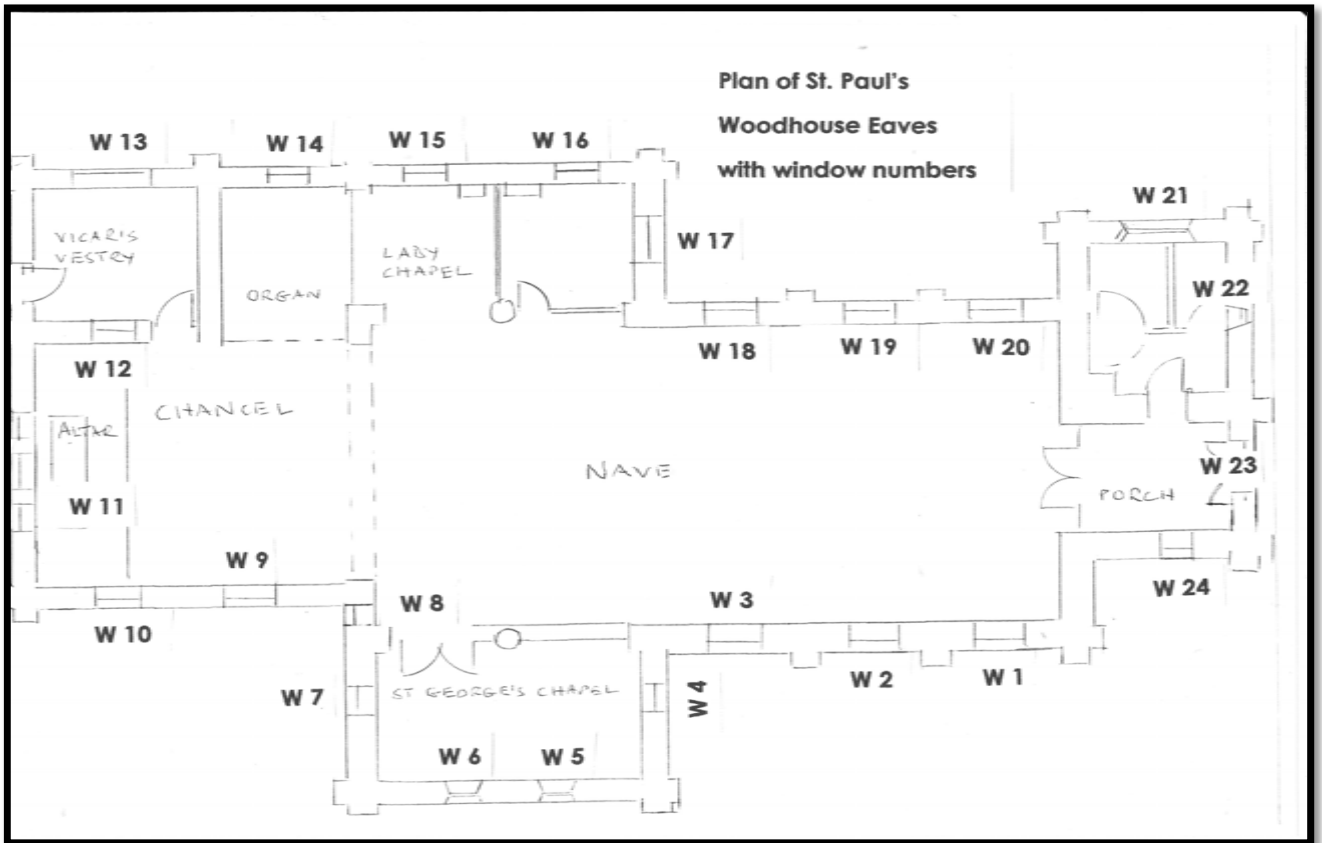


Stained Glass Windows in St Paul's

By Mike Harding

There are 23 numbered windows on the church plan of which the East window is a triptych and the West window, a pair. There are a further 15 stained glass windows which are notable; the rest have patterns of "quarries" or unstained glass.

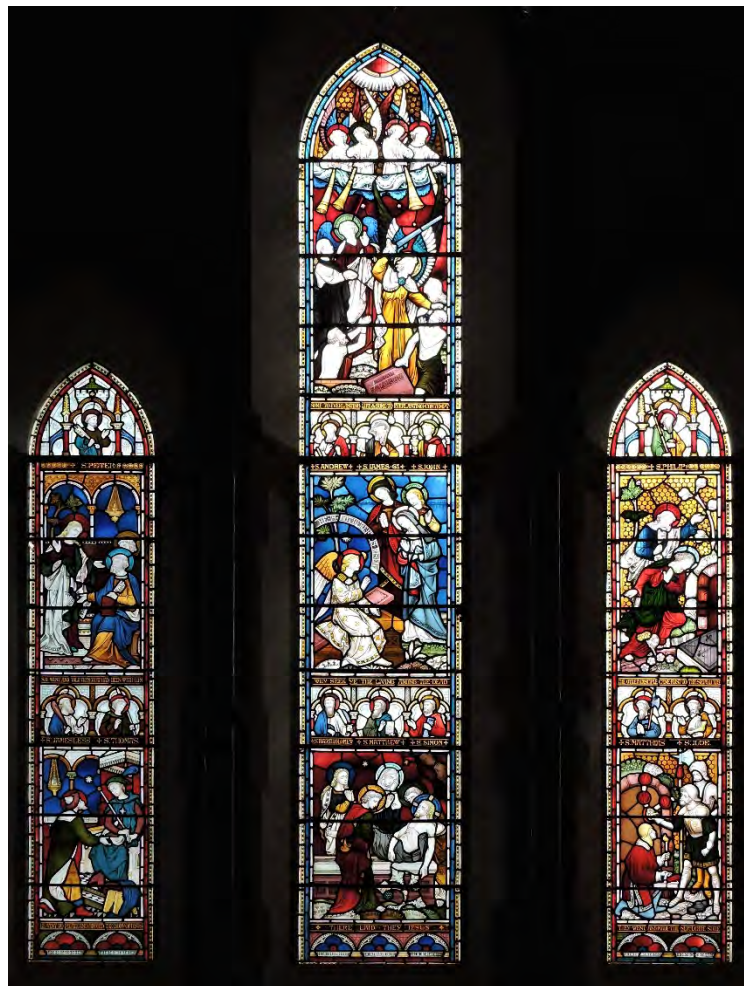


Numbered plan of the windows in St Paul's

East Window

The first stained glass window was installed in St. Paul's church in 1880 and was donated by Charles Ashton (1868-1875). It is a large triptych of three lancet lights which make up the East window of the chancel and was dedicated to his wife, Ada. It was made by Clayton & Bell. Charles Ashton also paid for the chancel extension built in 1871 for the cost of £1,000.

This window depicts events around the resurrection of Christ and shows seven scenes in time, in various panels starting with Joseph of Arimathaea begging pilot for the body of Jesus, to take to a prepared tomb and ending with a panel depicting a last judgement scene. Also shown with their iconography, are the twelve Apostles in smaller panels distributed over the three lights.





In the *Lady Chapel* and *choir vestry*, off the South transept are three windows all thought to be by Heaton, Butler & Bayne. These were donated by Sir William Henry Salt who with his wife Emma Octaviana Dove (née Harris) was an important and generous supporter of St. Paul's. These are the St. Cecilia and King David windows and a receipt shows that they cost £49-5s-0d! They were installed in 1882. The main panel from the St. Cecilia window is shown left with her portative organ. It is likely that as Sir William H Salt donated the organ and funded the building of the South transept in 1880, that it was thought appropriate that the theme of these two windows should be musical.

The third window is of the heads of three cherubs. The maker of this window is likely also to be Heaton, Butler & Bayne although a specific receipt is not available. Sir William Henry Salt was the eldest son of Sir Titus Salt of Saltaire fame; the landmark factory and housing village near Bradford. Sir William inherited his Baronetcy from his father when the latter died. His wife, Emma was from a notable Leicester family (Harris) which had strong political activities at a time of great political change and civic need as a consequence of industrial expansion and unrest.

Two further windows in St. Paul's are by Heaton, Butler & Bayne and these are that showing the "Birth of Jesus" (Window 3) and "Jesus Blessing the children" (Window 19). Window 3 is the third window on the left from the entrance in the North nave wall and Window 19 is the first window on the right in the South wall of the nave. In addition to the East window, there are five further windows by Clayton & Bell in St. Paul's. These are windows 4-7 inclusive in St. George's chapel dedicated to the Herricks and the pair of simple lancet lights that comprise the West window in the tower. Apart from the two windows attributed to Theodora Salusbury in the chancel, the other maker of the remaining 4 stained glass windows, is the firm of CE Kempe & Co

The Adoration of the Magi

Number 18 on church plan of windows



Inscriptions: On a scroll “**They shall bring gold and incense**”.

Memorial. At right base. “In loving memory of Bohun Henry Chandler Fox of Maplewell Parish, who entered into rest on Sept: 24th”

Stonework. 2 centred arch. Rere (rear) arch the same-perhaps 4 centred. Splayed reveal. Horizontal sill.

One lancet headed light. 3 saddle bars with four panels

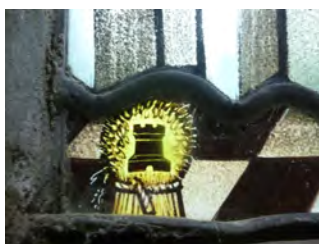
Title: Adoration of the Magi. Shows Mary and Joseph with baby Jesus. All with golden haloes. Mary is seated on a throne and there are the three supplicant crowned Kings offering gifts of Gold, Frankincense and Myrrh in various containers/ caskets. They are richly clothed with garments of red, white, gold and yellow patterns. The panels surrounding the throne comprise a complex picture of blue clouds, green trees and a traced outline of buildings and castles perhaps representing heaven?

The throne extends upwards from the lower centre panel to the upper centre panel. The blue and red canopy shows at centre, the guiding star come to rest above Mary and Jesus. Above this are two winged angels seated on another throne above the lower one. The upper background is of strips of red behind further turrets.

In the lower panel is a seated wise man on a throne, recording the event of the Kings bearing gifts.

There are two heraldic shields located left and right in the bottom panel with gothic lettering of “IJC”.

Maker: This is a Kempe window with the makers Wheatsheaf mark (with the black tower for subsequent owner Albert Tower) superimposed in the bottom left hand corner.





The magi presenting gifts. Relevant bible verse: Matthew 2:11

The Birth of Jesus

Number 3 on church plan of windows.



Title: Birth of Jesus. ‘Emmanuel’: the holy family + angel. Relevant Bible verse: Matthew 1:23 & Isaiah 7:14

Stonework: 2 centred arch. Splayed reveal. Horizontal sill.

11 saddle bars.

Description: The main panel depicts the baby Jesus lying on a bed of white and yellow drapes with a blue pillow. Mary is wearing a blue cloak of different shades and Joseph who is holding a lantern above Jesus’ head, wears a red cloak. All are depicted with haloes with radiating streaks of subtly different patterns and colours. The floor is strewn with golden wheat sheaves and green leaves with interweaving patterns of brown and purple of the stable floor.

Above Mary is a similar sized angel with large wings mainly in white with folds and shading of varying textures. Above are trees and a blue sky.

Above this is a complex turreted canopy with marginal downward extensions comprising the outer frame of the main picture. This stops at the stable floor.

Above the throne is another standing angel. Perhaps the diminutive size of this represents the distance to heaven?

In the bottom panel which is an enlarged replication of the upper section again with trefoil arches but with rich red lower panel inserts.

Between the bottom and the base of the main picture is the inscription” EMMANUEL” in gothic lettering.

Below is an inscription: “To the glory of god given by members of a bible class in this parish September 1911” in gothic lettering

Maker. Heaton, Butler & Bayne. No apparent maker’s mark

Blessing the Children

Window 19 on church plan of windows



Stone work: 2 centred arch with splayed reveal and horizontal sill.

A simple lancet window.

Inscription: bottom right in Gothic script “To the Glory of God given by members of the mothers meeting in this parish. Jan 1914.

No memorial tablet or makers mark. 9 saddle bars.

10 figures are depicted including 2 angels in the bottom panel. The main figure is Christ blessing 4 children. Christ has a halo with radiating streaks and wears a rich red robe in folds and patterns with some lead strips (calmes) forming part of the design feature. The robe has a yellow marginal strip. He wears a white undergarment and holds a baby who is grasping a yellow dandelion like flower. There are two standing female figures one of whom is a Saint, behind Christ’s right shoulder also in a red robe with a halo radiating reddish streaks. The other standing figure is dressed in blue and holding a child with yellow brown hair. Christ’s left hand is outstretched and blessing a standing child with a white dress with yellow floral patterns. A third female figure kneels in front left holding a baby in arms. She is dressed in blue with a white yellow floral cloak reversed in yellow. Her dress is blue with a yellow sash.

Immediately above is a scene depicting a shore in light sand colour with blue water and an adjacent brown tree trunk with green foliage?

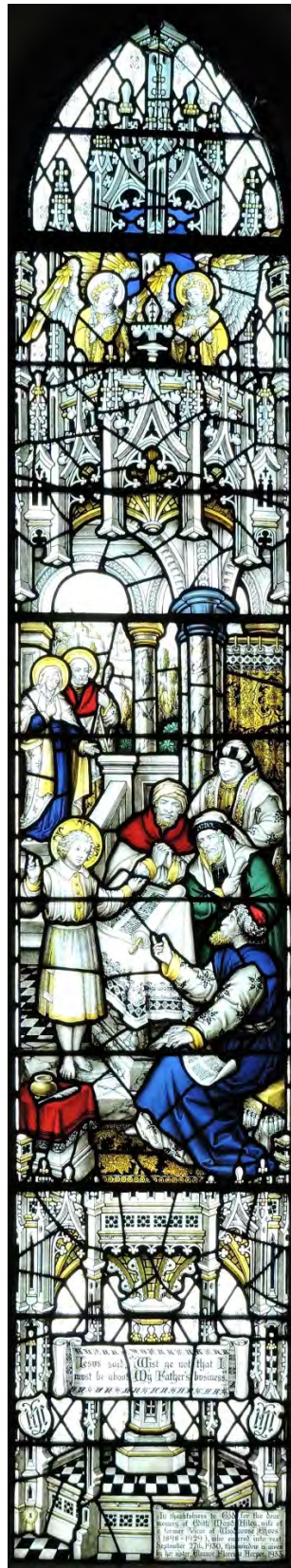
Above this panel, is an elaborate canopy with 4 trefoil headed arches with further turrets above.

In the lower panel, below the “Blessing the Children” motif is another screen of 4 trefoil arches replicating that seen in the top panel but this time with red segments as a background feature. Two winged angels appear left and right at the base and are holding the rolls at the end of the scroll on which the inscription is written.



Christ child in the temple

Window 1 on church plan of windows



Stone work: 2 centred arch with splayed reveal and horizontal sill.

Again, a simple lancet window with a single light. 9 saddle bars.

The upper 2/3^{ds} show the main scene which depicts a young Christ discussing matters with the elders of the synagogue. Christ has a halo and wears a yellow and white robe. He is bare footed. There is a partly unrolled scripted scroll (? torah) on a lectern. The elders are variously dressed in blue & white; green & white; red & white and yellow & white. All have headdresses or caps of some sort.

In the lower panels, there is a polygonal sided centre column standing on a black and white chequered base with quatrefoil black patterned squares on the frieze which is replicated in a canopy above. There are 2 heraldic shields left and right bearing IJC letters in elaborate gothic script. Here are two inscription panels in the form of scrolls. The upper reads “Wist ye not that I must be about my Father’s business”. The lower inscription in the bottom right hand corner reads “In thankfulness to God for the dear memory of Edith Maud Hiley, wife of a former vicar of Woodhouse Eaves {1898-1929}, who entered into rest September 27th, 1930. This window is given by her sister, Eleanor Florence Harper 1933”.

Above and to the left of Christ and the elders are two Saints (perhaps Mary & Joseph) with gold halos standing on a staircase. The female saint has a blue dress and white cloak with yellow reverse. The male wears a white robe with a red cape. He holds a cudgel like rod in this left hand. Around them are series of round marble like columns with yellow and blue ‘collars’. In the background there is a country scene with yellow and green trees and buildings. This leads above to a screen of decorative trefoil arches forming a canopied balcony standing on which are two angels one with a white and the other with a yellow halo. Both are robed in yellow. There is blue patterning behind on a throne like structure. There is a small makes (Kempe) mark of a tower seen in the bottom left hand corner.



Bottom panels of window 1



The Good Samaritan

Window 17 on Church plan of windows



A simple lancet window with 2 centred arch above and splayed reveal with a horizontal sill. 8 saddle bars.

Above the bottom panel is a black strip with yellow lettering stating “Blessed are the merciful”.

At the base there is a dedication; “To the Glory of God & to the dear memory of Alfred Ellis of the Brand. This window is dedicated by his wife. He died the 20th Feb 1879 and was buried at Belgrave.”

The bottom panel shows a central shield-like structure with a similar shaped red centre panel. This lies between the middle 2 of 4 columns against a circumscribed green background occupying the central arch. Each of the outer 2 columns embraces 2 windows opening to a blue sky. Each column is topped with a cone like structure with brown oak leaf like clusters with a lion head at the base of each side.

Each column is topped by a cone like structure with marginal brown oak leaf like clusters with a lion head at the base of each side.

This motif is replicated above the central shield and in several of the panels above. Note the trefoil decorative arches above the “windows” and the castellated top to the wall



The next 2 panels above show the main theme of the Good Samaritan. The Samaritan has a rich red cloak with yellow patterned floral underrobe and a red cap. He has flowing hair and a long beard. The injured traveller is shown in unstained glass and is naked to the waist with a white cloth covering his knees. His left hand nurses a bandaged head. The Samaritan holds

the reins of a donkey with his left hand; the donkey has a blue covering blanket over the hindquarters.



The next panel above shows 2 figures, both with brown cloaks. The left figure in the lighter brown, wears a cap with 2 trailing straps signifying a particular status. He is reading a scroll.

The next two panels above depict a frame of 4 trees with brown trunks and green foliage. There is a complex grey and clear patterned background of branching fronds. Below this is depicted a city. Framing this above is a trefoil panelled arch with a red segmented portion. This is topped by a concave bordered triangle with a black quadrafoiled central circular motif.

The upper border of this comprises a series of 9n times 4 oak leaf like brown clusters. This replicates those seen similarly in lower panels as does the castellated wall. The top 2 panels

show a frame window with tri-coloured base; there are 4 columns again with the replicated oak like leaf clusters. The whole is topped by a curved arch with alternating red segments and oak leaf clusters.

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