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South Transept (1894)

Christ breaks down the Gates of Hell and defeats Satan and Death.

(Revelation 1:11)

This scene, sometimes called 'The Harrowing of Hell', which traditionally took place between Christ's crucifixion and resurrection, is partly obscured by the kitchen so you will find a complete representation of it on the Kempe information panel (21).



20

South Transept (1894)

Angels Ministering to Christ after His Temptation in the Wilderness.

(Matthew 4:1-11)

The main scene holds the centre and left of the window, but the real action and the events leading up to it takes place in miniature on the right – the Temptations of Christ.

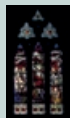
Kempe routinely depicts angels' wings made from peacock feathers. A symbol of immortality.

Satan tempts Christ three times and all three events are depicted, with Satan and Christ appearing in each scene.

At the bottom, in the foreground Satan urges Christ to turn stones into bread. At the top, Satan shows Him all the kingdoms of the earth and offers them to Christ in return for His worship. In the middle, Satan urges Christ to show his authority by jumping from the roof of the Temple and getting angels to save him.

These figures are the smallest of all and barely half an inch across.

Jesus and the Devil, three times actual size!



E

South Transept – Three male saints: St Peter, St John the Evangelist, and St James the Great.

The only 19th century window not by Kempe, identified only by the initials SB in the corner, bottom right. The three saints carry their identifying attributes. St Peter holds the keys of the Kingdom of Heaven. St John holds a chalice; the 'dragon' wings coming out of it relate to a story where poison intended for the saint, miraculously turned into a serpent. St James carries a travelling staff and bears a scallop shell on his hat, a symbol worn by those undertaking a pilgrimage to his shrine at Santiago de Compostella in Spain. The presence of this saint may point to the fact that this church used to be dedicated to St James. It was re-dedicated to St Mary Magdalene in the late 19th century.



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South Transept

Here you will find a panel highlighting more of the life and work of Charles Kempe.

Now your pilgrimage has ended, you can find out more about Kempe, St Mary Magdalene church and its people, by accessing the QR codes on the tables in the refreshments area.

Scan this QR code to view a souvenir of your visit to St Mary Magdalene Church.

There is more to discover about St Mary Magdalene Church and its people.

There are two other pilgrimage trail leaflets to follow around the church.

There are two souvenir leaflets for the two other most famous burials here.



St Mary Magdalene
CHURCH, HUCKNALL



St Mary Magdalene
LORD BYRON



St Mary Magdalene
ADA LOVELACE



St Mary Magdalene
BEN CAUNT

Plus a host of other Hucknall characters and significant aspects of Hucknall's story.



ERIC COATES



OPUS SECTILES



MINING



ROBIN BAILEY



SAM WELLER
WIDDOWSON



FRAME
KNITTING



DR. OTTO
WALLEN



ROLLS-ROYCE



THOMAS
CECIL HOWITT



ZACHARIAH
GREEN



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Geoffrey Bond OBE, DL, Past Master the Worshipful Company of Glaziers and Painters of Glass.
Ray Watson, Richard Jackson, Ken Holdsworth.



St Mary Magdalene
CHURCH, HUCKNALL

For up to date information on our church's activities, please visit
www.hucknallparishchurch.org.uk
Ask a steward for a large print version of this guide.

St Mary Magdalene Church, Hucknall



Courtesy © The Kempe Trust



St Mary Magdalene
CHARLES EAMER KEMPE

Kempe Pilgrimage

An interactive tour of St Mary Magdalene Church and its collection of stained glass windows.



St Mary Magdalene
CHURCH, HUCKNALL



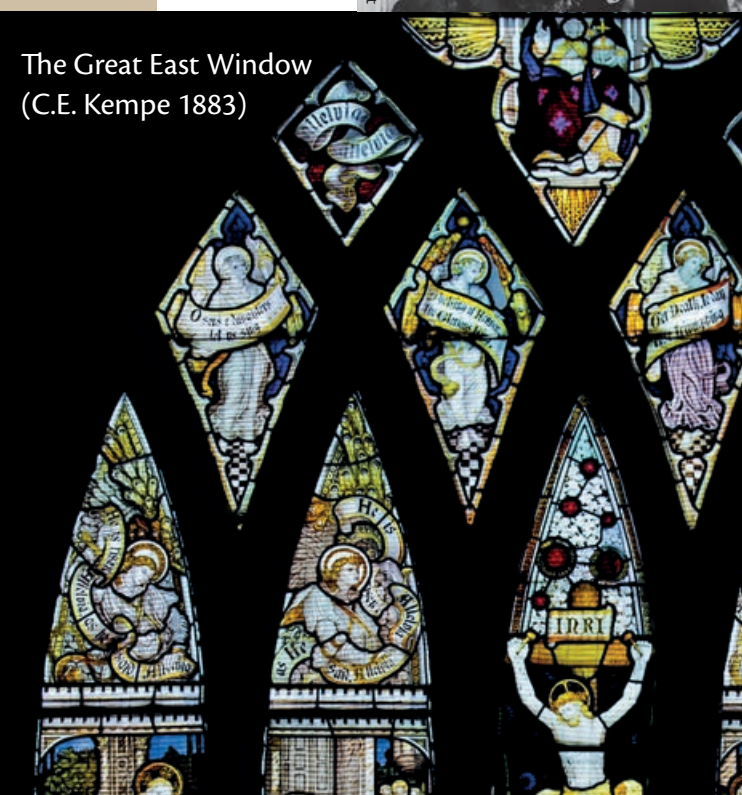
heritage
lottery fund

LOTTERY FUNDED

Courtesy
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The Great East Window (C.E. Kempe 1883)



The pilgrimage leads you around the church to view our stained glass windows. Follow the route, find the numbered locations, scan the QR codes.
www.hucknallparishchurch.org.uk



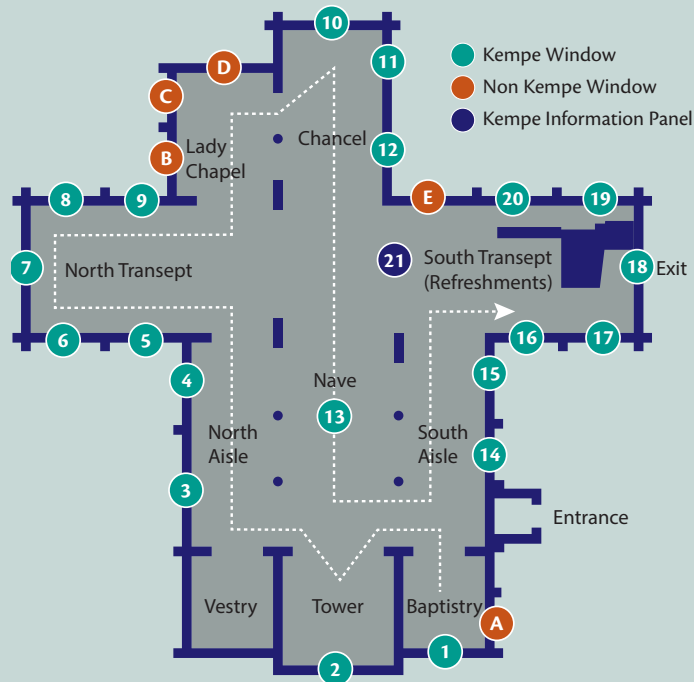
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Your Kempe pilgrimage

At each location on the pilgrimage, there is a sign like this with its number and a QR code. Scan the codes to find out more.



You can download a free QR Code reader from the App Store or Google Play.



Charles Eamer Kempe (1837-1907)

Under the guidance of its founder, the Kempe Studios in London produced some of the finest stained glass that the Victorian neo-Gothic style had to offer. Almost 5,000 Kempe windows grace High Anglican churches and other buildings across the globe. By 1896, a Victorian benefactor, Canon John Godber had spent 13 years embellishing the newly enlarged St Mary Magdalene Church. He left it with the largest collection of Kempe windows of any parish church anywhere in the world. This title was lost due to a 1966 church makeover (a time when Victorian religious decoration was deeply unfashionable) and a fire in the 1970s. But there are still 20 windows to explore.



The Old Baptistry – Fragments of Early Glass.

This small roundel contains pieces of stained glass retrieved during excavations in the 20th century and shows that there was stained glass in the church before Kempe.



The Old Baptistry (1891)

'Suffer little children to come unto Me'.

(Matthew 9:14)

The quote above the window indicates the content of the scene depicted; an appropriate subject for a baptistry.



In the centre light, Christ wearing robes and a crown of thorns summons the children. The figure of Christ is notable for the exquisite detail of the facial features, and the intricate drawing of the figures expressions of true character, an unrivalled skill at the time and part of the key to the success of his business. You will see more of this kind

of work as the tour continues.

Christ is supported to the left and right by a choir and orchestra of angels. At a time when there was no formal study of early instruments, Kempe used designs found in medieval glass as his guide. He was a scholar of medieval imagery; ahead of his time in this respect, but at the right time for the neo-Gothic fashion of the High Victorian era.



Tower (1890)

The Presentation of the Infant Jesus at the Temple. (Luke 2:22-40)

Although this is the smallest window in the church, it is beautifully drawn and coloured. The Temple building here looks more like the interior of a Gothic cathedral, mimicking the anachronistic depictions of architecture in medieval imagery.

In the centre light, Simeon holds the infant Jesus, while Mary and Joseph look on. Joseph holds a cage of doves to be presented as a thank-offering. To the left and right of the Holy Family are priests and doctors of the Temple.



North Aisle (1896)

Angels.



These two windows were the last to be installed. Canon John Godber seems to have been very fond of angels. They are a recurring theme throughout his commissions for the church, not just the windows. Designed as a pair, they depict angels with shafts of light beneath their feet representing the clouds of heaven, another convention found in medieval stained glass to be used by Kempe. This style of angel was once found in the clerestory windows which were removed in 1966. The words featured in the window are taken from the hymn 'Stars of the morning, so gloriously bright'.



North Transept (1893)

The Christian Virtues.

(2 Corinthians 13:13)

The Virtues are personified as female figures; from left to right, Faith, Charity and Hope. They are not depicted in the usual order as Charity has been promoted to the centre due to St Paul identifying it as the 'greatest of the three'.

Faith is depicted with two books, the Old and New Testaments. Charity holds a child and the eternal flame of love. Hope has an anchor with a pennant fluttering above, showing Christ crucified on an anchor. The window is 'signed' at the top in the tracery, twice – with the three golden wheatsheaves of Kempe, and with the initials 'AET' of his Master Glass Painter A.E. Tomblason.



North Transept (1893)

St John the Baptist preaches on the banks of the River Jordan. (Mark 1:1-8)



St. John the Baptist dressed in his camel skin robe is depicted surrounded by his followers, and on the right in the background is Christ in a red robe on the river bank waiting to be baptised. Kempe's backgrounds are important to his compositions and lavished with as much detail as the main scene.



North Transept (1889)

The Nativity of Christ.

(Luke 1:26-2:20, Matthew 2:1-11)

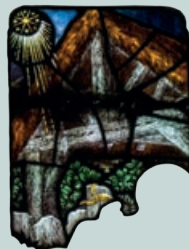
7



The Archangel Gabriel.

This window contains the whole story of Christ's birth, from the Archangel Gabriel visiting Mary, to the arrival of the shepherds and wise men at the stable. It is crowded with figures and dripping with medieval symbolism.

One feature with direct local relevance is the structure of the stable, which is believed to be modelled on the porch of our church.



North Transept (1892)

Jesus as a boy in the Temple.

(Luke 2:41-52)

8

What remains of this window depicts Jesus as a boy in the Temple, surrounded by the priests and doctors of the law. To the right are Mary and Joseph frantically seeking their lost son. The rest is missing due to severe damage sustained during a fire in 1972.



North Transept (1892)

Trademarks.

9

Another window damaged even more severely in the 1972 fire. It destroyed the main scene of three Old Testament figures (Rachael, David, and Jeremiah) but left the Kempe and Tombleson trademarks in the tracery at the top.



Tombleson trademark.



Kempe trademark.



Lady Chapel – There are three windows here which are post-World War One memorials by the Alexander Gascoigne studios in Nottingham.

Gascoigne had been a pupil of Kempe's but here the decoration is kept to the minimum, with a few coloured motifs set into plain glass; less exuberant decoration for an age in mourning.



Boys Brigade Memorial Window.

Given by the Boys Brigade in memory of former members lost in the war. It features four symbols divided into two themes. At the top are two

Boys Brigade emblems – the anchor with the motto 'Sure and Steadfast'; and the Blue Ensign, the brigade flag minus the badge. At the bottom are two symbols of self-sacrifice: the sacrificial Lamb of God signifying Jesus' death to save mankind, and the Pelican feeding her chicks. Mythologically, the Pelican was thought to feed its young on its own blood, produced by pecking its own chest. As a result, it became an emblem of selflessness in Christian iconography.



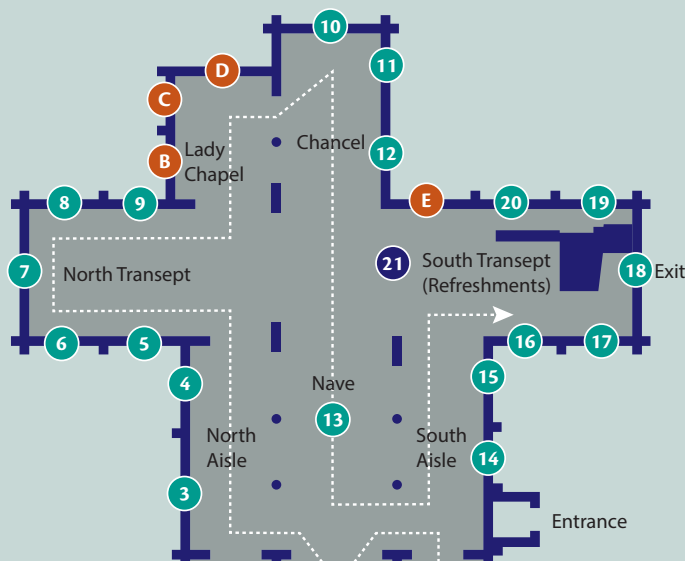
Thanksgiving Window.

Maybe even more poignant is this window, given by the grateful parents of two sons delivered safely back to them, having survived the horrors of the Great War. You can almost hear their sigh of relief after years of holding back. The two emblems depicted in the lower half, are the badges of the regiments in which their boys served.



The Lady Chapel East Window.

Features the Virgin Mary and other symbols associated with her. The lilies in the tracery at the top, symbolise virginity and purity.



The Great East Window (1883)

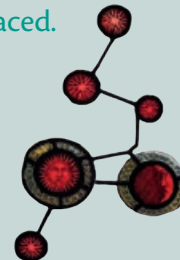
The Crucifixion and events after the Resurrection of Christ; three scenes

include our church's patron saint, Mary Magdalene. This window had to be removed less than ten years after it was installed, so that the church could be extended to the east, before being replaced.

(Luke 24:13-35)

At the top, Christ sits in majesty.

Below is the crucifixion, with Jerusalem in the background. In the sky above the cross is the sun and moon featured in red, as if in eclipse. This signifies the darkness following Christ's death, as mentioned in Matthew, Mark and Luke.



To the left and right are two scenes following Christ's Resurrection. To the right, Christ appears to Doubting Thomas in the Upper Room (John 20:19-29). To the left is the Supper at Emmaus, with the journey on the road to Emmaus in the background (Luke 24:13-35). Some think that the face of the figure to the right of the table, may be modelled on the medallion of Byron on the chancel wall.



Is this Byron?

At the bottom is the Descent from the Cross (Mark 15: 40-45), Mary Magdalene is in the centre at the back. In the two scenes to the left and right she appears again; on the left, she is one of the women meeting the angels at the empty tomb (Luke 24: 1-10), and on the right, she recognises the risen Christ in the garden (John 20:15-16). In both scenes she is identified by the jar of ointment she has with her.



This is the most obvious Kempe trademark, but it is hidden behind the Reredos when it is open.



11

Chancel (1888)

Three female saints: St Mary Magdalene, the Virgin Mary and St Elizabeth.



St Mary Magdalene is identifiable again by the ointment pot she is carrying. This time it is encrusted with pearls, another of Kempe's specialities. Mary the Virgin, carries the infant Jesus and has place of honour in the middle as the mother of Christ. St Elizabeth was the mother of John the Baptist, who stands at her feet. He appears as a small boy, already dressed in the camel skin he would wear as an adult in the wilderness (Mark 1:1-7).



12

Chancel (1888)

Two male saints: St Paul and St Stephen.



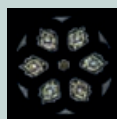
St Paul carries his identifying attribute, a sword by which he was beheaded. St Stephen was the first Christian martyr. He carries the palm frond, symbol of martyrdom, but he is also identifiable by the two grey lumps on his shoulders. These are stones, in recognition of his being stoned to death (Acts 7: 58-60). There is a sense of irony about this window because Paul was present at the stoning as an approving witness. At the time, he was known as Saul and before his conversion to Christianity had been a leading persecutor of Christians.



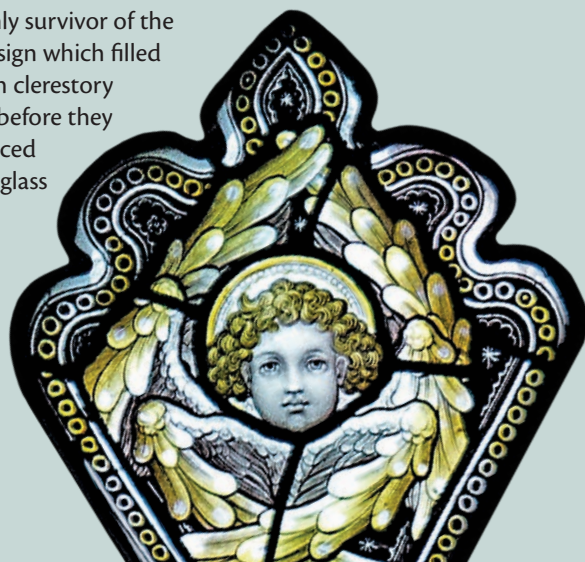
13

Chancel Arch (1895)

The Rose Window. High up above the entrance to the chancel there is a window containing heads of angels.



It is the only survivor of the kind of design which filled all the high clerestory windows, before they were replaced with clear glass in 1966.



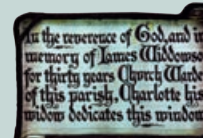
14

South Aisle (1893)

SS Peter and John at the Beautiful Gate.

(Acts 3:1-10)

It shows the two apostles healing a lame man. The main scene is contained within the central light. It demonstrates Kempe's ability to use the focus of the onlookers in the outer lights to direct and concentrate our attention on the action in the middle.



Dedicated to the uncle of footballer Sam Widdowson.



15

South Aisle (1890)

Breakfast by the Sea of Galilee and the Re-commissioning of Peter.

(John 21:1-26)

Christ appears to the disciples for the third time after the resurrection and re-instates Peter as the Shepherd of his flock. Christ asks Peter a question which appears in a scroll on the left, 'Simon Son of Jonas Lovest Thou Me?'. The Bible story relates that Jesus asked Peter a form of this question three times and Peter answered that he did love him each time. Each time, Christ renewed his commission; this appears in a scroll on the right 'Feed My Sheep'. This wiped out the shame of Peter having denied knowing Jesus three times, before the crucifixion. This subject was



considered appropriate enough for the parishioners to dedicate this window to Canon John Godber, the man who had paid for it all.

Kempe looked to the stained glass of the past as a source for the design of the ships, which appear medieval.



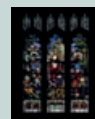
16

South Transept (1894)

Abraham preparing to sacrifice Isaac.

(Genesis 22:1-14)

As Abraham prepares to sacrifice his son in obedience to God, an angel provides a ram in place of the boy. 'Lay Not Thy Hand upon the Lad', appears in a scroll above. Kempe has altered the order of events in the Bible to suit the drama of the scene. The words were spoken by God, not the Angel, who appeared after the ram was caught in the thicket. The composition is typical of Kempe with the main group centre and left, while a lavishly detailed landscape on the right gives the scene context. Here two of Abraham's servants wait patiently with his donkey.



17

South Transept (1894)

Moses and the Brazen Serpent.

(Numbers 21:4-9)



Moses has set up a bronze serpent entwined around a cross by God's command. The loss of faith of the Israelites in their wanderings through wilderness, had been punished by God with a swarm of poisonous snakes. In this scene the people stare at the bronze serpent to receive a cure for their snake bites, while the snakes swarm all around. The cross and serpent reminds us of the past – the serpent's role in man's expulsion from the Garden of Eden; and of the future – Christ's defeating evil on the cross. Either side of the cross are Moses' brother Aaron, the chief priest, and Moses himself; signified by two horns of light springing from his head. Kempe has borrowed this from early iconography where Moses appears complete

with horns! This occurred due to the Latin translation of a passage from Exodus:



"And when Moses came down from Mount Sinai, he held the two tables of the testimony, and he knew not that his face was horned from the conversation of the Lord."

This is now thought to mean shining or emitting rays – his face was glowing because he had spoken directly to God.



18

South Transept (1890)

The Great Atonement Window.

The events of the Passion are depicted here, leading to Christ's sacrifice on the cross for the sins of man. The story of Christ's death is directly opposite the window in the North Transept, which deals with the events of His birth.

The window is dominated by the crucifixion. Christ's cross is flanked by those of the two robbers executed with him. Sobbing at his feet is St Mary Magdalene, identified by her jar of ointment again (John 19:24). She also appears in a scene immediately below; one of seven pre-crucifixion episodes depicted. Here she anoints Christ's feet, so this time the jar is open. She dries his feet with her hair while the disciples look on, disapprovingly (John 12:1-8). None of the gospels *actually* identify Mary Magdalene as the woman responsible for the anointing.



Instruments of the Passion, depicted in the tracery at the top of the window.



The scourges used to whip Christ.



Spear and sponge dipped in vinegar.



The Crown of Thorns and nails.