

XVII.—*On Ibberton Church, Dorsetshire, and the Painted Glass remaining there. Communicated by FRANCIS JOSEPH BAIGENT, Esq., in Two Letters to EDWIN FRESHFIELD, Esq., V.P.S.A.*

Read February 2, 1882.

Winchester, January 17, 1882.

MY DEAR MR. FRESHFIELD,

In directing your attention to the accompanying^a drawing I am not unmindful of the enthusiasm with which the late Mr. Charles Winston devoted himself to the study of ancient painted glass, nor the accuracy with which he transferred upon paper the beautiful colouring, character, and artistic merit of innumerable examples. I had the honour of being one of his correspondents, and he not only gave me whatever information I desired but often urged me to give attention to every example of ancient glass-painting I might come across, and to copy as much of it as was practicable. "Every little fragment of painted glass," he was wont to say, "had its value in the eyes of the student, however insignificant in itself."

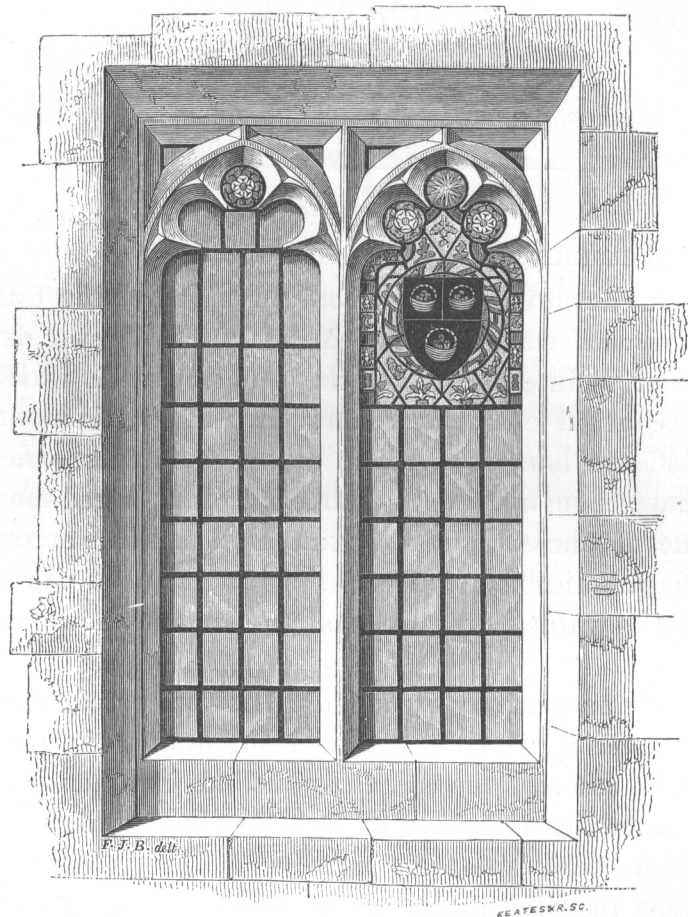
There is scarcely an example of heraldic glass, executed anterior to the dissolution of the monasteries, which is not deserving of attention; and such examples are valuable as memorials of the earlier forms and treatment of various heraldic charges, and as authentic instances of figuring, and as such they ought to be accurately copied in fac-simile. No remains of antiquity are more exposed to ruthless destruction than the fragments of painted glass in the windows of our parish churches. Of late years innumerable specimens have disappeared, in the restoration of our churches and the process of filling the windows with modern painted glass. For the preservation of the example to which I am now calling your attention we are indebted to the circumstance that Ibberton church has not yet gone through the ordeal of restoration.

The piece of painted glass represented by the accompanying Plate remains *in situ*, and forms the glazing of the upper portion and cusped heading of the western compartment of a squareheaded Perpendicular window of two lights,

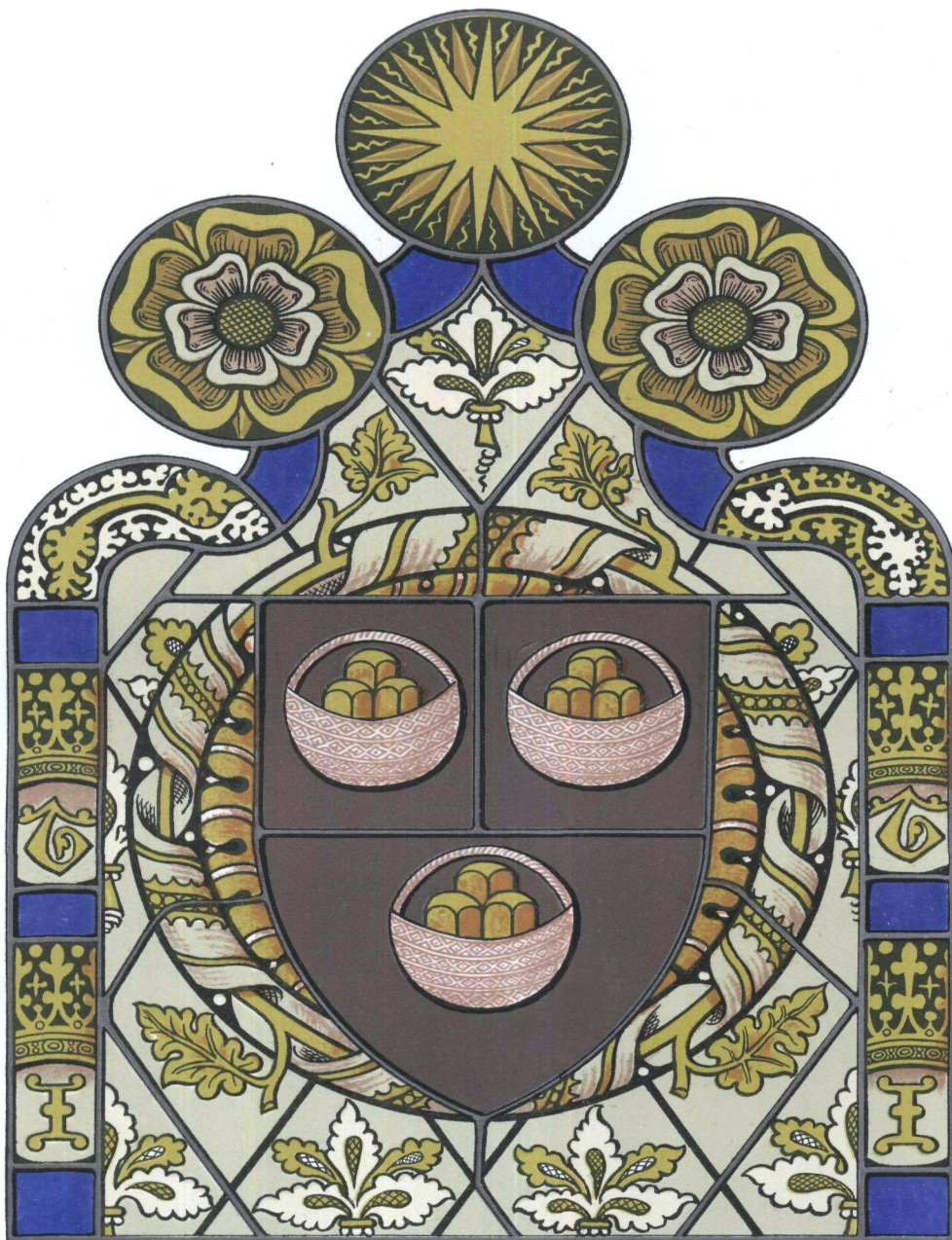
^a Represented by the Plate.

the western window, in the south wall of the chancel of Ibberton church in Dorsetshire. (See fig. below.)

The glass occupies about one-third of the light in length. The armorial shield



is charged with the arms of Milton Abbey. Compare this example of the arms with the representations of them given in Glover's *Ordinary of Arms* (Cott. MS. Tib. D. x; Harl. MSS. 1392, 1459) and in Reyner's *Apostol. Benedict. in Anglia*, 1626, p. 216 (the latter being the original of that given in Tanner's *Notitia Monastica*, 1744, p. xlv. No. xxxvii.) The blazon is almost invariably written or figured wrongly,—for instance, in the recent restoration of the Abbey arms in the Abbot's Hall the baskets are gilt as well as the loaves; and in Burke's *General Armory* the baskets and loaves are given as *argent*; and it is the



F.J. Baigent, delt. 1882.

One third of the size of the original glass.

PAINTED GLASS. IBBERTON CHURCH, DORSETSHIRE.

Published by the Society of Antiquaries of London, 1884.

same in Papworth's *Ordinary of Arms*. The well-known Abbey church of Milton Abbas lies about five miles south-east of Ibberton. The monks of Milton Abbey were owners of the adjoining manor and chapelry of Wollard, but in the parish of Ibberton they held no property or rights of any kind: therefore, we must attribute the delineation of this coat of arms in this window to the probable circumstance that the Abbey gave some assistance towards the rebuilding of the church, and that the glass commemorates them as benefactors to the fabric.

The window containing this glass is one of a series of five windows of a similar pattern, design, and proportion. Two of these windows are in the south wall of the chancel, and two in the south wall of the nave, and the remaining one in the north wall of the nave. They were all filled originally with painted glass of the same date, style, and workmanship as regards the cusplings, borders, and quarry patterns. This is evident from the slight fragments of the original glazing remaining in them.

Having said this much, by way of introduction, I now proceed to give a descriptive account of the drawing or fac-simile of the painted glass.

The upper cusping or circle represents a well-drawn star of twelve points, backed with rays alternately straight and flamboyant. In each of the side cusplings is a boldly executed double rose, seeded, the outer leaves yellow and the inner ones white. Small pieces of blue glass are inserted as an ornamental part of the border, breaking up as it were the monotony of the yellow and white glass used throughout the design, contrasting advantageously with the large sable shield in the centre.

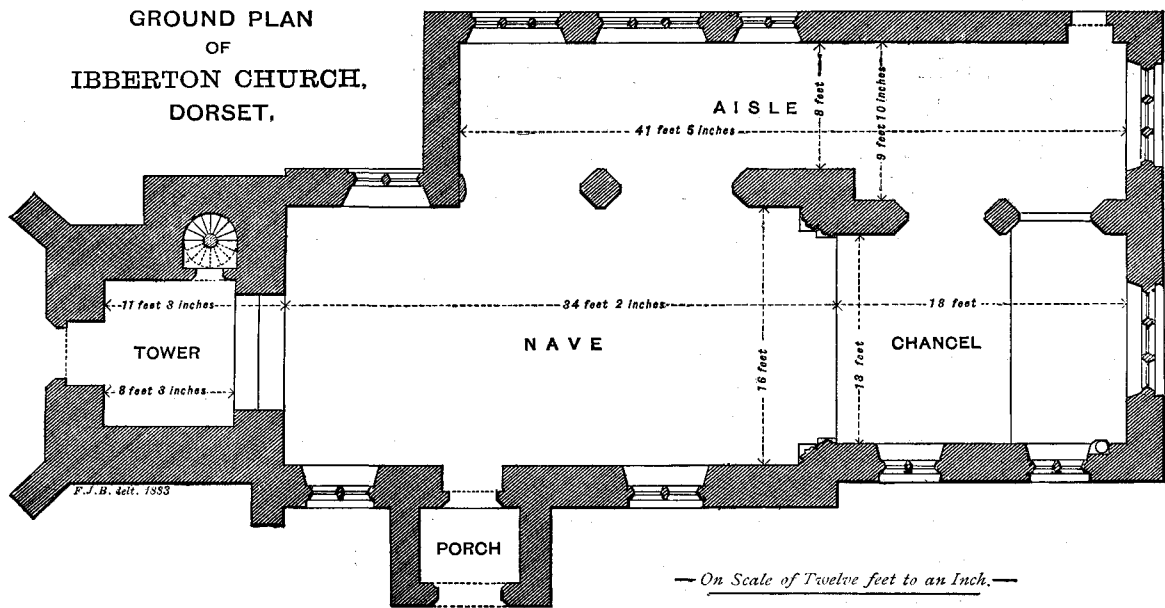
In the curve of the under or half-cusping is a leafed pattern in yellow and white, worked out by the means of a dark brown background. Between the intervening pieces of blue glass in the border on either side are strips of glass with the initials T. and I., each surmounted by a lofty crown. These initials were no doubt repeated all down the border of the glass, and were intended to be read upwards, from the foot of the window to the cusping, consequently as I. T., and thus to correspond with the name I am about to give. These letters I have no doubt are intended to represent the initials of John Towninge, who was instituted to the rectory of Ibberton on the 14th of March, 1452, and resigned it in November 1478; and that the church was rebuilt during his incumbency. Centred within the border is a pointed shield with the arms of Milton Abbey, *Sable, three baskets argent, each replenished with as many loaves or*. They are in some

instances termed *Wastell cakes*. Wastell bread was well-baked white bread, and the loaves represented are intended to indicate loaves baked in a square mould. Around the shield in a circular form is a white scroll or ribbon gracefully entwined about a yellow stem with sprouting leaves, a yellow-leafed pattern filling up the spaces between the shield and the inner portion of the circle. The remaining spaces without the encircling scroll are filled up with what is termed quarry glass; each lozenge-shaped compartment has a white and yellow leaf device of a conventional pattern banded and united in the stem. Where the lead-work does not occur to form the bordering of the quarries, a dark brown line is given of a corresponding thickness, an imitation, as it were, of the ordinary leading. It may be noted that the glass border is fitted close into the stone-work of the window.

In the eastern light of this window the double rose is given in the upper cusping, and I presume the star occupied the side cuspings. Another example of the star remains in the western window in the south wall of the nave in the centre cusping. The opposite window in the north wall of the nave has in its cuspings a tall crown in the centre one, and the rose on either side, with the leafed border pattern under its lower cusps, and the small pieces of blue glass, showing that it was originally filled with glass of the same design as the fragment now remaining in the chancel window. Several squares of the quarry pattern remain here and there in the windows, and in some instances the pattern is almost obliterated by the action of time and imperfect burning in the kiln.

Ibberton is about six or seven miles from Blandford, and five miles from the Shillingstone station of the Somerset and Dorset Railway. The church lies to the south of the village, and about a quarter of a mile from it. It stands in an elevated position upon the side of a steep hill. Its low and lengthened roofs, terminated at the west end by a grey stone-embattled tower without pinnacles, with a square projecting staircase-turret breaking the line of its northern front, backed by the rising hill and the green foliage of several lofty trees, gives it a very picturesque appearance from a distance, and it becomes even more so the nearer it is approached by the steep and winding lane which leads to it from the village. The church was evidently erected, as has been already mentioned, in the latter half of the fifteenth century, the windows in the walls of the chancel and nave being of the same date and pattern, and distinguished by the peculiar form of the termination of the hood moulding. It consists of a chancel and a nave, a north chancel and aisle. The nave still retains its ancient roofing of lead which

presents a sunken and venerable appearance owing to corrosion and dilapidation. At the west end of the nave is a square tower with a tall Perpendicular arch opening into the nave. The chancel arch with its walling and responds have been cut away, giving a continuous and uniform breadth to the nave



and chancel. The north chancel or chantry chapel is separated from the chancel by two low pointed arches, resting upon a pier of a square plan placed diagonally with engaged circular shafts on each face, having moulded capitals left in an unfinished state. In the east wall of the chancel is a large window of three lights under a pointed arch; the entire tracery of its upper half has been cut away. A piscina exists in the south wall of the chancel near the east end, and to the west of it is a small squareheaded window of two lights, cusped. On the western side of this window is a similar window of larger size, and the upper part of the western light contains the pieces of painted glass with the arms of Milton Abbey. According to the editors of Hutchins's *History of Dorset* (1871) the arms of Old France then remained in the south window. No such coat remains in any window now. In the south wall of the nave are two windows similar to the last, and in the centre between these windows is a pointed arched doorway which forms the principal entry to the church, and protected exteriorly by a porch. In the north wall of the nave at its western end is a similar window, with the fragments of painted glass already noticed. The aisle has three squareheaded windows, with only a width of walling about two feet or two feet six inches between them. The

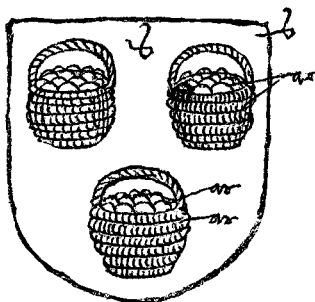
western one of the three is close to the west wall and is of three lights, squareheaded (seventeenth-century work). In this window are two heraldic quarries, and on another is the date 1588. The centre window is also of three lights, with cusped headings; the third window is of two lights, similar to the windows in the south wall of the nave. In this window are some remains of Elizabethan glass, consisting of the royal arms with the lion and dragon as supporters in the western light, and a double rose red and white with the initials E. R. (Elizabetha Regina) within an oval-shaped ornamental border, in the eastern one. The eastern or chancel part of the aisle has no window in the north wall, but at its eastern end close to the east wall is a narrow doorway, inserted in its present position, probably at the time the present north wall of the aisle was erected (in the sixteenth century). It is now used as the entrance to the aisle, for the accommodation of the inhabitants of the farms known as Leigh and Marsh, the pews assigned to them being situated in the aisle. In the east wall is a squareheaded window of three lights, with cusped headings of the same design and date as the side windows of the chancel and nave.

The eastern wall of the aisle is in a line with the east end of the chancel, but the western wall does not extend to the end of the nave, there being the window below in the north wall of the nave, as before mentioned; but it encroaches close upon the east side of the window. The aisle is traditionally reported to have been built from materials brought from Milton Abbas after the dissolution of the abbey. This is not unlikely, as its central window is of the same character as the windows of the great hall of the abbey, built by Abbot William Middleton, who ruled the abbey from 1481 to 1525.

I am, yours sincerely,

FRANCIS JOSEPH BAIGENT.

From Glover's
Cott. MS.



Ordinary of Arms,
Tib. D. x.

*The Arms of the
Abbey of Middleton.*

MY DEAR MR. FRESHFIELD,

Winchester, January 23rd, 1882.

I thank you for your letter. The enclosed sheet contains, I think, all the additional particulars you wish to know.

The two heraldic quarries from the window of the north aisle of Ibberton church belong to the seventeenth century. The date 1588, which I have mentioned as existing on another quarry, refers to the period of the insertion of the glass representing the royal arms, &c. in another window of the aisle. The glass of the two heraldic quarries probably formed no part of the original glazing of the window, and are to be regarded as later insertions. It will be observed the quarries vary in shape and size. The border edging in one instance (Fig. 1) shows

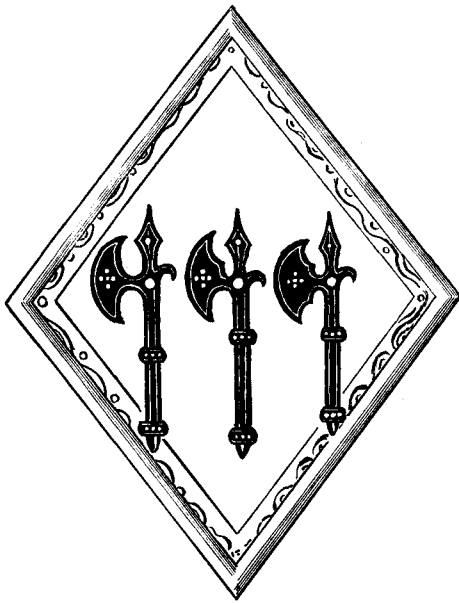


Fig. 1.

(Scale half-size.)

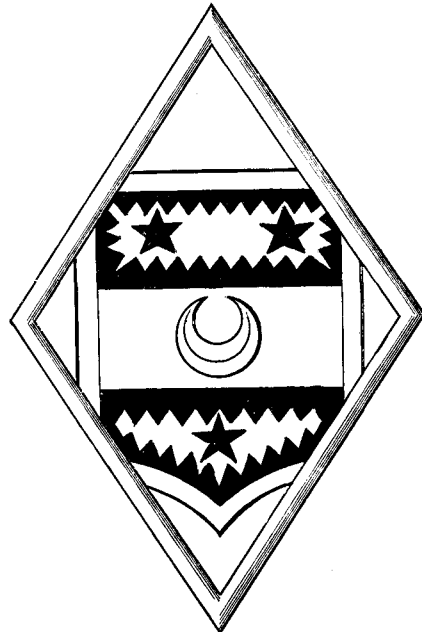


Fig. 2.

that the lead-work follows its original dimensions, but in the other (Fig. 2) the piece of glass has been cut away to fit the shape and size of the lead-work arrangement of the window, and it is placed in a reversed position, the pointed end of the shield being uppermost. I have not succeeded in identifying the coat of arms on the latter quarry. In Hutchins's *History of Dorset* (first edition, 1774) it is blazoned inaccurately as *Or, a fess sable between three mullets in a border engrailed argent, a crescent or*. In the last edition (1871) it is given as *Or, a fess argent between three mullets in a border engrailed sable, a crescent gules*. The crescent retains not the slightest trace of colouring. This piece of glass may be Dutch or German, the shape, bordure, and charges of the shield not resembling English heraldry.

The lozenge-shaped coat of the three battle-axes may be intended for the arms of Frances Gibbs (daughter of Thomas Gibbs, of Watergate, co. Warwick), whose half-sister, Anne Dimock, married Sir Walter Erle, of Charborough, Dorset. (See arms and pedigree in the Harleian Society's volume of the *Visitation of London*, 1623, vol. i. p. 313.) She died 26th January, 1653, and was buried at Exmouth, Devon. The same arms, within a border *ermine*s, are assigned to the family of Gibbes, of South Perot, in Dorsetshire, and a pedigree of them is given in the Dorset Visitation of 1623.

In the west window of the tower of the church is a piece of glass of the latter end of the fifteenth century, representing one of the four evangelistic emblems, the winged lion with a scroll containing the word *Marcus*.

In the upper part of the east window of the chancel are inserted some re-leaded fragments of painted glass of the fifteenth century, consisting of portions of pinnacles and borders, cut up into strips. Hutchins states in his *History of Dorset* (first edition, 1774), that in this "window of the chancel were painted many images of saints (among which was that of St. Eustacius) in several ranges, which were all destroyed some years since."

I recollect seeing in Sherborne Abbey Church, on the north side of the nave, a large stone shield representing the arms of Milton Abbey. The baskets were of the same shape as they are given upon the painted glass in Ibberton church. I enclose you some rough tracings I have just made of the shields I have mentioned, so that you may see how differently the baskets are shaped. In the last edition of Hutchins's *History of Dorset* (1871) each of the battle-axes represented upon the glass quarry are mentioned as *charged with a crosslet or*, whereas they are only ornamented with five gilt spots or studs, disposed in the form of a cross, and are no more deserving of attention in the blazoning of the coat than the gilt bosses on the bands of the handles, or the two yellow spots higher up.

Believe me, yours sincerely,

FRANCIS JOSEPH BAIGENT.

P.S.—Ibberton affords another instance of the loss of parish registers in recent years. When Hutchins wrote his *History of Dorset* the registers extended back to 1564. The only register now extant anterior to the year 1800 is a small book containing the entries of baptisms from 1761 to 1799, and three burials, two in 1777 and one in 1778.
