

700 WINDOW OF 3 LIGHTS AND 3 TRACERY LIGHTS Phs

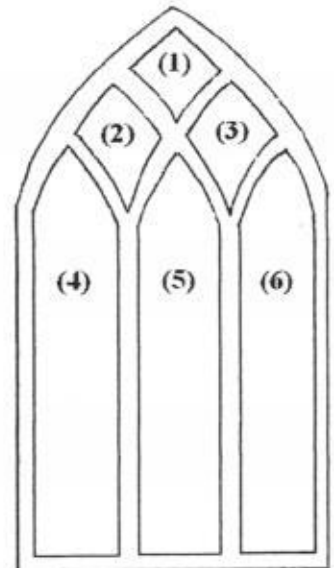
SANCTUARY, E Wall

1 Stonework

Early English style of gothic extended Y-tracery interlocking across three lights within a deeply recessed four-centred arch. Jambs and mullions moulded and chamfered, reveal splayed, sill hidden by reredos.

Borders

All six tracery and main lights share a common border and background designs. The border is a fillet to stonework of white quatrefoils alternating with red and green rectangular bars, enclosing each light individually. The background is of clear glass and gold-coloured leaf motifs overlaid with a geometric design of blue bands and somewhat narrower white ribbon bands extending throughout the window. The blue bands, their colour intensified by flecks of black, form large quatrefoils, within some of which are delineated smaller white quatrefoils. Alternating with and twining through these features, white ribbons form large circles which have sinuous and radiating elements. Foliate wreaths are placed strategically at the centres of some of the larger elements; within each is a four-petalled flower in the form of a cross.



Tracery lights (1 - 3)

Stylized lozenge shapes determined by interlocking Y-tracery:

(1) Border and background as described incorporating the central motif of a cruciform, gold-coloured flower within a blue wreath.

(2 and 3) Blue quatrefoils prominent in background but incomplete, with central motif of a cruciform blue flower within gold-coloured wreath at junction of two white circles

Main lights (4 - 6)

ASCENSION OF CHRIST

A single pointed arch heads each light which has, centrally placed, an elongated pictorial panel with rounded trefoil top and base, edged with a narrow band of white saltire crosses in groups on a black ground. The background to each picture is of vibrant blue sky above and of green grass and brown earth below. Each panel has one blue background quatrefoil and one large white circle above and also below it, in reverse order. Within these large white circles are motifs similar to those in the tracery lights, comprising cruciform red flowers within gold-coloured wreaths. A memorial inscription in yellow gothic caps and l/c against a dark background runs along the base of all three lights, preceded by a foliate design with the words separated by centrally placed yellow colons.



700 (cont)

(5) The ascending **Christ**, the only nimbed figure in the window, stands on a greyish blue cloud looking downwards with arms outstretched in blessing. He has light brown hair, moustache and beard and has a gold and white coloured cruciform nimbus. He wears a long-sleeved white robe with a deep rose-coloured cloak draped in toga fashion over his left shoulder. His feet protrude below his robe and stigmata are visible on them and on his hands. Below him stands a group of three figures, identifiable as those usually associated with the foot of the cross. **St John** on Christ's right gazes up at him; he wears a long-sleeved gold-coloured robe with black edging at neck and cuffs over which a wine-dark cloak is draped in toga fashion over his left shoulder. His hands are raised, left higher than right. Beside him, on his left, stands Christ's mother **Mary**, her hands in an attitude of prayer and looking up at her son. She wears a blue hooded cloak over a white robe and wimple. Slightly behind them is the less distinct figure of **Mary Magdalene** enveloped in a dark jade-green garment; her face appears to be veiled and she has long golden hair. They stand on a brown hillock below which is green grass and a large leaf.

(4) An angel flying towards the central figure of **Christ** has his right arm outstretched, index finger extended. He wears a white robe cinched with a narrow black cord; a long pink scarf is draped loosely around him. His two wings are large and feathered, greyish on the outside with pink reverse. Below the angel is a group of five men, all bearded, looking towards the centre light. Of these the prominent man in the foreground is in profile; he wears a wine-dark robe and gold-coloured cloak. His right arm is stretched out towards **Christ**, with fingers protruding into the fillet; his right foot is visible standing on bright green grass. Behind him are four other disciples, their faces less distinct and slightly turned towards the centre light. In order from N to S they wear garments of bright green, pale blue, brown, and lastly a red cloak over a dark yellow robe.

(6) As in (4) an angel flies towards **Christ** with right arm extended and pointing index finger. Draped around his white robe is a long jade-green stole one end of which is held in his left hand; wings as in (4). Below the angel are grouped the remaining five disciples, all bearded, looking towards the centre light. In the foreground one of them kneeling on grass in profile has both hands raised in supplication and wonder; he wears a purple robe with a light brown cloak draped over his left shoulder. Behind him stands another with his right hand outstretched towards the centre light; fingers protruding into the fillet and wearing a white robe with a jade-green cloak. The other three figures are behind them, their faces less distinct; the one nearest the centre light wears a wine-dark robe and his hands are in an attitude of prayer. Next to him, largely obscured, is another in a light brown robe and the last man wears a red robe. No maker's mark.

- 2 Stained and painted glass, lead
- 3 Stonework 13th c; restored 19th c, third quarter, by appearance
Glass 1856 (ref a) (see 7)
- 4 w. at base 170 cm
- 5 J. Bouvier 1856 (ref a and b)

700 (cont)

6 Powell & Sons (ref a and b)

7 James Powell & Sons, previously Whitefriars, stained glass order and cash books are held in the V & A Archive. On p 73 of the order book (AAD/1977/1/1) the designer is named as Bouvier who designed for the firm in the 1850s and 1860s. On p 201 of the cash book (AAD/1977/1/50) the window is dated 18 October 1856 at a cost of £56.1.0d (ref b).

The Rev Mileson Gery Edgar BA (1807) MA (1810) was the son and heir of Mileson Edgar, Red House, Ipswich; the Edgar family were Lords of the Manor of Westerfield from about 1819. He was born 19th August, 1784, at the Red House; educated at school in Dedham, Essex and Caius College, Cambridge; and, ordained deacon and then priest. He was Perpetual Curate for St Nicholas Church, Ipswich 1811-1853 and Rector of Trimley St Mary 1815-1853. He was also a JP for Suffolk. He died 3rd August 1853 at the Red House (ref c and d)

During the time this record was being prepared, in June/July 2009, the E window was dismantled and removed for cleaning. On its return it is noticeable that the colours are clearer and brighter and also that the heads of the disciples have more clearly delineated features and hair. Unfortunately that cannot be said of Mary Magdalene whose face remains blurred.

8 -

9 ~~Edward~~ In : memory : of // The : Rev: Mileson : Gery : Edgar //
Died : Aug: 3rd : 1853 : Aged : 68 : /

[// indicates change between lights]

10 a) Pevsner

b) James Powell & Sons order & cash books - see letter at end of section

c) Venn: Alumni Cantabrigiensis Vol II, part II

d) Ipswich Journal, 6th August, 1853

701 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT

CHANCEL, S Wall, E End

1 Stonework

Early English style of gothic Y-tracery window within deeply recessed two-centred arch. Jamb and mullions moulded and chamfered, widely splayed reveals, sloping sill.

Tracery light (1)

Stylized lozenge. Clear glass

Main lights (2 and 3)

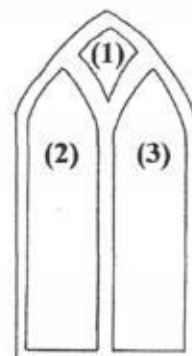
Clear glass quarries with border fillet of red rectangular bars alternating with small yellow squares

2 Stained and clear glass, lead

3 13th c; restored 19th c, third quarter, by appearance

4 w. at base 84 cm

5-10 -



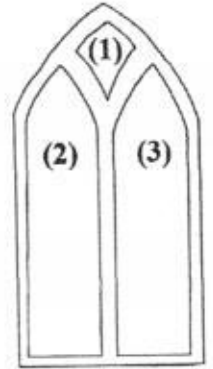
702 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT Phs Family tree
CHANCEL, S Wall

1 Stonework

Early English style of gothic Y-tracery window, deeply recessed in a two-centred arch. Jamb's incomplete, mullion moulded, chamfered and twice hollowed, sill lowered.

Tracery light

(1) Lozenge shaped with triple fillet of red between two white lines as border to stonework and as roundel enclosing entwined sacred monogram **IHS**, the letters **I** and **H** being in white and the **S** in yellow glass. Beneath the roundel a blue-green acanthus leaf on a black ground



Main lights (2 and 3)

ST PETER RAISING DORCAS FROM THE DEAD (ref a) [Acts ch.9]

An elongated pictorial panel placed centrally in each light has rounded trefoil shaped ends at top and bottom. The triple fillet in white, red and white, as described in (1) is used throughout the window as borders to the lights and to the pictorial panels. Above each panel are two circular elements each containing six green segments displaying a foliate pattern with a red floral motif at its centre. They are linked by an oval mandorla with small lateral loops, containing a central red, purple and white floral motif surrounded by stylized green, brown and purple leaves on a dark blue ground. This trio is repeated below each pictorial panel. The rest of the background consists of a black ground on which white lattice work is decorated with a frieze of simple black crosses; reddish-brown fleuree crosses occupy the lozenge-shaped spaces in between. A memorial inscription in dark yellow gothic caps and l/c on a dark brown ground runs along the base of both lights.



(2) A nimbed **St Peter** stands in the foreground beside a bed on which a young woman, Dorcas also known as Tabitha, is sitting up; behind them is a central grey pillar and a gallery from which four female figures look on. There is a dark blue figured background behind them while a latticed screen in two shades of brown with a brown and black upper border extends down from the window sill behind the bed. Only the upper parts of the onlookers can be seen. In order, from N, the first is in profile, her right hand stretched across to touch the pillar; she wears a purple long-sleeved robe and a dark green head covering. The second figure is largely obscured by the pillar; she wears nondescript robe and hood. The third woman, turned slightly away from the pillar, has a supporting stick in her right hand; she wears a pale brown robe and nondescript hood. The fourth woman is in profile, turned towards the

702 (cont)

others, with her left elbow on the sill and her right hand raised, its index finger pointing upwards; she wears a long-sleeved blue-green garment and a pale blue head covering. Dorcas, half-reclining with her back to the window mullion, wears a greenish-blue long-sleeved robe and a pale pinkish wimple; her face and right hand are raised towards the saint while her left hand and elbow lie along the bed. The wooden bed she lies on, its legs visible underneath, has a white mattress and a red coverlet which partially falls away behind the bed. **St Peter** stands beside and in front of it, in profile, facing the sick woman; his right hand is upraised in blessing over her while his left rests on her left hand. His yellow nimbus is not cruciform. His hair is short and grey, as is his beard. He wears a pale beige long-sleeved robe over which is draped a deep blue outer robe with a pale pink lining. His right foot can be seen projecting from below his garments; it stands on a floor striped in two shades of grey. Also in front of the bed is a golden-brown tripod stand with a small dish-shaped expansion at its top. A reddish-brown lidded pot occupies the space at the bottom of the panel.

(3) The nimbed figure of **St Peter** garbed as in (2) and in every way appearing to be identical, stands behind a bed on which the same young woman lies, apparently dead. There are similarities to the chamber depicted in (2) but the perspective and some of the personnel are different. Against a figured blue background the central grey pillar is largely obscured by the saint; he is flanked by two mourning women, both slightly turned inwards, placed behind him and in front of a brown screen like that in (2) of which only glimpses are visible. The woman on his right wears a purple hooded cloak and with bowed head supports herself on a crutch. The other woman, wearing a dark blue robe and white head-covering, also bows her head; she has her right hand over her eyes and left hand across her breast. The saint's torso is slightly turned towards his right; his yellow nimbus is not cruciform and his blue robe and one foot are discernible under the bed. His right hand is stretched outwards and downwards over the dead woman's head, his left is across his breast. She lies recumbent on a yellow-fringed white mattress placed on a brown wooden bed, one leg of which can be seen below in line with her head. A white pillow at the E side of the picture supports her head; her hands are crossed on her breast. In appearance and dress she seems to be identical with the young woman in (2). A woman kneels on a grey stone step in front of the bed; she wears a voluminous red garment with gold-coloured lining over a long-sleeved white robe and her white head covering conceals most of her brown hair. Her arms are outstretched, the left lower than the right, holding a length of lilac fabric. Below the step, to her left, occupying the remaining space at the bottom of the panel, sits a boy with short fair hair wearing a dark green garment. He is looking into the scene leaning on his left hand, his right clasping a mass of brown fabric. No maker's mark.




- 2 Tinted and painted glass, lead
- 3 Stonework 13th c, restored 19th c, third quarter, by appearance
Glass 1865 (ref a)
- 4 w. at base 83 cm
- 5 H Casolini (ref a, b and c)

702 (cont)

- 6 J Powell & Sons (ref a, b and c)
7 The Packards lived at Westerfield House. They had moved to Westerfield in 1858 and the last of their eight children was born there. Mary (née Woods) was a farmer's daughter, born at Fritton, Norfolk in 1818, married Edward Packard in 1842, died at Westerfield House, 12 June 1865. He was an agricultural and analytical chemist, moving from Saxmundham to the Ipswich area in 1849, where he had a business, E Packard & Co, as an artificial manure and fertilizer manufacturer with factory, warehouses and offices firstly on Ipswich dock, then in Bramford. Edward served as Westerfield churchwarden for thirteen years, 1859-1872. He was Mayor of Ipswich in 1868 and Alderman in 1871. After Mary's death Edward re-married prior to 1871 and c. 1873/74 moved to Birkfield Lodge, Belstead Road, Stoke. He retired in 1886 and moved to Smallburgh Hall, Smallburgh, Norfolk, where he died 27th October, 1899 (refs e to j) (see family tree)

The iconography of this window has been controversial as the Church Guide declares it to be the raising of Jairus' daughter while Birkin Haward, in his gazetteer, names it "Healing the Sick". Recourse to the James Powell & Sons order books held in the V & A Archive, however, establishes that it is meant to be the raising of Dorcas, also known as Tabitha, from the dead by St Peter [Acts 9]. The Bible story relates that St Peter, while visiting Joppa, was met with the news that Dorcas, a well respected disciple and a needlewoman of note, was gravely ill. While on his way to her house he is met with the news that she has died. Nevertheless, he proceeds and enters the house which is full of mourners, among them many women holding up garments that she had made. He then takes the hand of the dead woman and bids her rise. In the pictorial panel the woman in red in the foreground as well as the boy at the base may indeed be represented as displaying examples of Dorcas' handiwork, although no actual needlecraft as such is obvious. There still remains a problem with this window in that the narrative has to be read from right to left instead of in the customary way; as the picture showing her death should surely precede that of her being restored to life.

Enrico (Henry) Casolini designed stained glass windows for J Powell & Sons from 1861 to 1872. Their cash book entry on p 206 (AAD/1977/1/54) is for the raising and death of Dorcas by Casolini in December 1865 at the cost of £27.10.6d (ref a)

- 8 -
9  In † memory † of † MARY † // Wife † of † EDWARD †
PACKARD † / Born  † April † 7th † 1818 † // Died †
June † 12th † 1865  / [// indicates change between lights]

- 10 a) J Powell & Sons order books - see letter from Eva White of the V&A Archive, end of section
b) Birkin Haward
c) Pevsner
d) Ch G

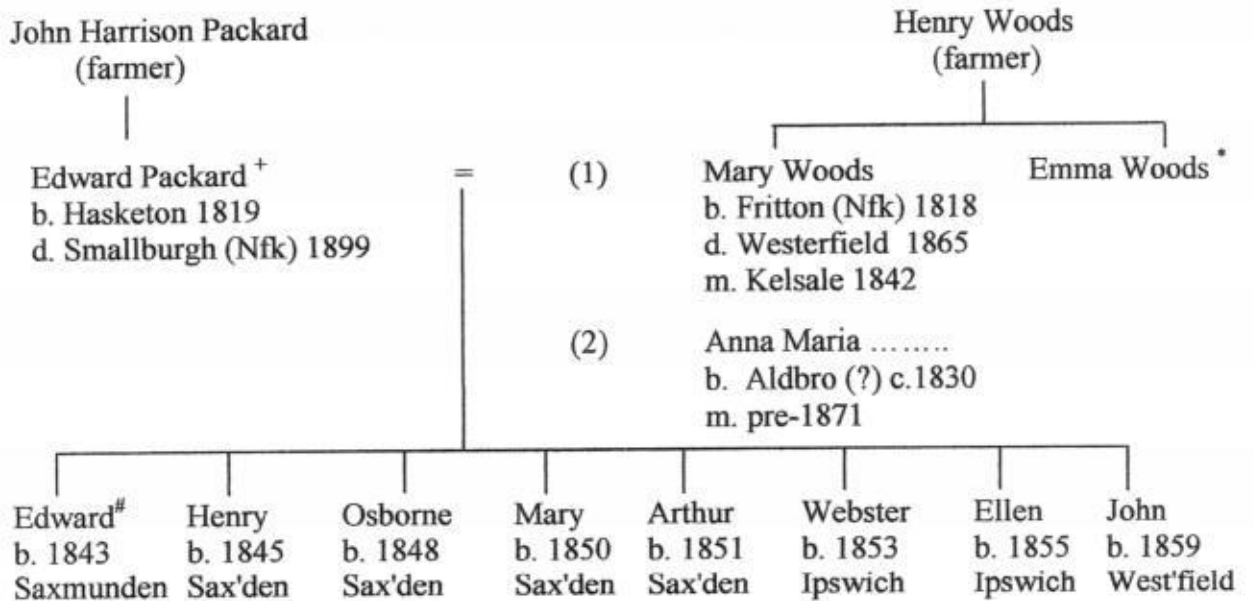
**ST MARY MAGDALENE,
WESTERFIELD, SUFFOLK**

WINDOWS

702 (cont)

- e) 1861 Census Westerfield; *Ipswich Journal (IJ)* 14.6.1865 SRO/I
- f) Kelsale Parish Registers SRO/I
- g) Memoir of Edward Packard: ref 920 Pac SRO/I
- h) Westerfield Parish Registers SRO/I
- i) 1871 Census Westerfield; White's Directory of Suffolk 1874
- j) Westerfield Churchwardens' Accounts: ref FB48/A1/1 SRO/I

Packard Family Tree



⁺ Mayor of Ipswich 1868
Alderman 1871

* Mary & Emma possibly twin sisters (ref 1841 Census, Kelsale)

[#] became Sir Edward Packard

ST MARY MAGDALENE,
WESTERFIELD, SUFFOLK

WINDOWS

703 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT

NAVE, S Wall

1 Stonework

Deeply recessed Y-tracery window in style of c.1300 with a two-centred arch and head.

Tracery light (1) and Main lights (2 and 3)

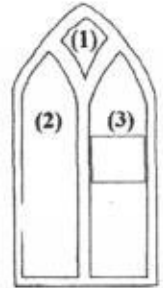
All lights have clear glass quarries with border fillet of yellow bars. Hinged hopper in (3)

2 Stained and clear glass, lead

3 c. 1300 by appearance, restored 19th c, third quarter, by appearance

4 w. at base 107 cm

5-10 -



704 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT

NAVE, S Wall, W End

1 Stonework

Deeply recessed Y-tracery window in style of c.1300 with a two centred arch and head. Identifiable Norman chevron moulded fragments in jambs and sill indicate re-use of stone when the window was inserted in place of original S doorway (see 207 and ref a)

Tracery light (1) and Main lights (2 and 3)

All lights have clear glass quarries with border fillet of yellow bars. Hinged hopper in (2)

2 Stained and clear glass, lead

3 Stonework 19th c, third quarter (see 7)

Glass 1867 (see 7 and ref a)

4 w. at base 107 cm

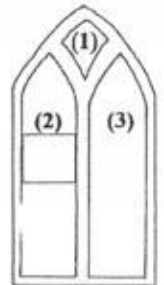
5-6 -

7 A major restoration and re-ordering of the church was undertaken during the 19th c, third quarter. The date of 1857-8 (ref b) is preferred here to that of 1867 (ref a). The S porch and doorway were removed to be replaced by a window made to match others in the church (see 207 and ref a)

8-9 -

10 a) Ch G

b) White's Directory, Suffolk, 1874



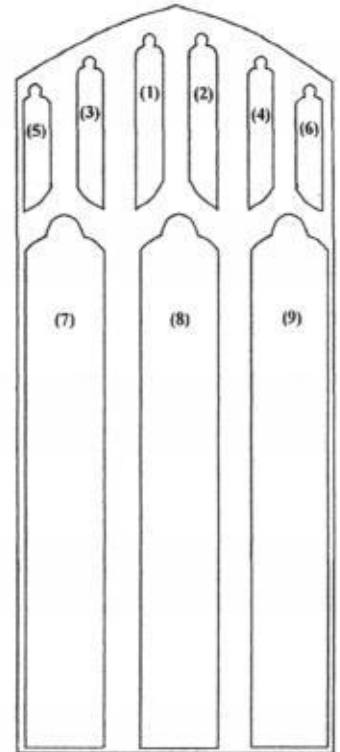
705 WINDOW OF 3 LIGHTS AND 6 TRACERY LIGHTS Phs
Outer WEST PORCH, W Wall

1 Stonework

Deeply recessed window in perpendicular gothic style within a four-centred arch. Jambs and mullions moulded and chamfered, widely splayed reveals. Sill presently obscured by later screen built across tower so that W door is inaccessible.

Tracery Lights (1 - 6)

Trefoil headed with shaped bases varying in size to fit the space; they may be regarded as reversed pairs. Narrow white fillet to stonework, variable in width from one window to the next, with yellow beaded fillet within, enclosing a vertical frieze of white acanthus leaves. There is a small double black roundel in each head with a red or white tudor rose delineated in black in the shoulders of the trefoil. More tudor roses are incorporated into the design on the taller lights, 1 to 4. The red roses have their centre and petal details picked out in black. The white roses have yellow centres with their details also picked out in black.



(1 and 2) Each light displays three tudor roses, those at top and bottom are white, the central one is red

(3 and 4) White tudor roses at the heads. Two thirds of the way down, overlying the frieze, each has a red rose

(5 and 6) A single red tudor rose at the head

Main Lights (7 - 9)

ST MARY MAGDALENE WITH ANGELIC MUSICIANS

Pointed trefoil headed with narrow white fillet to stonework. Background of opaque quarries with gold-coloured stylised floral and foliate motif at centre of each lozenge. The transoms at the foot of each figure are heavily delineated as platforms, particularly the central one. No maker's mark



(7) **Two Angels playing musical instruments** are depicted one above the other, each standing on a transom-platform. The upper one, facing towards the centre light has a white nimbus with gold-coloured decoration, shoulder-length golden hair with wreath-like gold-coloured headband and short dark blue wings, the right one protruding slightly into the fillet. Over his long-sleeved white robe he wears a short gold-coloured and white cloak which has a red lining. Over his right shoulder on a yellow band and supported by his left arm hangs a portative organ on which he plays with his right hand. The organ is brown with golden pipes, and his left hand appears beyond it extending into the fillet. His right knee is bent forwards, the foot poised to

705 (cont)

take a step while the left leg still takes his weight, and his bare feet stand on a jade-green dais. The angel in the lower stage, in profile facing the centre light, has similar nimbus and hair but his wings are dark red. His long-sleeved white robe is invisibly cinched at the waist producing a peplum around the hips, and displays a delicate stylised flower pattern in pale brown. He plays a gold-coloured buisine, the end of which extends into the fillet; it is held pointing downwards with the angel's right hand above the more supportive left hand. The angel's feet are bare; he stands on his left foot with the right extended behind, poised as if about to take a step, its heel protruding into the fillet. He stands on a similar blue-green dais.

(8) **St Mary Magdalene** stands facing forwards, her head marginally turned to her right. Her wreath-like nimbus is white with a gold-coloured leaf patterned frieze. She wears a figured red tudor-style hat which allows a glimpse of hair on the forehead and from which the rest of her auburn hair cascades over her shoulders; it can be seen at the level of her knees on her right and also flowing over her left arm. Her long voluminous robe is gold-coloured, enriched by an attractive design of lions and stork-like birds in a darker shade of golden-brown; it has wide three-quarter length flowing sleeves and the neckline has a delicately patterned black edging. It is worn over a long-sleeved white underdress and what appears to be a band of ermine seems to encircle her left armpit in the tudor-style. Her right arm is bent up at the elbow supporting an ornately decorated gold-coloured unguent pot at shoulder level with her fingers encircling it. Her left arm, also bent at the elbow, extends across her breast towards the pot. Her fingers are all clearly delineated, so also her toes, as she stands barefoot on green grass adorned with little tussocks and daisies. The transom-platform below her is widened to enclose her title: **MARIA MAGDALENA** / inscribed in white roman caps between white horizontal lines on a wide strip of dark red glass which varies in its intensity of colour.



(9) **Two angels playing musical instruments** are depicted one above the other as in (7), each standing on a jade-green dais. The upper one, facing towards the centre light, has a white nimbus with gold-coloured decoration, short fair hair and purplish red wings. His long-sleeved white robe is enriched with a three-tier decorative collar and a floral pattern in vertical lines, while a green tassel-fringed blue stole, matching the dais, is around his waist reaching down to his knees. One bare foot is visible below his robe. He holds and blows a gold-coloured shawm, his left hand just above his right. The angel in the lower stage, also facing towards the centre light but not quite in profile has, like all the others, a white nimbus with gold-coloured decoration. His golden hair is neck length, bunched slightly over the ears and crowned with a circlet of tiny white flowers. His wings are a dark purplish blue. His white long-sleeved robe is gathered into a peplum as in the angel opposite in (7) and is flecked with yellow and brown floral motifs; it reaches the floor completely hiding his feet. His right arm and hand support a gold-coloured mediaeval harp which he plucks with his left hand.

**ST MARY MAGDALENE,
WESTERFIELD, SUFFOLK**

WINDOWS

705 (cont)

Plaques A memorial inscription in roman caps is inscribed on two metal plaques on the soffit of the arch below the window and over the W door (see 318).

a Rectangular, secured by four screws with the inscription in black roman grotesque caps. Condition poor and faded.

b Rectangular, secured by eight screws with the inscription in black roman caps and numbers with rubricated first letters.

2 Window Tinted and painted glass, lead

Plaques Brass, paint

3 Stonework 15th c (ref a); restored 19th c, third quarter

Glass 1876 (ref a and b)

4 w. at base 105 cm

5 Philip Webb and William Morris (ref a and b)

6 Morris & Co (ref a, b and c)

7 No maker's mark is to be found. All three reference documents name Morris & Co as the stained glass manufacturers. Mortlock avers that the roses in the tracery lights are designed by Philip Webb, the figures by Morris. He also identifies the background quarry motifs as pomegranates and says that an 1865 version of the same design can be found at Antingham in Norfolk. The Church Guide says that the window is in memory of the Rev Charles Drage, rector here for 40 years, died 1875. For family Memorials in the church see 006 and 007; Drage family tree at end of section 006; and, Windows 707 and 708. 'The inscription on the tablet suggests that the date of this window is c. 1875; but its style is entirely that of the 1860s, and an entry in PW [Philip Webb] A/c Bk, dated 1 April 1867: 'Tracery, Drage... 10s' must refer to it. WTs list contains a mention of 'Worthfield' (sic) under the year 1867, which is perhaps a mistake for Westerfield' (ref d)

8 Charles Drage, eldest son of the rector. 1876

9 **a** THE WEST WINDOW WAS PUT UP / BY HIS ELDEST SON
CHARLES / TO THE MEMORY OF /

b CHARLES DRAGE, 40 YEARS RECTOR OF WESTERFIELD DIED
APRIL 1875, AGED 86 /

10 a) Ch G

b) Mortlock

c) Birkin Haward

d) Sewter AC, photocopy sent by William Morris Gallery, Waltham Forest

**ST MARY MAGDALENE,
WESTERFIELD, SUFFOLK**

WINDOWS

706 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT

NAVE, N Wall

1 Stonework

Deeply recessed Y-tracery window of c.1300 with a two-centred arch and head. Moderate splay of reveals, slightly sloping sill and jambs.

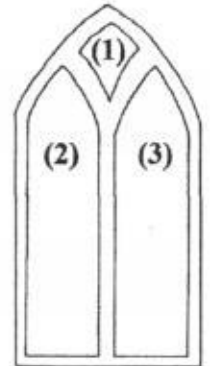
Tracery light (1) and Main lights (2 and 3)
All lights have clear glass quarries

2 Clear glass, lead

3 c. 1300, restored 19th c, third quarter, by appearance

4 w. at base 99 cm

5-10 -



707 WINDOW OF 2 LIGHTS AND 1 TRACERY LIGHT Ph Dr

NAVE, N Wall

1 Stonework

Deeply recessed Y-tracery window within a two-centred arch in the early English gothic style. Jambs and mullions moulded and chamfered, reveals wide, sloping sill. A memorial plaque is attached to the W reveal and another below the window (see 006, 007). These are to members of the Drage family (ref a)

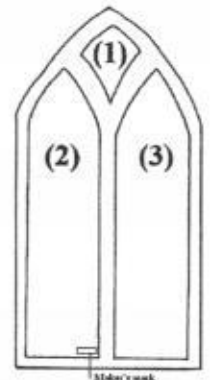
Tracery light

(1) Stylized lozenge shape with clear quarries surrounded by plain orange-coloured border and narrow white fillet to stonework

Main lights (2 and 3)

(2) ST MICHAEL, ARCHANGEL

Narrow blue fillet to stonework shaded from light blue at the top to dark blue at the base. The background is of upright rectangular panes which are clear at the top but shaded blue and green further down with the occasional white one. The second pane down from the pointed arch displays a gold-coloured Latin cross encircled by a royal crown and surrounded by a glory. Immediately below this, and above the figure of the archangel, a ribbon scroll bears the name **ST MICHAEL** / in black uncials. The figure of **St Michael** clad in mediaeval armour including chain mail stands facing forwards with his eyes looking up and to his left. His red nimbus is surrounded by a white fillet and curly golden hair frames his face. He has large bright blue wings, unfurled so that their tops frame his head, extending almost to his ankles, executed in darkening shades of blue from top to bottom where they are black. Over the mid thigh shirt of chain mail he



707 (cont)

wears a silver-grey suit of armour which has elaborate gold-coloured decoration on the breastplate. The armour extends to his elbows beyond which he has close-fitting white sleeves; around his upper arms at the shoulders there appear to be large loose sleeves in the tudor style. His legs and feet are completely encased in armour with pointed sabatons. He also wears a dark green cloak clasped at the neck with a gold morse. It is gathered up at the right hip and tucked through a loosely fitting gold-coloured swordbelt patterned with crosses and roundels; the belt falls from above the right to below the left hip. His right arm is upraised clasping a gold-hilted flaming orange-yellow sword which he holds above his head and in front of the banner bearing his name, so that **ST** is to one side of it and **MICHAEL** to the other. The quillons of the hilt are angled and together with the pommel have expanded finials. His left hand, with the fingers clearly delineated, rests on an elongated silver-grey shield displaying a red cross with splayed ends. Emerging from behind the shield and extending to the level of his upraised right hand is a long gold staff with the finial of a latin cross with fleur-de-lys ends, itself overlaid by a geometrically decorated square motif. The narrow bottom of the shield and the archangel's sabatized feet rest on an irregular surface of purple,



brown, grey and black possibly representing cloud or rocks. At the base of the light is a scroll containing a memorial inscription in two sizes of black roman caps on a grey background. The scroll is flanked by two regimental badges. The badge on the W side is surmounted by a gold, orange and white royal crown and consists of a royal blue belt with gold buckle surrounding a monogram **KLI** in decorative black caps on a gold-coloured background. On the belt itself the name of the regiment is spelt out in black roman caps:- **KINGS * LIGHT * INFANTRY** / and gold-coloured trim enhances the component elements. Suspended from the belt is a yellow-brown bugle-horn, beneath which is a ribbon scroll bearing the regimental motto in black roman caps on a yellowish ground:- **AUCTO * SPLENDORE * RESURGO** /. Trans:- I rise again with increased honour /. On the E side of the memorial scroll is another regimental badge. The crown surmounting it is once again a gold-coloured, orange and white royal crown. The badge consists of an orange-brown belt with a gold buckle and an ornate gold-coloured end, on which the name of the regiment is spelt out in black roman caps:- **OXFORDSHIRE * & * BUCKINGHAMSHIRE * LT * INFT** /. At the centre a curved white bugle-horn hangs on gold-coloured ribbons attached near its two ends from a trefoil shaped bow, all on a royal blue ground; the number **43** is displayed at the centre in orange-gold arabic figures. The maker's name in black script can be seen at the E base of the light.



(3) Pointed arch, clear quarries surrounded by orange coloured border and narrow white fillet to stonework as in (1)

707 (cont)

- 2 Tinted and painted glass, lead
- 3 Stonework c 1300, by appearance
Glass 20th c, first quarter (ref b)
- 4 w. at base 108 cm
- 5-6 William Morris & Co, Westminster
- 7 PCC minutes for September 29 1924 (ref b) approves design for one stained glass light and a bronze memorial tablet beneath window, no faculty found. Mortlock describes the figure of St Michael as "a typical production of the firm's latter days and a far cry from the pre-Raphaelite beginnings" (ref c). The Church Guide (ref d) identifies Major Drage as the fourth child of Charles Drage Rector of Westerfield 1835-75 (see 705), and links the St Michael window with the memorial plaque on the window W reveal and sill to other family members (see 006, 007 and ref a) The Chancel window close by (see 708) is also associated with the family.

The Light Infantry regimental badges display the bugle-horn which was central to the original role of Light Infantry in warfare; the number 43 refers to the 43rd Foot. These are all now subsumed into The Rifles (ref e). Historical details of the regimental badges portrayed are given in the appendix to this section.

The maker's name, William Morris & Co, Westminster, does not refer to the great William Morris, hero and founding father of the Arts & Crafts movement as is often mistakenly assumed. It refers to William Thomas Morris whose glazing firm flourished during the same period, the two firms being frequently confused in the public mind. The British Society of Master Glass Painters was able to supply a photocopy of an article by Ruth Cooke published in their journal in 2000, entitled "The other William Morris" (ref f). Mortlock's description of St Michael given above suggests he was unaware of the confusion between the two Morris firms, and indeed of the very existence of the other William Morris. The donor may also have been unaware of it and assumed this was the same firm his family had previously commissioned (see 705, 708)

- 8 Col. Drage, son. 1924 (ref a)
- 9 TO THE GLORY OF GOD / AND IN LOVING MEMORY OF / MAJOR /
W. H. DRAGE / AND HIS WIFE / GERTRUDE /
- 10 a) Drage family tree, see end of section 006
b) PCC Minutes SRO Ref. FB48/A2/1
c) Mortlock
d) Ch G
e) Imperial War Museum, letter, see end of section
f) Ruth Cooke, article extract, see end of section

708 WINDOW OF 1 LIGHT

CHANCEL, N Wall

1 Stonework

Deeply recessed single lancet window within pointed arch in early English gothic style. Depth of splay of reveals suggests even earlier origin than c. 1300 with later restoration in 19th c.

Main light

RESURRECTED CHRIST WITH BANNER

Background of opaque greenish-white quarries surrounded by narrow fillet of white and pale green rectangular bars. At the centres of the quarries are floral motifs resembling daisies, some yellow and white, others yellow and black with grey leaves. In the lower third of the light the quarries appear to be somewhat darker than those above, and are separated from them by a white bar beaded with yellow and black. The figure of **Christ** fills the upper two-thirds of the light supported on a black transom. It is a frontal view, his head is bent towards his left shoulder and he appears to be stepping forward with his left foot which is visible. He wears a gold-coloured crown edged along its top with white roses; a red and white cruciform nimbus surrounds his head. He has shoulder-length auburn hair, moustache and a short beard. His white robe is gathered loosely at the waist tied at the neck with a bow; it is patterned with scattered gold stars and flowers and has long sleeves as can be seen at the right wrist where the cuff has a red and gold edging. Draped over his arms and covering the lower part of his body he wears a billowing blue-grey cloak with a yellow twig and leaf pattern; it has a purplish red lining discernible at waist, left hip and thigh. His right arm is upraised in benediction; his left hand holds a long wooden staff to which a white banner is affixed at three points. It unfurls over **Christ's** head displaying the device of a red cross. His left foot and the foot of the staff stand on a wavy blue ground possibly representing the Sea of Galilee. No maker's mark.



Plaque A metal memorial plaque is attached to the wall below the window within the dropped sill, secured by six screws of which two are missing. The inscription is engraved in red versals, black gothic l/c and Arabic numerals, ending with a patonce cross.

- 2 Window Tinted and painted glass, lead
Plaque Bronze
- 3 Stonework c 1300 or earlier Norman, by appearance
Glass 19th c, third quarter (see 7)
- 4 w. at base 35 cm
Plaque h. 19.25 x w. 83.75 cm
- 5 Edward Burne-Jones (ref a)
- 6 Morris & Co (ref b)
- 7 To quote Mortlock (ref a) "the glass in the north chancel lancet is interesting because it is one of Burne-Jones's designs for Morris & Co. Although it commemorates