

The masterpiece in the church is the huge east window (1876) by Burne-Jones and [William Morris](#). Osborne Gordon was determined to have the finest possible glass, design and craftsmanship, particularly for the great East Window. He informed Ruskin of the outcome of his negotiations in a letter of 11 June 1874: "Morris & Co. are going to do the East Window in my Church and I have no doubt it will be a success" (Ms L7,Lancaster). The project had been the subject of previous correspondence in which Ruskin had challenged Gordon about his expenditure on works of art. Gordon defended himself and wrote to Ruskin: "I must undeceive you as to what you said about my 'spending my money on bad art'. I spend none on art good or bad – but only on things necessary – £5 is all that windows have cost me – and I have never asked any one for a farthing. But I have not refused to allow other people to do what they offered – and have only done the best according to my light – which is perhaps very like darkness" (Ms L7, Lancaster).

The magnificent east window was financed by the lady of the manor, Georgiana (née Balfour), Marchioness of Downshire, as a result of a personal tragedy, in memory of her young husband, Arthur, fifth Marquis of Downshire who had died at the age of twenty-nine on 31 March 1874. The foremost artist of the day, Edward Burne-Jones, produced designs for the subject, *The Last Judgment*. A preliminary pen-and-ink design, now in the Royal Academy of Arts collection, London, is dated June 18, 1874. Burne-Jones's cartoon of *The Last Judgment* is housed in his home city, in the Birmingham Museums and Art Gallery (ref.1898P19 [Burne-Jones](#) 178-79).

The east window is composed of three lights surmounted by a sexfoil rose window *Dies Domini*, the Day of the Lord. The central light shows the warrior Michael, Archangel and Saint (an appropriate subject for a church dedicated to him) dressed in a short tunic and holding in his left hand a balance scale in which the souls of the departed will be weighed in judgment, and a spear in his right hand. Angels blowing straight trumpets are depicted in the panels on each side.



Left: *Mary Magdalene*. Right: *Mary Magdalene and the risen Christ*. Photograph by kind permission of the Rev. Guy Cole. [[Trumpeting Angels](#)]

A two-light window (1878) depicting scenes of the Resurrection and St Mary Magdalene on Easter morning, below a quatrefoil, the work of the Burne-Jones and Morris partnership, was placed above the altar in the area known as the Resurrection Chapel on the east side in the north aisle. The left light shows Mary Magdalene, clutching her robe in an attempt to find comfort, and an angel seated on the slabs pointing to the empty tomb. In the right-hand light, Mary Magdalene kneels, holds her hands with her palms upwards and gazes at the risen Christ standing before her. The story is told in *St John* 20:11-18. Above the two lights is a quatrefoil framing two angels blowing straight trumpets (a favourite motif of Burne-Jones and one which echoes *The Last Judgment* window). The white and pale yellow robes of the six figures predominate against a background of shades of green in the rocks and foliage. These windows were commissioned as a memorial to W. J. Scott of Wick Hill House, Bracknell, who died in 1875. They date from 1878.

The two-light south window of the south aisle dates from some time before 1879, and was made by the firm [Lavers, Barraud & Westlake](#). It shows the parables and miracles of Christ. In the left light, are the parable of the sower and the miracle of Jesus turning water into wine at the marriage in Cana; in the right-hand light are the parable of the talents and the miraculous draught of fishes. All the scenes are framed by dense colourful foliage.

The two-light west window in the area beneath the tower is also by Lavers, Barraud & Westlake and dates from 1879. The two main panels depict two Old Testament stories of benediction beautifully framed with colourful foliage: on the left, Joseph is presenting his sons Ephraim and Manasseh to his blind father Jacob for a blessing; on the right, Hannah presents her son Samuel to Eli the priest for his blessing. In the quatrefoil above, Moses is holding the Ten Commandments.

Westlake's windows were the gift of local resident John Thaddeus Delane, former editor of *The Times* who died in 1879. At Delane's funeral in November, Gordon made a particular reference to his generous gift in his homily ([Simon](#) 8).

The two-light window (1883) in the north wall of the north aisle depicts the Martyrdom of St Maurice who, according to the story, was an Egyptian-born Roman soldier executed by the orders of Emperor Maximian for refusing to allow his men to participate in slaughter or worship Roman gods. This work by Burne-Jones was executed in the year of Osborne Gordon's death: we do not know the exact month of completion or whether Gordon ever saw the finished product.