

# Foreword and Acknowledgements

*Espying Heaven* is intended as a companion to *Kempe: The Life, Art and Legacy of Charles Eamer Kempe*. That book offers a biographical study of the man whose name became synonymous with Anglican church art and stained glass in the later nineteenth and early twentieth centuries. This book has a different but, I hope, a complementary purpose: to explore in detail the glass produced by the Kempe Studio and (after Kempe's death in 1907) by C.E. Kempe & Co.

Taken as a whole, the work of the Kempe Studio has a remarkable coherence, because it nearly always reflects the aesthetic and religious principles of Kempe himself. Nevertheless, in the following pages I want to indicate the distinctive approaches adopted by the artists who were Kempe's leading draughtsmen. By looking closely at more than 150 images of Kempe glass - by which I mean work produced under Kempe's name by the artists and craftsmen who worked for him and then carried on the tradition after his death - I want to suggest ways of 'reading' Kempe glass with understanding and appreciation.

I must, however, add a word of qualification. Much is now known about the artists who surrounded Kempe, but much less about the craftsmen and glass painters who converted their cartoons into the finished windows that left the glassworks to be installed in cathedrals and churches around the world. Individual glass painters had their own styles too, but I regret that it is almost never possible to name them, as I have been usually able to name the chief draughtsman responsible for individual windows.

In preparing this book I have incurred many debts. I am grateful to Her Majesty The Queen for permission to reproduce the image of the Duke of Clarence as St George, now housed in the Stained Glass Museum; also, to the National Trust, for permission to reproduce images of windows in Wightwick Manor. I thank the President and Fellows of Queens' College, Cambridge, for permission to include an image from the stained glass in the College Chapel. I am particularly grateful to the Deans and Chapters of the following cathedrals: Chester, Edinburgh, St Giles (Church of Scotland) and St Mary's

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Adrian Barlow, August 2018