

**REVIEW:** Wellingborough, Oundle and Lowick walk with Robin Fleet, 17 July

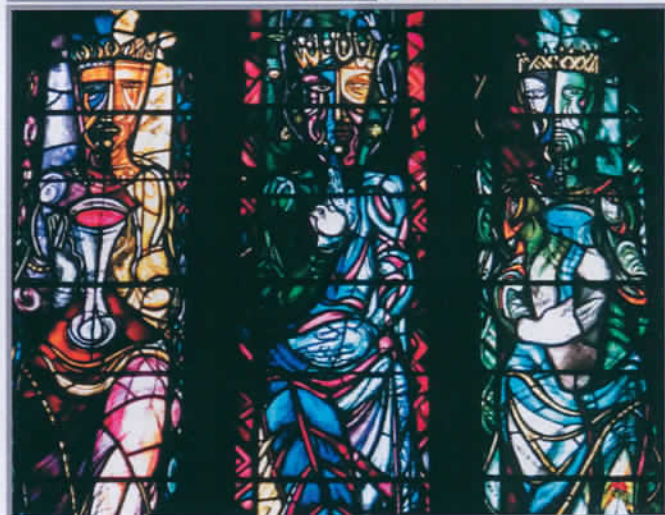
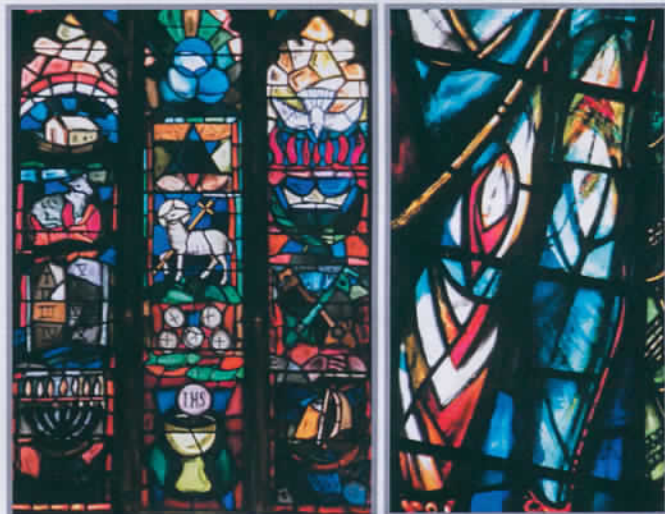
What colourful memories I carry of this day! When I first read of it in the newsletter I knew I wanted to come in spite of the distance to travel from Scotland and fitting it in with the important family event of my eldest daughter's graduation two days later. I was not disappointed.

All Hallows Church in Wellingborough had an interesting mix of windows. The Alice Maude Middleton Memorial Window (right) by Evie Hone (1955) has a bold solidity to it with each biblical symbol clearly defined and given almost equal weight within the whole. I enjoy the diagonal symmetry of the seven branch candlestick with the tongues of fire and the two boats, Noah's Ark and the Ark of Salvation. This window is well balanced within the nave by the Piper/Reyntiens window (1964) also on the West wall. I found this crude by comparison, especially the depiction of animals symbolizing the apostles.

The other Piper/Reyntiens window in the Lady Chapel of this church is quite different: made in memory of Constance Chapman in 1969, its meaning and story is unclear. Unhelpfully, John Piper himself said of the window, 'It is what you want it to be'. A beautifully serene window, I regret not taking more time to simply look rather than trying (unsuccessfully) to persuade my camera to pick up the vivid reds within it.

We then visited the Oundle School Chapel, where even from outside the bold structure and a surprising amount of colour in the Mark Angus windows whet my appetite. John Piper's first stained glass collaboration with Patrick Reyntiens (1955-6) is an imposing row of nine crowned figures, three to a window (detail right). Looking up at them, they stare into you in their jewelled splendour. While the whole vision is stunning, I am drawn to many small details within, such as the knees of the 'Water of Life' figure (above right).

The Mark Angus Millennium windows are a splendid sea of colour which complements the Piper/Reyntiens windows. The Angus windows contain simplistic, childish images but the



thoughtful layout of beautiful colours and the purity and clarity of glass make a whole and powerful statement. Again, more time should have been spent just being, looking and absorbing, rather than the frantic recording with camera that seemed so vital at the time. In spite of the camera's limitations, I am reminded of the presence of these windows by this detail of the 'Pietà' window (right). There is no saccharine contentment here, but a sideways glance of palpable sorrow and emptiness. Faith is only faith when that is all there is to hang on to.

Thank you, Robin and Andrew for a wonderful day.

*Emma Butler-Cole Aiken*

Contributions for the next newsletter  
to Chris Wyard by 10 November

