

*St John's Church
Hugglescote
Stained Glass Windows*



The following commentary is based on notes taken by Hazel Hudson during a visit by Mr Paul Sharpley on May 8th 2006.

Purchased in memory of the first vicar of St. John's Church (the much-loved Canon Broughton), the East stained-glass window is signed, as are the two Lady Chapel windows, in the bottom right hand corner by its creator, A. J. Davies of Bromsgrove, Worcs. Inscribed on black strips, the lettering is clear - unlike that below the third window in the Lady Chapel, which is by a lesser craftsman. Another example of Davies' attention to visibility lies in the reduction of light to the faces, so that they are not negated by the surrounding brilliance.

In the Lady Chapel there is the Annunciation and the Visitation - though not followed up, as might be expected, by the Nativity or by Jesus in the Temple, but by the Ascension.

In both the former windows A. J. Davies works a lighting effect achieved by different shades in the same garment. (Blue, for Mary, mother of Jesus; mauve-pink for Elizabeth,) and once again pretty flowers abound.



The East Window

The East Window has five interlacing lights. From the leaves and foliage below, the eye is drawn to the brilliant centre featuring Jesus standing on the sepulchre - and indeed, backed by paler colours, his halo picks up the red which is reflected in some of the flowers.

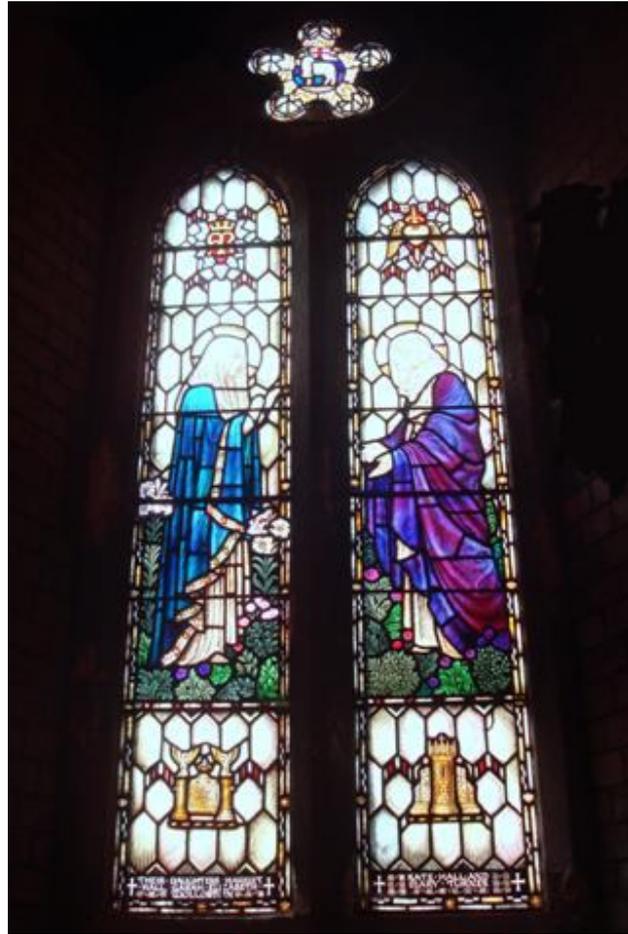
The two left-hand lights depict the three Marys (notably Jesus' mother in royal blue) together with the Angel of Life, its wings topped by pink and gold and offset by glass of a blue-green hue that also appears in the windows above. Drably clad in brown, on the right-hand side, stands the Angel of Death.

Lady Chapel Windows



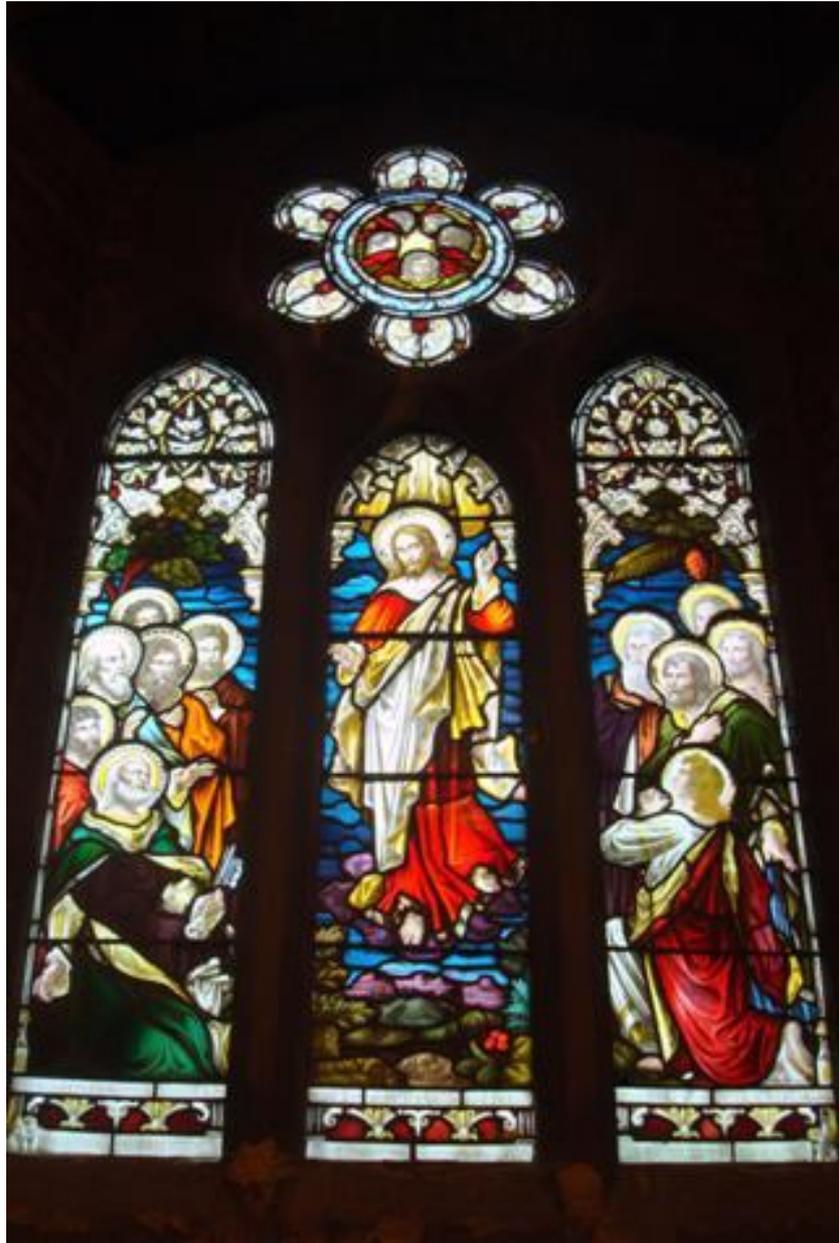
Annunciation

Above the Angel of the Annunciation there is an IHS monogram, indicating the first three letters of the Greek for "Jesus"- - though sometimes misinterpreted as "Jesus Hominum Salvator", the Latin for 'Jesus, Saviour of Men'. Above Mary a descending dove indicates purity - a point in harmony both with the lily below the angel and with the mystical rose below Mary herself,



Visitation

The Visitation window is surmounted by the Paschal Lamb of the Resurrection. Mary's crown comprises the letters MARIA in monogram-form and the patterning on her veil simulates lace-work, whilst above Elizabeth (who is clearly shown as an older woman,) note the sword of sorrow that Simeon predicted would pierce Mary's heart. At the bottom lies the closed door of virginity.



Ascension

The above window is a technically accurate, though less interesting portrayal of the Ascension. The disciples, whose faces all look very similar, should, in Mr Sharpley's opinion, be looking at Jesus. Instead their eyes appear to be gazing up into heaven. By Ward and Hughes.

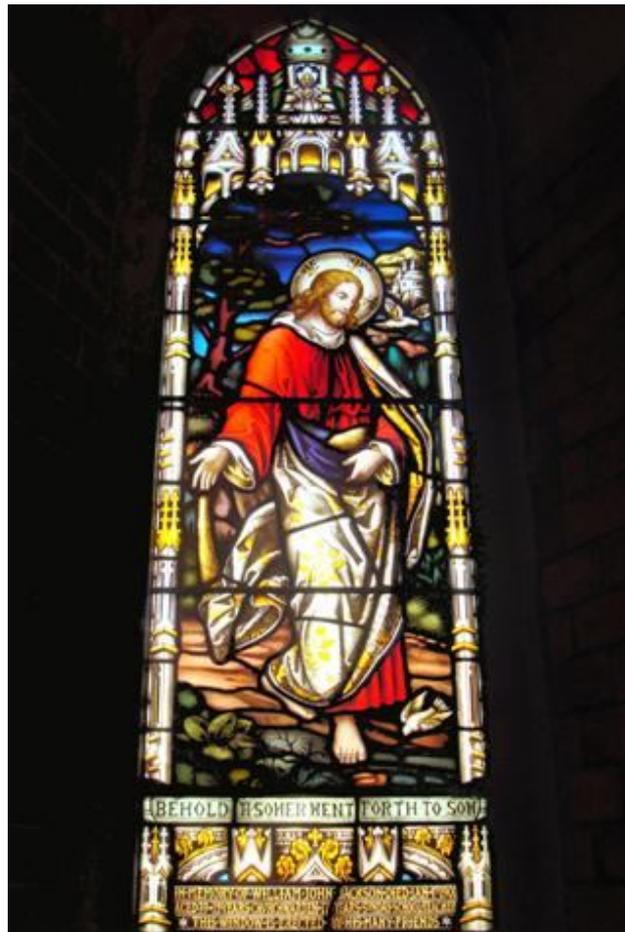


Baptistry

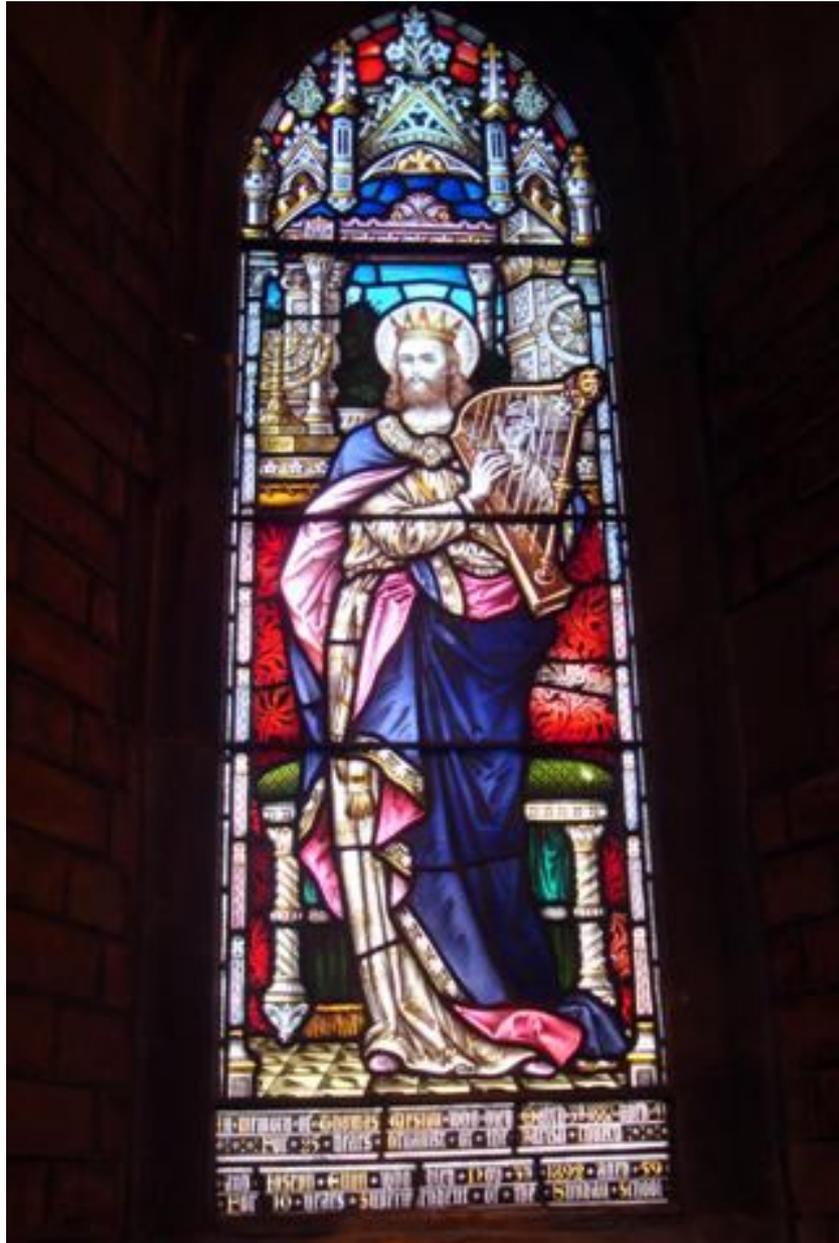
Close to the Baptistry is one of many stained-glass windows produced in 1887 to honour Queen Victoria's Golden Jubilee - a requiem for dead children aptly portraying Jesus with the children.

Other Windows in the North Aisle

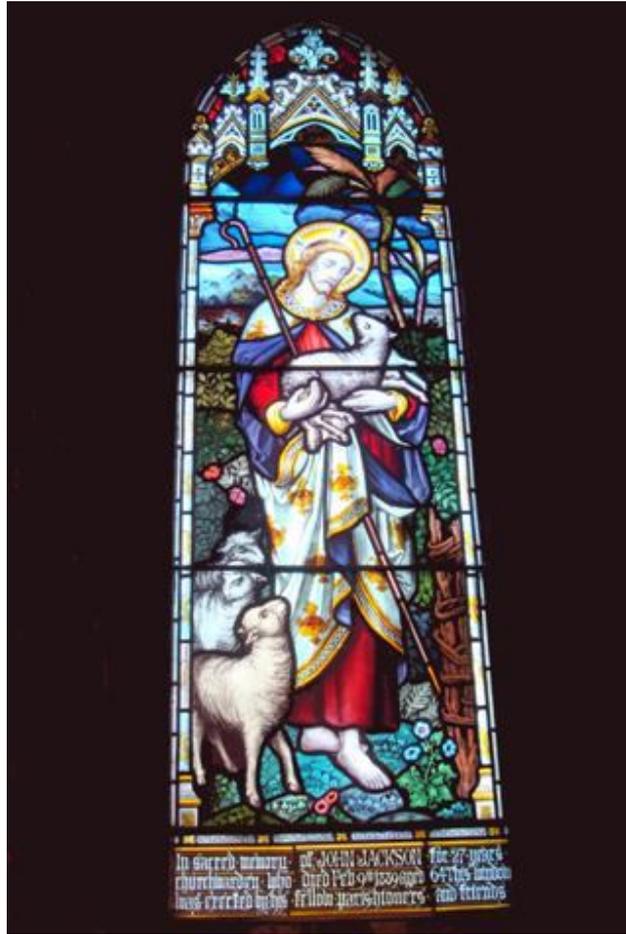
The subjects of other windows, donated in memory of former churchmen, reflect the interests of the people concerned. By H J Hughes.



The Parable of the Sower remembering a Church Warden/Sunday School teacher



King David complete with harp in memory of an organist



The Good Shepherd remembering another Church Warden



A Roman soldier (the centurion?) offering alms for a benefactor.
This window was identified by Paul Sharpley as the work of Henry Hughes of
the firm Ward and Hughes



The Roman soldier's companion window, the one nearest to the font, shows Peter baptizing.