

## THE PAINTED GLASS IN THE BEAUCHAMP CHAPEL AT WARWICK.

By the late Mr. CHARLES WINSTON.

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A Memoir read at the Annual Meeting of the Archæological Institute at Warwick, July 26, 1864.<sup>1</sup>

NOTWITHSTANDING the assistance afforded by Sir William Dugdale's account of the painted glass in the Beauchamp chapel, its present shattered and dislocated state renders it a difficult task to re-arrange it, or to ascertain what parts occupy their original positions, or even to form a conjecture as to the nature of that which has been lost. Fortunately for our investigations, the glass hitherto has not been "restored," but only "repaired by some ignorant glazier," as the phrase is; but such a person I have ever found to be less mischievous than even the most accomplished restorer.

I will not make any long quotations from the documents of which Sir William Dugdale has furnished abstracts, but the following particulars will be found useful.

It appears by the will of Richard, Earl of Warwick, whose executors built the chapel, and who was Lord Despencer in right of his second wife,<sup>2</sup> that he bequeathed an image of gold to the shrine in the church of St. Alban, to the honor of God, our Lady, and St. Alban; another to the shrine of St. Thomas at Canterbury; a third to the shrine at Bridlington in Yorkshire; and a fourth to the shrine in the church of St. Wenefride at Shrewsbury.

The contract for glazing the chapel windows was made in 1447 by the earl's executors with John Prudde of Westminster, glazier.<sup>3</sup>

Sir William Dugdale adds that after the windows were finished, the executors caused some alterations to be made,

<sup>1</sup> In the absence of the lamented author, this memoir was read, at his request, by his friend the Rev. John Louis Petit.

<sup>2</sup> [See Note A, at the end of this Memoir.]

<sup>3</sup> [See Note B. at the end of this Memoir.]

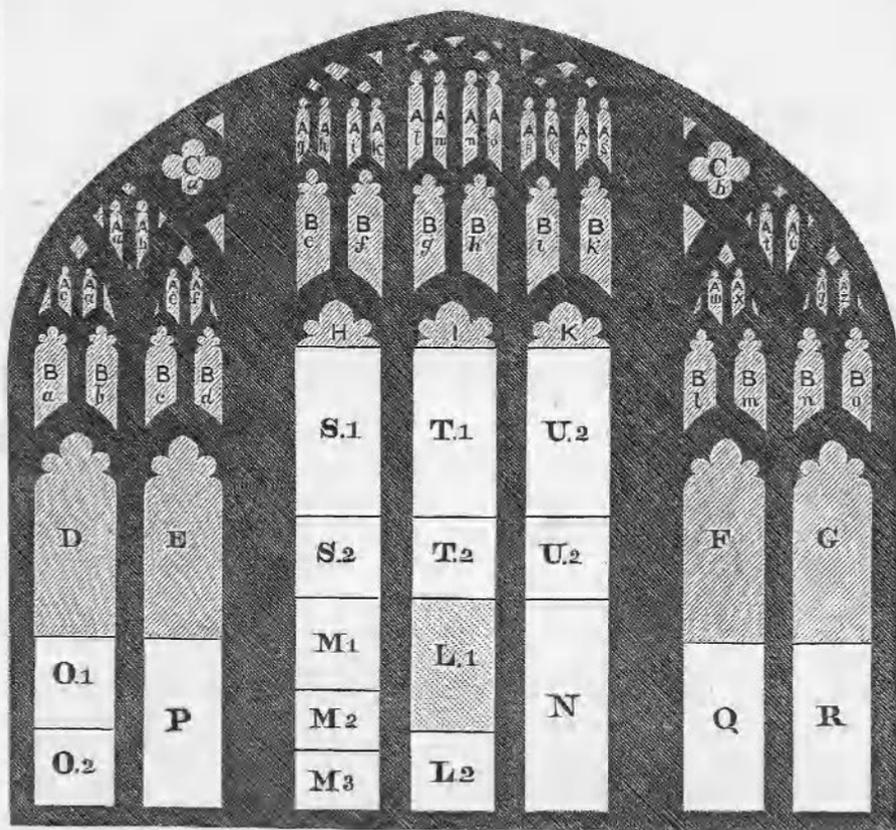


Diagram of the East Window of the Beauchamp Chapel, Warwick.

The glazed portions shaded with diagonal lines from right to left indicate the original glass remaining *in situ*. The portion dotted, marked L. 1, appears to be original glass misplaced.

being some addition (not stated) for "Our Lady," and "scripture of the marriage of the earl."

The east window of the chapel, as the most prominent and striking object, naturally arrests our attention; it will, however, assist our investigation of its contents, if we first take a brief survey of the side windows. For it will, I fear, be found, that the east window has undergone the fate of most east windows, in having been made the receptacle of fragments collected from other windows. Indeed I may state my belief, that of the glazing of the east window, which at first sight appears so perfect, little else remains in its original position, than the glass in the tracery lights, the four upper figures in the side lights, and the small fragments in the cuspidated heads of the three central lights. In the accompanying diagram the original portions still *in situ* are indicated by shading diagonally from right to left, and a piece which I believe also to be original, though somewhat displaced, is indicated by dotting, the spaces filled by glass inserted being left white.

To begin with the side windows of the chapel; although the remnant of the ancient glazing of these windows is so scanty, there is enough to indicate the original composition.

The same general design pervades the three windows on the north side of the chapel, and the first window from the east on the south side.

The tracery lights of each window are filled with a choir of angels; and each of the lower lights was originally occupied by a single figure with a waving scroll above its head, which ascended into the cuspidated head of the light. Of these scrolls only the upper parts now remain; but by the inscriptions on them it sufficiently appears that the figures were mostly prophets or patriarchs. Figures with the lower parts of such scrolls waving above and about their heads are to be seen in the east window. These, it can be shown, have been removed from some of the side windows. Indeed it can, I think, be proved, that two of the figures in the east window have been removed from the first window from the east on the north side, by the agreement of the inscriptions on the lower parts of the scrolls with what remains on the upper parts still continuing in the side window.

The lower lights had no borders, but were filled with

colored grounds alternately red in one light and blue in the next. Each ground was ornamented with a foliated pattern, and was divided by a narrow ornamented band—interlaced like a fret—into a series of small compartments; the red ground into lozenge-shaped compartments, the blue into square compartments, in which were placed alternately the founder's badges, viz., the white ragged staff, and the white bear with a yellow chain and muzzle. The figures and the scrolls were embedded in these grounds, and the figures were represented standing on brackets only, and not under canopies.

The remains of the colored grounds are found in the side lights, and are all *in situ*. They afford a means of identifying figures in the east window (which retain their grounds, and sometimes their brackets also) with the lights in the side windows out of which they have been taken.

The angels in the tracery lights of the first window from the east, both on the north and south sides, are engaged with musical instruments. They are placed on a blue ground powdered with yellow flaming stars.

But the angels in the tracery heads of the two remaining windows on the north side, and, as it would seem from the appearance of the fragments, in the heads of the two opposite windows also, were furnished with scrolls inscribed with portions of the hymn supposed to be sung by the angels, and marked with appropriate notes of music adapted to some sort of instrument. These scrolls most resemble the leaves of a book; and they are arranged in such a manner as to present the inelegant appearance of a series of chevrons.

The scrolls are preserved only in the middle window on the north side; the inscriptions on them relate to a festival in honor of the Virgin; and the prophetic scrolls in the lower lights of the same window seem to have a general reference to the coming of Our Lord.

A somewhat different arrangement is adopted in the lower lights of the middle window on the south side. They appear to have been filled with a "multitude of the heavenly host"; in some of the lights yellow rays dart upwards. The glazing in the lower lights of the last window on the south side cannot be considered as original.

We will now return to the east window.

It will be the more regular course to commence with the

tracery lights of this window. They are evidently designed with reference to some important sacred subject in the lower lights; though we find in some of them (as well as in the heraldic grounds of the lower lights of the side windows already noticed) that strange admixture of objects of secular pomp and worldly vanity which usually characterizes the works that we are fond of attributing to "the piety of our ancestors" in the middle ages.

The upper row of tracery lights (marked A in the diagram) is principally devoted to a display of the founder's motto, in allusion to his marriage with a lady who eventually became heiress to the great Despencer family. The whole of this motto, "Louey Spencer, tant que vivray," is repeated in each pair of lights; one half, "Louey Spencer" (*i. e.* praise Spencer), being written on a scroll in one light, and the remainder, "tant que vivray," on a scroll in the next. The lights otherwise have reference to the sacred nature of the general design. In the upper part of each light are represented clouds colored in the lights alternately blue and red, and powdered with yellow flaming stars; from which clouds yellow rays descend, and are received on the red or blue foliated ground, as the case may be, on which the scroll containing the motto is placed. Of the originality of this glass there can be no reasonable doubt.

The next row of tracery lights (marked B in the diagram), is entirely of religious design. In each is represented, on a blue foliated ground powdered with yellow flaming stars, a red seraph standing on a yellow wheel, and holding a scroll of the same character as the angelic scrolls in the side windows, on which is set forth a portion of the "Gloria in excelsis," with musical notes. The hymn commences on the left hand or north side of the central part of the window, and continues across the six central tracery lights. It recommences on the left hand, or north side of the window, and continues across the four north tracery lights; it again recommences in the left hand light of the south side of the window, and terminates with that series. The adaptation of the hymn to the number of lights, and the occurrence of the blue ground with flaming stars, afford a proof that the glass in this tier of lights is also original.

The glass in the two quatrefoils (marked C in the diagram) may also be considered as original. Each quatrefoil

was originally occupied by a cherub, colored yellow, on a blue foliated ground. Of the remaining tracery lights the larger ones are filled with the blue ground and yellow flaming stars, and the smaller ones, mere holes, with plain pieces of red or blue glass. There is no reason for questioning their originality.

We can have no difficulty in concluding that the four figures in the upper part of the lower lights on the sides of the window (which are marked D, E, F, G, in the diagram) are also original and *in situ*; for it abundantly appears that these figures represent the four saints in whose honor the earl bequeathed the golden images mentioned in his will.

The first in order on the north side of the window (marked D in the diagram) is that of an archbishop, as indicated by his cross-staff. The inscription formerly on the bracket supporting the figure (the figures never had any canopies) is now lost, but Sir William Dugdale, in his notice of the east window, states that there were in his time, "besides those costly portraitures in glass of Earl Richard, with his wives and children," (of which we shall hear more presently,) "the pictures, in their full proportion, of St. Alban, the proto-martyr of England; St. Thomas of Canterbury; St. John of Bridlington; and of St. Wenefride." The figure in question may therefore be considered to represent St. Thomas of Canterbury.

The second figure from the north (marked E in the diagram), representing a king in royal apparel, armed in plate, having a blue surcoat with a yellow saltire, and bearing in his hand a cross, is at once identified with Dugdale's description by "S<sup>c</sup>s Alb . . ." (Sanctus Albanus), the remains of the words inscribed on the bracket supporting the figure.

The third figure from the north (in the south wing of the window, and marked F in the diagram) is that of a female saint, in a slate-colored purple mantle (black is hereby indicated, but Prudde was mindful of his covenant not to use black glass if he could avoid it) having a jeweled border, and in a similarly colored under-dress, and bearing a pastoral staff. This is also identified with Dugdale's description by the word ". . . Wenefrede" remaining on the bracket which supports the figure.

The fourth figure (marked G in the diagram) we may reasonably conclude represents St. John of Bridlington, though the name on the bracket has been lost. It is that of a male saint, bald-headed, in a slate-colored purple cope and white surplice, and holding a pastoral staff. In scale and general character it entirely accords with the other three figures.

The figures of St. Thomas and St. John are on red grounds, those of St. Alban and St. Wenefride are on blue; each ground being divided into compartments, and ornamented with the founder's badges, the bear and the ragged staff, like the grounds in the side windows. The order of the arrangement of the colors of these grounds—red, blue, blue, red—is a strong proof not only that the figures are *in situ*, but also of the originality of the glass which occupies the cuspidated heads of the three central lower lights. For it will be found, that of these three lights the two outer ones had red grounds, and the inner or central light an exterior blue ground; an arrangement which would produce an alternation of red and blue grounds across the lower lights of the window thus:—

| Red | Blue || Red | Blue | Red || Blue | Red |

The glass in the cuspidated heads of the three central lower lights would appear to have belonged to some large subject. It seems to have immediate reference to some design which consisted of three glorified figures, the centre one of which was either larger than the others or was raised above them. For the glass in the centre light (marked I in the diagram) represents the upper part of a nimbus (not cruciferous as far as I could ascertain), from which yellow rays proceed, and extend over a red ground next the nimbus, and over a blue ground beyond; which blue ground occupies the remainder of the space as far as the stonework will allow. This blue ground is painted to represent clouds, and is powdered with yellow flaming stars.

The glass in the two outer central lights (marked H and K in the diagram) represents only yellow rays traversing a red ground, and these rays, it is evident from their less divergence as compared with those in the centre light, proceeded from some point lower down in each light than the nimbus in the middle light.

We probably should conjecture rightly, if we supposed that the subject of which these fragments formed part consisted of some prominent piece of Marian symbolism. The chapel is dedicated to the Blessed Virgin; and she was one of the holy persons intended to be honored by the earl's bequest of a golden image to the shrine of St. Alban. But, in order to ascertain whether any other portions of the glass now in the window belonged to such a subject, a consideration of the space which it may be supposed to have occupied becomes necessary; and in this we must particularly attend to what Sir William Dugdale says, as to the state of the window in his time.

In his *Antiquities of Warwickshire* there is an engraving of eight kneeling figures, the portraits, as appears from the inscriptions which accompany them, of Earl Richard, the founder; of his first Countess, Elizabeth, and her three daughters, Margaret, Eleanor, and Elizabeth; and of his second countess, Isabella, and her two children, Henry, first Duke of Warwick, and the Lady Anne. Among these inscriptions we may recognise the "scripture of the marriage of the earl," added by the earl's executors after the completion of the windows.

These portraits are arranged on the page in three rows; the upper one consisting of the effigy of the earl between those of his two wives. But this arrangement, though the most convenient for the engraver, we may be certain was not the arrangement of the figures in the window. All analogy points to the conclusion that these portraits were placed in the window in a single row; a supposition which, indeed, is strengthened by the attitudes of the figures in the engraving. The earl, who is represented in profile, looks towards the spectator's left, which, if the figure were in the window, would in reality be facing the north. His first countess and her three daughters look in the same direction as the earl; whilst the second countess faces the earl, and consequently would look towards the south, to which point also her son and daughter turn. So that if the figures are supposed to be in the window, and there placed in a single row, the earl, his first countess, and her three daughters would look towards the north, and face his second countess, her son, and daughter, who would look towards the south.

The difficulty is to determine whether these figures were arranged in a row which continued uninterruptedly across the whole window, or which was divided into two portions and confined to the outer lights, under the figures of St. Thomas, St. Alban, St. Wenefride, and St. John.

Of course, if our opinion should be in favor of the continuity of the row, the space to be allotted to the central subject will, as a necessary result, be greatly diminished.

If we could, with absolute certainty, identify the figure in the lower part of the middle light of the window (marked L. 1 in the diagram) with the effigy of the founder delineated in the engraving given by Dugdale, its size, coupled with the appearance of the engraved figures, might solve the question. For the figure in the window, with its tent-like canopy of state of which the remains exist, is on a scale sufficient to occupy the entire breadth of the light. Such dimensions must have given rise to great crowding of the figures, if we suppose that they were all upon the same scale, and were confined to the four lights in the wings of the window. That they were of the same size, appears from the engraving which is given by Dugdale; and all analogy would confirm that supposition, for the son and daughters were grown persons when the glass was put up. And that the figures were not so greatly crowded together, as must have been the case had they been confined to four lights, also appears from the engraving, where each figure is represented separately, and with the whole of its heraldry shown; which the engraver could hardly have supplied had they very much overlapped each other. I say, had they very much overlapped each other, because, even according to the theory of a continuous row, two of the earl's daughters by his first wife must have occupied one light; but, according to the contrary theory, five figures on one side of the window at least must have been crowded into two lights. I think that it is more probable that the figures were disposed in a continuous row which extended across the entire window; and that the founder was placed in the middle light, his countesses in the lights on each side, his three daughters by his first wife in the two south outer lights, and his son and daughter by his second wife in the corresponding lights on the north side. It is probable that the canopies of state in the three middle lights were a little taller

than those in the outer lights ; and, if the theory of a continuous row of figures is correct, we may reasonably conclude that the effigies occupied in the centre lights the spaces marked in the diagram L. 1 and 2, M. 1, 2, and 3, and N ; and in the side lights the spaces marked O. 1 and 2, P. Q. and R, immediately under the figures of St. Thomas, St. Alban, St. Wenefride, and St. John ; which would leave, as the space available for the principal subject, that marked in the diagram S. 1 and 2, T. 1 and 2, and U. 1 and 2.

The difficulty felt in identifying the existing figure in the middle light with the engraving of the founder's effigy arises from a discrepancy in the heraldry on the dresses of the two figures. The arms represented on this figure in the engraving given by Dugdale are the quartered coat of Beauchamp and Newburgh. Those on the figure in the window consist of the same coat with an inescutcheon of pretence of Despencer. The latter arms would no doubt be the earl's proper coat after his second wife became heiress of the Despencer family, and I can account for the discrepancy only by supposing, either that the figure in the window belongs to another series of effigies in the chapel, which is improbable both from Sir William Dugdale's silence, and the absence of any allusion to the founder in the tracery of the side windows, or else that the engraver by accident omitted the Despencer inescutcheon. Sir William Dugdale has left no description of the arms in addition to the engravings ; and there is this circumstance which seems to impugn the engraver's accuracy, that in the plate the Despencer inescutcheon (omitted in the earl's arms) is made to appear in the arms of the Lady Eleanor, the second daughter of the earl's first wife, who was heiress of Lord Berkeley, as well as (properly) in the arms of the Lady Anne, daughter of the earl's second wife, who was ultimately heiress of the Despencer family. The figure, which is much mutilated, is turned, like that in the engraving, towards the north, and has evidently been placed under a canopy of state. The head of the figure is lost, and has been replaced by that of a lady, perhaps one of the female effigies. The canopy has lost its upper part, and the whole subject has been thrust upwards above its proper position in the window.

With the exception of two subjects which I shall presently

notice, I think that we shall have no difficulty in concluding that of the remainder of the glass in the window none formed part of the original design ; and that, with regard to these two subjects, strong grounds may be adduced for the belief that they have been removed from some other windows in this chapel.

To commence with the three lower centre lights of the window ; the subject in the north light (marked s. 1 in the diagram) is the upper part of the figure of St. Elizabeth. On the portion of the scroll which remains above the head of the figure is part of the forty-third verse of the first chapter of St. Luke's Gospel ; and the residue of the scroll with the remainder of the verse is, I think, in the cuspidated head of the next light but one to the east of the first window from the east on the north side of the chapel. This glass is an insertion. What at first appears to be the lower part of the saint (marked s. 2 in the diagram) is, in fact, the lower part and feet of another figure on a larger scale than was that of St. Elizabeth, and probably the remains of the figure of a prophet or patriarch. Another ground for concluding that the glass in question is an insertion consists in the fact, that the nimbus is plain and not radiated, and that the red background to the figure, instead of being plain red, like that in the cuspidated head of the light, is reticulated and ornamented with the bear and the ragged staff.

The subject in the south light (marked v. 1 in the diagram) is the upper part of the figure of the Blessed Virgin. On the portion of the scroll which remains above the head of the figure is part of the forty-eighth verse of the first chapter of St. Luke ; and the residue of the scroll with the remainder of the verse is, I think, in the cuspidated head of the light nearest the east of the same window on the north side of the chapel to which the figure of St. Elizabeth belonged, and from which this figure also must have been taken. Another ground for concluding that it is an insertion in the east window consists in the fact, that its background is not red, like the ground in the cuspidated head of the light above, but blue ; and moreover it is reticulated and ornamented with the founder's badges ; both which features would be correct, if this figure stood, as I have supposed, next to that of St. Margaret in the window on the north side of the chapel. What appears to be the lower part and

feet of this figure (and occupies the space marked U. 2 in the diagram) really belongs to a different figure; which last, from the inscription on a scroll at the bottom of the bracket beneath, appears to be that of the prophet Amos.

The subject in the middle light (marked T. 1 in the diagram) is the upper part of the figure of a prophet or patriarch. The figure holds a small scroll rolled up, to which allusion is made in the inscription "... , non aperietur" on the scroll which waves above the head of the figure. It is clearly an insertion; the ground is blue ornamented with the founder's badges. The lower part or feet (marked T. 2) in the diagram belong to another figure, which appears from the inscription on the bracket to have been that of the prophet Isaiah.

The two subjects concerning which I think the greatest difficulties must be felt to exist are the following. It will be most convenient to commence with that in the lower part of the southern central light (which is marked N in the diagram).

The subject here represented is the Blessed Virgin. She is kneeling, and turned towards the north side of the window. The hands are crossed upon her breast; the eyes and countenance are downcast. Above the head of the figure is a red cloud, from which yellow rays diverge, spreading themselves over a blue ground powdered with yellow flaming stars, down to the shoulders of the figure. It is habited in a mantle and close-fitting under-garment, the upper part or body of which is richly jeweled, and the lower part or skirt is purple, powdered with small roundels, each representing yellow rays issuing from a blue cloud. The nimbus is red. This figure, which is of a larger size than any of the four original figures in the window, but is on the same scale as the figures of some prophets or patriarchs in the lower part of the window, which clearly have belonged to some of the side windows, may, from its appearance, have formed part of the subject of the Annunciation, or of the Coronation of the Blessed Virgin. If the latter, we might be inclined to think that we had at last discovered some part of the subject which occupied the upper portion of the central lights.

But the space required for the representation of a Coronation of the Virgin, on such a scale as the size of the

present figure would demand, would greatly exceed the limits necessarily prescribed by the adoption of the theory of a continuous row of effigies across the window. Though I fully admit the difficulties which surround the subject, in whatever light it is regarded, I think that, upon the whole, it is less easy to conceive that this figure formed part of the missing central subject, than that it belonged to one of the side windows of the chapel.

In the most northern of the centre lights (at the spot marked M. 1 in the diagram) is a head of Christ crowned with thorns and surrounded with a cruciferous nimbus. The countenance, which is turned towards the south, looks downwards. The scale of this head is the same as that of the last-mentioned figure. Whether this head was originally on a blue background traversed with yellow diverging rays, I am unable to say, but, on a close inspection, it appears that the blue ground we now see is made up of fragments of glass once used for draperies; and that the greater part, at all events, of the existing yellow rays has been cut from fragments of yellow glass originally used for other purposes. This modern work may have been done in repairing an original design; and it may have been devised with the intention of producing an effect in conformity with that of the radiated ground above the figure of the Virgin in the opposite light.

The remains of a figure, which are just beneath this head (and occupy the space marked M. 2 in the diagram), appear not to have belonged to the head in question. About the shoulders there is a portion of background, red, diapered, and powdered with yellow flaming stars. The background to the remaining portion of the figure is blue, divided into small squares, and ornamented with the founder's badges. The rest of the light (marked M. 3 in the diagram) is filled with remains of a third figure.

My impression is that the head of Christ belonged to one of the side windows, as well as the rest of the glass with the exception perhaps of the fragment of the red background which is powdered with yellow stars. This indeed may have belonged to the upper part of the middle light.

There seems to be no difficulty in supposing that the remainder of the glass does not belong to the east window.

The space below the kneeling figure of the earl (marked

L. 2 in the diagram) is filled with fragments, amongst which is a portion of foliage with red fruit intermixed, which may have belonged to a painting of the Temptation of our first parents—if there were such a subject—in any one of the side windows.

To proceed to the glass in the lower parts of the outer lights; that immediately below the figure of St. Thomas (in the space marked o. 1 in the diagram) consists of the upper portion of the figure of a patriarch or prophet. This figure is on the same scale as that of the Virgin and the head of Christ in the spaces marked N and M. 1 in the diagram. It is evidently too large for the place it occupies; for, if complete, it would extend about one-fourth of its length below the sill of the window. There can therefore be no reasonable doubt that this glass belonged to one of the side windows. Above the head of the figure is a wavy scroll, in this instance complete, but without any inscription. The background is red divided into lozenges, and ornamented with the founder's badges. What appears to be the lower part of the figure (and occupies the space marked o. 2 in the diagram) is, in fact, a portion of another.

The subject which occupies the next light (in the space marked P in the diagram) is the upper portion of a prophet, as appears from the part of the scroll that remains above its head, and the inscription upon it. It is evident that this figure is not *in situ*, it being too large for the place. If completed by the addition of its lower part and feet, the figure would reach below the sill of the window to a distance equal to one fourth the height of the figure. It is upon a blue ground divided into squares, and ornamented with the founder's badges. Without doubt it belonged to one of the side windows.

On the south side of the window, the lower part of the light (marked Q in the diagram) is filled with fragments, consisting principally of the remains of two figures, each on such a scale as would render them, if completed, about one-fourth too long for the light. We may therefore conclude that they belonged to one of the side windows. The ground is red divided into squares, and ornamented with the founder's badges.

The remaining part of the window (marked R in the diagram) is occupied with a portion of the figure of a

prophet or patriarch, which, if completed by the addition of its lower part and feet, would, like the others, be too tall for the light. It may therefore be considered to have been removed from one of the side windows. The background is red divided into lozenges, and ornamented with the founder's badges.

Such is the best account that I have been able to furnish of these most interesting windows. It is unavoidably dry and technical; and possibly some of the positions which I have advanced will not meet with ready acceptance. I shall, however, be sufficiently repaid for the pains I have taken, if my survey of the glass should in any degree facilitate the labors of others.

In conclusion I will add a few observations on the general character of the glazing.

In the contract with the earl's executors John Prudde, the glazier, amongst other things, undertook to employ no English glass, but to glaze all the windows with the best foreign glass that was procurable in England; to use the best colors, and as little white, green, and black glass as possible. Designs on paper were to be delivered to him by the executors, which were to be fresh traced, and pictured in rich colors by another painter at Prudde's expense, from which the glass-paintings were to be executed. The whole cost of painting and fixing was to be at the rate of 2s. per superficial foot, which would be equal to about 1*l.* 4s. present money.

I imagine that the use of foreign glass at this period was not unfrequent. For I cannot perceive that the material used in these windows differs in texture or tone from much other glazing of the same date with which I am familiar. The small effect that the weather has had on it proves it to be a very hard kind of glass; but glass of an equally hard nature, and of the same date, may be seen elsewhere. Nor is there anything remarkable in the quality of the colors. Prudde, indeed, seems to have been a man of sounder taste than his employers; for notwithstanding their objection to the use of white and of green glass, he seems to have used each color without stint. In point of general execution his work is a very good average specimen of the period. It is brilliant, rich, harmonious, and solid; and as flat and confused as the contemporary glass-paintings, and paintings in

oil or water-color always are. To have been otherwise at that time would have been impossible; for the art of producing relief in any kind of painting was then unknown. Its discovery was reserved for a later period. Once known, the practice was adopted with equal eagerness by the artists in glass-painting, and by the artists who worked in oil or water-color; and during the period when modern art touched perfection, the different means of representation were each faithfully worked out according to its own peculiar laws. In Prudde's work we recognise the influence which the general art of his period exercised on his own, just as we see in the next century the glass-paintings influenced by the progress of the Renaissance. It is surprising to me that persons should ever fall into the error of supposing, that there is any necessary or scientific connection between glass-paintings which look as if they had been "ironed out flat," and Gothic architecture. Flatness was the fault of the art of representation in painting generally in Prudde's time. The flatness of his own work is evidently the result of his ignorance of a better method, and not of intention.

The members of the Institute will have an opportunity on their visit to Lichfield of comparing the effect of these glass-paintings with that of glass-paintings about one hundred years later. I shall not anticipate their judgment by any remarks. I will only recommend them to prepare themselves for the occasion by studying the example under consideration, and noting its defects as well as its merits. If the state of modern glass-painting in England is deplorable, as an examination of the specimens now exhibited at South Kensington abundantly proves it to be, we should remember that the fault lies rather with the patrons of the art than with its professors. A general truth is involved in the verse—

"The Drama's laws the Drama's patrons give."

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\* \* \* The correction of this memoir and its preparation for the press were among the last labors of the lamented author, of whom a sudden and unforeseen stroke has deprived us. Though a learned, careful, sound, and acute archæologist in many branches of the science, he was best known from his

studies in the art of glass-painting, in regard to which his reputation was European. Of this art he not only investigated and illustrated the history and principles, but endeavoured, we may hope with some success, to restore it, not in a spirit of mere imitation, but as a living and progressive art, and to raise its standard to a level with those acknowledged by artists both in painting and in sculpture. Much remained for him to do had he been spared longer, but he has laid a foundation on which others may securely build. With his refined taste and sound judgment was combined a technical knowledge, not merely of the treatment, but of the actual manufacture of the material. His drawings of glass paintings are unique. In character and expression, force, truth, purity, and brilliance of color, as well as in the representation of the texture of the glass, they are unparalleled. They are, in fact, as perfect fac-similes of the originals as can be produced by water-color upon paper.

J. L. P.

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A.—Richard Earl of Warwick, who founded the Beauchamp chapel, in which he was interred, and died 30th April, 1439, was son and heir of Thomas Earl of Warwick by Margaret daughter of William Lord Ferrers of Groby. He married, first, Elizabeth daughter and heiress of Thomas Lord Berkeley, by whom he left three daughters, Margaret, who was the wife of the famous John Talbot, Earl of Shrewsbury; Eleanor, who married first Thomas Lord Roos, and secondly Edmund Beaufort, Marquis of Dorset and Duke of Somerset; and Elizabeth, who married George Nevil Lord Latimer: this earl married, secondly, Isabel daughter of Thomas le Despencer, Earl of Gloucester, who by the death of her brother Richard and her elder sister Elizabeth without issue became sole heir to her father. This Isabel was the widow of Richard Beauchamp, Earl of Worcester, the cousin of the earl, who had a special dispensation from the Pope to marry her. By her he left issue Henry his son and heir, afterwards Duke of Warwick, and one daughter, Anne, who became the wife of Sir Richard Nevil.

B.—An abstract of the covenants between the executors of the earl and the several artists employed in the erection and decoration of the chapel and tomb is given by Dugdale, *Antiquities of Warwickshire*, edit. 1656, p. 354, of which the following is an extract, so far as relates to the glass:—"John Prudde of Westminster, glasier, 23 Junii, 25 H. 6, covenanteth, &c. to glase all the windows in the new Chappell in Warwick, with Glasse beyond the Seas, and with no Glasse of England; and that in the finest wise, with the best, cleanest, and strongest glasse of beyond the Sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine, and violet, and of all other colours that shall be most necessary, and best to make rich and embellish the matters, Images, and stories that shall be delivered and appointed by the said Executors by

patterns in paper, afterwards to be newly traced and pictured by another Painter in rich colour at the charges of the said Glasier: All which proportions the said John Prudde must make perfectly to fine, glase, eneylin it, and finely and strongly set it in lead and souder, as well as any Glasse is in England. Of white Glasse, green Glasse, black Glasse, he shall put in as little as shall be needfull for the shewing and setting forth of the matters, Images, and storyes. And the said Glasier shall take charge of the same Glasse, wrought and to be brought to Warwick, and set up there, in the windows of the said Chapell; the Executors paying to the said Glasier for every foot of Glasse *ii.s.*, and so for the whole *xcii.li. i.s. x.d.*

“It appeareth, that after these windows were so finished, the executors devised some alterations, as to adde . . . . for our Lady; and Scripture of the marriage of the Earle, and procured the same to be set forth in Glasse in most fine and curious colours; and for the same they payd the sum of *xiii.li. vi.s. iv.d.* Also it appeareth, that they caused the windows in the vestry to be curiously glased with Glasse of *ii.s.* a foot, for which they payd *L.s.* The sum totall for the Glasse of the said Vestry and Chappell, *xvi.li. xviii.s. vi.d.*, which in all contain by measure;

“The East window, *cxlix. foot, i. quarter, and two inches.*

“The South windows *cccclx. foot, xi. inches.*

“The North windows *cccv. foot.*

“The totall *decccx. foot, iii. quarters of a foot, and two inches.*”