the top :
Medallions or scenes.

1. Part of an angel playing a musical instrument : seventeenth century.

2. A country scene, a bridge in the distance ; a woman approaches our Lord to touch his garment : seventeenth century.

3. A widow (?) in black with a mid-sixteenth century head-dress kneels at a desk before an altar. Behind her is a patron saint represented as a grey friar. The altar has a gold figured frontal on the end as well as in front where there is a central I.H.S. Upon it a diapered linen cloth falls over front and end for about 5 or 6 ins. There is a painted reredos with a figure of the Madonna, and a riddel curtain hanging from a rod is shown at the right or south side of the altar. Upon the altar stand two candlesticks. Mid-sixteenth century, probably Flemish.

4. A scene from the story of Tobit.

5. St. Giles, holding a crosier in his right hand, a book in his left, vested in unapparelled amice and very full alb, fringed dalmatic, full-shaped chasuble of gold with a broad white 'pillar' orphrey. His breast is pierced by an arrow, a white hind, also pierced by an arrow is springing up upon him. In the background is a large castle, with a doorway and a tower : Flemish (?), late sixteenth century.