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SWISS STAINED GLASS AT TEMPLE EWELL.

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IN volume XLIV of *Archæologia Cantiana* I described and illustrated four beautiful little panels of seventeenth century Swiss domestic stained glass which formed part of a gift made by Mr Robert Halford in 1852 to the Church of Temple Ewell, and which were inserted in the south window of the chancel.

Owing probably to lack of funds, the rest of the glass was not utilized but seems to have been kept in the vicarage. When the benefices of Ewell and River were amalgamated, some fifteen years ago, the glass was found in the vicarage cellar, and the churchwardens handed it over to the present vicar, the Rev. W. E. Watkins, on his induction to the living.

Having received an anonymous gift from a parishioner as a thank-offering, Mr. Watkins conceived the happy idea of using the money to form a new window in the Church with the remainder of Mr. Halford's gift. This consisted of some fragments of thirteenth century glass, and of four richly coloured panels of Swiss glass of the same kind and period as those which had been placed in the chancel.

The panels were very ably framed by Mr. Caldwell of Canterbury in a setting of white glass, and inserted in the westernmost of the windows in the north aisle, while a quatrefoil in the tracery at the top of the window was filled with the thirteenth century fragments.

The result has been a beautiful and interesting window which commemorates both Mr. Halford and the anonymous donor of the money. The Swiss panels show to great advantage in their setting of clear glass, and, since the window faces north, their delicate colouring is not killed by over strong

light as is the case with the four panels in the chancel whose beauty is apparent only when the sun does not shine upon them.

In my former description of the Swiss glass in this church, and of that of Patricxbourne, I received the greatest assistance from Professor Dr. H. Lehmann of the National Swiss Museum at Zürich. He is probably the greatest living authority on the stained glass of Switzerland, and he gave me information which I could not have obtained from any other source.

Remembering this, I ventured to send him photographs of the new window at Temple Ewell, and to ask him if he could tell me something about the panels. He replied in the same generous manner as before, and the following description of the glass is due mainly to the information furnished by the learned Professor, to whom I am profoundly indebted for his courtesy and kindness.

Fig. 1 represents the lower panel on the left-hand side of the window. It measures $14\frac{3}{4}$ in. by $9\frac{5}{8}$ in. The five roundels which it contains are of distinct kinds and have no connection with one another.

The bird and the two stags at the top belong to a species of small glass paintings which made their appearance in the first half of the sixteenth century and became popular in the seventeenth, particularly in monasteries, as modest coloured ornaments.

The central portion is $6\frac{1}{2}$ in. in diameter, and is composed of an outer circle of yellow glass with an inner circle of white glass ornamented with four fleurs-de-lis. It contains the thirteen ancient shields of the Swiss Confederation as it existed from 1351-1798. It is probably unique as Professor Lehmann knows of no other example.

In the middle of the arms of the cities and cantons are the arms of Austria. *Viz.: or, a double-headed eagle, displayed, sable, beneath a cap of state, or, with bands gules.* These arms were borne by the confederate states over their own until in 1648, the Peace of Westphalia, concluded by the German Emperor, France, and Sweden, put an end to the Thirty Years' War. It marked the absolute check



FIG. 1.

ARMS OF THE SWISS CONFEDERATION.



FIG. 2.

THE MADONNA OF LORETTO.

of Austria in its attempts to unify Germany. France gained by it Alsace, and the Netherlands and Switzerland were recognized as independent of the German Empire.

The inscription round the Austrian arms reads :—

Mankaitz und trey ist unser Band
dor mit erhaltet mier stedt und land.

i.e. "Valour and Fidelity are our bond by which we hold cities and land."

Then come the arms of the thirteen Cities and Lands in the following order from left to right :—

1. Zürich. *Per bend, argent and azure.* [1351.]
2. Bern. *Gules, on a bend sinister, or, a bear passant, sable.*
[1353.]
The bend *sinister* seems to be due to a mistake on the part of the artist.
3. Lützeru. *Per pale, argent and azure.* [1352.]
4. Urij. *Or, a bull's head, cabossed, sable, armed argent : in his nose a ring gules.* [1315.]
5. Schwytz. *Gules, in the dexter chief point a cross coupé argent.*
[1315.]
6. Unterwalden. *Per fesse, gules and argent.* [1315.]
The shield of Unterwalden should be charged with "a double-warded key, in pale, counterchanged, the wards in chief", but this is not visible in the painting.
7. Zug. *Argent, a fesse azure.* [1352.]
8. Glarüs. *Gules, a pilgrim proper, habited argent, corded or.*
[1352.]
9. Basell. *Argent, a crozier case, sable.* [1501.]
10. Freiburg. *Per fesse, sable and argent.* [1481.]
11. Solothurn. i.e. Soleure (Solothurn). *Per fesse, argent and gules.* [1481.]
12. Schaffhaus. *Or, a ram salient sable, horned of the field.* [1501.]
13. Appenzell. *Argent, a bear rampant sable, armed gules.* [1513.]

The figures in brackets indicate the dates when each state joined the Confederation. The inscription beneath reads :—

Beren treizechen Ordt Schildt in der loblichen Eidtgnossenschaft Gott
berliche inne fryd, weisshaid und Krafft. 1636.

i.e. "The shield of the thirteen states of the honourable Confederation, to whom may God grant inwardly Peace, Wisdom and Power."

The painting is possibly the work of Jacob Wägmann of Lucerne, who died in 1656.

The roundel with the arms of Bernhardin Schenk is the work of a glass painter whom Professor Lehmann cannot identify positively. Schenk is a name which occurs in many Swiss towns.

The arms on the roundel are : *Sable, a stag's head, or.* The helmet is that of a noble, and round the neck is the band of an order with a medallion. Both torse and mantling are black and gold. Crest : *A stag's antlers, or.*

The inscription reads :—

Bernhardin Schenk des Rathes und der Zeit Pflger der Raitte.

i.e. "Bernhardin Schenk of the Council and in his time Administrator of the *Raitte*."

Dr. Lehmann is not certain of the meaning of the word "*Raitte*". It stands probably for "*Reute*", forest land which was subsequently brought under cultivation and divided up among the citizens to whom the forest had originally belonged. "*Pflger der Raitte*" might denote an official who had to deal with the apportionment of this land among the citizens.

The roundel on the right with the Adoration of the Shepherds is a trifling work of the end of the sixteenth century.

Between the two roundels is a fragment of an oval coat of arms, upside down, whose origin is unknown. It can be blazoned thus : *Purple, three mullets and a bell, or.*

Figs. 2 and 3 are insignificant as glass-paintings but of historical importance to Wolfenschiessen which is a large and handsome village in Lower Unterwalden. There lived Friar Conrad Scheuber (obt. 1559) in a hermitage near the church. He was the son-in-law of the celebrated hermit Friar Niklaus von Flüe, who was revered far beyond the confines of his native Unterwalden for his efforts as peace-maker in the quarrels which arose between the Swiss Confederates after their successful struggle against the Empire and Charles the Bold of Burgundy.

Owing to jealousy between the civic and rural elements, and disputes as to division of the conquered land, the Confederation would probably have broken up had not the mediation of the holy hermit brought about an agreement at the Diet of Stans in 1481, in consequence of which Fribourg and Soleure were admitted into the league.

After his death in 1487 "Brother Niklaus" was venerated as a saint, and his bones still repose underneath the high altar of the church of Sachseln in his native Canton of Unterwalden. Sachseln is only a few miles distant from Wolfenschiessen whose church was dedicated to the Virgin Mary. In 1662 a chapel was attached to the church, and on the altar was placed an image of the celebrated Madonna of Loreto. In 1663 a sarcophagus was erected in the chapel to contain the bones of Friar Conrad Scheuber. In all probability the two glass paintings illustrated in Figs. 2 and 3 were inserted in the church in the following year, one by the parish of Wolfenschiessen, the other by Melchior Barmettler, whose wife belonged to the distinguished family of Lussy.

Fig. 2 shows the upper panel on the right hand side of the window. It measures $14\frac{1}{2}$ in. by 11 in. and contains, in the centre, the Madonna of Loreto with the Holy Child. She wears a tiara and stands on the sarcophagus of Friar Conrad Scheuber.

On the left of the tomb stands St. Bartholomew holding in his right hand a large knife, the symbol of his martyrdom. On the right is Bishop Théodule, the patron saint of the Canton Valais. He is clad in a blue mantle, holds a book in his left hand, and in his right a crozier with a silver top. Before him crouches a little green devil with brown dragon-wings, holding on his head an inverted golden bell. The latter figure is an allusion to the Valaisian legend about this saint. St. Théodule, who lived about the beginning of the ninth century, had received from the pope the gift of a gold bell for his church at Sion in the upper Rhône Valley. But the difficulties of transport were so great that the Saint, despairing of getting possession by human agency, had recourse to the devil, whom he forced to accept the burden and bring it to its destination.

The inscription on the tomb reads :—

Gnater Gottes bitt für uns.

i.e. "Mother of God, pray for us."

Both St. Bartholomew and St. Théodule were altar saints of the church of Wolfenschiessen.

In the margin the left hand figure represents Friar Niklaus von Flüe wearing a brown robe, that on the right is Friar Conrad Scheuber clad in a red robe. At the top of the panel, on the left, is a little landscape showing the Chapel, on the Rickenbach, which belonged to the Church of Wolfenschiessen, that on the right has an illegible inscription and has not been identified.

Between the two landscapes is the Adoration of the Magi.

At the bottom, the two coats of arms within blue wreaths are an unique example of the "armes parlantes" ("canting", or punning arms) of Wolfenschiessen. On the left a mountaineer shoots (*schiesst*) an arrow through the neck of the flying *Wolf* on the right.

The usual arms of the place show only a wolf with an arrow through its neck, or body. They were adopted from the arms of the ancient lords of Wolfenschiessen.

Its much worn inscription reads :—

Die lobliche P[f.]arj d. Wolfenschiessen. Anno 1664.

i.e. "The honourable Parish of Wolfenschiessen."

Fig. 3 shows the upper panel on the left side of the window. At the top is a richly coloured little picture of the Annunciation. The Angel has a blue robe and green wings. Mary, wearing a blue mantle over a red robe, stands in front of a large four-poster bed with a blue and white counterpane, and green curtains. The central picture represents the Coronation of the Virgin in the clouds above the village of Wolfenschiessen. The house on the far bank of the Engelberger Aa, on which Wolfenschiessen stands, is that of Melchior Barmettler, the donor of the glass. He can be seen in the foreground, ploughing with oxen and conversing with an ecclesiastic.



FIG. 3.

THE CORONATION OF THE VIRGIN MARY.



FIG. 4.
THE FLIGHT INTO EGYPT.

The inscription at the foot reads :—

Melchior Barmettler der Zeit Weibel zu Wolfenschiessen und
 Fr. Anna Maria Lussy sin Ehegemahel. Anno. 1664.

i.e. "Melchior Barmettler in his time 'Weibel' at Wolfenschiessen and Frau Anna Maria Lussy his spouse."

The "Weibel" was an official of a town, or village, whose duties were both spiritual and temporal, and of very varied kinds.

The shield on the left has the arms of Barmettler, that on the right those of Lussy. viz. *Azure, a Paschal Lamb, argent, bearing a banner or, on which is a cross of the second.*

One of the four panels in the chancel was the gift of another member of the Barmettler family (*vide Arch. Cant.*, XLIV, p. 250), and the arms of Lussy occur at Patricxbourne in the stained glass medallion commemorating Peter Gisler (*Arch. Cant.*, XLIV, p. 234).

The two "putti" in the margins of the panel have been taken from a much older glass painting. Cf. Fig. 4.

The panel measures $13\frac{1}{4}$ in. by 11 in.

Fig. 4 represents the lowest panel on the right of the window. It is the largest of the four, measuring $16\frac{1}{2}$ in. by 11 in., and in design and execution is the finest, though it is not the most interesting historically. Professor Lehmann thinks it is of German manufacture. The gryphons holding shields at the top, the central oval, and the cherubs blowing trumpets at the bottom evidently belong to one another, but the rest of the panel is patchwork made of older fragments of glass. Cf. Fig. 3.

The oval represents the Flight of the Holy Family into Egypt. Mary wears a blue mantle, and Joseph, in a reddish mantle, carries what seems to be a large saw and a basket of carpenter's tools.

The arms on the shield held by the gryphon on the left are: *Or, a demi-lion rampant sable*; those on the right: *Or, a pile and cross intertwined, sable*. They have not been identified.

The deep red, blue, yellow, and green colours of the thirteenth century fragments in the quatrefoil in the tracery are an additional embellishment to this handsome window by which the church has been enriched.

My thanks are due not only to Dr. Lehmann, but also to M. Pierre Turpin, of Lille, to whom I am indebted for the legend of St. Théodule and the golden bell.