

**A PRAYER WRITTEN BY THOMAS KEN  
BISHOP OF BATH AND WELLS (1637 - 1711)**

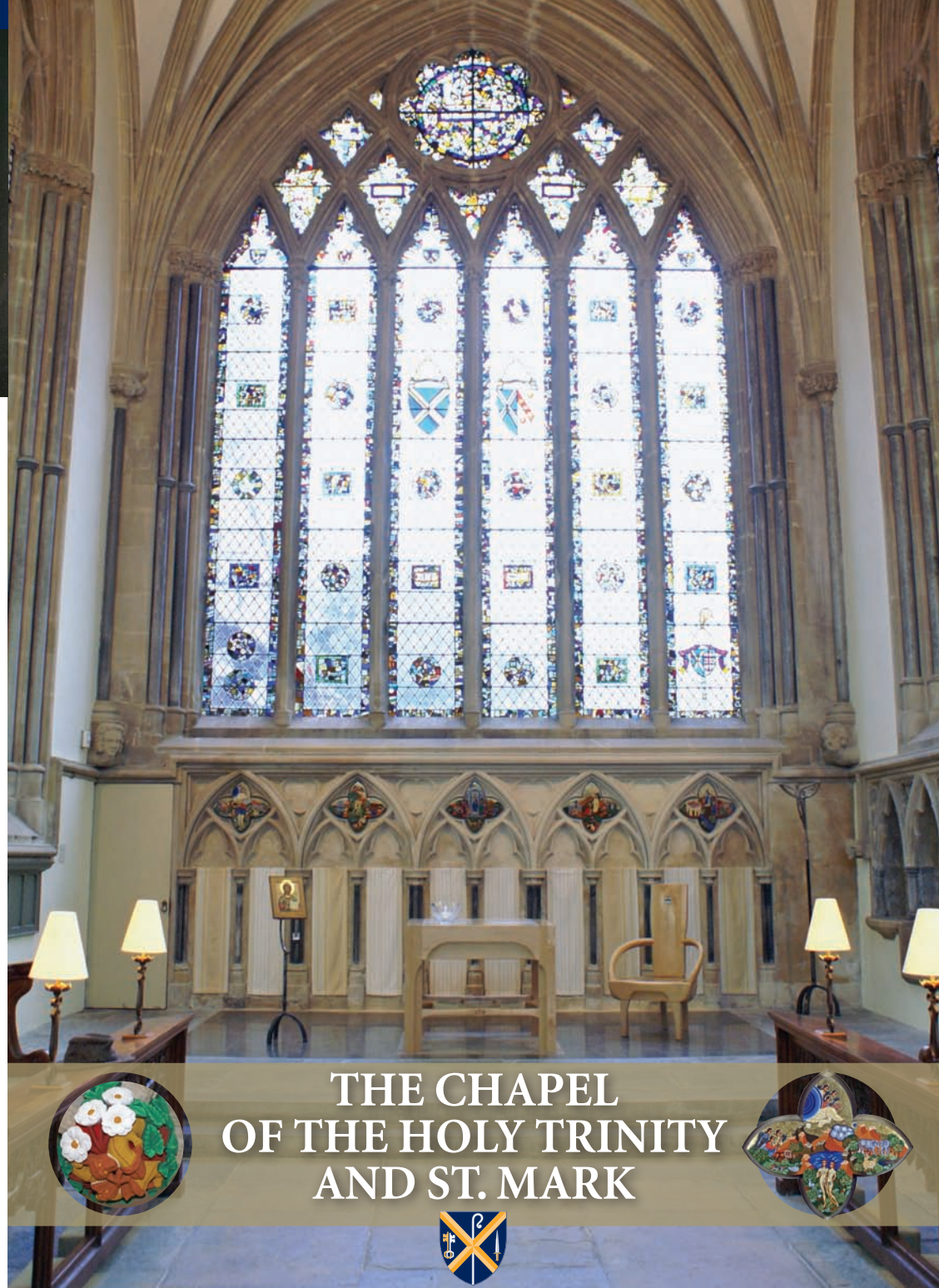
*O God, make the door of this house wide enough  
to receive all who need human love and fellowship;  
narrow enough to shut out all envy, pride and strife.  
Make its threshold smooth enough to be  
no stumbling-block to children, nor to straying feet,  
but rugged and strong enough to turn back the tempter's power.  
God make the door of this house  
the gateway to your eternal kingdom.  
Amen.*



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## THE CHAPEL OF THE HOLY TRINITY AND ST. MARK





Welcome. This chapel is a place where worship is offered day-by-day by the Bishop and his staff and visitors.



### THE BISHOP'S CHAPEL, WELLS

The earliest part of the Bishop's Palace in Wells was built in 1206 by Bishop Jocelyn, who also built a two storey chapel on this site. Some years later between 1275 and 1292 Bishop Burnell used the existing foundations to change the chapel into the single storey building we see today. In the nineteenth century a second storey was added to the Palace building and the chapel parapets were raised to keep the Chapel in proportion.

### THE INTERIOR

The Chapel has a finely grained vaulted ceiling. In the Autumn of 2008 the Chapel walls and ceiling were painted. In addition the roof bosses, carved by medieval craftsmen, were painted in colours similar to those of many others in the Middle Ages. They depict foliage, flowers and berries, as well as humans, animals, birds, beasts and Green Men. While there does not appear to be an overall theme, and nothing overtly Christian, together they are a description of how we are with the natural world, (delighted or threatened), and how it is with us, (mysterious and kindly or obvious and cruel.) At the base of the blue lias columns are more modern figureheads which are in stark contrast to the medieval work above.

### THE WINDOWS

The windows are surprisingly large for the late thirteenth century and the ornamental stonework in them is an exceptionally fine example of the Early English Decorated Style.

When Bishop George Henry Law arrived in 1824 he found that the impressive east window had been boarded up. To restore this window and many of the windows in the Palace, he used fragments of French medieval glass found in the Rouen area of France, where many churches had been destroyed during the French Revolutionary period.

Unable to reconstruct the original patterns in the glass, the pieces were set in a random mosaic pattern together with English nineteenth century glass. In this window there is modern glass as well. To the left is the cross of St. Andrew, to the right the arms of Bishop Law, to the bottom right the arms of Bishop Barry Henderson (1960-75).



On the north and south sides of the chapel look for the leaves of vine, ivy and oak, as well as stars and roses, painted onto the diamond panes. These are known as grisaille windows.

### THE SANCTUARY ALCOVES

In the seventeenth century the struggles between High Church and more Puritan ways led to Civil War. This struggle is reflected in the architecture of the Chapel. Bishop Law (1824) re-discovered the piscine, a basin with a drain, and the sedilia, the three graduated seats for priest, deacon and sub-deacon which had been boarded up by the more Puritan-minded bishops of the past.

Today these alcoves are decorated by four tapestries which were designed by London lithographer and heraldic expert Miss Heather Child in 1960.

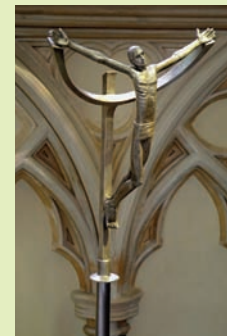
- The first depicts the Winged Lion. This symbol shows that the Bishop's Chapel is dedicated to St. Mark. It is the work of Miss Gibb of Minehead.
- The second depicts the Great Seal of Bishop Robert Burnell who built the existing Chapel and the Great Hall which is now a ruin. The banner is the work of Miss Shuckburgh of Backwell.
- The third banner displays the coat of arms of Bishop Thomas Ken (1672-85) and was worked by Miss Tremlett of Axbidge.

- The fourth banner displays the coat of arms of Bishop Edward Henderson. It was his vision and work during 1960-1975 that restored the State Rooms and enabled them to be opened to the public. This banner was worked by Miss Jackson of Keynsham.

On an adjacent wall hangs a tapestry entitled *Emmanuel* worked by Miss Elizabeth Cheetham somewhere between 1937 and 1953. It was formerly owned by the Carmelite Community who had a Convent next door to St. Joseph's Church in Chamberlain Street. The palace and the wells are depicted in the picture, together with the Glastonbury Thorn. Miss Cheetham also worked a similar tapestry entitled *Magnificat* which is next to the Precentor's stall in the Cathedral.

### THE PROCESSIONAL CROSS

The processional *Resurrection Cross* was designed by Pat Sampson and is cast in silver. The stands for the cross, the icon and the flower pedestal were made by James Blunt.







## THE PEWS

The Puritan influence of the seventeenth century saw plain panelled stalls placed along the side walls with wooden benches for servants, and a wooden pulpit at the west end. During the nineteenth century furnishings became more Victorian.

The present day pews were locally made at the very beginning of the 20th century. During a period of high unemployment among craftsmen Bishop Kennion appointed Mr. W.S. Williamson of the Handicraft Studios in Taunton whose apprentices carved the bench ends and the stalls. Maintaining a common overall design, the pews contain a variety of patterns. Each pew either in an obvious or disguised way has the name of the wood carver's parish of origin. Children enjoy searching for the carved mouse and the snail.

The Bishop's pew is identified by the wooden pastoral staff which is a gift from the Church in Zambia, reminding us of the link between the Diocese of Bath and Wells and Zambia.

The kneeler embroidered with a mitre complements the seat cushion which together with a mitre, has pictures of the swans and the bells that so many people associate with the Palace at Wells.

## THE HERALDIC FRIEZE

Along the walls behind the stalls is a heraldic frieze, commissioned by Bishop John Bickersteth (1985-87) showing the names of bishops during the past five hundred years. Two boards show cardinal's hats; Cardinal Hadrian D'Costello (1504) and Cardinal Thomas Wolsey (1518).

Bishop George Carey (1987-91) and Bishop Jim Thompson do not display coats of arms. Bishop Carey chose the arms of the bishop of the diocese; the cross of St. Andrew for Wells Cathedral, the keys of St. Peter and the sword of



St. Paul these being the former arms of the Abbey at Bath, together with the pastoral staff, or shepherd's crook, denoting the office of bishop.



Bishop Thompson (1991-2001) sought to represent reconciliation through hands, white and black, painted in silver and gold. These hands

symbolise peoples of all nationalities working together in God's world.

Since 2002 Bishop Peter and his wife Dee, with the help of staff and friends have developed the theme of reconciliation, bringing about many changes especially to the sanctuary area.

## THE ALTAR AND PRESIDENTIAL CHAIR

To celebrate the eight hundred years since Bishop Jocelyn was granted land to build a Palace in Wells in 1206, a new altar and presidential chair were commissioned. The furniture was designed by David John, an internationally renowned church furnishings designer from Gloucestershire. The maple-wood altar, which is inlaid with Ancaster stone was made by Richard Richardson.



The celtic knot design represents reconciliation and connectedness. The chair is also maplewood and was made by David John.

The altar rests on Ancaster stone and was engraved by John Rowlands-Pritchard: *'God was in Christ reconciling the world to himself and he has given to us the ministry of reconciliation.'* 2 Corinthians 5.18. This text was also engraved by him on the glass candle bowl.



## LITURGICAL COLOURS

Here the colours for the church's year which usually take the form of altar frontals are hung on the reredos behind the altar.

## THE WEST END

Visitors entering the chapel through the west door encounter the striking sculpture entitled *Amazing Child*, by Rory Geoghegan SJ. It stands on a plinth designed and made by Daphne Jowit. The celtic knot design echoes the symbol of connectedness at the base of the altar.

The alcove by the organ holds the wooden carving by Thomas Preator – *Christ the Teacher*, given to the Chapel by Bishop George Carey.

The little door leads to the bell tower which holds the chapel bell cast and engraved in 1703, the year of the Great Storm, during which Bishop Kidder and his wife were killed in their beds when a chimney fell upon them.

The votive candle stand is the work of James Blunt and it is here that visitors often say a prayer and light a candle. Prayer requests may also be left on the wooden cross which stands nearby.



Silvia Dimitrova was born in Pleven in Northern Bulgaria in 1970 and won a place at the prestigious School of Applied Arts at Troyan at the age of 13. Following her graduation she studied icon painting and her work was exhibited alongside that of many elite icon painters in Alexander Nevsky Cathedral in Sophia. Silvia is married to Simon Potter who assists in the preparation and presentation of her work.

The icon style paintings seek to illustrate the Bible story of reconciliation, and we hope that as you look at them, something of the truth of the stories will become clearer.

## THE ICONS OF RECONCILIATION

### THE CREATION



In this picture God is seen in the act of creation, dividing of the waters into land and sea, making the mountains, plants, animals, birds and fish. In the lower part of the picture is the Paradise of the Garden of Eden, together with a naked man and woman, Adam and Eve.

The picture represents harmony; domestic and wild animals living together, and humanity un-ashamed. The angels symbolise present and heavenly time and are God's messengers.

The texts for this picture can be found in the following places in the Bible:  
*Genesis 1 and 2.*



### THE FALL



This picture represents human beings in rebellion against God. It shows Adam and Eve being driven out of Paradise. Cain commits the first murder as he kills his brother Abel in a fit of jealousy. To the left is the Tower of Babel, humanity's failed attempt to rival God. On the right is Noah's Ark, showing God's desire to save human and animal life from disaster. It reveals God as someone who constantly looks for new ways for human beings to begin again in hope.

The texts for this picture can be found in the following places in the Bible:  
*Genesis 3, 4, 6, 7, 8 and 9.*



### THE GOSPEL OF PEACE



This picture represents Jesus as the anointed Son of God teaching his followers the Gospel of Peace in fulfilment of the Old Testament prophecies. On the left the poor, blind and lame receive good news from Jesus. The man ploughing in a field takes the theme of the ending of war when swords will be made into ploughs. On the right two people sit down under a vine and fig tree symbolising the reinstatement of care and understanding that was lost at the Fall.

The texts for this picture can be found in the following places in the Bible:  
*Matthew 3.13-17; Matthew 4.18-25; Luke 4.18-19; Isaiah 61.1-2; Isaiah 2.2-4; Micah 4.1-4.*

### THE COST OF RECONCILIATION



This picture represents the crucifixion and resurrection of Jesus Christ. On the left is the cross. Jesus was crucified by the ruling powers of his day who rejected his message of peace. The empty tomb signifies Jesus' resurrection by God – that the path to reconciliation will not be defeated. The angels on the right tell the frightened disciples the good news of Jesus' return. In the centre is a picture of the resurrected Jesus meeting with Mary Magdalene on the first Easter morning, telling her to go and tell his other followers that he is alive.

The texts for this picture can be found in the following places in the Bible:  
*Mark 8.27-38; Mark 10.32-34; Mark 14 and 15; Matthew 28; John 20.*

### THE VISION OF GOD'S NEW ORDER



This picture represents a world of harmony and peace. It symbolises God coming to dwell with humanity as the heavenly city is now present on earth. The river of life runs through the city in which the causes of mourning and death have been ended. Here there is no sin, only forgiveness; no division, only harmony; no evil, only good; no death, only life. God has restored the unity and beauty of creation, so that all may find true joy and fulfilment.

The texts for this picture can be found in the following places in the Bible:  
*Revelation 21.1-7; Revelation 21.9-22.7.*

