

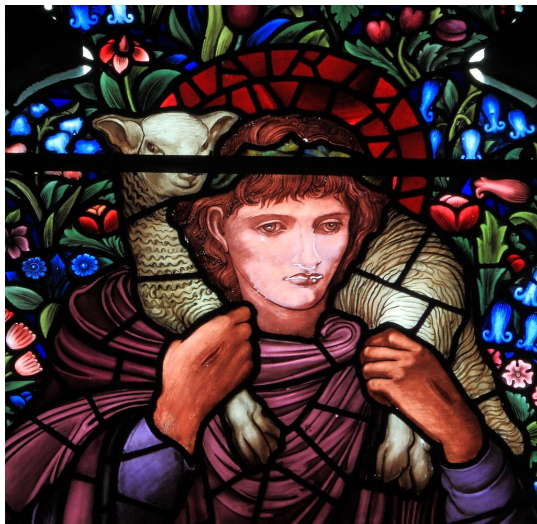
nest on top of a twisted tree, causing Nikolaus Pevsner to deem it an early form of Art Nouveau. It is a fabulous piece of painted glass and repays careful and close examination by the observer. The cartoon for this design has been coloured with chalks by Burne-Jones and now resides at the William Morris Gallery in Walthamstow, London.



All nine angels are unique designs for this window, with several of them carrying portions of the scripture Psalm 23 'The Lord is My Shepherd' in the form of a scroll. Each angel is resplendent in shades of either red or blue with wings of a contrasting colour and they appear to be floating on a background of flowers and leaves. The whole colour scheme came from William Morris and the intensity of the vibrant hues demonstrates why

the firm was so highly regarded.

The figure of Christ as the Good Shepherd and the finding of the lost sheep, as recorded by Luke 15:5, occupies the highest central light in the window. The best view of the fine detail achieved by the firm is



from the upper vestry window which overlooks the window and organ area (not normally open for public access). The face of Christ has a very modern look, with the hair cropped back off the face and no beard. The detailing of the sheep is very fine.

Thank you for your interest.

Howard Memorial Window, St Martin's Church, Brampton, Cumbria.

1881-1882



This window commemorates Hon. Charles Wentworth George Howard MP (27/03/1814—11/4/1879). He had been Chairman of the Building Committee for the construction of Brampton Parish Church, now known as St Martin's Church. He was the 5th son of the 6th Earl of Carlisle and had been the Member of Parliament for East Cumberland since 1840. The money for the window was raised by public subscription in a very short time. The first meeting of a committee to raise the funds was on 30th April, 1879 and final meeting was on 4th July, 1879 by which time £722 had been promised. The window was made by Messrs Morris & Co. with the cartoons drawn by Edward Burne-Jones to a design from the Howard family.

In 1881, a list of subscribers of 10 shillings or more was published as a handbill. The sheet states that the subscriptions and bank interest came to a total of just over £759. The price of the window is given as £693 16s 4d with a carriage charge of £2 4s 8d by North Eastern Railway. Some £47 8s 11d remaining from the money raised was used to set up a Howard scholarship.

There are just under 200 named subscribers on the publication and surely must be an indication of how well known Charles Howard was. Approximately one third of the money raised came from the Howard family as might be expected, but the range of people who made a contribution is most interesting, as their location is stated. Many were from the Brampton area with a sizeable number from the Naworth estate. Philip Webb gave ten guineas, as did Revd. Henry Whitehead, along with many of the clergy of the county. The printer of the sheet is listed, as well as 'An Admirer' and Hon. W Lowther M.P. who had represented West Cumberland in Parliament.



Burne-Jones felt he had underestimated his price for the work, as his account book records: *To Brampton window—a colossal work of fifteen subjects—a masterpiece of style, a chef d'oeuvre of invention, a capo*

d'opera of conception—a Herculean labour hastily estimated in a moment of generous friendship for £200, if the firm regards as binding a contract made from a noble impulse, and in a mercenary spirit declines to re-open the question, it must remain—but it will remain equally a monument of art and ingratitude—£200.

William Morris described the window thus: 'There are three rows of figures, the upper part has in it the figure of Christ as the good Shepherd surrounded by floating angels carrying scrolls inscribed with verses from the 23rd Psalm, the figure of Christ is robed mostly in purple; the angels are coloured in various shades of red and blue.'

'The lower part of the centre light is filled with a 'Pelican in her piety' ie the bird tearing her breast to feed her young; this legend from the bestiaries having made the pelican one of the types of Christ. On the south side of this symbol stands first St Dorothy clad in purple and blue and next St George in red golden armour; on the north side are first the Virgin Mary clad all varying shades of blue and next St Martin in the act of dividing his cloak with the beggar, his armour is coppery in hue and his cloak dark crimson.'



William Morris wrote to George Howard: *'I am very glad indeed that you think the east window a success; I was very nervous about it, as the cartoons were so good that I should have been quite upset if I had not done them something like justice.'*

The cartoons for this window were all original designs by Burne-Jones and some of them have been used elsewhere. The most popular was St George with 44 reuses, followed by St Martin with 40. The Pelican in her Piety is unique to our church, having never been repeated. The bird sits in its