

Digital heritage and the documentation and publication of medieval buildings

The Guild Chapel
Stratford-upon-Avon
Internet Archaeology 32

Digital Heritage 2013:
Interfaces with the Past



Saturday 6 July 2013

THE UNIVERSITY of York
The Centre for Digital Heritage



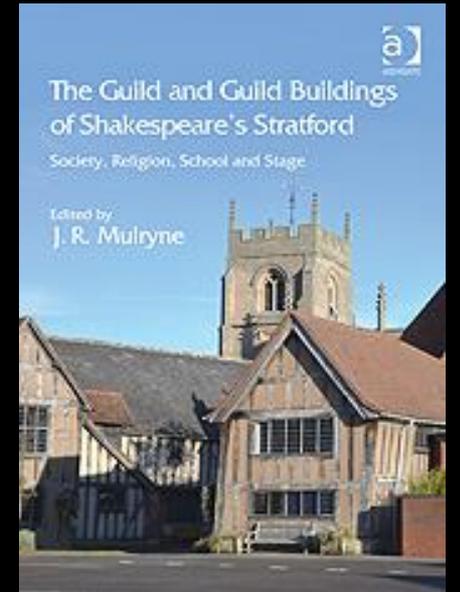
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Dr Kate Giles, Dr Anthony Masinton and
Geoff Arnott

Department of Archaeology
University of York

The Guild Buildings of Shakespeare's Stratford



Stratford-upon-Avon Guild Chapel

Handwritten text from a manuscript, likely a deed or charter, written in a historical script. The text is dense and includes several large initial letters, such as 'M' and 'S'. The script is a form of early modern English, possibly a cursive or secretary hand. The text is arranged in two columns on a single page.



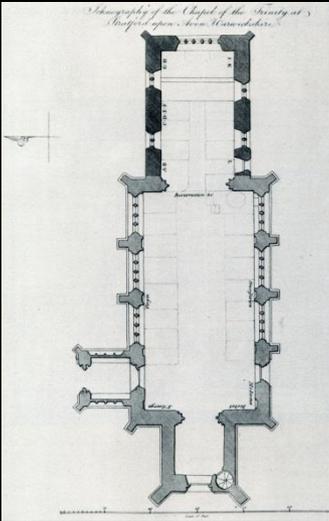
'And where as of late I have bargayned with oon Dowland, and diverse other masons for the belydyng and setting up of the Chapell of the holy Trinitie within the Towne of Stratford Upon Avon aforesaid And the Towre of a Steple to the same I will that the saide masons sufficiently and ably doo and fynysse the same with good and true werkmanshipp And they truly to performe the same making the saide werkes aswise of length and brede and hyght such as by the advise of myne executors' (TNA, PROB/11/11; SCLA ER 1/121).

Giles K, Masinton A and Arnott G 2012 'Visualising the Guild Chapel, Stratford-upon-Avon: digital models as research tools in buildings archaeology', *Internet Archaeology* 32 (open access)

Antiquarians at Stratford

Robert Bell Wheler (1785-1857)
 1806 *The History and Antiquities of Stratford-upon-Avon*

'The walls were formerly ornamented with curious paintings, which were discovered during the reparation of the Chapel, in 1804; and upon carefully scraping off the whitewash and paint with which they were covered, many parts were found to be nearly in a perfect state. The most ancient were those in the chancel, which were probably coeval with that part of the Chapel, before conjectured to have been erected by Robert de Stratford, in, or soon after the year 1296: many parts of them, particularly the crosses had been evidently mutilated with some sharp instru- [98] ment by the ill-directed zeal of our early reformers; the ravages of time had also contributed to injure them so much, that the plaister upon which they were painted, was of necessity taken down before the reparations could be completed; so that those which were in the chancel, with a small exception, are now destroyed; the rest in the nave being painted on stone itself, yet remain, though again coloured over.'



Davidson, C. 1988 *The Guild Chapel Wall Paintings at Stratford-upon-Avon*
 New York: AMS Press

John Gough Nichols (1806-1873)
The Gentleman's Magazine
The Camden Society
The Archaeological Institute



Thomas Fisher (1772-1836) *A Series of Antient Allegorical, Historical, and Legendary Paintings Which Were Discovered in the Summer of 1804 on the Walls of the Chapel of the Trinity at Stratford upon Avon in Warwickshire*

- Artist and antiquary, 'Searcher of the Records', FSA.
- Drawings for Richard Gough's (1735-1809) second volume of *Sepulchral Monuments*

Lithography (Polyautography) enables the artist 'to execute his own ideas, without much loss of time on the one hand; and on the other without the expence [sic] which attends the employment of first-rate engravers, or the hazard of having his work spoiled by novices in the art'

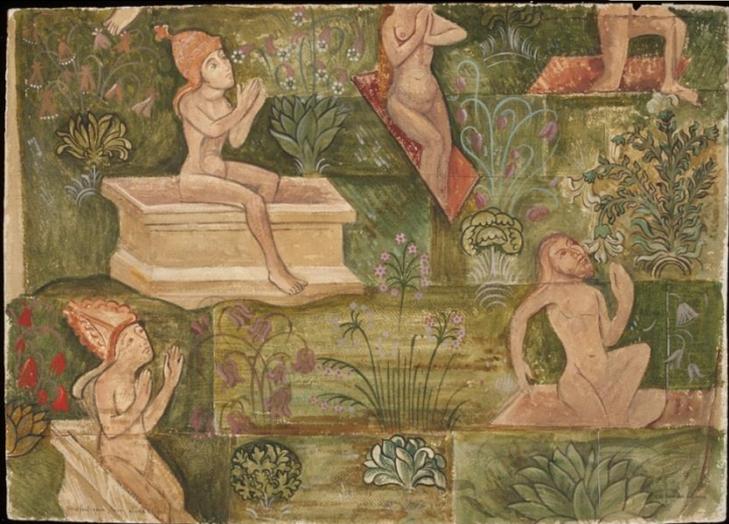
Fisher 1808, 195 and letter to *The Gentleman's Magazine*, 1815

Antiquarians at Stratford

Ernest William Tristram (1882-1952)
Professor of Art and Design at the
Royal College of Art

'British Primitives' held at The Royal
Academy in 1923
1927 *English Medieval Wall Painting*

1929 *Stratford restoration*



The Director of the V & A on Tristram

'I do not think any competent judge would deny that Professor Tristram's drawings are almost immeasurably superior to any others which have been or are being made in this particular field'

Tristram on Fisher's lithographs '

some indication of the nature of the subject but [were] inaccurate and almost valueless as illustrations of the quality of the workmanship'

Wilfrid Puddephat

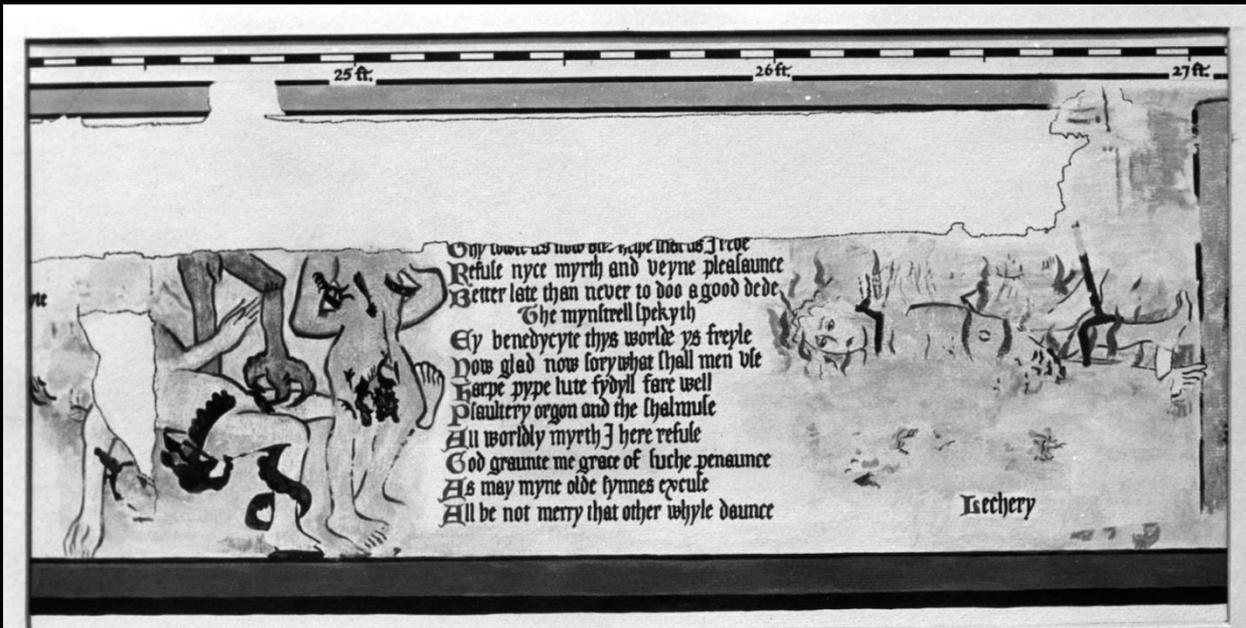


'Around the nave of this chapel there was carefully painted the Dance of Death, popularly known as the Dance of Pauls, because there was a similar painting at St Pauls around the cloisters on its north west side, which were destroyed by the Duke of Somerset during Edward VI's reign'. John Stow, 1576 in his edition of Leland's *Itinerary*

'dormant curiosity about the fragmentary mural decorations along its north and south walls was awakened by the realization that they would soon be permanently concealed'

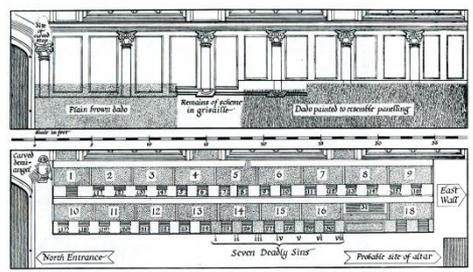
'the frustration of knowing so little about the remains of this mural eventually drove me up the wall...with a tape measure in my hand'

The restoration of the Guild chapel, 1955, and Puddephat recording the Dance of Death



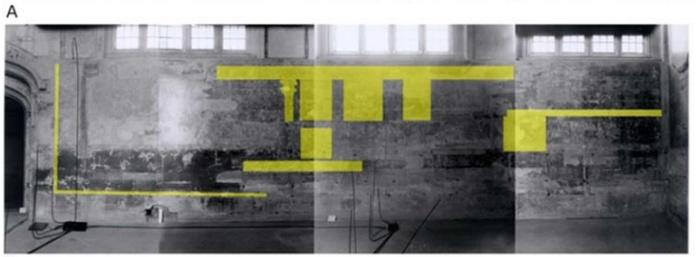
Ony towne as now oure hope mde us I rege
 Refule nyce myrth and veyne pcalauce
 Better late than never to doo a good dede
 The mynstrell lpek yth
 Ey benedycyte thys worlde ys freyle
 Now glad now sory what shall men vlc
 Forpe pype lute fydyll fore well
 Plaultery organ and the thalmule
 All worldly myrth J here refule
 God graunte me grace of fuche penauce
 As may myne olde hymnes epeule
 All be not merry that other whyle daunce

Lechery



The compartments of the Dance of Death mural contained the following figures, with accompanying verses.

Contents of Upper Tier		Contents of Lower Tier	
1	Introduction	10	Dean or Canon? 17
2	Pope	11	Chaste? 18
	Emperor	12	Astronomer? 19
3	Cardinal	13	Friar? 20
	Empress	14	Chartreux 21
4	Patriarch	15	Sergeant of Law? 22
	King	16	Gentlewoman 23
5	Archbishop	17	Physician 24
	Prince	18	i. Pride 25
6	Bishop	19	Merchant 26
	Earl or Baron	20	ii. Envy 27
7	Abbot or Prior	21	Artificer 27
	Abbess	22	iii. Wrath 26
8	Justice	23	Labourer 27
	Knight or Squire?	24	iv. Avarice 28
9	Mayor?	25	Sergeant of Office 28
	Canon Regular?	26	v. Sloth 29
		27	vi. Gluttony 29
		28	Minstrel 30
		29	vii. Lechery
		30	Verse 31 & Epilogue
			Machabree the Doctor

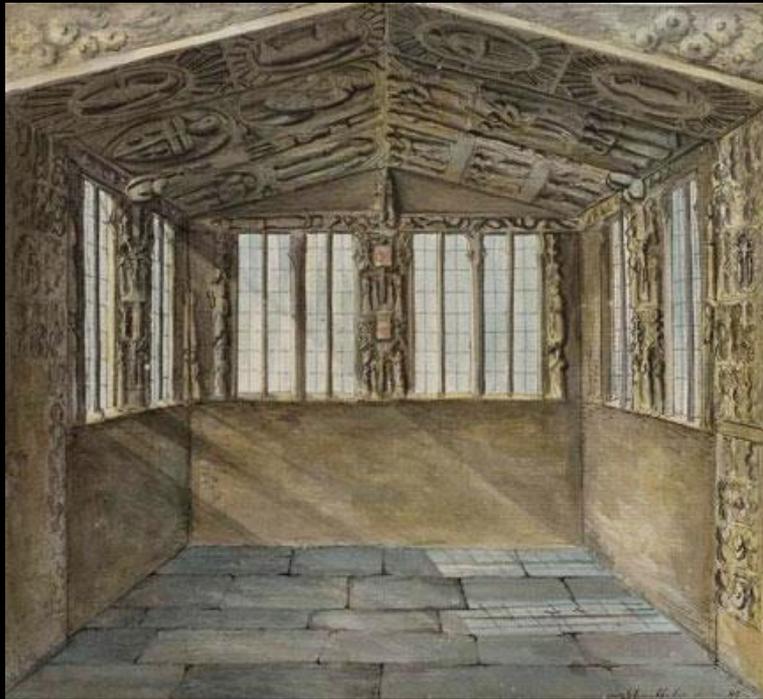
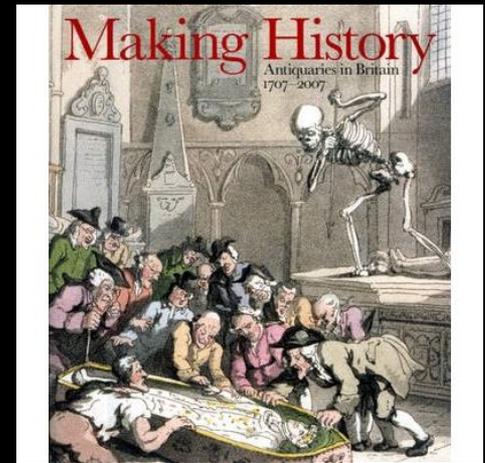


Puddephat's photographs of the north wall of the nave (SBTRO DR409/6/3-41) (A) and adjusted version with fragmentary evidence of compartments and detail overlaid (B).

Antiquaries and recording

‘The pencil is as essential as the pen to illustrate antiquities’

Richard Gough (1735-1809)



Perspective view of the interior of an antique chapel at Grantham, 1799 Jacob Schnebbelie Watercolour
© Society of Antiquaries of London

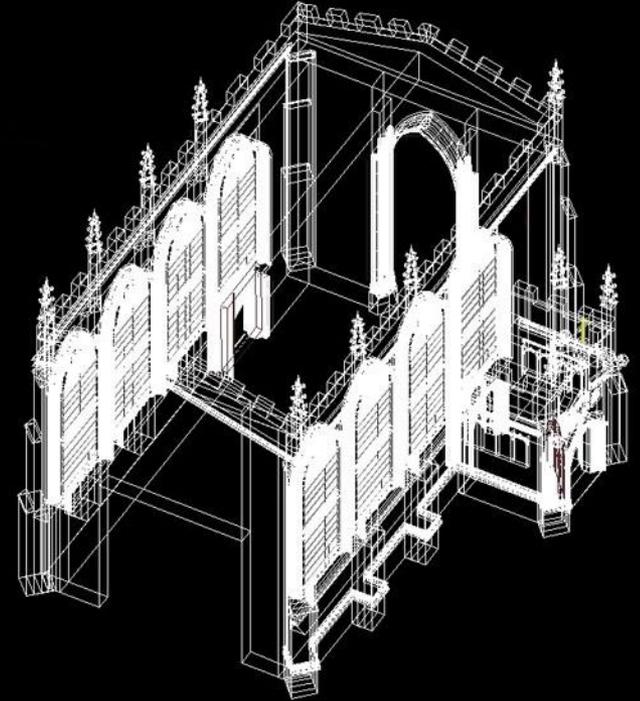


'William the Conqueror at Hastings', 1816-19
Engraved by James Basire (1769-1822), after Charles Alfred Stothard;
hand-painted by Charles Alfred Stothard (1786-1821)
Coloured engraving © Society of Antiquaries of London

Visualising the Guild chapel

www.thearnott.com

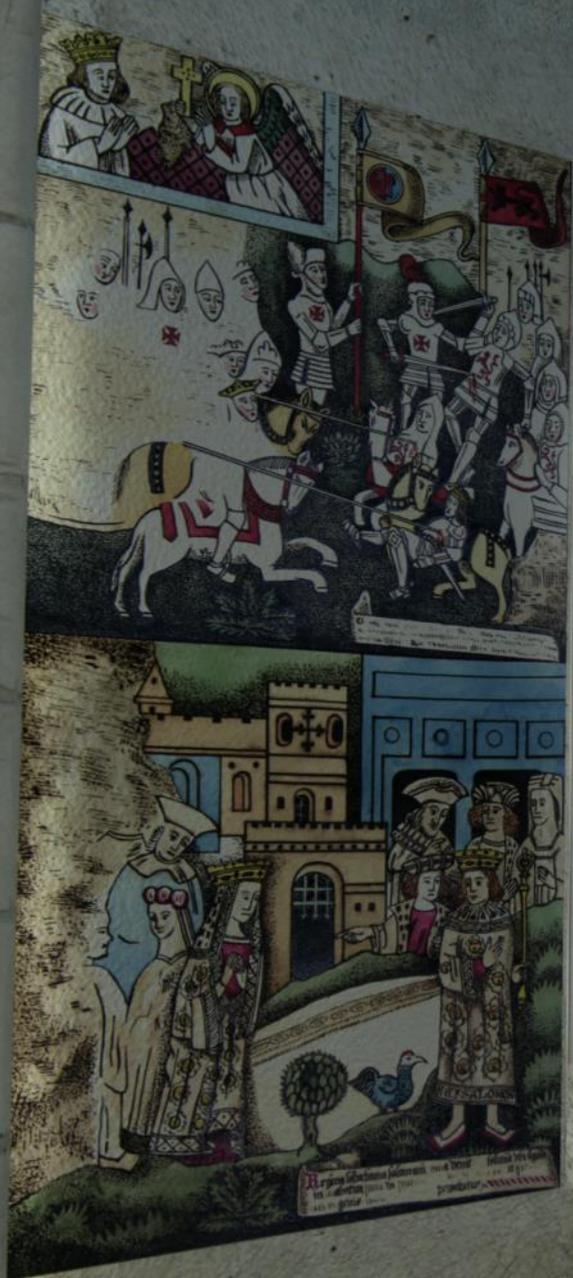
www.heritagetechnology.co.uk



Giles K, Masinton A and Arnott G 2012 'Visualising the Guild Chapel, Stratford-upon-Avon: digital models as research tools in buildings archaeology', Internet Archaeology 32

http://intarch.ac.uk/journal/issue32/giles_index.html







The problem of 'digital realism'

- Embracing of VR models within heritage environments –the potential to take reconstruction drawings 'one stage further'?
- Photorealistic qualities of VR technologies - engagement, patina, tangibility
- 'Getting it right': texture, lighting, feel – a desire for 'accuracy' and 'truth'?
- Removing the imaginative process and 'work' of the student?
- Dangers of photorealism – the idea of 'truth', removal of interrogation of the model by the viewer..how do we re-introduce this?

Miller P and Richards J 1995

Commercialisation of cultural heritage ...'data-naïve public'..consuming images and realities 'divorced from the academic discussion..associated with their development'

ViA project at University of Southampton

http://www.southampton.ac.uk/archaeology/news/events/2011/04/18_visualisation_in_archaeology_conference.page



The London Charter and the need for paradata?

The need for paradata

Gillings (1999) there is a need for visualisation to be 'driven by a problem'

Out of visualisation a dialogue emerges - new questions and models, multiple interpretative possibilities (Forte 2000)

How do we address the 'gap' between knowledge and image (intellectual content of the translation process, from raw data to VR); and the quality of this fit? As practitioners or 'user developers'?

Paradata debate and The London Charter – need to address opacity of VR

- The creativity of the process of attempting 'to think/visualise from things to images'
- Paradata – information which records the transformative/creative process
- Transparency documentation – reflective, methodical and complete

Beacham, R. Denard, H. and Niccolucci, F. 2006 'An introduction to the London Charter' in M. Ioannides *et al.* (eds) *The E-volution of Information Communication Technology in Cultural Heritage: Where hi-tech touches the past: Risks and challenges for the 21st century*, CIPA/VAST/EG/EuroMed, Budapest: Archaeolingua.

Available: <http://www.londoncharter.org/downloads.html>

Bentkowska-Kafel, A. and Denard, H. (eds) 2012 *Paradata and Transparency in Virtual Heritage*. Farnham: Ashgate



Fisher



Tristram



Puddephat



Fisher



Tristram



Puddephat



Fisher



Tristram



Puddephat





Puddephat's Reconstruction

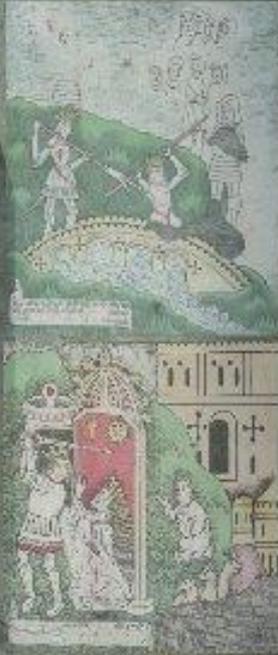
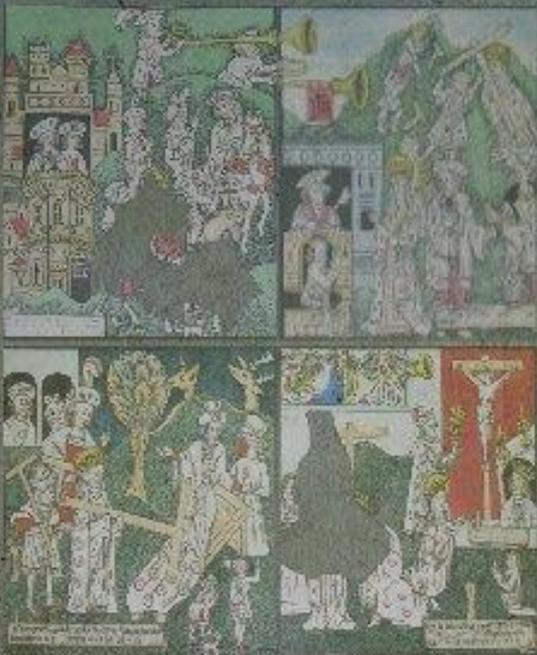
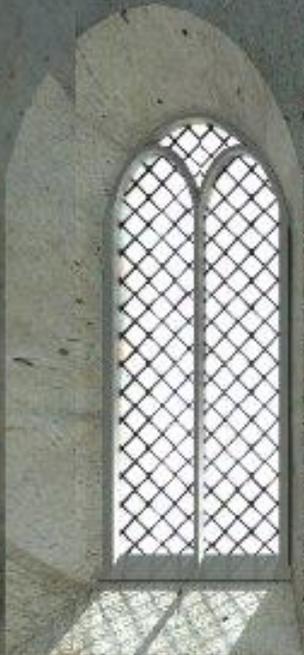
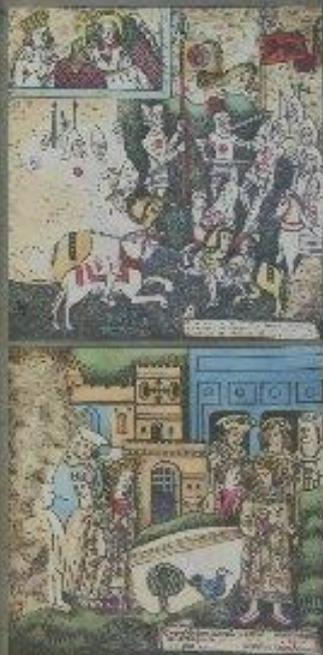


Photo of the Doom as it was in
in Puddephat's time



Back

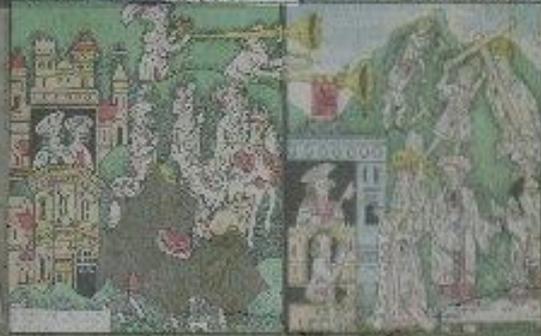
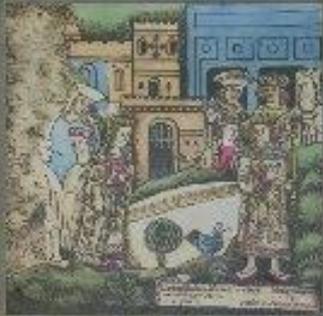
Compare



Fisher's Ordering

Wheler's Ordering

 **Back**



Fisher's Ordering

Wheler's Ordering



Back

Visualising the Guild Chapel, Stratford-upon-Avon: digital models as research tools in buildings archaeology

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2. Heritage Technology Ltd., geoff@heritagetechnology.co.uk

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Summary

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This article disseminates the results of a programme of detailed archaeological survey and archive research on one of Europe's most important surviving late-medieval Guild Chapels — that of the Holy Cross Guild, Stratford-upon-Avon (Warwickshire). Today the building is part of Stratford-upon-Avon's tourist trail, located directly opposite William Shakespeare's home, 'New Place', and visited by thousands of tourists every year. However, its archaeological and historical significance has been overlooked owing to the extensive restoration of the building in the 19th and 20th centuries. This destroyed evidence for an internationally significant scheme of wall paintings within the Chapel, paid for by the London Mayor and Stratford-upon-Avon merchant, Hugh Clopton, an important member of the Holy Cross Guild and the original builder of 'New Place'. The paintings also have an important connection with Stratford-upon-Avon's most famous son, William Shakespeare, whose father may have been involved in their destruction and removal during the 16th century.

Research by a team of historical archaeologists and digital heritage specialists at the Department of Archaeology, University of York, has revealed the significance of the Guild Chapel through the creation of a digital model and textual paradata, which form the focus of this article. The project is ground-breaking in that it moves beyond the traditional use of digital models as virtual reconstructions of past buildings to use the model itself as a research tool through which the user can explore and validate the evidence for the scheme directly. This is achieved through the creation of a palimpsest of antiquarian drawings of the paintings, made as they were revealed during restoration works in the 19th and 20th centuries, and set within their 3-dimensional architectural context. The model allows the user to compare and contrast differences in the recording methods, iconographies and interpretations of the scheme. It is supported by the 'paradata' that forms the core of the article text, and which provides an innovative model for the analysis of the antiquarian records of the scheme, and their contextual meaning. The project reveals the Guild Chapel at Stratford-upon-Avon to be one of the finest examples of mercantile and guild patronage of the period, shedding important light on the patronage of ecclesiastical art on the eve of the Reformation, and revealing important connections between provincial guild architecture of Warwickshire and internationally significant schemes in London and Paris. It also provides a ground-breaking



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3.3 The Guild Chapel digital model and its significance

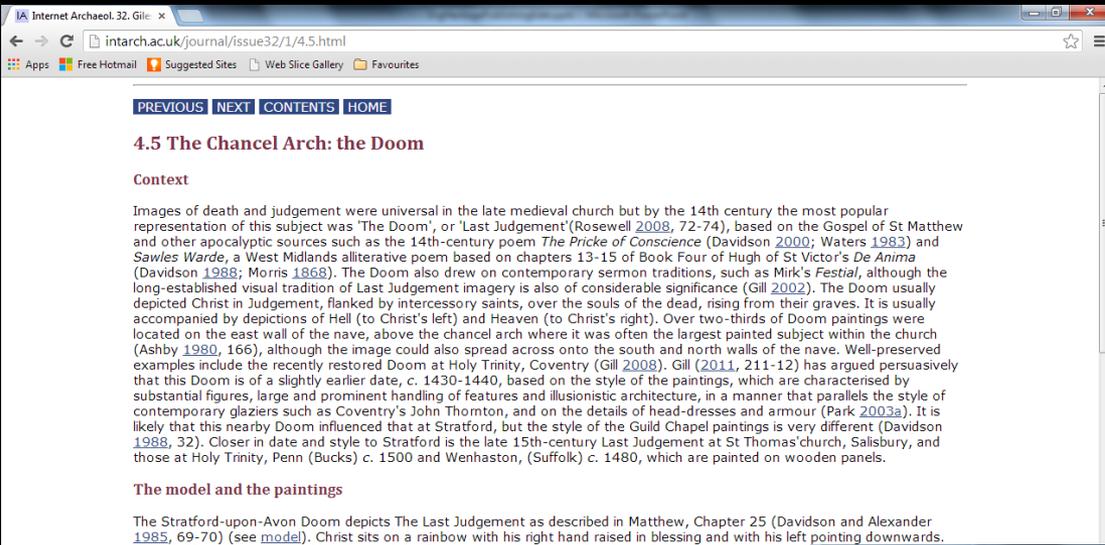
The [digital model](#) that forms the focus of this article is innovative in the way in which it seeks to apply the principles of transparency and paradata discussed above within the field of historical archaeology (Bentkowska-Kafel and Denard 2012). Rather than reconstructing 'the' appearance of the Guild Chapel in the 16th century as a source of illustration for a textual narrative, it develops the model explicitly to present the paradata of the Guild Chapel paintings (Figure 16). It achieves this within the model by layering the antiquarian drawings of the paintings made by [Thomas Fisher](#) in 1804, [E.W. Tristram](#) in 1928-9 and [Wilfrid Puddephat](#) in the 1950s over each other, so that their similarities and differences can be compared directly by the user. The new [digital model](#) allows the user to choose their own, non-linear, path through the model and its accompanying paradata, harnessing the unique qualities of the structure of the *Internet Archaeology* journal format to do so. For example, it is possible to stand in the nave and view the paintings on an antiquarian-by-antiquarian basis, making comparisons based on subject matter, but also by spatial location. The user is free to investigate the antiquarian records in any order and from either the nave or the chancel, moving between the spaces, making their own comparisons, building up their own understandings and meanings within the framework of the article. What is important is not that the paintings can be viewed in their spatial contexts, but the way in which users are allowed to view and experience those paintings and their accompanying paradata for themselves.



This creates the kind of research tool which Barceló (2001) has described as a 'functional model', and Forte (2000) a 'cognitive model'. The text of the article is also used innovatively to communicate the 'paradata' behind the model itself. [Section 4](#) provides the user with a detailed, critical comparison of the antiquarians' drawings and textual descriptions of the paintings, with the aim of informing and enhancing the user's assessment of the validity and reliability of the different drawings included within the model. [Section 5](#) discusses the biography and historical context of the antiquarians responsible for the drawings, in chronological order. Once again, this allows the viewer to make a critical assessment of the motivations, methods and interpretations of the different drawings (after de Rijcke and Beaulieu 2007). Here, the model reminds the user of the 'gaps' between the reality of the past and the interpretative processes of recording and representation (Bateman 2006). It also provides a powerful illustration of the origins and development of recording within the antiquarian tradition (Pearce 2007).

The technology used to develop the interactive [digital model](#) as a research tool is a computer-game engine, [Unity](#), in this instance. Computer games excel at presenting a richly visualised and immersive environment which possesses an inherent narrative, whether overt or implicit. The user does not read this narrative so much as they experience it — a form of communication that preferences the (virtual) material over the textual and is therefore especially suited to an archaeological and art-historical subject. This is achieved through balancing the narrative imposed by the game's creators and the free will of the user. The narrative is delivered as a collaboration between creators and user, with the aim of producing new narratives based on what the creators present, how they make it available to the user, and the user's own construction of meaning based on their experience of the game. While the present visualisation does not claim to provide such a subtle experience or way of delivering its narrative, it has borrowed these concepts and incorporated them in an innovative way, into its design.

The visualisations of the Guild Chapel paintings presented in the model and analysed in the text reveal its international significance as one of the finest examples of mercantile and guild artistic patronage in late medieval Northern Europe. However, it is the decision to place transparency and paradata at the heart of the model and its accompanying article that makes this a ground-breaking model, of relevance not only to the digital heritage field but also the wider archaeological community. We hope that the



4.5 The Chancel Arch: the Doom

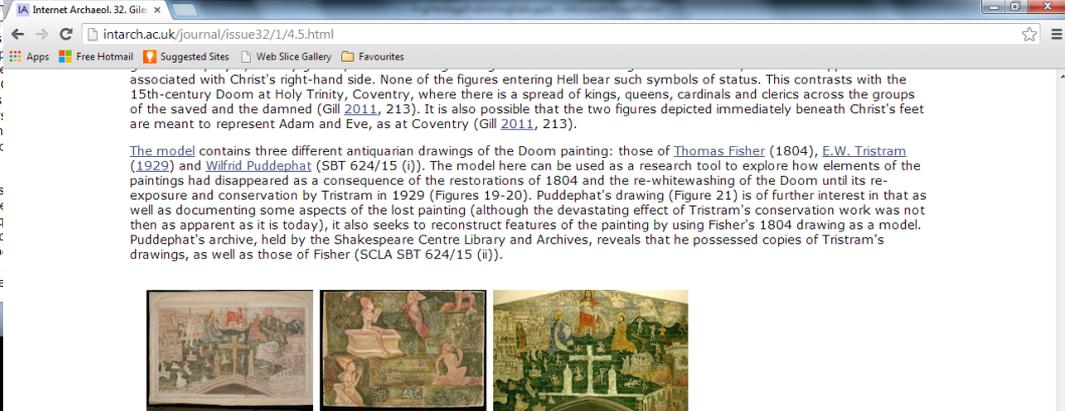
Context

Images of death and judgement were universal in the late medieval church but by the 14th century the most popular representation of this subject was 'The Doom', or 'Last Judgement' (Rosewell 2008, 72-74), based on the Gospel of St Matthew and other apocalyptic sources such as the 14th-century poem *The Pricke of Conscience* (Davidson 2000; Waters 1983) and *Sawles Warde*, a West Midlands alliterative poem based on chapters 13-15 of Book Four of Hugh of St Victor's *De Anima* (Davidson 1988; Morris 1868). The Doom also drew on contemporary sermon traditions, such as Mirk's *Festial*, although the long-established visual tradition of Last Judgement imagery is also of considerable significance (Gill 2002). The Doom usually depicted Christ in Judgement, flanked by intercessory saints, over the souls of the dead, rising from their graves. It is usually accompanied by depictions of Hell (to Christ's left) and Heaven (to Christ's right). Over two-thirds of Doom paintings were located on the east wall of the nave, above the chancel arch where it was often the largest painted subject within the church (Ashby 1980, 166), although the image could also spread across onto the south and north walls of the nave. Well-preserved examples include the recently restored Doom at Holy Trinity, Coventry (Gill 2008). Gill (2011, 211-12) has argued persuasively that this Doom is of a slightly earlier date, c. 1430-1440, based on the style of the paintings, which are characterised by substantial figures, large and prominent handling of features and illusionistic architecture, in a manner that parallels the style of contemporary glaziers such as Coventry's John Thornton, and on the details of head-dresses and armour (Park 2003a). It is likely that this nearby Doom influenced that at Stratford, but the style of the Guild Chapel paintings is very different (Davidson 1988, 32). Closer in date and style to Stratford is the late 15th-century Last Judgement at St Thomas' church, Salisbury, and those at Holy Trinity, Penn (Bucks) c. 1500 and Wenhaston, (Suffolk) c. 1480, which are painted on wooden panels.

The model and the paintings

The Stratford-upon-Avon Doom depicts The Last Judgement as described in Matthew, Chapter 25 (Davidson and Alexander 1985, 69-70) (see [model](#)). Christ sits on a rainbow with his right hand raised in blessing and with his left pointing downwards. The world is depicted as a globe, beneath his feet. To his right kneels the Blessed Virgin Mary, shown with nimbus, wearing a blue, ermine-lined mantle with a girdle at her waist. Her hands are raised, with her palm to Christ's left is St John the Baptist, shown in his brown, camel robe, also with a nimbus but with his hands in prayer. St John the Baptist was the standard intercessor in English and central European Doom iconography. French tradition, where St John the Divine appears. However, his inclusion at Stratford further reflects the Holy Cross guild. However, Stratford lacks the images of the Apostles, which are present in Holy Trinity, (The Stratford Doom was designed to incorporate a three-dimensional Rood: a crucifix flanked by images of the Evangelist, the shadow of which is still visible against the painting today (Figure 2), and which appears from the chapel only in 1564/5, under the auspices of the chamberlain, John Shakespeare. Far from being the Stratford Doom (Mooney 2000, 184), however, this was also a common feature of many contemporary chancel paintings (Rosewell 2008, 75-77).

At Stratford, as elsewhere, Christ visibly displays his wounds. At Holy Trinity, Coventry, paint analysis has used vermilion, red lead and red lake to differentiate these as 'fresh blood' in order to emphasise the suffering (Duffy 1992, 246-8; Gill 2011, 215). Although it is impossible to assess whether such a technique at Stratford, it is interesting that Fisher's lithographs also depict 'fresh blood' in a very distinctive way. Behind angels bearing the instruments of his Passion; a detail of the Holy Trinity image which has only recently been conserved but which is known from other contemporary sites such as Penn (Bucks) (Gill 2011, 215). Images would also have related theologically to the depiction of the Five Wounds on the south wall of the



associated with Christ's right-hand side. None of the figures entering Hell bear such symbols of status. This contrasts with the 15th-century Doom at Holy Trinity, Coventry, where there is a spread of kings, queens, cardinals and clerics across the groups of the saved and the damned (Gill 2011, 213). It is also possible that the two figures depicted immediately beneath Christ's feet are meant to represent Adam and Eve, as at Coventry (Gill 2011, 213).

The [model](#) contains three different antiquarian drawings of the Doom painting: those of Thomas Fisher (1804), E.W. Tristram (1929) and Wilfrid Puddephat (SBT 624/15 (i)). The model here can be used as a research tool to explore how elements of the paintings had disappeared as a consequence of the restorations of 1804 and the re-whitewashing of the Doom until its re-exposure and conservation by Tristram in 1929 (Figures 19-20). Puddephat's drawing (Figure 21) is of further interest in that as well as documenting some aspects of the lost painting (although the devastating effect of Tristram's conservation work was not then as apparent as it is today), it also seeks to reconstruct features of the painting by using Fisher's 1804 drawing as a model. Puddephat's archive, held by the Shakespeare Centre Library and Archives, reveals that he possessed copies of Tristram's drawings, as well as those of Fisher (SCLA SBT 624/15 (ii)).

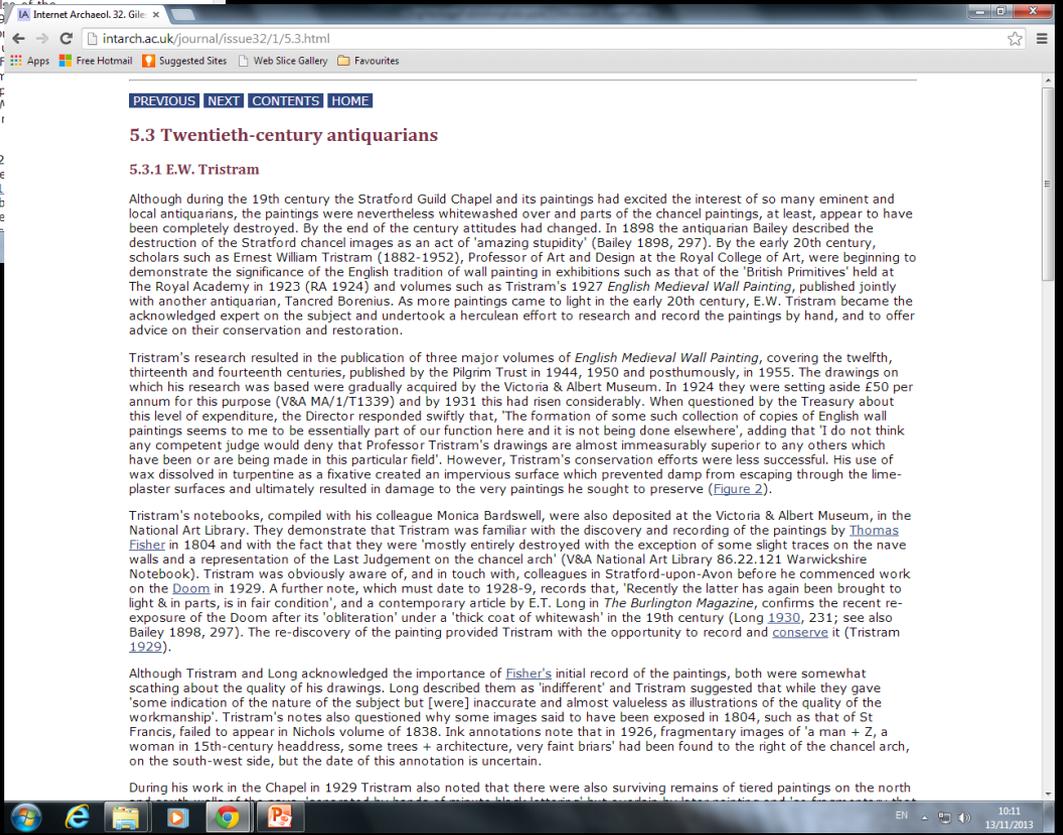
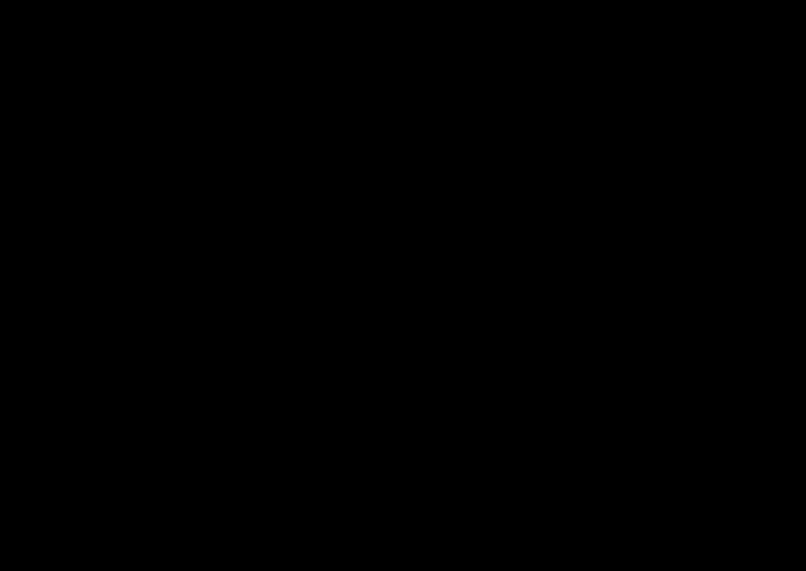
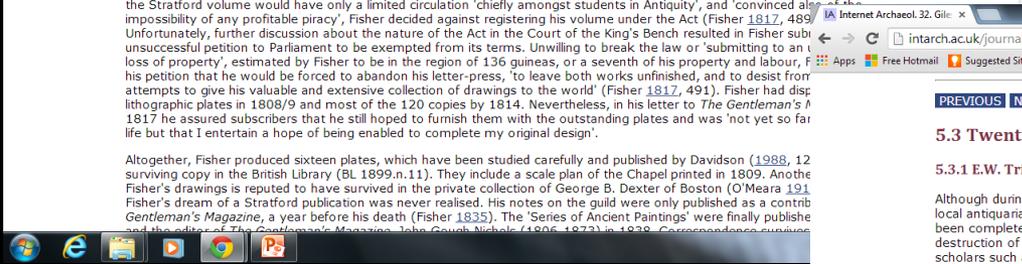
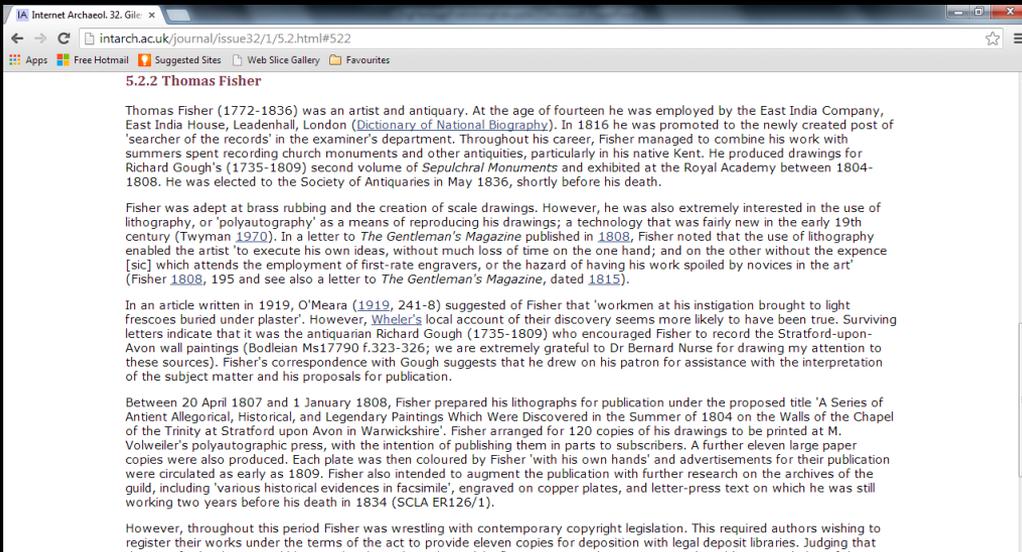


Figure 19: The Doom, Stratford-upon-Avon Guild Chapel, E.W. Tristram (© V&A Images, Victoria and Albert Museum, London, E553-1930)
Figure 20: Detail of the Doom, Stratford-upon-Avon Guild Chapel, E.W. Tristram (© V&A Images, Victoria and Albert Museum, London, E554-1930)
Figure 21: The Doom, Stratford-upon-Avon Guild Chapel, Wilfrid Puddephat (© Shakespeare Centre Library and Archive, DR399/1/1/4/GC J8, reproduced with permission of the Shakespeare Birthplace Trust).

Tristram's drawings (see [model](#)) show that the upper section of the painting including Christ's head and shoulders, the upper section of the rainbow on which he is seated, and a series of four flanking angels — three to the right of the scene (Christ's left) and one to the left (Christ's right), carrying instruments of the Passion, had all disappeared owing to the lowering of the ceiling during the 1804 restoration work. There had also been a loss of detail within the scene. Fisher depicts the battlements of Hell as a solid wall between two devils who are both blowing horns, whereas Tristram shows this as an indistinct area, filled with flames. Other missing — and misinterpreted — details include the figure riding on the shoulders of a Devil, about to enter the Hell Mouth. In Fisher, this figure carries a scroll labelled 'superbia' or pride, one of the Seven Deadly Sins, but by 1928 this scroll was indistinct and was shown by Tristram as an extended arm. Puddephat corrects this, re-inserting the text in his drawing. Further differences occur in the representation of three figures placed centrally within the Hell building. In 1804, two of these figures at least represented further vices with scrolls — 'gula' (gluttony) and 'invidia' (envy). However, by 1928 these were indistinct and although Tristram was aware that they existed, he did not attempt to reconstruct this missing detail, unlike Puddephat. However, Tristram also added new details to the scene, elongating the upper section and adding a centrally placed Devil with a pitchfork to this scene.

The figures of the chained Damned entering the Hell Mouth were reasonably well preserved in 1929, and Tristram did include the scrolls, if not the text, associated with 'ira' (wrath) and 'avaricia' (greed) in his painting, as did Puddephat. However, the figure in a shroud, depicted intercessing or praying to Christ adjacent to the chained group in Fisher, is barely visible at the edge of this group in Tristram. Finally, the lower sections of Hell, including the fiery furnace and its unhappy occupants, appears to have been destroyed completely by 1929, and only the fragments of the top of the image are visible in Tristram's drawing. Once again, Puddephat reconstructs these details, using Fisher as his model.

On the left of the painting, there are similar discrepancies between Tristram and Fisher's drawings. Tristram's composition of the



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6. Conclusion

This article has sought to demonstrate the potential of heritage technologies, particularly virtual models, as research tools within historical archaeology. It has shown how digital models can be developed that move beyond the aesthetically-pleasing, but intellectually restrictive, photorealistic reconstructions that have tended to dominate the field in recent years. By engaging critically with contemporary debates in heritage technology, particularly issues of transparency, a [digital model](#) of the Stratford-upon-Avon Guild Chapel has been created which functions as a research tool, through which the user can explore and assess the validity of the analysis and interpretations presented within the article text. Moreover, the format of this article also provides an innovative example of how paradata can be placed at the core of scholarly debate, rather than being relegated to a series of technical appendices within the model. In this way, the publication provides an important model for the use of virtual models within the discipline of archaeology more widely.

The visualisation of the Stratford-upon-Avon Guild Chapel has allowed the international significance of this building to be revealed in two important ways. First, the detailed analysis of its late 15th-century scheme of wall paintings has revealed it to be one of the most coherent and important examples of late medieval mercantile and guild patronage of its day. The scheme was used to make a powerful statement about the status and identity of its patron, Hugh Clopton, and his affiliation to the Guild of the Holy Cross. The Stratford scheme is one of the finest reflections of late medieval preoccupations with the 'ars moriendi', created on the eve of the Reformation. It also reveals how apparently 'provincial' sites such as Stratford-upon-Avon were connected to a European tradition of Gothic art, via the dissemination of iconographies such as the 'Dance of Death' from its original context in the Cemetery of the Innocents, Paris, via St Paul's cloister in London, by the patronage of men such as [Hugh Clopton](#). The analysis of the scheme sheds important light on the link between late medieval wall paintings and devotional manuscripts and printed sources, such as *The Golden Legend*. But close analysis of the images also reveals the interpretative and creative process behind the creation of such painted schemes, suggesting the existence of more ephemeral textual and graphic sources and oral traditions, through which such sources were translated into artistic form.

Second, the [digital model](#) has emphasised the significance and potential of the close, critical analysis of antiquarians and their drawings in understanding the changing and multiple interpretations of buildings and decorative schemes within historical archaeology. The biographical analysis of the Stratford antiquarians has revealed the important networks of patronage and intellectual exchange which informed this tradition from the 16th to the 20th centuries. The model shows how different antiquarians drew upon, or reacted against, the work of their predecessors, opening up multiple and alternative interpretations of the scheme that reflected contemporary intellectual traditions. Stratford-upon-Avon also provides a microcosm of the development of building recording within the discipline, from [John Leland's](#) textual descriptions of the 16th century, to the pioneering use of scaled drawings and photography in the 19th and 20th century work of [Thomas Fisher](#) and [Wilfrid Puddephat](#). Although the Guild Chapel is therefore of significance because of its links to some of the most important antiquarians of the day, such as [John Stow](#), [J.G. Nichols](#) or [E.W. Tristram](#), it also reveals the important role of 'amateur' scholars, such as [Robert Wheler](#), or [Wilfrid Puddephat](#), within the antiquarian tradition.

Throughout, the aim of this article has been to present the archaeological and historical data transparently, to guide the user through the evidence in the [digital model](#), and through the critical interdisciplinary analysis of architectural fabric, decorative schemes, archival records and drawings. In this way, the article and model also seek to provide a ground-breaking example of the way in which digital technologies can be harnessed within the arts and humanities more widely.

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