

A Short Guide to the Stained Glass Windows in the Parish Church of Hendon St Mary

by David Peston

The Elworthy Window



This window is to be found on the western wall at the end of the south aisle. The stained glass was designed by master glass painter and decorator Arthur Louis Moore (1849-1939), a former member of this congregation who lived in Hendon. It was given by the Elworthy family in memory of their two sons who both died in the First World War. It was dedicated in 1920. Edward Pearce Elworthy was killed in action at Anafarta, Gallipoli Aug 9th 1915 and Thomas Elworthy was killed at Roeux May 3rd 1917. They were both aged 24 when they died. There is also a plaque below in memory of their father, Robert, who died in 1925.

This is one of three windows in the church built in commemoration of the Great War. In three lights it depicts three archangels above with narrative scenes below, two of which are taken from Tennyson's poem 'The Holy Grail'. The left hand light shows Gabriel wearing a royal blue, purple lined cloak and holding a lily symbolising Mary's virtue and spirituality. Beneath him is a scene of Sir Galahad in armour holding a staff astride a white horse. His head is turned to Sir Percival, supporting a shield bearing a rampant stag, who is telling him the narrative, told by his sister, of how the Holy Grail might be found.

In the centre light Michael, captain-general of the host of heaven, is shown wearing a scarlet cloak over silver armour. He holds a sword in his right hand and a standard with a cross in his left. Beneath him is a kneeling Crusader, who, having fought the fight, is giving up his sword at the altar. An archangel stands alongside him.

On the right is Raphael wearing a royal blue cloak and holding a decorated mosaic patterned globe (which represents the healing of the world). Beneath him is a scene of angels around a soldier in armour kneeling before an altar. Rays of gold light shine on a gold chalice in front of him. This represents Sir Galahad, wearing the hair-woven girdle and finding the Holy Grail in the chapel in the wood.

The figures are each framed in an architectural gothic canopy of white pinnacles, crockets and pendant bosses. The background colour to all three main lights is pale blue, a colour long associated with peace in the stained glass window tradition.

The inscription below starts with the letters AMDG – Ad maiorem Dei gloriam , For the Greater Glory of God and bears the crests of the Royal Engineers (Edward) and The King's Own Royal Lancaster's (Thomas), the regiments to which these young officers were attached.

In 1936 the whole of the stonework under and above the window was taken out and rebuilt when it was found that the whole window was in an extremely dangerous state due to gradual settlement of the soil beneath this western wall putting strain on the mullions.



Claude-Davis Sneath Window



On the north wall of the north aisle is another memorial window to the Great War. This window was presented in memory of Claude-Davis Sneath, Lieutenant 4th Battalion Middlesex regiment who was killed at Croix Barbee aged 25 on 14th October 1914. He is buried at the military cemetery in Vieille Chapelle. It was presented by his father George Sneath J.P. who served as churchwarden here for 16 years.

On 13 October 1914 the 4th Battalion took part in the attack on Croix Barbee a small village near Aubers in Normandy. Over the course of two days the German forces were pushed back through Croix Barbee. The attack cost the lives of 6 officers of the Battalion with 18 other ranks killed and 75 wounded. Claude-Davis Sneath would have been one of these men.

This window was originally built in the 1600s and its tracery, though renewed, is of gothic character. Some years later it was enlarged and cut into the adjacent wall painting of the Royal Arms of James I (1603-1625). The designer is unknown but it was made some time around 1915 by James Powell and Sons. Its subject is the English saints and it is divided into four painted lights with a shield at the top above the figure of a saint with a narrative scene below.

St George is the subject of the left hand light. He wears a bright red cloak and holds a sword in his right hand and a spear in his left. A blue dragon lies at his feet and above him is the George Cross on a shield within a blue circle. In the narrative scene St George is shown on a white horse thrusting a spear into the jaws of a blue winged dragon. Behind him is a princess with her hands clasped in prayer and a castle.

St Alban appears in the second light wearing a green cloak over a brown robe. He holds a book and pastoral staff. Above him his shield is of a golden saltire cross on a blue field encircled with white leaves. The narrative scene shows him, head bowed, with a Roman soldier holding a sword above his head. A woman stands behind him with her hands across her chest and in the background there is a crowd of onlookers and soldiers.

St Oswald is represented in the third light wearing a golden crown, blue cloak and chain mail. With both hands he supports a tall cross of unprepared timber. Above him his shield is of a yellow cross on a blue field with a rampant lion in each corner. In the scene below St Oswald is seen holding a blue shield and pointing upwards towards a large cross. Before him kneel to armed men with other soldiers standing in the background.

The last light shows St Edmund wearing a crown, red cloak and chain mail. He holds three arrows in his right hand and a small bronze crucifix in his left. Above him his shield also shows three arrows and a golden crown. In the narrative scene he is shown bound with ropes to an oak tree. Before him are three armour clad soldiers with bows and arrows directed towards the saint.



Jubilee Window



Found adjacent to the Claude-Davis Sneath Window, this window was built to celebrate Queen Victoria's Golden Jubilee in 1887. It was designed by Henry G.A. Holiday, artist and member of the Royal Academy, and is very much in the pre-Raphaelite style. Like the Claude-Davis Sneath Window it is made by James Powell & Sons (famous for their Whitefriars Glass). The window is very much in the style of Gothic revival with the use of paler tones of colour and expanses of clear glass allowing more light to enter the church as was the fashion at that time.

Three young maidens are depicted entitled Faith, Hope and Charity representing the theological virtues from 1 Corinthians 13. Charity, wearing a white cloak over a green robe stands in the central light. She holds a young child in her left arm and on her right stands an older child. The image of Charity as a woman nurturing several children was first developed in Italy in the 14th century and it is one most commonly used in art. Above her head is a shield of the Royal Arms. In the left light stands Faith robed in olive green with a white cloak, supporting a large wooden cross. Above her is the shield of the See of Westminster. In the right hand light stands Hope supporting in her right hand a gold coloured anchor, which is leaning behind her and above her head is the shield of the See of London.



Jubilee Celebrations in Hendon 1887

The bright and clear blue sky smiled on everything, far and high. Volleys of melody from the clanging bells of Hendon, Edgware and Finchley awoke the slumbers of those within sound, and the roll of carriages taking the privileged to witness the great pageant kept up an incessant noise for some time. Hendon loyally awoke on Tuesday morning to the importance of the great commemoration. On Sunday, little seemed to have been attempted by way of decoration, however by Monday, the fever had set in until it was the exception to see a house without flags, banners or devices of some kind. The gay bunting of the Greyhound stretched across the roadway, and down into Church lane bunting of all kinds, square flags, pennants, standards and crowns could be seen. At the omnibus office Mr Sutton had put up almost as much bunting as the road and building could contain.

Service was held at St Mary's Parish Church at 10:30am where the vicar, Dr Scrivener gave a short historical sketch of the life of Her Majesty the Queen. Mr Major played the national Anthem on the organ, and the words were heartily sung by choir and congregation alike.

The next item in the day's proceedings was the assembling of the children at The Burroughs. To the strains of the Hendon Drums and Fifes about 1500 children, forming a hollow square, were ranged on the vacant ground near the National Schools. The Jubilee medals were presented and the National Anthem sung once more. The procession was then formed, led by the Hendon fire engine drawn by four rosetted horses bearing all the officers and members of the brigade. There followed a corps of Hendon postmen, the band of the Bloomsbury Rifles, the Hendon Drum and Fife band and a vast contingent of local school children and Sunday school scholars waving flags and banners. They marched to the post office in Brent Street and after much cheering and exultation the procession, swelled by a large portion of the adult population, spread over the ground to enjoy or take part in the sports provided by the Jubilee committee.

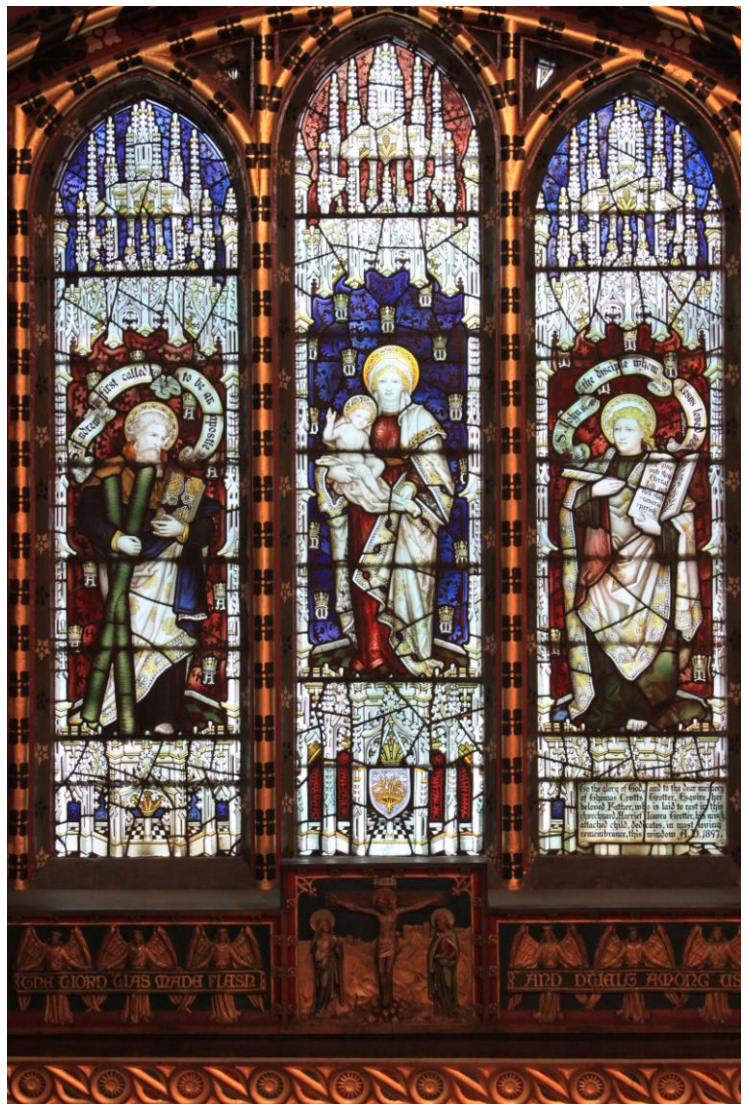
The old folk's dinner took place at the National Schools, where about 100 accepted the invitation at sat down to an admirably served cold collation. Dr Scrivener and two curates supplied the old people with beer and many ladies were present rendering willing assistance and everything possible was done to make the day agreeable.

The next two or three hours in the meadows and hilly slopes of Sunnyfields were hours of quiet enjoyment. All around was a magnificent stretch of wooded landscape to please the eye. There was Totteridge and Brockley Hill to the north, and then to the west Kingsbury and the spire of Harrow Church. Then came the *piece de resistance* for the children – a tea party for nearly 1500 thirsty little souls. They had to be dealt with in relays and it took some considerable amount of time. However they were at length satisfied. All through the evening the crowd continued to increase and the music play, in fact everybody seemed to be bent on making the day enjoyable. The bowling for coconuts appeared to be the great feature of the evening, refreshment stalls did good trade and so too did the proprietors of the swings, donkeys and horses. There was a good hard tussle for honour and glory in a tug of war between 24 Hendon residents, 12 supposed to be working men and the other 12, well one could not call them idle men. The Bloomsbury Rifles band did their duty right manfully and played long and easy dance tunes which set the feet of many, both young and old moving. Meanwhile over Brockley, Stanmore, Harrow and Kingsbury rockets had been ascending and at 10 o'clock the first flight went up from Hendon jubilee meadow, followed by more fireworks and then by a blaze and a roar as the huge pile of faggots, tar and wooden crates which had been the admiration of young and old throughout the day, was lit. The bonfire blazed magnificently, the flames shot up into the air, and must have been seen for many miles around as they roared and crackled, warming up the not too warm meadow with their glow. Certainly the scene on the field is one which must have been vividly impressed on the minds of those present and all will have cause to remember the Jubilee day of Her Most Gracious Majesty Queen Victoria as celebrated at Hendon 1887.

Extract from the Hendon & Finchley Times June 21st 1887

Sacrament Chapel Window

This window was presented in 1897 by Miss Harriet Laura Trotter in memory of her father. It was due to her wishes that a faculty was set up for the eventual removal of the gallery which then existed and obscured the full view of the window. Her father was Thomas Coutts Trotter (1816-1894) who is buried in our churchyard and served with the Bengal Civil Service. The great uncle of Thomas was Sir Coutts Trotter (1767-1838) a partner in the bank 'Coutts and Company' and whose elaborate plaque is on the pillar just by the Sacrament Chapel Gate. The memorial plaque for his wife can be found in the bell tower where it was moved in 1930.



The window was designed by Charles Eamer Kempe (1837 -1907) the well-known Victorian stained glass designer. The central light depicts the Blessed Virgin Mary wearing a red pattern gown and holding the Christ child. The background is strewn with the crowned initial 'M'. Although often depicted in blue (symbolising heavenly love) Mary is sometimes seen in red robes which is traditionally associated with the love and martyrdom of the saints. Below her can be found a silver, patterned shield decorated with a golden crown encircling three lilies. To the left stands St Andrew in a dark green gown holding a green saltire cross in his right hand and a gold and brown patterned book in his left. Above is the inscription 'St Andrew first called to be an apostle'. In the background can be seen the crowned initial 'A'. On the right is St John dressed in green holding a quill in his right hand and an open book in his left displaying the text "I give unto them eternal life and they shall never perish". Above is the inscription 'St John was the disciple who, Jesus loved'. Behind is the crowned initial 'I'. (There is no 'J' in Latin).



The tracery around the window was designed by the notable architect George Fredrick Bodley. By the end of the 19th century, G.F. Bodley was the most influential architect at work in the Church of England. At the start of his career he worked with William Morris and in the course of a long career (from 1852 to his death in 1907) his style pervaded the Anglican Church throughout the world, from Colleges in Oxford and Cambridge to Canterbury (where Bodley designed the pulpit) to his cathedrals in Hobart, Tasmania, and Washington DC.

The roof of the Sacrament Chapel is decorated in alternating panels of red and green enriched with scrolls and shields. The ceiling should be viewed from west to east. Its message is the Angelus, the ancient act of devotion which relates to the Blessed Virgin Mary being the main subject of the window.

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc, et in hora mortis nostrae. Amen.

Lady Chapel Window



The Albert Nelson Memorial window is the east window of the old chapel, now called the Lady Chapel. You will notice that the stone framework cuts through the old arches of the 1220 window. This was done when the perpendicular window was inserted in 1410. The stained glass was presented by Albert in 1893 as a memorial to his parents, Sir Thomas and Lady Nelson. It is by Victor Milner (1866-1944) who designed windows for a number of Temple Moore's churches. The six upper lights depict symbols of the crucifixion. The outer lights on either side show a yellow Crown of thorns on a blue background. The middle four lights each depict an angel holding a shield. Each shield bears a symbol of the crucifixion. Thus we have crossed gold scourges (John 19:1), 30 pieces of silver, hammer and pincers and lastly three nails (traditionally one for each hand and one through both feet) and dice. Note the use of yellow colour symbolizing treason and deceit.

The central panel shows Christ upon the cross. Above him are the words INRI (Iesus Nazarenus Rex Iudaeorum) and below his feet is a sponge on a reed placed through a handle of a brown pitcher. A loose green and white perizonium flows around and behind his body while his brown raiment lies crumpled at his feet. In the left hand light is Mary robed in blue with her eyes closed and hands joined in prayer. On the other side stands John wearing a green robe and holding a decorated bronze coloured book. Each figure is placed in tabernacle work of white glass and pastel shades of varying translucency and tone.

In 1930, Rev'd Norman Boyd had the old wooden reredos, which covered the lower third of the Lady Chapel Window, removed. This unfortunately exposed plain glass so it was decided to try and contact Milner to commission him to complete the window. Luckily he was still alive and had a design for the complete window. He agreed to finish the work after a gap of 35 years and at a cost of £150. To ensure exact matching of colours of the new with the old the whole window was dismantled. It was at this time that it was noticed that when the window was installed in 1895, the Blessed Virgin Mary and St John had been transposed so that they were both on the wrong side of Christ according to tradition. So when the window was re-erected this fault was rectified.

The narrative scenes added represent key moments in Christ's journey to the cross; The Annunciation, Christ the boy and Christ the man starting his ministry. In the left hand light there is the Angel Gabriel visiting Mary. Gabriel holds a gold, fleur-de-lys tipped sceptre and above Mary can be seen a white dove, one of the traditional symbols of the Holy Spirit, descending in gold rays. To the right scroll the words 'Ave Maria Gratia'. The central narrative scene shows a young Jesus as a carpenter holding an axe with Joseph and Mary in the background. Also above Jesus can be seen a white dove descending in gold rays. The right hand scene shows Christ in conversation with James and John in their fishing boat. James is holding a fishing net while Christ has his right hand raised in blessing. Above scroll the words 'Call of S. John'.



Barber Memorial Window

Immediately above the main altar on the north side can be found the Barber memorial Window, presented in 1915 by James Barber in memory of his wife Esther Elizabeth Barber a longstanding member of the church who died in 1913. Like the Elworthy window it was designed by A.L. Moore. It comprises of three large lights with six vertical tracery lights above. The subject is the Jesus healing the sick and illustrates the 56th verse of the sixth chapter of St Mark.

And whithersoever he entered, into villages, or cities, or country, they laid the sick in the streets, and besought him that they might touch if it were but the border of his garment: and as many as touched him were made whole.

The tracery lights depict St John holding a book and a quill, St Luke holding a quill, St Esther with her hands on her lap, St Elizabeth with her hands in prayer, St Barnabus with a book and staff and St Peter holding a book and a key.



The central main light shows Christ wearing a scarlet cloak with his right arm raised in benediction. In the left hand light a blind man is led by a woman, who points to his sightless eyes, and in the foreground a woman is beseeching to be healed of an infirmity. At his feet a woman is kneeling and holding a young child in her arms. To the right, another woman brings a crippled boy supporting himself on crutches with his leg bandaged while in the background two men appear to hesitate in accepting the Divine mission.

The window is in keeping with the sympathetic character of the lady whose memory it perpetuates. She worked tirelessly for the sick and needy and her eager self-forgetful concern for the welfare of others was an undoubted inspiration to many. She and her husband were instrumental in the founding of the old Hendon Cottage Hospital (which opened in June 1913 just after she died) as well as being a well loved and respected member of Hendon and the church community.

Alexander Memorial Window



This is the only memorial window dedicated to the Second World War. It can be found on the south wall and it was presented on February 8th 1947 in memory of Charles Edward Alexander by his wife. He was a longstanding parishioner who died in February 1945. He was a family member of the shipping firm Capper, Alexander & Company. His brother, Sir Frank Alexander was chairman of the company as well as being chairman of the Baltic Exchange during the war and the Lord Mayor of London 1944-45. Sadly, the Alexander Shipping Company lost its complete fleet of ships in World War II and was taken over after the war by Houlder Line Ltd. The window itself pays homage to shipping and the sea and it is designed by Charles E. Moore, son of the aforementioned A.L. Moore.

The window shows St Nicholas, patron saint of sailors, in the left hand light. He is dressed as a bishop wearing a mitre upon his head, a green chasuble and red alb. He holds a book and crozier. Stigmata can be seen on his hands. In the centre light is St Christopher, the patron saint of travellers. He carries the Christ child on his shoulders and wears a white cloak over a maroon robe. He stands on rocks, yellow, green and brown surrounded by blue water. The Christ child is depicted in a red tunic with a large cruciform nimbus and holding a golden orb. St Peter, patron saint of fisherman, occupies the right hand light. He wears a blue cloak over a yellow robe and carries two large keys, one gold, one silver in his right hand and a fishing net over his left arm. As a frame to all these figures, seaweed can be seen interspersed with coloured circles showing shells, fish, crab and starfish. There can also be found the initials of each saint.

The lower part of the window is a view of the River Thames and the north bank in 1946. The scene is depicted in monochrome with London Bridge, Tower Bridge, the Tower and Port Authority Building are all represented. On the river are all types of shipping from barge to ocean going cargo steamers. Reading in a clockwise direction from the bottom left hand corner, the heraldic shields are the family coat of arms (a red rampant lion), the Baltic Shipping Exchange (lighthouse), the Port of London Authority (the tower of London on azure background) and the Shipwrights Company (golden hull of a ship on an azure sea), to all of which he was a member. The quotation is taken from Psalm 107 vs 23 and 24.

*'They that go down to the sea in ships
that do business in great waters,
These see the works of the Lord
and his wonders in the deep.'*



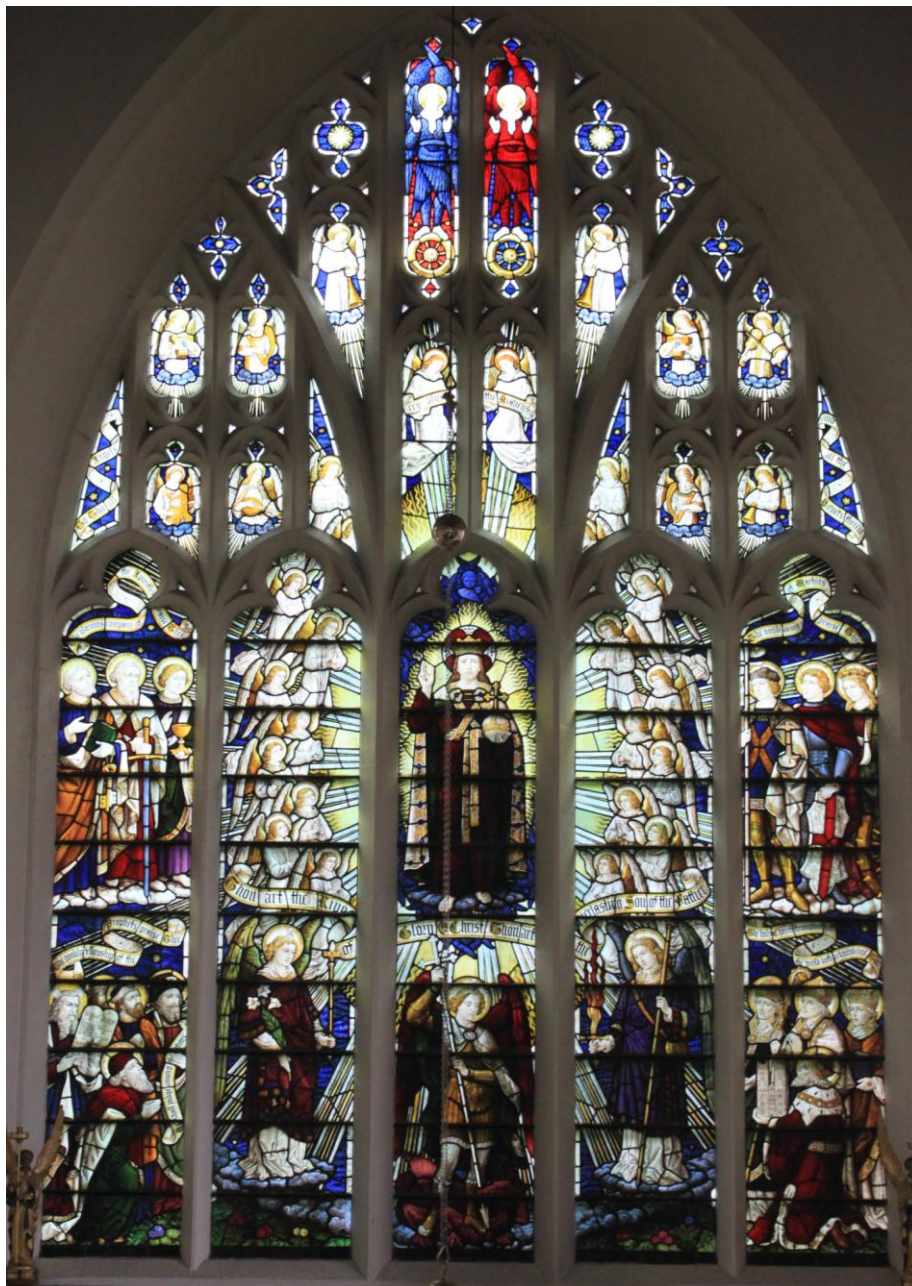
Te Deum Window - Main East Window



Finally we come to the great east window behind the high altar. This window, designed by Burlison and Grylls, was presented in 1920 as a memorial to all those from Hendon who lost their lives in the Great War. It is a fine example of the period, a pictorial representation of the Te Deum – The God we Praise. Burlison and Grylls were masters at using the shape of perpendicular windows to create triangles and circles within their designs. Three-sided figures symbolise the Holy trinity and circles symbolise perfection or Heaven. Thus in addition to the images themselves and their colouring, the very shape of the glass can have meaning too.

Twenty four tracery lights in the upper half of the window contain various angels, cherubim and seraphim playing musical instruments – lute, harp, trumpet and lyre (note the left handed violinist) with the words ‘To thee all angels cry aloud and all the powers therein’. The central light displays Christ in Majesty wearing a crown and red robe. Christ is depicted beardless as a young man, in honour of the thousands of soldiers who died. He shows stigmata on his bare feet and right hand. He is surrounded by more white robed angels and the words ‘Thou art the King of the everlasting Son of the Father’. Beneath Christ lie the archangels Michael – holding a spear with a dragon at his feet, Gabriel – holding lilies and a gold sceptre and Raphael – with a gold torch and staff. To the left are the ‘Glorious company of apostles’; Peter, with green book and gold keys, Paul, bearded with a blue sword and John the Evangelist carrying a golden chalice. To the right are ‘the noble army of martyrs’; Alban, George and Catherine with a spiked gold wheel at her feet. Below the apostles are Moses (wearing a red robe, blue cloak and holding a tablet) and the prophets. On the other side a group of Churchmen where scroll the words ‘The Holy Church throughout all the world doth acknowledge Thee’. One of these, kneeling in the foreground, is Edward the Confessor holding up a model of Westminster Abbey, a reference to the land at Hendon originally belonging to Westminster Abbey according to the Saxon Charter of 959 and mentioned on the Domesday Book.

£900 was raised to cover the cost of this window. At the evensong after the window had been installed there was a special collection to raise the last £50 required to wipe out the debt. After a moving sermon the vicar was able to announce the amount in the collection was over £83 (equivalent to about £2800 in today’s money) and the event was celebrated by the congregation singing the Te Deum.



No Gothic church is complete without stained glass windows; God has put it into the hearts of some of His servants to beautify this heritage of ours. But what has been done this day is not only to the greater glory of God, the window has also been dedicated to the noble, pure young lives, who gave themselves for their country in its hour of need. There has been a yearning to do something beyond speaking to show how we treasure their imperishable memory, to give some tangible expression of an undying love for them. There ought to be no note of sadness, their religion being one of invincible hope. Because this country had reached an extreme crisis, these young men, in the strength and virility of their manhood, rallied to the Colours. If it had not been for thousands of such men, this England of ours, which we love so much, would have been humbled to dust. It would be useless to express gratitude unless at the same time due appreciation is felt of that noble spirit which compelled these young men, at any cost, to do their duty. And so we remember them with all reverence.

From an address by the Reverend S.E. Chettoe 1920

Acknowledgements:

R.H. Some *The Evolution of St Mary's Church Hendon*

F.C. Eeles *The Parish Church of Hendon St. Mary - A short History and Description*

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