Stained glass in England from 1330-1460

Jennifer Stanger

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Stained Glass in England from 1330-1460

by

Jennifer Stanger

Prepared for the History Department
University of Richmond

Advisors: Dr. Rilling and Dr. Underhill

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Preface

Stained glass is more precisely named painted glass, because of the enameling process. However, because stained glass is the popular term, it is used throughout the paper.

Please note that I have retained the original spellings in the quotes of both primary and secondary sources.
Beginning in the eleventh century, glass was perceived to have mystical properties, connecting it to the spirit of God and light. St. Bernard of Clairvaux (1090 - 1153) wrote,

As the glorious sun penetrates the glass without breaking it...so the word of God, the Light of the Father, passes through the body of the Virgin and then leaves it without undergoing any change.1

Medieval peoples wanted as much glass as they could structurally fit into their Christian churches, in order to further glorify God. The architectural styles developed so that the window area increased, until the church appeared to have walls made of glass. In England, from 1330-1460, the art of stained glass reached a new level of expression and technology.

The creators of the stained glass used the same medieval technique taught to them by their masters in order to make the glass and the window. However, they developed new applications of technological advances, such as the discovery of silver sulfide as a stain. The themes and subjects used in the windows showed the personal preferences of the people at that time. The patrons, or donors of the glass, were a driving force in choosing both the subject and style of the windows. The architectural style, the technique of making medieval glass, the themes and characteristics of fourteenth and fifteenth century glass, and patronage will be discussed later in the paper.
During the fourteenth and fifteenth centuries, the architectural style was Perpendicular, unique to Britain. Most Perpendicular buildings are located in England, but there are a few in Wales. So England will be our focus.

The Hundred Years War had estranged England from France, and cultural transfers were not common or particularly welcomed. Coming out of the Decorated Gothic period, Perpendicular simplified the highly curved and intricate designs of the previous time. The windows became taller and more rectangular, with a rectangular surround, taking up most of the actual wall space (see fig. 1). Window height was enhanced with designs such as cusping only the head of the window. The arches became more flattened and broader, into an ogee arch. The panelling and tracery united previously disparate parts of the construction, such as wall, window, and vault. Even the large supporting shafts were polygonal instead of round. The vaulting of the ceiling became a network of ribs that were unrelated to their structural function, leading to the development of the fan vault by approximately 1350. Other minor developments were the creation of complex timber roofs, permanent benches in the churches, and elaborate screens.

Since 1300, the architectural designs for buildings were drawn by fewer and fewer people, especially in the upper levels of architects, such as those directly supported by the monarch. So the designs were being consolidated and then spread around the country. The masons themselves had
1. East Window, York Minster
united into country wide organizations, which also helped to spread specific architectural features such as tracery styles and types of moulding. There were regional variations in Perpendicular which stemmed from regional schools of design that geographically coincide with the medieval dioceses. For example, the medieval diocese of Worcester included Worcestershire, Gloucestershire, and the western half of Warwickshire. This region had a distinct design in the later fourteenth and fifteenth centuries characterized by trefoiled cusping over the main lights, as opposed to cinquefoiled cusping that was more common after 1400.

According to John Harvey, there were four periods of development of the Perpendicular style. During the first period, 1330-1360, the roots of the national Perpendicular style were seen, but the style was still new and not consolidated or nation wide. William Ramsey was responsible for the design of the chapter house at Old St. Paul's, which was incorporated into the chapel building, instead of remaining a separate building as was previously common. The Black Plague stopped work during the fourth and final stage of the construction of the buttresses, which left the chapter house structurally complete and usable with its double cloister, but omitted the addition of a top to the rocketed gables. The end result was a flat top tower on the chapter house, during a time when high spindle spires were common and popular.
The second phase of development, 1360-1400, was dominated by Henry Yeveley who was the King’s Mason at the time. To what degree he was responsible for design at any given time is not clear, he did, however, major design work on the royal palaces, Westminster Abbey, the Tower of London, and Windsor Castle, as well as the nave of Canterbury Cathedral. His wages were 12 d. per day. The peak of the style is considered to be from 1380-1395, because of the large number of important buildings constructed during this time. Many of these buildings were designed by William Wynford, including the nave of Winchester Cathedral.

The next two phases were dominated by the ruling family of the time, first the Lancastrians (1400-1460), and then the Yorkists, (1460-1485). During the Lancastrian period the designs were still seen as austere and simple, as they were in the beginning of the style. Even though it was considered a nation wide style, not everybody liked it. By his Last Will and Testament, Richard Beauchamp, in 1441-1452, designated the construction of his ornate family chapel in St. Mary’s, Warwickshire, as a reaction against the simplistic designs popular. When the Yorkists gained power they started to request more complex and ornate designs for the royal buildings, which spread around the country. Throughout the fifteenth century, the court style fluctuated between richly ornate and simpler, cleaner designs. There was no sharp division between the periods.
The whole of the Perpendicular style has been described as unified.\textsuperscript{12} Despite the highly complex masonry details of a Perpendicular church, the stained glass windows are what many people notice. The stained glass windows of the late fourteenth and fifteenth centuries have their own unique characteristics of style and design, subject matter and proportions. Although they had many purposes, the windows first and foremost illuminated the inside of the building. "The windows, large and relatively clear, admit brilliant illumination which can be religious, but is rarely dim. The success of Perpendicular architecture owes nothing to darkness...\textsuperscript{13}"

Stained glass windows are a Christian art form reaching back to ancient times. Simple colored windows in churches are traced back to the Romans, when in the fourth century, Prudentius wrote of the churches of Constantinople, "In the round arches of the windows in the basilica shone glass in colours without number."\textsuperscript{14} These ancient windows did not have any stain, and were arranged in mosaic patterns (see fig. 2). Although the Romans brought the knowledge with them to Britain, the knowledge was lost in England by the late seventh century. Benedict Biscop had to hire Frankish glaziers when building Monkwearmouth and Jarrow.\textsuperscript{15}

The art of making stained glass windows in the medieval manner has been preserved in \textit{De Diversis Artibus}, (The Various Arts), written by Theophilus in the first half of the twelfth century. Theophilus was probably a German
In his History of the Abbots, Bede describes how in 674, Abbot Benedict Biscop invited Frankish glaziers to England to glaze his new stone churches at Monkwearmouth and Jarrow, such knowledge having been lost in England. Excavated fragments like these reveal that these early windows consisted of unpolished pieces loaded into patterns and possibly outline shapes of figures. The glass itself has the high soda content typical of Roman glass, and so is extremely durable. Thus, after centuries underground, it retains its bright colour and translucency.

(Church of St Paul, Jarrow, Tyne & Wear. RC HME 1989)
Benedictine monk, and he clearly described the exact process of making a stained glass window, to the detail of constructing a kiln, and a specialized workbench.

The process began when a medieval glass painter was approached by a person, known as the patron, who wished to contract the artist to make a stained glass window. The painter then made a small preparatory sketch, both to help explain the ideas to the patron, and ascertain that he was following the patron's specific directions. Patrons mandated the size of the windows, as well as the type and quality of glass used, the colors, and the subject matter. This control came mainly through the amount of money the patron was willing to spend on the windows.

Once communication between the glazier and the patron was clear, the painter then drew a full size image of the final window. This picture, known as a cartoon, was copied onto a whitewashed table. The lead lines of the window were drawn in charcoal onto the table, and the colors of the different pieces of glass were marked in the appropriate spaces.

According to Theophilus, once the glass was acquired, it was cut to fit the black lines. Since diamond cutters had not yet been invented, the cutting of the glass was difficult. First a hot iron was applied to the glass, to break it into the basic pieces needed. Then a grozing iron, a notched instrument, was used to nibble away at the edges of the glass until the piece was in the exact shape. Once
the pieces were cut, the details were painted on the front
of the glass, outlining such aspects of the image as
drapery, hair, and facial features. Then the glass was
fired in a kiln in order to bond the paint to the surface of
the glass. This process was implemented several times, as
each layer and detail of the paint was added. The kiln had
to be the correct temperature to bond the paint, but not
melt or crack the glass.

Next, Theophilus continues, the glass was leaded. The
glass was nailed onto the whitewashed table, to hold it in
place, as strips of lead were placed around the edges,
connecting one piece of glass to another. Where the leads
met, the joint was soldered together. The leads were
grooved on the sides, so that a cross section had the shape
of a capital I. The glass fit into the grooves on either
side of the lead. Once the glass pieces were leaded
together, the outside of the window was then surrounded with
a thicker lead to hold the window together. Cement was
rubbed into the joints of the leads to make the window
weatherproof. The window was complete.

Many characteristics distinguish glass made in
different time periods. The most obvious characteristic of
fourteenth century glass was the use of a silver stain.
Invented in the early fourteenth century, this stain was a
silver sulfide, which was painted directly onto the outside
of the glass to produce colors ranging from a pale lemon
yellow to a deep orange.¹⁷ The glaziers no longer had to
3. Joachim in the Wilderness, York Minster
4. St. Lawrence,
Victoria and Albert Museum
5. Arms of John of Gaunt, in St Albans Cathedral.
lead in a separate piece of glass to get effects such as blond hair, halos, or highlights in drapery or background (see figs. 3, 4). It could also be applied to abraded, flashed glass to create the intricate designs in heraldry (see fig. 5). In this process, a piece of white glass had a molten, colored glass poured on one side, and was then allowed to cool. Once the piece was cut, the glazier scraped designs into the colored side, to reveal the white glass beneath. The silver stain could then be applied to the white designs, making them yellow. This was especially used on abraded, flashed red and blue glass for heraldic charges.18

Many windows were inscribed with Latin words to indicate anything from a prayer to a family motto. By the fourteenth and the fifteenth centuries, the inscriptions were written in Black Letter script, instead of the Lombardic capitals of the twelfth and thirteenth centuries. The outline of the Lombardic capitals was scratched out of a thick layer of black enamel, while the Black Letter was actually painted, in letter form, directly onto the glass (see fig. 6).19

The painting style of the glass also varied. During the fourteenth century, the figures were drawn in a "softer" style,20 with more relaxed, natural body positions, and less sharp angles and square body shapes. This was the "S" body position.21 Much grisaille glass was used.22 Foliage patterns, especially in the grisaille glass, were made to be
6. Archangel Gabriel, Church of St. Peter and St. Paul, Norfolk.
more naturalistic, to the degree that the individual species of plant was identified. By the fifteenth century, however, when Perpendicular style of architecture had fully taken hold, the "S" body position was dropped for a straighter posture. No grisaille glass was used, but much white glass was used (see fig. 7). Pot metal red and blue were common, especially abraded in heraldic charges.\(^{23}\) The glass was often divided into diamond shaped panes, or quarried.

By the second half of the thirteenth century, large, narrative window had become both possible and popular. With the huge, open spaces allowed by the architectural advances, the windows were divided into rectangular lights. By the fourteenth century, "band" windows had developed in which rectangular, narrative panels were arranged in horizontal layers. The story was usually read from left to right, bottom to top. Unfortunately, large narrative stories in glass rarely survive from the fourteenth century.\(^{24}\)

The subjects of the windows were mainly from religious literature. Themes from the Old and New Testament were always popular, as well as many of the apocryphal texts. An example is the window in York Minster that shows the Seven Corporal Acts of Mercy. In separate lights of the window, the same wealthy man was seen feeding the hungry, giving drink to the thirsty, clothing the naked, housing the stranger, giving comfort to the sick, and visiting the imprisoned. Burying the dead, however, is missing (see fig. 8).\(^{25}\) The Last Judgment was also popular, especially taken
7. West Window, York Minster
8. Seven Corporal Acts of Mercy, All Saints Church, York.
from John’s Book of Revelation. The end of the world is graphically shown in the east window of York Minster.

The lives of individual Saints, and the stories of their personal martyrdoms, were also popular subjects. The most common source for the Lives of the Saints was the Golden Legend, which was compiled in the mid-thirteenth century by the Dominican, Jacobus de Voragine. This book was first translated into French by Jean de Vigni, and then into English by Caxton in 1483. The Saints themselves were recognizable by certain symbols that related to their martyrdom. For example, St. Catherine holds a spiked wheel on which she was tortured, while St. Lawrence carries a grid iron on which he was burnt (see fig. 9). The Saints were sometimea recognized by the cult which had developed around them. St. Anthony Abbot was dressed as a member of the Order of St. Anthony and accompanied by a pig wearing a bell. The pig refers to the special privilege that the members of the Order of St. Anthony had to allow their pigs to roam free.26

The windows of St. William, in York Minster, show the miracles accredited to him, as well as the local glaziers' individual style. William Fitzherbert was the undisputed Archbishop of York, in 1154, for one month the last week of which he spent dying. York needed a Saint to help draw pilgrims and their money to the church. A rash of posthumous miracles convinced the Pope to canonize William in 1227. Immediately, the story of the miracles was put
9. St. Catherine (center light), Chapel of All Souls College, Oxford
into a stained glass window. A boy is seen swallowing a frog as a cure, a man, who had a stone land on his head, is healed, and a man is brought back to life after falling off of a ladder. The windows also show the local landmarks around York, such as the River Ouse, and the portcullis of Mickelgate bar, as well as the Minster itself. The York glaziers had a provincial quality in their work. 27

One of the main purposes of the stained glass was to explain the significance of the major church festivals to the congregation. The holidays had approximately fourteen subjects, including the Birth of the Virgin, the Nativity, the Passion of Christ, and the Assumption of the Virgin. 28 Details of the scenes did not necessarily come from the Gospels, but from the apocryphal texts, and other books which recorded the visions of the mystics. For example, the ox and the ass were commonly used to designate the Nativity scene, but were not mentioned in the Gospels. The Virgin’s Assumption into Heaven was also taken entirely from the apocryphal texts. 29

An ancient theme was the Jesse tree, which traced the ancestry of Christ from the House of Jesse. Most of them show a hierarchy of people, connected by branches, with foliage on the edges of the window and in the borders (see fig. 10). The Jesse Tree was one of the oldest themes in Christian stained glass. Some of the oldest glass in Britain still found in situ is a Jesse tree seen in the north nave window of York Minster. Its popularity waxed and
Jesse Tree, Notre Dame Cathedral, Chartres
waned, over the centuries, but was on the rise during the fourteenth century.30

Heraldic glass rapidly increased in popularity. The painters would be contracted to glaze windows with the patron's heraldic charge as the main subject or simply included in the background to help identify the patron. In Beauchamp Chapel, St. Mary's, Warwickshire, the main window's patron is clearly identified as Richard Beauchamp, Earl of Warwick, because of the golden muzzled bear and the branched white tree which alternate as the border around the window (see fig. 11). In other heraldic glass, the name was spelled out by pictorial means, as a pun. For example, in two windows in All Saints' Church, West on-Avon, Warwickshire, quarries depict a cook's table resting on a ship, representing the Cooksey family, who were the patrons.31 Heraldic glass also reflected history. In the nave clerestory windows of York minster, 76 lights remain of what seemed to be a representation of the King's forces in York in 1314, massing for the campaign against Scotland, and the Battle of Bannockburn.32

Complete guilds, or individual craftmen, would often donate windows to the local church. Besides helping to advertise their craft, the window also showed that they were a successful business, and community oriented. Richard Tunnoc was a wealthy founder in York.33 His window in York Minster shows himself presenting a bell to Saint William, as well as scenes of workmen shaping and casting the bell.
11. Heraldic Badges of Beauchamps
12. Founder's window, York Minster.
Small bells are used to decorate the borders around the window (see fig. 12). An unusual example of group patronage is the penancer window, also in York Minster. In the left light of the north window there was a scene of a penancer, who was a professional punisher of sinners, whipping a sinner. In the border, a churchman was seen emptying the penalty money from the sinner’s purse. The fines of the sinners paid for the window. 34

Patrons wanted to be recognized in their window. In the eleventh century, a small portrait figure was seen in the glass of the window. Unimportant to the scene of the window, he was miniscule, often kneeling in the corner. Gradually, the image of the patron became bigger and more significant until he was the same size as the main figures in the window. 35 To the mind of the eleventh century, making a man the same size as a Christ figure was sacrilegious, because size signified importance. However, by the fourteenth century, this was commonplace. An example of the increased importance of the patron is seen in the window in York Minster that shows the patron holding a model of his own window and offering it to the Virgin and Child in the next light (see fig. 13).

Richard Beauchamp, Earl of Warwick, was one of the most famous and well documented patrons of the fifteenth century. The Beauchamps had frequently given land and other estates to St. Mary's for its maintenance. In return, the priests said prayers for their family and ancestors, as well as the current king and his estates. 36
13. Canon Raoul de Ferrieres,
Evreux Cathedral
Richard Beauchamp willed that the Chapel of Our Lady at the Collegiate Church of St. Mary's, Warwick, be built. On the South side and adjoining to the Quire of this Church, stands that stately and beautiful Chapell dedicated to the honour of the Blessed Virgin, the fabric whereof was begun by the Executors of Richard Beauchamp Earl of Warwick (according to the appointment of his Will) in 21 H.6 and perfected in 3 E. 4 together with that magnificent Tombe for the said Earl, inferior to none in England, except that of King Henry VII in Westminster Abbey... ³

Born on January 25 or 28, 1381/2 [sic], at Salwarpe, Worcester, Beauchamp grew to be an influential man, in a powerful and wealthy family. ³⁸ In 1397, his annual income was over £2,900, not including customary manorial expenses. ³⁹ As with most men of his status and generation, he was a military man loyal to the crown. Knighted on October 11, 1399 at the Coronation of Henry IV, he was decorated for brave service against both France and Wales. He married Elizabeth, Baronesa Berkeley in October of 1397. She died on December 28, 1422. He remarried his cousin's widow, Isabel Despencer, Baronesa Burghersh, by permission of a dispensation. His cousin had been the Earl of Worcester, and Isabel was also the heir to the Despencer title and lands. Richard died on April 30, 1439, in Rouen at the age of 57. After being taken home, he was first buried on October 4 in St. Mary's Collegiate Chapel, Warwick. Then he was removed and buried in the Lady Chapel at St. Mary's, built by his executors. ⁴⁰
As the fifth Earl of Warwick, Richard completed the rebuilding project of his father and grandfather. The Collegiate Church of St. Mary's was originally a Norman church founded in 1068 and completed in 1123. Only a crypt remains of the Norman church, however, because Thomas Beauchamp pulled down the Norman church and started rebuilding it. His son, also named Thomas, completed it in 1400.41 The last phase of construction was the Chapel of Our Lady, built by Executors of the will of Richard Beauchamp, son of Thomas. Henceforth, the Lady Chapel was also referred to as the Beauchamp Chapel. The work took 22 years to complete, from 1442 to 1464.42 Between 1443 and the Church's consecration in 1475, L2,481 4s. 7d. was spent in St. Mary's.43

In his will, Richard bequeathed an image of gold to the shrine in the Church of St. Alban to the honor of God, Our Lady, and St. Alban. He bequeathed the same to the shrine of St. Thomas at Canterbury Cathedral, to shrine of St. John at Bridlington, Yorkshire, and to the shrine in the church of St. Wenefride at Shrewsbury. All four of these saints are portrayed in the stained glass of the upper part of the lower lights in the east window (see fig. 14).44 It is the only glass left in situ and undamaged.45

Richard also willed that his tomb be made to rest in the Lady Chapel.
14. St. Thomas and St. Alban,

Beauchamp Chapel, Warwick
I will that when it liketh to God, that my Soule depart out of this world, my Body be interred within the Church Collegiate of Our Lady well, faire, and goodly built, within the middle of which Chapell I will, that my Tombe be made;... 46

Directly in the center of the chapel, his tomb is made of gilded bronze with a life size effigy lying on the tomb chest, made of Purbeck marble. It is surrounded on four sides by bronze angels and "weepers" who are identified by their heraldic shields. All of Richard’s lifetime honors and achievements are engraved in brass around the tomb. 47

In the Antiquities of Warwickshire, William Dugdale reproduces the contract between Richard’s Executors and the craftsmen who actually created the Lady Chapel. Each of the individual men is listed by his craft. The list included an oil painter, two marblers, one for the floor, and one for the tomb, a founder, a coppersmith, and a goldsmith. Many of them were from London, where the best craftsmen lived.

The most important craftsman was John Prudde, the Royal Glazier at the time. His glazing contract bore the date June 23, 1447. 48 As a wage, Prudde was paid 2 shillings per foot of completed glass, for the highest quality of glass and workmanship. The normal rate of pay was 1 shilling, 2 pence per foot. 49 He was instructed to do the finest job in the country:

...All which proportions the said John Prudde must make perfectly to fine, glaze, enylin it, and finely and strongly set it in lead and souder, as well as any Glass is in England... 50

By requiring the use of foreign glass, the Executors tried
to insure a high quality of glass. They dictated which colors of glass to use, ...of the finest colours of bleu, yellow, red, purpaine, sanguine, and violet, and of all colours that shall be most necessary and best...:51 and which colors not to use, "... of white Glass, green Glass, black Glass, he shall put in as little as shall be needful for the shewing and setting forth of the matters, Images and storyes...52" The contract also made it clear that the master Glazier was fully responsible for the glass through all stages of production, including the final transport and installation.53 Interestingly, the Executors hired a draughtsmen to draw the patterns of the glass, which were then traced and colored by another painter, at the charge of John Prudde.

Before discussing the actual stained glass of the Beauchamp Chapel, it must be noted that in 1641, Colonel Purefory, a local Puritan, with a band of roundheads, smashed most of the glass in the chapel, demolished the altar and reredos of the East end. Only the four lights of the favorite saints were left undamaged. The windows that exist now are mostly reconstructed fragments of the original windows, and, of course, are incomplete.54

The stained glass of the Beauchamp Chapel is very much fifteenth century glass. A large amount of white glass was background panes of alternating red and blue are a common
used, despite what John Prudde’s contract stated. The theme among windows. Sometimes the colors are divided by shape as well as by window. In the north side windows, the grounds of the lower lights are divided into red lozenge shaped compartments and blue square ones. The best examples of jewelled glass are also in the Chapel. This technique uses a small amount of colored glass, inserted into a sheet of clear glass (see fig. 14).

In the Saints’ window (the east window), the heraldic badges of the Beauchamp family alternate between red and blue panes. One badge is a white ragged staff, and the other is a golden muzzled white bear on a gold chain (see fig. 11). The grounds, or backgrounds, of the figures also alternate. From north to south, the background color is red, blue, blue, red. Also from north to south, the saints are St. Thomas, St. Alban, St. Wenefride, and St. John.

The upper row of tracery lights in the east window is principally devoted to displaying the founder’s motto. The Norman French is "Louez Spencer, Tant que vyvray," which translates to "Praise Spencer, as long as I shall live." Hardy believes that because the motto stretches over two windows and that the first word of the second window "Tant" is capitalized, the words are really a pair of mottoes. The lady of the first window says "Praise Spencer," and the husband responds from the second window "Yes, I will as long
14. example of Jewelled glass.
as I live."59

The bottom tier of the east window has been hypothesized to be the family effigies of Richard Beauchamp and his immediate family. Richard himself is in the center light, with his first wife on his left, and his second wife on his right. The children stand on either side of their mothers, three daughters by his first wife, and a daughter and a son by his second wife. This reasoning is based on the engraved picture of the family in the Antiquities of Warwickshire and on the placement of the only remaining fragments of glass in Richard's figure and the head of his first wife.60

Unique to the Beauchamp Chapel's stained glass is the musical text which is actually written in the glass. The angels and Hosts of Heaven are portrayed singing, with both the notes and the words pictured. For example, in the east window the second row of tracery lights is a blue foliaged background, powdered with yellow flaming stars and a red seraph standing on a yellow wheel, holding a scroll on which is written, "Gloria in Excelsis", with the musical notes. The song starts on the left side of the central window, running across the six center tracery lights, then continues on the left side in the four north tracery lights. It then continues throughout the four south tracery lights.61

Another song in the glass is "Gaudeamus," from part of the "Gradual for the Feast of the Assumption of the Blessed Virgin Mary." The glass is too damaged for an exact tracing
of the song, however. The Gradual was included in Beauchamp's Will to be sung at the daily masses for his soul in the chapel. 62

Richard Beauchamp set aside a good portion of his estate to build the Lady Chapel at St. Mary's. The Executors of his will were careful to create the best chapel for the money by very clear directions written in the contracts. Beyond their professional reputation, the Executors respected the power and wealth of the Beauchamp family, so they were careful with the Chapel. Also, one of the Executors, William Berkswell, was the Dean of St. Mary's, and Richard's personal friend. He helped with the Christian symbolism in the ornamentation of the Chapel. 63

Richard Beauchamp was one of many who helped to build and decorate parish churches during the fifteenth century. Between one third and one half of 10,000 to 11,000 parish churches that are listed as architecturally or historically significant are of the Perpendicular style, (in main part of wholly). 64 and therefore built during the latter part of the fourteenth and first half of the fifteenth centuries. The parish churches

...all still bear witness...to the high priority accorded by even the most worldly-wise merchants or landlord to the after-life and the powerful mediation of the Holy Church, especially in the local community. 65

In part, people built parish churches to secure their soul's future position in Heaven. The founders of these chantries in the churches were keenly worried about their
own and their families' afterlives. Along with the money to build the chapel itself, Beauchamp also willed a provision for three chantry priests to sing soul-masses three times a day to secure his soul and the souls of his family. The prayers were only heard if Beauchamp had pleased God by building the chapel. God would then reward him in Heaven.

Richard Beauchamp "...is resting in the hope that in building this chapel he had served his God as truly as he had served his earthly King, and thus he looks for his reward in Heaven." 67

The Executors, especially William Berkswell, arranged the chapel as they believed Beauchamp would have wanted it. The entire layout represents what the Executors hoped Beauchamp was seeing and experiencing in his afterlife in Heaven. The effigy itself has an expression of wonderment on his face, with his hands held slightly open, as if he were seeing a vision (see fig. 15). The effigy is looking up at the Heavenly Hierarchy of the east window. In the vaulted ceiling of the east end, is a figure of Mary as Queen of Heaven in the center of the blue cross. Also within his line of vision, is a carved golden figure of the Almighty throned in Glory and holding the World in his hand. His favorite saints are standing within the stained glass nearby (see fig. 16).

Stained glass reflected the power, wealth, politics, and social themes of the time. The subjects of the glass were demanded by the patron, based on his power of the
15. Richard Beauchamp's Effigy
16. Beauchamp Chapel
purse. Only the wealthiest families, such as the Beauchamps, could afford to have such ornate chapels built in their name. The church received gifts from the patrons, such as chapels and windows, which the clergy had the obligation to repay in services. The church and all its components, including the stained glass windows, meant a great deal to their patrons. It was the earthly symbol of the Glory of the Almighty.

This passion also employed many craftsmen and architects in a lucrative livelihood. The combination of the patrons' money, the skill of the glaziers and the architects, was given the opportunity to flourish to produce such works of art as the Beauchamp Chapel. From the end of the fourteenth to the first half of the fifteenth centuries, Perpendicular architecture and talented glaziers, such as John Prudde, produced a new level of both craftsmanship and design, unrivaled and unique to Britain.
Endnotes


4 Ibid., 119.

5 Harvey, 39.

6 Ibid., 39.

7 Ibid., 75.

8 Ibid., 97,138.

9 Ibid., 97.

10 Ibid., 135.

11 Ibid., 183.

12 Ibid., 215.

13 Ibid., 216.

14 Crewe, 16.

15 Ibid., 16.

16 In evaluating glass, restored glass has perfectly straight edges, having been cut with a diamond cutter, while medieval glass has scalloped edges, having been cut with a grozing iron.


18 Crewe, 16.

19 Ibid., Glossary of Terms.


Grisaille glass is white glass with simple foliage designs painted on it.

Pot metal is glass colored throughout while molten. Abraded glass has had the thin top color coat of the glass scratched away to reveal the plain glass beneath.

24 Crewe, 19-23, 41.


26 Crewe, 41,44

27 Lee, 86,89.

28 Ibid., 25.

29 Crewe, 46.

30 Ibid., 27.

31 Ibid., 37.

32 Woodforde, 10-11.

33 Richard Tunnoc lived in Stonegate, which was the traditional street for both founders and glaziers.

34 Lee, 86,82.

35 Ibid., 76.


37 Ibid.

38 Extensive listings of the Beauchamp’s estates can be found in the *Dictionary of National Biography* (Oxford: 1949) V:140.


41 H. R. Hosking, The Collegiate Church of St. Mary, Warwick (Cambridgeshire, G. B.: Photo Precision Ltd, undated), 1.


43 Crewe, 42, 31.


45 Hosking, 11.

46 Ibid., 9.

47 Ibid.

48 Hardy, 584.

49 Dugdale, 355.

50 Ibid.

51 Ibid.

52 Ibid.

53 Lee, 113.

54 Hosking, 53, 12.

55 Winston, 332.

56 Ibid., 326.


58 Winston, 332.

59 Hardy, 593.

60 Ibid., 612.

61 Winston, 330.

62 Hardy, 585.

63 Dugdale, 356. Hosking, 9. The other Executors were Thomas Huggeford and Nicholas Dodye.

64 Cook, 118.
65 Ibid.

66 Dugdale, 354.

67 Hosking, 12. The prayers lasted until 1547, when the Chantries Act of Edward VI ended them.

68 Ibid., 9-10.
Glossary of Architectural Terms

**Cusp:** A terminal point marking the conjunction of arches.

**Foil:** Using small arcs or foils in tracery,
- **Cinque foiled:** With five arcs
- **Trefoil:** With three arcs

**Light:** A pane of glass

**Moulding:** A deviation from a plane surface, involving rectangular or curved profiles, or both, with the purpose of effecting a transition or of obtaining a decorative play of light and shade.

**Mullions:** An upright division member between windows or doors of a close series.

**Tracery:** The curving mullions of a stone window.

**Vault:** That part of a structure roofed by arched masonry.
- **Fan vaulting:** A system of vaulting used in the Perpendicular period, in which a group of ribs spring from a slender shaft or from a corbel, and then diverge.

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Selected Bibliography

Primary Sources


Fantastic primary source for extremely detailed history on the county of Warwickshire, including contracts, coats, and family histories.

Secondary Sources


Good overview on the development of the parish churches, and part of the motivations behind it.


Very good source for an overview of stained glass, its sources, characteristics, and patrons.


Extremely detailed on the music, with a great deal of music theory, but invaluable for basic information.


Very good complete source on Perpendicular architecture, one of the only ones I found.

Hoasking, H.R. The Collegiate Church of St. Mary, Warwick, St. Ives, Huntingdon, Cambridgeshire, G.B. Photo Precision Ltd. undated.

This is a tour guide pamphlet that has excellent research and details of the church and chapel. Printed in Britain, it has access to information I do not, such as quoting Beauchamp’s Will itself.


Very good overview of all European stained glass, including excellent diagrams and pictures. Tends to be a slightly exaggerative, however.


Very good source for personal histories of the noble families of Britain, good for character sketches.


Strong overview on English architecture, but not very detailed for extensive research, good place to start researching.

Very detailed look at Gloucester, if it fit with my focus better I would have used it much more.


One of the founding theories on the restoration of Beauchamp Chapel, accepted as fact by future authors. Extremely detailed in information of placement of glass and music in the glass in Beauchamp Chapel.


Good general overview, short but pertinent information on the glass and its subjects, good place to begin research.