



God's Bright Colours

*The beautiful stained glass of
St Paul's Church, Wokingham*



God's Bright Colours

A personal reflection on the stained glass windows of
St Paul's Church, Wokingham

by

Colin Weedon, a parishioner

CONTENTS

Acknowledgements	4
Introduction.....	5
The travels of St Paul.....	6
Stained glass – some background.....	8
History of the windows.....	10
Location of the windows.....	13
Our tour.....	13
West Window.....	14
The Pauline Series	24
North – first window (N1)	27
North – second window (N2).....	31
North - third window (N3).....	34
North - fourth window (N4).....	36
North - fifth window (N5)	38
North - fifth window (N5)	38
The Sanctuary.....	40
The ‘secret’ window (NE1).....	40
The martyrdoms (C5)	41
The choir (C1-4).....	42
Walter chapel glass (SE2).....	43
The south-east window (SE1)	44
The ‘little Window’	46
East Window	47
South - first window (S1)	56
South - second window (S2).....	59
South - third window (S3)	62
South – fourth window (S4).....	65
South - fifth window (S5).....	68
South West Window (SW1).....	72
Bibliography.....	80
Footnote	81
Appendix I - - - The Hardman Archives.....	83
INDEX.....	90

Acknowledgements

If you, dear reader, are anything like me, then this is the bit you'll be intending to skip - - maybe you've skipped it already in which case these words are in vain. However, if you have made it this far, then please do stick with it since it will give you a sense of how the book has come together.

I never intended to write a long document (I wonder how many other amateur authors say this). My thought was simply to take a few photographs and produce a pamphlet – maybe 10 pages at most, which would introduce the visitor to the windows of St Paul's. But like many other subjects, this one drew me into its web - - the more I looked, the more I saw. The more I researched, the more I found to research. The more I uncovered, the more fascinated I became.

It has truly become an absorbing interest – a project that even now I am loth to put down. In its course, I have learned a huge amount, about the church, about iconography, the life of St Paul, stained glass manufacture and so on and so on. And in doing so I have sought help and advice. Not once has that help been offered with anything less than complete enthusiasm, for which I am very, very grateful.

Lists are always invidious but I must start by referring to my predecessor in this area, Peter Wickham. His survey of the windows, written for the 125th anniversary of the church's consecration has been extremely helpful. Indeed his ability to decipher the medieval scripts with the help of nothing more than a 'pair of good binoculars' amazes me.

Thanks are also due to Jim Bell for his help in reviewing the drafts, and for the background information to be found in his series of booklets, which I can heartily recommend to anyone interested in the local history of Wokingham.

Father John of course already knew, and continues to know, much more about the windows than I – and his breadth of input on matters liturgical, biblical and iconographical has been key. Without it, I would have been lost.

It was a cause of some celebration in the Weedon camp to discover that Hardman, the original creators of the windows, are still trading successfully – and their archivist Rev. Michael Fisher has provided a huge amount of background, previously unknown. Many thanks to Michael for all his help.

Of course, once the draft of a project like this is finished, the stuff that I find so difficult begins and I am indebted to both Val (my wife) and to Teri Austen for their help with the detailed proofreading. I am further indebted to Teri for her help in providing details of the various restorations that have been performed on the windows.

As usual in such circumstances I have to admit that, despite all the good efforts of all these people, there may still be errors – and for these, I alone am responsible.

Introduction

Art teachers around the world often express the view that no matter how hard the artist strives to heighten and intensify the colours he uses, reflected light will always seem dull compared with transmitted light. Perhaps this is part of the fascination of stained glass - the colours are bolder, the story is more vivid, the initial impact is nearly always greater - it is what today we would call the 'wow' factor.

Take a look at the glass in York Minster for example, or Coventry Cathedral, or the Rose window in Notre Dame. Again, if you are lucky enough to stumble across them, take a long look at the stained glass creations of Marc Chagall (as we once did in the cathedral in Zurich). You cannot help but be struck by the sheer force of transmitted light. There is also an extremely vivid and exciting example of Chagall's work to be seen in Chichester Cathedral.

Then again, our old English stained glass tells a part of our own country's history. There have been stained-glass windows in churches for hundreds and hundreds of years and their style has adjusted to changes in fashion, the moral outlook of the time and with advancing technologies. They reflect the different ages in which they were created.

And then again, the stained glass we have in our churches tells a tale; it usually illustrates a biblical story or message. Indeed that was its original purpose – to illustrate biblical messages for the largely illiterate congregation.

I look at these windows and I feel to be part of a long history; these artefacts tie me into the generations that have gone before and to whom I must owe a part of my identity.

It was as I sat quietly before Sunday Parish Mass some months ago that I was struck by the extent of the stained glass at St Paul's. There is a substantial amount of it. Ten windows on the north and south walls, each consisting of three panels – so that's thirty small scale works of art – and that's just for starters. Of course, we have the magnificent East and West windows, but the more you look, the more you will find.

It seems that while the glass has been documented before (in particular in Jim Bell's excellent series of local histories), it does not seem to have been photographed in colour or documented in detail. Being a serial and compulsive volunteer, I could not ignore the challenge, and hence this small volume.

The travels of St Paul

The main theme of the stained glass windows at St Paul's is the huge range of the Saint's travels after his conversion. Most of the windows depict things he did during his ministry and which are covered in the Acts of the Apostles, and the windows are generally arranged in sequence. So our tour starts at the big West window, and then proceeds clockwise around the church. The narrative is not, however, *strictly* followed since it is interrupted in places by other subjects (not all of them specifically related to St Paul's travels). Nevertheless, we will follow the physical sequence of windows in the church to make navigation easier.

Paul made four great journeys, which are shown on the map below. Each of them would constitute a huge trip today and must have been unbelievably expensive, exhausting, challenging and, above all, *frightening* in those days



The first of these saw him sailing from Seleucia near Antioch in present-day Syria. After spending time on Cyprus, he sailed on to Asia Minor landing in Lycia. In those days, what is now Turkey was made up of several different kingdoms and he travelled extensively through several of these before returning to Seleucia. This journey provides the subject matter for windows N3, N4, N5 and S1 (see map below)

The second journey was made overland, starting from Jerusalem and heading north; then he journeyed through Turkey and as far as the Dardanelles where he took ship and crossed to Greece. Passing south through Greece he famously spent time in Athens before finally embarking on the extremely long voyage south-west to Caesarea. Windows S2 and S3 deal with episodes from this trip.

His third trip went overland again from Antioch to Ephesus and then on to Greece. After touring around Greece he returned from Philippi, down the Turkish coast to Rhodes and then back to Tyre. An episode from his time in Ephesus is depicted in window S4

Finally, he sailed from Sidon to Rome, via Crete and Malta on what was to be his last journey. (Windows S5 and SW1)

Just considering the vast distances and immense effort involved, it is no wonder that he left such a big legacy – his contemporaries must have regarded him as some sort of superman. His itineraries alone remain an indicator of his huge, unshakeable faith

Stained glass – some background

The origins of stained glass are buried in antiquity. We know of coloured glass being used as an architectural component as early as the 5th century, and we believe it was similarly used by the Romans. Ancient glass would have been held in place using wooden frames, which did rather limit their artistic uses. Where and how we first started using lead as a framework is not known, but excavations in Jarrow, in Northumberland, would indicate somewhere between the 7th and 9th centuries. Lead is an excellent material for the purpose, in that it is flexible so can be bent to shape, but does not rust or decay as some other metals do. The lead that is used is ‘H’-shaped in cross section, the glass fitting into the recesses at top and bottom of the H. These lead pieces are called ‘calms’, pronounced ‘cams’.

If the window is going to be more than 3 feet in height, then it will need strengthening with horizontal crosspieces or saddle bars as seen here, and again, over a certain width, vertical bars will be needed:



Saddle bars were traditionally made from iron, but nowadays other non-rusting materials are used. (These metal bars are sometimes referred to as “ferramenta” which is Latin for “ironmongery”!)

Having said all that, it must also be observed that contemporary opinion is that a window so constructed (with several panes of glass connected by lead interstices), will be stronger and more resistant to an external force such as a strong wind, than a single, modern, pane of glass since the construction will be more flexible. Despite this, our own windows are externally protected from missiles, kamikaze pigeons and other such threats, with a covering of wire mesh.

There are three main ways of making glass:

- casting in a mould (an ancient technique going back to Egyptian times)
- blowing and then cutting (there are several variations on this including blowing the glass into a mould)
- rolling (which is more modern)

Each produces glass with different characteristics – thickness, depth of colour, transparency, maximum size of a work piece and so on.

The various basic colours used are created using different metallic ores when the glass is molten – cobalt for blue, copper or chromium for green, iron or uranium for yellow and so on. So the colour is nearly always a feature of the ionic components of the glass (which means the colour is dependent upon the actual chemical make-up of the glass). The only case where the glass is really **stained** is in some types of yellow glass made by applying silver nitrate after the glass has been manufactured.

The first step in building a window is to make a drawing of the scene to be depicted. This is then enlarged into a full-size drawing or cartoon. The cartoon is traced onto transparent paper or linen - this is called the 'cut-line'. It is used as a template to guide the cutter and using it, each individual piece of glass is cut from a larger sheet of the appropriate colour.



This then gives us the basic shapes we see in a window; each shape will be mounted in the lead framework to form the window. But first, each piece of glass will usually require finer detail to be inscribed upon it. Here for example we see a single flesh-coloured piece of glass held in place by a lead outline, which is vaguely circular. This is to be St Paul's head, and will need the details of his hair and facial features to be added. Likewise, his halo is made up of two pieces of yellow glass, the larger of which is patterned. The pattern must again be painted on the glass.

The detail is painted on using a mixture of iron oxide and glass. Colours can be darkened using a similar mixture applied with a broader brush and this technique is used for drapery and larger areas. Then the piece is fired, cooled very gradually so as not to crack it, leaded, soldered and cemented into the lead calm using a sort of putty.

As mentioned above, this technique has changed very little over the centuries – it is described in very similar terms by Theophilus, a German monk, writing between 1100 and 1140AD.

History of the windows

The windows were mostly commissioned and installed when the church was first built between 1862 and 1864. They were manufactured by Hardman of Birmingham as was SW1 (see map below), which was added later (1875) and also paid for by John Walter III¹.

John Hardman and Co. of Paradise Street, Birmingham were a leading stained glass company, who took commissions all over the country. Perhaps the pinnacle of their work was done in collaboration with Augustus Pugin, who has been called the “master architect and designer” of the nineteenth century. Some of Hardman’s windows, in architectural settings by Pugin, are considered to be outstanding examples of their type. Among these are the south transept window of Milton Abbey in Dorset and the Transfiguration window in Bury St Edmunds Cathedral. *I have not seen this latter work, but it would be interesting to compare this Transfiguration with our own East Window*

We know that the windows were built and installed by Hardman, but the identity of the designer remains unknown. However, some information from Hardman’s archives indicate that some of the later panels at least were initialled by Hardman himself, which may give us a clue as to their creator. For much more detail on the history of Hardman’s, the connection between Hardman and Woodyer, and the documentation of our own windows in Hardman’s archive, please refer to Appendix I.

At this time in the latter half of the nineteenth century, William Morris and the Arts and Crafts movement were strongly in the ascendant; they were actively pursuing, growing, expanding and yet still defining their artistic aims. Their sphere included fine art, architecture, interior design and so on. Members of the movement included such figures as Burne-Jones and the Pre-Raphaelites, William Morris himself, John Ruskin, and many more. It was at this time still developing, and did not really reach its zenith until the early years of the twentieth century

¹ For more details of the Walter family and their immense contribution to Wokingham’s history, I refer the reader to Jim Bell’s excellent series of monographs

Nevertheless, their influence is to be felt, although not fully fledged, in the work we are looking at. Note, for example, that many of the windows do not have a plain blue background representing the sky; instead, we find intertwining leaf patterns as shown below.



Compare these with the patterns we find in, for example, the wallpaper designs of Morris:



Again, compare the attention to drapery that we find in our windows, with that in, Burne-Jones' masterpiece "The Sleep of Arthur in Avalon":



It will be noticed as we review each window in turn, that some seem to have weathered more than others have, and I will point this out where it is most noticeable.

The windows have been repaired several times since they were installed and as far as I know most of this work has been minor in nature up until quite recently. But in 2000, as part of a 'millennium blitz', a surveyor from Chapel Studio, a stained glass specialist company, was asked to inspect the windows and make recommendations. He found most of them to be in poor condition and recommended a full-scale renovation of nearly all of them. In particular, the report indicated that many of the windows had suffered severe paint loss, and that the lack of tie-bars had resulted in severe bowing. From this, we deduce that the original windows lacked the saddle-bars mentioned above.

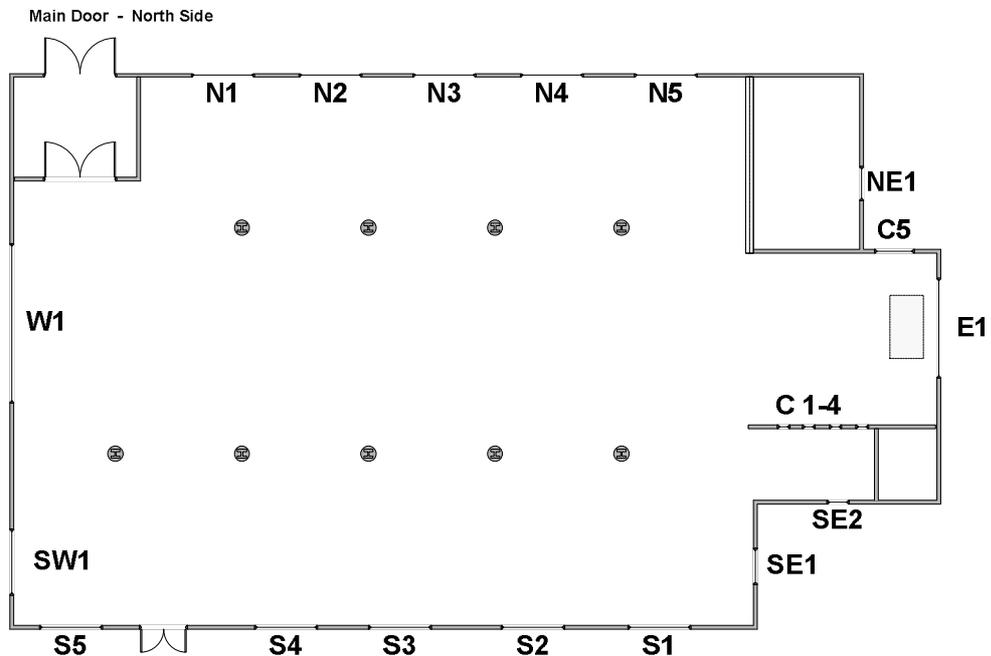
This work was duly undertaken, but tackled in phases largely determined by the availability of sufficient finance.

In 2000, repairs were made to the Lady Chapel window (S1). Then in 2001, the big West Window was renovated and some repairs effected in the sanctuary windows. This work was largely funded through the generosity of the Wokingham Society. In 2004, the South-West window was renovated again with help from the Wokingham Society and in the same year the windows of the north aisle were repaired (this with some help from Listed Places of Worship). Finally, the windows of the south aisle were dealt with in 2005.

Given all this recent repair work, I am at a loss to explain why the two west windows seem to have much clearer detail and much brighter glass than the windows of the north and south aisles.

Location of the windows

The windows are shown on the following map and referred to throughout this text by the label assigned to them here.



Our tour

We will begin our tour of the windows by starting at the big west window (W1) – this shows Saul’s conversion on the road to Damascus and for us is the beginning of his story.

All of the events in the next five windows (N1 to N5) take place before or during his first big journey.

There is then an interlude as we examine the windows of the sanctuary, the Walter Chapel and the Lady Chapel.

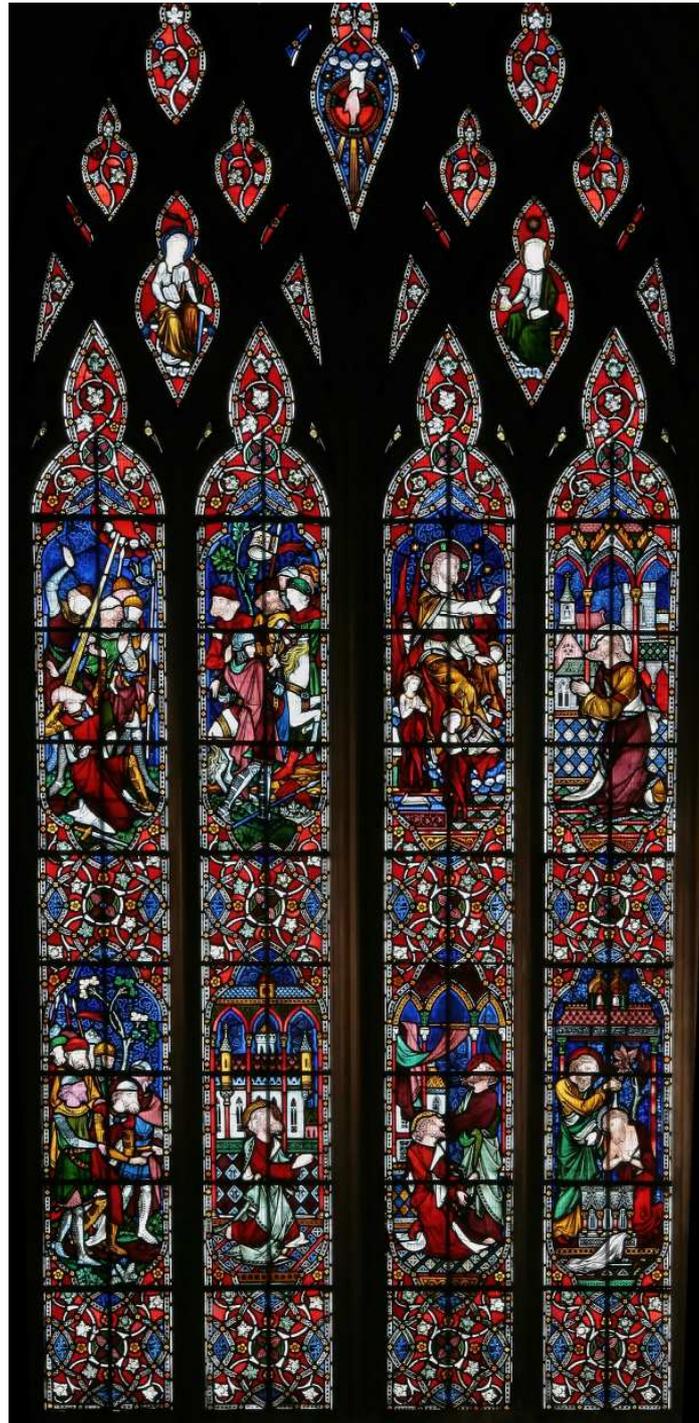
Moving along the South side of the church, we resume Paul’s travels. The first scene is still from the first journey; the next two windows cover events in his second journey; the events in S4 come from the third journey; the remaining windows are concerned with his fourth and final journey to Rome.

Please note that in the text that follows, all Bible quotations are taken from the New Revised Standard Version (in the Anglicised rather than American edition) unless otherwise stated.

West Window

(Paul's conversion on the road to Damascus)

Our journey (and Paul's) starts with the great West Window (W1 on our map of the church – see above). The window deals with the pivotal moment in his life. Up until this point, Saul of Tarsus (as he was then called) was a famous persecutor of the followers of Jesus (or "The Way" as it was known).



The huge window shows eight different pictures, which represent six different scenes.

Top left : Saul is struck blind

Meanwhile Saul, still breathing threats and murder against the disciples of the Lord, went to the high priest and asked him for letters to the synagogues at Damascus, so that if he found any who belonged to the Way, men or women, he might bring them bound to Jerusalem. Now as he was going along and approaching Damascus, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice saying to him, 'Saul, Saul, why do you persecute me?'

Acts 9: 1-4



These first two panels act together as a single scene. The artist shows this event as a shaft of brilliant light striking Saul on the left – Saul places his right hand over his eyes in an attempt to shield himself. Meanwhile his companions turn back in alarm at what is happening (they can only see Saul's reaction – they cannot hear what is happening or appreciate its significance). The drama of the scene seems to be captured in the rearing of the white horse in the second panel, and in the way that hands are held up in consternation.

Top right : Jesus speaks to Saul

He asked, 'Who are you, Lord?' The reply came, 'I am Jesus, whom you are persecuting. But get up and enter the city, and you will be told what you are to do.' The men who were travelling with him stood speechless because they heard the voice but saw no one. Saul got up from the ground, and though his eyes were open, he could see nothing; so they led him by the hand and brought him into Damascus

Acts 9:5-8



Again, these two panels are to be seen as a single picture. We see Saul on his knees asking who is speaking to him. Our Lord sits in heaven (note the three golden stars) surrounded by angels (two in the foreground, one cheekily peeking out from behind Jesus' left knee, and another cruelly hidden by the lead cross-piece). Note the appearance of a scalloped edging motif, below Jesus' feet. This is significant as it crops up elsewhere in the church. This design of scallops is the device the artist uses to depict a cloud, and he uses it to greatest effect in the great East Window (where it is described in more detail).

In the background, behind Saul, we see a curiously English scene of a church and tower.

The detail on Saul's face is very fine here – I do not know how much the facial details had worn prior to the renovation work mentioned above, but the work as it now stands is very skilful.

Bottom left : Saul at prayer

Now there was a disciple in Damascus named Ananias. The Lord said to him in a vision, 'Ananias.' He answered, 'Here I am, Lord.' The Lord said to him, 'Get up and go to the street called Straight, and at the house of Judas look for a man of Tarsus named Saul. At this moment he is praying.

Acts 9: 9 – 11



This section actually shows two images. On the left, we see Saul's companions leading him on to Damascus. Again, the detail on Paul's face is fine, and through the magic of digital photography, we can get a much closer look at it – the artist clearly capturing Paul's blindness



The second of the two panels shows Paul at prayer, but in this case, the lead supports obscure his features. The richness of the colours however, is obvious – a theme which runs throughout the West Window.

Bottom right : Saul's sight is restored

So Ananias went and entered the house. He laid his hands on Saul and said, 'Brother Saul, the Lord Jesus, who appeared to you on your way here, has sent me so that you may regain your sight and be filled with the Holy Spirit.' And immediately something like scales fell from his eyes, and his sight was restored. Then he got up and was baptized, and after taking some food, he regained his strength

Acts 9: 17 – 19



The final two scenes show Ananias healing Paul's blindness, while on the right we see Paul's baptism. (In a touching detail, the baptism is depicted taking place over a font !).

Yet again, we are struck by the beauty of the detail in this work. I have taken just a small section, which we see below:



In this view, the magnification is so great we can see the lead outlines that support the glass, as big thick black lines. Yet the clarity of the pouring water, the outlines of Ananias' knuckles, the background leaf work – even the slight twist in the trunk of the tree are so very apparent. The folds of the drapery (especially the green area at the bottom left) are quite remarkable – remember this is glass we are looking at, not an El Greco oil painting.

Detail

Before we leave this end of the church and turn to the northern wall, it is worth taking a look at some of the detail which is to be seen in the west window.

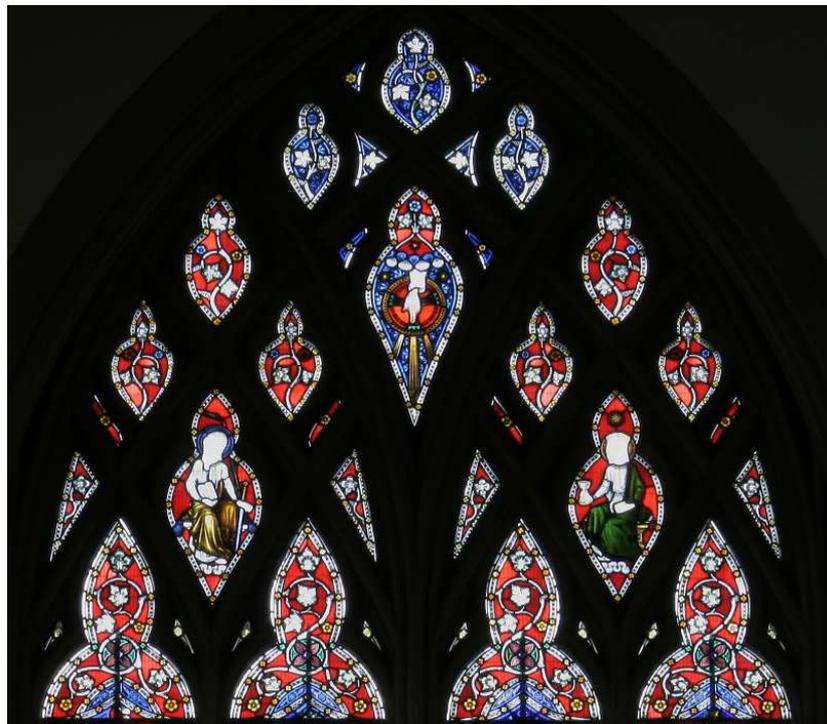
The individual scenes are separated from each other vertically by a four-armed pattern as shown:



This is a beautiful design, which would grace any display devoted to the Arts and Crafts movement. Indeed it has considerable similarities with other such designs to be found in Hardman's work with Pugin (noted above), as for example, the series of medallions on "The Passion" to be seen in Jesus College, Cambridge.

Here in our window, a series of interlocking lines makes a pattern that is filled with flowers, leaves and abstract shapes (hallmarks of the Arts and Crafts style). Yet it is symmetrical in a way which is reminiscent of a child's kaleidoscope. And all this care is lavished on a 'mere detail' that seems to play no part in the 'big picture'. One could reflect that this observation is symbolic of our Christian belief in God's care for us as individuals, despite our apparent insignificance.

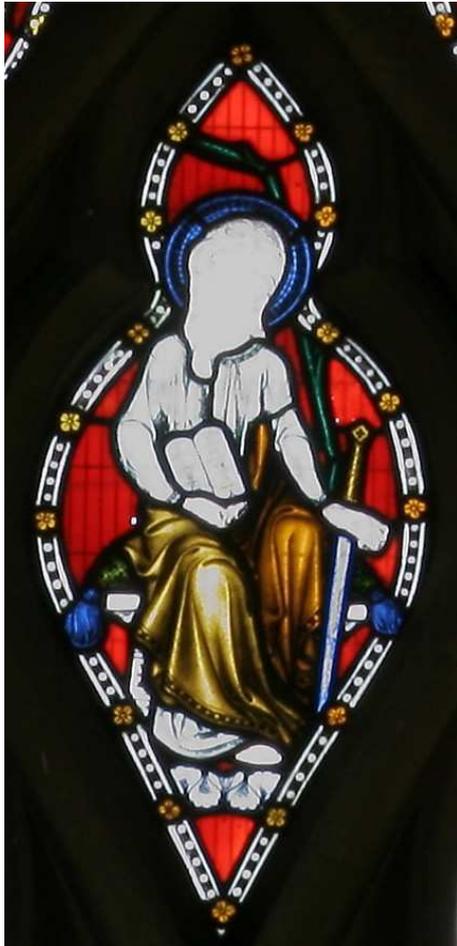
The twenty-six small detail panes that surmount the window are not quite so clear, but worth a look anyway. Again, symmetry is the keynote with various different shapes and patterns, involving leaves and twisting stems.



But note the central lozenge - it shows the Hand of God, pointing down at the scenes below and radiating light. Note, again, the curved line of scalloped edging that runs across the picture and crossing the forearm, which the artist uses to depict a cloud (from which God's Hand appears). As mentioned above, this cloud motif appears again in the East Window. Here, however, the message is clear – God is at work in all the panels we see below.



To left and right of this piece are two other depictions, this time of figures whose identity is uncertain. Their faces are unfortunately severely weathered and there are no really helpful details. The first seems to be bearded and carries a sword and book, while the other holds a cup. Now the sword and book combination is traditionally an indication that the figure might be St Paul himself. This second figure however appears to be wearing a headdress, which might indicate a female saint, but who could she be???

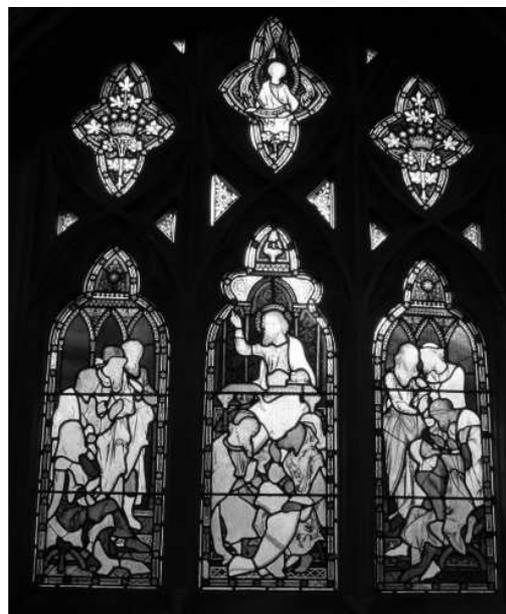


From here, then, we turn to our right and begin to examine the series of five windows in the main north wall.

The Pauline Series

This set of five windows, together with the equivalent set of five on the South wall, show different scenes from Paul's life. I refer to them as the Pauline Series to distinguish them from the other glass in the church (which may also contain references to Paul), because they constitute a set and are all constructed to the same pattern.

Using the first window as an example, we see the layout below. It is in the form of a triptych surmounted by decorative details including a central angel. In each window, the triptych shows a scene from Paul's life, always with Paul as the central figure in the central panel, flanked by two panels showing more detail from the same scene². Above are a set of small triangular decorative inserts, and above that are three larger inserts.



The central one of these larger inserts shows an angel, carrying a scroll that bears a biblical verse describing the scene, as in this example from N1. In fact, all the title verses are from the Acts of the Apostles in the Authorised Version (also known as the King James Bible) and are quoted in the text that follows for each window.



² The exception to this pattern is S5 where three different but related scenes from the one biblical passage are depicted, one in each panel.

The angel is flanked in each window by identical inserts showing a tree encircled by a crown. Here is an example from N4:



The crown is a martyr's crown, a reference to Paul's eventual fate. The tree may or may not be an oak, it is difficult to tell, but the leaves seem to me to have that branched spatulate shape which we all know. If so, then this may be a reference to 'Oakingham', an early name for our town, which was considered to be part of Windsor Great Park and would therefore (in the 17th century when the name was current) have been heavily forested.³

It is also worth pointing out at this stage, that each of our triptych windows has a predominant colour of red or blue, which alternates as we move from window to window. The other smaller detail glassworks echo this colour. So for example in the case of window N4 we can see the predominant colour is red (whilst N3 and N5 are blue), and here are the surmounting details:



³ For a full discussion of the name 'Oakingham', I refer the reader to the excellent publication "Wokingham – A Chronology" published by the Wokingham Society. In brief, the name Wokingham is the original and oldest name we have, the earliest written record being in 1146. It derives from the Uoccings or Woccingas, a powerful Saxon tribe based in Woking, Surrey. The corruption to a name beginning with 'O' seems to date from around 1500 and this usage became very popular throughout the 17th and 18th centuries. It began to fade in the early 1800s but has left the widespread misconception that 'Oakingham' was the earlier form. Looking at records from the late 1800s, we find considerable confusion, and so our glass designer may have been simply following the commonly held belief. Alternatively, he may have included the symbol simply because the acorn is the town's emblem.

It was as I walked around the church with Father John, looking at the windows in some detail, that we noticed a curious feature. As described above, each window shows a scene, in a predominant colour of red or blue, and usually with Paul in the central panel. But in every window, at least one of the supporting characters sports a gold-coloured vestment. It is as if the artist wants to highlight this one character and its relationship to the Saint.



N1 - right



N2 - left



N3 - left



N4 - left



N5 - centre



S1 - right



S2 - centre



S3 - left



S4 - right



S5 - right

Conversely, it could be that the artist just wants to introduce a highlight or some brighter colour into each scene – what do you think??

North – first window (N1)

(Saul preaches in the synagogue at Damascus after his conversion)

Title verse: *“He preached Christ, the Son of God”* [Acts 9:20] (AV)

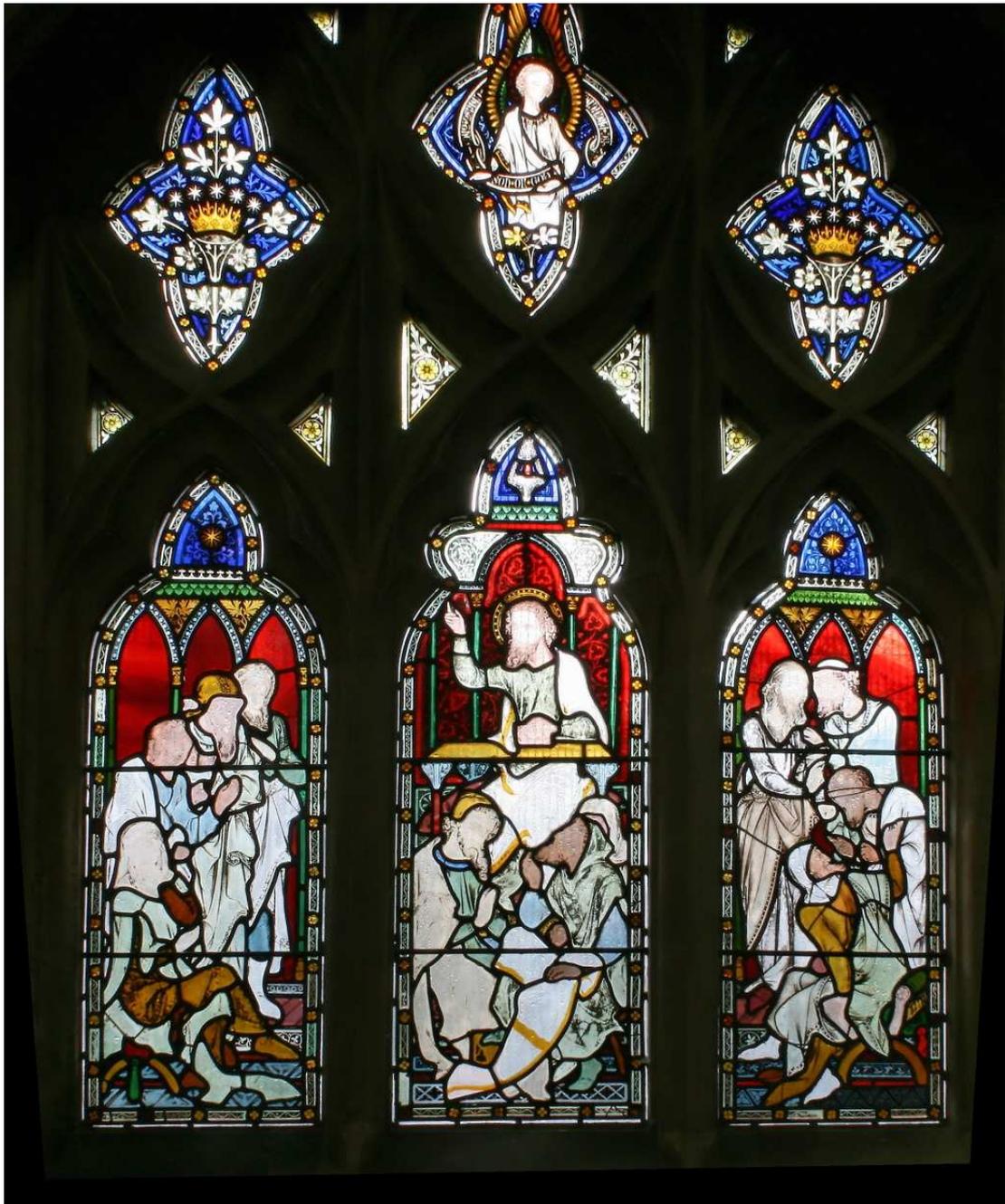
For several days he was with the disciples in Damascus, and immediately he began to proclaim Jesus in the synagogues, saying, ‘He is the Son of God.’ All who heard him were amazed and said, ‘Is not this the man who made havoc in Jerusalem among those who invoked this name? And has he not come here for the purpose of bringing them bound before the chief priests?’

Acts 9: 19 – 21

At the top of the window, we see the angel bearing the title verse as described earlier:



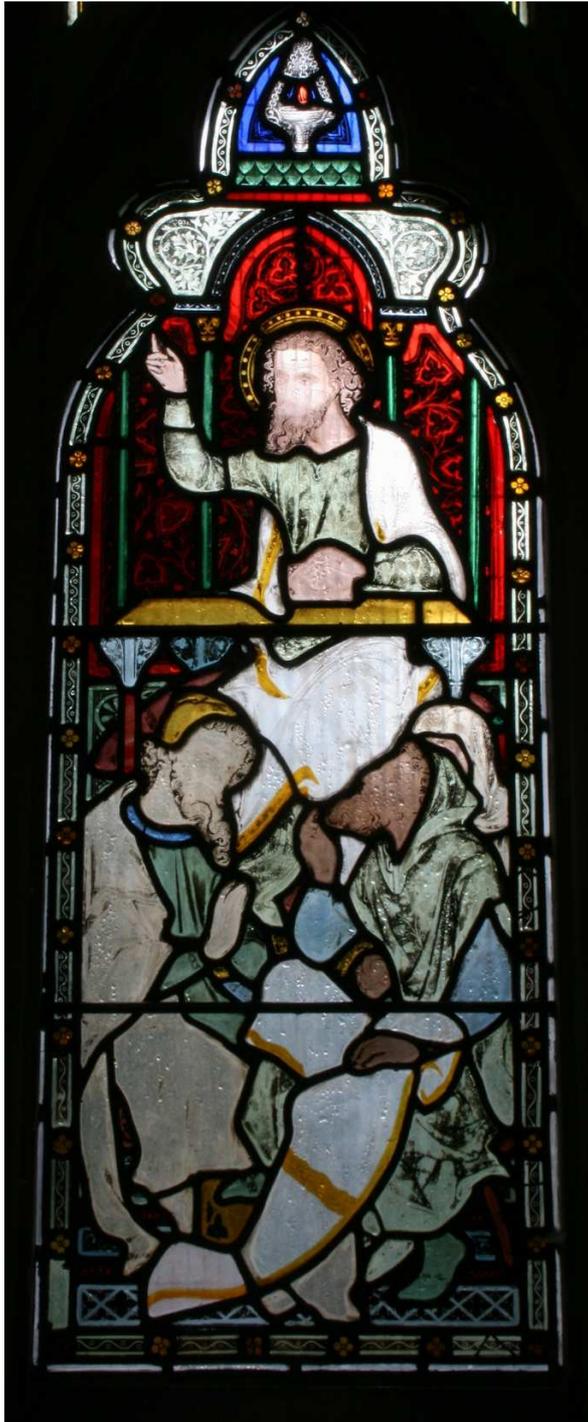
This first window in the Northern series shows us Paul, seated in the synagogue, preaching to the people there. His audience is shown in left and right-hand panels (some standing, some sitting) and others are sitting at his feet. The arches and columns of the synagogue are seen in the background, and through them the synagogue walls glow red, (I do not know whether this is based on reality or is just artist’s licence to brighten the scene).



In this panel we can clearly see the Jewish prayer shawls held by both Paul and one of his listeners

Note that Paul is seated behind a desk. This would be an essential part of the furnishings. A key part of Judaic practice is the reading of the Torah, which takes place in the synagogue. All synagogues, whether they be grand or humble must have two features, an ark to house the scrolls of the Torah (*aron kadesh* or *heikhal*) and a desk from which to read them.

Note also the lamp burning above Paul's head – another feature of Judaic worship. This is the 'everburning light' or *ner tamid*, which symbolizes the divine presence.



The central panel draws the eye particularly through the drama of Paul's raised arm.

Notice that the facial details of many of the characters have faded over time. As mentioned previously, fine detail is painted on to the glass using an oxide mixture. The Victorian style of glass in particular made use of a lot of fine detail (look at the fine lines of Paul's beard for example), but it does fade with time and weather.

Here we see Paul's halo, and interestingly, Paul is shown with a halo throughout all the windows – even as he is struck blind on the road to Damascus in W1 (at a point when he might be regarded as somewhat less than saintly).

The other two panels show that he certainly has an audience, but they do seem to be disturbed by what he is saying. The two gentlemen standing in the right hand panel, for instance, are clearly discussing what Paul has just said and you can see the look of concern on the seated man's face as he turns, grabs his neighbour's arm and says "Hang on, isn't this the guy who's been killing Christians as a hobby ???"



North – second window (N2)

(Saul escapes a plot to kill him)

Title verse: *“They watched the gates to kill him”* [Acts 9:24] (AV)

Saul became increasingly more powerful and confounded the Jews who lived in Damascus by proving that Jesus was the Messiah. After some time had passed, the Jews plotted to kill him, but their plot became known to Saul. They were watching the gates day and night so that they might kill him; but his disciples took him by night and let him down through an opening in the wall, lowering him in a basket.

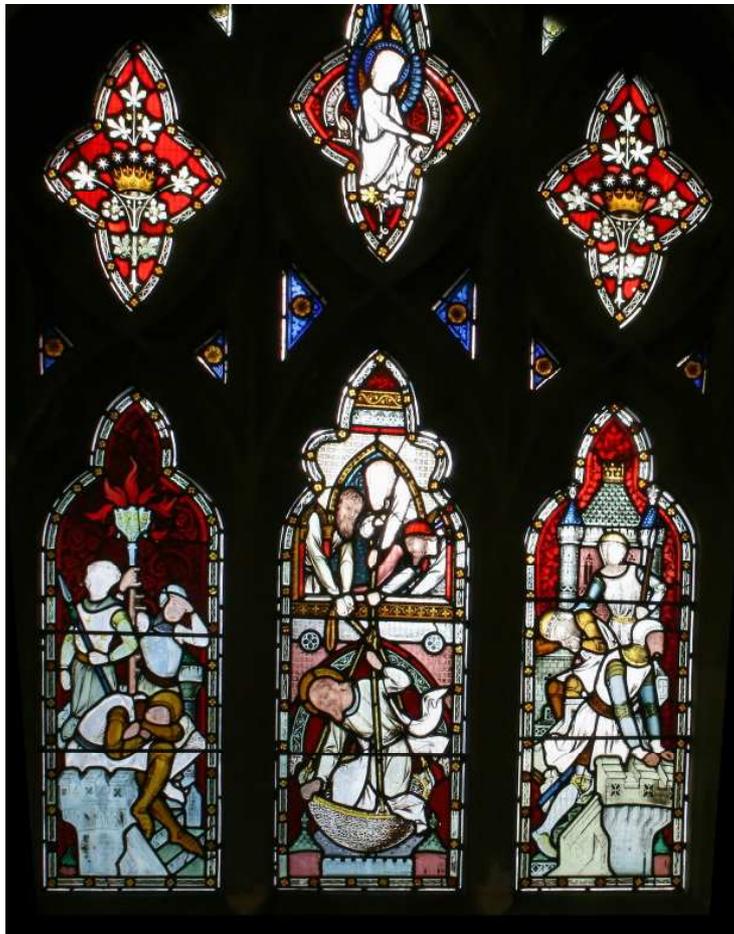
Acts 9: 22-25

The second window shows this escape quite clearly:

In the left hand panel, a soldier dozes; his colleague holds aloft a flaming torch while the other holds a spear. The soldier with the torch is shading his eyes as if looking out for something. This is a curious thing to do in the middle of the night, but the gesture does tell the story.

In the right hand panel, more soldiers keep a similar lookout over the city battlements; one sleeps while his companion lays a brotherly hand on him. The third seems to be craning his neck to see over the battlements.

In the centre panel, St Paul makes good his escape as he is lowered down the wall in the basket. This time the eye is drawn into the scene by the lines of the arms of his companions, together with the strong uprights of the ropes holding the basket.



The right-hand panel provides a very good illustration of the extent of the fading of detail mentioned previously. The sleeping soldier's features are quite clear and well executed – he sleeps peacefully. But the face of his fellow soldier has not weathered so well – the features are still visible (you can see eyes, eyebrows, and moustache) as white etched lines, but all the colour has gone making it hard to see from a distance



As a footnote to these illustrations, it is interesting to see how the Victorians portray the soldiers. They are medieval foot soldiers, in armour and chain mail, in a landscape that is clearly modelled on a castle of the Middle Ages. Now the Victorians would have needed to portray these men as soldiers – yet the soldiers of Victorian times would not be appropriate, carrying firearms as they did. However, the artist has not shown the men as Roman soldiers, which would have been more in keeping. Was this because the congregation would not have recognised Roman armour and thus failed to identify the men as soldiers? If so, why would we assume they would recognise the medieval equivalents ?

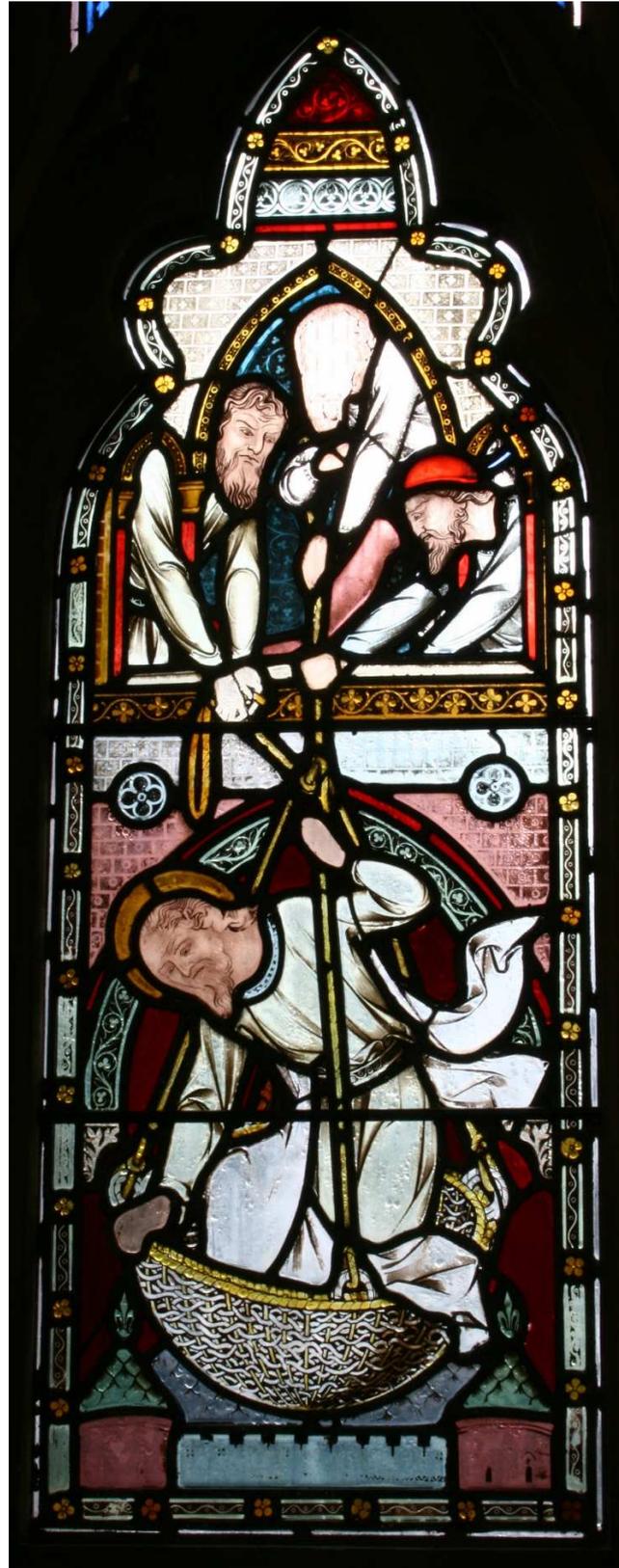
In fact, it is most likely that the Victorian, and in particular the Tractarian¹ fashion for all things Gothic is probably to blame

Indeed, the church's benefactor, John Walter III had, as a young man, been much influenced by the Oxford Movement while studying Classics at University in the 1830s, so this style would have been very much to his tastes. (Henry Woodyer, the church's architect was similarly influenced).

This particular window is probably the best example in the church of medievalism, with its armour, its battlements, turrets with arrow-slits, the depiction of pink tiling, and the pointed Norman windows with elegant pilasters and so on.

Leaving this detail aside and returning to the plot, the soldiers have failed to spot the escaping saint, and in the centre panel, we find Paul evading his would-be captors as his friends lower him down over the city wall in the basket.

This panel, on closer inspection, seems to have aged somewhat better than some of the preceding ones. The quality of illustration is still quite fine and the detail on most of the faces is very clear. Note also the detail of the weaving of the basket.



¹The Tractarian (or Oxford) movement was a group of High Church Anglicans active in the 1830s. They argued for the inclusion of traditional aspects of liturgy from medieval religious practice, as they believed the church had become too plain. The group included people like Edward Bouverie Pusey, John Henry Newman (later Cardinal Newman), and John Keble (the Oxford college was founded in his memory).

North - third window (N3)

(Paul blinds Elymas the sorcerer, in Cyprus)

Title verse: *"Thou shalt be blind"* [Acts 13:11] (AV)

When they arrived at Salamis, they proclaimed the word of God in the synagogues of the Jews. And they had John also to assist them. When they had gone through the whole island as far as Paphos, they met a certain magician, a Jewish false prophet, named Bar-Jesus. He was with the proconsul, Sergius Paulus, an intelligent man, who summoned Barnabas and Saul and wanted to hear the word of God. But the magician Elymas (for that is the translation of his name) opposed them and tried to turn the proconsul away from the faith. But Saul, also known as Paul, filled with the Holy Spirit, looked intently at him and said, 'You son of the devil, you enemy of all righteousness, full of all deceit and villainy, will you not stop making crooked the straight paths of the Lord? And now listen—the hand of the Lord is against you, and you will be blind for a while, unable to see the sun.' Immediately mist and darkness came over him, and he went about groping for someone to lead him by the hand. When the proconsul saw what had happened, he believed, for he was astonished at the teaching about the Lord.

Acts 13: 5-12

This scene comes from Paul's first great missionary journey, which is documented in detail in Acts 13:4 to 14:28. This third window catches the action at the precise moment that Paul is blinding Elymas. The sorcerer stands on the extreme left of the scene, holding out his arms in a gesture of supplication – almost begging Paul not to continue.

Paul, however, reaches out to cause Elymas to lose his sight (although this is a temporary punishment, designed to reveal the power of Our Lord to this unbeliever – the blindness will last for 'a season').

The onlookers stand aghast at what they are seeing. Even Sergius Paulus (seated on the throne behind Paul, and sheltered by a canopy since he is so important) throws his hands up in shock.

Notice how all of the drama of this scene is revealed through the attitudes of the characters' arms. The body postures are all reserved and undemonstrative, while all the dynamics of the scene are driven by the position of the figures' arms. The onlookers hold out their hands; one raises both arms; one holds his arms out to Elymas in sympathy; another is praying (but note – this man has a halo, which identifies him as Barnabas, Paul's companion); Elymas begs for mercy by holding out his arms, but Paul delivers the blow – again via his outstretched hand.



North - fourth window (N4)

(Paul heals a cripple at Lystra)

Title verse: “*Stand upright on thy feet*” [Acts 14:10] (AV)

..... the apostles learned of it and fled to Lystra and Derbe, cities of Lycaonia, and to the surrounding country; and there they continued proclaiming the good news. In Lystra there was a man sitting who could not use his feet and had never walked, for he had been crippled from birth. He listened to Paul as he was speaking. And Paul, looking at him intently and seeing that he had faith to be healed, said in a loud voice, ‘Stand upright on your feet.’ And the man sprang up and began to walk. When the crowds saw what Paul had done, they shouted in the Lycaonian language, ‘The gods have come down to us in human form!’

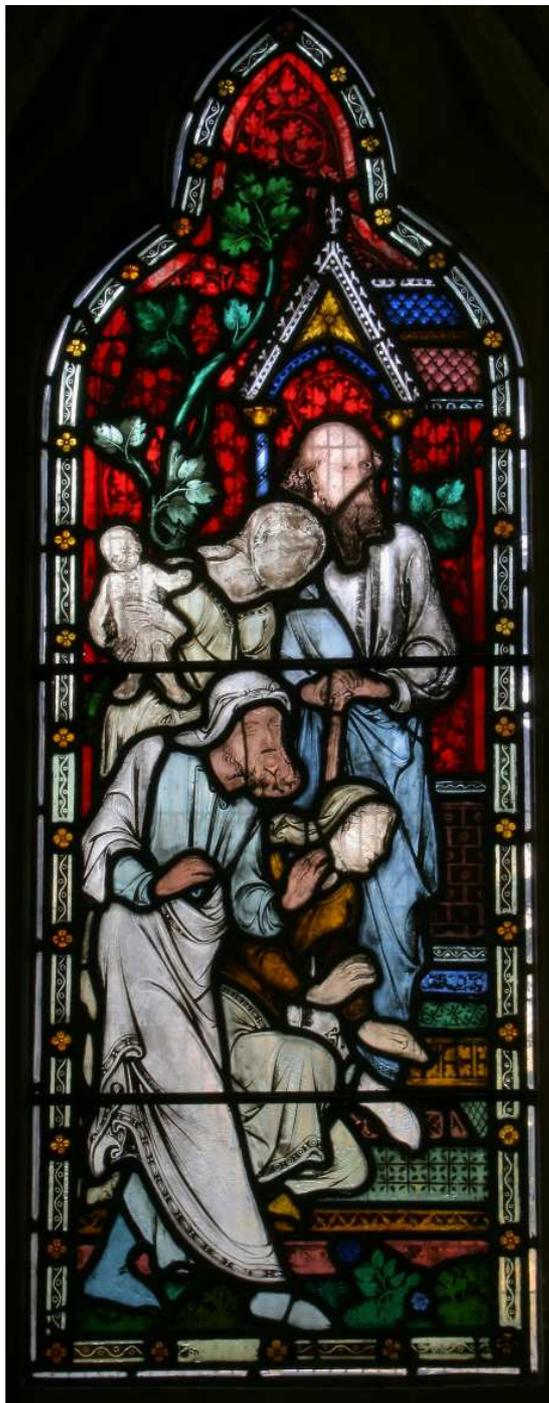
Acts 14: 6 – 11

Paul’s journey continued from Cyprus on into present-day Turkey, through the regions of Pamphylia and into Pisilia to Derbe where they turned and began to retrace their route.

In a way, this window acts as a counterbalance to the previous one. There we saw Paul wielding power to inflict a punishment; here he wields power in order to heal. Somehow, Paul’s upraised hand (palm outwards) is a sign of blessing in this scene, poised as it is over the head of the cripple (whose crutches clearly identify him).



On either side, the crowd looks on, expressing amazement at what they are seeing. Particularly touching is the woman in the right hand panel who is explaining to the little boy what is going on.



North - fifth window (N5)

(Paul is stoned at Lystra)

Title verse: *"They drew him out of the city"* [Acts 14:19] (AV)

But Jews came there from Antioch and Iconium and won over the crowds. Then they stoned Paul and dragged him out of the city, supposing that he was dead. But when the disciples surrounded him, he got up and went into the city. The next day he went on with Barnabas to Derbe..

Acts 14: 19–20



Still at Lystra, Paul ran into serious danger and was stoned by a mob as described above. Here we see St Paul, directly after the stoning, being dragged outside the city walls to be left for dead. In the left hand panel we see the crowd responsible for the stoning (notice the foremost character still holds an offensive-looking rock in his hands); in the centre Paul lies unconscious while a sheet is used under his legs to help take the weight of the body. A rope passes around his waist, and leads the eye across to the right-hand panel where the other end of the rope is being pulled to move the body along.

I am indebted to Father John who points out the irony of this scene. As a persecutor of Christians, Saul would have been present at many such events. Indeed, he was present at the stoning to death of the first martyr, St Stephen:

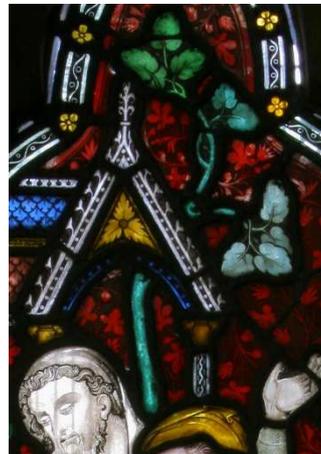
"And when the blood of your martyr Stephen was shed, I stood there giving my approval and guarding the clothes of those who were killing him." **Acts 22:20 (NIV)**

As an aside, it is worth comparing these last two windows from an aesthetic viewpoint; the contrast is marked.

In N5, the predominant colour is blue, the floor is marble tiling, the faces are narrow and antagonistic (look especially at the eyes). Almost every face bears the mark of hatred, worry and fear (with the possible exception of the man pulling the rope on the right who does seem to show a little compassion for the wounded Paul).



Compare this with the flavour of N4, where the predominant red gives a feeling of warmth, and the background carries signs of growth and renewal – green plants spring up. There is a sense of optimism and new life as the cripple is healed.



The Sanctuary

There now follows a break in the story of Paul's travels as we move up into the eastern end of the church. Our glance is obviously first caught by the great East Window, but before we look at that there are several smaller works to notice.

The 'secret' window (NE1)

The current organ is not the original one; the organ at St Pauls has had several incarnations. The original was built by the famous organ maker Henry Willis (one of the biggest organ builders still operating in the world today). It suffered several moves, reaching its current position in 1874. However, it was not an unconditional success, and having acquired the nickname 'the Woeful Willis', it was eventually replaced with the present organ (builder unknown) in 1996. However, the replacement organ is larger than the Willis and occupies more space in the organ loft. In doing so, it obscures the stained glass panel, which is shown on the plan as NE1. Take a stroll outside the church and see if you can work out what the window represents.



The martyrdoms (C5)

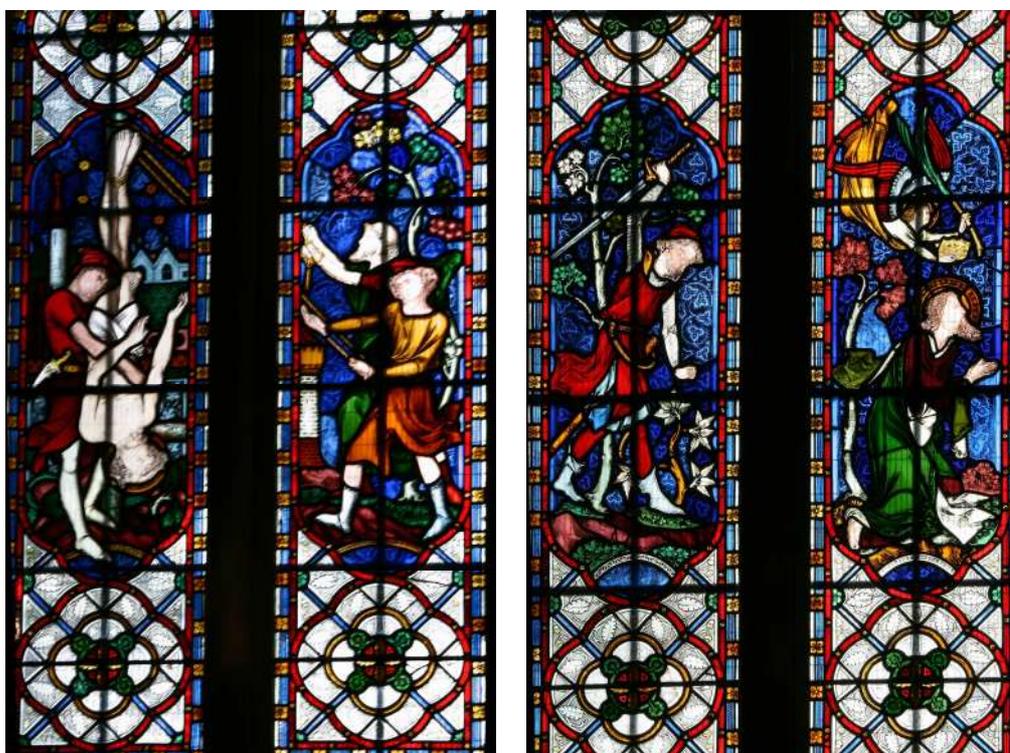
Proceeding into the sanctuary, we find two pairs of windows still on the north side, above the altar. They show the martyrdoms of St Peter and St Paul.

There is an interesting juxtaposition here. Normally one would expect that St Peter (generally regarded as the ‘founder’ of Christ’s church on earth) would be in the most senior position “at the head of the table” closest to the altar. However, in this church, St Paul takes that position.

There is no certain knowledge of how these apostles met their deaths. The tradition is that Peter was crucified but famously requested that he be executed upside down, as being unworthy to share Our Lord’s sacrifice. The non-biblical Book of Peter has it that, fleeing from Rome, Peter met Christ upon the road. On asking “Quo Vadis?” (Where are you going?), he received the reply “I am coming to be crucified again”. Thereupon, Peter turned back to meet his martyrdom.

Here we see him suspended by his feet in the left hand panel, while two of his executioners take the strain of the rope in the next panel.

Paul, on the other hand, being a Roman citizen, could not be crucified. He is believed to have been beheaded somewhere outside the city of Rome, although the historical references are not clear on this either. Here he kneels in prayer while his executioner raises the sword behind him – an attendant angel hovers overhead. Note that the angel carries the martyr’s crown, and the victor’s palm.



The choir (C1-4)

Looking above the choir stalls on the south side of the chancel (opposite the organ) we find a series of tiny windows which are often quite overlooked. They portray the Armour of God, which Paul describes in his letter to the church at Ephesus.

"Therefore take up the whole armour of God, so that you may be able to withstand on that evil day, and having done everything, to stand firm. Stand therefore, and fasten the belt of truth around your waist, and put on the breastplate of righteousness. As shoes for your feet put on whatever will make you ready to proclaim the gospel of peace. With all of these, take the shield of faith, with which you will be able to quench all the flaming arrows of the evil one. Take the helmet of salvation and the sword of the Spirit, which is the word of God"

Ephesians 6: 13-17

The position of these windows makes them difficult to photograph. There are only four windows, however, and so some of his elements are not shown – specifically the Belt of Truth and the Sword of the Spirit. The remaining elements are presented in the order, left to right, which Paul quotes:

The breastplate of righteousness



The feet, shod with the gospel of peace

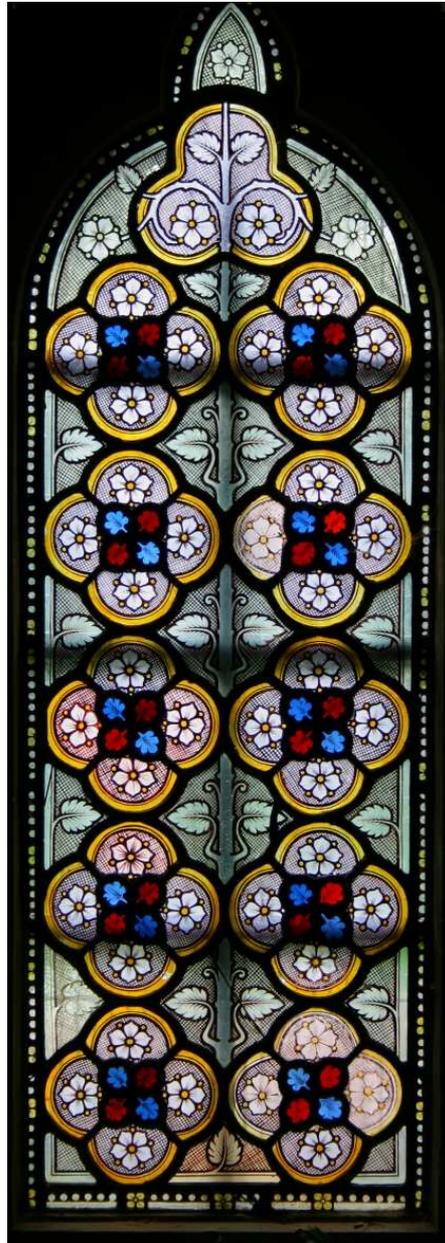
The shield of faith



The helmet of salvation

Walter chapel glass (SE2)

The Walter chapel stands on the south side of the sanctuary and is illuminated by light passing through two windows. These are not pictorial in nature, but simply patterned:



Both windows are reconstructions, the first having been damaged by vandals, and the second by burglars. They are, however, quite authentic having been carefully reconstructed from the damaged originals by Chapel Studio of Hertfordshire.

The south-east window (SE1)

This pair of panels contains six images. At the top, we see two traditional symbols relating to Jesus Christ. On the left, the pelican, which was believed to feed its young on its own blood (see how it pecks at its own breast), and is therefore a potent symbol of the sacrificial death of Christ. Next to it is a lamb, carrying a flag¹. This is a symbol of the Resurrection (note that the sacrificial lamb is alive).



Below these two, we see four images representing the four evangelists:



Matthew (a winged man)



and next to him John (an eagle)



Below Matthew, we see Mark
(a winged lion)



and then Luke (a winged ox)

¹ The Agnus Dei symbol is quite ancient – it represents Christ and is seen either carrying a cross (representing His passion); or a flag (the banner of victory representing His victory over sin and death through His resurrection); or seated upon a book (symbolising His judgement). In all these settings, the lamb has a three-rayed nimbus or halo to signify its divinity) – in our window the rays are yellow and dark red.

The reasoning behind these ‘evangelistic symbols’ is fascinating and derives from iconography. I refer the reader to the Wikipedia entry for “the four evangelists” for a more detailed description of the work of Rabanus Maurus in describing them. In brief, Matthew is shown as a symbol of humanity and reason; Mark as a figure of courage; Luke as one of sacrifice and strength; and John as a creature renowned for its keen eyesight and for taking a wider, ‘bird’s-eye view’.

Each of the images contains a scroll with medieval script. It seems that these are the opening phrases of the appropriate gospel, in Latin. So, for example, John’s scroll reads “In principio verbum erat ...” – “In the beginning was the Word”

The 'little Window'

As we stand looking at the South-East window, raise your eyes up and a little to your left. There above the entrance to the Walter Chapel is a small window which, I must confess, I missed on my first survey of the church. It is quite tiny, and admits little light - - why is it there??



The design is quite simple, a central lozenge, bearing the letters IHS, and surrounded by a simple (though elegant) pattern of leaves and stems.

The letters IHS form a monogram frequently seen in many churches both Catholic and Protestant. They are Anglicised versions of the letters *iota*, *eta*, and *sigma*, Greek letters which form the first three letters of the Greek name for Jesus - Iesous. These letters also are abbreviations of the Latin phrase "*Iesous Hominum Salvator*", which translates to 'Jesus, Saviour of Man.'

East Window

(The Transfiguration)

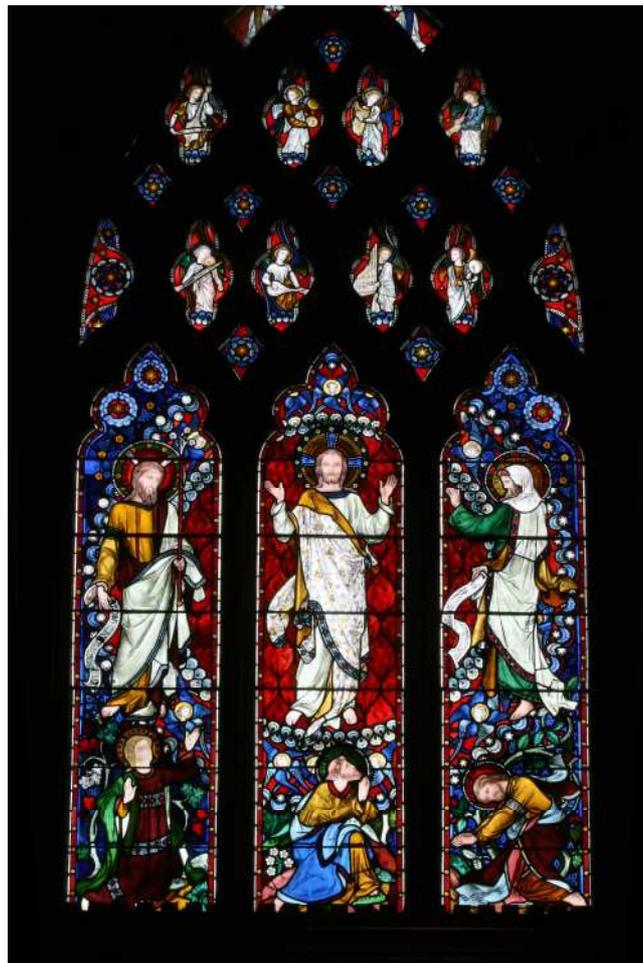
Now let us retrace our steps back towards the sanctuary, to look at the church's centrepiece, the Great East Window.

This is probably the best known of the windows in St Paul's, given that the congregation faces it throughout all services in the main church. But, as usual with objects we see frequently, it may still have some surprises for us.

It portrays the Transfiguration of our Lord, with Moses on the left, and Elijah on the right: at his feet are Peter, James and John as described in the gospel:

"Now about eight days after these sayings Jesus took with him Peter and John and James, and went up on the mountain to pray. And while he was praying, the appearance of his face changed, and his clothes became dazzling white. Suddenly they saw two men, Moses and Elijah, talking to him. They appeared in glory and were speaking of his departure, which he was about to accomplish at Jerusalem. Now Peter and his companions were weighed down with sleep; but since they had stayed awake, they saw his glory and the two men who stood with him. Just as they were leaving him, Peter said to Jesus, 'Master, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah'—not knowing what he said. While he was saying this, a cloud came and overshadowed them; and they were terrified as they entered the cloud. Then from the cloud came a voice that said, 'This is my Son, my Chosen; listen to him!'"

Luke 9: 28 – 32



We are probably all most familiar with the central figure of Jesus, with his multi-layered halo, his hands open as in a blessing and his robe, dazzlingly white (three of the four gospels specifically describe the transformation of Jesus' clothing as 'dazzling') and adorned with stars.



He stands surrounded by a cloud (represented again by the now familiar border of scalloped edging). This mechanism portrays the cloud mentioned in the biblical passage from Luke, which is quoted above. The cloud here and elsewhere in the church, hides the Presence of God, and it underlines the message “here is the risen, ascending Christ – this is not a ghost, or a dream, or any other phantasm – it is the **real** Christ”.

In fact, this image of a luminous cloud is common in Christian (and non-Christian) art. When it surrounds the whole person (as here) it is called an *aureole*, and when it surrounds just the head, then, of course, we know it as a *nimbus* or *halo*.

Within the cloud, we see figures of angels in brilliant red. Elsewhere in this scene, we notice little angel head vignettes in blue. We may conjecture on the identities of these angels, but my belief is that they are cherubim (red) and seraphim (blue).

The functions of the two different orders provide some help. According to the Catholic Encyclopaedia (accessed on the worldwide web) – “(seraphim) are distinct from the cherubim who carry or veil God, and show the presence of His glory in the earthly sanctuary, whilst the seraphim stand before God as ministering servants in the heavenly court”. Thus, our red angels are cherubim, placed within the cloud and veiling God.



The outward distinction is that cherubim have four wings, whilst seraphim have six. This would clearly make our blue figures seraphim, but whether the red angels have six or four wings is a moot point.



Flanking Jesus are the figures of Moses (identified by his “horns”¹, and the staff with which he struck the rock) and Elijah (wearing the mantle which he gave to Elisha²). Moses carries a scroll reading “The Lord is my strength (*and song*)” (Ex 15:2), whilst Elijah’s reads “The lord of hosts liveth” (1 Kings 18:15).



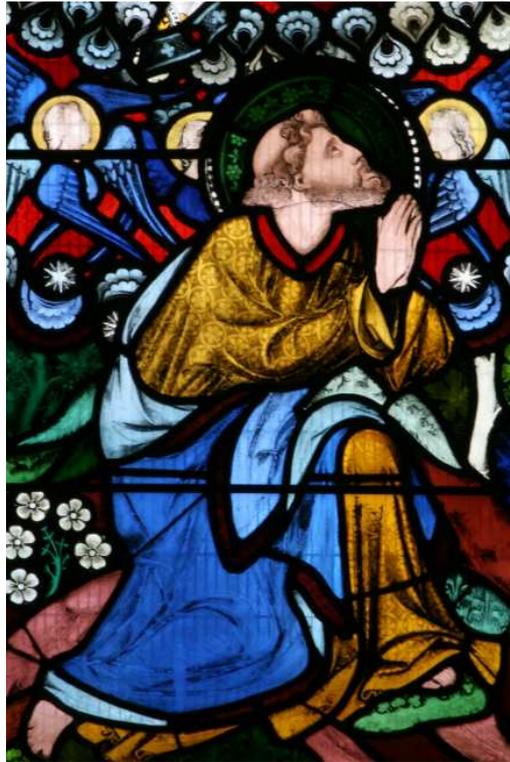
¹ Exodus 34:29-35 tells that after meeting with God the skin of Moses' face became radiant. Moses was believed to possess horns owing to a mistranslation of the Hebrew for 'ray of light' as 'horn' in early bibles. However it remained artistic practice to depict him thus until well after the Renaissance. In our window, his 'horns' are shown as two rays of light, which seems to bridge the gap quite nicely.

² When Elijah selected Elisha as his successor, he signified this by throwing his mantle upon him (1 Kings 19:16)

Peter, James and John appear in the lower half of the window as mentioned above, but it is unclear which is which. We can try to identify them as follows:



John – whose facial details have become faded with time, as have the details of his hands and a foot. Nevertheless, we can make out that this figure is beardless. John (the Beloved Disciple) is generally portrayed as beardless (as in the Last Supper scene in the reredos below this window). He is widely considered to be the most sophisticated of the disciples – his writing is more complex, more intellectual and (in the Revelation) more mystic. His fellow disciples were more worldly fishermen and tax collectors – and they are usually shown with beards.



Next we see Peter, in an attitude of prayer. We guess this figure is Peter since he is the central position at the feet of Christ (Matthew 16:18: "You are Peter, and on this rock I will build my Church.") In addition, the facial features here are similar to those we have already seen in the Martyrdom windows just visited.



But the detail in this portrayal of Peter is much clearer than in that of John, which is odd, given that the glass must have been exposed to exactly the same amount of weathering. However, his face, beard and tonsure are quite clear and the patterning on his golden tunic is superb and even more impressive is the subtle outline of his right calf, veiled underneath the blue robe.



Finally, James (by a process of elimination) in an attitude of worship, his hands outstretched, palms downwards in an act of obeisance. A nice touch here is that the tree behind John bears tiny red acorns (see previous note on possible references to 'Oakingham' and the use of the acorn as the town's emblem)

As we continue to examine the window, our eyes are drawn upwards to the top, where we find a most wonderful collection of angels, each with a musical instrument. This outward sign of the importance of music is extremely appropriate – how could the original designers have known what a strong and rich tradition of music would develop at St Pauls?



We see 10 angels in all, two at the top playing what looks suspiciously like crumhorns! I suspect these represent trumpets though.

Beneath these, we see a cello, cymbals, harp and trumpet



And in the bottom row, violin, lute, organ and drum



Where is St Cecilia, the patron saint of music, in all this? I do not know – she doesn't seem to be here in the windows. She is certainly present and audible in the church nowadays, though!!

South - first window (S1)

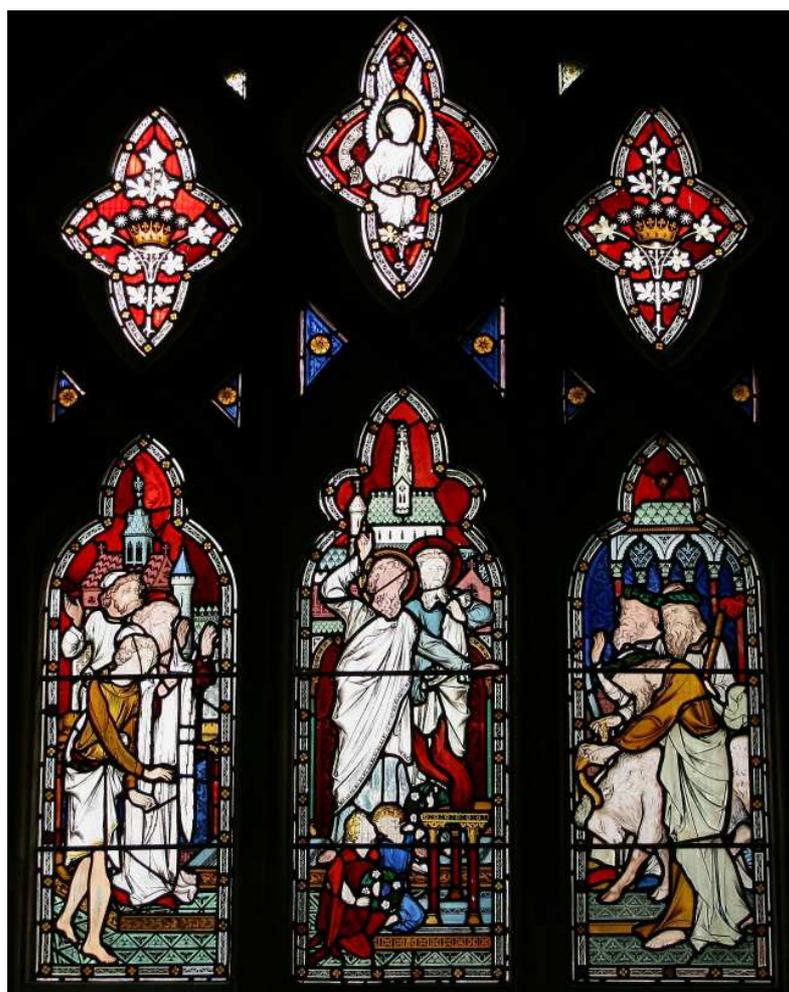
(The priest of Zeus prepares to offer sacrifice to Paul and Barnabas)

Title verse: “*Why do ye these things*” [Acts 14:15] (AV)

When the crowds saw what Paul had done, they shouted in the Lycaonian language, 'The gods have come down to us in human form!' Barnabas they called Zeus, and Paul they called Hermes, because he was the chief speaker. The priest of Zeus, whose temple was just outside the city, brought oxen and garlands to the gates; he and the crowds wanted to offer sacrifice. When the apostles Barnabas and Paul heard of it, they tore their clothes and rushed out into the crowd, shouting, 'Friends, why are you doing this? We are mortals just like you, and we bring you good news, that you should turn from these worthless things to the living God, who made the heaven and the earth and the sea and all that is in them.

Acts 14: 11 – 15

This window is out of chronological sequence – it is the only one of the ten panels (north and south sides) which is and one wonders why this should be so. N4 showed us Paul healing the crippled man. This window, S1, describes what followed and precedes the stoning, which is shown in N5.



Here then we see the adoring mob on the left, calling out that the gods have descended to earth.

In the centre, Paul raises his finger and points to heaven as he calls on them to “turn to the living god who made the sky”. At his feet are serving boys carrying garlands – these could be simply flowers, or they could be laurel wreaths which would be used to honour the guests (see how the priests on the right are also wearing laurel wreaths).

One’s eye is also taken by the beautiful detail of the city skyline. Most sources describe Lystra as a smaller city, in contrast to the larger and more prominent cities of Paul’s mission journeys. However, here it seems to be a sophisticated place, and is shown having several fine buildings, which are seen in these panels in fine detail. There is a clarity about them, and the choice of contrasting colours enhances their impact:



Interestingly, Lystra apparently had no synagogue and so, perhaps for the first time in his missionary work, Paul was reaching Gentiles with the gospel of Christ without approaching them through the common ground of Judaism.



Returning to the narrative, Paul and Barnabas are declaring their human nature, while on the right are the priests of Zeus, with the bull for a sacrifice. This would have been the correct choice of sacrificial animal, since Zeus was believed to have descended to earth several times in various guises, often as a bull. However, Zeus' motives in so doing were rarely what one would expect of a god, and usually involved something dishonourable with an attractive young lady. For example, this was an explanation for the birth of the Minotaur, half man and half bull, who lived in a labyrinth at Knossos on Crete and who was eventually slain by Theseus.

One is taken here however, by the beautiful detail of the bull, (the hair, the hoof, the curved horn and especially the bovine eye) and the sacrificial knife that the priest holds, with its crosshatched hilt.

And note also the vivid red flames and the details of the altar as the bull is led to sacrifice.



South - second window (S2)

(Paul's acts by the river at Philippi)

Title verse: *"This Jesus whom I preach unto you is Christ"* [Acts 17:3] (AV)

On the sabbath day we went outside the gate by the river, where we supposed there was a place of prayer; and we sat down and spoke to the women who had gathered there. A certain woman named Lydia, a worshipper of God, was listening to us; she was from the city of Thyatira and a dealer in purple cloth. The Lord opened her heart to listen eagerly to what was said by Paul. When she and her household were baptized, she urged us, saying, 'If you have judged me to be faithful to the Lord, come and stay at my home.' And she prevailed upon us.

Acts 16: 13 – 15

The next two windows show scenes taken from Paul's second missionary journey which took him all the way through Palestine and Syria, through the entire length of Turkey, across to northern Greece, back down the entire length of Greece and thence by ship back to Caesarea and Jerusalem. The journey is described in Acts 15:39 to 18:22.

It is thought that even though he never names himself, the author of Acts was in fact Luke. This is interesting because the whole of the narrative which we have been following in Acts so far has used the personal pronoun 'they' – 'they' did this; 'they' did that. All of a sudden, however, the author switches to 'we'. This is significant because Luke was indeed himself one of the companions on the second journey, joining Paul and Barnabas at Troas (Acts 16:10).



The three panels here simply illustrate Paul speaking to the women who are seen in both left and right hand panels, and also sitting at his feet.

It is curious that the biblical text indicates Lydia to be a dealer in purple cloth – one would have expected her to be so identified in the picture, then. But nobody there is wearing purple. We do have two women whose faces are purple, but I took this to be aging of the glass.

However, there are some noteworthy features about this window.

Firstly, remember that this is unrestored glass – it has weathered in much the same way as other windows in the series, yet the detail on one woman's face is remarkably clear :



And again, look closely at the woman in the centre panel (possibly Lydia?). She sits on the opposite side of the river from Paul, with her son, gazing up into his face just drinking in his words.

The river rushes on past with strong swirls and eddies, and (lovely touch) a fish!!!!



The identification of Lydia in these scenes is clearly open to debate and I leave it the reader to form their own view. Three figures stand out as candidates. The first is the striking woman on the left (shown in detail above): we know Lydia to have been a shrewd businesswoman and this lady looks like she would drive a hard bargain! The second is the woman with child just mentioned. And the third is the purple figure in the right hand panel who fixes Paul with her eyes in an imploring pose, which seems to say, “Please come and stay at our home”.

South - third window (S3)

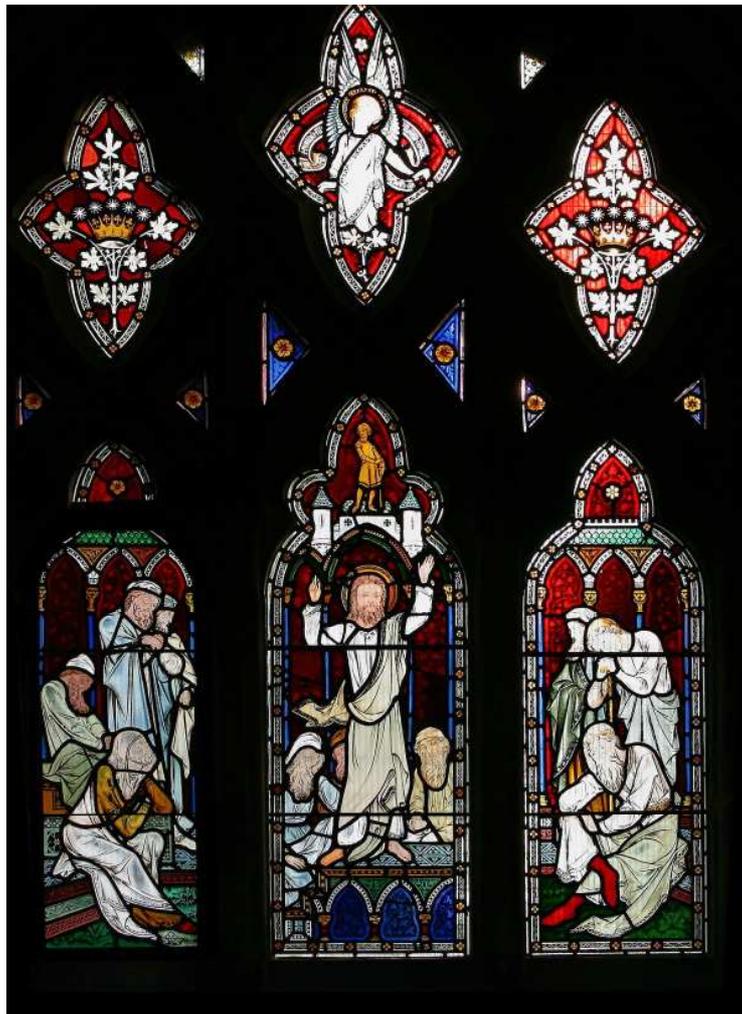
(Paul speaks to the philosophers in Athens)

Title verse: *"I found an altar to 'the unknown God' "* [Acts 17:23] (AV)

So they took him and brought him to the Areopagus and asked him, 'May we know what this new teaching is that you are presenting? It sounds rather strange to us, so we would like to know what it means.' Now all the Athenians and the foreigners living there would spend their time in nothing but telling or hearing something new. Then Paul stood in front of the Areopagus and said, 'Athenians, I see how extremely religious you are in every way. For as I went through the city and looked carefully at the objects of your worship, I found among them an altar with the inscription, "To an unknown god." What therefore you worship as unknown, this I proclaim to you.

Acts 17: 19 – 23

Although Rome ruled the world at this time, Greece, and Athens in particular, was still a hotbed of intellectual and philosophical thought. And the Areopagus was the central place where people gathered to dispute or to listen to debate



Here is Paul, standing on a raised dais (note the steps), surrounded by listeners, preaching in the Areopagus. This was an outdoor space as witnessed by Paul's mantle, which is lifted by the wind.

It must be said that his audience is a rather mixed bunch.

Many are indeed, deeply engaged in what he is saying, for example, the chap in the left hand panel who sits in the foreground, his chin resting on his hand in a contemplative pose.

Several of the others rest their heads (is it thoughtfully or is it wearily) upon their hands.

The fellow sitting on the extreme left, though, seems to have fallen asleep!! So he clearly is not as mentally exercised as our present-day Sunday morning congregation would expect to be!!



Again, we note the finer details – and in particular the facial depictions. The artist seems to take great delight in portraying hair and beards



Looking above St Paul's head in the central panel we note another, smaller figure, apparently standing on the castle roof and looking down at the Saint. Who is this character? An onlooker? Paul's alter ego? One of the castle guards? (He does carry a sword). We shall probably never know, but it is suggested that the figure, since it carries a sword, somehow prefigures Paul's martyrdom.



South – fourth window (S4)

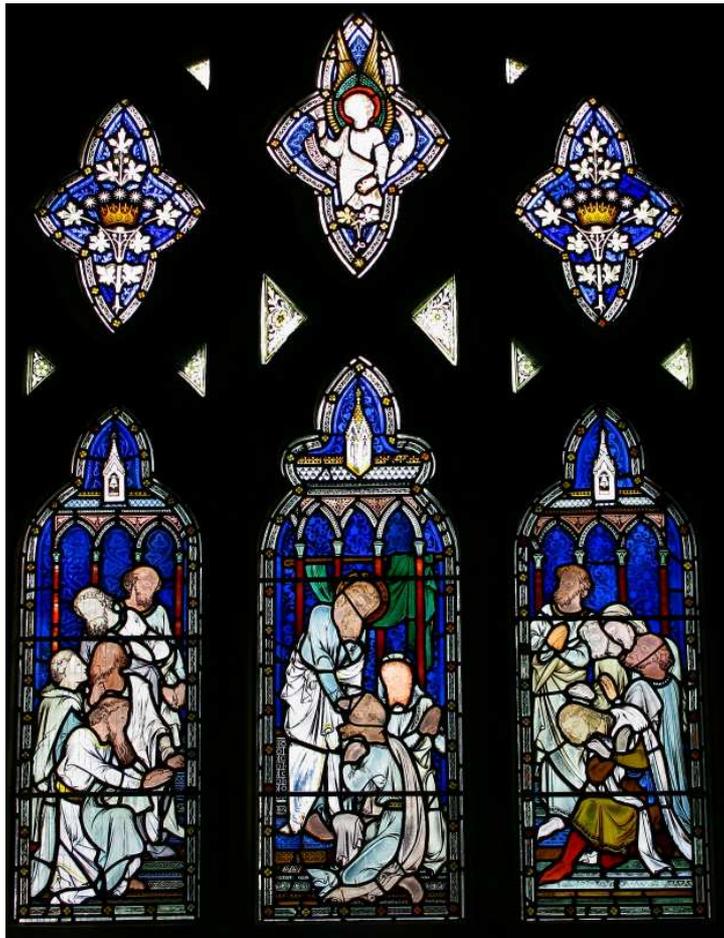
(Paul asks for the Holy Spirit at Ephesus)

Title verse: “*Paul laid his hands upon them*” [Acts 19:6] (AV)

While Apollos was in Corinth, Paul passed through the inland regions and came to Ephesus, where he found some disciples. He said to them, 'Did you receive the Holy Spirit when you became believers?' They replied, 'No, we have not even heard that there is a Holy Spirit.' Then he said, 'Into what then were you baptized?' They answered, 'Into John's baptism.' Paul said, 'John baptized with the baptism of repentance, telling the people to believe in the one who was to come after him, that is, in Jesus.' On hearing this, they were baptized in the name of the Lord Jesus. When Paul had laid his hands on them, the Holy Spirit came upon them, and they spoke in tongues and prophesied.

Acts 19: 1 – 6

This is the only window to deal with an event on Paul's third great journey which is covered in Acts 18:23 to 21:17. This journey covered similar ground to the second, but meandered a lot more and consequently covered a much longer distance. It captures the moment described in verse six where Paul prays for the gift of the Holy Spirit.



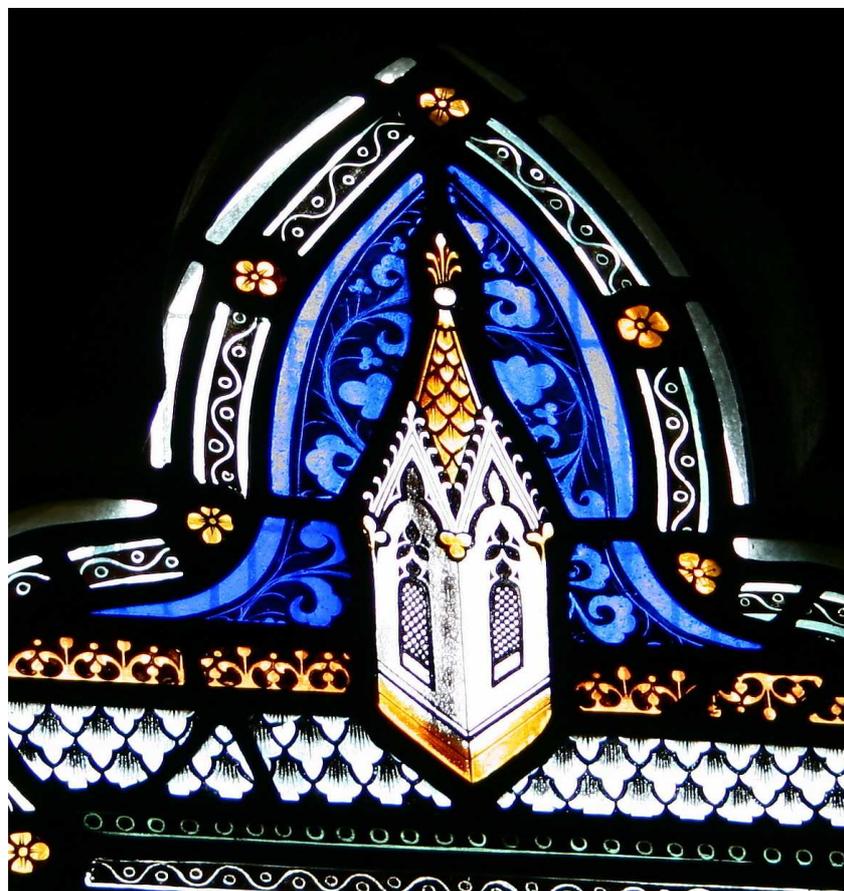
We see Paul, surrounded by the disciples at Ephesus, and laying his hands on one of them. Of course, since this is a baptism of the Spirit, we see no water in the picture. Indeed this is a very difficult scene for the artist to portray since it is a baptism of the Spirit, so there can be few outward physical signs to depict and the drama must be conveyed by the subtlest of details.

The Christian fellowship at Ephesus was an extremely important one. Ephesus was the most important city in western Asia Minor. It lay on the most direct routes by both land and sea between the Mediterranean and the eastern provinces of the Roman Empire. It was thus a major commercial centre and ranked with Rome, Corinth, Antioch and Alexandria among the foremost urban centres of the empire. It is no surprise, then, to find that Paul wrote epistles to Christians in many of these places. The success of these Christian communities, and Paul's encouragement of them, was a significant factor in the phenomenal spread of Christianity in its early days. Indeed, it was here in Ephesus that the guild of silversmiths was actually forced to complain that Paul had influenced so many people through his preaching. Their reason for concern was that their business in selling religious images was seriously affected!! (Ephesus was a centre for the worship of Diana, or Artemis as she was known in Greek).

While we are looking at this window, it is again worth noticing the wealth of detail, which the eye passes over on first acquaintance:



The tree-and crown motif we have already seen (see window N1), but the roofs in this scene, and particularly the structures which surmount them, are worth employing a zoom lens upon:



South - fifth window (S5)

(Paul's shipwreck on Malta)

Title verse: *"He shook off the beast into the fire"* [Acts 28:6] (AV)

While in Jerusalem, Paul was arrested (Acts 21:27 onwards) for what we would call 'a breach of the peace'. In chapter 22 he invokes his Roman citizenship and in 23 he defies the Sanhedrin, which results in his transfer to Caesarea for his own safety. While in Caesarea (chapter 24) he discoursed with the governor (which is the subject of the next window). Eventually he sailed for Rome where his Roman citizenship allowed him to claim the right of trial before Caesar himself (perhaps not an entirely good thing, since the Caesar in question was none other than the infamous Nero).

En route, however, Paul was shipwrecked on Malta.

During the storm, he is told by an angel that he will reach Rome (Acts 27:24); he tells the sailors that they will all survive (Acts 27:23) and once on Malta he is unscathed when a viper attacks him (Acts 28:5). These three scenes are shown in this window.

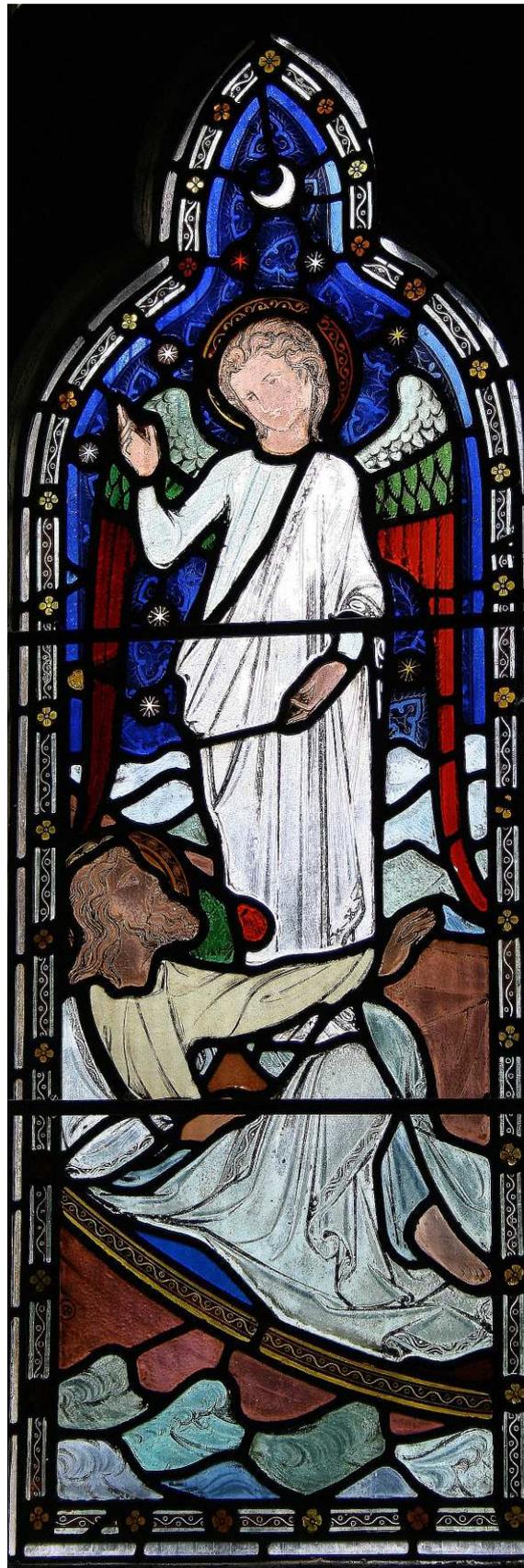
Since they had been without food for a long time, Paul then stood up among them and said, 'Men, you should have listened to me and not have set sail from Crete and thereby avoided this damage and loss. I urge you now to keep up your courage, for there will be no loss of life among you, but only of the ship. For last night there stood by me an angel of the God to whom I belong and whom I worship, and he said, "Do not be afraid, Paul; you must stand before the emperor; and indeed, God has granted safety to all those who are sailing with you".'

Acts 27: 21-24

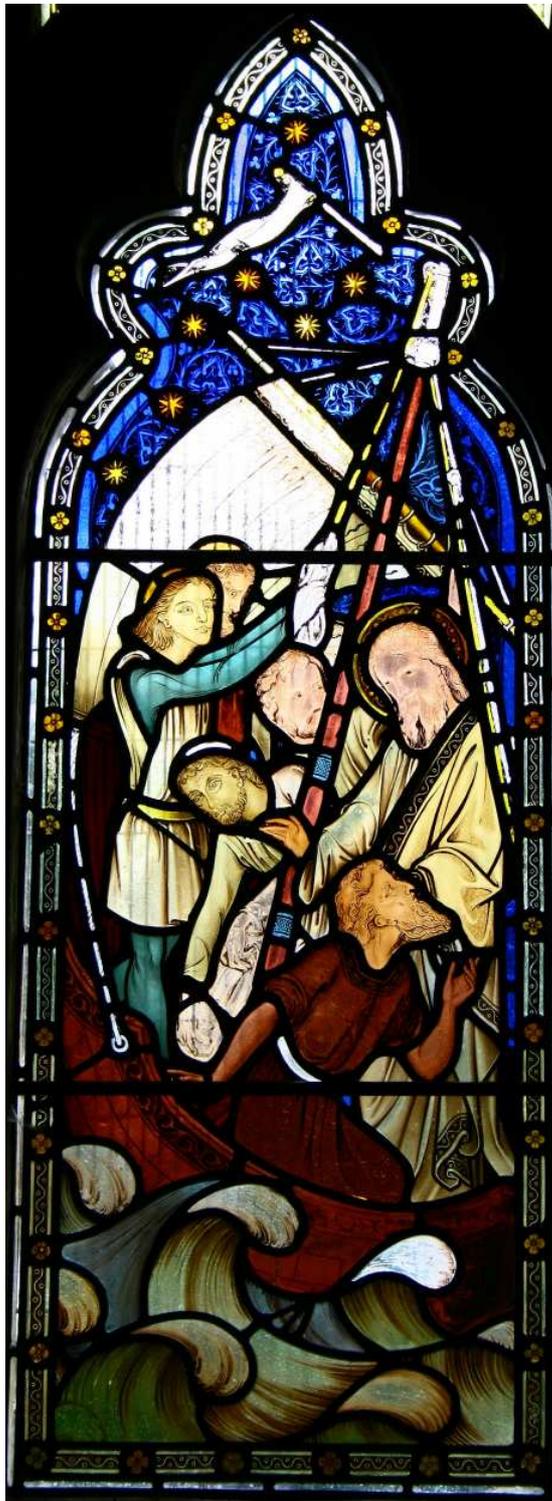
Paul had gathered a bundle of brushwood and was putting it on the fire, when a viper, driven out by the heat, fastened itself on his hand. When the natives saw the creature hanging from his hand, they said to one another, 'This man must be a murderer; though he has escaped from the sea, justice has not allowed him to live.' He, however, shook off the creature into the fire and suffered no harm.

Acts 28: 3-5

In the first of our three panels, we see Paul asleep in the boat and the angel appearing to him in the dream. I like the little touches of moon and stars.



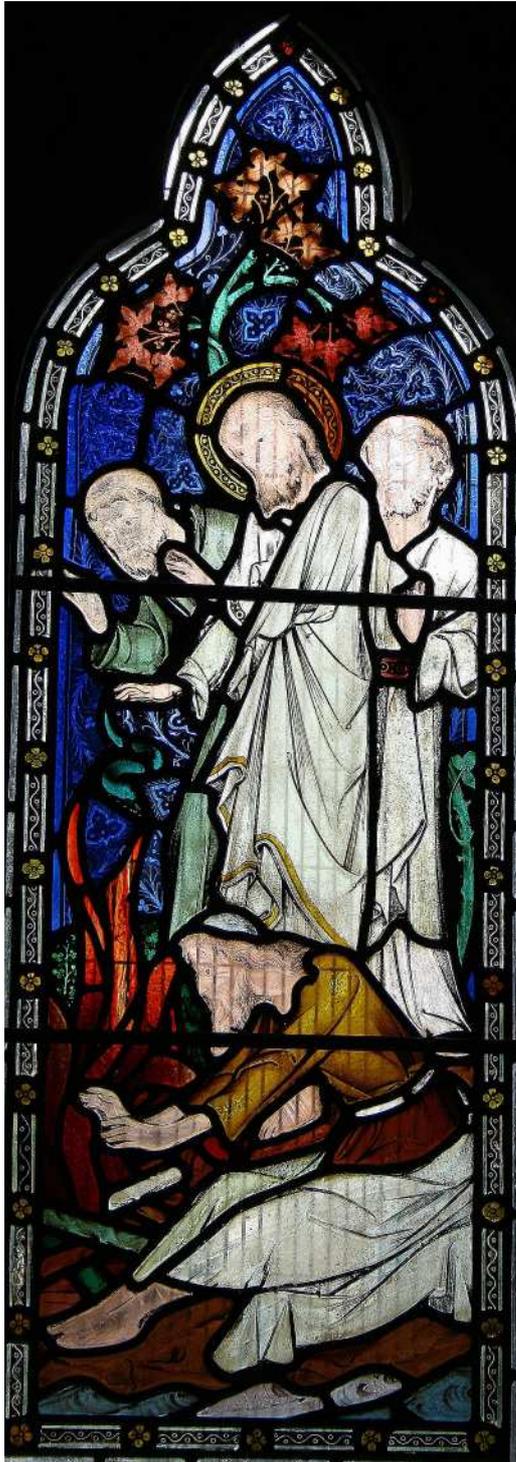
In the centre panel, Paul tries to reassure the sailors, some of whom are hanging on to the main sheets for dear life. The waves are now up to the gunwales, and the tip of the mast has broken away - so it is getting quite rough! The stars are still up in the sky though, which means that it's still night-time and from personal experience I can assure the reader that being in a storm at sea, at night, is a very scary place indeed!



Note the lovely detail of the twists of the cable:



Finally, in the third panel, Paul and all the crew have landed safely on the beach, and a fire is lit for them to dry off, when the viper incident occurs.



But Paul is not alarmed and merely shakes the snake off his wrist and into the fire :



As usual, there are lovely details throughout the window; for example, if you look very closely at the feet of the sailor, you find two shells on the sand - one a scallop and the other with a twisted stem.



South West Window (SW1)

(Paul in Caesarea)

Title verses: “*Go thy way for this time*” [Acts 24:4]

“*Felix heard him concerning the faith*” [Acts 24:5] (AV)

This window was added later than the main series of ten we have been considering, being installed in 1875. It is of a different pattern not having the triptych format, and is out of sequence – it should actually precede S5. This is explained below*.

As with the main West window, the quality of glass here appears to be much better than most, because the window was restored in 2004 with help from the Wokingham Society.

The window, as restored by specialists Chapel Studio, is absolutely beautiful and warrants an entire page to itself. The immediate effect of the window is the simple impact of a lot of brilliant, vibrant colour, but it isn't long before the observer is drawn on to all the wealth of detail that is there.

The incident with which it deals is documented in Acts 24. Paul is sent to Caesarea from Jerusalem, for his own safety. The governor of Jerusalem, who is conducting an investigation of accusations against Paul, learns of a plot to ambush him, and so sends his captive to the governor of Caesarea, Felix, to complete the trial. His accuser, the high priest Ananias, also travels to Caesarea and the trial begins, but is subsequently adjourned by Felix.

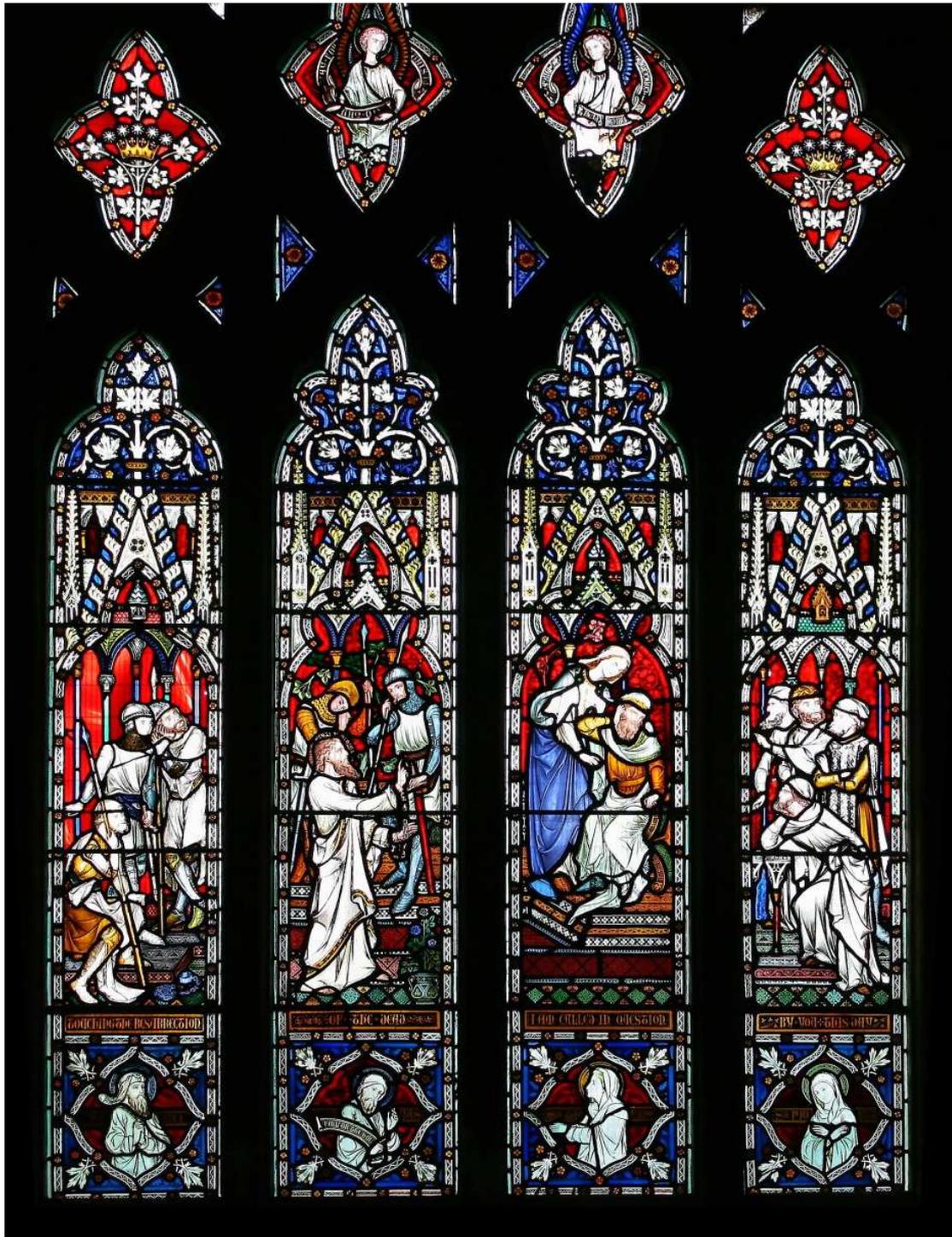
Some days later when Felix came with his wife Drusilla, who was Jewish, he sent for Paul and heard him speak concerning faith in Christ Jesus. And as he discussed justice, self-control, and the coming judgement, Felix became frightened and said, 'Go away for the present; when I have an opportunity, I will send for you.' At the same time he hoped that money would be given to him by Paul, and for that reason he used to send for him very often and converse with him.

Acts 24: 24 – 26

Our window shows this scene across four panels. Paul stands preaching in one, while Drusilla comforts her husband in another. Courtiers and soldiers stand around paying different degrees of attention.

The window follows the familiar pattern of additional work – we have two angel windows, and two tree-and-crown windows, but in addition, there are four depictions of saints, one at the base of each panel. There is also a considerable amount of additional embellishment in the top section of each panel.

This is partly dictated by the window's position (see note below*).



* Originally (1863) this was a three-paned window just like the others in the Pauline sequence, and sited where the South door now is. However, when the church was extended in 1872, it was moved to its present position. This posed some challenges for the architect, since the window must now occupy a much higher wall. Clearly, the bottom edge of the window must be at the same height as S1-5 for the sake of continuity. But the top must reach much higher up the West wall. This was achieved by the insertion of the detail mentioned above. But the window would now be out of proportion width-wise, so a fourth panel was added.

The central action is conveyed by a huge contrast. Firstly, we have Paul, his hands chained, yet discoursing calmly and with complete conviction, unshakeable in his enormous faith. Compare this with the look of annoyance on Drusilla's face as she sees the effect it is having on Felix. He has heard Paul's account of the need for self-control and righteous behaviour in the context of a final judgement. His guilty conscience troubles him – he raises his hand to his ear to block out the unwelcome news. Drusilla herself should be even more alarmed by what Paul is saying – as a Jewess who has been unfaithful to her first husband and then married again she is subject to Jewish Law and should be punished. It is only her relationship to the great Herod Agrippa I (she is his daughter) that saves her. Now Paul is telling her that her sins will be judged, despite her royal descent.



Again, as we saw in N4 and N5, the artist uses foliage to enhance the story. Behind Paul (who is preaching a message of hope) we see green shoots, and at his feet a flower – all signs of growth and optimism. Behind Felix, however, who is deaf to Paul's message, is a dead tree and leaf.

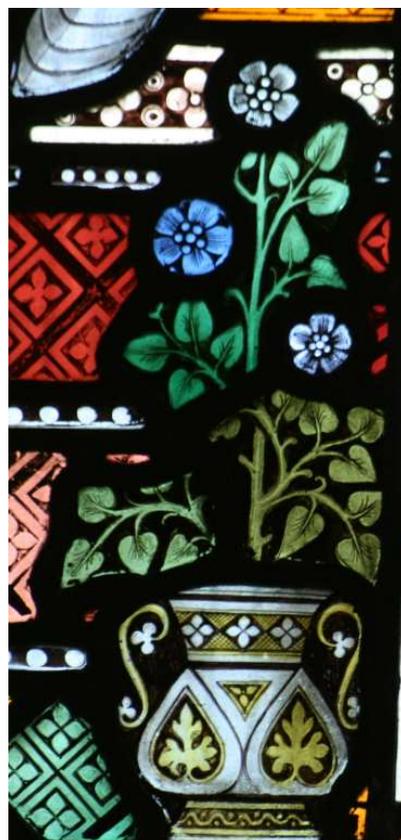
Contrast is also the key to one of the two outer panels. In these, we see soldiers, some of them listening, some of them obviously wishing they were somewhere else:



The courtiers of the other panel, however, on the other hand, are all ears:



As with several of the previous windows, as one looks closer one is struck by the level and beauty of much of the detail. The patterns on the palace floor, the palace roofs, the columns and at Paul's feet a discarded leg shackle (he was being given at least some freedom) and a potted plant!!



And the detail on some of the armour is simply astonishing – again, a tribute to the skills of Chapel Studio in their restoration work:



Before we leave this magnificent (and last) window, let us pay a little attention to the other details we can see.

At the bottom of the window, we find four images of saints, St Luke, St Barnabas, St Timothy as a boy (we think – the inscription seems to read ‘Timeus’) and St Priscilla. What they have in common is in doubt – apart from the fact that they all played a part in one or other of Paul’s journeys.

Barnabas alone carries a scroll, which seems to read “Paul or the house” – I can give no explanation.

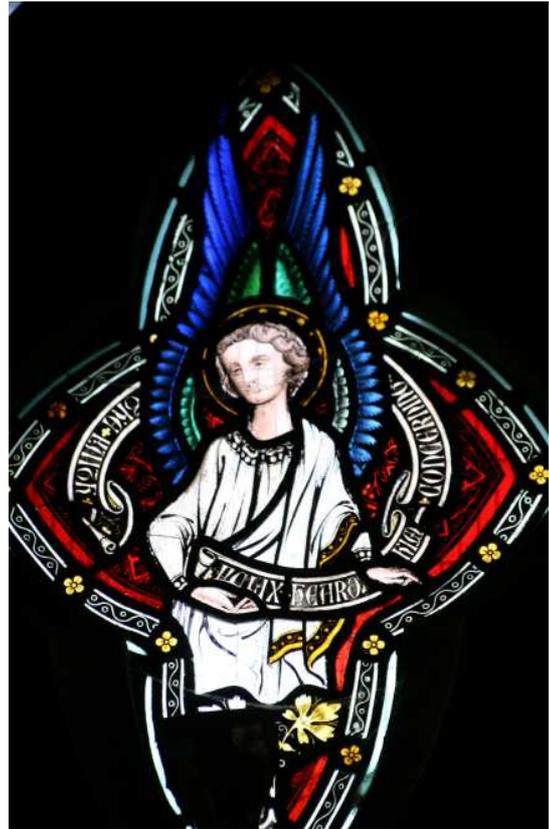
Above them stands the inscription “Touching the resurrection of the dead I am called in question by you this day”. These are the words Paul uses to Felix to summarise his case (Acts 24:21) – his position is that he has caused no disturbance, and his actions are entirely within the Law, both civil and Judaic. It is only his insistence on resurrection that has brought him here – a claim he maintains here as he did when on trial before the Sanhedrin previously.



Then we have the details mentioned above, of the palace roofs and towers, and additional tree/leaf motifs. As pointed out before, these are mainly a device to maintain the proportions of the window in its chosen site.



And finally, we could not leave this subject without a last look at our angels. There are depictions of angels in almost every window in the church, and this last window is no exception. Nobody other than Father John has counted them all, so I am not in a position to tell you how many there are – perhaps you would like to take up the challenge!



Bibliography

Jim Bell	St Paul's Parish Church, Wokingham	Prontaprint, Wokingham
Jane Osborne	Stained Glass in England	Alan Sutton
Virginia Chieffo Raguin	The History of Stained Glass	Thames and Hudson
John Elliot and John Pritchard	Henry Woodyer, "The Gentleman Architect"	University of Reading
Michael Fisher, F.S.A.,	Hardman of Birmingham: Goldsmith and Glasspainter	Landmark Publishing
Nikolaus Pevsner	The Buildings of England : Berkshire	Penguin Books
Wokingham Society	Wokingham – A chronology	Gotelee Printing (Wokingham) Ltd

Footnote

Having reached the end of this review, I sincerely hope that the reader agrees with me – that the stained glass windows of St Paul’s church are truly beautiful works of art. Indeed, they are a local treasure – something of which Wokingham can and should be proud. We should celebrate them and take every opportunity to show them off to our residents and visitors alike.

However, as I said in my opening remarks, I could carry on working on this subject forever if I chose. But decisions must be made, on what to *include* and what to leave out, what to write about and what to *exclude*. A line must be drawn somewhere and this is where I’ve chosen to draw it.

The purpose of this footnote is to say that the line I have drawn here is the ONLY line that should be drawn.

St Paul’s is proud that it is an inclusive church. We seek to include all, and exclude none – the church doors are open all week. Everyone is welcome here regardless of his or her circumstances and we are delighted to share this treasure with everybody and anybody who wants to see it.

I believe that God’s bright colours shine through these windows. And God’s bright colours shine out of the stunningly beautiful world in which we live. And God’s bright colours shine out of every single one of us – **without exception**.

So whether you have a faith or not, whether you worship our God, another God or no God, come and look. **These windows are yours.**

Enjoy them, and enjoy the welcome which we all extend to you.

I leave you with the message that you’ll find displayed in the entrance, as you enter the church:-

BEWARE!

***Here we practise the inclusive Gospel of
Jesus Christ!***

*This means you may be mixing with tax-collectors,
sinners, adulterers, hypocrites, Greeks, Jews, women
as well as men, female and male priests, homosexuals,
lesbians, the disabled, dying thieves, and other sinners;
black people, Asians and other ethnic minorities;
bishops, bigots, peoples of other faiths or of no faith
at all, strangers from Rome and Nigeria, heretics, etc,
etc –*

Even you, dear guest are most welcome –

In fact, anyone like those with whom Jesus mixed

So beware, this is NOT a private club...

A WARM WELCOME TO ALL!

Appendix I - - - The Hardman Archives

1) History of Hardmans

The firm of Pugin, Hardman and Powell which is trading today, is the successor to a company called the 'Mediaeval Art Manufactory'. This was established in 1838 when the architect A.W.N. Pugin (one of the most prominent architects of his day who quickly established his own distinctive style) persuaded his friend, John Hardman Jnr. to extend his Birmingham button-making business into the manufacture of ecclesiastical metalwork for the new Gothic-revival churches that were being built to Pugin's design.

John Hardman & Co., as it was then known, quickly rose to fame as the maker of medieval-style metalwork based on Pugin's researches, drawings and publications, and their work found its way into churches and cathedrals all over the United Kingdom and overseas.

Hardman and Pugin became close friends, and their families became inter-related through the marriage of Pugin's eldest daughter to Hardman's nephew, John Hardman Powell. John Hardman Powell became the firm's chief designer, following closely in the footsteps of his father-in law. Powell's elder son, Dunstan, also joined the firm, while his younger son, Sebastian Pugin Powell entered into an architectural partnership with Pugin's youngest son Peter Paul. So to say that the families were closely connected is to understate the case somewhat.

Hardman's were therefore foremost in continuing and propagating the Pugin style, both during the architect's lifetime, and for many decades after his tragically early death (he lived from 1812 to 1852).

Originating from Lytham (Lancs.) the Hardmans were a devout Catholic family who settled in Birmingham. They were actively involved in the furnishing and decoration of some of the great Catholic buildings of the time such the cathedrals at Nottingham and Newcastle-on-Tyne, and Ushaw College (Co. Durham). Major Anglican churches that commissioned glass and decorative work from Hardman's include Carlisle, Gloucester and Worcester cathedrals, and Tewkesbury Abbey.

In 1845 Pugin and Hardman began to make stained glass, and within a few years they were designing windows for the New Palace of Westminster along with all the metalwork for this most iconic of all Gothic Revival buildings. Hardman's metalwork for the Palace encompassed everything from hinges and door-handles to the huge clock-hands on the tower of 'Big Ben'. (Between 1947 and 1955, original drawings and cartoons were used by Hardmans to help re-create the glass damaged or destroyed during World War II. In spite of the loss of much original glass and metalwork, the Palace of Westminster exhibits on an unparalleled scale the amazing skills of the Hardman workforce in a variety of media.)

It is arguable that the Pugin style as applied by Hardman & Co. to a wide range of metalwork, glass and textiles was the most influential force in mid- and later-nineteenth-century interior design and furnishing.

John Hardman was succeeded as head of the firm by his son and subsequently his grandsons who directed the firm up until the 1930s. Thereafter the company was managed successively by chief designer Donald Taunton and Patrick Feeny who sold it in 1974 to Edgar and Margaret Phillips of Knowle, whose son, Neil, is the current custodian.

Built firmly upon 170 years of experience, and preserving the skills which established and extended the firm's world-wide reputation, Hardman's survived the lean period of the 1970s and '80's when their style was no longer so popular, and into an age when it is once again prized and sought-after. The firm is now servicing an expanding market both at home and overseas, and are applying traditional methods of design and manufacture to the needs of the twenty-first century. Recent commissions have included stained glass panels for the new Cunard liner, Queen Victoria, and metalwork made to original designs for Pugin's former home, The Grange at Ramsgate, restored by the Landmark Trust. Current projects include the design and manufacture of windows for the new churches of St. Peter Chanel in Atlanta,

and St. Mark, Boise (USA), the supply of figure-painted glass to buildings in Japan, and work for private clients within the United Kingdom

St Paul's and the Hardman's connection

a. Woodyer and Hardman

Henry Woodyer was a prolific architect (although, even his strongest supporters would agree, not a giant of Pugin's stature), and was involved in a huge number of projects across southern England. He was responsible locally for the renovation of All Saints and the building of St Paul's, St Sebastian's and Christ Church, Reading.

Right at the outset of his long and productive career, he turned to one of the foremost producers of stained glass in the country. Henry Woodyer and John Hardman Powell worked with each other for almost forty years in a relationship of trust and a shared enthusiasm. At first, Woodyer would write to the head of the firm (John Hardman) and his requests would be passed to Powell. But later they began to correspond directly. For example we have a letter from Woodyer written in 1863, arranging for Woodyer's carriage to meet Powell at Wokingham station and for Powell to "be prepared to dine and stay".

As noted above, Hardman's began to produce glass in 1845 at Pugin's request, and for some considerable time Pugin was the designer. We do not know who designed our windows, but it is likely to have been John Hardman Powell who seems to have been the key figure at the time St Paul's was built. He was not only involved in all stages of the production process, but also was involved on a personal level with his clientele. He strongly believed that the firm would only flourish if there were a common interest and interaction between patrons, architects, glass designers and manufacturers

Having said that, it must nevertheless be stressed that Woodyer (more than many other architects of his day) kept tight control over the work he commissioned. So Woodyer would have had a very large and significant input to the process. But both men shared a common vision, and so we must suppose that disagreements were rare. Both were concerned that the windows they installed would stand as works of art, but most importantly that they would 'preach' a message, and it was this religious message that was paramount

As we have seen, Hardman's entry into the manufacture of stained glass was driven by the huge demand for the medieval style, driven by the Gothic Revival. But before they could start to satisfy this demand, they needed to almost re-invent the craft. The Reformation, and the systematic iconoclasm which followed it, had very nearly extinguished the skills required to produce glass to the medieval standard. The Revivalists considered this sort of glass to be far superior to the painted and stained glass produced in the intervening centuries¹. By this time glass had become merely a material used to keep the elements out – whereas the medieval vision was of theological significance.

However, the work of many researchers such as Charles Winston and Dr Medlock of the Royal College of Chemistry (who performed the chemical analysis of old glass) helped glass manufacturers like Powell of Whitefriars, London and Chance Brothers of Birmingham to re-establish the art, and it was this latter firm who supplied most of Hardman's needs. It is likely, therefore that the glass used at St Paul's was actually made by Chance Brothers.

¹ Whilst researching this book, I have visited several other churches in the area, where many different styles of glass are on show and I must say that I tend to agree with their assessment. There is skilful and beautiful glasswork in place in many of our churches, but the vibrancy and depth of colour is seldom a match for that which we find in Revivalist work. And St Paul's windows are almost exclusively of this style

Documentation of our windows

Having established that there was a long-running relationship between the architect Woodyer and the firm of Hardman's it is not unreasonable to assume most of St Paul's glass to have originated from that company.

Indeed if we look at other churches by Woodyer (in particular Christ Church Reading, which was built one or two years prior to St Paul's) we find good examples of Hardman's work widely installed.

Most texts describing St Paul's imply or state that the windows are Hardman. No less an authority than Nikolaus Pevsner (in the 'Berkshire' volume of his monumental work "The Buildings of England") states "STAINED GLASS – mostly by Hardman".

However, a search of the Hardman Archive reveals only a few recognisable entries for St Paul's. The first of these refers to "Wokingham Church" and describes a large East Window showing the Crucifixion, Four Evangelists, Our Lord and the Resurrection. I believe this to refer to All Saints church, not St Paul's.

The other entries are all from 1875 or later and my interpretations are given below. They are interesting in themselves and I am indebted to Rev Michael Fisher (a recognised authority on glass of this period and also the archivist for Hardmans) for his assistance in finding them.

The business processes of a firm like Hardmans give rise to several sets of documentation. To start with, an order is raised and an entry made in the Order Book. Then detailed costings will be prepared, resulting in a detailed Cost Sheet for each window. This would include such things as the costs of drawing the final cartoon, the costs of cutting, assembling leading and so on. There will also be invoicing, delivery notes and so on. But the final stage in the manufacturing process records precisely what work is completed each day – this is the 'Rough Day Book' and it is, as the name implies, a daily record of work completed and ready to ship.

Over time, however, documents are lost for various reasons, and the Hardmans archive has gaps in it. In particular, there is a gap in the Order Book from 1854 to 1863. Likewise, there are no Daybook entries prior to 1863. And again, the Cost Sheets are not available for the years 1853 to 1871. This is unfortunate since 1863 is the very year in which St Paul's was being designed, ordered and built. This explains why the archives contain references to work completed after 1864, but not before.

In the entries that we have found we find the following information:

- 1) the date of the entry in Hardman's daybook
- 2) the name of the customer
- 3) the name of the architect
- 4) a description of the work followed by details of its execution, together with rough costs

ST .PAUL'S, WOKINGHAM
Stained Glass entries in Glass Rough Daybooks (RDB), John Hardman Archive,
Birmingham Central Library

(A) RDB 28th November 1863

Elliot Morris Esq.,
Matthews Green, Wokingham, Berks.

H. Woodyer Esq.
For Wokingham Church

East window of 5 lights & tracery £200

Subject: The Crucifixion

The Four
Evangelists Our
Lord in Majesty
Resurrection and
Ascension

Copper wire guards - 8 pieces £12

Cases & packing 1-00

Man's time & expenses 7-00

Total £220

(Sent invoices to H. Woodyer Esq. February 1st 1864)

(B) RDB 19th March 1875

Rev. J.T. Brown, St. Paul's Rectory
Wokingham per H. Woodyer Esq.,
Grasham, Guildford

For St. Paul's Church, Wokingham

East window of N. Transept, of 2 lights & tracery	
Subject: Angels playing musical instruments	£34
Copper wire guards, 3 pieces 8lbs 15 ¹ / ₂ ft	1s 11d
4 bars, albs	2s 6d

Addressed to Rev. Brown,
Wokingham Carriage paid

Initialed JBH (John Bernard Hardman)

Man's time - taking out lead light & putting in stained glass
window; mason & glazier (Samuel Deacon) £1.16s. 6d. Total £38

(C) RDB 12th November 1875

Rev. J.T. Brown,
St. Paul's Rectory,
Wokingham

H. Woodyer Esq.
For St. Paul's Church, Wokingham, Berks

side windows in south aisle of 3 lights & tracery.	
Subject : St. Paul preaching	£67/10/-

For tracery - copper wire guards, 14 peices, 15ft.	£1/10/-
For lights: galvanised iron guards, 4 pieces, 39ft.	£1/19/-
20 bars, 12 lbs	10/-
Case & packing	15/-

Addressed as above	
GWR Co., carriage	15/-

Initialed JBH (John Bernard Hardman)	£73
--------------------------------------	-----

(D) RDB 27th November 1877

Rev. Joseph T. Brown, St.
Paul's Rectory,
Wokingham

For St. Paul's Church, Wokingham.

Tracery window in organ chamber of (plain) cathedral quarries	£4/10/-
No bars. 1 case & packing 6/-. GWR carriage 2/8d. Man's time fixing	£2/5/6
	£7/16/-

(E) RDB July 15 1884

Thomas Cooke Esq., Solicitor, Wokingham, Berks.
For St. Paul's Church, Wokingham

Repairing one light from one of the 3-light & tracery south aisle windows filled in 1863. Subject : the shipwreck of St. Paul

£6

(I have found no record of a window 'filled in 1863' -MF)

My interpretation of these notes is as follows:

- A) This describes the main East Window and is clearly not related to the window we now see at St Paul's – my assumption is that the daybook entry of “Wokingham church” refers to All Saints¹.
- B) This is the ‘secret’ window mentioned previously in the text and now invisible since it is blocked by the present organ
- C) This is the glorious SW window, reconstructed from the existing three panels and extended into the four-paneled piece with exuberant elaboration that we see today – at £73, even taking relative values into account, this must be counted a bargain !!!
- D) This must be the ‘plain’ window in the NE corner of the church, next to the ‘secret’ window
- E) Given the stated subject I assume this to be a repair to the final south aisle window although the cause or extent of the damage is not known.

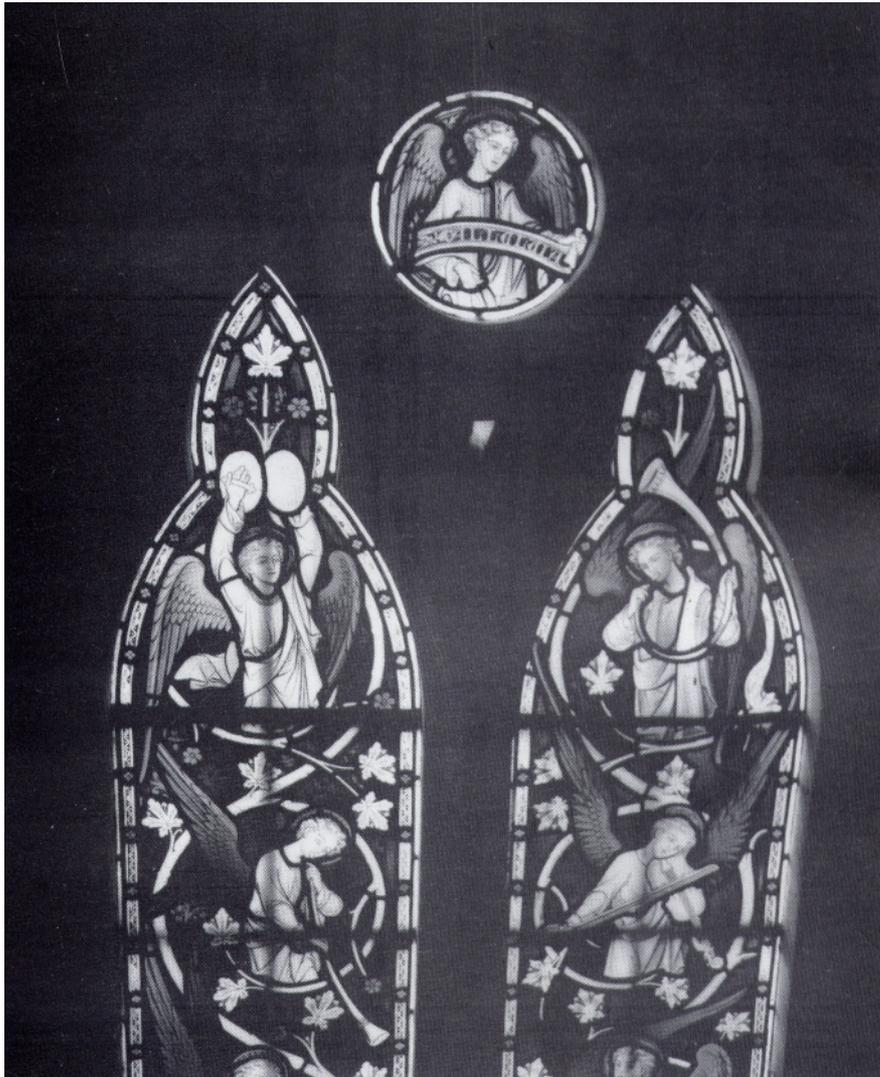
Doubtless, the reader will apply his or her own standards of measure to these numbers. My suspicion is that if we were to take a relatively stable yardstick, we would find that the cost of artwork like this is surprisingly cheap, whilst the cost of packing and transport on the Great Western railway was extremely expensive, by today's standards.

¹ I have subsequently visited All Saints and this description does match their big East Window behind the altar. Indeed, some of the details are very similar to those in St Paul's. In particular the palace roofs described in our SW window are very similar to the roofs seen in the window at All Saints; and the use of blue leaf patterns to depict the sky as described under 'History of the Windows'.

Appendix II - - - The Secret Window

During the course of writing this booklet, I have made frequent reference to the work of others, and one document I have found very useful is Peter Wickham's 1989 guidebook.

For those of you who were unable to decipher the secret window by looking at it from outside, I can now reveal that Peter's guide contained a photograph, which I reproduce here. As you can see, the window is that which is recorded in the Hardman archive (see entry B above)



INDEX

Ananias	17, 19, 20, 72
angels.....	16, 49, 54, 79
Antioch	6, 7, 38, 66
Armour of God.....	42
Arts and Crafts	10, 21
Athens.....	6, 62
Barnabas	34, 38, 56, 58, 59, 77
Bible	13, 24
Burne-Jones.....	10, 11
Caesarea.....	6, 59, 68, 72
calms.....	8
cherubim	49
Crete	7, 58, 68
Cyprus.....	6, 34, 36
Damascus.....	13, 14, 15, 16, 17, 18, 27, 29, 31
Derbe	36, 38
East Window	10, 16, 22, 40, 47, 85, 88
Elijah	47, 50
Elymas	34
Ephesus.....	7, 42, 65, 66
Father John.....	4, 26, 38, 79
Felix.....	72, 74, 77
glass making.....	9
Greece.....	6, 7, 59, 62
halo.....	9, 29, 34, 44, 48, 49
Hardman	4, 10, 21, 80, 83, 84, 85, 86, 87
IHS	46
James	24, 47, 51, 53
Jerusalem	6, 15, 27, 47, 59, 68, 72
Jim Bell.....	4, 5, 10, 80
John ..	10, 33, 34, 44, 45, 47, 51, 52, 53, 65, 80, 83
John Walter	10, 33
Keble	33
Lady Chapel.....	12, 13
Luke.....	44, 45, 47, 49, 59, 77
Lycaonia	36
Lycia.....	6
Lystra.....	36, 38, 57
Malta.....	7, 68
medievalism	33
Michael Fisher.....	4, 80, 85
Morris, William.....	10, 11
Moses.....	47, 50
music	54
N1	13, 24, 26, 27, 67
N2.....	26, 31
N3	6, 25, 26, 34
N4	6, 25, 26, 36, 39, 56, 74
N5	6, 13, 25, 26, 38, 39, 56, 74
NE1	40
Newman	33
Oakingham	25
Oxford Movement.....	33
Peter	41, 47, 51, 52, 83
Peter Wickham.....	4, 89
Philippi	7, 59
Pre-Raphaelites	10
Pugin	10, 21, 83, 84
Pusey	33
Rabanus Maurus	45
Rhodes.....	7
Rome	7, 13, 41, 62, 66, 68, 82
Ruskin, John	10
S1	6, 12, 26, 56, 73
S2	6, 26, 59
S3	6, 26, 62
S4	7, 13, 26, 65
S5	7, 24, 26, 68, 72
saddle bars	8
sanctuary	12, 13, 41, 43, 47, 49
Sanctuary.....	40
scallops.....	16
SE1.....	44
SE2.....	43
Seleucia	6
seraphim	49
Sidon	7
South-West window	12
SW1	7, 10, 72
Syria.....	6, 59
Teri Austen	4
Theophilus.....	9
Tractarian	33
Turkey	6, 36, 59
Tyre.....	7
W1.....	13, 14, 29
Walter chapel.....	43
Walter Chapel.....	13, 46
West Window	12, 14, 18, 72
Wokingham Society	12, 72
Woodyer.....	10, 33, 80, 84, 85, 86, 87
Zeus.....	56