



Crudwell

Painting by Gillian Bathe

All Saints Church, Painted by Gillian Bathe

The artist has kindly donated the painting to the church

Symbolism within the painting

- If you stand by the lych gate you will have a similar aspect of the church to that seen in the painting. The artist painted the church in early spring, when there were few leaves on the beech trees, and their branches suggested the lines of the lead in a stained glass window.
- Upon entering the church, Gillian was drawn to the medieval Seven Sacraments window in the North Aisle, and she has incorporated the figure of Christ from this window into her painting. He is superimposed upon the building, as a more important figure than the earthly church.
- In the window she also found similar ball flower ornamentation to that which she had observed on the pinnacles of the tower and the porch. The fingers of the Christ figure reminded her of these too. These are shown in the painting on Christ's left hand side.
- There are stylised flowers at Christ's feet in the window, and the artist has made a link between these and the snowdrops in the churchyard, which become more prolific every year. These would have finished flowering at the time of the painting, but they are always left to set seed for several weeks after they have faded.
- On Christ's right hand side can be seen details from a Jacobean panel which forms an enclosure between the South Aisle and the nave, by the lecture. The coat of arms belong to Henry VII and the Tudor roses and pomegranates in the carving commemorate the marriage of the King's eldest son, Arthur, to Katherine of Aragon in 1501. The face at the bottom of the panel is that of the King, surrounded by four more Tudor roses, representing his children.

Source: Crudwell All Saints. [Gillian Bathe](#)