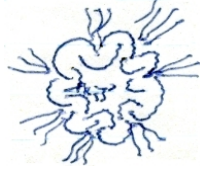




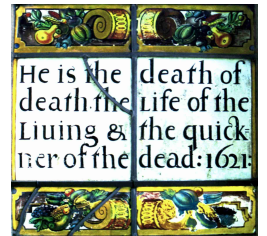
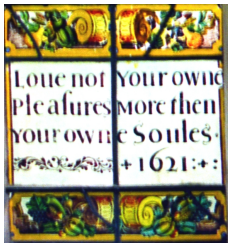
St. Leonard's Church



Apethorpe.



The Mildmay Chapel.



A Window Saved



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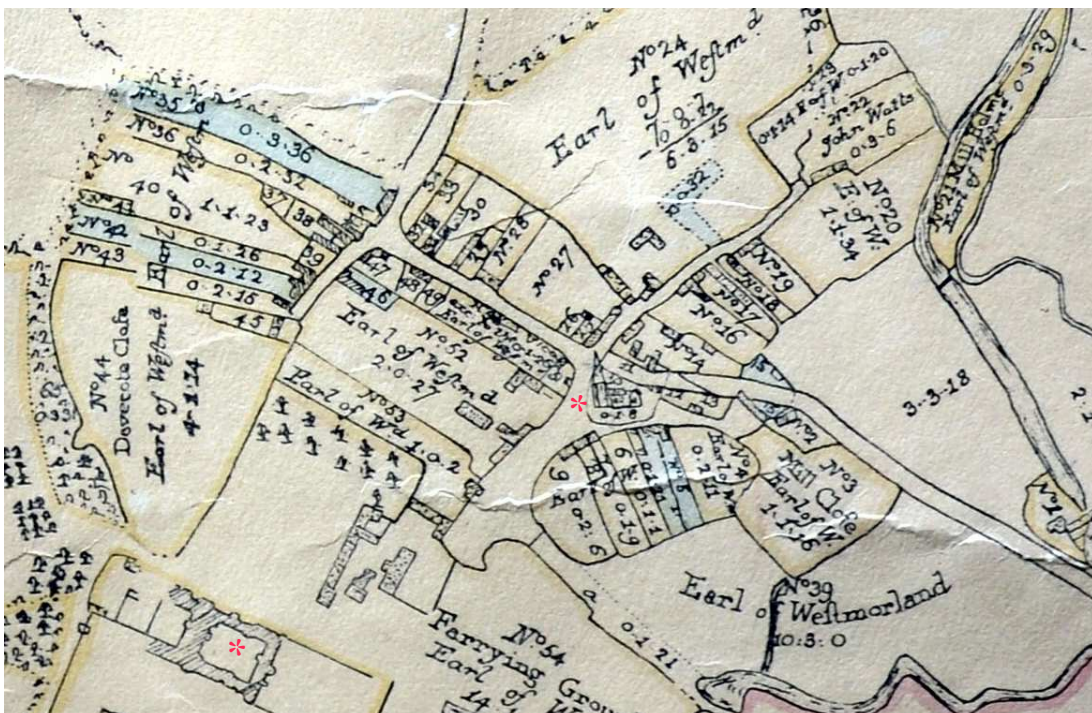


Apethorpe Village.



The village is set around Apethorpe Hall, a 15/16th century structure. Most of the houses were at one time part of an estate built along one main street including a school, village hall, a small shop, at least two pubs, a whipping post and stocks. One could call it 'a model village'. An old postcard shows an old loop road that once led through and in front of the Hall, once the home of the Mildmay family.

Part of an early estate map showing the church in the center and Apethorpe Hall bottom left.



A Unique Window

The writer had been restoring the Apethorpe Church Clock in 1983. It was during this time he was distracted by a window in the east side of the Mildmay Chapel. Transfixed by the unusual colours, especially early in the morning, he returned again and again to see in pictures the story of the Alpha and Omega. This work of art dated 1621 had been completed by an artist in stained and painted glass who had a great imagination. He must have had children as it is like an early painting book with many illustrations. Its beauty is in simple and not so simple coloured drawings.

How the window survived the Civil War and who cared for it is explained herein. The South Chapel was built in 1621 to house the Mildmay Monument over the tomb of Sir Anthony Mildmay (d.1617) and his wife Lady Grace Mildmay (d. 1620). He was knighted in 1596 when he was appointed ambassador to the French King Henry IV.

Sir Anthony was the son of Sir Walter Mildmay, Knight, Chancellor of the Exchequer and Privy Counsellor to Queen Elizabeth I.

In the very top lights of two stained and painted glass windows at St. Leonard's Church, Apethorpe the Hebrew divine name appears. This word (the 'sacred Tetragrammaton') was to be considered too sacred for utterance. Just below, to left and right, the arms of the Mildmay family.

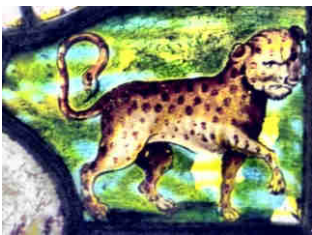
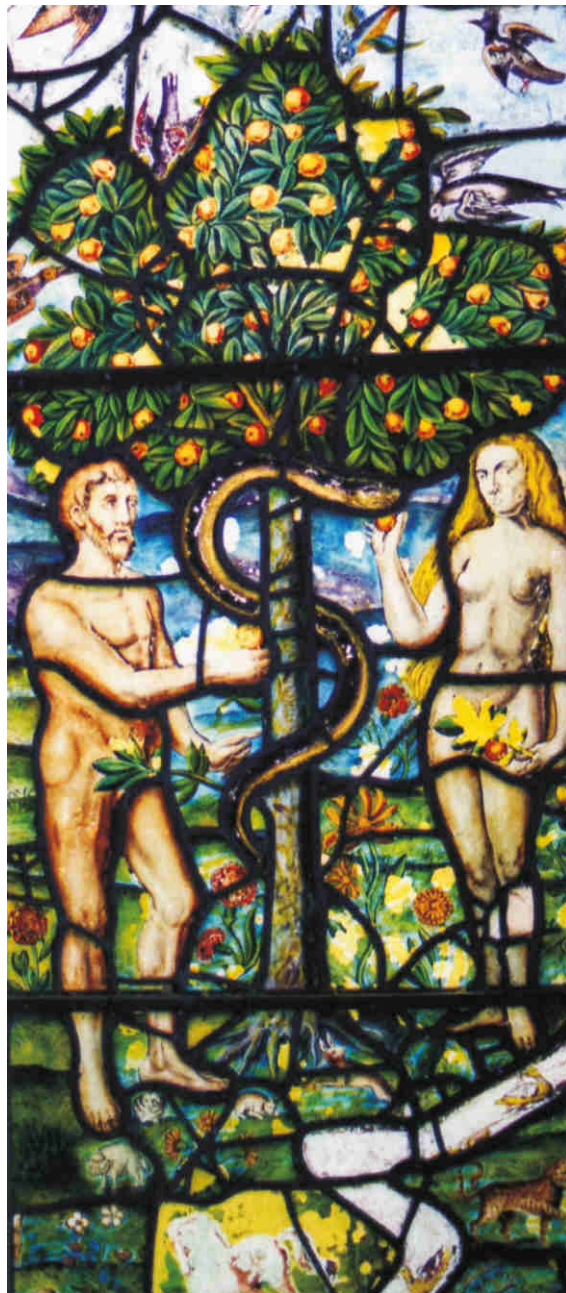


Photographing the window.

Some years ago the writer, with the permission of Lady Brassey and the Churchwardens set up a scaffold (metal tower) in front of the window. It was to enable him to take photographs as it is not possible to do this in the normal way because of the proximity of the Mildmay Monument. The work had to be done in the early morning whilst the Sun was in the east. A Canon SLR camera was used with a wide angle lense and 32. ASA film. Thirty six exposures were taken of the top, middle and bottom of the window and then joined together.



In The Beginning.



Genesis.

Creation. Adam, Eve the Serpent and the Tree of knowledge.

The animals are paraded in front of Adam and he names them.

As we have just seen there are many.

Top left and anticlockwise-

A domestic looking Cat.

A fox chasing a Rat

A Hare and Rabbit.

A Duck and other bird.

The White Horse of Revelations.

A Deer and Hound.

A Crab and possibly a Shark.

Some Shell Fish.

Sea Lions.

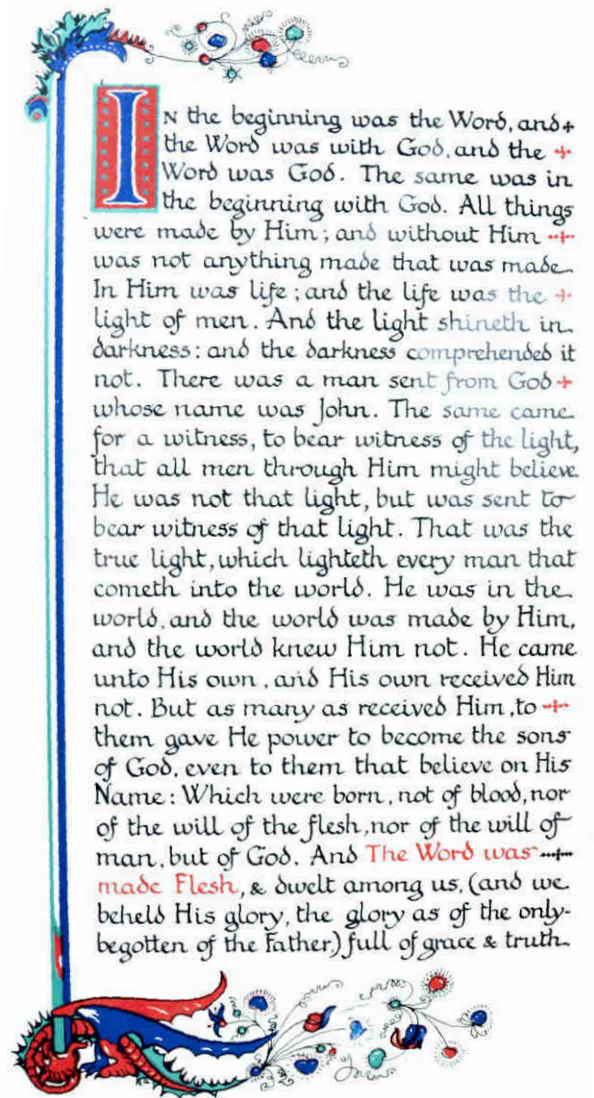
Tiger with human ears as the Elephant.

Finally the great Lion and a small white

Hare.

Won can imagine children at school painting these small images.

Bring them to St Leonard's Apethorpe and have a look!



The Interpretation.

This I find very revealing. The Sun is the symbol of the Glory of God - the Shekinah of the Jews. It is normally hidden by a cloud and is portrayed thus-

Fred's drawing



King James Bible.



The answer to your question you asked about the hieroglyphics. Each form of it I take to be the Sacred Name of God of the 3rd Commandment-revealed to Abraham and to Moses. YHWH in Roman script and here shown in Hebrew script reading from right to left.

HWHY. We do not know how they pronounced it. In early times Hebrew had no vowels and when the reader came to the word in the Bible he read it out as ADONAI - the Lord. The vowels became muddled with WHWH - so in English it became Jehovah or Jah. The name of God was all that the Jews could know about him as they were not allowed any graven image.

Its essential meaning is 'I AM' This is most extraordinary because it is the same idea as that of the Greek philosophers who said that God is the essential Being from whom everything is derived. This means that the philosophers who started from considering mankind arrived at the same conclusion as that of the Jews who believed that God had revealed His Holy Name to them.

The theme of the Name of God runs throughout the Bible. When Jesus said 'I am the Good Shepherd' it was a claim to be one with his Father. At his trial the High Priest asked Him 'Are you the Son of God' He replied 'I am' and the High Priest tore his clothes in horror and said 'Why do we need any further witnesses? - You have all heard the blasphemy.

So I imagine the designer of the window believed that the most rabid smasher of could not object to the holy name. Anyway he would probably not recognise it.



'I AM' The Lamb of God.

A letter from the late Canon Fred Stallard.

Dear Michael.

You must forgive this scruffy reply to your magnificently produced brochure. It is the best I can do nowadays.

I agree with you that this window is fascinating. It is the only painted glass window of its date that I have ever seen. Coloured glass had been ordered out of the churches in the middle of the 16th century and medieval glass (such as the chapel of New College Oxford) was only kept because the congregation maintained that they could not afford to replace it with plain glass and must keep the weather out. It is true that there was a reaction against the destruction of decoration of church buildings in the 17th century but it did not usually run to coloured glass. Furthermore Emmanuel College, Cambridge (founded by Sir Walter Mildmay) was one of the most actively Puritan colleges in the university.

So it is extraordinary. You cannot interpret the symbolism in it by normal medieval standards. In the Civil War which began in 1645 the Roundheads would objected to the crucifix and smashed it. One can only suppose that the family were on the Parliamentary side.



John Rowell window.

John Rowell.

In a letter to Dr. William Holmes (1689-1748) Vice-Chancellor of St. John's College, Oxford dated July 4th. 1732, John Rowell writes,

Rev. Sir,

I would have sent sooner, but that I was detained at the Earl of Westmorlands longer than I did expect by the taking down a Church Window of Ancient Stain'd Glass which Rec'd Much damage by taking down to preserve it from the Rebels in Olivers time which I am now to Repair and have also agreed to make a new Church window for the said Earl Representing our Lord Jesus Christ and his Disciples at ye Last Supper.....

This letter is quoted in "John Rowell - A Study" by Sidney M. Gold 1965.

An advertisement in the Reading Mercury of February 12th. and 19th. 1753 lists John Rowell's work and mentions

"Also a large altar window of our Saviours Last Supper, Apethorpe in Northamptonshire."

From a copy of a letter at the side of a window in Apethorpe Church the writer understands that John Rowell repaired the large window in the Mildmay Chapel and agrees to make a new window the Last Supper.

His new window must have replaced a more ancient one as it has the same in the small yellow triangular section with the Hebrew text.

Directly below this text the centre mullion has been removed to accommodate the new content. The window is very similar in shape and size to the one on its right in the south aisle. The window Rowell repaired.

The artwork and colour in the Last Supper window is exceptional. Every face is so clear and one can nearly hear the conversation.



John Rowell signed his window on the bottom right hand corner.

E. Rowell Wycomb Bucks fecit

I; Rowell Wycomb Bucks
Fecit 1732.

Was the window by Van Linge?

As some work was taking place at University College Oxford in 1640/1, a set of stained glass windows was commissioned from a Dutch artist, Abraham van Linge, who was working in other Oxford Colleges at this time. When the Civil War broke out in 1642, Van Linge's stained glass windows, not yet installed, were locked in a cupboard for safe keeping. Work did not resume until the 1660s- on the restoration of Charles II. The windows, which had escaped destruction, were brought out of storage and the Chapel was finally consecrated on 20 March 1666. One of the windows shown here, depicts Adam and Eve under the Tree of Life in a strikingly similar way to that at Apethorpe Church where the date on the window, 1621, is repeated four times (falls into the right period).



John Rowell says in his letter to the Earl of Westmorland, dated 1732, that he was about to repair the window. The repair work may have required him to re-set some of the damaged glass in the form of a collage. Animals appear in both the Van Linge windows at Oxford and Apethorpe, including a white horse or unicorn. It is likely that the window shown here was a match or very similar to one of three at Apethorpe, the other two may have included the Crucifixion, Resurrection and Revelation.

The writer is not able to give the answer to these questions but thinks that the Apethorpe window, although altered, could be attributed to the Flemish artists Bernard or Abraham Van Linge, working in stained and painted glass between the years 1600-1642

This photograph is the copyright
of Christopher Andrews at Oxford
Picture Library.



Crucifixion.

I cannot understand who all the people at the foot of the cross are or how the writing applies to them. I can see people above the cross presumably in Heaven. I cannot see them clearly - they may be patriarchs or angels. None of those at the foot wear haloes - even Our Lady and St. John. I would have thought that 'Great enemies near' meant that the men were the leaders of those called for Him to be crucified and mocked him. The skulls are to show that it is Calvary - the place of the skull. The name of God is written in the small light above.

Resurrection.

Christ comes out of the cave carrying the symbolic Resurrection banner and wearing the Wedding Garment (presumably). Under his feet are the skull and the devil. In front are the dead coming out of their graves or the water. This could also refer to baptism which is taken to be rising from the water.



The Seven Candlesticks.

Seven candlesticks. Reve



more, Amen, and have the keys of hell, and of death.

19 Write the things which thou hast seen, and the things which are, and the things which shall be hereafter,

20 The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks. The seven stars are the angels of the seven churches: and the seven candlesticks which thou sawest, are the seven churches.

The complete Apethorpe window is based on Revelations in the King James Bible.

In the upper part seven small angels appear. Just below are seven lamps. In Revelations 1 chapter 20 in the Prince James Bible (below) verse 20 - 'The mystery of the seven stars and the mystery of the seven golden candlesticks'.

We seem to have gone full circle. The seven stars at the top of the left hand window and the seven lamps at the top of the right window. The first page of St John Divine Revelations and seven candlesticks are from the King James Bible at Fotheringhay.

Kings and priests. Chap. i. First and last.



THE REVELATION of S. John the divine.

CHAP. I.

John writeth his Revelation to the seven churches of Asia, signified by the seven golden candlesticks. 7 The coming of Christ. 14 His glorious power and majesty.



The revelation of Jesus Christ, which God gave unto him, to shew unto his servants things which must shortly come to passe: and he sent and signified it by his angel unto his servant John,

2 Who bare record of the word of God, and of the testimony of Jesus Christ, and of all things that he saw.

3 Blessed is he that readeth, and they that hear the words of this prophetic, and keep those things which are written therein: for the time is at hand.

4 John to the seven churches in Asia. Grace be unto you, and peace, from him which is, and which was, and which is to come, and from the seven spirits which are before his throne:

5 And from Jesus Christ, who is the faithful witness, and the first begotten of the dead, and the prince of the kings of the earth: unto him that hath loved us, and washed us from our sins in his own blood,

6 And hath made us kings and priests unto God and his father: to him be glory and dominion for ever and ever, Amen.

7 Behold he cometh with clouds, and every eye shall see him, and they also which pierced him: and all knees of the earth shall bow because of him: even so. Amen.

8 I am Alpha and Omega, the be-

ginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.

9 I John, who also am your brother, and companion in tribulation, and in the kingdom and patience of Jesus Christ, was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ.

10 I was in the spirit on the Lords day, and heard behind me a great voice, as of a trumpet,

11 Saying, 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, unto Ephesus, and unto Smyrna, and unto Pergamos, and unto Thyatira, and unto Sardis, and unto Philadelphia, and unto Laodicea.

12 And I turned to see the voice that spake with me. And being turned, I saw seven golden candlesticks,

13 And in the midst of the seven candlesticks, one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle.

14 His head, and his hairs were white like wool, as white as snow, and his eyes were as a flame of fire,

15 And his feet like unto fine brass, as if they burned in a furnace: and his voice as the sound of many waters.

16 And he had in his right hand seven stars: and out of his mouth went a sharp two edged sword: and his countenance was as the sun shineth in his strength.

17 And when I saw him, I fell at his feet as dead: and he laid his right hand upon me, saying unto me, Fear not. I am the first, and the last.

18 I am he that is, and was dead: and behold, I am alive for evermore,

*Exo. 3. 14

*1 Cor. 15. 21.

Col. 1. 18.

*Heb. 9. 14.

*1 Pet. 2. 5.

*Mat. 24. 30.

The Pleiades

Text from the Prince James Bible dated 1640. They show verse 8 taken from the book of Amos, chapter 5 and Job, chapter 38 verses 30 and 31.

With the naked eye in early times only six stars may have been seen. Modern science confirms a seventh star which can be detected by the telescope. How did these writers know this fact? The Pleiades star cluster, M45 is in the constellation of Taurus, one of the brightest star clusters visible.

Note the similar positions of the stars in the Apethorpe window shown below and the telescope photo.

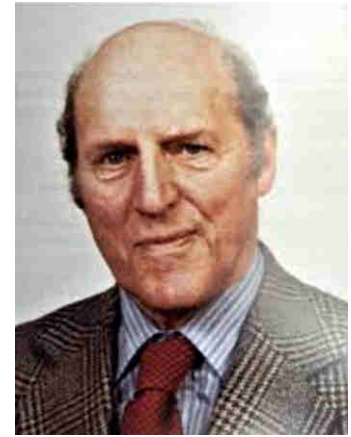
8 Seek him that maketh the * seven stars and Orion, and turneth the shadow of death into the morning, and maketh the day dark with night: that * calleth for the waters of the sea, and poureth them out upon the face of the earth: the LORD is his Name.

30 The waters are hid as with a stone, and the face of the deep † is frozen.

31 Canst thou binde the sweet influences of || Pleiades: or loose the bands of † Orion:

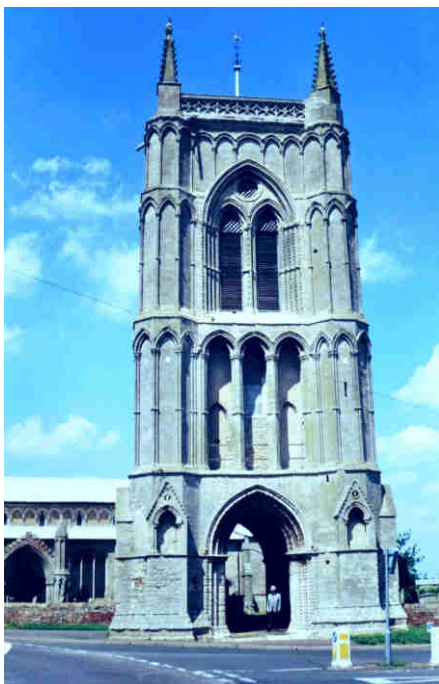


Dedicated to Frederick Stallard.



Canon Frederick Stallard was well over ninety when he replied to my letter. He and his wife lived at Elm, their retirement home near Wisbech. Although he came to Apethorpe he was using a photograph when writing his letter used in this document June 12th 1998. At the time of putting pen to paper 2023 the writer is in his ninetieth year.

Fred was an artist of some repute and during the Second World War he became a prisoner of the Japanese for three years. It was at this time that he drew portraits of his comrades. Some of these drawings (one below) have been published in a small book 'Mug Shots' - Portraits from a Prison Camp, printed by another friend of his Paul Bush. All who knew Fred were subjected to his enquiring ways especially if a church was involved. He, like the writer, loved solving historical problems and Peterborough Cathedral was one of his main subjects. The writer visited him a number of times at his retirement home and from here one of our special outings was to Saint Mary the Virgin West Walton where in 1708 Henry Penn Peterborough bell founder cast a bell. We were to climb the tower which was massive and some distance away from the church. The bells were classed as not safe to ring and the interest this day was 'why not'. The photograph below shows the tower the day of the visit and a reluctant Fred who was not keen on a close up. Luckily the above photo was on 'facebook'.



Father Kennedy. Was a Jesuit. He had been the only padre at Kinkasaki -the very tough copper mining camp. Fred says he got on well with him but he had a bad reputation as he refused to administer to to any man who was not Roman Catholic. This was a tough camp where men were crying out for some sort of religion. I think it was really shyness. He knew nothing outside the formalities of his Faith.





Conclusion.

The writer has added his notes to Fred Stallard's letter and has enjoyed adding the artwork. The window has been to him a source of late learning coupled with much enjoyment. It was saved by Sir Mildmay Fane (d.1666) who was not going to allow the mindless destruction of his family windows. There may have been three windows made in 1621; one above the altar and at least two in the Mildmay Chapel. When John Rowell made the window called the Last Supper it looks as if he replaced a 1621; window. Some fragment of ancient glass can be seen in a second window in the Mildmay Chapel. One piece in particular, shown below, is very similar to that surrounding the 1621 date panels.

