

ST MARGARET'S ILKLEY



A Guide to the
Stained Glass Windows

Introduction

St Margaret's church was built to provide for the growing population of Ilkley, which by the late 19th Century had become too large for the medieval parish church of All Saints.

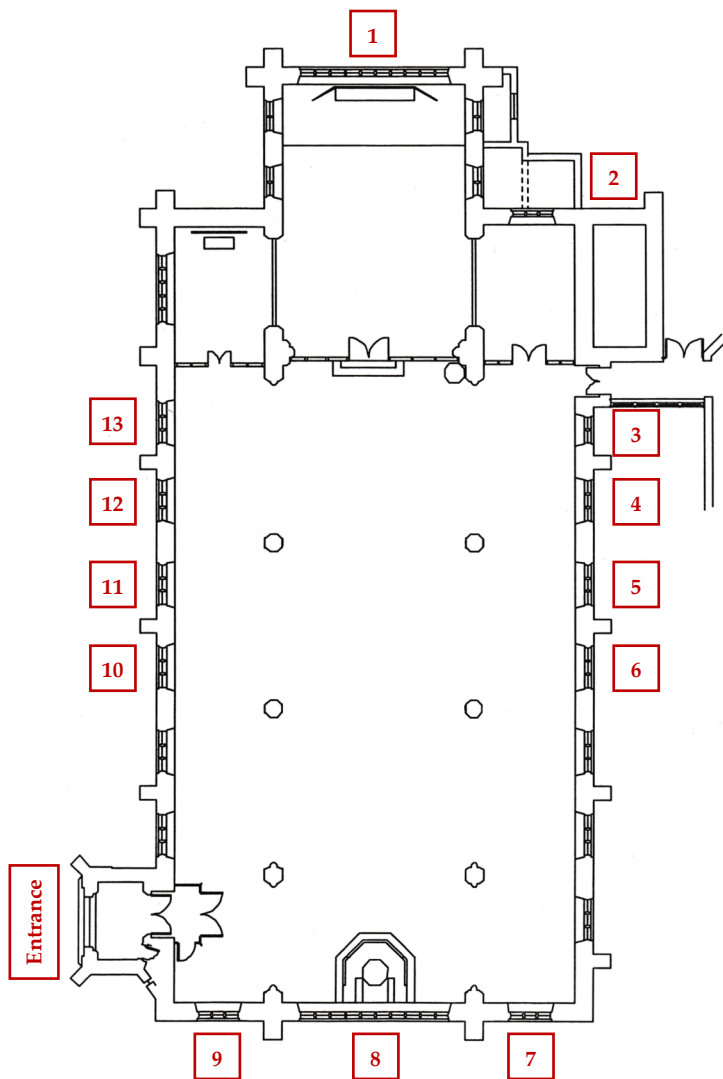
The eminent architect R. Norman Shaw was engaged to design "a stone church to hold 600 people," and after a few years in a 'tin tabernacle,' the congregation was able to move into the completed building for a service of dedication on 10 September 1879.

The high cost of building a monumental church, cut into the side of the moor, meant that for some years the church had very little in the way of furnishings or decoration. The windows were originally all filled with clear glass.

From the very first service in the 'tin tabernacle,' however, the worship of St Margaret's has been consciously in the "beauty of holiness" (Ps. 96. 9) of the Catholic tradition. Over the decades following the completion of the bare church building, the most beautiful fixtures and stained glass have been slowly added to the church to adorn and enhance our worship and bring us closer to the Lord.

Most of the glass in the church was made by the firm of James Powell and Sons of Whitefriars, London, which was founded in 1834 and only closed in 1973. The great east and west windows were part of the original design of the church by Shaw, and were installed in readiness for Queen Victoria's diamond jubilee in 1897. Much of the remainder of the glass, and indeed most of the church furnishings, date from the early 20th Century.

This guide by Fr Alexander Crawford was produced in 2023, inspired by a guide by Sophie Weston first published in 1995, and drawing on information from a history of the church by J. F. Hewitt. The photographs in this booklet were taken by Fr Kenneth Crawford.



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For closer detail of this window, see page 7.

1 - Revelation Window

The great east 'Revelation Window' (Powell and Sons of Whitefriars, 1897) depicts Christ in majesty and the worship of heaven as shown in the Revelation to St John. Above the angels, running the width of the window, is the song of praise of Rev. 7. 12: "Blessing and glory and wisdom..."

The first angel, "Just Balances," holds scales to weigh the souls of the departed (Rev. 6. 5). The second light shows two angels offering incense, "The prayers of All Saints" (Rev. 5. 8 and Rev. 8. 3-4). The next angel, "Quick and powerful," holds a sword (Rev. 6. 4 and Heb. 4. 12: "For the word of God is quick and powerful, and sharper than any two-edged sword.")

The fourth light has an angel with one of the seven trumpets blown at the judgement, "Gather my saints" (Rev. 9 – 12 and Ps. 50. 5, a psalm that foretells God's judgement.) The fifth light shows angels playing a harp and organ, "As it were a new song" (Rev. 14. 3 and Rev. 5. 8-9). The final light shows the angel holding the scroll of seven seals of Rev. 5, "Who is worthy," which is opened by the Lamb.

The "four living creatures" of the early chapters of Revelation are shown under Christ, with a depiction of Christ as the Lamb. Throughout the window are vines and clusters of grapes (Rev. 14 instructs an angel to "Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe.")

The two edges of the window show the instruments of the Passion, with the words "Worthy is the Lamb that was slain" (Rev. 4. 12). On the left: the crown of thorns, the sacred heart, the scourge and the ladder, the spear, and the sponge soaked with hyssop. On the right: the cross, the nails, the hammer and pincers, the seamless robe, and the dice.

The reredos below the window shows the earthly worship of Christ, with Eucharistic and Easter imagery, surrounded by vines, leaves and animals. The reredos and the window bring together the worship of heaven and earth, just as beneath it all, the life of heaven and earth are brought together in the presence of Christ in the Eucharist.



2 - Children's Window

The 'Children's Window' is our oldest window, and sits just over the stairs down to the vestries. It dates from 1882, just a couple of years after the church was built, and is attributed to Clayton and Bell, on stylistic grounds.

The scene is a representation of Jesus as quoted in Matt. 19. 14: "Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven." Jesus sits on his throne with open arms, and families on either side bring their children to him. The window is, sadly, partially obscured by the organ case, so our clever photographer has created this composite image (the light on the far right uses part of the frame from the light on the far left, to give a sense of the window as a whole).

It was given by the children of the parish, who must have been fairly well-heeled back then, as they were able to give another window, a bell, and various other things to the church over the years!

Detail from the 'Revelation Window'





3 - Cherubim and Seraphim Window

The first of two windows from the workshop of William Morris and Co., the 'Cherubim and Seraphim Window' is a 1902 design by Edward Burne-Jones. Angels are depicted in all sorts of ways, but here, in the left-hand light, we see a seraph; if you look closely you can see that the wonderfully feathery wings are covered in little eyes, after St John's vision (Rev. 6). The seraph has six wings (as in Isa. 6) and is holding a book; this might be a depiction of St Uriel, often shown with a book or scroll. In the apocryphal book of Enoch, Uriel imparts knowledge to Enoch and warns Noah about the impending flood (Enoch 10). Traditionally, Uriel (whose name means 'God is my light') is the leader of the seraphim, and is the angel who guards the sepulchre of Jesus after the Resurrection.

In the second light is a cherub, differentiated from the seraph in this window by having only four wings (and no extra eyes, despite Ezekiel's vision in Ezek. 10). The cherub is swinging a thurible, offering incense; symbolic of the worship of heaven. The angels in the upper lights hold a scroll with the first line of Ps. 150 (but strangely reversed): "Laudate Dominum in sanctis eius" ("O praise God in his holiness").





4 - William Morris Window

The second of this pair is known as the 'William Morris Window' (shown here split in two for clarity) and was designed and made by the studio in 1894. It is also of the Pre-Raphaelite style, and shows more angels engaged in the worship of God as imagined in Ps. 150. This earlier window may be the reason the angels in the 'Cherubim and Seraphim Window' are holding a scroll with the words of Ps. 150 (rather than the more usual 'Sanctus, sanctus, sanctus...' of Rev. 4. 8.) Above, angels play the lute and harp (Ps. 150. 3); below, the strings (perhaps a zither?) and pipe (Latin, "organo") (Ps. 150. 4).

The window was given by the children of the parish as "an offering to their Father in heaven;" hence the quotation in the window from Matt. 18. 10: "[Take heed that ye despise not one of these little ones; for I say unto you, That] in heaven their angels do always behold the face of my Father which is in heaven."





5 - Old Testament Kings Window

The 'Old Testament Kings Window' was given in memory of Henry Dean of the Northumberland Fusiliers, a former chorister of St Margaret's, who died in Egypt after the Battle of Omdurman, on 24 September 1898, aged just 22. The window was made by Powell and Sons the following year, at a cost of £99.

Two of the tracery lights show the regimental badge with St George slaying the dragon, and the motto "Quo fata vocant" ("Wherever the fates call").

There are some other beautiful details in the tracery, including roses and foliage, a crown, and a couple of cherubs, but the principal interest is in the three main lights. They show, from left to right:

Saul: a great warrior and the first King of Israel, Saul came from the tribe of Benjamin and is described in 1 Sam. 9 as "a handsome young man" who "stood head and shoulders above everyone else." He won many battles for the Israelites, and is depicted here with a spear and shield.

David: the youngest son of Jesse, David followed Saul as King of Israel. He put down the Philistines, famously defeating Goliath in a duel. He came to the throne in 1000 BC and reigned for about 40 years. David is traditionally credited with writing much of the Book of Psalms, the great songs that have formed the backbone of the daily prayer of the Church over the millennia, and is shown here carrying his harp. He is clad in a lion skin, with the face of the lion visible on his left knee; when Saul was sceptical about letting David, this young shepherd, face the mighty warrior Goliath, David claimed that he had killed many lions and bears in the defence of his sheep (1 Sam. 17. 31-37).

Solomon: the son of David and Bathsheba and David's successor as king. Solomon was renowned for his great wisdom and built the first temple in Jerusalem. He ruled with enormous wealth and in great splendour, and his reign is considered the high point of the Israelite monarchy. He is shown here in gorgeous kingly robes, with a golden crown and sceptre.



6 - Old Testament Prophets Window

The 'Old Testament Prophets' window forms a pair with the 'Old Testament Kings' window next to it, and was made by the same company (Powell and Sons) a couple of years later, in 1902.

It is dedicated to a former assistant curate of St Margaret's, the Revd William Mann Statham, Rector of Iver Heath, Buckinghamshire (also dedicated to St Margaret), who died in April 1902.

Three prophets are shown. From left to right, they are:

Amos: who lived in the 8th Century BC. He was a countryman from the small town of Tekoa, a few miles south of Jerusalem. He owned some sheep, but also worked seasonally as a "dresser of sycamore trees" (Amos 7. 14). This work took him away from home and, as he travelled, he saw great social injustice, which he condemned. He is shown here holding his shepherd's crook and a scroll with the very first words of his book: "The words of Amos who was among the herdmen of Tekoa."

Isaiah: was also a prophet of the 8th Century BC, and, like Amos, spoke out against social and religious evils. He is shown with a quill pen, in the very act of recording his prophecies, looking up to heaven as he receives the divine inspiration.

Samuel: was the last of the Judges, living in the 11th Century BC. He served God as a priest and prophet, and was given the task of ushering in the new kingship of Israel. He chose Saul to be the first king, and is depicted holding the horn of oil for anointing the king, and a crown.



7 - Christ with the Doctors of the Law Window

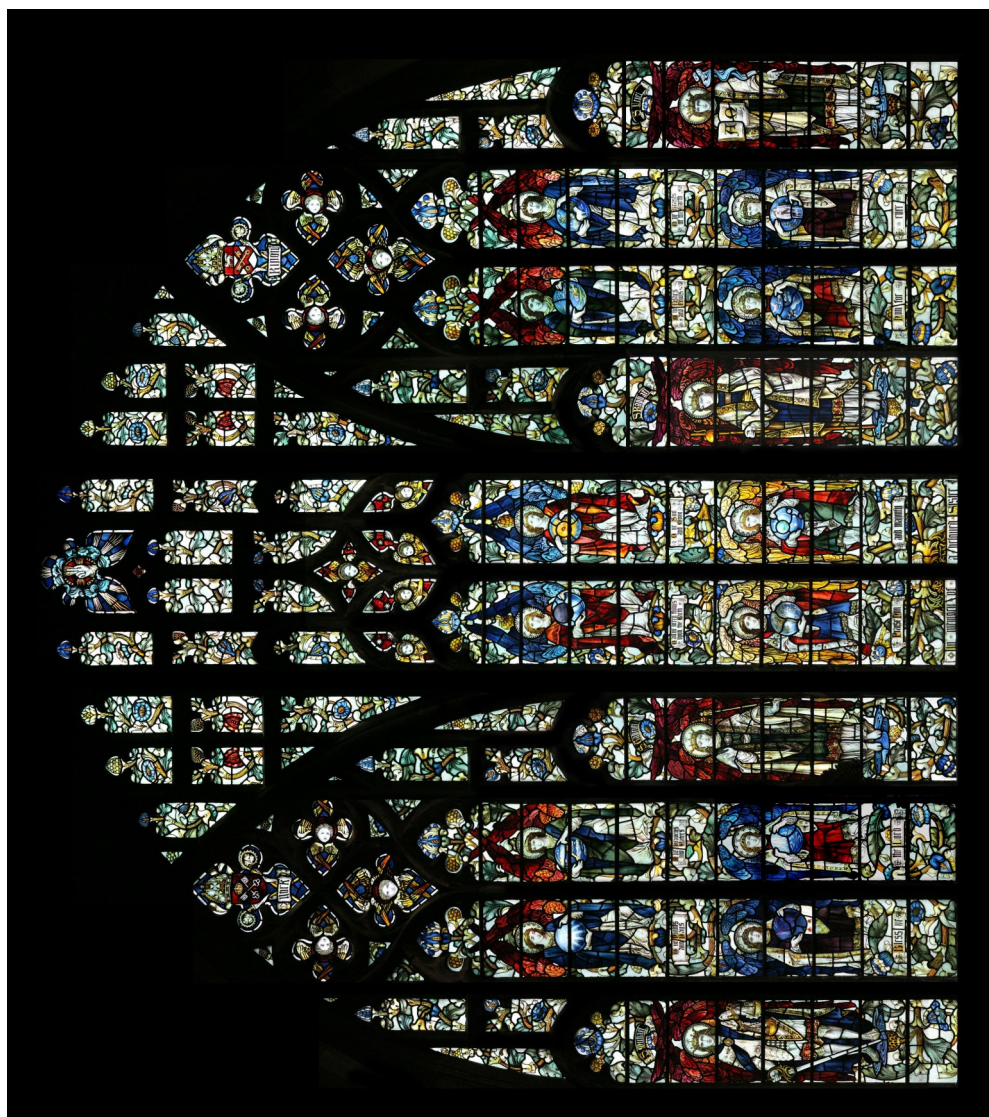
The 'Christ with the Doctors of the Law Window' is an unusual one; it is the most recent window to be installed in the church, but not the newest glass!

This window began life in a different church. The central scene was made by H. J. Salisbury around 1911 and formed part of a memorial window for Dunstable Priory. For whatever reason, that window became redundant, and the glass was saved by the London Stained Glass Repository (part of the Worshipful Company of Glaziers). The Repository seeks to preserve glass of special historical or artistic merit, storing it in the hope of finding a new home for it in the future.

This panel was restored and installed in St Margaret's in 2004 at the expense of a member of the congregation as a gift to the church, to the glory of God and in grateful memory of the donor's parents. The two roundels at the bottom, added in the restoration by Keith Barley of York, are personal to the donor: the left one shows a depiction of St Peter, Tankersley, South Yorkshire, where the donor's father was baptized and confirmed; the right one is a countryside scene, an emblem used by the donor.

The central scene is taken from Luke 2. 41-52 and depicts the moment when the anxious Mary and Joseph finally discover the child Jesus in the temple, having searched for him for three days. You can see them on the left—Mary is clearly admonishing the boy, saying, "Child, why have you treated us like this? Look, your father and I have been searching for you in great anxiety." The young Jesus simply replies, "Why were you searching for me? Did you not know that I must be in my Father's house?"

Christ had been sitting with the teachers in the temple, listening to them and asking them questions. "All who heard him were amazed at his understanding and his answers." You can see the wise old men tugging at their beards, or eagerly poring over the scrolls of scripture. A basket of scrolls sits by Jesus' feet. The teacher in the bottom right is wide-eyed at the scene, perhaps with embarrassment at Mary's distress!



For closer detail of this window, see pages 30 - 32.

8 - Benedicite Window

The great west 'Benedicite Window' forms a pair with the east window, and is a masterpiece from Powell and Sons from 1897. This window is based around the 'Song of the Three Jews,' known liturgically as the 'Benedicite.' When Shadrach, Meshach and Abednego are thrown into the fiery furnace in Dan. 3, the Lord comes to save them, and the Benedicite is the song of praise the three men sing.

It is a celebration of creation, and an exhortation to all things to "bless the Lord," to "praise him and magnify him for ever." In our window this is depicted by angels holding globes containing beautiful representations of some of the lines of the canticle. On the left, "night and days" and "heavens and waters." In the centre, "all green things upon the earth" and "sun and moon." On the right, "fishes and fowls" and "beasts of the earth" (including Adam and Eve.)

With the angels are the four great archangels. From left to right: St Michael, the leader of the archangels, whose name means 'Who is like God.' He is armoured and holding the sword with which he protects heaven and God's people, and scales for weighing souls at the final judgement.

Next, St Gabriel ('God is my strength'), who announced the births of Jesus and St John the Baptist, holding a sceptre, a symbol of God's rule over creation, and raising a hand in blessing.

Then, St Raphael ('God is my health'), holding a pilgrim's staff on which hangs a jar of fish gall. In the apocryphal Book of Tobit, Raphael is sent to Tobit's son, Tobias, to assist him, and they have many adventures together. Tobit becomes blind, and when Raphael saves Tobias from being eaten by a giant fish, he explains to him that the gall can be used to cure blindness. Tobias uses it to restore Tobit's sight, and Raphael reveals himself as God's angel.

Finally, St Uriel ('God is my light') stands with an open book with the Greek letters alpha and omega, the first and last letters of the alphabet, representing the beginning and the end of all things. He is also shown with the 'smoke of prayer' rising from his hand (Rev. 8. 4). Uriel appears in the apocryphal Book of Enoch, and is traditionally the angel who guarded Christ's empty tomb at the Resurrection.



9 - Nunc Dimittis Window

The 'Nunc Dimittis Window,' another by Powell and Sons of Whitefriars, was given "To the glory of God and in loving memory of Margaret Douglas who entered into rest 2nd May 1907." The theme of this window is the Presentation of Christ in the Temple (also known as Candlemas) which is celebrated on 2 February, and is the traditional end of the long Christmas season. The story is told in Luke 2. 22-40.

Luke tells us that, "When the time came for their purification according to the law of Moses, they brought [Jesus] up to Jerusalem to present him to the Lord (as it is written in the law of the Lord, 'Every firstborn male shall be designated as holy to the Lord.')

In the Old Testament, the law is set down that every first-born male child is to be offered to the Lord; but the child could be 'redeemed' ('bought back' from the Lord) by the offering of "a pair of turtle doves or two young pigeons." (See Exod. 13. 12-15; Num. 18. 15-16; Lev. 12.)

Thus Mary is shown presenting the child Jesus in the temple, with a cage with two turtle doves at her feet. She is in the process of handing Jesus to Simeon, who had waited in the temple, promised by God that he would see the Messiah. On beholding Jesus he utters those famous words, the Nunc Dimittis: "Lord now lettest thou thy servant depart in peace..." (shown on a scroll below).

On the other side of the scene is Anna, a prophet who "never left the temple but worshipped there with fasting and prayer night and day." On seeing Jesus, she praises God and tells of the child to everyone who is looking for the redemption of Israel. The Jerusalem skyline is depicted behind the figures.

Poignantly, the brooch on Mary's cloak is in the shape of a cross; a foretelling of Christ's crucifixion in Simeon's final words to Mary, that "a sword will pierce [her] own soul too."

Above the whole scene are a couple of cherubs, and the three theological virtues of 1 Cor. 13, depicted with their symbols: Faith (with the cross, above Simeon); Hope (with an anchor, above Anna); Charity (or Love, with a heart, the greatest of the three, above Christ and Our Lady).



10 - Good Samaritan Window

A window in rather a different style from the others, the 'Good Samaritan Window' was made by Shrigley and Hunt. A plaque below reads: "To the glory of God and in loving memory of Matthew Todd who died June 11 1881. This window is inserted by his family." We are not sure exactly when the window was installed in the church, but it was likely some years later.

It depicts the parable of the good Samaritan, found in Luke 10. 25-37. In the centre is the unfortunate man who has been beaten and robbed, his arm in a sling, being helped up by the good Samaritan. The Samaritan's donkey, on which the injured man is carried away, is visible behind; as is the jar of oil with which he dresses his wounds, on the floor.

On either side are the priest and the Levite, both passing by.

Some lovely foliage surrounds the figures and fills the smaller lights, and around the main scene are angels playing various musical instruments. At the top: handbells, a lute, and what looks like a viol, or an early fiddle.

Sadly, the angel at the bottom left is worn and hard to decipher, but is playing some sort of bowed instrument, probably a violin. The others are playing an organ, and the cymbals. These musical angels are found in countless church windows, and are a representation of Biblical visions of the heavenly worship, such as in Ps. 150.

Evidently this window came from a catalogue, as we are given to believe there is an identical one in Lancaster Priory!



11 - Incarnation Window

The 'Incarnation Window' is our most recent glass (1937), and in a very different style from the other windows in church. It was made by Martin Travers, who trained under the legendary church architect Sir Ninian Comper, and tells the story of the Incarnation in four little vignettes around a scene of Christ and Our Lady.

In the top left is the Annunciation. The angel Gabriel announces to Mary that she will bear God's Son, saying "Hail thou that art highly favoured, the Lord is with thee" (Luke 1. 28).

In the top right, "Jesus was born in Bethlehem of Judaea." Mary and Joseph look down lovingly on the Christ-child, and the star shines down on them. Joseph holds a staff sprouting green leaves; the legend is that his staff blossomed spontaneously with lilies at the Annunciation, as a reflection of Mary's attribute, the lily, a sign of the virgin birth to come, and to show that he was God's choice of husband for Mary.

In the bottom left the Magi arrive on the Epiphany. "They presented unto him gifts" (a thurible of incense, a jar of myrrh, and a golden crown) and the baby Jesus seems to be trying to grab the shiny crown that one king offers to him! The kings are from different parts of the world, and some traditions hold that they went back to their homelands and founded the ancient churches of Ethiopia and Asia.

In the bottom right comes the final feast of the Christmas season, Candlemas. Mary and Joseph present the child Jesus at the temple, and Simeon recognises him as the Messiah and proclaims that he is "A light to lighten the gentiles" (Luke 2. 32). Joseph holds a basket with two turtle doves, the customary sacrifice for the first-born son. Rather beautifully, Jesus looks back at his mother and leans towards her.

The central scene is a stunning depiction of Christ and Our Lady, surrounded by words from the Christmas Gospel, John 1: "In the beginning was the Word ... and the Word was made flesh and dwelt among us." On the left is St Hilda of Whitby, one of the great northern female saints (notice the seagull at her feet) and on the right is our own St Margaret, holding a model of this very church, trampling the dragon underfoot.



12 - Resurrection Window

The 'Resurrection Window' forms a pair with the window to its right, both by Powell and Sons, but this window was installed over a decade earlier, in 1906.

The risen Christ, wounds still visible on his hands, stands in the central light, holding his flag of triumph, and blessing the world. Underneath him it says, "First witnesses of Thy glorious Resurrection," and this is the theme of this window.

The three charming lower scenes show the sequence of events of Easter morning. First, on the left, the two Marys are weeping outside the tomb (note the three small crosses of Calvary visible in the distance). Centrally, the angel appears at the tomb to announce to them that Christ is not here; he is risen. On the right-hand side, Mary Magdalene tells Peter and John and the other disciples the wonderful news of the resurrection.

Underneath it all is a quotation from Acts 2. 32: "This Jesus hath God raised up, whereof we all are witnesses."

The two key figures are shown in greater detail above, either side of the risen Christ. On the left, St Mary Magdalene kneels and gazes on her Lord, with an angel standing by holding a palm of victory. At Mary's feet is the jar of precious oil with which she anointed Jesus' feet.

On the right is St Peter, deep in prayer, with another angel.

Above, the tracery contains some little cherubs, and two images of a crown, held by two angels, surmounting a cross; another representation of Jesus' triumph over death, and his kingship over creation. In the very top light is a monogram for Christ.



13 - Ascension Window

The 'Ascension Window' was made by Powell and Sons as a memorial to the Great War, as a gift of Sidney and Ada Kellett, and installed in 1919.

The central light depicts Christ ascending into heaven (you can just make out the clouds under his feet), with a quotation from the Creed to leave us in no doubt: "He ascended into heaven." Above, in the tracery, are two monograms, one for "Jesus," and the other for "Christ," with the words "Thanks be to God which giveth us the Victory" (1 Cor. 15. 57). At the very top is a cross, surmounted by a crown and two palm fronds, signifying Christ's lordship over creation, and his triumph over death.

Below the figure of Christ is a quotation from Eccl. 44. 1, "Let us now praise famous men," held by two angels. Around them are little scrolls naming key British military figures from the Great War: Jellicoe, Beatty, Roberts, Kitchener, French, Haig, Plumer, and Allenby.

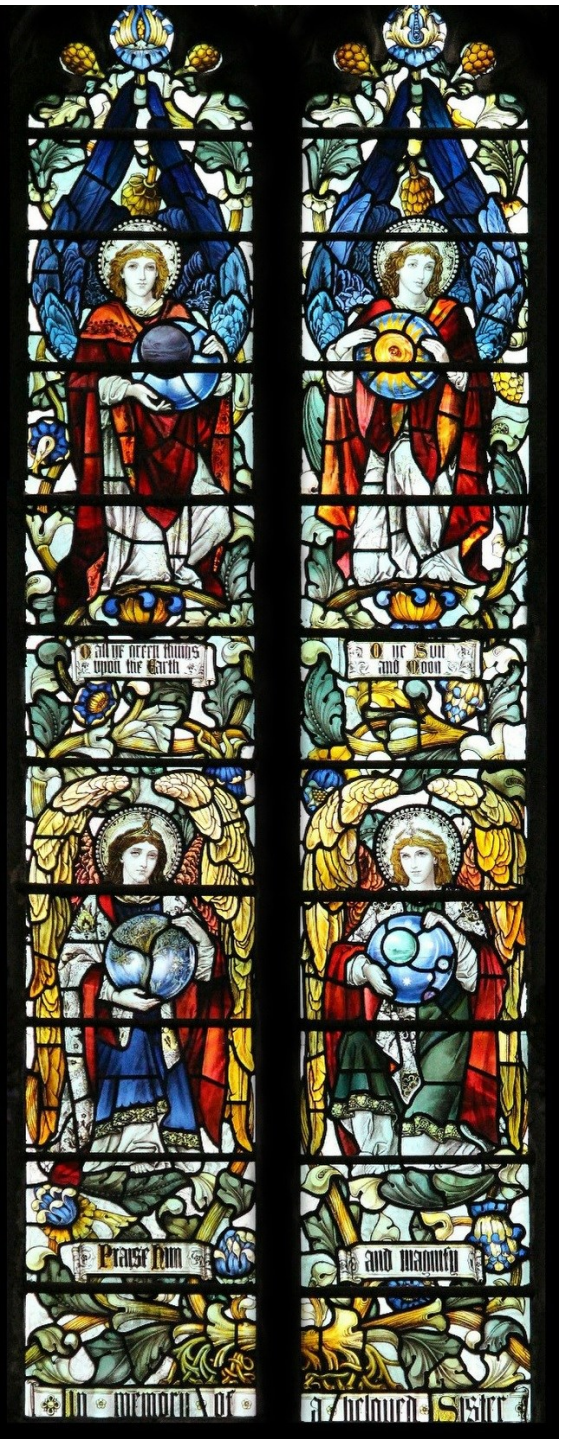
Either side of Christ are two warrior saints in suits of armour. On the left is St George, holding a spear, and a shield depicting his cross. He is the patron saint of soldiers and armourers (as well as, of course, the Patron of England!) Just above his head, in the distance, is Windsor Castle, and the royal arms are beneath him.

On the right is St Martin of Tours, a 4th Century soldier who converted to Christianity and later became Bishop of Tours (the city of Tours is depicted behind his head). Tradition has it that his conversion came about as he met a half-naked beggar on the road and cut his cloak in two with his sword, to give half to the poor man (he is depicted in the very act of cutting it in this window). The beggar later appeared in a vision to St Martin as none other than Christ himself. Below St Martin is an unidentified coat of arms featuring a gold carbuncle (a heraldic device consisting of a wheel of fleur de lis; not to be confused with the medical condition) on an azure background.

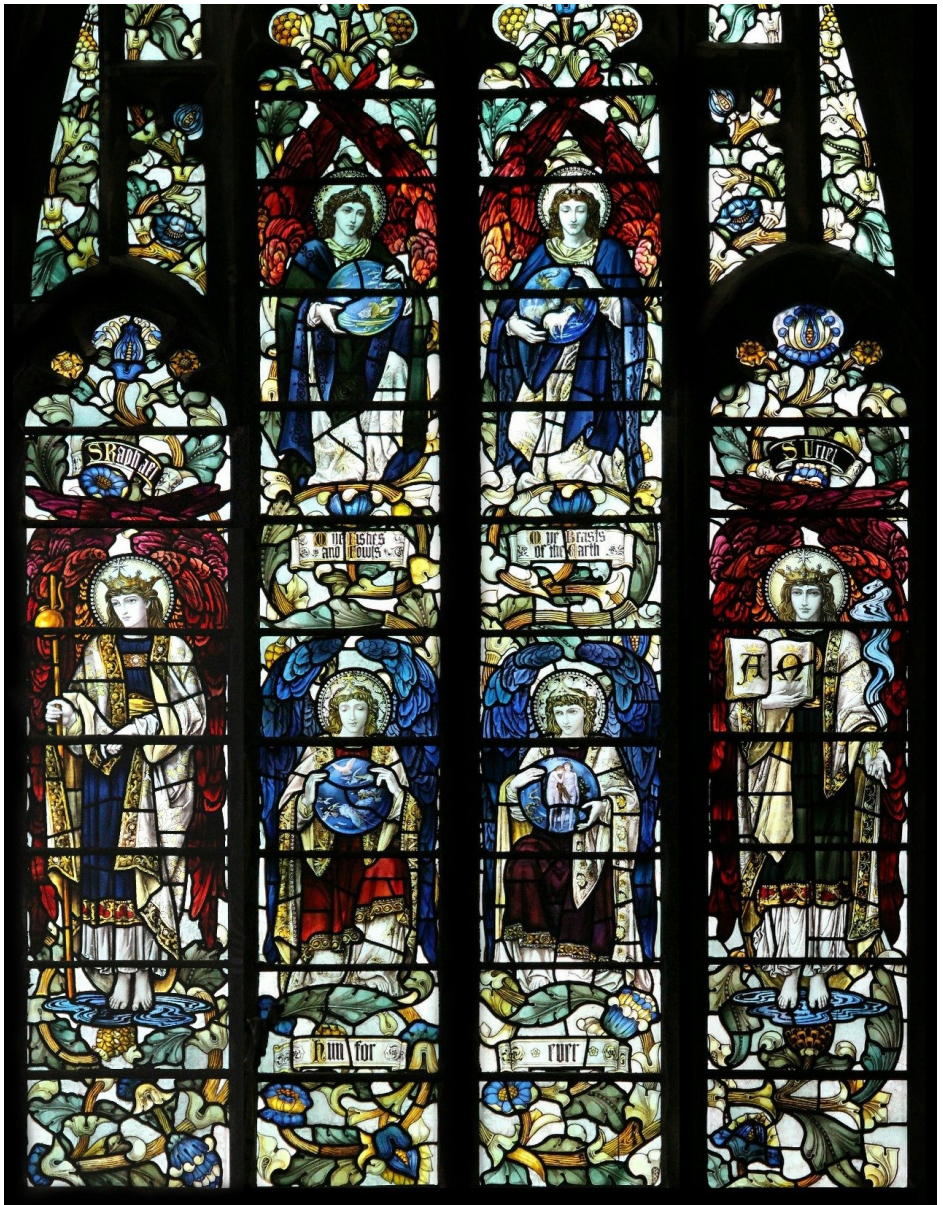
Detail from the Benedicite Window



The bottom left of the window. Ss Michael and Gabriel, along with 'nights and days' and 'heavens and waters.'



The centre of the window. 'Green things upon the earth' and 'sun and moon.'



The bottom right of the window. Ss Raphael and Uriel, along with 'fishes and fowls' and 'beasts of the earth.'