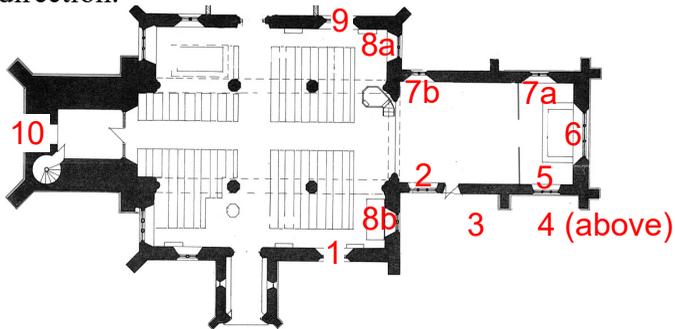


THE STAINED GLASS OF ALL SAINTS CHURCH, LADBROKE

This guide starts at the main door and goes round the church in an anticlockwise direction.



1. The Transfiguration



1910 by Heaton, Butler & Bayne.

Given in memory of Charles Rowland Palmer Morewood, who owned Ladbroke Hall.

Matthew 17 v1-8 tells of how three of Jesus' closest disciples went with him up a mountain. There they saw Jesus' face shining like the sun, his clothes as white as light, Elijah and Moses talking with him and God's voice saying "This is my beloved Son with whom I am well pleased, listen to him".

Imagery

Christ's halo includes three arms of the cross, symbolising the Trinity. Moses, has two rays of light from his head, that look like golden horns, a typical depiction in Victorian times of Moses, whose face shone when he returned from talking with God on Mount Sinai, see Exodus 34 v29.

Don't Miss

The small cherubim in the tiny windows at the top and the angels pulling hard to hold out the scroll at the bottom of the window.

8b. Jesus and Mary Magdalene

Rather than study this window now, come back to it after looking at window 8a, as these two windows are a pair.

2. John's Vision



1886 by Hardman & Co.

Given in memory of John Richard Errington, Rector of Ladbroke 1872-1882, and two of his sons Arthur Edmund and Wilfrid John.

At the start of the Book of Revelations an angel appears to John on the island of Patmos and tells him to write down what he sees in a vision. The words "Blessed are the dead who die in the Lord" come in Chapter 14 v13.

The main characters in the lower panel share names with the members of the Errington family to whom the window is dedicated. On the left is the death of St Edmund, the Anglo Saxon king who was murdered in 869 and on the right St Wilfrid teaching choristers to sing at Ripon. In the centre is St John writing down his vision as commanded. The vision itself spreads across the upper part of the window.

Imagery

Young John with his scroll, ink and quills is clean shaven. The older, bearded version of himself in the vision is surrounded by angels in white with golden girdles round their breasts, two of whom are playing musical instruments and in the background are the righteous dead clothed in white.

Don't Miss

The detail in faces of the assassins.

3. The Ascension



1862 by William Holland.

Given in memory of Anne Penelope Elizabeth Turner.

The main theme of the ascension is linked to the fact that Anne, who had been born at Ladbroke Rectory when her father was the Rector, died on Ascension Day, aged just 18.

Imagery

The centre panel shows Jesus ascending to heaven, watched by his disciples as described in Luke 24 v50-51. The figure on the left holding a bible and a staff topped by a cross represents Faith, the one on the right with an anchor depicts Hope.

Don't Miss

The fauna above the figures: on the left is the Lamb of God, conventionally portrayed with one leg bent and holding a banner; on the right the Pelican plucking at its breast to feed its young with the blood that spurts forth; both are symbols of Christ's sacrificial love for all mankind.

4. Three Saints



Date and maker unknown.

The figures are probably 16th century making it by far the the oldest stained glass at Ladbroke Church, though they have been much restored, including the head of the one in the centre.

The figures are three 7th century saints - St Cuthbert, St Cedd and St Giles.

Imagery

St Cuthbert was a monk, bishop and hermit associated with monasteries of Melrose and Lindisfarne. He carries King Oswald's head, not because they were associated during their lives but because, after three centuries and many different locations, the king's head and Cuthbert's remains which were by now religious relics, were interred together at Durham Cathedral.

St Cedd was sent from Lindisfarne Priory to be a missionary in Essex, he was made Bishop of Essex and later founded a new monastery at Lastingham in Yorkshire.

St Giles is pictured with a hind. He was a hermit whose only companion, according to legend, was a deer. One day hunters shot at the deer but the arrow hit Giles instead and, never recovering fully from the injury, he became the patron saint of cripples.

Don't Miss

The obvious repair work in the canopies and the flowers in the background, two more of these flowers appear at the top of the window below.

5. Heraldic window



Date and maker unknown.

The majority of the glass has a Georgian appearance but the window was probably assembled in the early 20th century.

The central panel has a bright border around opaque white glass, reflecting the lower sections of the window above.

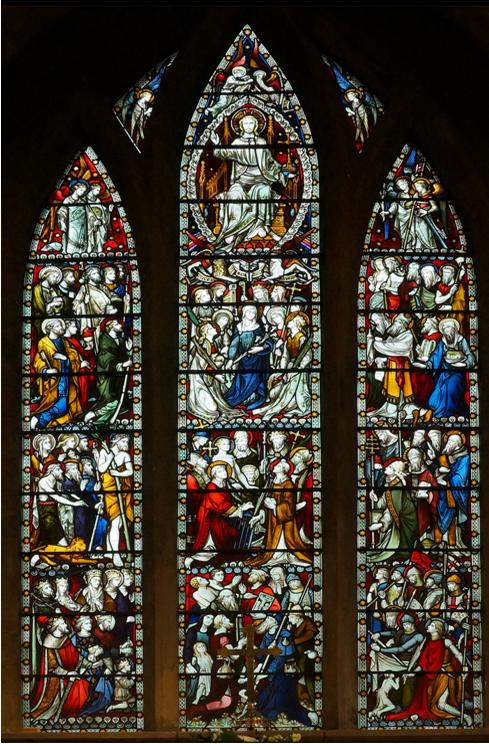
The two outer panels are mainly plain glass with a detailed central oval containing an heraldic shield and family details. Both are associated with Rev Durham, Rector of Ladbroke 1900 – 1915. The left hand one refers to Roger and Margaret Duke, the parents of the Rector's wife and that on the right to Rev Durham himself and his wife Annie.

Given the visual links between the Three Saints and this Heraldic window one wonders if Rev Durham and his family paid for the restoration of the upper window?

Don't Miss

The creatures above the heraldic shield on the right, they appear again in window 9.

6. Great East Window



1876 by Hardman & Co.

Installed at the time of the Gilbert Scott restoration.

The church has an original document on blue paper, watermarked 1876 which indicates the position and names of each of the 90 or so saints and characters and indicating that it was designed by John Hardman Powell who was the company's chief designer at the time.

Given by Mr Palmer Morewood in memory of his grandfather and mother.

Christ is seated in the upper centre, flanked by the four archangels. Below are nine groups of figures,

apostles	virgins	old testament (OT) characters
hermits	martyrs	fathers of the church
royal saints	every day saints	warriors

Imagery

Christ's halo includes three arms of the cross, representing the Trinity and there is a rainbow round his throne, as described in Revelations 4 v3.

Above and below Jesus partially obscured by the bars across the windows are the symbols of writers of the four gospels

- St Matthew – a winged man
- St John - an eagle
- St Mark – a winged lion
- St Luke - a winged ox

To the left and right of Jesus at the top of the side windows are the four archangels who wear or carry their individual symbols:

- Raphael, the Guardian Angel holds a fish
- Uriel, the Regent of the Sun, wears the sun & holds a sceptre
- Gabriel, God's messenger to Mary and others carries a lily
- Michael, the chief archangel, carries a pennant and sword

Almost all the members of each group can also be identified by their symbols or dress, for example:

Apostles	St Peter (gold cloak) carries one of the keys to the kingdom of heaven
Virgins	St Cecilia, the patron saint of music, has organ pipes beside her
OT characters	Adam and Eve are half-naked and she holds an apple
Hermits	St Christopher has an enormous staff for helping travellers cross the river
Martyrs	St Thomas a Becket, who was murdered by the king's soldiers at Canterbury cathedral, has a sword through his bishop's mitre
Church fathers	St Ambrose (in red) has a skep, a beehive made of straw, at his feet
Royal saints	St Louis of France wears a blue robe with fleur de lys on it
Every day saints	The captives wear fetters and the soldier is in armour
Warriors	David carries the stone and sling with which he killed Goliath and St George's tabard has a red cross on a white background.

Don't Miss

Noah (OT character in blue) holding the ark.

The workman's bag of tools in the centre bottom panel.

7a. St James the Less & St Timothy



1914 by Kempe and Tower.

Given in memory of Edward Charles Topham, Rector of Ladbroke 1856 – 1866 and his wife, Grace.

These are very similar in style to the James and John window 7b.

St James the Less was the second James among the 12 disciples, called "the Less" because he was younger, rather than less important, than James, son of Zebedee depicted in 7b.

St Timothy was the son of a Greek father and Eunice, a converted Jewess. He joined St Paul as a companion and co-worker among the early churches and he was the recipient of two of St Paul's letters.

Imagery

St James the Less is shown holding a book, showing he was an apostle, and a very large stick. This is a fuller's club, used to beat the dirt out of wool and to help it felt to become more waterproof and, in the case of this saint, to beat him to death.

St Timothy, is shown a child with his mother. It is ironic that she wears pearls set in gold and the background is full of these too for in the first letter to Timothy, St Paul writes "women should adorn themselves .. not with braided hair or gold or pearls...but by good deeds ..."

Don't Miss

The rebus or maker's mark in the left hand border - a tower within a wheat sheaf. Charles Kempe's studio used the wheat sheaf, the tower was added when he died in 1907 and the company was headed up by his distant cousin, Walter Tower.

7b. St James the Greater and St John, plus the text panel below



1912 by Kempe and Tower.

Given in memory of Charles and Frederick Palmer-Morewood by their sister Lucy.

St James the Greater and St John were brothers, the sons of Zebedee who Jesus called to be his disciples.



The text in the glass panel below the saints forms part of the design. It is surrounded by the same border as the main window above and has the Kempe and Tower mark. The words are Jesus' reply to the other disciples when they heard that James' and John's mother had asked for them to be given a special place in his kingdom, Matthew 20 v20-28.

Imagery

St James the Greater's hat is decorated with his symbol, the scallop shell, and he carries a pot on his staff indicating pilgrimage.

St John holds a book with the Latin words "In principio erat verbo" which translates "In the beginning was the Word" the opening phrase of the Gospel of John. His symbol is the eagle which can be seen to the right.

Don't Miss

The angels above the main figures.

8. The Two Marys



1876
by Hardman & Co.

Installed at the time of the
Gilbert Scott restoration,
donor unknown



8a. The Annunciation (left of chancel arch)

The angel Gabriel announces to Mary that she has been chosen by God to give birth to his Son, Jesus. The angel holds a scroll with the words "Ave Maria..." and the inscription reads "Behold the handmaid of the Lord..." her reply to the angel's news, as described in Luke 1 v26-38.

Imagery

Mary stands by a lily in a pot. The lily is Mary's symbol and the flowers within the decorative panels, above and below the figures are also lilies.

Don't miss

The ornate gothic arches in architectural background which are similar to the carved sedilia in the wall to the right of the altar.

8b. Jesus and Mary Magdalene (right of chancel arch)

Mary Magdalene meets Jesus in the garden after the resurrection. At first she thought Jesus was a gardener until he spoke her name. The inscription "Touch me not for I am not yet ascended to my Father " was his reply when she recognised him, see John 20 v 15-17.

Imagery

Mary carries an ointment jar. Jesus has a halo with three arms of a cross, representing the Trinity and pierced hands and feet.

Don't Miss

The decorative panels above and below the figures contain thorned roses in place of the lilies in window 8a.

9. The Marriage Window



1911 by Geoffrey Webb.

This is early work by Geoffrey Webb and very detailed, the longer you look at it the more you find!

Given by Lady Agnes Townsend and James Andrew Cunningham Durham to commemorate their wedding.

On the left is St Nicholas, the central and right hand figures are the namesakes of the couple: St Agnes and St James the Great.

Imagery

St Nicholas is shown wearing his bishop's mitre and carrying bags of gold. It is said that he saved three girls from being sold into slavery by providing a bag of gold for each as their dowry.

St Agnes was a beautiful Roman girl who refused to marry saying Jesus was her only "spouse". She was condemned as a Christian by her suitors and was martyred aged 13. That night her parents dreamt they saw her with The Lamb of God and thus she is depicted with a lamb.

St James the Great was one of the first disciples, see the information for window 7a.

Below the figures are the Durham, Townsend and combined coats of arms.

Don't Miss

The girls looking out of the balconies at the top of each panel.

The rebus (or maker's mark), a spider's web and the date near the bottom of the left hand panel.

10. The Expulsion from Eden



Circa 1902 by Hardman & Co.

Given in memory of Rev John Richard Errington, Rector 1872 - 1882 and his wife Charlotte by their surviving children.

Two angels stand in the Garden of Eden commanding Adam and Eve to go from it.

It's a rather strange choice of subject to remember one's parents but perhaps the position in the west tower which was visible through the unglazed screen until 1973 can explain it, especially if you look at the tiny window at the top. This shows God's hand pointing down in judgment on Adam and Eve as described in the first book of the Old Testament, in contrast to the Great East Window in the chancel opposite which shows Christ at the Final Judgment as described in the last book of the New Testament.

Imagery

Genesis 3 v24 describes a flaming sword placed east of the Garden of Eden to guard the way to the tree of life.

The intricate patterns above and below the figures contain golden apples reflecting the fact that it was an "apple", the fruit of the tree of knowledge, that Adam and Eve ate in direct disobedience of God's instructions.

Don't Miss

The difference in vegetation in the two panels – flowers inside the garden and thorns and thistles outside it.