

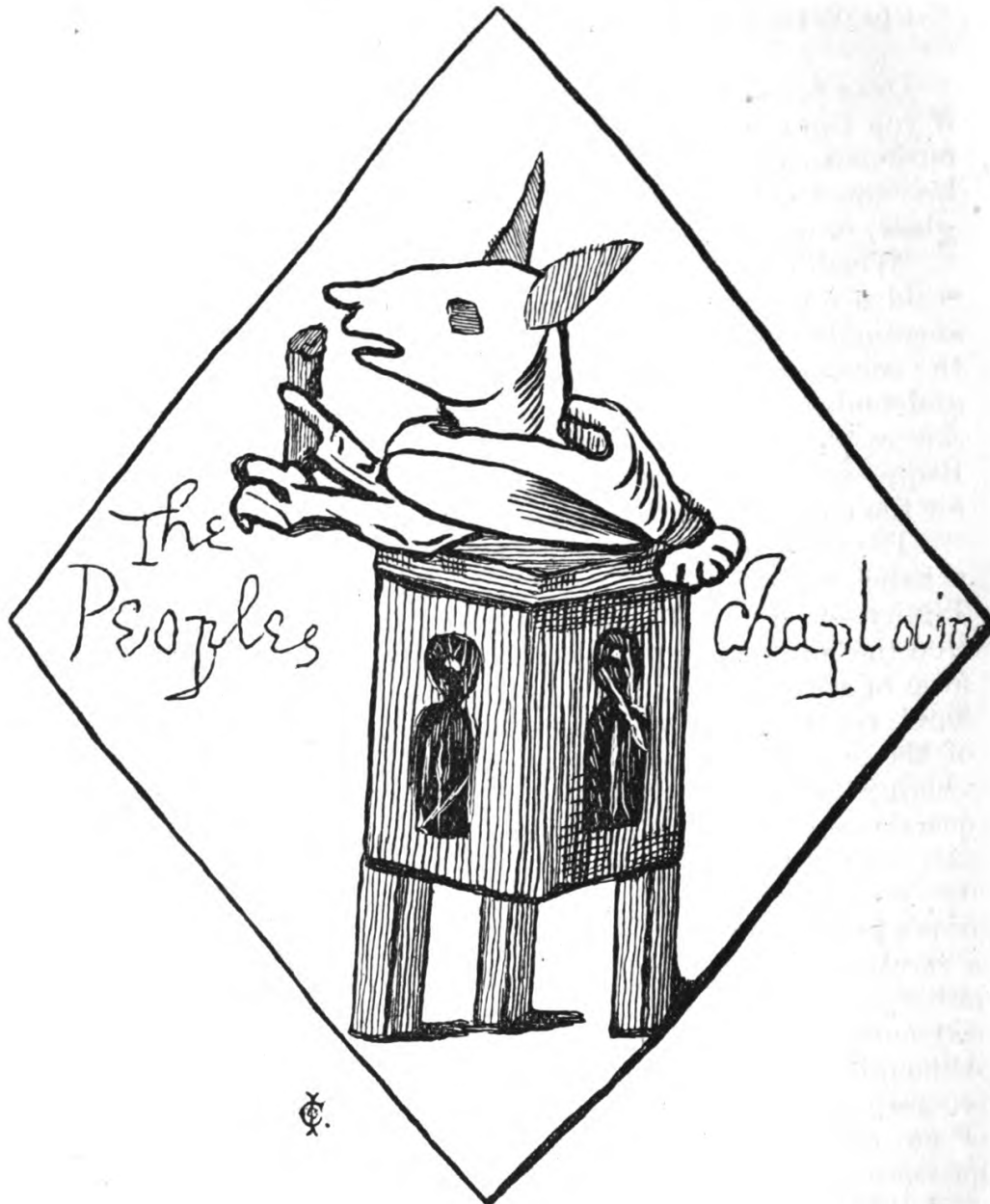
FLOWERED QUARRY FROM WESTLINGTON.

DEAR SIR,—I send for insertion in the RECORDS OF BUCKS, if you think it worthy of a place therein, a woodcut of a curious ancient flowered quarry, formerly at Westlington, but now (with other contemporary specimens of stained glass) in my possession.

Westlington House is a picturesque and well-situated residence in the western part of the parish of Dinton, surrounded by some fine timber. The house itself is of the seventeenth century, though some of the brickwork and timber-work may be somewhat older in date. It is the residence of the widow of the late John Francklin, Esq.,—members of whose family served as High Sheriffs for the county, both in the last and present century.

The glass itself consists (1) of a curious but most artistic and religious representation of the Blessed Trinity—God the Father as the Ancient of Days, with God the Son crucified, and God the Holy Ghost in the form of a dove. (2), There is a rebus of Richard Parkhurst, together with a quarry, (3), on which the initials of the last-named are represented, joined by an intertwining conventional knot. (4), There are several other quarries containing a portcullis, a white hart, a pomegranate, and lastly, (5), that represented in the accompanying woodcut. This depicts a fox or wolf preaching in a friar's habit, standing in a moveable pulpit, and holding a scroll in its right paw. Scratched on the glass on either side, in the style of writing of the latter part of the sixteenth century, are the words "The People's chaplain." Although examples of the idea set forth in this quarry are not uncommon both in carving and painting, I know of no second specimen in glass. Possibly then, this quarry may be unique.

In Christian symbolism the fox is an emblem of cunning, fraud, and deceit. Sometimes he is employed in art to typify the evil one. Examples in France are given by Guilhermy in his interesting paper, *Iconographie des Fabliaux*, in Didron's *Annales archéologiques*, iii. p. 23. The second volume of the same interesting records provides numerous instances of the existence of similar representations.



ANCIENT GLASS QUARRY,

Formerly in Westlington House, Dinton, near Aylesbury.

PRESENTED TO THE "RECORDS OF BUCKS" BY THE REV. DR. F. G. LEE.

In England, one or two examples may be indicated. There is a fox preaching to geese on a misericorde in Beverley Minster. On another, in the same place, two foxes hold pastoral staves and wear cowls. At Ripon Cathedral, on a misericorde, is a representation of the fox and stork. At York there is a fox preaching. He leans his fore-paws on the edge of the pulpit, and a smaller fox stands below holding the preacher's pastoral staff. At St. Martin's, Leicester, there was, until the church was "restored," a representation in stained glass of a fox preaching to a flock of geese, from the text, "*Testis est mihi Deus quam cupiam vos omnes visceribus meis*" (Phil. i. 8.) In the parish church of Boston a fox is represented as a bishop, and is preaching to a cock and some hens. On the elbow of a stall at Christ Church, Hampshire, a fox in a cowl is preaching from a pulpit—a small cock, perched on a stool acts as clerk. Carved on a bench-end at Nantwich, a fox in monastic habit holds a dead goose in his right hand, and bears a hare on a stick over his left shoulder. A fox preaching to geese occurs at Etchingham in Sussex. In the Ladye-Chapel of Westminster Abbey is a misericorde with a fox mounted on a cock's back, and a cock mounted on a fox's back, tilting at each other. In the church of Houghton Conquest, Bedfordshire, there is the representation in stained glass of a fox mounted on a dog's back blowing a horn.

These and other delineations have their key in various passages of Holy Scripture, in which the fox never appears except as a spoiler and a foe. They are enemies of the vineyard. From the circumstance of the fox being clothed in the monastic habit and placed in a pulpit, some have maintained that such representations were intended as a satire of the "secular" upon the "regular" clergy, between whom it is notorious that there were constant and lasting feuds. For myself I hold that the object of the mediæval architects, carvers, and glass-painters was to show that the devil employed his craft everywhere—appearing even in the guise of a professed "religious," in order to dupe, beguile, and lead astray, just as the Apostle declares that Satan is transformed into an angel of light. Representations such as these were not originally intended to cast scorn and ridicule on any class of people; nor were they profane and meaningless jests: but they were

intended to set forth the obvious or mystical meanings of Scripture phrases ; and this in a forcible and expressive mode, easily comprehended, but not easily forgotten.

Hoping that this brief communication may be of interest to the members of our Society, I have the honour to be,

Dear Mr. Secretary, yours very faithfully,

FREDERICK GEORGE LEE.

6, *Lambeth Terrace, London.*

May, 1873.
