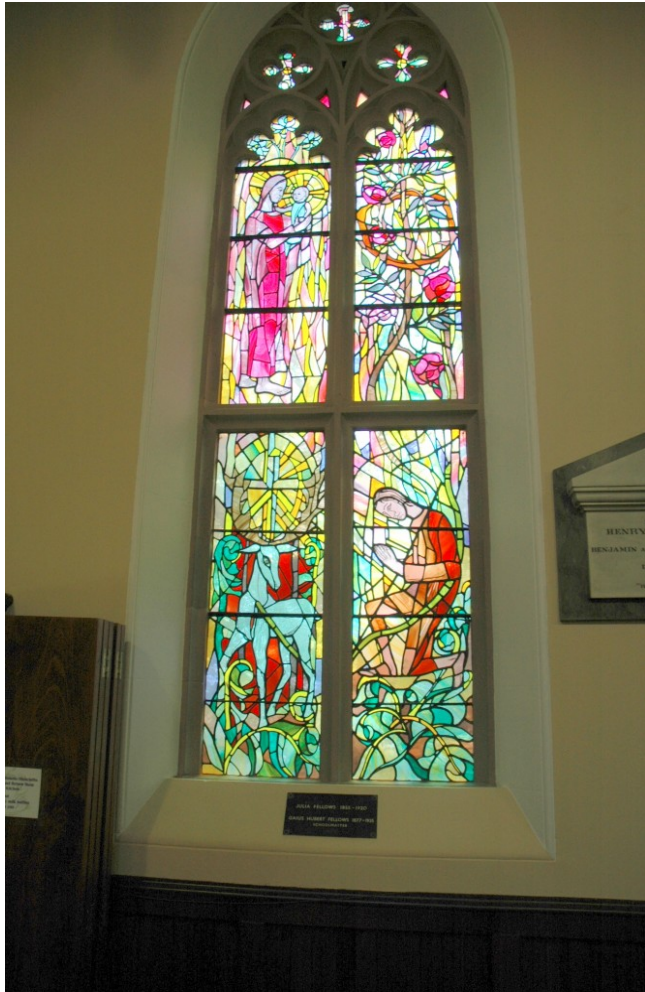


The windows of All Saints' Sedgley



The Rutherford Window, North Wall.

Our first window is on the north wall of the nave, ie first window on the left as you enter church.

The legend of **St Hubert** (AD 656-727) is featured in the bottom lights. The window was created by the artist [Rosemary Rutherford](#) who died in 1972. The dedications on the plaque below the window are to a former teacher at Queen Victoria School, Gaius Hubert Fellows (1877-1935) and to his mother Julia (1855-1920).

[St Hubert](#) is the patron saint of hunters. He was the son and heir of the Duke of Aquitaine. Wikipedia relates the story of his conversion:

"His wife died giving birth to their son, and Hubert retreated from the court, withdrew into the forested Ardennes, and gave himself up entirely to hunting. But a great spiritual revolution was imminent. On Good Friday morning, when the faithful were crowding the churches, Hubert sallied forth to the chase. As he was pursuing a magnificent stag or [hart](#), the animal turned and, as the pious legend narrates, he was astounded at perceiving a crucifix standing between its antlers, while he heard a voice saying: "Hubert, unless thou turnest to the Lord, and leadest an holy life, thou shalt quickly go down into hell". Hubert dismounted, prostrated himself and said, "Lord, what wouldst Thou have me do?" He received the answer, "Go and seek Lambert, and he will instruct you."

Our Lady' (Mary) is featured in the upper left light; and Mary's motif 'The Rose Without a Thorn' is featured in the upper right light. The reference to Mary may have been at the request of Sarah Madeline Fellows (sister of Gaius Hubert Fellows) who died in 1969, and whose family grave in Gospel End Street exhorts visitors to the grave to pray to Mary for her soul.

[Examples of Rosemary Rutherford's work at other churches can be viewed on Flickr.](#)



The Younger Window, North Wall.

The adjoining window is by the artist [Alan Younger](#) (1933-2004).

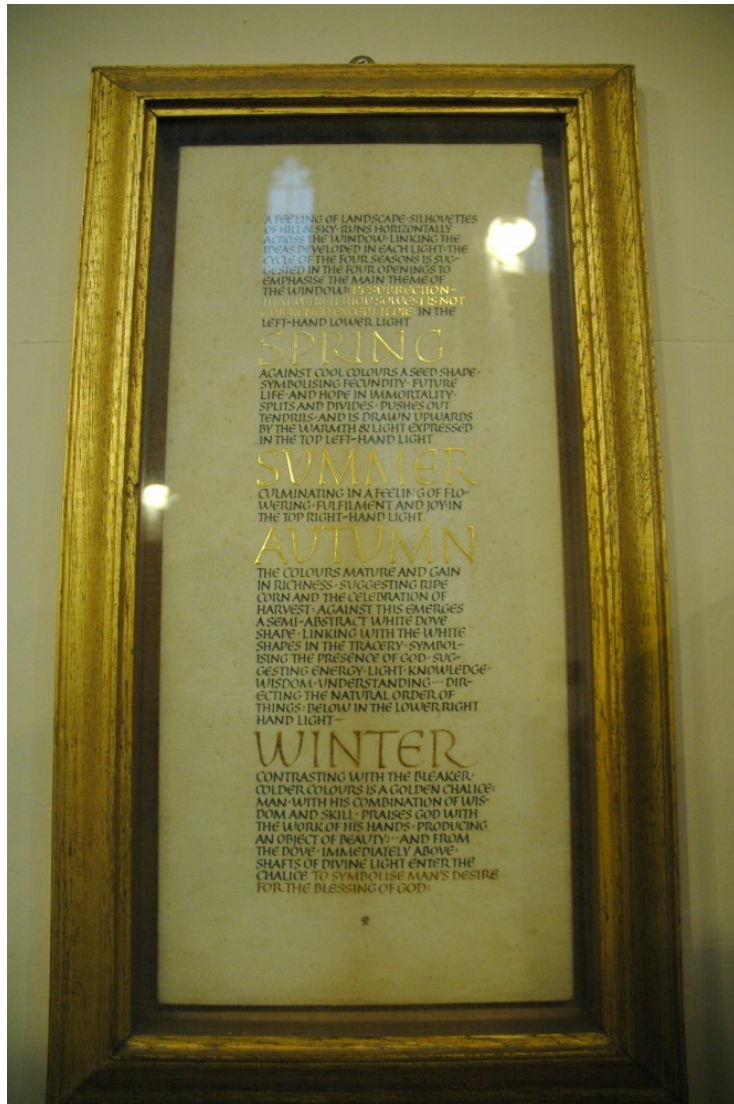
The Telegraph's obituary in 2004 says of him:

"It was while studying Fine Art at the Central School of Arts and Crafts in London that Younger decided to specialise in stained glass. For six years he worked in Carl Edwards's studio, assisting on windows for the House of Lords' debating chamber, the Temple church and the Anglican Cathedral in Liverpool.

Later Younger became assistant to Lawrence Lee, Professor of Stained Glass at the Royal College of Art.

In 1966 Younger set up his own studio. His many commissions included the Bede Window in the Galilee Chapel at Durham Cathedral; the Great West Window in Tamworth parish church, Staffordshire; and the East Windows in the churches at Haselbech, Northamptonshire, and Boldre in Hampshire.

The window's abstract design is not to everyone's taste, yet in art circles it is said to be the most noteworthy of all the stained glass at All Saints'.



A FEELING OF LANDSCAPE SILHOUETTES
OF HILLS & SKY RUNS HORIZONTALLY
ACROSS THE WINDOW LINKING THE
IDEAS DEVELOPED IN EACH LIGHT THE
CYCLE OF THE FOUR SEASONS IS SUG-
GESTED IN THE FOUR OPENINGS TO
EMPHASISE THE MAIN THEME OF
THE WINDOW. LIGHT IS A GUIDANCE
TO MAN BUT LIGHT ITSELF IS NOT
THE LIGHT OF GOD IN THE
LEFT-HAND LOWER LIGHT

SPRING

AGAINST COOL COLOURS A SEED SHAPE
SYMBOLISING FECUNDITY FUTURE
LIFE AND HOPE IN IMMORTALITY
SPLITS AND DIVIDES PUSHES OUT
TENDRILS AND IS DRAWN UPWARDS
BY THE WARMTH & LIGHT EXPRESSED
IN THE TOP LEFT-HAND LIGHT

SUMMER

CULMINATING IN A FEELING OF FLO-
WERING FULFILMENT AND JOY IN
THE TOP RIGHT-HAND LIGHT

AUTUMN

THE COLOURS MATURE AND GAIN
IN RICHNESS SUGGESTING RIPE
CORN AND THE CELEBRATION OF
HARVEST AGAINST THIS EMERGES
A SEMI-ABSTRACT WHITE DOVE
SHAPE LINKING WITH THE WHITE
SHAPES IN THE TRACERY SYMBOLIS-
ING THE PRESENCE OF GOD SUG-
GESTING ENERGY LIGHT KNOWLEDGE
WISDOM UNDERSTANDING DIR-
ECTING THE NATURAL ORDER OF
THINGS BELOW IN THE LOWER RIGHT
HAND LIGHT

WINTER

CONTRASTING WITH THE BLEAKER
COLDER COLOURS IS A GOLDEN CHALICE
MAN WITH HIS COMBINATION OF WIS-
DOM AND SKILL PRAISES GOD WITH
THE WORK OF HIS HANDS PRODUCING
AN OBJECT OF BEAUTY AND FROM
THE DOVE IMMEDIATELY ABOVE
SHAFTS OF DIVINE LIGHT ENTER THE
CHALICE TO SYMBOLISE MAN'S DESIRE
FOR THE BLESSING OF GOD

Plaque interpreting the Younger Window

There is a plaque on the wall to the right of Younger's window, with an illuminated manuscript describing the meaning and symbolism of his work. The narrative begins in the lower left panel and the descriptions then proceed clockwise.

The plaque reads:

"A feeling of landscape, silhouettes of hills and sky, runs horizontally across the window, linking the ideas developed in each light.

The cycle of the four seasons is suggested in the four openings to emphasise the main theme of the window:

Resurrection: "That which thou sowest is not quickened except it die" Note: this is a quotation from I Corinthians 15:36 which roughly means: 'You fool! The seed you plant doesn't come to life unless it dies first.'

Lower left: SPRING



Against cool colours, a seed shape symbolising fecundity, future life, and hope in immortality splits and divides, pushes out tendrils and is drawn upwards by the warmth and light expressed on the top left hand light:

Top left: **SUMMER**



culminating in a feeling of flowering, fulfilment and joy. In the top right hand light:

Top right: AUTUMN



The colours mature and gain in richness suggesting ripe corn and the celebration of harvest. Against this emerges a semi-abstract white dove shape linking with the white shapes in the tracery, symbolising the presence of God, suggesting energy, light, knowledge, wisdom, understanding... directing the natural order of things. Below in the lower right hand light:

Lower right: WINTER



Contrasting with the bleaker, colder colours is a golden chalice.

Man with his combination of wisdom and skill praises God with the work of his hands, producing an object of beauty and from the dove immediately above shafts of divine light enter the chalice to symbolise man's desire for the blessing of God."

Any more information about the window would be welcome, especially the precise date it was installed. It is said to have been when John Linford was vicar, ie 1970-76.

David Bate writes (3/6/12):

These were commissioned by Matt Hives of Sedgley in memory of his wife Helene - my wife was part of the Hives family.



Shale window – North Wall

The third window is further along the north wall. It was installed to commemorate the 'restoration' of the church in 1887. The key part of that restoration was the removal of the galleries either side of the nave. The capacity of the church was cut quite considerably as a result. It is hard to imagine the galleries as they would have looked pre-1887: but of course there are many examples where they remain undisturbed in other churches.

This window is erected to commemorate the Restoration of this church and the above abolition of the Pews and side Galleries in 1887
Also to perpetuate the Memory of WILLIAM SHALE who died at Sedgley Hall Feb 11 1827
And his son WILLIAM SHALE of Bilston who died Dec 17 1868
Both buried at St Leonard's Church, Bilston
This tribute of affection is Gratefully dedicated to Their Memory by Grandson & nephew HENRY FOWLER of the Limes, Sedgley March 1884.

Text of plaque beneath the memorial window

Henry Fowler, an eminent Coseley iron and coal master appears to have been associated with the restoration, although he died before it was complete. He lived (briefly) at The Limes (on the corner of Catholic Lane and Dudley Road) in later life.

The plaque commemorates Henry's uncle and business partner William Shale, on whose death he inherited many mines and ironworks that enabled him to become the Victorian equivalent of a millionaire.

The window carries some of the more lively episodes from the Bible:



The full window



The upper left panel carries the following wording: **John 3:14** - "And Moses lifted up the serpent in the wilderness"



The upper right panel continues the quotation: "...even so must the Son of Man be lifted up." John is referring to a story in the Book of Numbers where the Israelites in the Wilderness complain about their situation, and God sends a plague of snakes to punish them. When they cry out for deliverance, Moses consults God who tells him to make a snake of bronze: and whoever looks at it will be cured of their snakebite.



The left lower panel features Jesus, and the Bible quotation is also from John (**John 1:29**) "Behold the Lamb of God..."



The right panel features John the Baptist and continues the quotation from John: "Who taketh away the sin of the world." The passage is from the testimony of John The Baptist. The Pharisees sent priests and Levites to test and question him and he tells them that he has come to prepare the way for Jesus. The name of the artist and studio are unknown - unless one of our readers has this information.

The East Window



The **east window** was replaced in 1969/70 - there is a discrepancy of dates between the plaque commemorating the event, and the window itself.

It is filled with stained glass images of the apostles. There are pictures of (reading left to right top row): **St Paul**, carrying his traditional sword (he was beheaded, one of the 'advantages' of being a Roman citizen), **Bartholomew**, carrying a butcher's knife -legend has it he was martyred in Armenia by being skinned alive!; **St John**, who holds a cup of poison (hence the snake) recalling the legend of an attempt on his life; **St Judas** also known as Thaddeus, holding a club - he, according to legend, was beaten to death; **St James the Lesser** (the brother of Jesus), who was hurled off of the temple in Jerusalem and then sawn in two - thus the saw.

On the bottom row, also reading from left to right, are: **St James the Greater**, with a pilgrim's staff and a Scallop shell (pilgrims still go to the shrine of Santiago de Compostella in Spain where the badge of proof is a scallop shell); **St Thomas**, who built churches as far afield as India; **St Peter**, holds the keys of the gates of heaven; **St Andrew**, his brother, was crucified on an X-shaped cross and, **St Philip**, who holds some loaves of bread because he asked Jesus how to feed the five thousand. The window does, however, leave some of the apostles out entirely (Matthew, Simon the Zealot and Matthias who replaced Judas Iscariot).

If you have any further information about these panels and the artists/studios that created them, or wish to amend/correct the above information, please contact mmjones29@blueyonder.co.uk

Many thanks to **Christine Buckley** for information provided for this article.

Original article and pictures by Martin Jones, 2011

Updated by Martin Jones January 2016