



All Saints, Chedgrave: The Stained Glass

The original stained glass in All Saints' east window, probably installed in the fourteenth or fifteenth century, was destroyed, perhaps in the wave of Puritan iconoclasm in the sixteenth and seventeenth centuries, which strived to rid the English church of 'monuments of superstition' such as the images in stained glass or carved on the sides of fonts. (Although we know that there was a lot of such destruction in East Anglia, we also have evidence that there was still some pictorial stained glass in 1738, when the Suffolk antiquary Thomas Martin visited All Saints [see page 40 below].)

The east window was re-glazed in 1819 with a selection of glass from continental Europe, mainly from France and Germany. The story of this glass is told in the pages below.



On the evening of 15th August 2023 the glass in All Saints, Chedgrave was attacked and severe damage was caused. In particular, great harm was done to the east window, with its unique collection of continental glass. Terry Devlin of *Devlin and Plummer Stained Glass* wrote,



In my thirty-four years career as a stained glass conservator, this has got to be the most damage I have witnessed to a medieval window. The centre and southernmost mainlights have most of the damage and will require partial releading. There are at least sixty damaged panes many of which will require either whole or partial repainting. As the original glass was medieval it is extremely difficult to repaint to ensure a match.

Initial estimates are that it will cost about £52,000 plus VAT to repair and replace the glass. We are hoping that our insurance company will cover at least some of this expense.



In addition, we have been strongly advised to install an internally ventilated protective glazing system to the window. This will conserve the ancient glass and prevent deterioration and also afford protection against further vandalism with the added benefit of some protection against heat-loss. This work will be expensive but we believe that we should undertake now, it if at all possible. We have had an estimate for this of £36,000-£40,000, none of which will be covered by insurance, hence our fundraising appeal.



Our account of the resplendent eclectic collection of stained glass in All Saints, Chedgrave's east window follows below:



All Saints, Chedgrave: The Stained Glass

The stained glass in All Saints, Chedgrave is a mixture of nationalities and dates. There are panels from England, Germany and France, dating from 15th, 16th, and 19th centuries. In this brief guide we try to give some information about the glass, starting with the east window.

Although much of the Chedgrave glass is medieval, little of it is original. What we see today was assembled, probably in 1819, as part of the 'beautification' of All Saints, Chedgrave paid for by the Beauchamp-Proctor family, who resided at Langley Hall (now Langley School). One of the family, Thomas William Henry Beauchamp-Proctor, (1790-1863) became rector of All Saints in 1817 and he organised a major refurbishment of the church, adding the north aisle, installing false ceilings and putting in the pews

It was almost certainly at this time that the east window was re-glazed by the Norwich firm set up by Samuel Carter Yarrington (1781–1846). Lord Beauchamp-Proctor's account book shows that **£56.0.0 was given to Yarrington for the East window in 1819**. Much of the glass installed at this time had been acquired from John Christopher Hampp (1750–1824) of **Norwich by Thomas' mother, Lady Mary Beauchamp-Proctor (1760-1848), wife of the second baronet.**



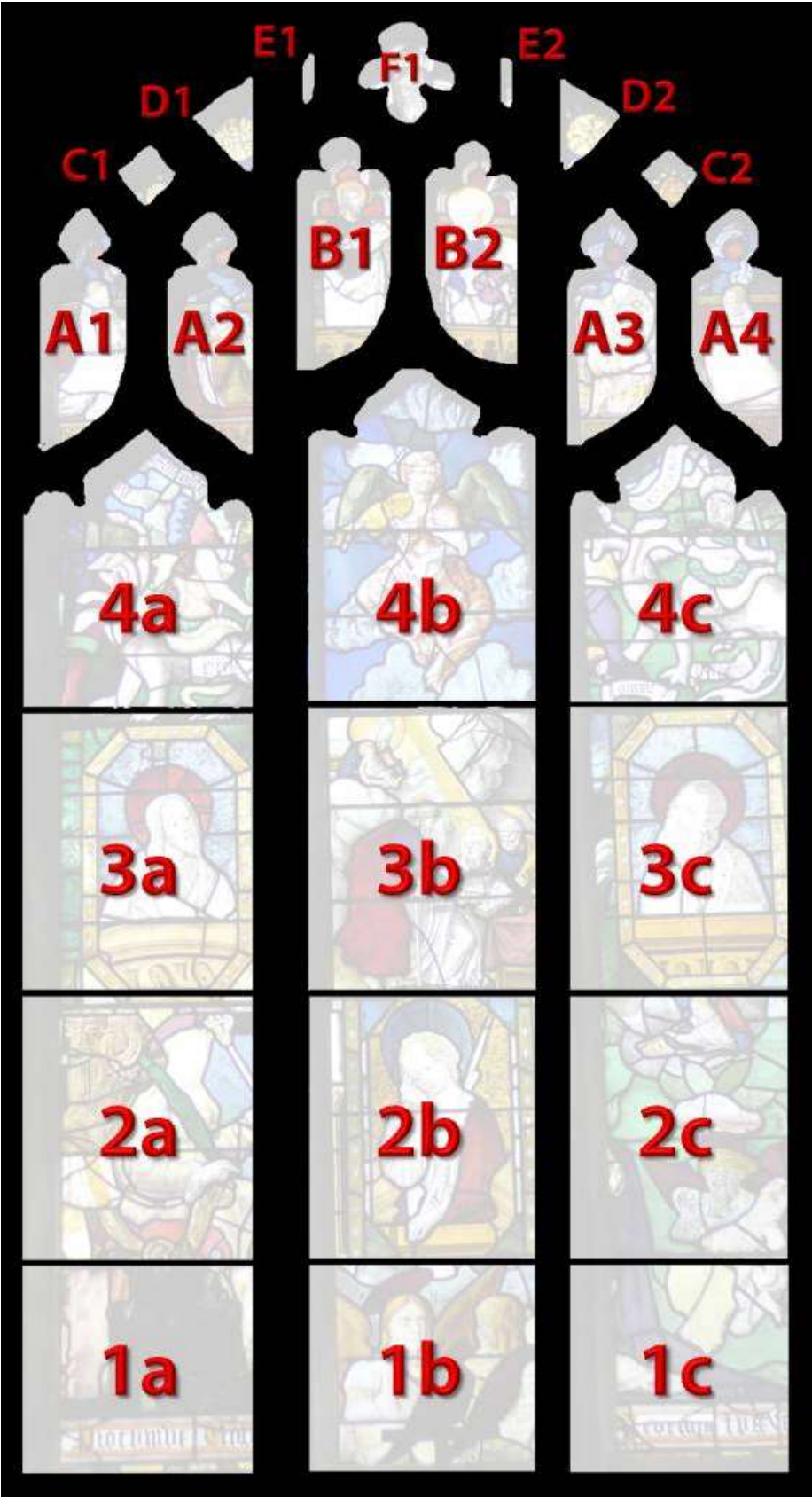
Lady Mary Beauchamp-Proctor (née Palmer), painted by Benjamin West on the occasion of her marriage in March 1778.

Hampp was a German-born cloth merchant who settled in Norwich and became involved in the thriving trade of buying and selling stained glass from the continent of Europe. He worked with another Norwich glass dealer, William Stevenson (1741–1821). (For more on Hampp & Stevenson see the appendix.)

The glass that Hampp bought from the continent ended up in many churches throughout the country. It appears that Lady Beauchamp-Proctor bought a large quantity from him, some of which ended up in St Michael, Langley and other local churches.

Much of the information in this guide is derived from the website of the Corpus Vitrearum Medii Aevi (CVMA) of Great Britain, which researches and publishes information about medieval stained glass in Great Britain.

We will be following their numbering scheme which starts with the three main lights (the three vertical sections of the main window) labelled a, b, and c, with the different panels numbered from the bottom. The smaller lights at the top of the window (the tracery lights) are labelled A1, A2, etc.

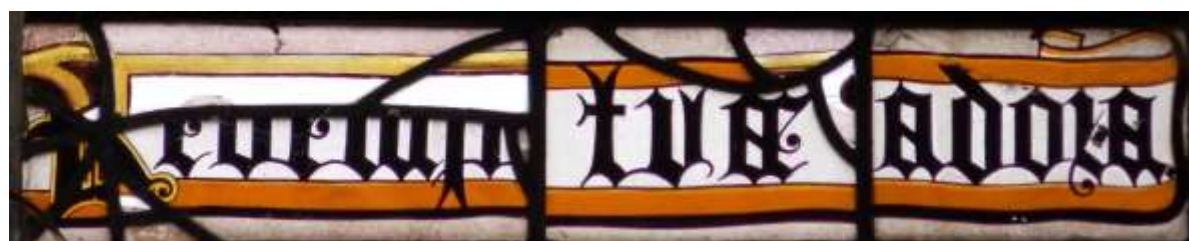


At the bottom of the window are two fragments of an inscription that presumably once ran across the whole window.

The first panel, at the bottom of 1a, reads, "Procumbe viator"



The one at the bottom of 1c reads, "Redemp... tuæ adora."



The whole would probably originally have read, "Procumbe viator. Hic pretium redemptionis tuæ adora." (*Prostrate yourself traveller and adore the price of your redemption*), a Latin phrase often associated with adoration of the reserved sacrament (bread and wine consecrated at holy communion and then kept in a special place until needed).

These panels appear to be 19th century. If so, the complete quotation would surely have been set at the time. Yet at some point the middle section(1b) was removed and replaced with the panel of the two angels.

In 2010 the glass in the east window was removed by Devlin Plummer Stained Glass of South Norfolk for cleaning at a cost of £3,500 plus VAT. In their quotation they state that:

This window consists of three mainlights and thirteen traceries. It was glazed by Samuel Yarrington and contains 16th and 17th Century glass. Lady Beauchamp Proctor purchased the glass in 1802 from JC Hampp of Norwich. It was rearranged by Kings of Norwich around the 1960s following war damage.

It is said that when King and Son worked on the Chedgrave glass they were able to locate the remnants of the glass purchased by Lady Beauchamp-Proctor and use some of it to replace that damaged in Chedgrave.

So it seems reasonable to assume that 1b was damaged at some time and was restored in the 1960s but that there was not enough of the inscription left to enable it to be reinstated.

Unfortunately, King and Sons' **records for the restoration** at Chedgrave are not indexed at the Norfolk Record Office and cannot currently be consulted.

The bottom panel of the left hand light (1a-2a) is one of three panels in Chedgrave from the church of Saint-Nicolas-le-Peintre in Rouen. The French Revolutionary government closed this church in 1791, and it was demolished in 1840. In 1713 Fr. Jean Barc drew and made an inventory of the windows in Saint Nicholas. He noted that the window was given by “Thomas, the glass painter living in this parish”. It was presumably painted by him or his workshop.



This panel comes from the window in St Nicholas known as ‘Le Triomphe de la Vierge’, the Triumph of the Virgin. It was 1b in Saint Nicholas and shows the Virgin Mary seated on her triumphal chariot, the wheels of which have not been included in the Chedgrave window.

Mary’s throne is elaborately carved with a ruby cushion. She has a purple halo and a light-grey robe with yellow decoration. She holds a green palm branch over her shoulder (often a symbol of martyrdom but in this case an emblem of her triumph). She holds a sceptre in her left hand.

On the right of the panel is a blue wooded landscape with buildings, including a castle. The glass is dated to circa 1540–1550. It is cut down from the original panel at the top, bottom and on the right.

The throne, blue background and the lower tip of the palm are patched with old fragments. There are further fragments along top. The glass of the throne is badly corroded on the outside and there is paint loss on the Virgin. The ruby glass of the cushion may not be original.

The bottom part of the panel (1a) is very badly corroded, especially in the centre.







Detail of the head of the Virgin Mary in 2a

The bottom panel in the centre light, 1b, features two angels. The one on the left stands with a ruby halo facing forwards with hands together in a **'praying' position**. It has long straight hair with yellow wings and a white robe with yellow decoration.

The angel on the right is seen in back view but its head is turned to the left so that a striking profile with long ringlet curls can be seen. It wears an elaborately decorated white robe and has ruby wings.

The glass is probably French, circa 1530–1540. The head of the left angel is not original and of a later 16th century date. The background is constructed of fragments, mainly white drapery and light blue glass. There is some heavy external corrosion and paint loss.



The panel in 2b depicts St John the evangelist and apostle. He has his head on his right hand, the left hand is holding a palm branch over his shoulder (the symbol of a martyr, see Revelation 7:9ff). He looks rather glum.

He has a blue halo and ruby mantle over a white robe. The panel is from Germany, probably Cologne, circa 1435–1440.

There is a small piece of white drapery near John's left hand which has been mis-set. The ruby mantle and blue halo are quite heavily corroded on the outside. There are two repair leads. The background is modern except for two pieces of yellow micro-architecture which are 15th century.



1c-2c shows an angel facing right with a ruby halo and wings. It is wearing a white surplice with yellow decorations and is kneeling on one knee, holding a blank yellow shield.

On the left is the purple and white drapery belonging to an unseen figure. This panel is French, circa 1530–1540. It has been cut down on the left and patched on right with green foliage. There is some severe external corrosion and paint loss as well as several repair leads.

Above are fragments of mainly green glass and the figure of a small angel with ruby wings facing to the right. It is wearing a white surplice and blowing a trumpet from which hangs a banner with three gold crowns, the arms of Cologne of the late fifteenth century. This figure is dated to Cologne, circa 1500.

The green pane marked with a red circle [○] was damaged at some time and was replaced by King and Son in 2001.





The third row contains three panels,. On either end (3a & 3c) are two grisaille (black and white) figures of Rhenish glass (from the Rhine region), probably from Cologne, made between 1430 and 1440. These are two of the earliest pieces of foreign glass in the Chedgrave window.

The panel on the left depicts the bust of a bearded figure with a ruby halo looking upward and facing to his left, perhaps of Christ himself.



In the middle of the row (3b) is a picture of St Bernard of Clairvaux (1090-1153), the founder of the Cistercian order of monks, in a tableau known as **the 'Doctrina'** (painted by, for instance, **Filippo** Lippi, Filippino Lippi, Perugino and others) in which the Virgin Mary appears to St Bernard, seated at his desk, in order to give him inspiration. (There is also an iconographic tradition of the 'Lactation' of St Bernard in which he is inspired by the **Virgin's** breast milk, normally shot towards him from a considerable distance.)

This panel is unusual in that others (Saints Peter and Paul) are present as the Virgin dispenses her wisdom (though the version by Fra Bartolomeo, 1504, has Saints John & Benedict standing by and watching). In this panel St Bernard, looking rather startled, with halo and in a white Cistercian habit, sits at a low table with a red cloth and yellow ink pot, holding an open book in his left hand. He looks at St Paul, who stands on the left wearing a ruby mantle over a blue robe, leaning with his left hand on an upright sword, the symbol of his martyrdom. He is extending his right hand towards St Bernard.

On the right is St Peter, looking over St Bernard's shoulder, wearing a yellow mantle and blue robe and holding two large keys, the keys to the kingdom of heaven (Matthew 16:19).

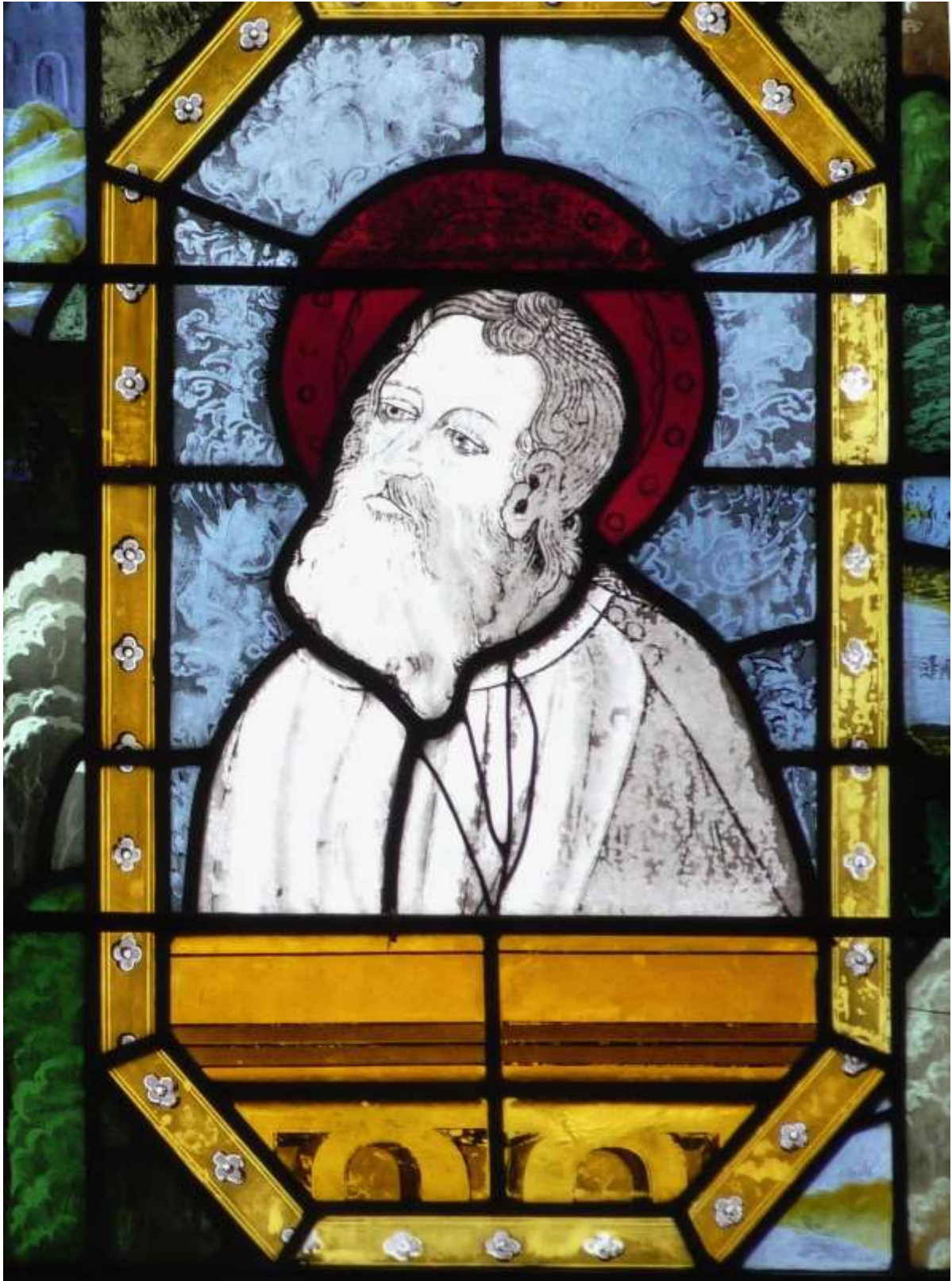
The heavenly inspiration is shown by a ray of light which descends from the **Virgin and Child in heaven through the white clouds and onto St Bernard's** head. She has a huge halo, whose gold rim echoes that of St Bernard (though his is smaller).

This panel is possibly French, of unknown origin, dated perhaps to circa 1560–1580. Close inspection shows that the panel has sustained quite a lot of damage with the head of Bernard being particularly distressed. One or two fragments seem to have been put back in the wrong places.



The grisaille figure on the right hand side of row three (3c) is of a bearded man facing to his right, also German, probably from Cologne between 1430 and 1440, although very little original glass survives.

It has been suggested that panels 3a and 3c may be from the destroyed Corpus Christi church of the Augustinian canons in Cologne. A grisaille panel of the Madonna and Child from this church can be found in the Metropolitan Museum of Art in New York, dated 1430-1435. (The Met actually sell a miniature of this Madonna and Child panel, set as a pendant, for a mere \$78.00!)



Row four, the top row of panels in the main lights, contains three panels. Once again Yarrington has balanced similar images on either side of the row.

In the middle is an angel with green wings wearing a brownish gown with blue sleeves. Its legs are akimbo under the robe, perhaps sitting on the clouds. It is playing a stringed instrument which appears to be a violin with a rather elaborate scroll, though it does not have any f-holes (which help the sound resonate). The instrument is being played with a baroque-style curved bow. I

This is 19th century, almost certainly by Samuel Yarrington himself.





The drawing by Jean Barc mentioned in connection with panel 1a-2a has also helped to identify the other two panels in row four (4a and 4c) as coming from a window in the church of Saint-Nicolas-le-Peintre in Rouen. They were bought by Hampp and Stevenson in 1802.

According to Françoise Perrot, this window was possibly illustrating *Le Pèlerinage de la Vie Humaine* ('**The Pilgrimage of Human Life**' an allegorical and moralising text by Guillaume de Deguileville {1295-before 1358}, written in about 1330.) although this is disputed by Laurence Riviale who sees the theme of the window as a demonstration that the Christian cannot rely solely on justification by faith (the Protestant position), but must also continue to exercise the corporal works of mercy (the Roman Catholic view).

Panel 4a in Chedgrave was originally part of the top panel of the right-hand light (3c) in **St Nicholas**. It shows a **hybrid creature with a man's head and torso and light-green serpent's tail**. He sits red-faced, wearing a blue hat and facing the back end of a seven-necked monster with clawed feet. The hybrid is holding a staff in his left hand and a green branch with a purple flower in his right.

Five animal heads are visible on the monster and it may reasonably be supposed that the other two necks also ended in animal heads. This has led some to identify this creature with one of the seven-headed beasts mentioned in the book of Revelation to John (12:13; 13:1; 17:3) but there is no sign of the ten horns also mentioned with the seven heads in Revelation so this seems unlikely.

On the left is a ruby leg with cloven foot. There is a green background and above, against a blue sky, are two scrolls with blackletter texts. The upper reads '**Sensualite**' (Sensuality) and the lower, '**[V]yse**' (Vice). A third scroll on the monster has '**Pech[e]**' (Sin).

The front leg of the monster, the ruby leg and the blue hat are restorations. The background is patched with old fragments. The top of the staff is new (Jean Barc's drawing shows it had a pennant).



A similar seven-headed beast, but without a rider can be seen in the central light of a window showing the life of St John the Evangelist from the church of St John in Rouen, now in the Burrell Collection (45/390-1). The beast in the St John window is clearly the beast from the Revelation to John, having both crowns and horns. This window was originally imported by Hampp and sold at Christie's in 1808 (Cannon 1991:10).

The two *Pèlerinage de la Vie Humaine* panels are dated to circa 1540–1550 and are probably the work of one of the many glass painters living in the parish in the sixteenth century. They apparently show the influence of the Le Prince workshop and can be associated with the Rouen-based St Vincent workshop.



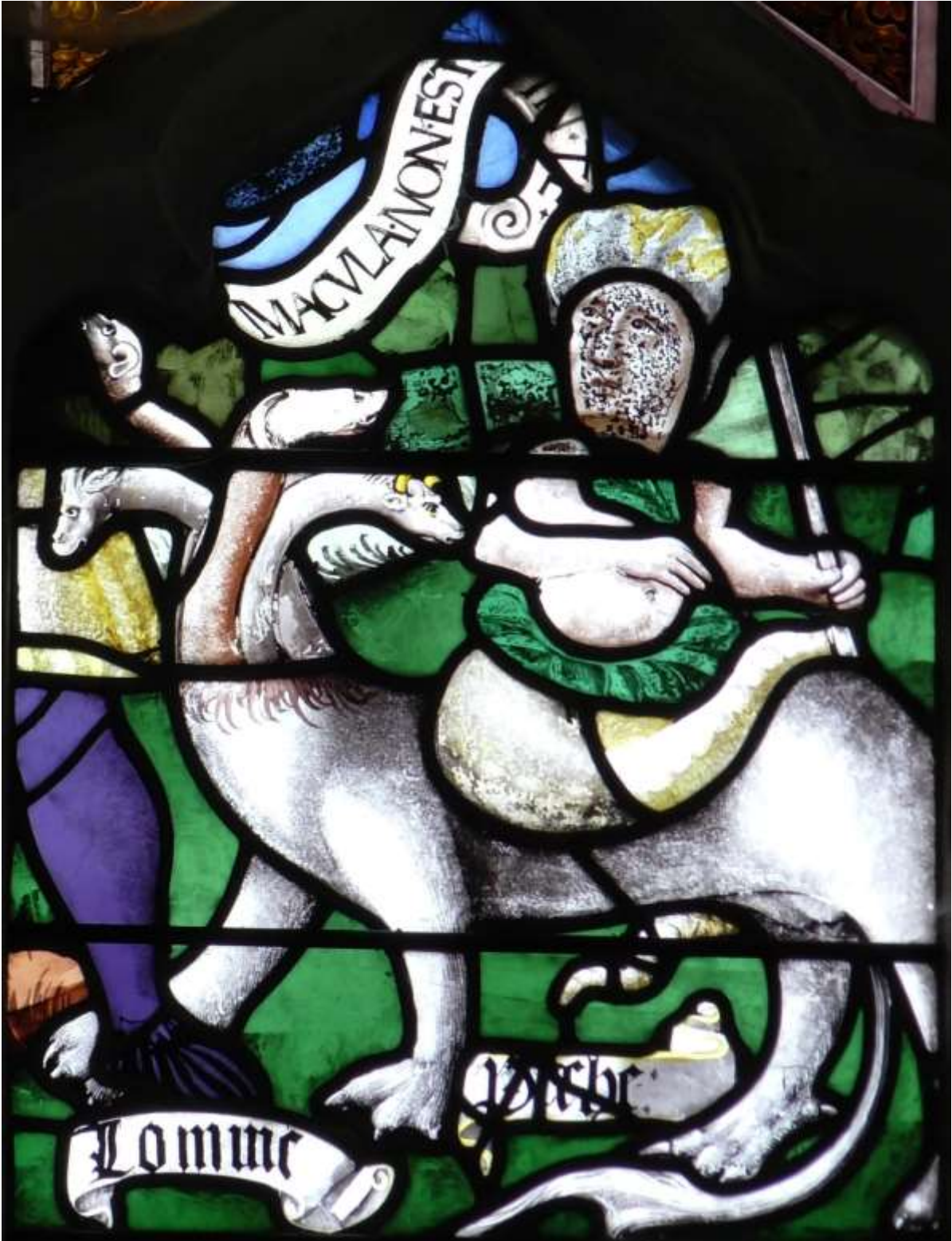
Panel 4c of the Chedgrave window was originally in the centre of the window in Saint-Nicolas-le-Peintre (3b) and the purple leg on the left belonged to the figure of the pilgrim carrying a staff, to the left of whom was a figure of Moses carrying the tablets of the law. Top right a winged figure on a tower raised an arm. In the background were the towers of a town.

In the panel in Chedgrave, another **hybrid with a man's head and torso and a serpent's tail sits holding a staff** in his left hand, wearing a white and yellow turban and a girdle of green leaves. He is facing over his right shoulder, looking upwards. He is riding a four-headed monster.

There is a green grassy background with blue sky at the top. On the left is part of the yellow tunic and left leg in purple hose of the pilgrim.

At the top on a scroll in Roman lettering is '**MACVLA NON EST IN TE**' (There is no fault in thee). Riviale thinks that this may have come from the annunciation panel in the original window.

Below on scrolls in black letter are 'Lomme' (man) on the left below the pilgrim's foot and 'Peche' (sin) under the monster.



The first row of tracery lights contains four panels (A1–A4). On the far left (A1) is the figure of a kneeling Premonstratensian monk. The Premonstratensians were an order of monks founded in Prémontré near Laon in 1120 by Norbert of Xanten (c.1080–1134), who later became Archbishop of Magdeburg. They are sometimes also known as White Canons. Due to their style, this figure and its twin on the other end of this row (A4) can be attributed to the glazing of the cloister of the monastery at Steinfeld in Germany.

Kloster Steinfeld, as it is known in Germany, was a Premonstratensian monastery located in Steinfeld in the parish of Kall in North Rhine-Westphalia. When the great German political reorganisation came about at the beginning of the nineteenth century, in response to Napoleon's victories throughout the region, ecclesiastical properties such as monasteries were secularised and much stained glass, especially that which seemed theologically dubious to the Protestants, was removed.

Steinfeld was secularised in 1802 and the basilica was put to use as a parish church, while the convent buildings were used for a number of secular purposes until 1923. It is said that the famous Steinfeld cloister glass, made between 1526 and 1557 by Gerhard Remisch, was removed when Napoleon's forces were approaching to be stored for safe keeping. However the political upheavals meant that this was all for nothing and the glass was sold by a local dealer to John Hampp in the early nineteenth century.

Hampp's account book for 1802–1804 and sale catalogues from 1804 and 1808 would seem to suggest that all of the Steinfeld glass was imported into Britain before 1804. Some of the panels found their way to village churches in East Anglia but the majority—38 panels—was acquired by Lord Brownlow for his private chapel at Ashridge Park. After his death, all the panels were sold at auction and the whole collection was purchased by the American philanthropist Ernest Cook, who in turn donated it to the Victoria and Albert Museum in London where they are today.

The depictions of kneeling monks in Chedgrave (A1 and A4) can be assigned to the Steinfeld glazing on account of their style and form and association with glass clearly from there, although it is not known from which window they come.



Panel A2 shows a kneeling woman, probably a donor to whichever church or monastery in which the glass was originally set. She is wearing a patterned yellow robe with fur trimming and kneels before a prayer desk (prie-dieu) with ruby covering, with hands joined in prayer. She has an elaborate headdress and necklace. This is probably German, circa 1500–1520 and English, 19th century. The only medieval parts are the piece with the hands and the lower part of the yellow robe. The upper part of the figure appears to be a careful copy of an original.



Panel A3 can be identified with certainty. It is part of a quatrefoil tracery light from window XII from Steinfeld, made in 1531 or 1533, depicting Joseph being sold by his brothers to the Ishmaelites (see Genesis 37:23-28).

On the right a bearded man wearing a soft hat, red and white tunic and yellow hose with ornate boots reaches out with his right hand. He is either giving or taking money (twenty pieces of silver) from the bearded man on the left. This man is dressed in a white and yellow mantle and fringed tunic with yellow boots.

Presumably whichever one of these who is taking the money is Judah, **Joseph's brother. It was Judah's** intention to sell Joseph rather than kill him.

The man on the right is looking rather furtively to his left, not making eye contact with the man with whom he is trading. In fact he seems to be looking right out of the plane of the panel.

Behind them, a man wearing a turban, another Midianite trader, in a striped white and yellow mantle, sits on a camel facing to his right. He is holding a long staff or wand. Behind him is a second camel.

Originally this was a quatrefoil from the tracery at Steinfeld; only the top foil and centre survive. There is a small piece missing on the right and moderate exterior corrosion and paint loss.

The hind quarters of the camel painted on the left, the blue sky, red star and clouds above, and the foliage decoration at the base are all 19th century and would have been supplied by Samuel Yarrington. There are also some added old fragments left and right.



The final panel in this row two (A4) is another kneeling Premonstratensian monk. Like its companion, it came from the monastery at Steinfeld.

Again, the blue sky, red star and clouds above, and the foliage decoration at the base are all 19th century, supplied by Yarrington.

It may also be worth noting that the Beauchamp-Proctors lived at Langley Hall and that in the parish are the ruins of Langley Abbey. This was also a Premonstratensian abbey, founded in 1195 by Roger fitz Roger of Clavering and dedicated in honour of the Assumption of the Blessed Virgin. It was dissolved in 1536. Perhaps this was why Lady Mary chose the two Premonstratensian friars for the Chedgrave window.



B1 shows a bearded saint with long wavy hair and a halo, (possibly an apostle?) He stands wearing a ruby (or purple) robe and white mantle and holding a large open book (a Bible?) with a cover in his right hand.

There is a green fringed hanging and architectural frame with a ruby background above, and an arcade (succession of arches) at the bottom. The figure of the man is possibly German circa 1500–1520 but heavily restored.

Most of the rest is English 19th century. The only old parts are an upper section of white drapery and the hand with book.



B2 is a Virgin and Child. The crowned and long-haired Virgin Mary has a halo and stands (or sits) facing to her right wearing a white mantle with yellow stain scalloped hem over a blue robe, holding the haloed Christ Child on her lap. Her left hand is visible, holding the child.

The rather fat-faced Jesus is facing away from his mother. He wears a purple gown and reaches forward with his right hand. The glass is German circa 1490–1510. The white drapery over lap with right hand of Virgin is 19th century. There is some insertion of old glass in the purple gown. Moderate to severe exterior corrosion and paint loss.



Towards the top of the window are six small panels of glass (C1&2; D1&2 and E1&2). C1&2 and D1&2 appear to be flower patterns. They are probably 19th century, put in by Samuel Yarrington.

The two smallest tracery lights are difficult to identify. E1 appears to show the top of a rod or staff surrounded by blue patterned glass. The centre of E2 has some foliage and may be part of a flower. The blue glass is probably 19th century but the centres may be older.



C1



D1



E1



E2



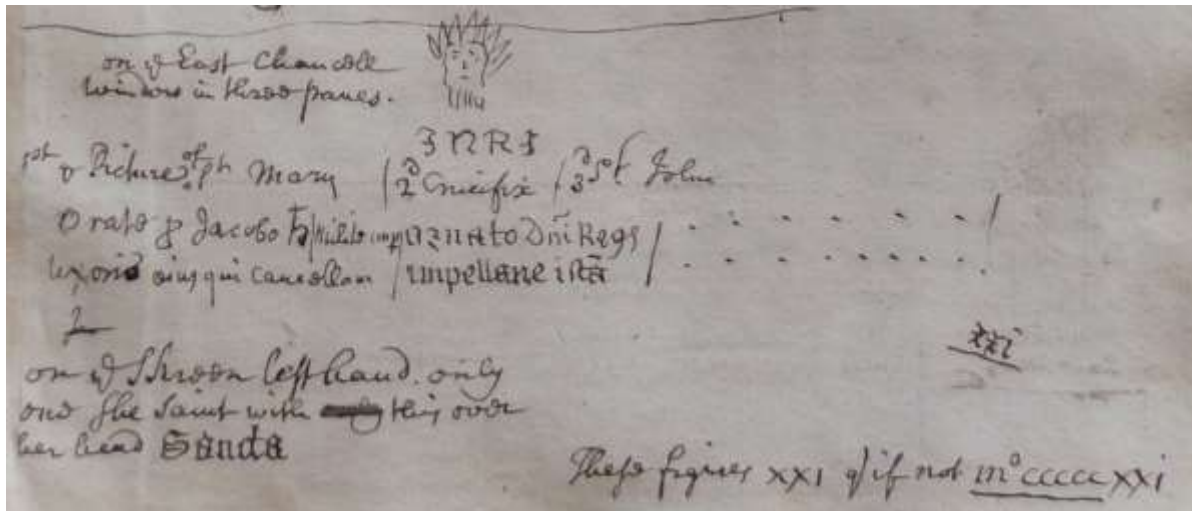
D2



C2

The apex of the east window, a quatrefoil (F1) is the only piece of original English medieval glass in the window. It is a rather toothy grisaille head of God the Father. The eyes are a bit reminiscent of a Byzantine icon.

On 10 July 1738 the Suffolk antiquary Thomas Martin (1697-1771) visited All Saints, Chedgrave. Amongst other things he made a note about the east window:



Beneath his sketch of the head of God he notes that there were 'pictures' in those panes: 1st picture of St Mary; 2nd crucifix[ion] with I NRI [*esvs Nazarenvs Rex Iudaeorum*—Latin for "Jesus of Nazareth, King of the Jews"] above it; 3rd St John.

He also noted a fragmentary inscription:

'Orat p[ro] Jacobo fi[m]ilia imp[er]ornato D[omi]ni Regs / ----- / uxoris eius qui cancellam / impellane ista[m] / ----- / xxi'

He also notes that, "On W screen left hand only over the saint with ~~only~~ this over her head **Sancta**."

Martin wondered if the 'xxi' was actually part of 1521, which led the anonymous author of the CVMA web entry on Chedgrave to wonder if this was a dedication to Sir James Hobart (1436-1517), attorney-general to Henry VII from 1486 until 1507. He had the right of presenting clergy to the living in Chedgrave (advowson) and presented Thomas Twylyt in 1479. The inscription has apparently been taken to suggest that Sir James may have been responsible for the building of the chancel of All Saints in about 1500.

If so, the missing glass was probably erected by Sir Walter Hobart, the son of Sir James and Margaret, who presented William Tant as rector to the church in 1521, and the window can be seen as a memorial to his father.

The CVMA website suggests that if this speculation is correct the glass is probably 16th century, though in a *retardataire* style, deliberately harking back to an earlier time. Alternatively, it may actually be older and the inscription relating to something else entirely. Whatever the explanation we do not know why or when the glass described by Thomas Martin was removed.



A somewhat similar grisaille head of God the Father can be found in North Tuddenham church, dated to circa 1420-1430: (King 2012):

Chancel South Window

In the tracery light of the chancel south window are some small diamond-shaped panes of glass, known as quarries. They are Tudor painted, from the first half of the sixteenth century and are mainly patterned, though three have an initial in Renaissance lettering, reading 'H', 'E' and 'I'. It has been suggested that these might have come from word 'Henricus' for Henry VIII.

There are also two inserted fragments. The one on the left seems to depict Jesus with wavy golden hair and a halo, wearing a white gown with an elaborate gold or yellow pattern. He is holding a stem in his right hand, with two flowers one white, one yellow or gold.

Around his chest can be seen the fingers of a hand holding him. This is most probably his mother but there are also depictions of saints holding the Christ Child, most commonly St Anthony of Padua. However these images of St Anthony are normally seventeenth century or later, much later than this image which is dated to circa 1430–1450.

In front of the hand, with its long slender fingers is what looks like a piece of knotted wood. It is clearly the tip of a larger, unknown object.

The right-hand fragment is possibly of an angel, looking upwards, with a halo and with one gold wing showing. It wears a white garment with an ornate collar, cinched at the waist. There are rays peeking out behind its left arm. Below its waist are appear to be clouds, perhaps bearing it up.

These fragments may be part of the original glazing though it is also possible that the window was re-glazed around 1818 when the church was restored.



West Window

The small west window contains only one piece of stained glass: a roundel depicting a coat of arms consisting of three golden lions on a red shield on a decorated blue background. This was used by kings of England from 1198, first adopted on the second Great Seal of Richard I, and used by his successors until 1340, and again by Edward III from 1360–1369.

Technically it can be described as: 'gules, three lions passant guardant in pale or.' **The** three golden lions on a red field represent the ruler of the Kingdom of England, Duchy of Normandy and the Duchy of Aquitaine.

Whether this glass is to be dated to a time when this coat of arms was still in use (before 1370) is currently unknown, though it has clearly been broken and repaired since it was made.

Jasmine Allen, curator of the Stained Glass Museum in Ely Cathedral, having **examined this photo, says (2018),** "They appear to be post-medieval, and probably early 19th century, perhaps a Yarrington addition?"



Appendix: Hampp & Stevenson

Johann Christoph Hampp was born in Marbach am Neckar in Germany in 1750. When he was about 25, Hampp went to train as a merchant in Hamburg, where he probably learnt English. At some time before 1781 he emigrated to England and settled in Norwich in 1782. He anglicised his name to John Christopher.

In 1784, Hampp moved to 41 St Giles Street (**currently “The Waffle House”,** next to St Giles House) where he ran his textile and stained-glass businesses. Hampp flourished in Norwich and in 1793 he was admitted to the freedom of the City.

In 1802, he was **elected as one of the “guardians of the poor”** for Mancroft ward, and he attended their weekly committees. Hampp was also active in the French Walloon church, St Mary the Less, in Queen Street, Norwich (disbanded in 1832 and now a furniture shop). In 1809 he was registered as a deacon of this church.

At some time around the turn of the century Hampp met William Stevenson and they then worked together to develop the burgeoning stained glass trade. William Stevenson (1741–1821), was a printer and publisher in the Marketplace at Norwich. For thirty-five years from 1785 or 1786 he was the **proprietor of the ‘Norfolk Chronicle’** and was a frequent contributor Nichols's **‘Literary Anecdotes’** and to the **‘Gentleman's Magazine’**.

Stevenson became a sheriff in 1799 and in the same year made his first gift of stained glass, to the church of St Stephen. He was also a fellow of the Society of Antiquaries.

Stevenson was also a member of **‘The Fraternity of the United Friars of the College of St Luke’** whose object was **‘social discourse and philanthropy’**. At their meetings they dressed in monks habits, with mock-medieval ceremonies and they were expected to perform charitable acts appropriate to the monastic order that they had assumed. The painters John Sell Cotman and Sir William Beechy, the official portrait painter to Queen Caroline, were also members.

There was also a London lodge of the United Friars, which provided Stevenson with many contacts and helped him when he displayed some stained glass in Pall Mall. He and Hampp seem to have had an equal partnership, Stevenson selling in London and Hampp in Norwich from his warehouse in Fishers Lane.

Hampp seems to have started buying glass via his contacts in Germany. His **first order book entry reads: “March 4 1803: of Cologne, By 6 Boxes of Glass, £267.1.3.”** He also bought glass from Paris, Rouen and Aachen.

Stevenson died in 1821 and Hampp three years later in 1824. He was buried in St Giles church. But the business thrived and continued for many more years, **taken on by Hampp’s nephew, Christoph Friedrich Häussermann, and Stevenson’s son Seth William Stevenson.**

Sources Consulted

Allen, Jasmine (2018) *Personal Communication* 15-06-2018

Beauchamp-Proctor, William (nd). *Church and Chancel Repairs*. Inspected at Norfolk Record Office. BEA 364, 438X7 [p4]

Cannon, Linda 1991, *Stained Glass in the Burrell Collection*, Edinburgh: W & R Chambers.

Corpus Vitrearum Medii Aevi (CVMA) of Great Britain:

<http://www.cvma.ac.uk/publications/digital/norfolk/sites/chedgrave/history.html>

<http://www.cvma.ac.uk/publications/digital/norfolk/sites/chedgrave/catalogue.html>

Harrison 2014, "The Stained Glass of Steinfeld Abbey Cloister: An Investigation into its Dispersal and Condition", *Vidimus*, 81:

<http://vidimus.org/issues/issue-81/feature/>

King, David 2009, "The Steinfeld Abbey Cloister Glazing", *Vidimus*, 35:

<http://vidimus.org/issues/issue-35/features/>

King, David 2012, "A Scene from the Life of St Margaret of Antioch", *Vidimus*, 60: <http://vidimus.org/issues/issue-60/feature/>

King and Son 2001, *Correspondence with Clifford Pike re Chedgrave Glass, Job Number 9020*. Inspected at Norfolk Record Office. KNG 2/2/15/13.

Martin, Peter Laurence 2012, *The European Trade in Stained Glass, with Special Reference to the Trade Between the Rhineland and the United Kingdom, 1794–1835*, University of York M Phil Dissertation:

<http://etheses.whiterose.ac.uk/3269/>

Martin, Thomas 1783, *Collections of Church Notes by Thomas Martin and Others*. Inspected at Norfolk Record Office. RYE 17/1.

St Nicholas-la-Peinture, Rouen:

http://www.rouen-histoire.com/Eglises_Rouen/St-Nicolas.htm

Steinfeld Monastery (Kloster Steinfeld):

<http://www.kloster-steinfeld.de/en/Stained%20Glass>

<http://www.kloster-steinfeld.de/fenster/hauptwahl/tab.html>

West, Benjamin 1781, *Portrait of Lady Mary Beauchamp-Proctor*. Photo © Tate. Image released under Creative Commons CC-BY-NC-ND (3.0 Unported):

<http://www.tate.org.uk/art/artworks/west-lady-beauchamp-proctor-n05265>

Woodforde, Christopher 1950, *The Norwich School of Glass-Painting in the Fifteenth Century*, Oxford: University Press

All photographs (except that of Lady Beauchamp-Proctor) are by Richard Seel, taken in 2017 & 2018. They may be freely re-used as they are licensed under a Creative Commons Attribution 4.0 International License.



February 2018, Richard Seel.

Updated September 2023.