

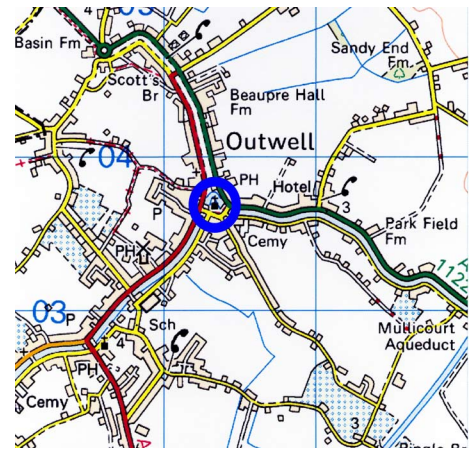
St Clement Outwell - www.norfolkstainedglass.co.uk



Visiting : Please check opening via contacts on websites below.

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Church Terrace,
Outwell, Norfolk. PE14 8RQ

Further details :
www.achurchnearyou.com



General Information

This large and impressive Fenland church was originally constructed in several stages from the thirteenth to the sixteenth century. The tower provides a perfect example of how medieval parish churches develop. Thus it was started in the 13th century in an Early English style, in the early 14th century it was given a Decorated top whilst in the 18th century the Victorians intervened with the addition of a pyramidal cap.

The windows themselves are of various designs and include both Perpendicular and Decorated features. All of the remaining and recorded lost glass appears to have originated in the eastern arm of the church including the chancel, north and south chapels, at the end of the aisles and a north transept chapel. The remaining medieval glass dates from both the 15th and 16th centuries and is located in three windows. The most impressive selection can be found in the South Aisle east window (the Beaupre Chapel) where the tracery contains a selection of 16th century figures and shields.

North Aisle Window 2



All that remains of the original glazing is a full length 16th century figure of Balthazar together with a shield of arms (Carville impaling Fincham quartering Haultoft). Originally all three wise men (magi) would have

been represented, however, all that now remains of Balthazar's companions is the right hand of Caspar carrying a covered cup in the South aisle east window and Melchior's crown.

Chancel East Window



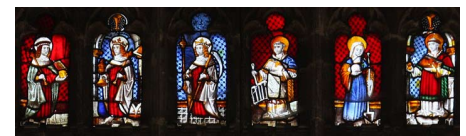
Here in the tracery we find the church's earliest surviving glass. Dating from the early 15th century all that remains are fragments which have been reset (as has all the stained glass) by G King and Sons.

South Aisle East Window

The stained glass in the tracery lights is believed to date from the 16th century. Much of the glass belongs to the window although it has been rearranged. David King is unsure as to who originally made the glass. Although he detects a certain "naivety" in the painting style, the settings, the lack of inscriptions and the unsubtle reuse of cartoons he also sees high standards of work especially



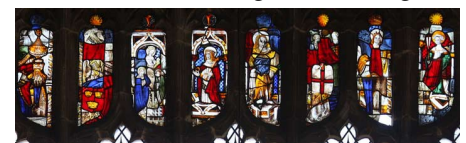
evidenced in some of the modelling and facial features e.g. God the Father (top row). This has led him to suggest that foreign glaziers may have either been involved directly or merely influenced the production of the glass or alternatively he surmises over the possible existence of an otherwise unknown 16th century workshop in Kings Lynn. The latter explanation would account for both the provincial style and also the Continental influences which would have permeated the port and can be perceived in some of the glass e.g. the three sainted kings on



the second row have double ringlet curls. The figures/items in the glass are believed to be:

Top Row: Corpus Christi, God the Father, St Faith, Five wounds of Christ
Second Row: Fragments, St Olaf, St Oswald, St Walstan, St Laurence, St Martina, unknown saint, fragments

Third Row: Scroll, fragment from figure



of Caspar (Magus), fragments including Arms of diocese, fragments, Edward the Confessor, nimbed Saint, fragments including arms of St George, fragmentary saint, St Ursula. scroll.



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