

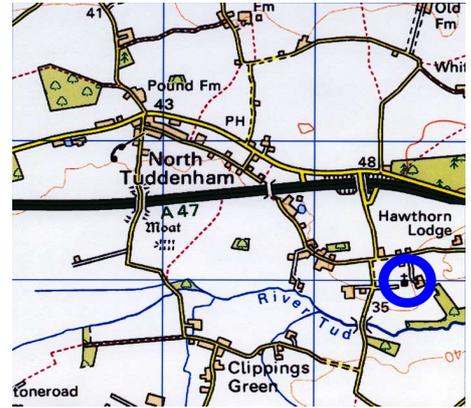
St Mary, North Tuddenham, Norfolk - www.norfolkstainedglass.co.uk



Address: St Mary's,
Mattishall Lane, North Tuddenham,
Dereham, Norfolk, NR20 3DH

Visiting: Normally open daily but
check before making a special trip.

For further visiting details see:
www.norwich.anglican.org or
www.achurchnearyou.com



General Information

This attractive medieval church contains a superb collection of medieval stained glass, all the more remarkable as the majority of it was not painted for the building. It was actually bought by the Rev. Robert Barry (Rector 1851 – 1904) for the princely sum of half of a guinea from a builders' yard in East Dereham. He arranged for most of it to be installed during his lifetime, whilst his successor the Rev B.J. Armstrong, filled two porch windows with much of the remainder, donating the surplus to Welbourne Church, where it can now be found in the East window.

There is some debate as to the original provenance of the glass with some suggestion that it could have originated in either nearby Lyng or Billingham. The fact that neither Blomefield nor Martin mention the glass at either site suggests this was not the case – leaving an unsolved mystery.

The treasure trove includes some of the best medieval glass in Norfolk with the 15th century scenes depicting St Margaret & St George in the west window and the figure of St Laurence in the South Nave (window 2) being of particular note.

All Nave Windows

The majority of the glass in all the main lights can be dated to the late 19th century when it was installed by Ward & Hughes. The only exceptions are the medieval shields linked to the Wootton family who were Lords of the Manor, and their unions by marriage:

1. Central shield in the North Nave window 3 – shield of Brampton family
2. Central Shield in South Nave Window 1 - arms of the Wotton family
3. Central Shield in South Nave window 2 - arms of the Wotton and Southwell families

In contrast the tracery glass can all be dated to the 15th century and was part of the collection purchased by Robert Barry.

North Nave Window 3: Note

1. The figure of a seated priest holding a birch rod in his right hand whilst his left hand rests upon the head of a kneeling man, which represents a scene of Penance from the Seven Sacraments.



2. A figure of Moses in a white robe and purple mantle holding a shepherd's crook. The rays of light shining from his head are often used as an emblem to distinguish Moses and refer to his appearance described in Exodus on his descent from Mount Sinai: "the skin of his face shone." The crook suggests the panel was part of a larger scene showing Moses and the Burning Bush.

North Nave Window 2: Note

1. A scene depicting a seated Christ wearing a blue robe with Nicodemus standing before him, with hands raised in astonishment.



2. The figure of St Margaret, naked to the waist with her back to us. Her hair is wound around a post and she is whipped with a three-tailed scourge. This would seem to be a common way, in medieval times, of depicting the flagellation of St Margaret

3. A scene depicting a seated Christ wearing a blue robe with Nicodemus standing before him, with hands raised in astonishment.

North Nave Window 1: Note

1. Part of a decollation scene where the man's head is replaced by that of an angel. There is a wound in his stomach and there are drops of blood on his left shoulder and arm. This could represent the execution of St George.

2. A scene showing Christ sitting upon the edge of a wellhead with the "Woman of Samaria" holding a yellow pitcher in front of him.

South Nave Window 1: Note

1. Feathered and censuring angels

South Nave Window 2: Note

1. St Laurence

South Nave Window 3: Note

1. St George slaying the dragon.

2. The parable of the Unjust Steward belonging to the same series as those of Nicodemus (North Nave



window 2)

and Christ and the Woman of Samaria (North Nave window 1).

East Window & North Chancel Windows 1 & 2

All are 19th century windows designed by Ward & Hughes

South Chancel Windows 1 & 2



Again the glass in the main lights dates to the late 19th century when it was installed by Ward & Hughes. The 15th century tracery glass was part of the collection purchased by Robert Barry. The lights contain variety of images including two lute playing angels and St Leonard holding golden fetters

West Window

As in other windows the glass in the main central lights can be dated to the late 19th century when it was installed by Ward & Hughes.

The tracery glass and the three bottom panels in the main lights were part of the collection



purchased by Robert Barry. The lights at the base of the main lights are absolutely superb. Two show scenes from the life of St Margaret of Antioch. As background, the beautiful St Margaret

was first spotted by the provost Olybrius whilst minding sheep. When she refused to marry him, as he did not have Christian beliefs, he tried to persuade her to change her faith by beating and persecuting her. She was put in prison where she was eaten by a dragon, however, after making the sign of the cross she was released. This was all to no avail as she was eventually executed. A series of fourteen miniatures in Queen Mary's Psalter, dating from the early 14th century, give a full representation of the story. Here we have panels depicting two scenes from the beginning of the story namely:

1. St Margaret sitting in a field of sheep of rams & sheep spinning and praying. She is being approached by Olybrius' squire inviting her to follow him to his lord.



2. St Margaret in the presence of Olybrius at his palace.

The third panel is from a narrative window devoted to the life of St George. It contains two scenes one depicting St George on horseback raising his visor to meet a maiden the other showing St George with his sword raised ready to slay the dragon upon which the horse tramples.

Two tracery lights contain pieces of glass from "St Margaret" windows namely: Olybrius seated and holding a sceptre and the head of Olybrius' squire holding a ring and