

The Windows of Lambeth Palace Chapel *A GUIDE*



The Story of Salvation

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Lambeth Palace Chapel**
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Lambeth Palace*

Foreword
The Archbishop of Canterbury

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FOREWORD



The Archbishop of Canterbury

The windows of the Chapel at Lambeth Palace are designed to help us know God better.

I am delighted that this book helps us to get to know the windows better. Even though I see the windows very regularly, this book opens my eyes to appreciate the beauty of their form and function afresh – and thus to look on God afresh.

I am so grateful for this work, the fruit of devoted research by Lyndall Hacker and James Thomson. Their exploration unveils the many dimensions of beauty and meaning contained within the glass. This beauty and meaning is contained in the design and in their making and re-making. The windows, though modern, evoke the medieval period as they seek to be faithful to Morton's original design (or, at least, to the records of Laud's repairs to Morton's original installation). There were two occasions on which all the glass was completely destroyed. The first was in 1643, when Laud's windows were demolished by the parliamentarians, who used Lambeth for *publicke service* and a prison, and again when the Chapel was hit by incendiary bombs during the Second World War, in 1941. Thus these windows, with their modern design reflecting their predecessors' medieval style, witness not only to the beauty of God but to the beauty and persistence of the human spirit in the face of setback. The story of faith and the testimony of discipleship are evidenced both within the glass and behind it.

Stained glass functions as a lens, a filter through which our looking is shaped and ordered. That is to say, stained glass directs our eyes to 'see', to appreciate *The Story of Salvation* that we inherit and in which we participate. God is the Light that shines behind, beyond and betwixt the multitudinous facets of our lives, causing the facets to glow with

colour and purpose, especially when viewed within the pattern and perspective of the whole.

We live in a very visual age once again, just as in medieval times – except that we have lost the art of reading stained glass which might once have been as accessible as a modern cartoon is today. This book teaches us to look again at some vivid and ever-lively stories. It also teaches us a way of reading the Bible: to appreciate the inheritance of the Old Testament and the way in which it shapes our understanding of Jesus, and yet to focus on the events of Jesus in his life and death and resurrection.

The windows of the Chapel at Lambeth Palace are designed to help us know God better. And then to respond to all that we discover – in wonder, love and praise.

+Justin Cantuar:

Lent 2014



Christ is Risen! Alleluia! (5.2)

INTRODUCTION

This guide has been compiled to fulfil Archbishop Fisher's wish that a record be made of the Chapel windows, which were installed in 1955 and 1956, 'so people can take it round with them as they study the windows to see what the subjects are'.¹ There is no evidence that one has been produced previously.

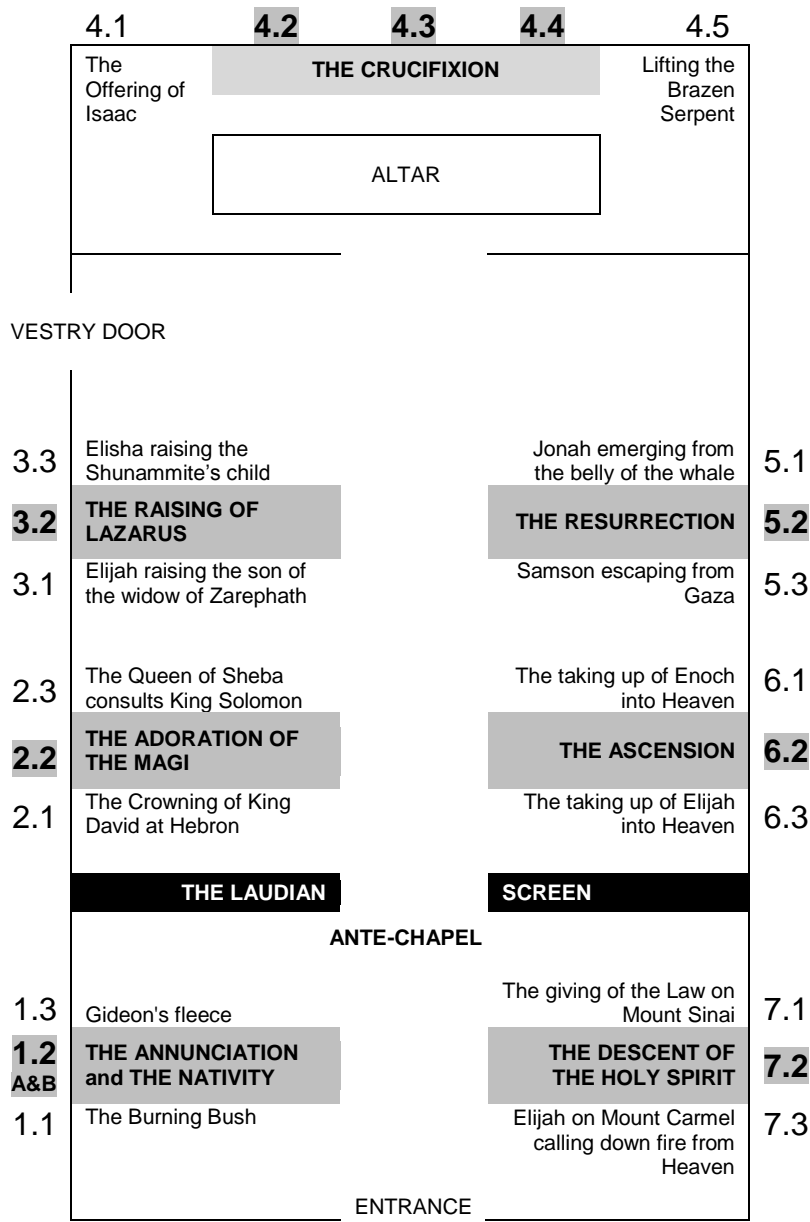
On 10 May 1941, the Clayton and Bell stained glass windows, installed by Archbishop Tait (c.1876), were completely destroyed by enemy action. After the war, Lord Mottistone (John Seely) and Mr Paul Paget, in close consultation with Archbishop Fisher, made a careful study of all the records concerning the biblical stories which had been portrayed in this chapel's windows since those installed by Archbishop Morton in 1486. Today's windows by Carl Edwards and Hugh Powell reflect Archbishop Morton's sequence of biblical themes which had been based on the *Biblia Pauperum*. Thus the original intention of portraying, in picture form, the story of the redemption of the world by Our Lord Jesus Christ has been preserved.

Biblia Pauperum and Typology

The ***Biblia Pauperum***, or Poor Man's Bible, was a popular model for artists in the fourteenth and fifteenth centuries and also much used by the Victorians. It contains some explanatory texts, but is essentially a picture-book predicated on the Christian form of Biblical **Typology** for its groupings of illustrations, whereby certain persons and events in the Old Testament are interpreted as prefiguring events in the New Testament. Hence the central light in each window in the Chapel depicts a story from the New Testament (**antitype**) which is supported on either side by events found in the Old Testament (**type**).

¹ Letter from Archbishop Fisher to Paul Paget 10 January 1956 – Lambeth Palace Library: Fisher Archive 175: 268

Plan of the Windows with their reference numbers



Each window has three lights except the East Window (4), describing The Crucifixion, which has five as the three central lights are used for the Crucifixion of Christ with the two thieves.

THE CRUCIFIXION



Light 4.2

Light 4.3

Light 4.4

Order and Dates of Completion of the Windows

Window	Order	Date of completion
The Annunciation	4	August 1956
The Nativity		
The Adoration of the Magi	7	May 1957
The Raising of Lazarus	3	April 1956
The Crucifixion	1	October 1955
The Resurrection	5	August 1956
The Ascension	2	January 1956
The Descent of the Holy Spirit	6	May 1957

Quarries

Quarry: *quadrare* (Latin); to make square, *carré* (French); a square

When Archbishop Morton installed the windows in 1486, it would have been usual for the figures in stained glass, together with roundels and other supporting motifs and texts, to be placed against a background of quarries. At that time it was felt that light was an expression of the presence of God, so it was desirable to have as much light as possible flooding into places of worship. The builders' skills had developed considerably, thus enabling larger windows to be accommodated and, being less expensive, quarries were a practical solution to the need for more glass.



Thus it can reasonably be assumed that the arrangement of the figures and quarries in the Lambeth windows five hundred years ago would have looked very similar to those here today. However, in the absence of any documentation, thoughtful assumptions have to be made regarding the designs chosen for the quarries, bearing in mind that they support the overall narrative of *The Story of Salvation*. Examples are: the stylised acanthus leaf, which in Christian symbolism represents pain, sin and punishment, and trifoliate plants which could refer to the Trinity. Flowers with five petals are likely to be roses which symbolise the Blessed Virgin Mary as well as the five wounds of Christ; flowers with four petals could also refer to Mary since the number four, comprising three (the Trinity) plus one, is 'her' number. The occasional columbine, also called Our Lady's Shoes, obviously refers to Mary but also as the word means dove, the Holy Spirit.

Artistic Representation of Heaven

Heaven features in many of the windows and is symbolised by a wavy pattern in purple or pale blue in a semi-circular band.



A wavy pattern in purple with *light* radiating (1.2 A)

In addition, Heaven is sometimes evoked by lines of gold *light* (not to be confused with a light, the subdivision of a window) radiating through the wavy pattern, or contained within it (1.2 A & B).



A wavy pattern in pale blue with the star and *light* contained within it (1.2 B)

In two of the lights, the Angel talking with Gideon (1.3) and Elijah entering Heaven (6.3), the pale blue pattern occurs below them in the main picture. In the latter (6.3) the purple pattern is also above Elijah.



The pale blue pattern below Elijah (6.3)



and the purple above (6.3)

References to these wavy patterns and *light* are made in the notes as appropriate for each window.

Artistic Representation of Water

Many of the windows have a 'stream of water', often in an unexpected place. Water has many profound resonances in Christian theology. An example occurs in St John's Gospel:

On the last day of the festival, the great day, while Jesus was standing there, he cried out, "Let anyone who is thirsty come to me, and let the one who believes in me drink. As the scripture has said, 'Out of the believer's heart shall flow rivers of living water.'" Now he said this about the Spirit, which believers in him were to receive; for as yet there was no Spirit, because Jesus was not yet glorified.

(St John 7 vv 37-39)

It is also suggested that this pictorial reference to flowing water serves in these windows as an artistic, visual link to the continuity of the various biblical scenes. These windows are: The Annunciation (1.2 A), the Burning Bush (1.1), The Adoration of the Magi (2.2), the Offering of Isaac (4.1), The Crucifixion (4.3), Jonah emerging from the whale (5.1) and Samson escaping from Gaza (5.3).



The stream of water can be seen behind Mary's shoulders; the cruciform halo is also visible (2.2).

In the Pentecost window, the waters of the world are represented in the globe, symbolising Holy Baptism (7.2).

Cruciform Halo

The cruciform halo, formed of three red squares within a golden ring of light, incorporates the suggestion of the Cross and is generally the attribute of Christ, though in some representations it may be worn by all three persons of the Trinity.

The Stained Glass Artists – Carl Edwards and Hugh Powell

The Stained Glass Firm of Carl Edwards & Hugh Powell (the great-great-grandson of James Powell, 1774-1840, who bought the Whitefriars Glass Factory in 1834) was responsible for these windows. Carl Johannes Edwards, who designed and cartooned all the windows, was born on 15 February 1914 in London to Finnish parents and died on 17 January 1985. He began his career in stained glass at an early age and in 1936 became assistant to James Hogan, the Whitefriars' head designer, a position that Carl Edwards assumed in 1948 on the death of his mentor. In 1952 he went into partnership with Hugh Powell and they established a studio on the top floor of Apothecaries' Hall in the City of London. In 1956, just before the project begun in early 1954 was complete, the partnership dissolved and Edwards saw it through to completion. Amongst his other commissions is the east window of the Temple Church in London (1954), which led Archbishop Fisher to appoint him for the Lambeth Project. He was responsible for much glass in the Anglican Cathedral in Liverpool including the huge Great West Window completed in 1979. He was a Governor of the Harrow School of Art and Liveryman of the Worshipful Company of Glaziers. He married in 1941 and had two daughters. One of the daughters, Caroline, married Tony Benyon, both of whom are stained glass artists. Tony Benyon has contributed the following piece about the technical details of the glass:

Technical details of the Stained Glass by Tony Benyon

Stained glass is the only decorative art form that depends on transmitted rather than reflected light and the transmitted light is modified by the application of glass paint and the use of leads. The thickness of individual leads is as important as the frequency of their use because of the effects of halation (the spreading of light beyond its proper boundary). Light will wrap itself around a half inch lead, positioned far from the eye, and make it appear to be only a half of its width. Similarly line painting was traditionally supported by using half tones or washes to control the transmitted light and to stop the lines from vanishing.

Carl Edwards did not smother the glass with washes or tone but supported his main lines with additional parallel lines to control the light and by so doing allowed the glass to 'sing'. The Lambeth Palace windows are therefore a celebration of mouth-blown glass allowing all the nuances of tonal variation of the colours and streaks in the glass to be clearly visible. To assist in the diffusion of transmitted light was his selection and use of glass. The 'slab' glass he included in the Lambeth windows was a bottle glass first blown in 1889 by the Southwark firm of Britten & Gilson for the architect ES Prior and

was known as 'Prior's Early English Glass'. It was manufactured to duplicate the effect of corrosion and the passage of time on medieval glass which provides the stained glass in Chartres Cathedral, for example, with its glorious glowing effect. The bubbles and imperfections and the thickness of each piece of glass cause a random refraction as the transmitted light passes through, and the constantly altering angle of the sun means the glass is changing each moment of every day.

The mark of Edwards and Powell is in the lower left-hand corner of Light 1 of Window 4. The mortar and pestle possibly reflect the location of their studio in Apothecaries' Hall, London.



Light 4.1, lower left corner

Decorative Discs

There are over 700 decorative discs in the windows. The majority are a deep red colour, others are bright green, white, pale green and pale blue. Ron Whiting, who worked in the stained glass studio above Apothecaries' Hall and also installed some of these windows, says "Our bosses told visitors that broken wine glasses were collected up after banquets held in Apothecaries' Hall. The tidied-up wine glass bases had a piece of rich coloured pot glass cut to fit. This created the radiant swirling coloured effect and the remains of the stems, which stand proud, add an interesting texture!"



Five decorative discs



The base of a plain wine glass becomes coloured when placed on the appropriate tint

The Days in the Church Calendar represented in the windows

Window	Day in Church Calendar
The Annunciation	25 March
The Nativity	Christmas Day - 25 December
The Adoration of the Magi	The Epiphany - 6 January
The Raising of Lazarus	29 July (Mary, Martha and Lazarus)
The Crucifixion	Good Friday
The Resurrection	Easter Day
The Ascension	Ascension Day
The Descent of the Holy Spirit	Pentecost (Whit-Sunday)

Layout of the text

In the text the illustration of the main theme from the New Testament (**antitype**), the centre light of each window, will be described first (n.2), followed by the Old Testament themes (**types**) in the lights on either side (n.1 and n.3). Following the photograph of each light there is a series of notes commenting on the theme, the detail of the illustration and any other features in the light either above or below. The relevant passage of scripture is then quoted, and shown in **blue**. The New Revised Standard Version (Anglicized Edition) of the Holy Bible (1995) is used unless otherwise stated. At the end of each section, a note is added about the borders and other general features for each window.

BRIEF HISTORY OF THE WINDOWS

STEPHEN LANGTON

1207-1228

The oldest surviving part of Lambeth Palace is the splendid Archbishop's Chapel [c.1218-28] with its distinctive triple lancets (five in the east window) and long slender shafts of Purbeck marble. Unfortunately there is no surviving documentary evidence for the actual building of the Chapel,¹ though it is thought most likely that it was designed by a close confidant of Archbishop Langton, Master Elias de Dereham, who was architect of the early thirteenth century Salisbury Cathedral which has the same window configuration. Originally there would also have been a west window of five lights and two triple-lance windows either side of the altar. It has been assumed that they would have been filled with plain glass, but in all probability they would have been coloured.

HENRY CHICHELE

1414-1443

The lancet windows at the west end were blocked up...and their glass removed, carefully mended...and placed in another part when Archbishop Chichele built the tower (variously known as Chichele's Tower, Lollards' Tower or the Water Tower) against the west end of the Chapel in 1434. *The care expended on [the the removal of] these windows certainly suggests that they were filled with stained glass.*²

JOHN MORTON

1486 – 1500

Archbishop Morton, perhaps the Chapel's most liberal benefactor and beautifier, had all the windows filled with stained glass with biblical stories as exemplified in the *Biblia Pauperum*, and which were probably of the richest quality to be found in the later years of the fifteenth century.³



Base of Light 4.1

THOMAS CRANMER

1533-1553

The triple-lancet window in the sanctuary on the north wall was taken out in the 1540s to accommodate the existing vestry and stair tower.

WILLIAM LAUD

1633 – 1645

When Archbishop Laud came to the See of Canterbury, he found that Archbishop Morton's *windowes were so peececd and quite out of order and reparation, that it grieved his very heart to see it in such a*

*condition....whereupon he gave order for repairing, renewing the glasse windowes, and out of the fragments of the old painted glasse remaining in them (not by the helpe of the pictures in his printed Masse Booke), he made a shift as well as he could, to make up the stories and representation formerly defaced, without any addition, but only of new glasse in lieu of the old that was demolished.*⁴

Archbishop Laud was beheaded in 1645 for high treason and other high crimes. One of the gravest charges against him was that he had assumed papal-type power to subvert *the true religion* and introduce *Popish superstition*. This injunction was based, in part, on the fact that he had encouraged the installation of stained glass windows in churches which was evidenced at Lambeth where *a large crucifix* was in the east window. In his defence, Laud, replied that the window was *standing in my predecessor's time, though a little broken; so I did but mend it – I did not set it up.*³ Detailed descriptions of all the Lambeth Chapel windows submitted at the trial as 'proof' of Laud's guilt were penned by the Puritan attorney William Prynne, and his records have been the inspiration for the choice and sequence of the current biblical images.



Base of Light 4.5

THE COMMONWEALTH

1649 – 1660

Lambeth House, as the Palace was then known, had already been seized by the Parliamentarians in 1642 and was used for *publicke service* and a prison.¹ The Chapel was used as a court during the day and an officers' mess by night. The regicides wreaked untold havoc and *the beautiful windows of the Chapel [were] utterly demolished.*³

WILLIAM JUXON

1660 – 1663

At the Restoration of the monarchy, Archbishop Juxon *renewed the fabric of the Chapel, repairing the breaches which the Parliamentarians had made.*³ The window on the south side of the sanctuary was probably bricked in at this time.

WILLIAM HOWLEY

1828 –1848

Archbishop Howley arranged for simple diapered glass to be inserted throughout the Chapel.

ARCHIBALD TAIT

1868 – 1882

Archbishop Tait had five new stained glass windows installed (there were none in the Antechapel), designed by Clayton & Bell, telling the *old, old stories as they had told it from the pages of the Biblia Pauperum*,³ though the individual windows did not precisely replicate those of Morton's time. One window was *an offering from the American Bishops* which presented a *richness of combination of the Old World with the New, which in the days of Morton would have been denounced as visionary and impossible*.³ The pew balcony to the south of the sanctuary was created at this time.

COSMO LANG

1928 –1942

The Chapel and adjoining Lollards' Tower were gutted by the direct hit of an incendiary bomb on the 10th May 1941. The stained glass was totally destroyed and all that remained of the Chapel were its walls and floor!

GEOFFREY FISHER

1945 – 1961

The present windows, based on the extant transcripts of Archbishop Laud's trial, researched by architects Seely and Paget, were designed by Carl Edwards and Hugh Powell in accordance with the wishes of Archbishop Fisher. On 19 October 1955, the Chapel together with the East Window (Window 4) was rededicated during a splendid service in the presence of Her Majesty The Queen and other members of the royal family. The further six windows were inserted during 1956 and 1957.



Base of Light 4.3

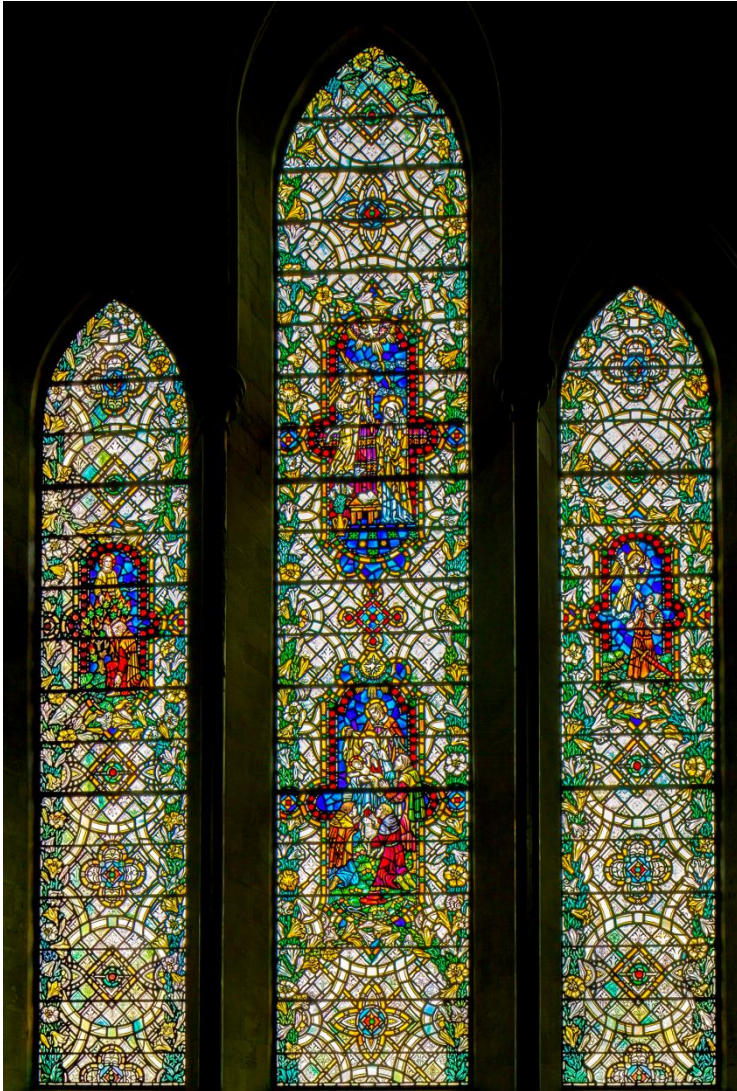
¹ Lambeth Palace - A History of the Archbishops of Canterbury and their Houses, Tim Tatton-Brown, London, SPCK, 2000

² The Story of Lambeth Palace - A Historic survey; Dorothy Gardiner, London, Constable, 1930 page 53

³ Lambeth Palace, and its Associations, J Cave-Browne, Edinburgh and London, William Blackwood, 1882

⁴ Canterburie's Doome, William Prynne, London, 1646

WINDOW 1



1.1

The Burning Bush

1.2

A. THE ANNUNCIATION

B. THE NATIVITY

1.3

Gideon's fleece

1.2 A THE ANNUNCIATION



Notes

1. The Holy Spirit, in the form of a dove with a small nimbus, is shown to be in heaven which is indicated by the purple wavy pattern surrounding it. A ray of *light*, flowing from the dove, is directed at the Blessed Virgin Mary's head which brings about God's Holy Conception. Colourful floor tiles and a sumptuous purple and gold curtain hanging behind the two figures indicate that this momentous meeting is taking place in a room.



2. The archangel Gabriel, hovering on a small cloud and identified by his sceptre tipped with a fleur-de-lys, a symbol of Mary and also the Holy Trinity, tells Mary that God has chosen her to give birth to His Son.

3. Above her head stars apparently floating on water, refer to her title *Stella Maris* (Mary, Star of the Sea) and also identify her as the woman crowned with twelve stars in the Book of Revelation. Eleven stars are visible and it can be assumed that another one is hidden behind the Archangel Gabriel.

A great portent appeared in heaven: a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.
(Revelation 12 v 1)



4. Mary has laid aside a book, traditionally the Prophecy of Isaiah, which foretells the birth of Christ. The letters in Mary's book, in mock Hebrew, invite the viewer to make this link between Isaiah's prophecy and the Child she will bear.

Therefore the Lord himself will give you a sign. Look, the young woman is with child and shall bear a son, and shall name him Immanuel.
(Isaiah 7 v 14)



The Gospel according to St Luke 1 vv 26-38

In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin's name was Mary. And he came to her and said, 'Greetings, favoured one! The Lord is with you.' But she was much perplexed by his words and pondered what sort of greeting this might be. The angel said to her, 'Do not be afraid, Mary, for you have found favour with God. And now, you will conceive in your womb and bear a son, and you will name him Jesus. He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his ancestor David. He will reign over the house of Jacob for ever, and of his kingdom there will be no end.' Mary said to the angel, 'How can this be, since I am a virgin?' The angel said to her, 'The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be holy; he will be called Son of God. And now, your relative Elizabeth in her old age has also conceived a son; and this is the sixth month for her who was said to be barren. For nothing will be impossible with God.' Then Mary said, 'Here am I, the servant of the Lord; let it be with me according to your word.' Then the angel departed from her.

1.3 Gideon's Fleece



Notes

1. An angel of the Lord floating on a cloud of Heaven (pale blue wavy pattern), his left index finger raised indicating that the message comes from God, instructs Gideon to free the people of Israel from their oppression by the Midianites and Amalekites. However, Gideon demands tangible proof that this is God's will. He lays out a fleece on the ground and asks that one night the dew would fall on it leaving the surrounding earth dry: and it was. Not yet satisfied, he asked for another sign, this time the other way round – dry fleece on damp earth. Miraculously this occurred too.



2. Gideon, though traditionally thought to be an Israelite judge, is depicted clad in armour, signifying his acceptance of God's command that he should take up a military role. The story of Gideon became associated with the Annunciation because early Christians saw dew as a symbol of the gift of the Holy Spirit; hence the dew on the fleece was taken as a **type** for the Blessed Virgin Mary who was impregnated by the Holy Spirit



The Book of Judges 6 vv 33-40

Then all the Midianites and the Amalekites and the people of the east came together, and crossing the Jordan they encamped in the Valley of Jezreel. But the spirit of the Lord took possession of Gideon; and he sounded the trumpet, and the Abiezrites were called out to follow him. He sent messengers throughout all Manasseh, and they too were called out to follow him. He also sent messengers to Asher, Zebulun, and Naphtali, and they went up to meet them. Then Gideon said to God, 'In order to see whether you will deliver Israel by my hand, as you have said, I am going to lay a fleece of wool on the threshing-floor; if there is dew on the fleece alone, and it is dry on all the ground, then I shall know that you will deliver Israel by my hand, as you have said.' And it was so. When he rose early next morning and squeezed the fleece, he wrung enough dew from the fleece to fill a bowl with water. Then Gideon said to God, 'Do not let your anger burn against me, let me speak one more time; let me, please, make trial with the fleece just once more; let it be dry only on the fleece, and on all the ground let there be dew.' And God did so that night. It was dry on the fleece only, and on all the ground there was dew.

1.2B THE NATIVITY



Notes

1. The Star of Bethlehem surrounded by contained *light* with emitted *light* shining from heaven, as shown by the pale blue wavy pattern below it, hovers over Joseph who stands protectively behind the Blessed Virgin Mary and her newborn Son.



2. Three shepherds, having laid aside a crook and a hat, offer Christ the gift of a lamb which indicates their humble status and reminds the viewer of Christ as *The Lamb of God*.





3. Mary is holding the infant Jesus, who opens his arms wide as if to bless or embrace the world. In addition, this portrayal of the Nativity invites the viewer to contemplate the manner of Christ's death by the way in which He holds out His arms, which is mirrored in both The Adoration of the Magi (2.2) and The Crucifixion (4.3) Windows, and because of His cruciform halo. Perhaps even the cloth which Joseph holds behind Him hints at the shroud in which He will be buried.

4. The three pink flowers beside the front legs of the lamb are *Dianthus plumarius*, sometimes called 'pinks'. These symbolise the nails of the crucifixion because, when medieval metal nails were hit on the head, they split into a shape similar to the appearance of *Dianthus* petals.

5. Also seen is the flower *Calendula officinalis*, the marigold – Mary's gold, which has come to symbolize Mary in countless ways. For example, the gold petals are likened to rays of light crowning her head and the colour is related to the generous giving of herself to God's plan: sometimes the marigold is described as 'the flower of grief' because it actually weeps on occasion. Droplets gather in the flower during the night and drip off like tears when it opens in the morning. Both pinks and marigolds with their five petals symbolise the five wounds inflicted on Jesus.

The Gospel according to St Luke 2 vv 1-20

In those days a decree went out from Emperor Augustus that all the world should be registered. This was the first registration and was taken while Quirinius was governor of Syria. All went to their own towns to be registered. Joseph also went from the town of Nazareth in Galilee to Judea, to the city of David called Bethlehem, because he was descended from the house and family of David. He went to be registered with Mary, to whom he was engaged and who was expecting a child. While they were there, the time came for her to deliver her child. And she gave birth to her firstborn son and wrapped him in bands of cloth, and laid him in a manger, because there was no place for them in the inn. In that region there were shepherds living in the fields, keeping watch over their flock by night. Then an angel of the Lord stood before them, and the glory of the Lord shone around them, and they were terrified. But the angel said to them, 'Do not be afraid; for see I am bringing you good news of great joy for all the people: to you is born this day in the city of David a Saviour, who is the Messiah, the Lord. This will be a sign for you: you will find a child wrapped in bands of cloth and lying in a manger.' And suddenly there was with the angel a multitude of the heavenly host, praising God and saying, 'Glory to God in the highest heaven, and on earth peace among those whom he favours!' When the angels had left them and gone into heaven, the shepherds said to one another, 'Let us go now to Bethlehem and see this thing that has taken place, which the Lord has made known to us.' So they went with haste and found Mary and Joseph, and the child lying in the manger. When they saw this, they made known what had been told them about this child; and all who heard it were amazed at what the shepherds told them. But Mary treasured all these words and pondered them in her heart. The shepherds returned, glorifying and praising God for all they had heard and seen, as it had been told them.

1.1 The Burning Bush



Notes

1. God, depicted with a cruciform halo, from within the burning bush asks Moses to remove his shoes (which he is in the act of doing) because he is on holy ground. God also instructs Moses to go and free the Israelites in Egypt.
 2. The bush, burning but unconsumed, is a **type** for Mary who bore Christ yet kept her virginity. The bush illustrated is *Rubus sanctus* – a rare bramble which can spontaneously burst into flames.
 3. Note a stream of water running behind the figure of God at about waist level.
-

Exodus 3 vv 1-10

Moses was keeping the flock of his father-in-law Jethro, the priest of Midian; he led his flock beyond the wilderness, and came to Horeb, the mountain of God. There the angel of the Lord appeared to him in a flame of fire out of a bush; he looked, and the bush was blazing, yet it was not consumed. Then Moses said, 'I must turn aside and look at this great sight, and see why the bush is not burned up.' When the Lord saw that he had turned aside to see, God called to him out of the bush, 'Moses, Moses!' And he said, 'Here I am.' Then he said, 'Come no closer! Remove the sandals from your feet, for the place on which you are standing is holy ground.' He said further, 'I am the God of your father, the God of Abraham, the God of Isaac, and the God of Jacob.' And Moses hid his face, for he was afraid to look at God. Then the Lord said, 'I have observed the misery of my people who are in Egypt; I have heard their cry on account of their taskmasters. Indeed, I know their sufferings, and I have come down to deliver them from the Egyptians, and to bring them up out of that land to a good and broad land, a land flowing with milk and honey, to the country of the Canaanites, the Hittites, the Amorites, the Perizzites, the Hivites, and the Jebusites. The cry of the Israelites has now come to me; I have also seen how the Egyptians oppress them. So come, I will send you to Pharaoh to bring my people, the Israelites, out of Egypt.'

General note for Window 1



The borders of these three lights contain flowers symbolically associated with the Blessed Virgin Mary. Precise identification of some is difficult since it is thought that, on occasion, their colours may have been adjusted in order to enhance the overall design of the window. *Lilium candidum*, the white lily, known as the Madonna lily, is a symbol of Mary's purity. Yellow lilies were introduced in the twentieth century from Asia and here may symbolise suffering.

2.2 THE ADORATION OF THE MAGI





Rampant lion - note 1

THE ADORATION OF THE MAGI - notes 2, 3, 4

Psalm 86 v 9 - note 5

Window 2. Light 2

Notes

1. The theme of this window is Christ's kingship which is emphasized by the crowns placed in the two outer lights in six small, black diamond-shaped lozenges, the crowns of the Magi and by the lion at the apex of the central light. The lion is a beast often used to denote majesty.



2. Jesus is now a toddler sitting on His mother's knee who is herself seated on a throne on which is a white cloth, perhaps again alluding to the shroud in which Christ will be buried after His Crucifixion. Mother and Child welcome the Magi who offer their gifts of gold, frankincense and myrrh which represent kingship on earth, deity and death respectively.

3. The Magi's gift of myrrh, Christ's cruciform halo, His arms in a posture mirroring that of His arms on the Cross in the east window and the three *Dianthus* ('nail') flowers at Mary's feet, all allude to the manner of His death.

4. This Adoration of the Magi illustrates the idea favoured in the later Middle Ages of visually expressing the fact that the Good News of Christ's birth is for every country and for every generation. This is achieved as the three Magi personify the three continents of the then known world - Africa, Europe and Asia - and they represent all generations: one of the Magi is old with white hair, one is middle-aged and one, the African, is a young man. His full armour and the robes of his companions are in keeping with the medieval era.

5. The visit of the Magi, who are gentile kings in contrast to the Jewish shepherds, also marks the arrival of the new era (known as the New Dispensation, which the coming of Christ brings about). This is encapsulated in the quotation from *Psalms* 86 at the foot of the light.



**+ OMNES GENTES +
QUASCUNQUE FECISTI
VENIENT ET ADORABUNT**

All the nations you have made shall come and bow down before you...

(Psalm 86 v 9)

6. The stream of water flows behind Mary's shoulders.

The Gospel according to St Matthew 2 vv 1-12

In the time of King Herod, after Jesus was born in Bethlehem of Judea, wise men from the East came to Jerusalem, asking, 'Where is the child who has been born king of the Jews? For we observed his star at its rising, and have come to pay him homage.' When King Herod heard this, he was frightened, and all Jerusalem with him; and calling together all the chief priests and scribes of the people, he inquired of them where the Messiah was to be born. They told him, 'In Bethlehem of Judea; for so it has been written by the prophet: "And you, Bethlehem, in the land of Judah, are by no means least among the rulers of Judah; for from you shall come a ruler who is to shepherd my people Israel." Then Herod secretly called for the wise men and learned from them the exact time when the star had appeared. Then he sent them to Bethlehem, saying, 'Go and search diligently for the child; and when you have found him, bring me word so that I may also go and pay him homage.' When they had heard the king, they set out; and there, ahead of them, went the star that they had seen at its rising, until it stopped over the place where the child was. When they saw that the star had stopped, they were overwhelmed with joy. On entering the house, they saw the child with Mary his mother; and they knelt down and paid him homage. Then, opening their treasure-chests, they offered him gifts of gold, frankincense, and myrrh. And having been warned in a dream not to return to Herod, they left for their own country by another road.

2.1 The Crowning of King David at Hebron



Notes

1. When King Saul died, God instructed David to travel to Hebron to be crowned king of the House of Judah. After prolonged fighting between the House of Judah and the rest of the Israelites, the Lord also instructed the elders of the tribes of Israel to go to Hebron to anoint David as King of all Israel. [At a coronation, anointing precedes crowning.]

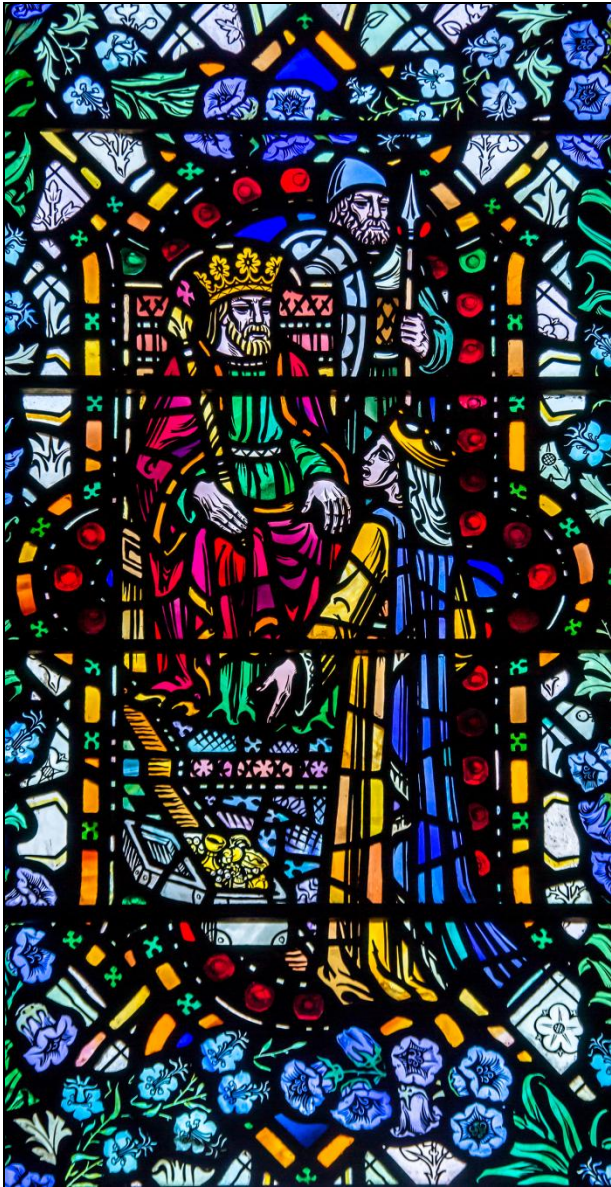
2. An ancestor of Christ, David (signifying *Beloved*) is a **type** for Christ. He was born in Bethlehem, he was the shepherd of his father Jesse's flocks and when he was anointed ... *the Spirit of the Lord came mightily upon David from that day forward.* (1 Samuel 16 v 13)

The Second Book of Samuel 2 vv 1-4

After this David inquired of the Lord, 'Shall I go up into any of the cities of Judah?' The Lord said to him, 'Go up.' David said, 'To which shall I go up?' He said, 'To Hebron.' So David went up there, along with his two wives, Ahinoam of Jezreel, and Abigail the widow of Nabal of Carmel. David brought up the men who were with him, every one with his household; and they settled in the towns of Hebron. Then the people of Judah came, and there they anointed David king over the house of Judah.

Also referred to in 2 Samuel 5 vv 1-5

2.3 The Queen of Sheba visits King Solomon



Notes

1. The Queen of Sheba travelled from afar to see for herself whether King Solomon's wisdom and the magnificence of his court were as splendid as they were reputed to be.

2. Standing before Solomon, crowned and holding a sceptre in his right hand, the Queen gestures towards her open casket of gifts of gold, spices and precious stones whilst ... **she told him all that was on her mind.**

(1 Kings 10 v 2)



3. The figure, with shield, helmet and spear, behind the throne represents Solomon's entourage which so impressed the Queen.



4. The story of King Solomon and the Queen of Sheba is a **type** for the visit of the Magi since the Queen, also a Gentile, had travelled far and brought gifts to a Hebrew King.

The First Book of the Kings 10 vv 1-13

When the queen of Sheba heard of the fame of Solomon, (fame due to the name of the Lord), she came to test him with hard questions. She came to Jerusalem with a very great retinue, with camels bearing spices, and very much gold, and precious stones; and when she came to Solomon, she told him all that was on her mind. Solomon answered all her questions; there was nothing hidden from the king that he could not explain to her. When the queen of Sheba had observed all the wisdom of Solomon, the house that he had built, the food of his table, the seating of his officials, and the attendance of his servants, their clothing, his valets, and his burnt-offerings that he offered at the house of the Lord, there was no more spirit in her. So she said to the king, 'The report was true that I heard in my own land of your accomplishments and of your wisdom, but I did not believe the reports until I came and my own eyes had seen it. Not even half had been told me; your wisdom and prosperity far surpass the report that I had heard. Happy are your wives! Happy are these your servants, who continually attend you and hear your wisdom! Blessed be the Lord your God, who has delighted in you and set you on the throne of Israel! Because the Lord loved Israel for ever, he has made you king to execute justice and righteousness.' Then she gave the king one hundred and twenty talents of gold, a great quantity of spices, and precious stones; never again did spices come in such quantity as that which the queen of Sheba gave to King Solomon. Moreover, the fleet of Hiram, which carried gold from Ophir, brought from Ophir a great quantity of almug wood and precious stones. From the almug wood the king made supports for the house of the Lord, and for the king's house, lyres also and harps for the singers; no such almug wood has come or been seen to this day. Meanwhile, King Solomon gave to the queen of Sheba every desire that she expressed, as well as what he gave her out of Solomon's royal bounty. Then she returned to her own land, with her servants.

General note for Window 2



Nigella damascena

Campanula medium

In medieval times people who had been on a pilgrimage to the shrine of St Thomas Becket (c.1118-1170) at Canterbury often wore a badge in the form of 'a kinde of bell-floure growing in Kent about Canterbury, which may more fitly be called *Canterbury Bells*, because they grow there more plentifully than in any other countrey'.¹ This is why all the lights in this window, with their overarching theme of pilgrimage, are appropriately decorated with a profusion of exquisite blue Canterbury bells (*Campanula medium* - also known as Our Lady's Nightcap and Mary's Bells). There is also some Love-in-a-Mist (*Nigella damascene*) which is said to represent gratitude, or faith and constancy.

¹ Gerard's Herbal, 1597

3.2 THE RAISING OF LAZARUS





Two-headed dove – note 3

THE RAISING OF LAZARUS – notes 1 and 2

The Sower – note 4

Window 3. Light 2

Notes

1. Lazarus emerges from his tomb on the fourth day, still bound in his grave clothes, while his sisters, Martha and Mary, kneel before him.

The fact that he had been four days in the tomb indicates that he was buried on the day of his death, as was customary in Israel, but its mention shows that he was considered to have been dead beyond all possible doubt. The Jewish belief was that for three days the soul returned to the grave, thinking that it would return into the body, but when it saw that the colour of its face had changed it would go away and leave it. Four days in the grave established that all was over.¹

Jesus, with the cruciform halo, has called Lazarus out of his tomb and restored him to life. Two onlookers watch anxiously: the figure on the left covers his nose against an expected stench, thus adding force to the undeniable miracle, while the other stands behind Jesus, looking rather shocked.



2. This story features in religious art from the earliest times as a **type** of the Resurrection which is depicted in the opposite window (6.2) on the south side of the Chapel.

3. Above the main panel is a two headed-dove shown without a nimbus, which is the symbol of the Prophet Elisha. It links Elijah and Elisha, featured in the lights to the left and right respectively, by referring to Elisha's prayer for a double portion of the former's spirit:

¹ World Bible Commentary 36 John; George R Beasley-Murray Thomas Nelson, 1991 page 189



... please let me have a double share of your spirit. (2 Kings 2 v 9)

4. At the foot of the main panel is a picture of a sower, perhaps representing the *Parable of the Sower* (see below), supporting the theme of this window – new life! This was the second window to be completed and this seasonal symbol goes with the harvest in the Ascension Window on the south side, the next window to be completed.



The Gospel according to St John 11 vv 17-44

When Jesus arrived, he found that Lazarus had already been in the tomb for four days. Now Bethany was near Jerusalem, some two miles away, and many of the Jews had come to Martha and Mary to console them about their brother. When Martha heard that Jesus was coming, she went and met him, while Mary stayed at home. Martha said to Jesus, 'Lord, if you had been here, my brother would not have died. But even now I know that God will give you whatever you ask of him.' Jesus said to her, 'Your brother will rise again.' Martha said to him, 'I know that he will rise again in the resurrection on the last day.' Jesus said to her, 'I am the resurrection and the life. Those who believe in me, even though they die, will live, and everyone who lives and believes in me will never die. Do you believe this?' She said to him, 'Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world.' When she had said this, she went back and called her sister Mary, and told her privately, 'The Teacher is here and is calling for you.' And when she heard it, she got up quickly and went to him. Now Jesus had not yet come to the village, but was still at the place where Martha had met him. The Jews, who were with her in the house, consoling her, saw Mary get up quickly and go out. They followed her because they thought that she was going to the tomb to weep there. When Mary came where Jesus was and saw him, she knelt at his feet and said to him, 'Lord, if you had been here, my brother would not have died.' When Jesus saw her weeping, and the Jews who came with her also weeping, he was greatly disturbed in spirit and deeply moved. He said, 'Where have you laid him?' They said to him, 'Lord, come and see.' Jesus began to weep. So the Jews said, 'See how he loved him!' But some of them said, 'Could not he who opened the eyes of the blind man have kept this man from dying?' Then Jesus, again greatly disturbed, came to the tomb. It was a cave, and a stone was lying against it. Jesus said, 'Take away the stone.' Martha, the sister of the dead man, said to him, 'Lord, already there is a stench because he has been dead for four days.' Jesus said to her, 'Did I not tell you that if you believed, you would see the glory of God?' So they took away the stone. And Jesus looked upwards and said, 'Father, I thank you for having heard me. I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me.' When he had said this, he cried with a loud voice, 'Lazarus, come out!' The dead man came out, his hands and feet bound with strips of cloth, and his face wrapped in a cloth. Jesus said to them, 'Unbind him, and let him go.'

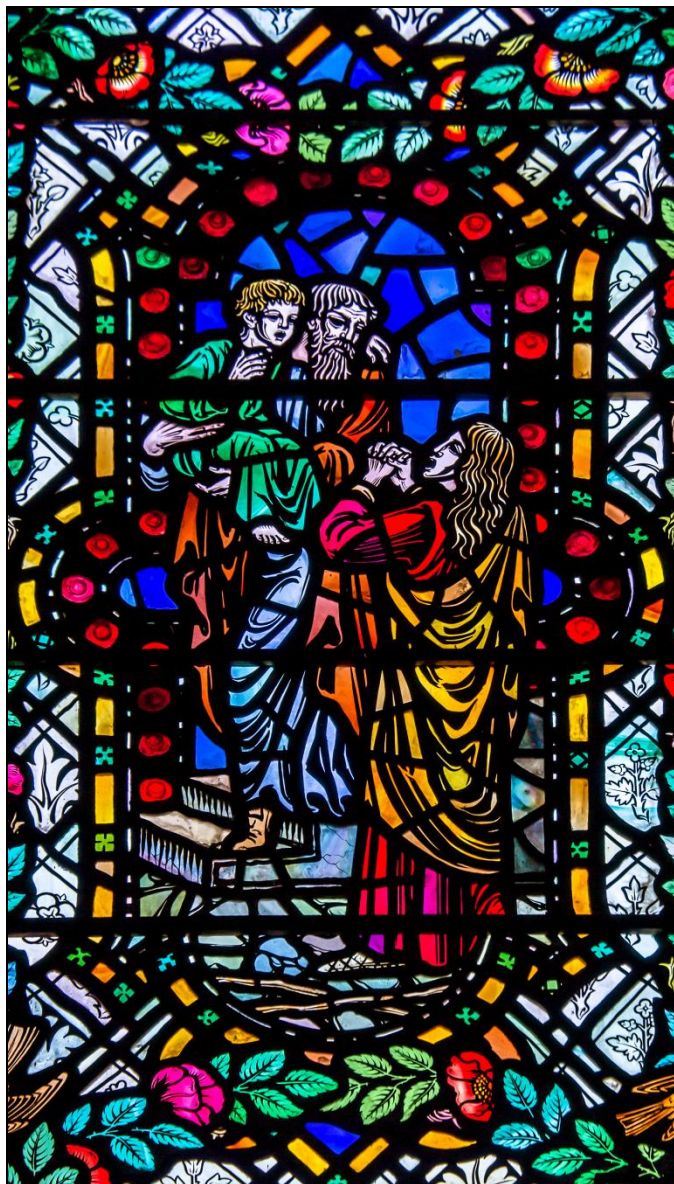
The Parable of the Sower

The Gospel according to St Mark 4 vv 1-8

Again Jesus began to teach beside the lake. Such a very large crowd gathered around him that he got into a boat on the lake and sat there, while the whole crowd was beside the lake on the land. He began to teach them many things in parables, and in his teaching he said to them: 'Listen! A sower went out to sow. And as he sowed, some seed fell on the path, and the birds came and ate it up. Other seed fell on rocky ground, where it did not have much soil, and it sprang up quickly, since it had no depth of soil. And when the sun rose, it was scorched; and since it had no root, it withered away. Other seed fell among thorns, and the thorns grew up and choked it, and it yielded no grain. Other seed fell into good soil and brought forth grain, growing up and increasing and yielding thirty and sixty and a hundredfold.' And he said, 'Let anyone with ears to hear listen!' When he was alone, those who were around him along with the twelve asked him about the parables. And he said to them, 'To you has been given the secret of the kingdom of God, but for those outside, everything comes in parables; in order that "they may indeed look, but not perceive, and may indeed listen, but not understand; so that they may not turn again and be forgiven."' And he said to them, 'Do you not understand this parable? Then how will you understand all the parables? The sower sows the word. These are the ones on the path where the word is sown: when they hear, Satan immediately comes and takes away the word that is sown in them. And these are the ones sown on rocky ground: when they hear the word, they immediately receive it with joy. But they have no root, and endure only for a while; then, when trouble or persecution arises on account of the word, immediately they fall away. And others are those sown among the thorns: these are the ones who hear the word, but the cares of the world, and the lure of wealth, and the desire for other things come in and choke the word, and it yields nothing. And these are the ones sown on the good soil: they hear the word and accept it and bear fruit, thirty and sixty and a hundredfold.'

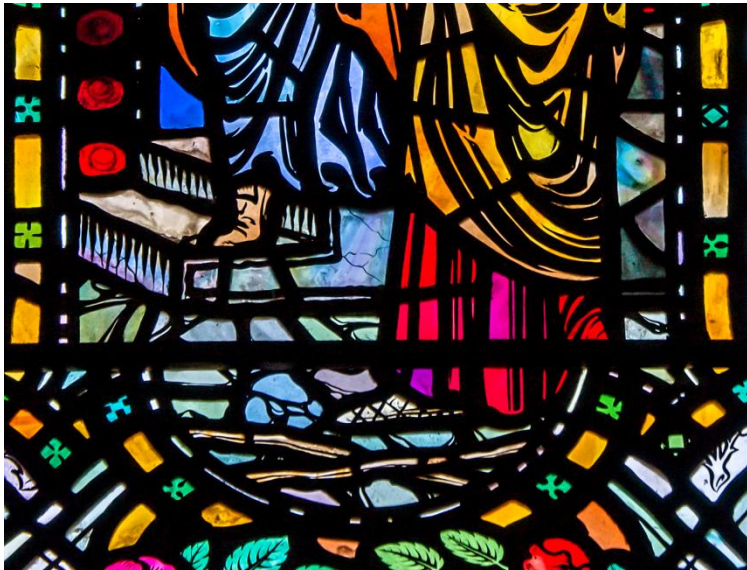
Also in St Matthew 13 vv 1-23 and St Luke 8 vv 4-15

3.1 Elijah raising the son of the widow of Zarephath



Notes

1. The Lord instructed Elijah to go and live in Zarephath where a widow would look after him. She had been gathering sticks when she first met Elijah; note the two crossed sticks at her feet.

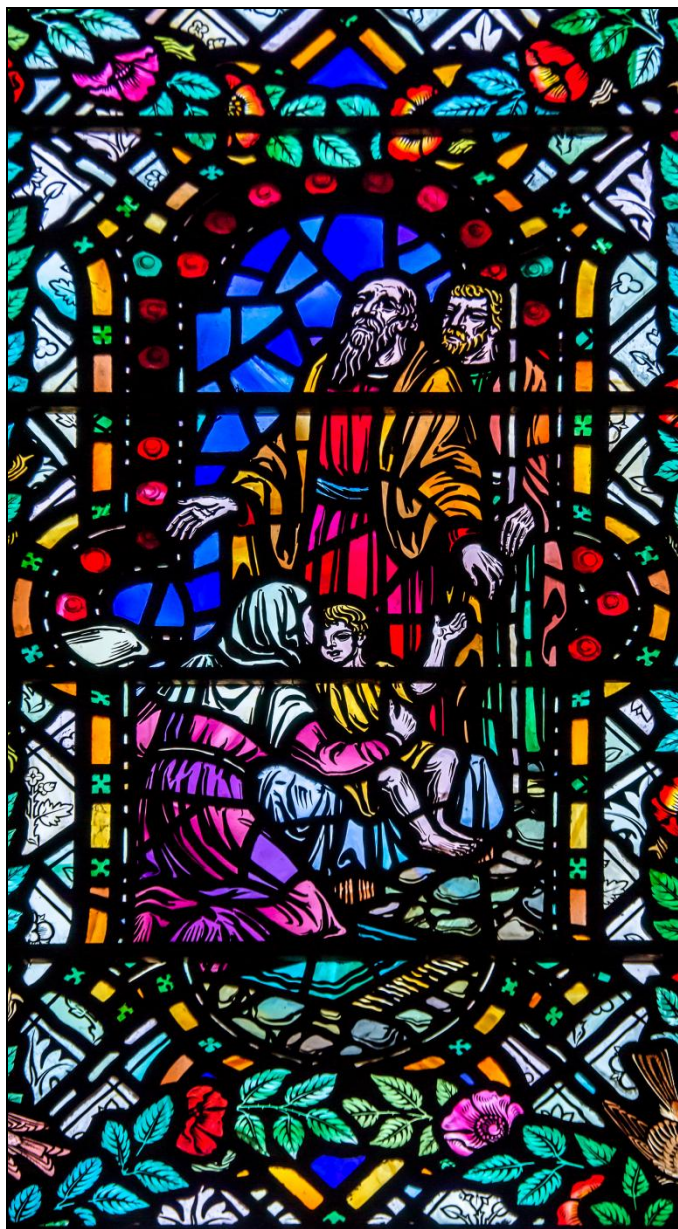


2. One day the widow's son fell ill and died. Elijah carried the boy upstairs where he stretched himself upon him three times and the child was fully restored. Here Elijah is shown carrying the boy back downstairs. The positioning of Elijah's foot indicates that he can only be walking down. This is one of many scripturally accurate details in the design of these windows. The raising of the son of the widow of Zarephath is a straight forward **type** for the raising of Lazarus.

The First Book of the Kings 17 vv 8-24

Then the word of the Lord came to him, saying, 'Go now to Zarephath, which belongs to Sidon, and live there; for I have commanded a widow there to feed you.' So he set out and went to Zarephath. When he came to the gate of the town, a widow was there gathering sticks; he called to her and said, 'Bring me a little water in a vessel, so that I may drink.' As she was going to bring it, he called to her and said, 'Bring me a morsel of bread in your hand.' But she said, 'As the Lord your God lives, I have nothing baked, only a handful of meal in a jar, and a little oil in a jug; I am now gathering a couple of sticks, so that I may go home and prepare it for myself and my son, that we may eat it, and die.' Elijah said to her, 'Do not be afraid; go and do as you have said; but first make me a little cake of it and bring it to me, and afterwards make something for yourself and your son. For thus says the Lord the God of Israel: The jar of meal will not be emptied and the jug of oil will not fail until the day that the Lord sends rain on the earth.' She went and did as Elijah said, so that she as well as he and her household ate for many days. The jar of meal was not emptied, neither did the jug of oil fail, according to the word of the Lord that he spoke by Elijah. After this the son of the woman, the mistress of the house, became ill; his illness was so severe that there was no breath left in him. She then said to Elijah, 'What have you against me, O man of God? You have come to me to bring my sin to remembrance, and to cause the death of my son!' But he said to her, 'Give me your son.' He took him from her bosom, carried him up into the upper chamber where he was lodging, and laid him on his own bed. He cried out to the Lord, 'O Lord my God, have you brought calamity even upon the widow with whom I am staying, by killing her son?' Then he stretched himself upon the child three times, and cried out to the Lord, 'O Lord my God, let this child's life come into him again.' The Lord listened to the voice of Elijah; the life of the child came into him again, and he revived. Elijah took the child, brought him down from the upper chamber into the house, and gave him to his mother; then Elijah said, 'See, your son is alive.' So the woman said to Elijah, 'Now I know that you are a man of God, and that the word of the Lord in your mouth is truth.'

3.3 Elisha raising the Shunammite's child



Notes

1. A rich woman of Shunem, who had earlier befriended Elisha, sent for him because her son had collapsed and died. Elisha, accompanied by his servant Gehazi, pictured here holding Elisha's staff, came and lay on the boy and prayed, whereupon ... **the child sneezed seven times and opened his eyes.** (2 Kings 4 v 35)



2. Elisha stands beside the bed (the pillow is seen to the left) while the mother falls at his feet, on a mat, before taking up her son. This story is another **type** for the raising of Lazarus.



The pillow is seen to the left of the mother's left shoulder

The Second Book of the Kings 4 vv 8-37

One day Elisha was passing through Shunem, where a wealthy woman lived, who urged him to have a meal. So whenever he passed that way, he would stop there for a meal. She said to her husband, 'Look, I am sure that this man who regularly passes our way is a holy man of God. Let us make a small roof chamber with walls, and put there for him a bed, a table, a chair, and a lamp, so that he can stay there whenever he comes to us.' One day when he came there, he went up to the chamber and lay down there. He said to his servant Gehazi, 'Call the Shunammite woman.' When he had called her, she stood before him. He said to him, 'Say to her, Since you have taken all this trouble for us, what may be done for you? Would you have a word spoken on your behalf to the king or to the commander of the army?' She answered, 'I live among my own people.' He said, 'What then may be done for her?' Gehazi answered, 'Well, she has no son, and her husband is old.' He said, 'Call her.' When he had called her, she stood at the door. He said, 'At this season, in due time, you shall embrace a son.' She replied, 'No, my lord, O man of God; do not deceive your servant.' The woman conceived and bore a son at that season, in due time, as Elisha had declared to her. When the child was older, he went out one day to his father among the reapers. He complained to his father, 'Oh, my head, my head!' The father said to his servant, 'Carry him to his mother.' He carried him and brought him to his mother; the child sat on her lap until noon, and he died. She went up and laid him on the bed of the man of God, closed the door on him, and left. Then she called to her husband, and said, 'Send me one of the servants and one of the donkeys, so that I may quickly go to the man of God and come back again.' He said, 'Why go to him today? It is neither new moon nor sabbath.' She said, 'It will be all right.' Then she saddled the donkey and said to her servant, 'Urge the animal on; do not hold back for me unless I tell you.' So she set out, and came to the man of God at Mount Carmel. When the man of God saw her coming, he said to Gehazi his servant, 'Look, there is the Shunammite woman; run at once to meet her, and say to her, Are you all right? Is your husband all right? Is the child all right?' She answered, 'It is all right.' When she came to the man of God at the mountain, she caught hold of his feet. Gehazi approached to push her away. But the man of God said, 'Let her alone, for she is in bitter distress; the Lord has hidden it from me and has not told me.' Then she said, 'Did I ask my lord for a son? Did I not say, Do not mislead me?' He said to Gehazi, 'Gird up your loins, and take my staff in your hand, and go. If you meet anyone, give no greeting, and if anyone greets you, do not answer; and lay my staff on the face of the child.' Then the mother of the child said, 'As the Lord lives, and as you yourself live, I will not leave without you.' So he rose up and followed her. Gehazi went on ahead and laid the staff on the face of the child, but there was no sound or sign of life. He came back to meet him and told him, 'The child

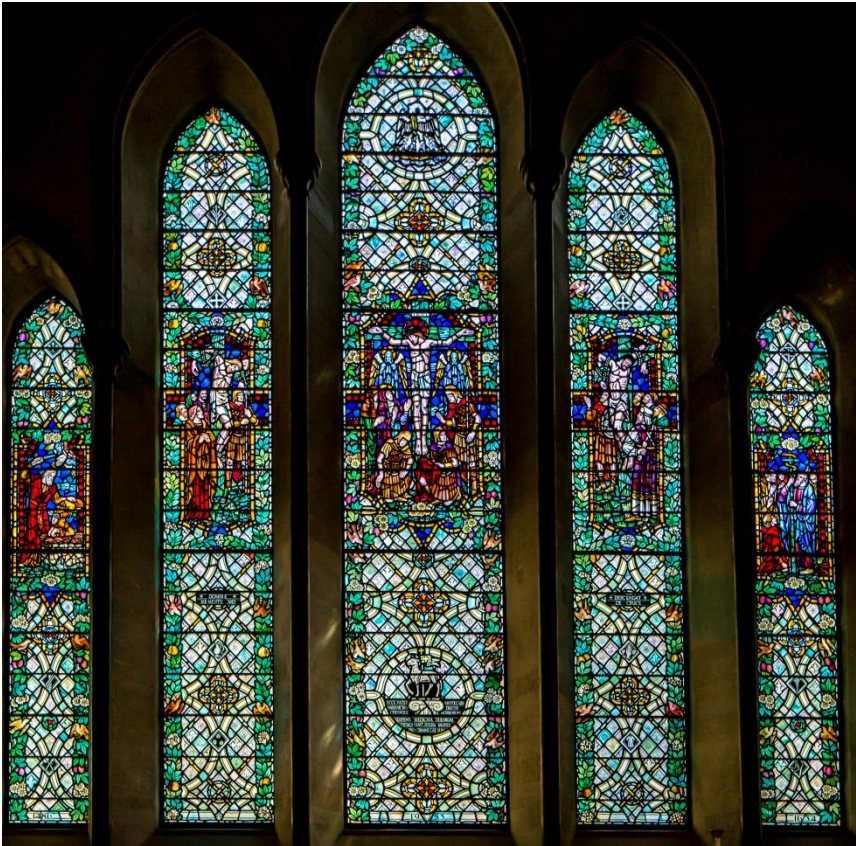
has not awakened.' When Elisha came into the house, he saw the child lying dead on his bed. So he went in and closed the door on the two of them, and prayed to the Lord. Then he got up on the bed and lay upon the child, putting his mouth upon his mouth, his eyes upon his eyes, and his hands upon his hands; and while he lay bent over him, the flesh of the child became warm. He got down, walked once to and fro in the room, then got up again and bent over him; the child sneezed seven times, and the child opened his eyes. Elisha summoned Gehazi and said, 'Call the Shunammite woman.' So he called her. When she came to him, he said, 'Take your son.' She came and fell at his feet, bowing to the ground; then she took her son and left.

General note for Window 3



Flowers and Birds - Garlands of pink and red briar roses inhabited by numerous unidentifiable birds surround this window. Since the earliest days of Christian art, birds were used to symbolise the 'winged soul' and were closely associated with new life.

WINDOW 4



4. 1

4. 2

4.3

4. 4

4. 5

4.1 – The Offering of Isaac

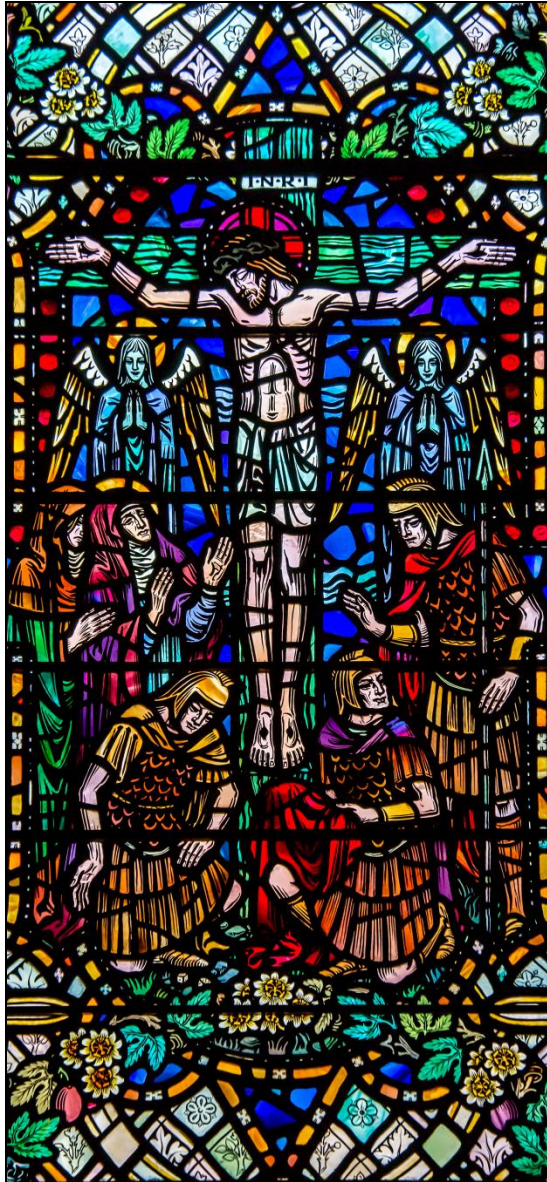
4.2 – THE CRUCIFIXION OF THE PENITENT THIEF

4.3 – THE CRUCIFIXION OF OUR LORD JESUS CHRIST

4.4 – THE CRUCIFIXION OF THE UNREPENTANT THIEF

4.5 – Lifting the Brazen Serpent

4.3 THE CRUCIFIXION OF OUR LORD JESUS CHRIST



Notes

1. Christ hangs nailed to the Cross with His eyes closed. He has a cruciform halo: in Christian iconography purple indicates mourning and Lent, the season preceding Easter. Above His head is pinned Pontius Pilate's charge against Him – INRI - *Iesus Nazarenus, Rex Iudaeorum*; "Jesus of Nazareth, the King of the Jews." In Latin 'I' is used rather than the English 'J'



2. Two female figures, one His Mother (with the halo) and the other, either Mary the wife of Cleophas, or Mary Magdalene, stand to one side in a state of overwhelming grief.



3. Two Roman soldiers toss dice for Christ's red tunic to fulfil the prophecy: **They parted my garments among them, and for my clothing they cast lots.**

(Psalm 22 v 18)



4. Numbers in Christian art are frequently used in depictions of stories from the Bible to allude to various theological concepts, and the pips on the dice in the scenes of the Crucifixion are no exception:

- 1 pip probably symbolises God;
- 2 pips, the divine and human natures of Christ;
- 3 pips, the Trinity (Father, Son and Holy Spirit);
- 4 pips, the four evangelists;
- 5 pips, the wounds of Christ and
- 6 pips, the Creation because God created the world in six days.



5. A third soldier, unnamed in the gospels, holds a spear and looks on. He is traditionally known from a later legend as Longinus, a name which is derived from the Greek word for a lance (λόγχη, lonchē). This Roman centurion is generally identified with the centurion who ... **pierced Christ's side with his spear** (*St John 19 v 34*) and when he saw that Christ was dead, he praised God and exclaimed ... **truly this man was the Son of God.** (*St Mark 15 v 39*)

Longinus symbolises the converted Gentile.



6. The blue colouring of both the skin and the clothes of the angels allow them to blend into the mixed blue background so they witness the scene but do not become a part of it.



7. Above the Crucifixion scene a pelican, in its nest with its chicks, symbolizes the blood of Christ in the Sacrament of Holy Communion. Here the birds are assumed to be in heaven since their nest is supported by the pale blue, wavy pattern.



In medieval times, this bird was said to peck at its breast in order to feed its young with its own blood; Christian commentators thought that this was confirmed by a prophecy about Jesus in the Psalms:

I am like a pelican of the wilderness.

(*Psalms 102 v 6a, AV*)

8. Below the Crucifixion scene, Christ, identified as the Lamb of God (*Agnus Dei*) by the cruciform halo, holds aloft the distinctive banner of the Resurrection. The Latin verse drafted by Archbishop Laud¹, explains that He was born to be sacrificed for the sins of the world.



ECCE PATER | MYSTES UBI
NATUS VICTIMA | TRISTIS
CERTAQUE | MORBORUM
SERPENS MEDICINA DOLORUM
DESIGNANT JESUM MUNDI
PRO CRIMINE CAESUM

This verse was translated by The Reverend Canon Adam Fox² as follows:

*See Abraham in priestly guise
give his son in sacrifice,
See the serpent lifted high
a cure for pain and grief supply,
Both a type of Jesus Christ
who hath for our sins sufficed.*

9. Again, two streams of water are seen, one flowing behind Christ's waist and the other behind His knees.

10. 1955 refers to the year of the installation of this window, the first of the seven to be replaced after the damage of the Second World War.

¹ A Brief History of Lambeth Palace Chapel, John Betjeman, Order of Services for the Rededication of the Chapel, October 1955.

² Adam Fox 1883-1977, Scholar of Winchester, Warden of Radley 1918-24, Dean of Divinity, Magdalen College, Oxford 1929-42, Professor of Poetry, University of Oxford 1938-43, Canon, Archdeacon and Sub-Dean of Westminster 1942-63

4.2 THE CRUCIFIXION OF THE PENITENT THIEF



Notes

1. The penitent thief (bandit), traditionally known as Dismas from the Gospel of Nicodemus, hangs, roped to the cross, with his body turned towards Christ. He is accompanied by a group of calm bystanders, a young beardless man who probably represents St John the Evangelist, and another Roman centurion (see 4.3 note 5).

2. When speaking to the unrepentant thief, the penitent thief admitted his guilt and accepted his punishment, so he is always placed on Christ's right side (His 'good side'). In recognizing that Christ had done nothing wrong and did not deserve to die, he said to Jesus ... **Lord, remember me when thou comest into thy kingdom. And Jesus said unto him, Verily I say unto thee, to-day shalt thou be with me in paradise.** (St Luke 23 vv 42-43: AV)



Lord, remember me

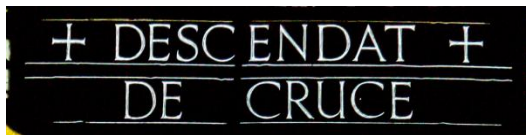
4.4 THE CRUCIFIXION OF THE UNREPENTANT THIEF



Notes

1. The unrepentant thief (bandit), traditionally known as Gestas from the Gospel of Nicodemus, hangs on his cross on the left of Christ (His 'bad side'), twisting away from Him. Three bystanders, a soldier carrying a shield and a High Priest holding a scroll, represent the many soldiers and Jewish leaders who laughed and mocked and hurled abuse at Christ challenging Him to save Himself and prove that He was the Messiah.

2. The sarcastic *descendat de cruce* ... [come down from the Cross](#) ... (St *Matthew 27 v 42*) encapsulates the scorn of the bystanders.



3. The High Priest gazes at Christ and it is thought that his scroll may symbolize an Old Testament scripture regarding the manner of Christ's death:

... [he poured out himself to death, and was numbered with the transgressors; yet he bore the sin of many, and made intercession for the transgressors.](#)

(*Isaiah 53 v 12b*)



The Crucifixion of Our Lord Jesus Christ

The Gospel according to St Matthew 27 vv 31-51

Then they led him away to crucify him. As they went out, they came upon a man from Cyrene named Simon; they compelled this man to carry his cross. And when they came to a place called Golgotha (which means Place of a Skull), they offered him wine to drink, mixed with gall; but when he tasted it, he would not drink it. And when they had crucified him, they divided his clothes among themselves by casting lots; then they sat down there and kept watch over him. Over his head they put the charge against him, which read, 'This is Jesus, the King of the Jews.' Then two bandits were crucified with him, one on his right and one on his left. Those who passed by derided him, shaking their heads and saying, 'You who would destroy the temple and build it in three days, save yourself! If you are the Son of God, come down from the cross.' In the same way the chief priests also, along with the scribes and elders, were mocking him, saying, 'He saved others; he cannot save himself. He is the King of Israel; let him come down from the cross now, and we will believe in him. He trusts in God; let God deliver him now, if he wants to; for he said, "I am God's Son." ' The bandits who were crucified with him also taunted him in the same way. From noon on, darkness came over the whole land until three in the afternoon. And about three o'clock Jesus cried with a loud voice, 'Eli, Eli, lema sabachthani?' that is, 'My God, my God, why have you forsaken me?' When some of the bystanders heard it, they said, 'This man is calling for Elijah.' At once one of them ran and got a sponge, filled it with sour wine, put it on a stick, and gave it to him to drink. But the others said, 'Wait, let us see whether Elijah will come to save him.' Then Jesus cried again with a loud voice and breathed his last. At that moment the curtain of the temple was torn in two, from top to bottom. The earth shook, and the rocks were split.

The Gospel according to St Mark 15 vv 21-37

Then they led him out to crucify him. They compelled a passer-by, who was coming in from the country, to carry his cross; it was Simon of Cyrene, the father of Alexander and Rufus. Then they brought Jesus to the place called Golgotha (which means the place of a skull). And they offered him wine mixed with myrrh; but he did not take it. And they crucified him, and divided his clothes among them, casting lots to decide what each should take. It was nine o'clock in the morning when they crucified him. The inscription of the charge against him read, 'The King of the Jews.' And with him they crucified two bandits, one on his right and one on his left. Those who passed by derided him, shaking their heads and saying, 'Aha! You who would destroy the temple and build it in three days, save yourself, and come down from the cross!' In the same way the chief priests, along with the scribes, were also mocking him among themselves and saying, 'He saved others; he cannot save himself. Let the Messiah, the King of Israel, come down from the cross now, so that we may see and believe.' Those who were crucified with him also taunted him. When it was noon, darkness came over the whole land until three in the afternoon. At three o'clock Jesus cried out with a loud voice, 'Eloi, Eloi, lema sabachthani?' which means, 'My God, my God, why have you forsaken me?' When some of the bystanders heard it, they said, 'Listen, he is calling for Elijah.' And someone ran, filled a sponge with sour wine, put it on a stick, and gave it to him to drink, saying, 'Wait, let us see whether Elijah will come to take him down.' Then Jesus gave a loud cry and breathed his last.

The Gospel according to St Luke 23 vv 32-46

Two others also, who were criminals, were led away to be put to death with him. When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, 'Father, forgive them; for they do not know what they are doing.' And they cast lots to divide his clothing. And the people stood by, watching; but the leaders scoffed at him, saying, 'He saved others; let him save himself if he is the Messiah of God, his chosen one!' The soldiers also mocked him, coming up and offering him sour wine, and saying, 'If you are the King of the Jews, save yourself!' There was also an inscription over him, 'This is the King of the Jews.' One of the criminals who were hanged there kept deriding him and saying, 'Are you not the Messiah? Save yourself and us!' But the other rebuked him, saying, 'Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong.' Then he said, 'Jesus, remember me when you come into your kingdom.' He replied, 'Truly I tell you, today you will be with me in Paradise.' It was now about noon, and darkness came over the whole land until three in the afternoon, while the sun's light failed; and the curtain of the temple was torn in two. Then Jesus, crying with a loud voice, said, 'Father, into your hands I commend my spirit.' Having said this, he breathed his last.

The Gospel according to St John 19 vv 17-30

So they took Jesus; and carrying the cross by himself, he went out to what is called The Place of the Skull, which in Hebrew is called Golgotha. There they crucified him, and with him two others, one on either side, with Jesus between them. Pilate also had an inscription written and put on the cross. It read, 'Jesus of Nazareth, the King of the Jews.' Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. Then the chief priests of the Jews said to Pilate, 'Do not write, "The King of the Jews", but, "This man said, I am King of the Jews."' Pilate answered, 'What I have written I have written.' When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top. So they said to one another, 'Let us not tear it, but cast lots for it to see who will get it.' This was to fulfil what the scripture says, 'They divided my clothes among themselves, and for my clothing they cast lots.' And that is what the soldiers did. Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, 'Woman, here is your son.' Then he said to the disciple, 'Here is your mother.' And from that hour the disciple took her into his own home. After this, when Jesus knew that all was now finished, he said (in order to fulfil the scripture), 'I am thirsty.' A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received the wine, he said, 'It is finished.' Then he bowed his head and gave up his spirit.

4.1 The Offering of Isaac

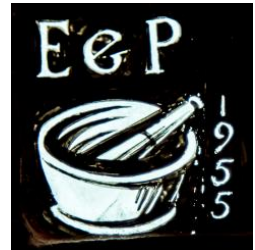


Notes

1. Abraham is portrayed holding his knife over his son, Isaac, intending to sacrifice him as God had requested. The young boy has been bound securely and kneels submissively on a low stone altar covered with wood. (*Genesis* 22 v 9). The right hand of God, emerging from Heaven between the pale blue and purple wavy patterns, stops Abraham from carrying out his intended sacrifice. The story of Isaac who, out of obedience to his father, had carried the wood for his own sacrifice up the mountain and had been willing to be bound and wait patiently for his death, held a central place in the belief system of medieval typology and was seen as a **type** of Christ's obedience to His Father's will, even unto death.

2. There are two streams of water shown in this light. One flows behind Abraham and is visible above Isaac's head, and the other can be seen lower down.

3. 1486, at the foot of the light, is the date when Archbishop Morton installed stained glass in the Chapel. Nearby is the mark of Carl Edwards and Hugh Powell.



Genesis 22 vv 1-14

After these things God tested Abraham. He said to him, 'Abraham!' And he said, 'Here I am.' He said, 'Take your son, your only son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt-offering on one of the mountains that I shall show you.' So Abraham rose early in the morning, saddled his donkey, and took two of his young men with him, and his son Isaac; he cut the wood for the burnt-offering, and set out and went to the place in the distance that God had shown him. On the third day Abraham looked up and saw the place far away. Then Abraham said to his young men, 'Stay here with the donkey; the boy and I will go over there; we will worship, and then we will come back to you.' Abraham took the wood of the burnt-offering and laid it on his son Isaac, and he himself carried the fire and the knife. So the two of them walked on together. Isaac said to his father Abraham, 'Father!' And he said, 'Here I am, my son.' He said, 'The fire and the wood are here, but where is the lamb for a burnt-offering?' Abraham said, 'God himself will provide the lamb for a burnt-offering, my son.' So the two of them walked on together. When they came to the place that God had shown him, Abraham built an altar there and laid the wood in order. He bound his son Isaac, and laid him on the altar, on top of the wood. Then Abraham reached out his hand and took the knife to kill his son. But the angel of the Lord called to him from heaven, and said, 'Abraham, Abraham!' And he said, 'Here I am.' He said, 'Do not lay your hand on the boy or do anything to him; for now I know that you fear God, since you have not withheld your son, your only son, from me.' And Abraham looked up and saw a ram, caught in a thicket by its horns. Abraham went and took the ram and offered it up as a burnt-offering instead of his son. So Abraham called that place 'The Lord will provide'; as it is said to this day, 'On the mount of the Lord it shall be provided.'

4.5 Lifting the Brazen Serpent



Notes

1. Whilst in the wilderness, many Israelites had been fatally bitten by a plague of poisonous serpents. Moses turned to the Lord for advice and was told to make a serpent and set it on a pole so that ...**whenever a serpent bit someone, that person would look at the serpent of bronze and live.**

(Numbers 21 v 9)

St John also refers to this event:

'Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? No one has ascended into heaven except the one who descended from heaven, the Son of Man. And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, that whoever believes in him may have eternal life. For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

(St John 3 vv 11-14)

2. The serpent is wrapped round the top of the wooden pole, fashioned as a cross and held by Moses; behind Moses' left foot four serpents are fleeing.



3. The unhappy victim of a serpent's bite kneels at the foot of the pole, gazing up at the brazen serpent to receive healing.



4. The year 1634 refers to Archbishop Laud's refurbishment of the stained glass windows first installed by his predecessor, Cardinal Morton, in 1486.

Numbers 21 vv 4-9

From Mount Hor they set out by the way to the Red Sea, to go around the land of Edom; but the people became impatient on the way. The people spoke against God and against Moses, 'Why have you brought us up out of Egypt to die in the wilderness? For there is no food and no water, and we detest this miserable food.' Then the Lord sent poisonous serpents among the people, and they bit the people, so that many Israelites died. The people came to Moses and said, 'We have sinned by speaking against the Lord and against you; pray to the Lord to take away the serpents from us.' So Moses prayed for the people. And the Lord said to Moses, 'Make a poisonous serpent, and set it on a pole; and everyone who is bitten shall look at it and live.' So Moses made a serpent of bronze, and put it upon a pole; and whenever a serpent bit someone, that person would look at the serpent of bronze and live.

General notes for the five lights of Window 4



The biblical stories in this window are subtly enhanced by a superb display of flowers, fruit, birds and the Instruments of Christ's Passion.

PLANTS AND FRUIT

In Lights 4.1, 4.3 and 4.5 the border is of *Passiflora* (Passion Flower) with its purple fruit and in Lights 4.2 and 4.4 *Citrus* (Bergamot Orange) with its lemon yellow fruit.

Passiflora was so named by Missionaries arriving in South America in the Sixteenth Century who thought it symbolised the death of Christ. There are many species and the colour of the fruit varies. The structure of the flower and its foliage with its symbolism may be summarised:

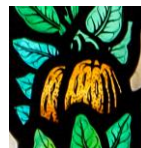
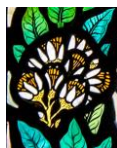


3 STIGMAS – the three nails with at their base the OVARY with its stalk – a hammer or the chalice of the Last Supper. 5 STAMENS comprising filament and anther at the tip – the five wounds, The FILAMENTS form a CORONA – the crown of thorns or a halo. 5 PETALS and 5 SEPALS (10 tepals) – the ten faithful apostles (minus Peter, who denied, and Judas, who betrayed, Jesus)



The SHARP POINT at the end of a leaf - the spear; the TENDRILS of the plant - the whips, and the dark spots under the leaves - the thirty pieces of silver paid to Judas

Citrus, referred to as ... the goodly tree ... (*etrog* in Hebrew) in *Leviticus* 23 v 40, was equated with the fruit of the tree of knowledge, of which Adam and Eve ate, symbolises the Jewish hope of paradise and the Christian hope of resurrection and eternal life.



Citrus – flower and fruit

BIRDS

From pre-Christian times birds have symbolized the human soul, and many generalised birds appear in Early Christian art.¹ Long before any attempt was made by the artist to identify birds according to species, the bird form was employed to suggest the spiritual, as opposed to the material.

INSTRUMENTS OF THE PASSION

In the Middle Ages there was a strong devotion to the Passion of Christ which was aided by the so-called *Arma Christi*, the Instruments of the Passion. These are depicted in this window in the small black lozenges in lights 4.1, 4.2, 4.4 and 4.5.

Nails



In the upper part of Light 4.1 the three nails are shown. In early artistic representation of the crucifixion four nails were used. During the medieval period, this number was changed to three in honour of the Holy Trinity, especially when the nails were painted apart from the cross as a symbol of the Passion. Three is now regarded as the traditional number of nails but in the centre light the feet of Christ are nailed to the Cross separately, instead of overlapping. Thus four nails were used in this crucifix. Both three and four nails are therefore shown in this window.

Dice



Three dice are shown in the lozenge at the bottom of Light 4.2

In the Centre Light (4.3) the soldiers are casting lots with only two dice.
















Crosses



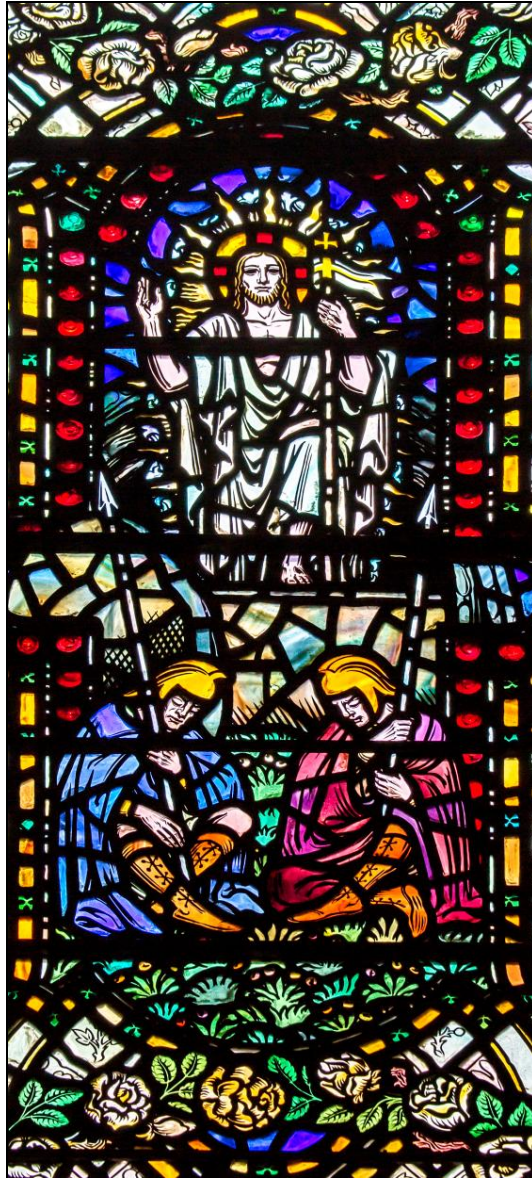
In lights 4.2 and 4.4 above the main images there is a cross within a black lozenge.

Sixteen different instruments of the Passion are represented in the twelve black lozenges together with the Cross of Christ in the Centre Light. Their positions are shown in this diagram:

4.1	4.2	4.3	4.4	4.5
		Pelican and her chicks		
Nails	Reed		Crown of Thorns	Hammer and Pincers
				
Column and Ladder	Vessel for the vinegar		Hands which slapped Him	Birch
		THE CROSS		
Spear and Sponge on Hyssop	Dice	<i>Agnus Dei</i>	Seamless robe	Scourge
4.1	4.2	4.3	4.4	4.5

¹ The Oxford Dictionary of Christian Art and Architecture, Murray P, Murray L and Devonshire Jones T, Oxford University Press, 2013, page 64.

5.2 THE RESURRECTION



Notes

1 Christ, framed in an aureole and exhibiting the wounds of His Passion, is in the act of rising from the tomb while holding a long, flowing Resurrection Banner, a Christian symbol of victory over death. The tombstone, which curiously does not relate to the shape of the tomb, has been rolled to one side while the guards are asleep in the foreground.



2. In the grass, below the figure of the risen Christ, there are up to twenty-four small white, yellow or pink circular structures with a 'curl' on their surface. These do not appear in any other window and do not have the appearance of flowers. They probably represent the shells of snails.



Snails may be regarded as creatures that symbolise resurrection as after a long period of drought, it rains and they re-emerge and start crawling around.

A 'trinity' of white shells is seen between the shoulders of the sleeping soldiers.



3. A phoenix, shown at the top of this light, is a mythical bird of great beauty which was thought to live for 300 - 500 years. Periodically it burnt itself upon a funeral pyre, whereupon it would rise from its own ashes restored to all the freshness of youth. In Christian art it symbolises Jesus and His Resurrection and the Christian's triumph over death



The Gospel according to St John 20 vv 1-18

Early on the first day of the week, while it was still dark, Mary Magdalene came to the tomb and saw that the stone had been removed from the tomb. So she ran and went to Simon Peter and the other disciple, the one whom Jesus loved, and said to them, 'They have taken the Lord out of the tomb, and we do not know where they have laid him.' Then Peter and the other disciple set out and went towards the tomb. The two were running together, but the other disciple outran Peter and reached the tomb first. He bent down to look in and saw the linen wrappings lying there, but he did not go in. Then Simon Peter came, following him, and went into the tomb. He saw the linen wrappings lying there, and the cloth that had been on Jesus' head, not lying with the linen wrappings but rolled up in a place by itself. Then the other disciple, who reached the tomb first, also went in, and he saw and believed; for as yet they did not understand the scripture, that he must rise from the dead. Then the disciples returned to their homes. But Mary stood weeping outside the tomb. As she wept, she bent over to look into the tomb; and she saw two angels in white, sitting where the body of Jesus had been lying, one at the head and the other at the feet. They said to her, 'Woman, why are you weeping?' She said to them, 'They have taken away my Lord, and I do not know where they have laid him.' When she had said this, she turned round and saw Jesus standing there, but she did not know that it was Jesus. Jesus said to her, 'Woman, why are you weeping? For whom are you looking?' Supposing him to be the gardener, she said to him, 'Sir, if you have carried him away, tell me where you have laid him, and I will take him away.' Jesus said to her, 'Mary!' She turned and said to him in Hebrew, 'Rabbouni!' (which means Teacher). Jesus said to her, 'Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, "I am ascending to my Father and your Father, to my God and your God." ' Mary Magdalene went and announced to the disciples, 'I have seen the Lord'; and she told them that he had said these things to her.

Also referred to in: The Gospels according to St Matthew 28, St Mark 16 and St Luke 24

5.1 Jonah emerging from the belly of the whale



Notes

1. The prophet Jonah was fleeing from God on a ship when a great storm arose and Jonah realised that all the crew might die on his account. Jonah told the men ... *pick me up and throw me into the sea; then the sea will quieten down for you; for I know it is because of me that this great storm has come upon you.* (Jonah 1 v 12)

2. God appointed a great fish (popularly called in English a whale¹) to swallow up Jonah and he was in its belly for three days and three nights before being disgorged unharmed onto dry ground. The whale's tail gives depth to the scene.



2. Christ referred to the story of Jonah as a **type** of His own death and resurrection.

Then some of the scribes and Pharisees said to him, 'Teacher, we wish to see a sign from you.' But he answered them, 'An evil and adulterous generation asks for a sign, but no sign will be given to it except the sign of the prophet Jonah. For just as Jonah was for three days and three nights in the belly of the sea monster, so for three days and three nights the Son of Man will be in the heart of the earth.

(St Matthew 12 vv 38-40)

3. The stream of water, as distinct from the sea, is visible almost at Jonah's shoulder.

¹ The Oxford Dictionary of Christian Art and Architecture, Murray P, Murray L and Devonshire Jones T, Oxford University Press 2013, page 288.

Jonah 1 and 2

Now the word of the Lord came to Jonah son of Amittai, saying, 'Go at once to Nineveh, that great city, and cry out against it; for their wickedness has come up before me.' But Jonah set out to flee to Tarshish from the presence of the Lord. He went down to Joppa and found a ship going to Tarshish; so he paid his fare and went on board, to go with them to Tarshish, away from the presence of the Lord. But the Lord hurled a great wind upon the sea, and such a mighty storm came upon the sea that the ship threatened to break up. Then the mariners were afraid, and each cried to his god. They threw the cargo that was in the ship into the sea, to lighten it for them. Jonah, meanwhile, had gone down into the hold of the ship and had lain down, and was fast asleep. The captain came and said to him, 'What are you doing sound asleep? Get up, call on your god! Perhaps the god will spare us a thought so that we do not perish.' The sailors said to one another, 'Come, let us cast lots, so that we may know on whose account this calamity has come upon us.' So they cast lots, and the lot fell on Jonah. Then they said to him, 'Tell us why this calamity has come upon us. What is your occupation? Where do you come from? What is your country? And of what people are you?' 'I am a Hebrew,' he replied. 'I worship the Lord, the God of heaven, who made the sea and the dry land.' Then the men were even more afraid, and said to him, 'What is this that you have done!' For the men knew that he was fleeing from the presence of the Lord, because he had told them so. Then they said to him, 'What shall we do to you, that the sea may quieten down for us?' For the sea was growing more and more tempestuous. He said to them, 'Pick me up and throw me into the sea; then the sea will quieten down for you; for I know it is because of me that this great storm has come upon you.' Nevertheless, the men rowed hard to bring the ship back to land, but they could not, for the sea grew more and more stormy against them. Then they cried out to the Lord, 'Please, O Lord, we pray, do not let us perish on account of this man's life. Do not make us guilty of innocent blood; for you, O Lord, have done as it pleased you.' So they picked Jonah up and threw him into the sea; and the sea ceased from its raging. Then the men feared the Lord even more, and they offered a sacrifice to the Lord and made vows. But the Lord provided a large fish to swallow up Jonah; and Jonah was in the belly of the fish for three days and three nights.

Then Jonah prayed to the Lord his God from the belly of the fish, saying, 'I called to the Lord out of my distress, and he answered me; out of the belly of Sheol I cried, and you heard my voice. You cast me into the deep, into the heart of the seas, and the flood surrounded me; all your waves and your billows passed over me. Then I said, "I am driven away from your sight; how shall I look again upon your holy temple?" The waters closed in over me; the deep surrounded me; weeds were wrapped around my head at the roots of the mountains. I went down to the land whose bars closed upon me for ever;

yet you brought up my life from the Pit, O Lord my God. As my life was ebbing away, I remembered the Lord; and my prayer came to you, into your holy temple. Those who worship vain idols forsake their true loyalty. But I with the voice of thanksgiving will sacrifice to you; what I have vowed I will pay. Deliverance belongs to the Lord!’ Then the Lord spoke to the fish, and it spewed Jonah out upon the dry land.

5.3 Samson escaping from Gaza



Notes

1. Samson, the last and most famous of the Judges of Israel, was regarded by the medieval church on several counts as a **type** for Christ. For example, an angel of the Lord appeared to his mother foretelling his birth and prophesying that he would begin to deliver Israel from the Philistines; the 'Spirit of the Lord' was with him from his youth.

2. On occasion, Samson was made great sport of by the Philistines who also imprisoned him at Gaza. One night he escaped, took hold of the doors of the gates of the city, put them on his shoulders and carried them off thus prefiguring the mocking of Christ at His trial and His rising on the third day from hell. He can be seen on the path climbing Mount Horeb leaving the city behind.

3. The stream of water continues above the temple in the background.



The Book of Judges 16 vv 1-3

Once Samson went to Gaza, where he saw a prostitute and went in to her. The Gazites were told, 'Samson has come here.' So they encircled the place and lay in wait for him all night at the city gate. They kept quiet all night, thinking, 'Let us wait until the light of the morning; then we will kill him.' But Samson lay only until midnight. Then at midnight he rose up, took hold of the doors of the city gate and the two posts, pulled them up, bar and all, put them on his shoulders, and carried them to the top of the hill that is in front of Hebron.

General note for Window 5



All the lights in this window are garlanded with white and yellow roses. The roses are in bloom, for the Resurrection, and convey heavenly joy.



The four black diamond lozenges containing oak leaves and an acorn remind the viewer of the legend that the cross was made of oak. Because of its solidity and endurance, the oak is also a symbol of the strength of faith and virtue and of the endurance of the Christian against adversity.

6.2 THE ASCENSION





Peacock – note 3

Crown – note 4

THE ASCENSION – notes 1 and 2

Chalice – note 5

Gathering the harvest- note 6

Window 6. Light 2

Notes

1. Forty days after His Resurrection, Christ ascended to be with His Father. His arrival is clearly indicated by the fact that His halo is surrounded by the purple wavy pattern symbolising Heaven. He is accompanied by two angels, while His Mother, not shown with a halo, and seven of the disciples, stand gazing up in awe at His departing figure.

2. Christ exhibits the wounds of His passion and it is suggested that His garment might represent a chasuble, the principal vestment worn by an officiating priest at Holy Communion.



3. A peacock became a Christian symbol of immortality and of Christ's Resurrection on account of the ancient belief that its flesh never decayed.



4. Under the peacock there is a small crown which reflects the theme of the opposite window (Window 2) in which the Kingship of Christ is emphasised.



5. The chalice and the wheat gathered by the woman below, symbolise the wine and bread offered in the Eucharist.



6. In addition to the Eucharistic significance, wheat has other symbolic meanings. For example in the *Parable of the Wheat and Tares* (see below). The roundel in this window might relate to the sower in Window 3.2, especially as these two windows were designed together and were the first pair to be installed after the Crucifixion window.



The Acts of the Apostles 1 vv 6-14

So when they had come together, they asked him, 'Lord, is this the time when you will restore the kingdom to Israel?' He replied, 'It is not for you to know the times or periods that the Father has set by his own authority. But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.' When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. While he was going and they were gazing up towards heaven, suddenly two men in white robes stood by them. They said, 'Men of Galilee, why do you stand looking up towards heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.' Then they returned to Jerusalem from the mount called Olivet, which is near Jerusalem, a sabbath day's journey away. When they had entered the city, they went to the room upstairs where they were staying, Peter, and John, and James, and Andrew, Philip and Thomas, Bartholomew and Matthew, James son of Alphaeus, and Simon the Zealot, and Judas son of James. All these were constantly devoting themselves to prayer, together with certain women, including Mary the mother of Jesus, as well as his brothers.

Also in St Mark 16 v 19 and St Luke 24 vv 50-53

The Parable of the Wheat and Tares

The Gospel according to St Matthew 13 vv 24-30

Jesus put before them another parable: 'The kingdom of heaven may be compared to someone who sowed good seed in his field; but while everybody was asleep, an enemy came and sowed weeds among the wheat, and then went away. So when the plants came up and bore grain, then the weeds appeared as well. And the slaves of the householder came and said to him, "Master, did you not sow good seed in your field? Where, then, did these weeds come from?" He answered, "An enemy has done this." The slaves said to him, "Then do you want us to go and gather them?" But he replied, "No; for in gathering the weeds you would uproot the wheat along with them. Let both of them grow together until the harvest; and at harvest time I will tell the reapers, Collect the weeds first and bind them in bundles to be burned, but gather the wheat into my barn." '

6.1 The taking up of Enoch into Heaven



Notes

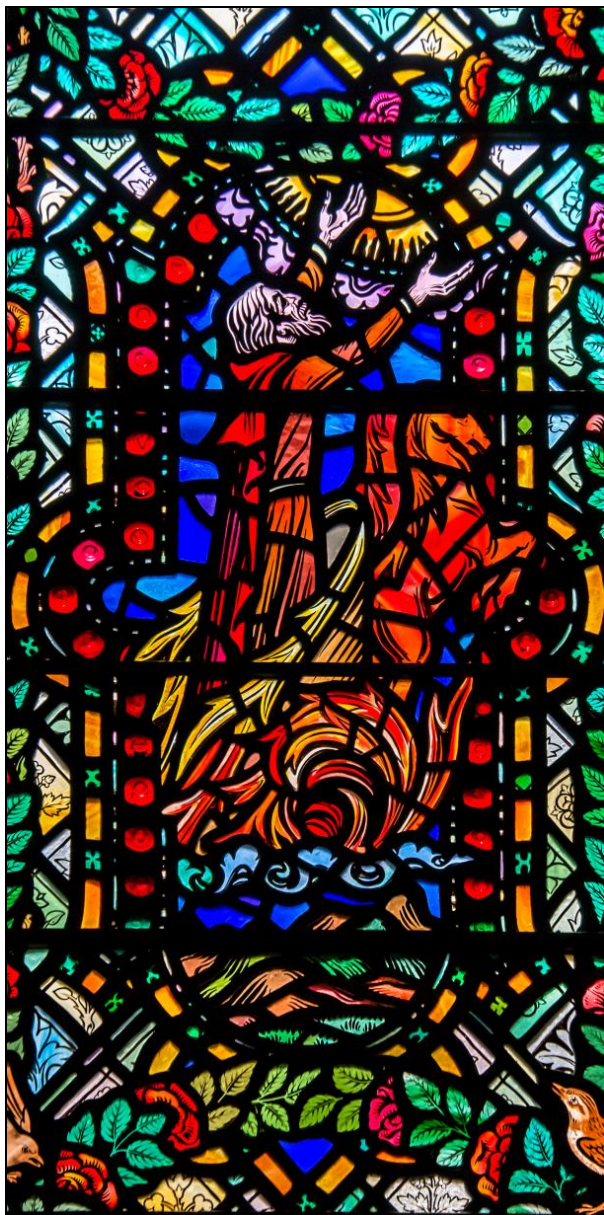
1. Enoch, a descendant of Adam and the father of Methuselah, lived to be 365 years old. From the description of his passing it was thought that Enoch did not physically die but ascended into heaven in a similar manner to Christ, for whom he was a **type** (*Genesis 5 v 24*).
2. Enoch is mentioned in the genealogy of Christ in St Luke's Gospel:
... son of Methuselah, son of Enoch, son of Jared, son of Mahalaleel, son of Cainan ...
(*St Luke 3 v 37*)
3. Enoch's feet are resting on a small cloud. The angel appears to be lifting him into Heaven.



Genesis 5 vv 21-24

When Enoch had lived for sixty-five years, he became the father of Methuselah. Enoch walked with God after the birth of Methuselah for three hundred years, and had other sons and daughters. Thus all the days of Enoch were three hundred and sixty-five years. Enoch walked with God; then he was no more, because God took him.

6.3 The taking up of Elijah into Heaven



Notes

1. Elijah is depicted in a fiery chariot drawn by horses of fire which is being taken up into heaven in a whirlwind. The pale blue wavy pattern below the chariot and the same pattern in purple above his head surrounding the contained *light*, signify that he has reached his destination.



2. His ascent is a **type** for the Ascension of Christ because at this moment, Elisha, who is not shown, received a double portion of Elijah's spirit to enable him to carry on his master's work (symbolised in Window 3.2 with the double-headed dove). In the same way the apostles saw Christ ascend, and subsequently they received the Holy Spirit to enable them to continue Christ's ministry on earth after His departure.

The Second Book of the Kings 2 vv 1-14

Now when the Lord was about to take Elijah up to heaven by a whirlwind, Elijah and Elisha were on their way from Gilgal. Elijah said to Elisha, 'Stay here; for the Lord has sent me as far as Bethel.' But Elisha said, 'As the Lord lives, and as you yourself live, I will not leave you.' So they went down to Bethel. The company of prophets who were in Bethel came out to Elisha, and said to him, 'Do you know that today the Lord will take your master away from you?' And he said, 'Yes, I know; keep silent.' Elijah said to him, 'Elisha, stay here; for the Lord has sent me to Jericho.' But he said, 'As the Lord lives, and as you yourself live, I will not leave you.' So they came to Jericho. The company of prophets who were at Jericho drew near to Elisha, and said to him, 'Do you know that today the Lord will take your master away from you?' And he answered, 'Yes, I know; be silent.' Then Elijah said to him, 'Stay here; for the Lord has sent me to the Jordan.' But he said, 'As the Lord lives, and as you yourself live, I will not leave you.' So the two of them went on. Fifty men of the company of prophets also went, and stood at some distance from them, as they both were standing by the Jordan. Then Elijah took his mantle and rolled it up, and struck the water; the water was parted to the one side and to the other, until the two of them crossed on dry ground. When they had crossed, Elijah said to Elisha, 'Tell me what I may do for you, before I am taken from you.' Elisha said, 'Please let me inherit a double share of your spirit.' He responded, 'You have asked a hard thing; yet, if you see me as I am being taken from you, it will be granted you; if not, it will not.' As they continued walking and talking, a chariot of fire and horses of fire separated the two of them, and Elijah ascended in a whirlwind into heaven. Elisha kept watching and crying out, 'Father, father! The chariots of Israel and its horsemen!' But when he could no longer see him, he grasped his own clothes and tore them in two pieces. He picked up the mantle of Elijah that had fallen from him, and went back and stood on the bank of the Jordan. He took the mantle of Elijah that had fallen from him, and struck the water, saying, 'Where is the Lord, the God of Elijah?' When he had struck the water, the water was parted to the one side and to the other, and Elisha went over.

General note for Window 6



Heavy swags of full-blown, red roses inhabited by unidentifiable birds hold these three events in visual harmony.

7.2 THE DESCENT OF THE HOLY SPIRIT





The right hand of God the Father – note 2

Symbol of God the Son – note 3

The dove of God the Holy Spirit – note 4

THE DESCENT OF THE HOLY SPIRIT – note 1

The Holy Scriptures – note 5

The Chalice – note 6

The World, with the Water of Baptism – note 7

Window 7. Light 2

Notes

1. The seven disciples gathered round St Peter on the day of Pentecost with their hands lifted in an attitude of prayer (the orans position); represent all the believers who had come together. Tongues **as of fire** can be seen emerging from Heaven which is represented by the pale blue wavy pattern and its rays of light. The flames rest on the head of each disciple; at this point they are **... all filled with the Holy Spirit.** (*Acts of the Apostles 2 v 4*)

2. Golden *light*, together with the pale blue wavy pattern, surround the emerging right hand of God the Father from Heaven. The ring finger and the little finger are bent towards the palm to indicate His blessing.

Even there your hand will lead me: and your right hand hold me fast.

(*Psalm 139 v 10*)



The *light* streams towards the next symbol which represents God the Son.

3. Here is a device signifying Our Lord Jesus Christ. A golden crown represents Christ's victory, which in turn rests in triumph on a Crown of Thorns.



A circle encompasses the sacred **X P** (Chi Rho) monogram, the first two letters of the Greek word **ΧΡΙΣΤΟΣ** (**CHR**istos, *Christ*).

The additional Greek letters are **I X Θ Y C** (Note the use of 'C', the lunate form of 'sigma', more usually Σ or S). This word is I-ch-th-u-s. It is an acronym for **I**ēsous – **Ch**ristos – **The**ou – **Y**ios – **S**ōtēr, – *Jesus - Christ - of God - Son – Saviour*. The translation of ichthus is *fish* which accounts for the use of the Christian fish-symbol.



The whole device is surrounded by the pale blue wavy pattern signifying that on the Day of the Descent of the Holy Spirit, Christ was in Heaven. The golden *light* now streams to the third person of the Trinity, God the Holy Spirit.

4. A single shaft of golden *light* connects to the nimbed dove, representing God the Holy Spirit. This shaft of *light* continues below to the illustration of the main theme. The dove as a symbol of the Holy Spirit is referred to earlier in the Gospels:

And when Jesus had been baptized, just as he came up from the water, suddenly the heavens were opened to him and he saw the Spirit of God descending like a dove and alighting on him.

(St Matthew 3 v 16)



5. An open book is inscribed with the first and last letters of the Greek alphabet, Alpha and Omega, which has long been used as a Christian sign to describe the Holy Scriptures and the omnipotence of God.

I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia.

(Revelation 1 v 11a AV)



6. A chalice, from which the consecrated wine is received at the Sacrament of Holy Communion, in remembrance of the sacrifice of Christ upon the Cross, is surrounded by the golden glow and emitted *light*.



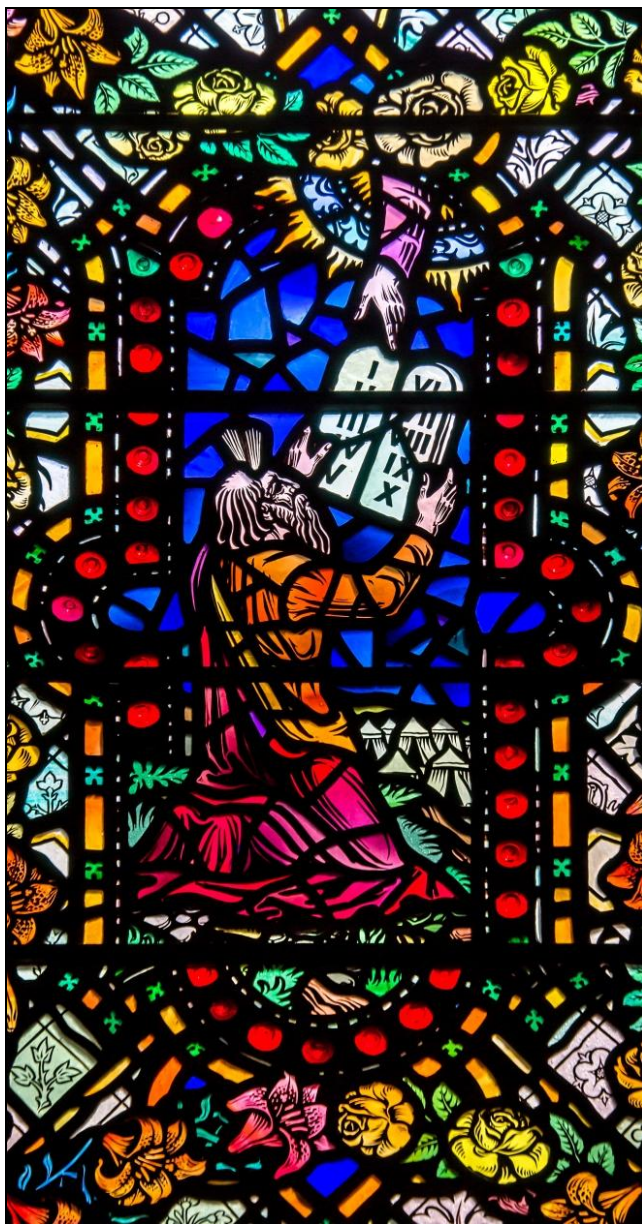
7. An orb decorated with bands of vegetation and water reminds the viewer of God's creation of the World. Water is used in the Sacrament of Holy Baptism.



The Acts of the Apostles 2 vv 1-24

When the day of Pentecost had come, they were all together in one place. And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability. Now there were devout Jews from every nation under heaven living in Jerusalem. And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. Amazed and astonished, they asked, 'Are not all these who are speaking Galileans? And how is it that we hear, each of us, in our own native language? Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, Cretans and Arabs in our own languages we hear them speaking about God's deeds of power.' All were amazed and perplexed, saying to one another, 'What does this mean?' But others sneered and said, 'They are filled with new wine.' But Peter, standing with the eleven, raised his voice and addressed them: 'Men of Judea and all who live in Jerusalem, let this be known to you, and listen to what I say. Indeed, these are not drunk, as you suppose, for it is only nine o'clock in the morning. No, this is what was spoken through the prophet Joel: "In the last days it will be, God declares, that I will pour out my Spirit upon all flesh, and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams. Even upon my slaves, both men and women, in those days I will pour out my Spirit; and they shall prophesy. And I will show portents in the heaven above and signs on the earth below, blood, and fire, and smoky mist. The sun shall be turned to darkness and the moon to blood, before the coming of the Lord's great and glorious day. Then everyone who calls on the name of the Lord shall be saved." 'You that are Israelites, listen to what I have to say: Jesus of Nazareth, a man attested to you by God with deeds of power, wonders, and signs that God did through him among you, as you yourselves know this man, handed over to you according to the definite plan and foreknowledge of God, you crucified and killed by the hands of those outside the law. But God raised him up, having freed him from death, because it was impossible for him to be held in its power.

7.1 The giving of the Law on Mount Sinai



Notes

1. Moses kneels on Mount Sinai reaching to receive the Ten Commandments from God whose hand and purple-clad arm emerge from Heaven as indicated by the pale blue, wavy pattern and the accompanying emitted *light*. The giving of God's Law contained in the Ten Commandments is commemorated by the Jewish people every year at their solemn festival of Pentecost. Christians regard this event as a **type** for the descent of the Holy Spirit on Christ's disciples after His death since this also occurred at Pentecost, fifty days after the Resurrection.



2. The tents of the Israelites can be seen in the valley, beyond the ground where Moses is kneeling.

At the third new moon after the Israelites had gone out of the land of Egypt, on that very day, they came into the wilderness of Sinai. They had journeyed from Rephidim, entered the wilderness of Sinai, and camped in the wilderness; Israel camped there in front of the mountain.

(Exodus 19 vv 1-2)



3. The rays of light on Moses' head refer to the following words from the Book, Exodus:

Moses came down from Mount Sinai. As he came down from the mountain with the two tablets of the covenant in his hand, Moses did not know that the skin of his face shone because he had been talking with God. When Aaron and all the Israelites saw Moses, the skin of his face was shining, and they were afraid to come near him.

(Exodus 34 vv 29-30)



The Ten Commandments

Exodus 20 vv 1-21

Then God spoke all these words: I am the Lord your God, who brought you out of the land of Egypt, out of the house of slavery; you shall have no other gods before me. You shall not make for yourself an idol, whether in the form of anything that is in heaven above, or that is on the earth beneath, or that is in the water under the earth. You shall not bow down to them or worship them; for I the Lord your God am a jealous God, punishing children for the iniquity of parents, to the third and the fourth generation of those who reject me, but showing steadfast love to the thousandth generation of those who love me and keep my commandments. You shall not make wrongful use of the name of the Lord your God, for the Lord will not acquit anyone who misuses his name. Remember the sabbath day, and keep it holy. For six days you shall labour and do all your work. But the seventh day is a sabbath to the Lord your God; you shall not do any work, you, your son or your daughter, your male or female slave, your livestock, or the alien resident in your towns. For in six days the Lord made heaven and earth, the sea, and all that is in them, but rested the seventh day; therefore the Lord blessed the sabbath day and consecrated it. Honour your father and your mother, so that your days may be long in the land that the Lord your God is giving you. You shall not murder. You shall not commit adultery. You shall not steal. You shall not bear false witness against your neighbour. You shall not covet your neighbour's house; you shall not covet your neighbour's wife, or male or female slave, or ox, or donkey, or anything that belongs to your neighbour. When all the people witnessed the thunder and lightning, the sound of the trumpet, and the mountain smoking, they were afraid and trembled and stood at a distance, and said to Moses, 'You speak to us, and we will listen; but do not let God speak to us, or we will die.' Moses said to the people, 'Do not be

afraid; for God has come only to test you and to put the fear of him upon you so that you do not sin.’ Then the people stood at a distance, while Moses drew near to the thick darkness where God was.

Exodus 34

The Lord said to Moses, ‘Cut two tablets of stone like the former ones, and I will write on the tablets the words that were on the former tablets, which you broke. Be ready in the morning, and come up in the morning to Mount Sinai and present yourself there to me, on the top of the mountain. No one shall come up with you, and do not let anyone be seen throughout all the mountain; and do not let flocks or herds graze in front of that mountain.’ So Moses cut two tablets of stone like the former ones; and he rose early in the morning and went up on Mount Sinai, as the Lord had commanded him, and took in his hand the two tablets of stone. The Lord descended in the cloud and stood with him there, and proclaimed the name, ‘The Lord.’ The Lord passed before him, and proclaimed, ‘The Lord, the Lord, a God merciful and gracious, slow to anger, and abounding in steadfast love and faithfulness, keeping steadfast love for the thousandth generation, forgiving iniquity and transgression and sin, yet by no means clearing the guilty, but visiting the iniquity of the parents upon the children and the children’s children, to the third and the fourth generation.’ And Moses quickly bowed his head towards the earth, and worshipped. He said, ‘If now I have found favour in your sight, O Lord, I pray, let the Lord go with us. Although this is a stiff-necked people, pardon our iniquity and our sin, and take us for your inheritance.’ He said: I hereby make a covenant. Before all your people I will perform marvels, such as have not been performed in all the earth or in any nation; and all the people among whom you live shall see the work of the Lord; for it is an awesome thing that I will do with you. Observe what I command you today. See, I will drive out before you the Amorites, the Canaanites, the Hittites, the Perizzites, the Hivites, and the Jebusites. Take care not to make a covenant with the inhabitants of the land to which you are going, or it will become a snare among you. You shall tear down their altars, break their pillars, and cut down their sacred poles (for you shall worship no other god, because the Lord, whose name is Jealous, is a jealous God). You shall not make a covenant with the inhabitants of the land, for when they prostitute themselves to their gods and sacrifice to their gods, someone among them will invite you, and you will eat of the sacrifice. And you will take wives from among their daughters for your sons, and their daughters who prostitute themselves to their gods will make your sons also prostitute themselves to their gods. You shall not make cast idols. You shall keep the festival of unleavened bread. For seven days you shall eat unleavened bread, as I commanded you, at the time appointed in the

month of Abib; for in the month of Abib you came out from Egypt. All that first opens the womb is mine, all your male livestock, the firstborn of cow and sheep. The firstborn of a donkey you shall redeem with a lamb, or if you will not redeem it you shall break its neck. All the firstborn of your sons you shall redeem. No one shall appear before me empty-handed. For six days you shall work, but on the seventh day you shall rest; even in ploughing time and in harvest time you shall rest. You shall observe the festival of weeks, the first fruits of wheat harvest, and the festival of ingathering at the turn of the year. Three times in the year all your males shall appear before the Lord God, the God of Israel. For I will cast out nations before you, and enlarge your borders; no one shall covet your land when you go up to appear before the Lord your God three times in the year. You shall not offer the blood of my sacrifice with leaven, and the sacrifice of the festival of the Passover shall not be left until the morning. The best of the first fruits of your ground you shall bring to the house of the Lord your God. You shall not boil a kid in its mother's milk. The Lord said to Moses: Write these words; in accordance with these words I have made a covenant with you and with Israel. He was there with the Lord for forty days and forty nights; he neither ate bread nor drank water. And he wrote on the tablets the words of the covenant, the ten commandments. Moses came down from Mount Sinai. As he came down from the mountain with the two tablets of the covenant in his hand, Moses did not know that the skin of his face shone because he had been talking with God. When Aaron and all the Israelites saw Moses, the skin of his face was shining, and they were afraid to come near him. But Moses called to them; and Aaron and all the leaders of the congregation returned to him, and Moses spoke with them. Afterwards all the Israelites came near, and he gave them in commandment all that the Lord had spoken with him on Mount Sinai. When Moses had finished speaking with them, he put a veil on his face; but whenever Moses went in before the Lord to speak with him, he would take the veil off, until he came out; and when he came out, and told the Israelites what he had been commanded, the Israelites would see the face of Moses, that the skin of his face was shining; and Moses would put the veil on his face again, until he went in to speak with him.

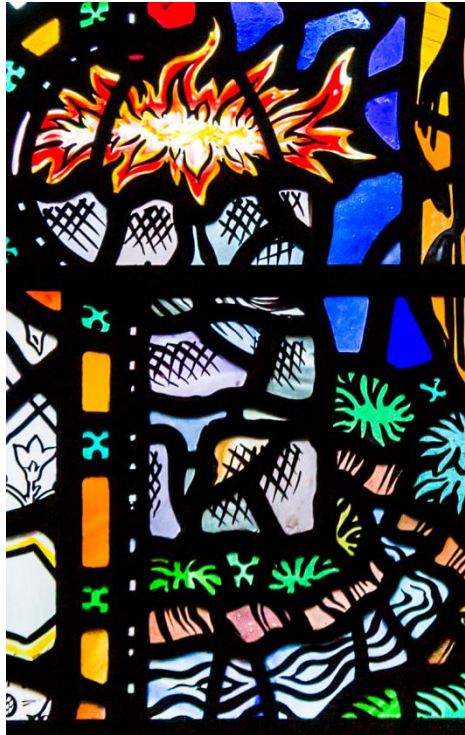
7.3 Elijah on Mount Carmel calling down fire from Heaven



Note

Elijah has rebuilt the Lord's altar of stones, piled wood on it, laid a sacrificial bull on the wood, and drenched the carcass with water (which can be seen at the base of the altar). He prayed to God to send fire to consume his offering to prove to the priests of Baal that God was the true God of Israel and that he, Elijah, was His true servant. The window illustrates the moment just as ... the fire of the Lord fell and consumed the burnt-offering, the wood, the stones, and the dust, and even licked up the water that was in the trench. (1 Kings 18 v 38)

This is seen as a **type** for the Pentecostal fire which descended on the apostles.



The First Book of the Kings 18 vv 30–40

Then Elijah said to all the people, 'Come closer to me'; and all the people came closer to him. First he repaired the altar of the Lord that had been thrown down; Elijah took twelve stones, according to the number of the tribes of the sons of Jacob, to whom the word of the Lord came, saying, 'Israel shall be your name'; with the stones he built an altar in the name of the Lord. Then he made a trench around the altar, large enough to contain two measures of seed. Next he put the wood in order, cut the bull in pieces, and laid it on the wood. He said, 'Fill four jars with water and pour it on the burnt-offering and on the wood.' Then he said, 'Do it a second time'; and they did it a second time. Again he said, 'Do it a third time'; and they did it a third time, so that the water ran all round the altar, and filled the trench also with water. At the time of the offering of the oblation, the prophet Elijah came near and said, 'O Lord, God of Abraham, Isaac, and Israel, let it be known this day that you are God in Israel, that I am your servant, and that I have done all these things at your bidding. Answer me, O Lord, answer me, so that this people may know that you, O Lord, are God, and that you have turned their hearts back.' Then the fire of the Lord fell and consumed the burnt-offering, the wood, the stones, and the dust, and even licked up the water that was in the trench. When all the people saw it, they fell on their faces and said, 'The Lord indeed is God; the Lord indeed is God.'

General note for Window 7



Exuberant garlands of roses and lilies with delicate fronds of leaves in unearthly colours imbue this window with a sense of the divine.



In each of the outer lights a flower is depicted in the small black lozenges. These are probably *Aquilegia*, more commonly called columbine. This word derives from the Latin *columba* which translates as dove, the symbol of the Holy Spirit, and which the flower of this plant resembles.

EPILOGUE

The study of the windows in the Archbishop's Chapel has been an enriching experience. Re-examining the scriptural texts on which the windows are based, and coming to a fuller appreciation of their fine artwork and detailed iconography, has been a pilgrimage towards a deeper understanding of *The Story of Salvation*.

The ceiling, painted in 1988 by Leonard Rosoman RA (1913-2012), reflects the theme 'from darkness to light' - a significant metaphor for God's salvation throughout the Bible - and culminates with the Head of Christ crowned with thorns, above the altar. Thus, on entering the Chapel, one is surrounded by God's word in a sacred space where faith may be contemplated and prayer stimulated.

On leaving the Chapel a glance at the central light of the Pentecost Window (7.2) on the south side of the Ante-Chapel offers an opportunity to pause and think of the Holy Scriptures and the Sacraments. There, represented above the main image of the descent of the Holy Spirit, the symbols of the Trinitarian Godhead direct one's thoughts to the words of the Grace - an ideal prayer as we go on our way.



The Father



The Son



The Holy Spirit

THE GRACE

**The grace of the Lord Jesus Christ,
and the love of God,
and the communion of the Holy Spirit,
be with you all. Amen.**

(2 Corinthians 13 v 14 AV)

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